

however, is as complete a master of the quartet medium as he is of the orchestra, and he is ably served by the Coull Quartet, dedicatees of the Tenth and first performers of both works. Fallibility of intonation is momentarily revealed in some of the most cruelly exposed spots in the concluding section of No. 11, but it's difficult to imagine players who wouldn't show themselves human at such points. The recording, made in St. Augustine's Church, Penarth, Cardiff, is a little close-up (to mitigate churchly reverberation?), which knocks a *p* or two off the optimum dynamic of some of the quieter music—heard in the cassette format, at any rate (I continue both to lack access to CD and to regret the absence of LP versions: a Canute-like stance which I shall no doubt maintain until the water closes completely over my head!).

NEWS SECTION

A RECENT WEBERN DISCOVERY

Regina Busch

THE MISSING MANUSCRIPTS and documents from the Webern papers originally included the row-tables for his 12-tone compositions. There was always some evidence that they had survived the war: Friedrich Wildgans published a list of Webern's original rows in the appendix of his biography (1966/67); further details could be found in Luigi Rognoni's *La Scuola Musicale di Vienna* (1966). (A Webern Exhibition was organized by Wildgans in Darmstadt in 1956; Rognoni saw the tables there, copied them in part, and described them—up to op. 27—in his book.) These sources, together with Webern's published sketches, in fact made possible a complete reconstruction of the tables, and a deeper insight into his method of composing with 12 tones, which is so different from Schoenberg's or Berg's. Furthermore Leopold Spinner, in his *A Short Introduction to the Technique of Twelve-tone Composition* (1960), included a complete row-table of his own (the basis of his compositional examples throughout the book) which shows the same kind of ordering as the reconstructed tables of Webern. But perhaps because all the above-mentioned sources are secondary ones, no-one seems to have shown much interest in Webern's original rows and tables.¹

Meanwhile the bulk of Webern's papers has been deposited in the Paul Sacher Stiftung, Basle, where they are easily accessible. However, the tables proved not to be in Basle: and this strongly suggested that they might have remained among Wildgans's papers. Only a few months ago this turned out to be the case—and not only the tables for opp. 19–31 came to light, but also some other Webern manuscripts: a fair copy of *Entflieht auf leichten Kähnen* op. 2, including a piano reduction of the piece in Webern's hand; a fair copy of the *Drei Volkstexte* op. 17 in a version earlier than the published one; and some sketches (op. 17 no. 1 and some others), some of them filling in some gaps in the Basle collection, a few of them completely unknown.²

The row-tables are exactly as one might have expected from the sketches and the other evidence. With the exception of opp. 19, 23, and 25—which are all vocal compositions—a table always consists of 48 row-forms. The rows are not arranged chromatically but in certain intervallic orders, the four basic row-forms always being grouped together and counted from 1 to 4, 5 to 8, 9 to 12, and so on. Webern used coloured pencils: for each group of rows and their numbers and interval-names. These colours probably correspond to the ones used in the sketches. Sometimes, the internal structure of a row is marked by dotted lines, slurs, etc. From op. 28 on, Webern no longer wrote out every row in full, but only noted the identity of row-forms by, for instance, '46=11' in the two respective colours. Although most of these tables have been cut into three pieces of nearly the same size, one can still see—as in the well-known photograph of Webern at the piano—how he had fixed them to a card with drawing-pins.³

All these manuscripts have meanwhile been reunited with the Webern Nachlass in Basle. An essay on Webern's way of composing with 12 tones, including an investigation of the row-tables in relation to the sketches, is in preparation by the present writer.

¹ See Regina Busch, 'Wie Berg die richtige Reihe fand' in *Musik-Konzepte*, monograph on *Anton Webern II*.

² A short description of these items by Leopold Brauneis can be found in *Österreichisches Musikzeitung*, June 1988.

³ This issue, p. 22 (Ed.)



ANTIQUITY IN THE NEW WORLD

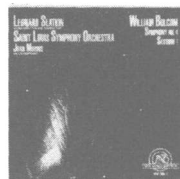


SAMUEL BARBER: ANTONY AND CLEOPATRA
Esther Hinds, Jeffrey Wells, Eric Halfvarson,
Robert Grayson, Westminster Choir,
Spoleto Festival Orchestra / Christian Badaea
Artistic Director: Giancarlo Menotti
NWCD 322/4 (2CD) NW322/4 (3LP)

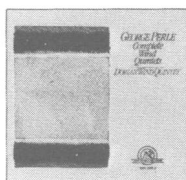
Commissioned for the opening of the Metropolitan Opera House at the Lincoln Center in New York, Antony and Cleopatra's opulence and apparently conservative lyrical idiom were attacked by many critics. However, in his subsequent revision of the work, Barber created a work of great beauty, with wonderful writing for the singers and orchestra alike. It is this revised version which is now issued here on compact disc. In his Gramophone review of the LP version Edward Greenfield said: "This complete recording now reinforces the feeling that this is a work still seriously under rated . . . a work full of memorable ideas both musical and dramatic."

WILLIAM BOLCOM: SYMPHONY NO. 4 SESSION 1

Jacob Berg (flute), Jan Gippo (piccolo),
Peter Bowman (oboe), Barbara Herr (cor anglais),
George Berry (bassoon), Timothy Myers (trombone),
Thomas Dumm (viola), John Sant'Ambrogio (cello),
Richard O'Donnell (percussion), Joan Morris (mezzo);
Saint Louis Symphony Orchestra / Leonard Slatkin
NWCD 356 (CD)



William Bolcom (b 1938) claims three American idols: Charles Ives, Scott Joplin and George Gershwin. From this it will be gathered that his music is firmly rooted in the popular American melodic tradition with a great emotional range. Session 1 is somewhat like a jam session, but with everything carefully notated for a virtuoso chamber ensemble. His Fourth Symphony is a setting of "The Rose" by the Pulitzer Prize-winning American poet Theodore Roethke. Starting energetically, it progresses in stages towards a deep calm which is achieved with the exquisite arrival of the long-prepared key of C major.



GEORGE PERLE: COMPLETE WIND QUINTETS
Dorian Wind Quintet (Elizabeth Mann, flute;
Gerard Reuter, oboe; Jerry Kirkbride, clarinet;
David Jolley, horn; Jane Taylor, bassoon;
Julie Landsman, horn)
NWCD 359 (CD)

For much of his career, George Perle has been rather dubiously linked with serialist composers. This is to underestimate the tremendously individual nature of his compositions with their great musical flexibility within the context of the serialist tradition. The chief effect of his inventiveness is a melodiousness which is foreign to the normally angular and discontinuous lines of strict serialism. Perle's four wind quintets are the perfect examples of his seamless harmonic and melodic devices placing him firmly amongst other champions of the form such as Schoenberg and Nielsen.

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