

## LETTERS TO THE EDITOR

FROM HANS KELLER

It is decades since I last availed myself of the right to reply to a review appealing, and indeed playing, to my reputation amongst those who have never read me, heard me, or been taught by me. At an international festival the other month, I told my lecture audience that I had counted eleven pupils amongst the festival's artists (composers and performers), and that it was merely due to the incidental circumstances of my teaching activities that the infantile insults to which my work had been subjected in the past had altogether ceased. *Corrigendum*: they haven't.

Throughout his review of *Stravinsky Seen and Heard*, Malcolm Hayes cites me quite inaccurately, to the point of distortion, fantasy, and downright invention. At the same time, his long review does not contain a single specifically musical remark—anything that could not easily have been written by a non-musician. Above all, however, I beg any genuinely interested reader not to think that what Malcolm Hayes says I said in TEMPO 141 is anywhere near what I said.

My hypotheses are based on factual submissions—on musical facts about which all musicians (Stravinsky included) agree. Significantly enough, for instance, Mr Hayes reports that Stravinsky 'endorsed' my analysis of *In Memoriam Dylan Thomas* (he did a bit more than that), but not the fact that equally, Stravinsky privately agreed, without reservation, with my analytic diagnosis that his serial technique was emphatically Schoenbergian, not Webernian: 'Mr Keller is absolutely right', he wrote—unlike Mr Hayes who, instead, turns my diagnosis into the product of 'an attitude of mind' which prevents us from gaining 'genuine insight into the later Stravinsky, or anyone else for that matter.'

For the rest, had I said what Mr Hayes says I said, a composer-reviewer could hardly have come to the conclusion, in one of your sister journals, that 'anyone who professes to care about the state of twentieth-century music should possess this stimulating, valuable, and utterly unique book', while Carl Dahlhaus, whose own comprehensive summary of my argument (which he accepts *in toto*) is wholly accurate, could not have drawn attention to the strictly musical evidence—the recordings of Webern's own interpretations of his music—for my characterization of the composer's creative personality. 'In the Stravinsky year', he adds, 'we have to expect a lot of superfluous and boring literature. Hans Keller's essay is the opposite: a challenge, supported by irresistible argumentation'.

I am not merely juxtaposing unfavourable and favourable reviews: the value of Mr Hayes' review is not a matter of opinion or taste. He is either right or wrong, and if he is right, Messrs Dahlhaus and Co. are wrong. What is a matter of opinion is the question whether 'Hans Keller has now enshrined himself as the pundit that we all love to hate.' We all? Mr Hayes will have to sneer for himself, unless he can accept my challenge to find me the recognized composers and performers who agree with him; Stravinsky, for one, did not. If, on the other hand, the first person plural is intended to exclude musicians, this qualification ought to have been articulated in 'a quarterly review of modern music'.

London N.W. 3

FROM MICHAEL STEWART

I WAS interested to read Philip Grange's review in TEMPO 140 of the production by York University Music Department of three contemporary music-theatre pieces. Without wishing to detract from the enterprise and originality of the presentation, can I mention that Kagel's *Pas de Cinq* was not in fact the British première: this was given by Focus Opera Group in May 1969 at the Round House, London, as part of an 'Open Forum' on Contemporary Music Theatre. *Pas de Cinq* was directed by Michael Graubart and myself, the five performers being Michael Jon Kinsman, John Mitchell, Jamie Muir, Howard Skempton, and Robin Thompson. The speakers in the Open Forum which followed included Harrison Birtwistle, Hans Keller, and Tim Souster.

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