

and subsequently through scores and articles from Germany. The figures of Stockhausen and Herbert Eimert come to the fore in the next chapter, 'Revolutions 1956–60', where, in the aftermath of the Hungarian uprising, Ligeti flees to Cologne. Here a full-page reproduction of an unidentified Miró painting is timely: Ligeti has acknowledged the Catalan artist's influence on his electronic piece *Artikulation*, whose more whimsical features proclaim his inveterate lightness of touch.

Chapter 4, 'Celebrity and Scandal', largely lives up to the promise of its title. Along with the samples of *Atmosphères* and the graphic notation of *Volumina*, the iconography embraces the coffin-shaped score of Ligeti's micropolyphonic *Requiem* and a clutch of the hundred metronomes needed for a performance of the *Poème symphonique*. A 'Happening' (and how dated that term has come to sound!) staged by neo-Dadaists in Düsseldorf leads on to the provocations of *Aventures*. On Ligeti's *Atmosphères*, which was premièred in 1961, Richard Toop observes that it remains, with Penderecki's *Threnody*, the major classic of the texturalist vogue. Of the radicalism of the *Poème* he remarks that 'what starts as a remorselessly "textural" piece finishes up as an audibly "polyrhythmic" one'.

'Away from the Volcano 1966–70' contains a reproduction of Altdorfer's amazing *Alexanderschlacht*, associated by Ligeti with a passage in his orchestral work *Loutano*. Toop mentions in this chapter the stimulus of Cézanne, who prompted the composer to ask how colour can replace contours, or how musical forms can be created by contrasting volumes and weights. Also pictured is one of the Maurits Escher engravings whose playful illusions have fascinated Ligeti.

One more painting figures in Chapter 6, 'Fresh Beginnings'. It is Bosch's *The Garden of Earthly Delights*, which was Ligeti's preferred luxury when he appeared on BBC Radio's

'Desert Island Discs' at the time of the English National Opera production of *Le Grand Macabre* (will Covent Garden ever restore it to their schedules?). That opera naturally dominates Toop's sixth chapter visually, although it begins with souvenirs of Ligeti's first extended American visit. The final chapter, entitled 'Local and Universal 1980–99', shows him with Conlon Nancarrow, whom he promoted in Europe. A computer realization of fractal structure is a reminder that the 1980s reawakened Ligeti's interest in scientific discoveries of various kinds. Brancusi's sculpture *Columna Infinita*, also illustrated here, lent its name to the final piece in Book Two of the *Etudes* for piano – although Toop stresses that the column didn't actually serve as a model for the étude. A native gamelan, symptomatic of Ligeti's recent pursuit of non-Western musics, seems to complement ethnographically a picture of Carpathian rural music-making in Chapter 2.

The above attention to pictures does not imply dissatisfaction with the words. Ligeti has been fortunate in his chroniclers, including Ulrich Dibelius and Constantin Floros in German and Paul Griffiths in English. Toop's literary style is lively and readable; only the concluding pages betray a certain looseness, and the final letter has been lopped off names of Brinkmann and Hoffmann.

Ligeti probably helped to foster the pluralistic cultural climate of recent years. The great strength of Richard Toop's book is, from this perspective, his sure grasp of contemporary musical contexts. The news from the Phaidon Press is that their '20th-Century Composers' series has halted for the time being at least. Catholic as a whole, valuable in many individual instances, it would have been the poorer without Toop's *György Ligeti*.

Peter Palmer

#### Tempo 212 - Errata

Tristram Pugin has asked us to point out that Part I of his article 'Through the Spectrum: The New Intimacy in French Music' contained three avoidable errors. The composer Alain Bancquart's name is consistently misspelled as Banquart. Villiers de l'Isle-Adam's novel *l'Eve future* is mis-titled *La nouvelle Eve*. Pierre Bayle is not a composer of electro-acoustic music but an 18th-century philosopher; the composer is François Bayle. Although Tristram Pugin accepts ultimate responsibility for these errors, we consider he had had some right to expect they would be detected in editing; as they were not, the responsibility is also ours.

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