

LETTERS TO THE EDITOR

from HANS KELLER

I am grateful for Peter Porter's kind remarks (TEMPO 112) on my translation of *Kinderkreuzzug*— but none of the 'oddities' he diagnoses are mine: at a final conference on the translation with Benjamin Britten and Peter Pears, the two made a certain number of suggestions, all of which I accepted, adhering rigidly to my principle that the composer's wishes come first, whatever my own opinion. It so happens that I feel about the phrases Mr. Porter quotes the same way as he does; at the same time, he may agree that I adopted the right course of action. First and foremost, this is a piece of music that heightens the significance of a poem which, in itself, is certainly not a masterpiece.

The publisher, in his turn, will perhaps now realise that I had a point in requesting some such phrase as, 'Translation, in collaboration with Benjamin Britten and Peter Pears, by . . .' There is no substitute for the truth, whose beauty is that it tends to make life easy.

London, N. W. 3.

from ROGER WOODWARD

I am amazed Bill Hopkins (TEMPO 110) did not choose to say what he had to say while Barraqué was alive. Barraqué and I worked over the original manuscript in his Paris apartment for weeks together and started correcting the—over 2,000—printed errors in the Bruzzicelli edition. That was the figure last used publicly by Mr. Hopkins and it is a correct approximation. The recording was the result of eight year's work before I met Barraqué and then after the Paris collaboration I made the recording in Barraqué's presence. He had changed his mind on much since the earlier recordings which he personally rejected; at the same time Mr. Hopkins was no longer studying with him. Every rhythmic detail, note and dynamic was scrupulously examined at the recording sessions by the composer at Abbey Road in October, 1972, in the presence of many witnesses. Photographic evidence may be obtained from Allied Artists, London.

I wish both Mr. Hopkins and TEMPO readers to know that I had written to Helffer on many earlier occasions asking questions about this and that, and never received a reply of any kind. I wish both Mr. Hopkins and Mr. Helffer to take into consideration the fact that Barraqué *had* changed his mind about a lot and publicly said that our collaboration represented by the EMI Recording is the Sonata in its final and most complete version. I will not rerecord for this reason. Only twenty notes of the new piano work he was writing for me were composed onto paper at the time of his tragic and untimely death. The Sonata is a masterpiece we shall never cease to argue about because it is that kind of work. I suggest Mr. Hopkins spend even more time over the work than he has.

01861 Warszawa  
Zeromskiego 4a/m. 21  
Poland