

by a research student of the University College of St Martin, Lancaster, as well as more intensive analytical studies on works such as the first Symphony. An important analytical study of Davies's music has recently been initiated, and there is no doubt that this collection will prove invaluable to the deeper understanding of the composer's music.

In addition to these listings (and despite the information in Bayliss's book) it should be noted that Stephen Arnold at Glasgow University has original compositional charts/sketches for some of the *Seven In Nomine* [1963/1964] and photocopied charts for the *Second Taverner Fantasia/Taverner* [1964/1970].

Obituary

Moisei Vainberg

The composer and pianist Moisei Vainberg (born Mieczyslaw Weinberg, in Warsaw, on 8 December 1919) died in Moscow on 26 February. He was one of the most able – and prolific – composers of the century, though the importance of his music has yet to be widely recognized.

Vainberg came from a musical family and was playing the piano in public by the time he was ten. When his entire family was killed after the Nazis' invasion of Poland, he fled to Russia, sheltering first in Minsk and then, as the Germans followed him into Russia, to Tashkent, in Uzbekistan. It was from there, in 1943, that he sent the manuscript of his First Symphony to Shostakovich, who responded with an official invitation to travel to Moscow. He stayed there for the rest of his life. Ten years after his arrival in the capital, Vainberg found himself under direct threat from the anti-Semitic campaign of Stalin's last murderous years in power. Vainberg's father-in-law, the actor Solomon Mikhoels, had been assassinated in 1948, and in February 1953 Vainberg himself was arrested. The outlook was black, until Stalin's death the next month removed the danger. Hardly surprisingly, Vainberg was never a Party member.

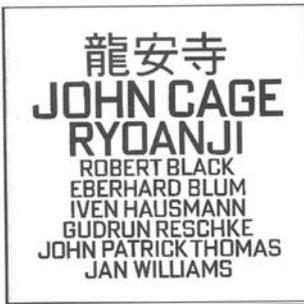
Vainberg and Shostakovich were kindred spirits. They often played four-handed piano together, not least when Shostakovich's new works were run before the Composers' Union and the Ministry of Culture; they also recorded a piano version of Shostakovich's Tenth Symphony. But it is the close identity of their creative instincts that probably explains their deep mutual esteem. Vainberg stated frankly that 'I am a

pupil of Shostakovich. Although I have never had lessons from him, I count myself as his pupil, his flesh and blood'. And Shostakovich described Vainberg as 'one of the most outstanding composers of the present day'. Although with more exposure the individuality of Vainberg's music would find it easier to come to the fore, there are indeed striking similarities of style, not least a feeling for the epic (Symphonies Nos. 17–19, for example, form a huge trilogy with the joint title *On the Threshold of War*), which co-existed alongside a taste for biting, satirical humour.

Vainberg's output was staggering: 27 symphonies (the last finished in short score but not fully orchestrated), two sinfoniettas, seven concertos, 17 string quartets, 19 sonatas (for piano solo or with other instruments), over 150 songs, a Requiem, seven operas, three operettas, two ballets, and incidental music for an astonishing 65 films, plays, radio productions and circus performances. A trust has apparently been formed to promote this rich artistic legacy. Its success would draw attention to one of the most powerful compositional voices of the second half of the 20th century.

Martin Anderson

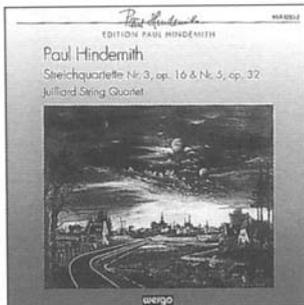
As we go to press, we learn of the death of the distinguished US composer Jacob Druckman, subject of a fairly recent article in Tempo 191. We hope to offer tributes in a later issue, and also an appreciation of the leading Japanese composer, Toru Takemitsu, who died on 20 February. (Ed.)



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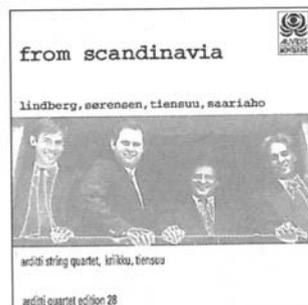


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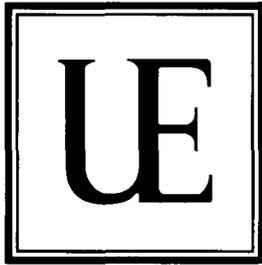
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