
Information from recent journals

Neue Zeitschrift für Musik 3 (5–6/98). Thematic issue concerning Jewish music. Contributions span a wide range of subjects from Klezmer (no electroacoustic variety known to this writer) to early analogue pursuits by Josef Tal to more recent computer music by Arie Shapira. Recent works by Dieter Schnebel and Focus Pocus are discussed as well as CD recordings of historical experimental musical instruments (on Ellipsis Arts/Intuition) and works by Mesias Maiguashca and Martin Olbrisch (both on Wergo, zkm series), Bo Nilsson (Phono Suecia) and Volker Staub (Villa Massimo) and a book review of Claus-Steffen Mahnkopf's 'Kritik der neuen Musik' (published by Bahrenreiter).

Neue Zeitschrift für Musik 4 (7–8/98). Theme: Karlheinz Stockhausen (Seventieth Birthday). This issue contains several articles concerning the composer varying from celebratory (Albrecht Rietmuller and Konrad Boehmer) to contextual (Markus Heuger who reminds us of Stockhausen's presence on the Sgt. Pepper's cover) to recent work (Stockhausen on his 'Litanei 97' for a cappella choir) to analysis (Eva-Maria Houben – 'Kathinkas Gesang' and Richard Toop – 'Adieu') to anecdotal (Stefan Fricke on Fluxus' actions against the master in the 1960s). There is little of relevance as far as Stockhausen's vision or use of technology is concerned, although reception does appear in a couple of these submissions. Recent publications and recordings can be found throughout. Furthermore, there are reviews of Festivals in Witten (themes included music and art as well as music theatre) and Saarbrücken (music and space, but not too much of the *Organised Sound* variety) and a Lautpoesie (text sound poetry). Festival

Bobeobi in Berlin. For those visiting Berlin, a gallery specialised in acoustic art is mentioned: 'singuhr – horgalerie' Parochialkirche, Klosterstraße, Berlin.

Neue Zeitschrift für Musik 5 (9–10/98). Thematic issue concerning 'Musik Sprechen' which literally means speaking music, but is generally known in English as text-sound poetry or phonetic poetry, the former better defining the genre. Fully half of the issue concerns this highly interesting and relatively ignored subject. The fact that it has not been offered the attention it deserves led the Editors to write a great deal of survey material introducing several key figures in the area. A CD was provided for subscribers. The problem here is that for the nonsubscribers without basic knowledge of the area, the survey is a taster but missing the key ingredient (i.e. how does it sound?). For those who have a basic or even more advanced knowledge of the subject, only few entries offer substantial depth. The technological side of this, i.e. treatment of the (spoken) voice electronically as sonic art, has only been touched upon briefly despite many key figures having used technology in a great variety of innovative manners for decades. Other features in this issue include: a notice from Siemens concerning a CD recording they have produced with electronic music works produced in their studio during the period 1959–66, a CD discussion of 'Extensions – A retrospective of electroacoustic compositions' by Karl Korte (Centaur) and book reviews such as 'Musik im raum – Raum in der Musik' by Gisela Nauck (Steiner, Stuttgart) which, despite its title concerning music and space, is about serial music and 'Minimal Music' by Ulric Linke (Die Blaue Eule, Essen).