

mass immolations in twentieth-century history. Andreas Huyssen writes: ‘The potential for rebirth and renewal that fire, mythic fire, may hold for the earth does not extend to human life. Kiefer’s fires are the fires of history, and they light a vision that is indeed apocalyptic, but one that raises the hope of redemption only to foreclose it.’⁶⁰ As the musical response to humanity’s *Todesschrei* in the epilogue to Henze’s *Tristan* suggests, after the love-death transfiguration is infinitely postponed, the processes of lament are recovered but interminably augmented, its grief spoken in the child’s ‘low’ accented recitation of the lover’s anguish, the vocal tones reminding us of a lost, enchanting, magical world.

Stephen Downes

twentieth-century music 2/2, 000-000 © 2006 Cambridge University Press
doi:10.1017/S1478572206220296 Printed in the United Kingdom

Richard Steinitz, *György Ligeti: Music of the Imagination* (London: Faber and Faber, 2003), ISBN 0 571 17631 3 (hb)

Hungarian composer György Ligeti has not lacked for attention since coming into contact with Europe’s new music scene in the early 1960s. In 1966 he was featured in *Moderne Musik I: 1945–65*,¹ and by 1969 Erkki Salmenhaara had published a dissertation on three major works.² Although periodic illness and a painstaking approach to composition slowed his progress, Ligeti continued to refine and expand his style in the 1970s, producing everything from intimate solo works for harpsichord to the suitably grand opera *Le Grand Macabre* (1974–7, revised 1996). His turn towards traditional orchestral forms and a quasi-diatonic language in the 1980s brought him new prominence, and the voluble composer has seemed ever ready to provide ripe commentary on his work and the state of new music. The numerous awards and publications that followed Ligeti’s seventieth birthday in 1993 support his status as probably the most widely fêted and influential composer of the latter half of the twentieth century.³ And if that degree of timely recognition was not enough, the composer has entered his ninth decade with no noticeable decline in compositional energy or ideas. Ligeti continues to fashion brilliant revisions of the tried but true genres of concerto, solo étude, song cycle, choral work, and character piece. His compositions bear the weight of extramusical influence as well as that from beyond the Western canon, yet each innovation affirms his inimitable voice and his singular musical journey from the mid-twentieth to the twenty-first century.

60 Andreas Huyssen, ‘Anselm Kiefer: the Terror of History, the Temptation of Myth’, *October* 48 (spring 1989), 45.

1 Ulrich Dibelius, *Moderne Musik I: 1945–65* (Munich: Piper, 1966).

2 *Das musikalische Material und seine Behandlung in den Werken ‘Apparitions’, ‘Atmosphères’, und ‘Requiem’ von György Ligeti*, trans. Helke Sander, *Acta musicologica fennica*, 2 (Helsinki: Suomen musiikkiteollinen seura, 1969); *Forschungsbeiträge zur Musikwissenschaft*, 19 (Regensburg: G. Bosse, 1969).

3 These include the Ernst-von-Siemens Music Award (1993), the UNESCO and International Music Council Prize (1996), the Sibelius Prize (2000), the Kyoto Prize for Arts and Science (2000), the Theodor W. Adorno Prize (2003), and the Polar Music Prize (2004).

Although many significant studies mark Ligeti's ongoing achievements, Richard Steinitz's *György Ligeti: Music of the Imagination* surpasses its predecessors in biographical scope and scholarly ambition.⁴ Earlier books by Griffiths, Floros, Burde, and Toop are fine studies, with much to recommend them; but *Music of the Imagination* benefits enormously from three sources unavailable to these authors: Friedemann Sallis's published dissertation on the early music,⁵ the availability of manuscripts and letters previously thought lost (many now housed in the Paul Sacher Foundation, Basle), and the composer's own millennial reflections on personal history, style, and aesthetics. Steinitz divides Ligeti's career into three roughly chronological stages, and a marked difference in tone is noticeable between Parts 1 and 2 ('From East to West' and 'Fantasy and Technique') and Part 3 ('The Grand Illusionist'), a possible consequence of the author's decision to expand what was originally intended to be a stylistic study of the *Études pour piano* (1985–). The volume does convey a definite bias towards the opera and later compositions, which may be seen as combining, in a fully realized way, the wildly divergent interests of the young composer. Ligeti's youthful, more conservative works reflect a desire to master the past as much as they do the political realities of post-war Hungary; yet compositions such as *Artikulation* (1958) and *Apparition* (1958–9) show that he became a standard-bearer for the avant-garde of the late 1950s. In the early 1960s Ligeti flirted with aleatoric notation and the Fluxus movement, simultaneously garnering a reputation for zealous control over every detail of a work's notation and performance.⁶ *Music of the Imagination*, then, begins solidly as biography, and tilts variously towards musicological, theoretical, and journalistic description as the narrative approaches recent works and those events surrounding the massive recording projects undertaken by Sony Classical (vols 1–8, 1997–9) and Teldec New Line (vols 1–5, 2000–1). Steinitz's fluid writing and feel for the dramatic establish continuity between sections, and Ligeti's close participation allows the author to revise and expand familiar tropes, although it should be noted that such direct access to the subject proves a curse as well as a blessing (as will be seen below). In light of the shift in focus, I shall discuss the book's contribution to existing

4 The earliest monograph devoted to Ligeti is Ove Nordwall's *Det omöjligas Konst: anteckningar kring György Ligetis Musik* (Stockholm: Norstedt, 1966), trans. Hans Eppstein as *György Ligeti: eine Monographie* (Mainz: Schott, 1971); followed by Paul Griffiths, *György Ligeti* (London: Robson, 1983; 2nd edn, 1997). Other significant life and works include Pierre Michel, *György Ligeti: Compositeur d'aujourd'hui* (Paris: Minerve, 1985; 2nd edn, 1995); Ligeti, ed. Enzo Restagno (Turin: Edizioni di Torino, 1985); Hermann Sabbe, *György Ligeti: Studien zur kompositorischen Phänomenologie*, Musik-Konzepte, 53 (Munich: Edition Text & Kritik, 1987); Robert W. Richart, *György Ligeti: a Bio-Bibliography* (New York: Greenwood, 1990); Wolfgang Burde, *György Ligeti: eine Monographie* (Zurich: Atlantis Musikbuch, 1993); Ulrich Dibelius, *Ligeti: eine Monographie in Essays* (Mainz: Schott, 1994); Constantin Floros, *György Ligeti: jenseits von Avantgarde und Postmoderne* (Wien: Lafite, 1996); Maria Kostakeva, *Die imaginäre Gattung: über das musikalische Werk G. Ligetis* (Frankfurt am Main: P. Lang, 1996); Richard Toop, *György Ligeti* (London: Phaidon, 1999); and Marina Lobanova, *György Ligeti: Style, Ideas, Poetics*, trans. Marc Shuttleworth (Berlin: Kuhn, 2002).

5 *An Introduction to the Early Works of György Ligeti* (Cologne: Studio, 1996).

6 For Ligeti's relation to the Fluxus movement see Eric Drott, 'Ligeti in Fluxus', *Journal of Musicology* 21/2 (2004), 201–40. In a 1978 interview with Péter Várnai, Ligeti spoke of his 'perfectionism': 'Many people have objected to my noting down everything in the score with such precision. My answer is that, first of all, I am an obsessional neurotic and people should tolerate my little peculiarities; secondly, if I do not put down everything with such precision the result will not be as I intended, there will be a discrepancy' (quoted in *György Ligeti in Conversation with Péter Várnai*, *Josef Häusler, Claude Samuel and Himself*, trans. Gabor J. Schabert and others (London: Eulenburg, 1983), 53).

biographical literature on Ligeti before turning to the treatment of his works as they span the operatic divide of *Le Grand Macabre*.

Part 1, on Ligeti's early years, covers well-trodden ground in an engaging manner. Steinitz is more sensitive than previous authors to the import of Ligeti's early adventures; for example, he finds psychological rather than compositional import in the familiar story of Ligeti's 'spider dream', and links memories of gypsy musicians to later experiments with tuning and temperament. Due attention is paid to the composer's aesthetic and literary influences (film, opera, ethnography, chemistry) and his earliest, untutored attempts at composition. We are given a full account of Ligeti's 'nervous breakdown' of 1942, his early marriage and divorce to Brigitte Löw, and the difficult pre-1944 years, as Jews were deported and Nazi aggressors gained a foothold in Romania (Ligeti lost his father and brother to the gas chambers, narrowly escaping a similar fate himself).⁷ The Kafkaesque tale of Ligeti's escape from both Nazi and Soviet imprisonment precedes his move to Budapest and admission to the Franz Liszt Academy. Steinitz paints a vivid portrait of the school as not only a thriving intellectual community, but a refuge from the glorious chaos of post-war Budapest. There, amidst the complex politics that ruled the Academy at the time, he became lifelong friends with György and Márta Kurtág, and was influenced by musicologist and conductor Lajos Bárdos. Zoltán Kodály, as director, served as a buffer between students and the encroachment of Soviet Realist doctrines, but mounting pressure led Ligeti's composition teacher Sándor Veress to flee to Switzerland in 1948. Ligeti's own account of the problems he and his second wife Vera faced on resettling in Vienna, and of his early association with the WDR (Westdeutscher Rundfunk) in Cologne are a sober corrective to earlier glamorized accounts of his escape to the West in 1956. Here, as at other points in the text, a wealth of scholarly detail rubs shoulders with theatre. Steinitz acknowledges Ligeti's early exposure to twelve-tone music through René Leibowitz's 1949 study and the score of Berg's *Lyric Suite*.⁸ Yet, when he finally reached Vienna, 'the cork was out. Within five years, an astonished Western avantgarde would be sipping Ligeti's post-Hungarian cocktail. [. . .] Morning had come. Prehistory had ended' (71).

As with Part 1, Part 2 is mostly concerned with fleshing out the context of Ligeti's life and career, here using the composer's dalliance with Fluxus as a chronological and conceptual bridge to the 1960s and, later, as a transition to the post-opera era. The premiere of *Atmosphères* for orchestra in 1961 gives way to *Die Zukunft der Musik* for lecturer and audience of the same year, and we learn much about the role of Lithuanian-born New Yorker George Maciuna in introducing the American Fluxus movement to the European new music scene. Although a friend of performance artist Nam June Paik, Ligeti was wary of John Cage, whose presence at Darmstadt in 1958 galvanized Stockhausen, among others. Here Steinitz chronicles Ligeti's first bout with serious illness – *Lux aeterna* was written under the influence of morphine – and recounts sketches that never made it to manuscript, for example two additional organ studies intended to accompany *Harmonies* (1967) and *Coulée* (1969).

7 Ligeti speaks publicly on this period in detail for the first time on record in a new collection of interviews with Eckhard Roelcke, 'Träumen Sie in Farbe?': György Ligeti im Gespräch mit Eckhard Roelcke (Vienna: Paul Zsolnay, 2003), 46–60.

8 The widespread assumption that Ligeti had no exposure to dodecaphony prior to 1956 was put to rest by Sallis's study.

Steinitz clarifies the nature of Ligeti's strained relationships with, among others, Stanley Kubrick⁹ and Pierre Boulez (following the latter's acquaintance with Ligeti's infamous analysis of *Structures Ia*).

The earliest work discussed in depth is the *Polyphonic Study* for piano four hands of 1943, a slight but forward-looking piece that recalls Stravinsky's *Three Pieces for String Quartet* (1914). Steinitz does not analyse other early works, but compensates by filling in the blanks of Ligeti's career, discussing the politically motivated *Cantata for Youth* (1948–9) and the abandoned oratorio *Istar's Journey to Hell* (early 1950s), which included a twelve-note passacaglia, and rhythmic layers in different metres. He declines to treat the influential micropolyphonic works of the early 1960s in depth (his discussion of micropolyphony lasts scarcely two pages, 103–4), but many individual studies devoted to these works already exist.¹⁰ We do see an early sketch for *Apparitions* (1958–9), in which Ligeti experimented with aleatoric counterpoint and variable bar lengths, and learn that the work was influenced by Frank Martin, among others. The sole analytical contributions to Part 2 are the 'hidden melodies' cited in *Lontano* (1967) and *Lux aeterna* (1966), along with an outline of the latter's pitch structure. Nevertheless, Steinitz does ask important aesthetic questions regarding what it means for Ligeti to compose with a degree of precision that can never be perceived in performance, as in the *Requiem* (1964–5). The author awards pride of place at this juncture to *String Quartet No. 2* (1968), a choice that, while certainly justified, allows him to make a virtue of the composer's eclecticism, and bring closure to the pre-operative phase of Ligeti's career. In order to explain the central importance of the quartet to both Ligeti's development and the twentieth-century quartet repertoire, Steinitz turns to extramusical analogies

9 Excerpts from the *Requiem*, *Lux aeterna*, and *Atmosphères* were used without permission in *2001: a Space Odyssey* (1968), but *Lontano* and *Musica ricercata* No. 2 appeared with permission in *The Shining* (1980) and *Eyes Wide Shut* (1999), respectively.

10 These include Christian Ahrens, 'Elementare Struktur-prinzipien in Ligeti's "Atmosphères"', in 'Weine, meine Laute . . .': *Gedenkschrift Kurt Reinhard*, ed. Christian Ahrens, Rudolph Maria Brandel, and Felix Hoerburger (Laaber: Laaber-Verlag, 1984), 37–46; Amy Bauer, "'Composing the Sound Itself": Secondary Parameters and Structure in the Music of Ligeti', *Indiana Theory Review* 22/1 (spring 2001), 37–64, and "'Tone-Color, Movement, Changing Harmonic Planes": Cognition, Constraints and Conceptual Blends in Modernist Music', in *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*, ed. Arved Ashby, Eastman Studies in Music (Rochester, NY: University of Rochester Press, 2004); Hans-Joachim Bauer, 'Statistik, eine objektive Methode zur Analyse von Kunst? Die Leistungsfähigkeit statistischer Methoden für die Analyse von Kunstwerken am Beispiel von György Ligeti's "Lux Aeterna"', *International Review of the Aesthetics and Sociology of Music* 7/2 (1976), 249–63; Jonathan W. Bernard, 'Inaudible Structures, Audible Music: Ligeti's Problem, and his Solution', *Music Analysis* 6/3 (1987), 207–36; Jane Clendinning, 'Structural Factors in the Microcanonic Compositions of György Ligeti', in *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies*, ed. Elizabeth West Marvin and Richard Hermann, Eastman Studies in Music (Rochester, NY: University of Rochester Press, 1995), 229–56; Robert Cogan, 'György Ligeti: *Lux Aeterna*', in *New Images of Musical Sound* (Cambridge, MA: Harvard University Press, 1984), 39–43; Hans-Christian von Dadelsen, 'Über die musikalischen Konturen der Entfernung: Entfernung als räumliche, historische und ästhetische Perspektive in Ligeti's "Lontano"', *Melos/Neue Zeitschrift für Musik* 2/3 (1976), 187–90; Eric Austin Drott, 'Agency and Impersonality in the Music of György Ligeti', PhD diss., Yale University, 2001; Clytus Gottwald, '*Lux aeterna*: ein Beitrag zur Kompositionstechnik György Ligeti's', *Musica* 25/1 (1971), 12–17; Jan Jarvlepp, 'Pitch and Texture Analysis of Ligeti's "Lux Aeterna"', *ex tempore* 2/1 (1982), 16–32; György Ligeti: *Personalstil, Avantgardismus, Popularität*, ed. Otto Kolleritsch, Studien zur Wertungsforschung, 9 (Graz: Universal, 1987); Robert L. Rollin, 'The Genesis of the Technique of Canonic Sound Mass in Ligeti's *Lontano*', *Indiana Theory Review* 2 (1978–9), 23–33; and Hans Vogt, 'György Ligeti: *Atmosphères*', in *Neue Musik seit 1945*, 3rd edn (Stuttgart: Philipp Reclam, 1982), 307–14.

with painting, absurdist theatre, cinema, the written word, and modern dance.¹¹ Concrete musical description gives way to a profusion of contradictory qualifiers that threaten to cancel one another out:

In the light of the preceding paragraphs we may interpret the second quartet in a variety of ways. It is exaggerated melodrama. It is a language of gestures and mannerisms. It is a repertory of techniques and types. It is a behavioral kaleidoscope. It is dreamlike non sequitur. It is deep-frozen expressionism. It is the confrontation of opposites. It is immediacy and memory. It is the young science of phonetics and new technology of electronic music applied to the old art of the classical string quartet. It is a wild zigzag trajectory catapulted out of furious energy into a state of graceful stasis, choreographed in five movements. (171)

After the second quartet, there is no turning back. The theme of extramusical connections continues as philosopher Karl Popper's 'Of Clouds and Clocks' inspires the phonetic text and odd orchestration of Ligeti's *Clocks and Clouds* (1972–3), a work for twelve female voices and an orchestra that includes seventeen woodwinds, but excludes low brass and violins. The last orchestral work of this period, *San Francisco Polyphony* (1973–4), recalls Charles Ives as well as panoramic vistas of the eponymous city, all in an incongruous blend of late nineteenth-century harmonic opulence, florid melodies, and polymetric complexity. Disparate experiences overlap when Ligeti's discovery of American minimalism coincides roughly with his introduction to the work of Maurits Escher in 1971, and his exposure to computer music during a period as visiting lecturer at Stanford University in 1972. These influences coalesce in the *Three Pieces for Two Pianos* (1976), whose substance and reach foreshadow the piano études to come. Part 2 closes, as noted above, with a 'Fluxus' work, the *Rondeau* for actor and tape recorder (1976), as the text shifts its focus from mid- to late career.

Thus Steinitz enters Part 3 fully prepared for the stylistic collage that is *Le Grand Macabre*. We begin with Ligeti's first attempts at opera, based on the fantasy land Kylviria he constructed as a child, as well as a 'non-semantic', Chaplinesque reworking of the Oedipus myth (a project halted in 1972 with the untimely death of Göran Gentele, director of the Metropolitan Opera). Ligeti was then introduced to his literary alter ego in the Flemish playwright Michel de Ghelderode, whose *La Balade du grand macabre*, while dark and ironic, lent itself to 'comic-strip like musical and dramatic action' (223). Steinitz sees the much vaunted final passacaglia as descending from earlier ground basses found in Purcell, Bach, Webern, and Boulez, as well as those composed by Ligeti himself in the 1950s (233). He credits the libretto, a collaboration between Michael Meschke and Ligeti, with a new 'sort of operatic bubble-language' that draws equally from low and high culture (223). Without compromising his portrait of the whole, Steinitz zeroes in on pointed musical, literary, and visual references in *Le Grand Macabre*; here he is joined by the composer himself, who enters the text to place his opera in context: not a late nineteenth/early twentieth-century tradition

11 Among the artists, writers, filmmakers, and choreographers cited are Bosch, Brueghel, Alfred Jarry, Ingmar Bergman, Lewis Carroll, Franz Kafka, James Joyce, Gulya Krúdy, Jorge Luis Borges, Merce Cunningham, Pina Bausch, and Anne Teresa De Keersmaecker.

but that of ‘Monteverdi’s *Poppea*, Verdi’s *Falstaff*, Rossini’s *Barbiere*, [. . .] owing nothing to any tradition, not even avant-gardism’ (222).¹²

Of course, any full recounting of *Le Grand Macabre* must deal with the opera’s varied fortunes as it made its way around European houses in the late 1970s and 1980s. Ligeti’s professed distaste for any but the Milan production, supported with quotes from contemporary critics, explains the dearth of productions between 1984 and the early 1990s. By this time the composer found a sympathetic spirit in Eike Gramss, director of the 1992 Berne production, several years before the abridged version of the opera would premiere at the Salzburg Festival under Peter Sellars (July 1997). Although Steinitz provides a concise list of those revisions, he gives more space to a critique of Sellars’s production; for once, the author seems to be reflecting his own consternation rather than that of his subject. At the risk of compromising his objective stance, Steinitz questions why ‘fashionable directors’ should have their way.¹³ Ligeti’s mounting disappointment with several directors over the years may explain his on again/off again affair with operas based on Lewis Carroll’s *Alice* books and Shakespeare’s *The Tempest*, projects that are discussed here in detail for the first time.

This shift towards critical engagement with the reception history of his subject intensifies in ensuing chapters, where Steinitz defends Ligeti’s ‘postmodern’ reworking of consonant harmony, and notes the circumstances surrounding the premiere of each work in the tumultuous post-1978 period. Major events include Ligeti’s first return to Hungary since his emigration (1979), the death of his mother (for which the Lament of the Horn Trio may stand as a memorial), and the 1982 invitation (which he declined) to accept the post that Messiaen had once held at the Paris Conservatoire. Acknowledging the popularity of Ligeti’s works from the Horn Trio (1982) onwards, Steinitz dutifully points out the Trio’s formal similarity to earlier works, while stressing its classical symmetries. The ‘lamento’ motif is introduced here as the first flowering of an embryonic motif present in earlier compositions (296–7). True to the author’s initial interest in Ligeti’s ever-expanding body of piano études, he cites their inception in three projected titles dated November 1984. The first étude has since become a touchstone for pianists, fans of contemporary piano music, and music theorists: ‘Désordre’ fuses instrumental virtuosity, scientific cachet, and intricate, though not inexplicable, rhythmic and harmonic structure within the timespan of a pop single. Chapter 12 of the book establishes the context of the études, and chapter 13 discusses the first eighteen, with analytic snapshots of ‘Désordre’ (No. 1), ‘Fanfares’ (No. 4), ‘Automne à Varsovie’ (No. 6), and ‘L’Escalier du diable’ (No. 13). Steinitz cites early sketches and influences from popular and ethnic music, while strenuously defending Ligeti’s references to tradition (an early sketch for No. 4 is labelled *Baroque*). The last études to be discussed are Nos 15–18 of Book 3 (publication in progress). Curiously enough, these four études all contain unbroken rhythmic lines and terraced tempo gradations, and all but No. 16 are in strict canon at the octave or fifteenth. Yet their true novelty lies in a relaxed technical

12 In this spirit Ligeti openly favours the English, French, and Italian libretti over the original German (222).

13 The popular success of Sellars’s production seems to have confirmed Ligeti’s worst fears about ‘selling out’, as discussed in the Roelcke interviews, ‘*Träumen Sie in Farbe?*’ (101).

demand – several works in Book 2 were considered unplayable when first introduced – and the diatonic basis of Nos 15–17.¹⁴

Chapter 14 begins with a captivating look at Ligeti’s compositional process for the Piano Concerto, with examples of four attempts at the first page alone. Noting that the concerto was one of many compositions to be premiered incomplete, Steinitz tries to understand Ligeti’s perfectionism and his move since the 1980s towards ‘modular’ forms. An extended discussion of the Piano Concerto is supplemented by attention to the *Nonsense Madrigals* (1988), the Violin Concerto, the influence of Claude Vivier (1948–83), and mixed tuning systems.¹⁵ Steinitz is to be commended for his attention to the Viola Sonata (1991–4), whose six movements, as ‘purely musical solutions to intrinsically musical “problems”’, surely occupy a role in Ligeti’s chamber works of the 1990s similar to that of the second quartet in the 1960s (338). While Ligeti’s instrumental and vocal writing always had a profoundly idiomatic bent, his attention to the unique qualities of the viola as well as his refined historical sense herald a turn towards the more intimate, condensed expression of the *Hamburg Concerto* (1998–9, 2003) and the song cycle *Síppal, Dobbal, Nádihegedüvel* for mezzo-soprano and four percussionists (2000).

The bulk of the final chapter describes events surrounding the aborted Sony complete edition, foreshadowed earlier in a brief discussion of a failed recording session with Esa-Pekka Salonen and the Philharmonia Orchestra in 1996–7. The strained relations that characterize later concerts and recordings are described in terms that range from the quotidian to the defamatory, lending a confessional tone to the latter third of the book. For some readers these pages may hold the taint of tabloid journalism, but they offer a riveting, documentary-like account of the rumoured drama surrounding the recording project, Ligeti’s general relations with orchestras and conductors, and the ubiquitous lack of rehearsal time, as the aborted project with Sony finds new life at Teldec.¹⁶ Steinitz shifts from journalistic observer to unofficial ombudsman to unabashed fan, all the while painting a vivid portrait of a composer for whom God most certainly is in the details, closing with the fervent wish that the composer be granted the time and energy to finish his opera on the subject of *Alice in Wonderland*.

Richard Steinitz has produced a sparkling life and works study that corrects many of the faults and oversimplifications of earlier accounts.¹⁷ At times *Music of the Imagination* reads almost like a ghosted autobiography, perhaps an unavoidable outcome when chronicling the life of not only a great composer, but a fellow writer and musicologist. The author’s closeness to the composer precludes an overtly critical treatment of Ligeti’s career, yet it provides astonishing asides, as when Ligeti is caught once again studying Boulez’s *Structures* in 2000.

14 Nos 15 and 17 are composed of the white key collection, while No. 6 uses a hexatonic collection (equivalent to degrees 1–6 of B♭ minor).

15 In yet another surprising aside we learn that Ligeti’s interest in microtonal capabilities may have been responsible for the evolution of the Yamaha DX7II synthesizer (332).

16 Ligeti provides more detail on this period in the Roelcke interviews, ‘*Träumen Sie in Farbe?*’ (101).

17 Such flawed accounts do not include Steinitz’s initial studies on Ligeti’s music, first published as ‘Music, Maths and Chaos’, *Musical Times*, 137/3 (1996), 14–20; ‘The Dynamics of Disorder’, *Musical Times*, 137/5 (1996), 7–14; and ‘Weeping and Wailing’, *Musical Times*, 137/8 (1996), 17–22. They have been collected and republished since as *György Ligeti: Studies in Music and Mathematics* (London: Schott, 1996).

Steinitz betrays a sometimes frustrating reliance on fuzzy sound bites in lieu of explication (a preference for the adjective 'clusterous' in discussing chromatic works, or the 'kaleidoscopic principle' as a vague descriptor of the brilliant *Ten Pieces for Woodwinds* (1968)). But he also provides revised dates on many compositions, and these contradict existing accounts.¹⁸ The notes are contemporary and to the point, although there are several errors and notable omissions in the bibliography of secondary sources.¹⁹ A glossary is included for the non-specialist, as well as a work list, an appendix of opera productions to date, and a substantial discography. It is difficult to imagine a more comprehensive and readable treatment of any composer's career, much less one as fascinating and important as György Ligeti.

Amy Bauer

twentieth-century music 2/2, 000-000 © 2006 Cambridge University Press
doi:10.1017/S1478572206230296 Printed in the United Kingdom

Michael Brocken, *The British Folk Revival, 1944–2002* (Aldershot: Ashgate, 2003), ISBN 0 7546 3281 4 (hb), 0 7546 3282 2 (pb)

For those of us who have lived with and through the second British folk music revival, it seems most apt that this important chapter of our lives should merit a serious academic history. We watched and were part of a radical youth movement that grew phenomenally in the late 1950s, burgeoned in the 60s, stumbled and stagnated through the 70s, but recovered its composure to mature in the late 80s; and now, half a century on, the fruits of this movement have become an established and significant part of the nation's soundscape, as much a part of British culture as brass bands or choral singing. Much work has been and is being done to document every twist and turn of this revival, meticulously noting the key players, the setting up of clubs and festivals, broadcasting and recording developments, and so on; and, understandably, there is a welter of data on which to draw, including key witnesses to consult.¹ One could argue that such histories are primarily of interest to the

18 For instance, Steinitz states that Ligeti wrote the Violin Concerto during the years 1989–91, although Schott and the two recordings vetted by the composer – DG 439 8082 (*Boulez Conducts Ligeti*, 1994) and Teldec New Line 8573–87631–2 (*The Ligeti Project*, vol. 3, 2001) – list the dates of composition as 1990–2.

19 As far as I can tell these errors involve misspelt names (along with the transposition of content from disc 4 to disc 5 and vice versa in the Teldec series), and should not prevent an interested reader from locating books and articles cited.

1 See, for example, the numerous publications of E. David Gregory: 'A. L. Lloyd and the English Folk Song Revival, 1934–44', *Canadian Journal for Traditional Music/Revue de musique folklorique canadienne* 25 (1997), 14–28; 'Starting Over: A. L. Lloyd and the Search for a New Folk Music, 1945–49', *Canadian Journal for Traditional Music/Revue de musique folklorique canadienne* 27 (1999/2000), 20–43; 'Lomax in London: Alan Lomax, the BBC and the Folk-Song Revival in England, 1950–1958', *Folk Music Journal* 8 (2002), 136–69; 'Roving Out: Peter Kennedy and the BBC Folk Music and Dialect Recording Scheme, 1952–57', in *Folk Song: Tradition, Revival, and Re-Creation*, ed. Ian Russell and David Atkinson (Aberdeen: University of Aberdeen, Elphinstone Institute, 2004), 218–40. See also David Laing and Richard Newman, *Thirty Years of the Cambridge Folk Festival* (Ely: Music Maker, 1994); and Derek Schofield, *The First Week in August: Fifty Years of the Sidmouth Festival* (Matlock: Sidmouth International Festival, 2004).