

appears. The minimal social unit of music is clearly the composer, who is in turn European (Ives and Varèse excepted); and a composer's works are perceived by individuals, whose relationships to each other, insofar as they are not entirely obscure, consist in their common need to unite their splintered personalities. The missing link is Art, which in Rochberg's manifesto-cum-analysis becomes the binding force. There is no social middle ground and hence no attempt at a sociological perspective—nor, in the end, any manageable explanation for the failure of contemporary 'classical' music in society that isn't at once speculation in the realm of psychology or the physical micro-structure of the universe, *à la* Capra.

The artist may have moved on from the garret to the campus, but the message from these is that the aesthetics of survival are a depressingly personal matter.

LETTERS TO THE EDITOR

from MARCO SHIRODKAR

WILFRED JOSEPHS suggested in TEMPO 149 that the name 'mesmeric music' be used instead of 'minimal music' for those works of the Reich/Riley/Glass school (and its derivatives) since the term seemed to him 'to cover most examples of this genre'. His suggestion, however, creates more problems than it tries to solve:

(1) What about those 'minimal' examples the term 'mesmeric' does not cover (some of Michael Nyman's music immediately comes to my mind)—must we find another name for them?

(2) Throughout history there are countless examples of truly mesmeric music—does this mean Mr. Josephs includes the masses of Palestrina, Bach's fugues or all those mesmeric Bruckner crescendos?

(3) The term 'minimal' does, to some extent, tell us about the processes at work in the music, whereas a pure adjective like 'mesmeric' could apply equally well to a complex orchestral score by Carter or Maxwell Davies.

The word 'minimal' may not be the most appropriate one, but its survival seems to have proved that it is the best one we can come up with. I suggest we come to terms with 'minimal music' for two reasons; firstly, the term seems to be here to stay whether we like it or not, and secondly, I doubt whether any informed musician interprets the term literally—surely it has by now acquired the status of a general stylistic pigeonhole, in much the same way as Romantic, Neoclassical and others have.

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from DAVID G. JACOB

I AM attempting to compile a complete catalogue of the work of my father, the late Gordon Jacob. Besides his many published works, my father also wrote a considerable number of pieces as special commissions. It would be of enormous assistance if any of your readers who might have knowledge of any such unpublished works would contact me, with as many details as practical and possible (for instance, scope of work, instrumentation, date of commission, performance details, present location of manuscript).

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