

# TEMPO

A Quarterly Review of Modern Music

No. 178 / September 1991

Webern, the BBC and the Berg Violin Concerto *Lewis Foreman*

Octaves in Webern's Bagatelles *Regina Busch*

Atonality, 12-Tone Music and the Third Reich *Erik Levi*

Gruber's Concertos *Paul Driver*

Performance Review: 'The Death of Klinghoffer' *Jane Highfield*

Performance Review: 'Gawain' *Robert Samuels*

Book Review: Glock's Autobiography *Christopher Shaw*

Record Review: Boulez's Webern *Malcolm Hayes*

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### Contributors

*Lewis Foreman* currently has three books in proof – an illustrated annotated edition of *Arnold Bax's* autobiography *Farewell, My Youth* (Scolar Press); the proceedings of the 1990 BMC seminar on music publishing *Lost and only Sometimes Found* (British Music Society); and *British Music 1885–1920* (Thames Publishing). His article in this issue is enlarged and updated from a paper first presented at the RMA Annual Conference of Music Research Students, 20 December 1985, at the University of Keele. An abridgement appeared in the booklet to the Continuum Records CD of the Krasner/Webern performance of the Berg Concerto.

*Regina Busch* is Editor of the *Alban Berg Gesamtausgabe* in Vienna, and is working on a book about Anton Webern. Her article in this issue was originally published in the Swiss music journal *Dissonanz* (February 1991 issue), and is translated here by their kind permission.

*Erik Levi* is a professional accompanist, reviewer and lecturer in music at Royal Holloway and Bedford New College, University of London, and is currently writing a book on music in Nazi Germany to be published by Macmillan.

*Paul Driver* is a regular music critic for the *Sunday Times*.

*Jane Highfield* is a freelance singer, lecturer and writer. For many years she was a professor at the R.A.M. and is currently vocal coach to the National Youth Choir of Great Britain. Her work as a concert/opera singer has taken her to many parts of the world, including Bayreuth, Tokyo, Monte Carlo and Brussels.

*Robert Samuels* is currently teaching in the Music Department of Manchester University.

*Geoffrey Elborn*, whose books include biographies of Edith Sitwell and Francis Stuart, is currently contributing entries to a dictionary of 20th-century literature.

*Malcolm Hayes* is a music critic for *The Daily Telegraph* and *Sunday Telegraph*; he is currently composing some settings of Antonio Machado for voices and bells, in memory of Luigi Nono.

*David Matthews* has just completed his Sixth String Quartet for the Brindisi Quartet, who will give the first performance at the Little Missenden Festival on 19 October.

*Ian Kemp* is Professor of Music at Manchester University.

*Gerard McBurney's* reconstruction of Shostakovich's music-hall revue *Uslavno ubiti* (Conditionally Killed) will be premièred by the CBSO under Gennadi Rozhdestvensky in November.

*Antony Bye* is Deputy Editor of the *Musical Times*.

*Andrew Kemp* is head of Copyright for Boosey & Hawkes Music Publishers, and a regular opera reviewer for *CD Review*.

*Christopher Fox's* composition for wind band, *Some Creation Myths*, was premièred at a New Macnaghten Concert in Blackheath in March by the Composers Ensemble conducted by Stefan Asbury.

*Steve Sweeney Turner* lives in Glasgow and is currently completing a dissertation on contemporary musical aesthetics.

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