Tempo 65 (255) 65–72 © 2011 Cambridge University Press
doi:10.1017/S0040298211000064 Printed in the United Kingdom

BOOK REVIEWS

PIERRE BOULEZ: Tombeau. *Facsimiles of the Draft Score and the First Fair Copy of the Full Score,* edited by Robert Piencikowski (Paul Sacher Foundation/ Universal Edition), €154.00.

The sudden death in April 1959 of Prince Max Egon zu Fürstenberg, patron of the Donaueschinger Musiktage, resulted in the commissioning of three short works as preludes to each of the concerts of the forthcoming festival. As well as musical tributes by Stravinsky and Wolfgang Fortner, the occasion was also marked by the first performance of *Tombeau à la mémoire du Prince Max Egon zu Fürstenberg* by Pierre Boulez. As so often the case with Boulez, a work seemingly complete in itself proved to be a preliminary version of an altogether more ambitious project – in this case, the final movement, *Tombeau*, of *Pli selon pli* (1957–62/1983). A full score of this movement was issued by Universal Edition in 1971 (UE 13.616), but the series of intermediate versions has until now only been available for consultation at the Paul Sacher Foundation, Basel. So it is particularly welcome that the Foundation has chosen to mark Boulez's 85th birthday with a sumptuously-produced volume containing facsimiles of both the pencil and pen manuscripts as well as excerpts from two further revisions which formed the basis for the printed edition.

In his introduction, the editor Robert Piencikowski draws on his specialist knowledge as curator of the Boulez Collection at the Paul Sacher Foundation to trace the work's evolution from the time of its commission, through its incorporation in a vast project in homage to Mallarmé, and a subsequent three-year period of gestation culminating in the first performance of the 'definitive' version of *Pli selon pli* in 1962. Of particular interest is his account of the weeks leading up to the première of the original version, with Boulez interrupting the composition of *Improvisation III sur Mallarmé* in order to concentrate on the new Donaueschingen commission – a deadline by now so imminent that Boulez himself assisted in the task of copying instrumental parts in time for the start of rehearsals in October 1959. M. Piencikowski rightly raises the question of Boulez's decision to employ in *Tombeau* the pitch material already used for *Oubli signal lapidé* (1952–53) and *Le marteau sans maître* (1952–55), and advances the convincing hypothesis that it was sheer pressure of time which forced him to this expediency. This issue has broader implications and relates both to the evolution of *Pli selon pli* as a whole, and to the compositional unity of the project as it unfolded. The pitch material for all three Mallarmé *Improvisations* is derived from a separate source – that first developed in the incidental music for *L'Orestie* (1954–55) and the Third Piano Sonata (1955–) – as indeed is the first version of the opening movement, *Don* (1960). Why therefore did Boulez not simply draw on this material for *Tombeau*? It is apparent from a letter written in response to an enquiry from Universal Edition in November 1959, less than a month after the première of the original version of *Tombeau,* that the five-movement structure of *Pli selon pli* (if not as yet the title) had already crystallized in Boulez's mind, even to the description of *Don* as a 'pièce symétrique de Tombeau, non encore s'écrite': the orchestral version of *Don* (1962) was to define this symmetry in terms of pitch content by reverting to the material employed in *Tombeau*. The sequence is a puzzling one, especially given Boulez's customary insistence on serial unity within a work. M. Piencikowski's conclusion is that the overall design of a work of enormous proportions inspired by the poetry of Mallarmé (an ambition which had obsessed him throughout the 1950s), must have gradually unfolded during the composition of *Tombeau* – a proposition which is entirely consistent with the available evidence, as chronicled in the volume.

Boulez's other Mallarméan project at this time was of course the Third Sonata, and the two works share many aesthetic characteristics, most obviously the impulse to articulate a musical equivalent of the ambiguities of syntax found in *Un coup de Dés*. It is a telling commentary on Boulez's working methods that a work whose final shape only gradually evolved should nonetheless have been brought to a successful conclusion: by contrast, the Third Sonata was conceived as a coherent overall design, which to this day has remained unrealized in its entirety. Both works – the 1962 version of *Pli selon pli* and the two published Formants of the Third Sonata – incorporate elements of formal mobility, and the decision to publish the original version of *Tombeau,* with its kaleidoscopic range of inks to differentiate

the various degrees of mobility, is a most valuable addition to the available source material of Boulez's music. Equally fascinating (if not on the same level of sheer beauty of calligraphy) are the results of the process whereby most of the elements of mobility were removed and replaced by the fixed order familiar from the published score – a decision doubtless taken as a result of the experience of practical difficulties in rehearsal. (A similar process was to occur in the revision of *Improvisation III*, before its eventual publication in 1983 – but not before two commercial recordings had been made of the original, mobile version.) If the Third Sonata is an unresolved testament to Boulez's ambivalent attitude towards performer choice, the publication of *Tombeau* in its various revisions provides eloquent written evidence of the seemingly insuperable problems involved in attempting to realize in orchestral terms the musical equivalent of a flexible syntax.

Interwoven into an account of the history of the source material is a consideration of the professional and personal relationship between Boulez and Paul Sacher. The pencil score of *Tombeau* was presented to Sacher on the occasion of his 56th birthday in 1962, and the growing friendship between the two is sympathetically chronicled in M. Piencikowski's introduction, drawing on personal interviews with Paul Sacher. Boulez had started to give courses in composition and analysis at the Basel Music Academy in 1960, and Sacher generously provided him with a car to facilitate the journeys between Baden-Baden and Basel. In return, Boulez dedicated to him the pen score of the mobile version of *Tombeau*: 'To Maja and Paul, in witness of a devoted friendship … and in gratitude for their legendary generosity'. Nonetheless, there is just a hint of pressure in the excerpts of the correspondence reproduced here: 'Will you let me have the manuscript? Then please order the car'. In the meantime, as M. Piencikowski notes, Boulez had recently signed an extension to his agreement with Universal Edition. This contract, giving the publisher exclusive rights to the printing of *Pli selon pli* and dated 18 July 1961, is part of the Boulez Collection at the Paul Sacher Foundation, and is further confirmation of an enduring relationship with UE. The sequence of events as a whole is an intriguing one, and adds further piquancy to the photo reproduced in the volume of Boulez at the wheel of the car, with Heinrich Strobel an interested onlooker.

As well as rare contemporary photos, including one of the first performance of *Tombeau*, the volume also includes a judicious selection of archive material, incorporating sketches for the various

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

musical parameters, thus enabling the committed scholar to deduce much of the compositional process. M. Piencikowski analyses with clarity the principles on which the pitch content of *Tombeau* is based, and his introduction concludes with a historical survey of the adoption of 'tombeau' as a musical genre, together with a most perceptive consideration of Boulez's creative response to the resonances of Mallarmé's poetic world. By any standards, this introduction taken as a whole is a major contribution to Boulez research, and all concerned with the production of the volume are to be congratulated on a virtually flawless achievement. One trusts that the means will now be found to make it widely available to the many who value the music and aesthetic concerns of one of the most important creative figures of our time.

Peter O'Hagan

The Letters of Gertrude Stein and Virgil Thomson: Composition As Conversation edited by Susan Holbrook and Thomas Dilworth. Oxford University Press, Inc. $49.95 / £32.50.

Virgil Thomson grew up in Kansas City, Missouri, having been born there in 1896. When the First World War began, the teenaged Thomson longed, as he put it, 'to get into the fighting'.

> All those millions being killed, the sinkings at sea, the filth and vermin of trench life, the pictures of bayonetted guts and burst Belgian babies, everything about it made it seem, to a boy just going twenty, a lovely war. You wanted to be a part of what so many were experiencing, to try yourself out, prove your endurance. You certainly did not want the war to end without your having been through something. You wanted it to go on til you could get there.[1]

Despite this wish, and a good deal of effort and activity calculated to get himself to the war as soon as possible, Thomson spent the 16 months after his joining the army in January of 1917 in several states – Oklahoma, Texas, New York, and Louisiana – but never left the USA before the war ended. He was discharged in the end of 1918, and returned to Kansas City. From Kansas City he proceeded to Harvard, where he studied composition with Edward Burlingame Hill and choral conducting with Archibald T. Davison. He was also in the Harvard Glee Club, and it was in their ranks, in their European tour of 1921, rather than the ranks of the American army, that he first saw France. For Thomson it was love at first sight:

> … And as I climbed [the cobbled streets of Saint-Malo], stepping around tiny women in black beating small laden asses with large sticks and exorting them with cries, I found myself, though just from England, saying, 'Thank God to be back where they speak my language'.[2]

After a year of study in Paris with Nadia Boulanger, made possible by a traveling fellowship from Harvard, Thomson returned to Cambridge, Mass. to finish his degree and for further study in counterpoint (with Rosario Scalero) and conducting (with Clifton Chalmers, through the American Orchestral Association) in New York, before returning to Paris after three years. Aside from his studies with Boulanger, during his first year in Paris he had become acquainted, through Bernard Faÿ, a French historian who he had met at Harvard, 'with France's newest wave in music and letters', including Jean Cocteau, Raymond Radiguet, Darius Milhaud, Francis Poulenc, Georges Auric, and Arthur Honegger. One of the people who also came to Faÿ's family's flat was 'my revered Eric Satie'. Thomson did not, however, seek any close acquaintance with Satie.

> I had not in Paris sought companionship with Satie, wishing to get inside his music first, then make my homage later through performance. That way we might find something real to talk about, and a conversation so begun might extend to my own work. Since Satie died before I returned to France, I cannot know what friendship with him might have brought.[3]

Thomson knew Gertrude Stein's work from his Harvard days, when he was introduced to *Tender Buttons* by fellow student S. Foster Damon; in conversation with Thomas Dilworth, as quoted in this new collection of the Stein-Thomson letters, ' … I thought it was the nicest and funniest book I'd ever read. It was a library copy. I carried it around in my pocket and I used to read it aloud to all the friends for fun' (p. 6). He also read *Geography and Plays* soon after its publication. After his return to Paris, for an indefinite stay, in 1925, although he wanted to meet Stein, he chose not to hurry bringing it about. 'I wanted an acquaintance to come about informally, and I was sure it would if I only waited.'[4] He frequented Sylvia Beach's famous bookstore Shakespeare and Company in hopes of encountering Stein; he did meet Ernest Hemingway, Ford Madox Ford, Ezra Pound and James Joyce there, but not Stein, who had stopped coming to the bookstore after Beach published Joyce's *Ulysses*, as she considered Joyce her main

[1] Virgil Thomson, *Virgil Thomson* (New York: Alfred A. Knopf, Inc., 1966), p. 31. (Cited hereafter as Thomson.)

[2] Thomson, p. 53.
[3] Thomson, p. 64.
[4] Thomson, p. 89.

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

literary rival. Thomson's opportunity finally came in January of 1926. Stein had heard that the composer George Antheil, who was a friend of Thomson's and who had gained a certain notoriety, was 'that year's genius' (as Thomson said), and she felt that she should 'look him over'. She invited Antheil to visit her at her house at 27 rue de Fleurus, and he brought Thomson with him for intellectual support and reinforcement. Stein did not find Antheil to be of interest, but she and Thomson, as he wrote, 'got on like Harvard men'. As they left, Stein said only good-bye to Antheil, but to Thomson she said, 'We'll be seeing each other'.

Alice B. Toklas, Stein's companion, lover, secretary, housekeeper, and caretaker, was wary of Thomson at first, and although she tolerated him and professed affection in letters, she seems always to have been at least a little distrustful of him, somewhat resentful of his close friendship and easy conversational familiarity with Stein, and of their collaborations. The novelist Bravig Imbs, in his autobiography, wrote that Toklas never liked Thomson: ' She realized that Virgil could be one too many for her in any battle of wits, that he could whip out as nasty a sarcasm as she any day, and she was even disconcerted at the sinuous way his mind worked'.[5] Toklas was won over by Thomson's performance of Satie's *Socrate* for her and Stein, and by his music, which she admired ('…how astonishing that such a corrupt person should write such pure music'[6]); after Stein's death she developed a real affection for him, based on his continual kindness and attentiveness to her, which she took as proof of his continuing reverence for Stein.

On New Year's Day, 1927, almost a year after his first meeting her, during which time he still mostly kept his distance, Thomson gave Stein a copy of *Susie Asado*, his first setting of her work. She received it enthusiastically ('Poets love being set', Thomson often said), and their close friendship began. Thomson wrote in his autobiography, 'As I reread letters written at that time, I am struck by the intensity with which Miss Stein and I took each other up'. By March of 1927, he had already asked her to write a libretto for an opera, and she had begun it. Thomson began setting other works of hers to music – the shorter pieces *Preciosilla, Portrait of F. B.*, *Deux Soeurs qui sont pas soeurs* (a film scenario written by Stein in French), and the larger scale *Capital Capitals* – before their opera, *Four Saints In Three Acts*. He also brought her friends of his: mostly American men of his age from among his friends at Harvard (who in some cases were editors of small magazines anxious to publish her work), but also the French poet Georges Hugnet and Louise Langlois, 40 years older than he. Langlois '… became my close companion for thirteen years (not mistress, not pseudomother, but true woman friend ever jealous and ever rewarding)…'[7]. Thomson also did service, as he said, 'as translator, impresario, music setter, and literary agent'.

Stein set to work trying to find patrons for Thomson to support him while he composed *Four Saints*. These were mainly rich elderly American ladies who were friends of hers, including Miss Etta and Dr. Claribel Cone, art collectors from Baltimore, Mrs. Emily Chadbourne Crane, a Chicago millionairess, and Miss Elsa Maxwell, at the time employed as a promoter by the principality of Monaco:

> … she outlined for me in detail a custom-made career … the first item of this was to be a commission from the Princesse Edmond de Polignac … The last item was to be a production of my opera at Monte Carlo … The Monte Carlo deal appeared to me more credible than the other … I do not know whether Miss Maxwell's plans encountered resistance, or whether she had been bluffing all the time … within a week Miss Maxwell made six engagements with me in three days and failed to appear at any of them, leaving word the last time that she had quit Paris ….[8]

Thomson was careful in his autobiography to point out that 'in every case' the performance and publication of their collaborative works was brought about by him, but Stein was, nonetheless, always trying to advance their common interests and to make clear her affection for Thomson ('…I don't like to be burdened in the summer and you are never a burden….'; 'No no I love you and we can tease each other always and always be all happy and trusting …'[9]) and her admiration of his work ('Alice and I are terribly pleased with the opera … As Alice says it not only sounds like an opera but it looks like an opera. May the saints have us all in their keeping and be as good to us as we have been to them.'[10])

The close friendship of Stein and Thomson was accompanied by a profusion of correspondence (including occasional communications to Thomson from Toklas, whose prose style

[5] Imbs, Bravig. *Confessions of Another Young Man* (New York: Henkle-Yewdale, 1936), p. 160. Quoted in Stein-Thomson Letters, p. 190.
[6] Stein-Thomson letters, p. 281.
[7] Thomson, p. 83.
[8] Thomson, pp. 71–72.
[9] Stein, 4 August 1927; Stein, 19 March 1930, Stein-Thomson letters, p. 46, p. 145.
[10] Stein, 6 March 1930, Stein-Thomson letters, p. 143.

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

was strikingly different and distinctive[11]) which recorded gossip, travel, meals cooked and eaten, gifts of books and food, details of work begun and finished, professional aims, and career machinations, all of it full of the glow of affection and the contented hum of 'the working artist's working live', which was what Thomson suggested as the theme for their opera.[12] Their letters continued thick and fast with a few bumps in the road. A social misstep in Stein's drawing room involving the painter Pavel Tchelitcheff resulted in Thomson's being 'in Coventry for exactly a week'. When he sent Stein yellow roses (for which she had a liking) with a laconic note of apology, she replied, 'My dear Virgil, thanks for the very beautiful flowers, we may look upon them as a pleasure and a necessity'.[13] Then things resumed. After 1928, when Thomson finished the music for *Four Saints in Three Acts*, he performed the work many times for friends, possible sponsors, and, apparently, anybody else with any interest in it at all in it (Maurice Grosser, Thomson's lover and longtime companion, referred to these performances as 'the Paris production'). The correspondence records their common efforts to get the opera performed, including the pursuit of the possibility of a production in 1930 in Darmstadt, and attempts to meet Mary Garden and interest her in the work (these mainly involved plans to send Grosser to track her down in Paris; none of the three of them knew her, although Thomson did become a friend by the end of the 1930s, after she had stopped performing. They also enlisted the assistance of Carl Van Vechten, who did know her, but to no avail.)

Both Thomson and Stein were involved in various collaborative projects with the French poet Georges Hugnet. Thomson and Hugnet were commissioned by their admirer the Duchesse de Clermont-Tonnerre to write a short opera; after two attempts, Thomson eventually 'renounced the collaboration on the grounds that Hugnet was a purely lyric poet without stage instinct'.[14] They did collaborate on translations of some of Stein's works into French, including *Morceaux Choisis de 'La Fabrication des Americains'* and *Dix Portraits*, both of which were published by Hugnet's own Editions de la Montagne. In the summer of 1930 Stein began to render into Stein English a suite of 30 poems by Hugnet's entitled *Enfances*; these may have begun as translations, but they became, in Hugnet's words, 'more than translations'. Stein referred to them as 'a mirroring of it rather than anything else, a reflection of each little poem … I would read each poem and then immediately make its reflection'.[15] She found that this work, in Thomson's words, 'opened a new vein in poetry'.[16] The 'two Enfances', as Stein referred to them, were accepted by the magazine *Pagany* for publication on facing pages. Hugnet planned to publish them through his publishing company as a book with illustrations by Picasso, Tchelitcheff, Marcoussis, and Kristians Tonny.

Hugnet and Stein also began to plan to publish a volume of Thomson's work. Hugnet's father agreed to furnish $200 toward this project and Stein offered to provide funds to cover the rest of the expense, which share was estimated to be as much as $800. The letters which discuss exactly what the content of this volume should be were friendly, but in their quality of being altogether too reasonable and agreeable on each of their parts, they reflect a certain amount of tension, which increased with Hugnet's insistence that the texts should only be in French, against Stein's wish to be represented in English. The general tension grew and finally erupted in the end of 1930. Thomson won a small argument with Hugnet about an expected complimentary copy of a book by Pierre de Massot published by Hugnet's company.[17]

Soon afterwards Stein had a grievance which was to have major ramifications. She was outraged to discover that the subscription blank that Hugnet had printed for the forthcoming *Enfances* described her version as a translation, and had her name in much smaller print than his. In retaliation

[11] 'There is nothing comparable to this compactness elsewhere in English, nor to my knowledge in any other literature, save possibly in Julius Caesar's *De Bello Gallico*. Gertrude imitated it three times with striking success. She could not use it often, because its way was not hers.' Thomson, p. 177.

[12] In fact that subject, as manifested and represented in the lives of Spanish Baroque saints and 19th-century American political operatives, respectively, was the theme of both of their operas.

[13] Stein, 26 October 1927, Stein-Thomson letters, p. 52, also quoted in Thomson, p. 183.

[14] Thomson, p. 162.

[15] Stein, 12 July 1930, Stein-Thomson letters, p. 161, quoted in Thomson, p. 185.

[16] Thomson, p. 186. 'For in her need to catch an English lilt comparable to that of Hugnet's in French, she had caught the cool temperature and running-water sound of her beloved Shakespeare Sonnets, even to the presence of pentameters, rhymes, and iambs. As a testimonial of involvement with another poet, another language, these versions are unique in Gertrude Stein's work.'

[17] Stein's reaction to Thomson's telling her about this argument was: '… look here I am not awfully anxious to mix in but you must not be too schoolgirlish about Georges and also after all he is putting down his 50,000 francs of his father's credit for your book and hell it is a gamble and he could do things with it that would be surer and after all he is doing it and after all nobody else is, it's alright but nobody else is so remember the Maine … anyway I love you all very much but I always do a little fail to see that anyone is such a lot nobler than anyone else we are all reasonably noble and very sweet love to you …' Stein, 9 December, 1930, Stein-Thomson letters, p. 184.

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

Stein withheld her text from the publisher.[18] In hopes of salvaging the project, Hugnet requested that Thomson intervene with Stein; Stein meanwhile asked that Thomson act as her agent. Thomson did devise a plan for a title page that would save everyone's face, but at the last minute Hugnet failed to meet Stein's condition (actually coming from Toklas) that the solution must be 'distinctly understood' as coming from him. Not only were both the *Enfances* and the Thomson publication project scuttled, but on 21 January 21 1931, Thomson received a calling card from Stein with her name engraved and with the handwritten message 'declines further acquaintance with Mr. Thomson'. Stein had been moved to this act by a conviction that Thomson had been disloyal to her in the quarrel with Hugnet (and by Toklas's machinations). Thomson, failing to see that he had done anything wrong, took her at her word, and did not contact her for three years.[19]

In 1932 A. Everett ('Chick') Austin, one of Thomson's Harvard connexions, who was the director of the Wadsworth Atheneum in Hartford, Connecticut, the oldest American art museum, decided that among the events celebrating the opening of a new wing of the museum he would include the first performance of *Four Saints In Three Acts*. He, in fact, included in the wing a small theater expressly for the purpose of producing the opera. Word of this reached Stein, indirectly, and William Aspenwall Bradley, who had been Stein's literary agent since 1930, wrote to Thomson in January of 1933, making inquiries about the particulars of the production. As well as representing Stein's interest, Bradley also sought to bring about a reconciliation between the opera's collaborators. Bradley met with Thomson to arrange for contractual arrangements and conveyed questions from Stein to Thomson and relayed Thomson's answers back to Stein. Eventually he eliminated himself as the middleman and encouraged them to deal with each other directly, and their correspondence began again.

Although their letters became cordial their exchange was, at the beginning, businesslike and concerned only with the details of the upcoming production. Early on in the exchange, Bradley was careful to praise Thomson to Stein, assuring her of his strong and continuing respect, admiration, and affection for her, and at the same time dampening her rather aggressive and unrealistic demands. During the term of the production in Hartford and its eventual highly successful transfer to New York, with all of its demands and squabbling on every side, all nerves became increasingly frayed. By May of 1934, Bradley was writing to Stein, 'There is no doubt that T. hates you …'[20] Within a very short time Bradley and Stein were exchanging angry recriminations, and by July Bradley ceased acting as Stein's agent. Although the business relationship of Stein and Bradley was relatively short-lived, the relationship between Stein and Thomson, which he had worked to restore, was resumed and endured, although without the same degree of easy affection it formerly had.

Thomson and Stein continued to write to each other through the beginning of the Second World War in Europe, and continuing after Thomson returned to the United States in August of 1940, where he almost immediately became the music critic of the *New York Herald Tribune*. The entry of the United States into the war in December 1941 brought another break in their correspondence which lasted four years. By the time it resumed in March 1945, they were already in discussions about their second opera, *The Mother of Us All*, which had been commissioned by the Ditson Fund of Columbia University. (There had been a smattering of exchanges that have not survived: '… I had wired Gertrude Stein I had an idea for one, and she had written back her delight'.[21]) From the resumption in 1945, their letters concern arrangements for meetings, details about the libretto of *The Mother of Us All*, and efforts of Thomson and Grosser to promote Stein's work in the US. On 1 July 1946 Stein wrote to Thomson, who was in his second visit to Paris since the war, to inquire whether they needed to meet again to confer about the libretto for the opera before they both left town for the summer. On July 27, Stein died of cancer in the American hospital in Neuilly, so that letter was the last installment of their correspondence. Thomson, who was in Trieste when he heard of Stein's death, returned to Paris and immediately went to Toklas. He remained faithful to Toklas, in a way continuing his relationship with Stein through her, until her death in 1967 at the age of 89; their continued involvement was a sort of Epilogue to Stein and Thomson's joint story.

[18] Although Stein attempted to revoke the publication in *Pagany*, it was not possible by that time. Since it was possible to change the title, she insisted that hers be entitled 'Poem Pritten on Pfances of Georges Hugnet'. Eventually it was published under the title *Before the Flowers of Friendship Faded Friendship Faded*.

[19] Stein memorialized her version of the affair in a lightly fictionalized version entitled 'Left to Right', published in *Story* (November 1933) 17–20. It makes clear her feeling of betrayal through 'a failure of personal loyalty' by Thomson. This is reiterated in her letter to Willam Aspenwall Bradley of May 1933, Stein-Thomson letters, p. 198.

[20] Bradley, 11 May 1934, Stein-Thomson Letters, p. 237.

[21] Thomson, p. 358.

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

This collection of all of their letters to each other, as well as documenting the friendship and collaboration of two of the most important American artists of the 20th century, also provides much detailed information about the gestation of one of their major works. The letters are thoroughly annotated, and the correspondence is preceded by an introduction which places Stein and Thomson in the context of the history of the 20th century and the correspondence in the chronology of their lives. It also offers valuable insights into Stein's strategies for her plays and Thomson's theories about setting texts, which made Stein's texts particular attractive to him. The letters are followed by an epilogue which traces Thomson's and Toklas's relationship after Stein's death, with relevant selections from their correspondence. Appendices provide portraits by Stein, Thomson, and Hugnet of each other, and the final contract between Stein and Thomson for *Four Saints In Three Acts*.

Rodney Lister

Comrades in Art. The Correspondence of Ronald Stevenson and Percy Grainger 1957–61 with Interviews, Essays and other Writings on Grainger by Ronald Stevenson, edited by Teresa R. Balough. (Includes supplementary CD of Stevenson's lecture-recital 'An Evening with Percy Grainger' given at White Plains, NY in 1987.) Toccata Press, £35.00.

Comrades in Art is a highly entertaining portrait of two composers: Percy Grainger and Ronald Stevenson. Grainger was 75 and Stevenson was 29 when their four-year correspondence began, ending in 1961 with Grainger's death. Had the book only included the correspondence between the two men, it would have been lacking and not totaling more than 50 pages. Fortunately, the 279-page book is supplemented with interviews, reprinted articles, and useful appendices. The book is organized into four parts. Part I and IV are interviews with Stevenson dated November, 1998, and July, 2005, respectively. In the first interview, Stevenson, joined by his wife Marjorie, reminiscences about Grainger. In the second interview, Stevenson reveals information about himself as well as Grainger and embarks on many delightful excursions.

Part II consists of 33 letters between the two men, covering the period from 22 August 1957 to 1 February 1961. Stevenson's initial letter to Grainger, requesting his reflections on the composer Ferruccio Busoni with whom Grainger had studied, is lost. Grainger's reply is preserved. Regarding Busoni, Grainger writes:

> I have a lot to remember of Busoni, but I am not sure it is the kind of thing anyone who admires Busoni would want. His behavior to me ranged from great generosity to sharp spitefulness. The fact was that I didn't admire his compositions in the least, which is a situation not unlikely to arouse the worst in a composer – particularly in an ignored composer. This I, also an 'ignored composer,' have been able to study in myself! (p. 76)

Grainger's letters to Stevenson are warm and complimentary, although they are also peppered with Grainger's strongly-held convictions. Grainger's response to Stevenson's request for a letter of reference for a teaching position at the Conservatorium of Music at Melbourne University is as follows:

> The business with Australia is very complicated. I know heaps of piano teachers there who are well fit to teach & lecture at the Conservatorium in Melbourne, but all the posts are filled by musicians from outside. How is Australia to develop its own lines of thought if European ogres (such as Busoni, for instance) are always dangled in front of their eyes? Of course, if they send a reference to me (about you) I will fill it out nicely. (pp. 82–83).

It is disheartening to read the portion of letters where Grainger writes of his failing health:

> Yes, I have been more or less ill for a long time. After the operations I have had they like to examine one now & then, to see how one is getting along. Some of these examinations are very painful & leave one knocked out for a long time. Quite apart from that is arthritis or bursitis or something of that sort that I stupidly bring on myself by walking too far, carrying something too heavy. That is dealt with by Rontgen Ray Treatment, which makes one feel seasick for a while. (p. 108)

Part III of the book consists of a dozen writings by Stevenson on Grainger written between 1966 and 2005. The writings include two introductions of published editions that Stevenson prepared of Grainger's music. There are five articles previously published in the journals *The Grainger Journal*, *Studies in Music*, and *Books and Bookmen*, and in the book *The Percy Grainger Companion* edited by Lewis Foreman. The remainder of the writings are drawn from lecture recitals, a radio program, and a conference paper, and includes two unpublished writings. Of note is the brief 'Bach and Wagner: A Journey in Music: An Imaginary Conversation between Percy Grainger and the Author' based on the correspondences of Grainger and Stevenson. As an added bonus, a compact disc is attached inside the back cover presenting a recording of Ronald Stevenson's 'An Evening with Percy Grainger', a lecture recital presented on 10 April 1987 at the Public Library in White Plains, New York. Aside from a less than ideal sound of the

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

speaker (Stevenson obviously moves around while the microphone(s) stay stationary), it is quite clear and enjoyable. One can imagine Grainger in spirit sitting among the audience marveling at Stevenson's skill as an orator.

Also included is an appendix of 'Grainger in Ronald Stevenson's Output' which is an alphabetical listing of Stevenson's transcriptions, arrangements, and editions of works by Grainger, original works (along with annotations) by Stevenson inspired by the works of Grainger, and recordings of the works of Grainger made by Stevenson. A five-page facsimile of Stevenson's *A Wreath of Tunes in Memory of Percy Grainger* for piano is included. There is a bibliography of the writings by and interviews with Grainger, writings about Grainger, writings by Stevenson, writings about Stevenson, and other publications cited throughout. The book concludes with an expansive general index and a separate index to Grainger's compositions.

Balough's *Comrades in Art* is a must-have for the Grainger enthusiast. The book is attractive in organization and content, including facsimiles of the hand-written letters and no less than 33 photographs of both composers, although many photos of Grainger are familiar through other publications. *Comrades in Art* is more than just the correspondences between two composers. It is a study of the music of Grainger and its place in music culture through the eyes of a scholarly admirer.

James M Floyd

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press

BRETT DEAN DAY

SATURDAY 19 FEBRUARY 2011

WIGMORE HALL

A day of music celebrating the 50th birthday of Australian composer Brett Dean

11.30 am
Doric String Quartet; Adam Walker flute; Brett Dean viola
BRETT DEAN: Eclipse (for string quartet); Demons (for solo flute)
Epitaphs (for string quintet)
£12 concs £10

3.00pm
Karen Cargill mezzo-soprano
Jack Liebeck violin; Brett Dean viola
Christopher Murray cello
Enno Senft double bass; Piers Lane piano
BRETT DEAN: The Homage Etudes
(for solo piano)
Poems and Prayers
(for mezzo-soprano and piano)
Voices of Angels (for violin, viola, cello,
double bass and piano)
£12 concs £10

6.00pm
Brett Dean in conversation
with Tom Service
£3

7.30pm
Jack Liebeck violin Gary Pomeroy viola
Enno Senft double bass
Matthew Hunt clarinet
Richard Watkins horn Piers Lane piano
Heath Quartet Sam Walton percussion
Brett Dean conductor, viola
SCHUMANN Four Romances (for solo piano)
BRETT DEAN Recollections (for mixed ensemble)
BRETT DEAN Intimate Decisions (for solo viola)
BRAHMS String Quintet in G Op. 111
£12 concs £10

TICKETS FROM WWW.WIGMORE-HALL.ORG.UK | 020 7935 2141

Wigmore Hall 36 Wigmore Street London W1U 2BP Director: John Gilhooly. Reg. Charity No. 1024838

https://doi.org/10.1017/S0040298211000064 Published online by Cambridge University Press