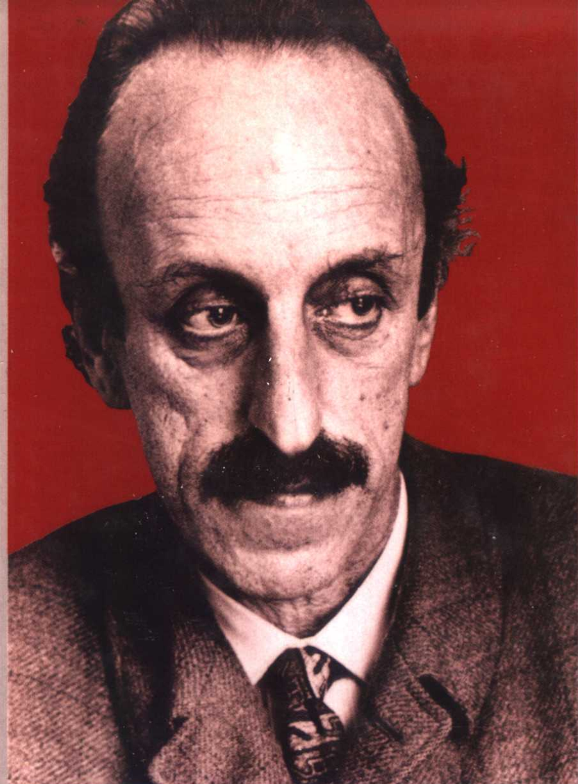
E2.1.5
BK303400



HANS KELLER

ESSAYS ON MUSIC

EDITED BY CHRISTOPHER WINTLE

Music
r, H.)

Hans Keller

Essays on Music

Edited by Christopher Wintle
Senior Lecturer in Music, King's College London

with Bayan Northcott and Irene Samuel

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1994

Printed in Great Britain at the University Press, Cambridge

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Keller, Hans, 1919–85
[Essays. Selections]
Hans Keller: essays on music / edited by Christopher Wintle
with Bayan Northcott and Irene Samuel.
p. cm.
Includes index.
ISBN 0 521 46216 9 hardback
1. Music – History and criticism. I. Wintle, Christopher.
II. Northcott, Bayan. III. Samuel, Irene, 1955– . IV. Title.
ML60.K273 1995
780 – dc20 93–44291 CIP MN

ISBN 0 521 46216 9 hardback

SN

Preface

This is the first selection of essays by Hans Keller (1919–85) to appear since his death, and the only volume to introduce the full character of his musical thought. Keller was one of the most brilliant and controversial critics of his day, and his output, which covered some forty years, is as immense as it is diverse: the problems of selection, therefore, are proportionately challenging. The essays included here are restricted to those on music, and are arranged in three parts. The first begins with a general statement about criticism, continues with two chapters on the responses of listeners, follows this with another on mastery and genius in relation to performers, and ends with an account of the psychopathology of writers and composers. Most of these reflect Keller's deep involvement with psychoanalysis, and the discussion of performers draws on his experience as a sports writer.

The essays of the second part are devoted to composers and their music, and are arranged chronologically to give an idea of the extent and breadth of Keller's repertory. They begin with Haydn and his contemporaries, move through the Romantics to the Moderns, and end with some of the living composers known to him. Although Keller championed Schoenberg, Stravinsky and Britten above all among the Moderns, his writings on other twentieth-century figures are just as significant: he consistently devoted as much care to the *petit maîtres* as to the great masters. Half of these essays were written in conjunction with radio broadcasts, and reflect the twenty years he spent at the BBC.

The third part attempts to lay out the theory of music which it was Keller's lifelong ambition to formulate. Many of the essays take as their starting point the music of Mozart, and include definitions of musical 'foreground' and 'background' and the (Freudian) principles of latent unity and manifest contrast. They also deal with form, key characteristics, the origins of serialism, symphonism, (vocal) timbre and rhythm, and introduce 'functional analysis', Keller's wordless musical criticism. As a summary of, and extension to all this, the book ends with an account of 'The Principles of Composition', an essay written in the light of discussions at the Dartington Summer School.

What is left out of a selection can sometimes weigh as heavily on an editor's conscience as what is kept in. This is especially the case with Keller, whose writings are consistently interesting and important. Because of the musical orientation of this volume, there is no place for essays devoted purely to sport (football and tennis), autobiography, psychology, travel and politics, or to reviews of fiction, theatre, art criticism and lexicography. However, extracts from many of these categories appear

in the notes at the end. Nor is there anything but scant representation of his voluminous writings on the media: these include a book's worth of film-music criticism, many columns on radio and television, and several searching examinations of the state of the BBC. Extracts from his reviews of performances, recordings and sheet music, as well as from his appraisals of performers and British and European music festivals, are also included in the notes.

This selection also avoids duplicating material contained in the various books and booklets issued either during Keller's life or posthumously. These include *Stravinsky at Rehearsal*, *Stravinsky Heard and Seen*, *1975*, *Criticism*, *The Great Haydn Quartets*, the pamphlet on 'The Need for Competent Film Music Criticism', the guide to Britten's *Rape of Lucretia* and *Albert Herring*, and the substantial programme booklets for the European Broadcasting Union. Similarly, none of the chapters draw material from the famous critical series, some of which were sustained for several years – notably 'The New in Review' from the *Music Review*, 'The Contemporary Problem' from *Tempo*, and 'Truth and Music' from *Music and Musicians*. Taken together, these would form a large and valuable collection; for now they are best left unbroken. Also untouched are Keller's many radio talks, which will appear in due course in a separate volume transcribed and edited by Alison Garnham. These include two important series of lectures, one on Beethoven's String Quartet in B♭ major, Op. 130, and the other on Schoenberg's four string quartets. Three other long essays are also excluded on the grounds of their ready availability in current publications: 'The Chamber Music' from *The Mozart Companion*, 'K 503 – The Unity of Contrasting Themes and Motifs' from *Mozart Piano Concerto in C major, K 503* from the Norton series, and 'Britten: the Creative Character' from *Benjamin Britten: a Commentary on his Works from a Group of Specialists*, edited by Hans Keller and Donald Mitchell. Detailed references to these and other omitted writings may be found in the notes.

A bibliography of Keller's writings, taking up thirty-four pages of close print, has already appeared in *Music Analysis*, and there is no reason to duplicate it here. Nor is there a case for a list of secondary sources, since no significant body of writings about Keller's work has yet emerged. Instead, the notes for each chapter are prefaced by suggestions for further reading in the field the chapter addresses, and include references to other related materials. These essays, however, are intended to be read in the order in which they are presented. Keller has sometimes been criticised for not having drawn his work together in the way, for example, that the Austrian theorist Heinrich Schenker did, yet, as this book shows, there is a continuity within his thought, and the concerns of one essay often lead into those of the next. Of course, this arrangement is not the only route through the work, but it should at least prove to be an accessible one. Keller's is an original voice, and especially in our own, musically uncertain times, one that stands out with rock-like assurance.

C.W.

试读结束，需要全本PDF请购买 www.ertongbook.com

Acknowledgments

The decision to compile this selection was taken soon after Hans Keller's death in 1985. The task was at first entrusted jointly to Bayan Northcott and the present editor, Christopher Wintle. Although Bayan Northcott took a full part in the early negotiations with the publisher, and helped especially in the shaping of the second section of the book, pressures of time and circumstance regrettably compelled him to withdraw as production began. His contribution has nevertheless been invaluable.

In 1986, *Music Analysis* published a 'Memorial Symposium' for Hans Keller: the thirty-four page bibliography this included was assembled and edited by Renée Atcherson, Celia Duffy and Derrick Puffett. Without this groundwork, the present selection would have been impossible. Arnold Whittall and Derrick Puffett both suggested improvements to an early version of the table of contents.

The chore of preparing the typescript and discs was undertaken by Irene Samuel and Tina Burdon; Irene Samuel also helped with the notes. Carol Coyne of Coyne Microsystems advised on computer matters, and the music examples, including the FA, were prepared by Tim Crawford with a subvention from the Institute of Advanced Musical Studies at King's College London. The Departments of Music of both Goldsmiths' College and King's College London warmly supported the project at different stages.

For various reasons, the book has taken longer to produce than was intended. It might still not have appeared without the unwavering support of Penny Souster of Cambridge University Press. Above all, the hospitality and encouragement shown to the editor by Hans Keller's widow, Milein Cosman, has brought a particular pleasure to the task of seeing these essays into print.

A Note on the Text

Although the essays are drawn from a variety of sources and were published over a long period, there are remarkably few stylistic discrepancies amongst them. Nevertheless, for the sake of overall consistency, the following changes have been made: two or three passages have been newly indented; (single) inverted commas normally replace double ones; punctuation at the end of a quotation follows, rather than precedes the inverted comma ('Elgar was encumbered by no tradition',); words ending in -ize now end with -ise; numbers for the most part are replaced by words (as in 'nineteenth-century music', 'twelve-tone', 'third' or 'twenty'); capitals and lower cases are changed in certain titles (as in Violin Sonata); flat and sharp signs substitute for words (♯ rather than 'sharp'); there are new directions to the music examples; and dates, pagination, Köchel numbers and titles have been modernised (1968–9, 926–35, K 593, Mr and Dr).

INTRODUCTION

Hans Keller: Life and Works

Eighteen months after Hans Keller's death on 6 November 1985, a friend and colleague, Susan Bradshaw, wrote: 'He was the only person I ever met to whom everything (particularly, of course, musical things) really mattered: I miss him for this above all.'[1] Her words pay tribute to the very quality which made Keller one of the most celebrated musical figures of his time. As a teacher, broadcaster, analyst, coach, polemicist and critic (he would have preferred 'anti-critic'), he was a passionate and brilliantly articulate advocate of everything he deemed best in music, and an equally outspoken scourge of poor standards in verbal and musical communication as well as in ethical behaviour. His combative presence had a remarkable effect on admirers and detractors alike: he was often sought out for his views, sometimes reviled for expressing them forthrightly, but rarely ignored because of them. His idiosyncratic blend of enthusiasms, especially football and psychoanalysis, ensured that satiric magazines never let him out of their sight; and his exceptional companionability enabled him to gather round him some of the most gifted musicians of his time. Indeed, to those who knew him well he became the unofficial guardian of their conscience.

As far as Britain is concerned, the story begins with his arrival at Croydon Airport on 20 December 1938 as a young refugee from occupied Austria. Yet even by then the foundations of his work were laid. Born in Vienna on 11 March 1919, he came from a cultured background. His father was a successful architect and, like his mother, a gifted amateur musician: Keller grew up hearing the two of them play much of the standard operatic and orchestral repertoire in piano-duet arrangements. Their early nineteenth-century house lay in a suburb of Vienna (Döbling is the Austrian Hampstead), and at various times his mother knew Peter Altenberg, Alma Mahler, Theodor Csokor (the writer and playwright) and Lina Loos (briefly wife of the architect); Keller's friends included the musical theorist Erwin Ratz, and he also knew and played string quartets with Oskar Adler, the medical doctor who in turn knew and played with Arnold Schoenberg and Franz Schmidt. At this time, Keller's violin teacher was Jenny Conrad.

His arrival in 1938 was not in fact his first visit to London. His sister Gertrud had married an Englishman, Roy Franey, and the two had settled in Herne Hill (in the south east of London). It was to improve his English that Keller stayed with them in the summer of 1936. On this visit, he heard the playing of Bronislaw Huberman, the legendary fiddle-player whom he was to hold in life-long admiration; and he may also have had violin lessons with Max Rostal/with whom he later wrote about

string-writing in Berg's Violin Concerto. Rostal in turn had been taught by Carl Flesch, whose memoirs Keller was to help translate and edit in 1957.

The circumstances of 1938, though, were very different from those of 1936. Since his first trip to England, Keller had been imprisoned, interrogated and released by the Nazis, and in the summer of 1940, following the outbreak of war, he was interned along with many other emigrés on the Isle of Man. After his release in 1941, following the angry intervention of Ralph Vaughan Williams, he moved into the house next door to his sister (No. 30, Herne Hill). He took an LRAM, lived the life of a gifted free-lance chamber and orchestral musician, and, when Oskar Adler arrived in London, helped form a new string quartet (Keller played second violin). Together with Adler's wife Paula, a fluent pianist, the players travelled to the Lake District to give concerts. It was from these and earlier experiences that Keller developed a central aspect of his later writing, namely his string player's sense of repertoire.

The early 1940s also saw the development of Keller's knowledge of psychology and psychoanalysis, an interest central to his criticism. In 1945, he contributed a number of pieces to *The Psychologist*, on 'Sexual Hesitancies', 'Self-knowledge' and 'Maturity'. Other unpublished writings of this time addressed 'The Need for Pets', 'Religion', 'The Psychology of Leadership', 'Peace and Pessimism' and 'Cinema Staff'; and on the basis of interviews he wrote about 'Group Self-contempt: Women' and 'Prostitutes Wear Marriage-rings.' In 1946, he explored 'Male Psychology'; and in 1947 he joined the British Psychoanalytic Society at the recommendation of Professor J.C. Flugel, lecturing to them on 'Inferiority Feelings of Music in England'. This paper, together with another he prepared in 1950 in conjunction with the sociologist Margaret Phillips ('Some sociological concepts of the group'), paved the way for the remarkable and precocious essay on 'Resistances to Britten's Music: Their Psychology'.

Keller also undertook his own psychoanalysis, something which the exorbitance of analysts' fees compelled him to do. He carried out the task by engaging in free association every day for five years. His aim was to acquire a deeper knowledge of his own aggression, and hence of how to put that aggression to constructive use. This self-knowledge led the eminent psychoanalyst Willi Hoffer to entrust him with a patient, a case Keller described in an unpublished paper, 'Bleuler's schizophrenia: an attempt at musical-psychological treatment'. (Sadly, though, the treatment failed.) It was through these activities that he acquired the authority to review in his later years a number of psychological and psychoanalytic writings, especially those of Thomas Szasz and Anthony Storr.

However fascinating these interests were, it was obviously impossible for Keller to make his living from psychological writings alone. And although he derived some income from playing, increasingly in the post-war years he was obliged to undertake whatever journalism came his way. In the late 1940s he contributed to about twenty British popular periodicals concurrently (with titles such as *Digest*, *New Life*, *National Entertainments Weekly*), acted as London critic for the *Basler Nachrichten*, wrote for *Zeitspiegel* and *Weltwoche* (Zurich), and even won first prize of a guinea for an essay in *The Reading Lamp* (1947). Fittingly, some of these articles included illustrations by the German artist Milein Cosman, whom he was later to marry. Together they produced a number of books, including the *Musical Sketchbook*, *Stravinsky at Rehearsal*, *Stravinsky Seen and Heard*, *1975* and the (unpublished) *Jerusalem Diary*.

Keller had been reviewing for *Contemporary Cinema* when he met Milein Cosman, and a large and overlooked body of his early writing is devoted to film music. His perfect pitch and extraordinary ear meant that he could write incisively about the need for competent criticism, the film orchestra, Hollywood and Kitsch, the 'Psychology of the Film Composer' and above all the composers and their work; he fought 'to the death' Auden's assertion that 'it is bad film music if we become aware of its existence'[2] on the grounds that there could be 'no legitimate inartistic music', argued that 'a film score has to be more thematic than a symphony', and related instances of 'musical noise' to Schoenberg's discussion of colour and pitch at the close of the *Harmonielehre.* In 1950 he attended the First International Film Music Conference in Florence as the (somewhat contumacious) British delegate, one of many European visits he made in these years (he frequently wrote on the various festivals).

It was at the end of the 1940s that Keller 'switched over, as far as my living was concerned, from playing to writing', and joined Donald Mitchell as co-editor of *Music Survey* (1949–52). Of this vital, outspoken little publication, Keller later wrote that it was to be a 'musical music journal which – with the partial exception of *The Music Review* – did not exist'.[3] Its aggression, moreover was 'positive: that is to say, it sprang from the spirit of defence of great music'. This 'positive aggression', which was to become a hallmark of Keller's criticism, placed the psychology of the modern critic at the centre of its attention and even became known to Schoenberg. Enlisting Keller's assistance in countering 'a very unpleasant review', the composer issued the instruction: 'Now sharpen your pen'. Keller replied by telegram, with barely concealed excitement: 'Pen sharpened'. In his essay from *Music Survey*, 'Schoenberg and the Men of the Press', Keller shows just what he could achieve for the figures he admired when his writing implement was thus refined.

The 1950s were from many points of view Keller's golden years. His circle of friends included Mátyás Seiber, H.C. Robbins Landon, Deryck Cooke, Benjamin Frankel and Humphrey Searle, and among his pupils were Alan Walker, Godfrey Winham and Jonathan Harvey. Many of these he wrote about or worked with, and several paid tribute to the profound impact of his personality. He not only wrote with astonishing fecundity, on film music, musical performances (his series of reports in *Music Review* were the first of many), festivals, books, radio and television, but developed his theory of music over a remarkable series of articles. At their centre stood key writings on Mozart and Schoenberg, and to a lesser extent Britten and Stravinsky.

The Mozart writings took the shape of informal case studies, beginning with the musical rivalry of 'Mozart and Boccherini', continuing with a Freudian examination of 'A Slip of Mozart's: Its Analytical Significance', proceeding to the exploration of a 'feeling of uneasiness' emanating from the opening of 'The *Entführung*'s Vaudeville' and an examination of 'Key Relations', especially in the *Sinfonia Concertante*, and culminating in a comprehensive study of 'The Chamber Music'. This last essay introduced some of his most important concepts, including 'reversed and postponed antecedents and consequents' and the notions of 'foreground and background' in the domains of both pitch and rhythm.

The two principal studies of Schoenberg were on the operas *Von Heute auf Morgen* and *Moses und Aron.* In the second of these he typically generated his argument from the minute difference between the two spellings of the title – Aron or Aaron. (A later essay on *Die glückliche Hand*, '"The Lucky Hand" and Other Errors', likewise began

with the title.) The Britten writings include an extended definition of 'The Creative Character' (a kind of inquiry Keller extended to many other composers), an essay which incorporated the astonishingly bold comparisons of 'Britten and Mozart', and some less elaborate pieces on *Peter Grimes*, the Second Quartet, the *Sinfonia da Requiem*, the *Beggar's Opera* and other stage works (to which he later added the astute 'reaffirmation' of '*Gloriana* as Music Drama'). The essay 'Rhythm: Gershwin and Stravinsky' was important not only for relating Stravinsky's rhythmic practice to sado-masochistic impulses, a theme Keller developed over the years, but also for celebrating the music of George Gershwin. Keller was an advocate of any popular music that embodied musical virtues, and like Schoenberg was an indefatigable champion of the American composer. Nor was all this the only important work of the time. Keller turned his attention to the 'Interpretation of Haydn Quartets', thereby laying the groundwork for his later book on the subject; he analysed Beethoven's Choral Fantasy; he memorably addressed the question of Arthur Benjamin's popularity; and he also wrote on the music of Malcolm Arnold, Berg, Elgar, Seiber, and Skalkottas. Even this list is not by any means exhaustive.

Most striking, though, was the evolution of Functional Analysis ('FA'), which burst upon the world in 1957 to an astonishing welter of publicity and documentation, mainly Keller's. These aimed at demonstrating the listener's experience of a work in purely musical terms, without commentary or explanation, and revealing 'the unity of contrasting themes and movements'. This intention had already been adumbrated in a pair of essays of 1956 on Mozart's Piano Concerto in C major, K.503. Works were shown to function as organisms, and not to comprise so many *disjuncta membra*; and the analysis, like the work itself was to be experienced ('though the requirements of the controlling intellect are always heeded'). The FAs were 'composed' as scores, and most were broadcast, complete with a silent interval of three minutes for reflection. These were in fact relatively long 'works', since they incorporated performance of the pieces being analysed. There were fifteen FAs altogether, some of great extent, some (in the later years) of between four and six pages only. Their subjects were mainly the string quartets of Mozart, Haydn and Beethoven, though they included two piano concertos (K 503 and Beethoven's Fourth), a piano quartet (Mozart's G minor), Bach's Brandenburg Concerto No. 3, and Britten's Second String Quartet. The FAs in fact attracted considerable attention (and controversy): they were performed in England, Germany, Australia, Canada and elsewhere, by radio stations and at music festivals. Britten himself commissioned FA No. 11 (K 590) for Aldeburgh in 1961.

In view of all this, it was hardly surprising that Keller's one fully salaried appointment should have been with the BBC. (Sir) William Glock invited him to join the Music Division in 1959 in the face of strong internal resistance from colleagues. After some hesitation Keller accepted. Many years later he wrote: 'I have, musically speaking, been in charge of more or less everything, with the sole exception of opera – not because from the BBC's point of view, I'm all that marvellous in all other areas, or unmarvellous in the operatic field, but because it just so happened: plenty of things just so happen in collective life, whereas individual life is unflinchingly purposive, if you want it to be'.[4] His charges were, in succession, music talks, chamber music and recitals, orchestral and choral music, regional orchestras and new music. He also served with the European Broadcasting Union, and became the chairman of the working party that planned its international concert series.

试读结束，需要全本PDF请购买 www.ertongbook.com

Keller's colourful presence at the BBC has been recalled by many who worked with him: his fastidiousness as an editor sharpened the small talks; his composite programmes (especially 'Portrait of Schoenberg', with contributions from many who knew the composer) and interviews (with composers, writers, psychoanalysts and others) belong to the history of recording; and his own broadcasts fixed his deliberate, characteristic voice unforgettably in the minds of the listening public. Nevertheless, his early and most fruitful years will be remembered by many – fairly or not – by a single episode: the Piotr Zak affair. In 1961 he perpetrated a hoax at the expense of modern music and its critics by interpolating into the broadcast of a Bruno Maderna concert a 'work' (*Mobile*) for percussion and tape by a putative Central European composer, Piotr Zak. In fact, he and Susan Bradshaw had improvised the 'piece' in a recording studio. Although the results were not received with much enthusiasm, a scandal followed and for some, the effect coloured the perception of Keller for many years.

The second decade of Keller's time at the BBC, however, brought different kinds of controversy and even public dispute. In 'New Music: Radio's Responsibility'[5] of 1976, he made public a difference of view with the then Controller, Robert Ponsonby: 'Until the day I'm sacked,' he declared, 'I shall do as much as possible for contemporary music'. At an EBU conference, also of 1976, reported in 'Music on Radio',[6] he attacked his fellow broadcasters for pursuing 'phoney professions'. Most importantly, he initiated the 'BBC rebellion' against Broadcasting in the Seventies, arguing for an evolution towards what the (now defunct) Third Programme 'should have been but wasn't: a Third Programme without snobbery, without specialist esotericism, without the implied blessing on secret societies'.[7] When he came to leave the BBC in March 1979, he bade it, not 'farewell', but 'fare better'.[8]

Yet these two decades were also fertile from a literary point of view. Employment at the BBC and other public demands on his time turned him, perhaps necessarily, to popular journalism rather than learned publications. Yet the size and variety of his output was still extraordinary. He wrote for about twenty-five journals during this period, discussing composers, their works, the foundations of his music theory and topical questions on, for example, the reception of Schoenberg and Boulez. He also reflected upon music criticism ('Problems in Writing about Music'), the future of orchestras and aesthetics ('Truth and Music' (1967–70)), and even sustained a football column (as a young man in Vienna he had been a 'left-footer' among footballers). He nevertheless had time to assemble a book, *1975* (published in 1977), based on autobiography, travel, psychoanalysis, music and sport; and there were even long articles as in the past: two series of broadcast talks on Beethoven's String Quartet in B♭ major Op. 130, and Schoenberg's four string quartets, formed the basis of, on the one hand, parts of his EBU programme booklets, and, on the other, of 'Schoenberg: the Future of Symphonic Thought'. These talks and writings are among his finest work, as will be clear when the transcripts of his broadcasts are published. He also compared Shostakovich's Twelfth String Quartet with Schoenberg's First Chamber Symphony, though he failed to elicit the reaction he hoped for from the composer; and he defended 'The Classical Romantics: Schumann and Mendelssohn' in an article that 'concentrated on the underestimated side of our two geniuses – who, as literary-minded "romantics", have always had to suffer misinterpretations, where their strength as absolute musicians made them tower above nineteenth-century fashion, whether they needed literary help or not'.

It was in fact on Mendelssohn's Violin Concerto that he was working when he retired from the BBC. He wrote his '60,030 word' monograph during a stay at the Mishkenot Sha'anamim (Dwellings of Serenity) in Jerusalem (the volume has yet to be published). At the same time he kept a book-length account of the political, musical and social situation he encountered in Israel (the transcribed, but unpublished *Jerusalem Diary*). Some of his reactions, to the kibbutz for example, were strongly coloured by his horror of collectivism, and his insistence on the rights and integrity of the individual. Individualism was in fact one of his lifelong preoccupations: he had earlier been an active supporter of Sidney Silverman's campaign to abolish capital punishment, and was unsparing of the English football team manager, (Sir) Alf Ramsey, for his allegedly excessive preoccupation with teamwork. Indeed, Keller's refusal to adhere to social conventions, and his determination to arrive at truth at almost whatever cost, are constant themes of memoirs written since his death.

In the last six years (1979–85), Keller was in constant demand as a lecturer, teacher, coach and contributor to symposia. In 1979 he was Visiting Professor of Music at McMaster University in Canada, and travelled south to Haverford and Princeton. In the following year he undertook a more extensive Canadian tour. He gave lectures in several British Universities – Cambridge, Surrey, Manchester, and in London, at Morley, Westfield and Goldsmiths' Colleges – and from 1981 coached string quartets at the Yehudi Menuhin School. In the School Newsletter of 1986, Peter Norris described 'Hans's whole approach to accents of all kinds and their purpose' ('no musical phrase has more than one accent'); and former pupils have described his approach as a form of anti-teaching, a requirement that players listen, understand and criticise for themselves. (They also paid testament to his exceptional powers of encouragement and loyalty.) These experiences all fuelled a concern with music education that had already been aired in a two-part article from 1969, 'Education and Its Discontents':

> In proportion as a student is talented, institutional education, except for any cautious stimulation of autodidacticism, tends to be unnecessary and can be positively harmful, inasmuch as it may deflect him from the ruthlessly purposive pursuit of self-education – which in our culture . . . is becoming easier and easier . . . On the other hand, institutional and group teaching has proved the ideal education for the untalented: they come out the other end not only convinced that they know something and can do something, but with the ability to convince others of this mixture of a bit of truth and plenty of illusion.

In these last six years, Keller's literary output continued unabated. In addition to the two books written in Jerusalem, he completed his long-awaited *Criticism* (published posthumously in 1987), the epilogue of which looked forward to the Twilight of the Critics (*Kritikerdämmerung*), without whom 'the art of music can do splendidly'. To this he added an independent Epilogue, which also served as Prologue to *Music Analysis* ('Epi-/Pro-logue'), the new journal whose Advisory Board he joined in 1982. He refined his thought on symphonism in a pair of essays on 'The State of the Symphony' and '*Der symphonische Urkontrast*', and added to his earlier study of Schoenberg's symphonism the proposal that the composer projected his twelve-note innovations against a background of functional harmony ('Schoenberg's Return to Tonality' (1981)). He revived the comparisons of Britten and Mozart in the light of Schiller's

dichotomy between naive and sentimental artists in 'Operatic Music and Britten' (1979), redeployed the dichotomy on behalf of Robert Simpson in 'The Man *and* the Music' (1981), and extended his theory of music to address song writing in 'Goethe and the Lied' (Goethe was 'genuinely, profoundly unmusical'). His experience of coaching string quartets, moreover, clearly stood behind both 'Composers of the World, De-bow!', where he examined critically the bowing instructions of Schoenberg and Britten, and 'Whose Authenticity?', in which he considered the problems of playing without vibrato.

All this activity, together with an habitual flow of correspondence, was remarkable in view of the progressively debilitating nature of the fatal muscle-wasting disease (motor-neurone) which he sustained for many years. Despite the illness, which he wilfully ignored, he continued to teach at the Menuhin School until a few days before his death, and fulfilled as many of his other duties as he could (in the last months, Julian Hogg acted as his amanuensis). He contributed to a film shown on Channel 4 on 23 February 1986, three and a half months after his death; although entitled 'The Keller Instinct', it was also appropriately described as 'a loving portrait assembled from the contributions of his friends and colleagues'. And in the last two months of his life, he learnt that the President of Austria had awarded him a cross of honour for his contribution to 'knowledge and art'.

Reflecting on his life, many of his friends asked, exactly who was Keller, and what did he do? By common consent, there were three areas of exceptional achievement: in style, repertory and outlook. First, it was his unsparing pursuit of truth which turned him into an impeccable stylist. Although he took Schopenhauer, Freud and Kafka as models in the German language,[9] he wrote – like Joseph Conrad in English or the later Samuel Beckett in French – predominantly in his second tongue, and made of it something that no native speaker could have done. If he infuriated his editors, as he sometimes did, with an unremitting, and apparently pedantic insistence on correct usage,[10] it was to secure grammar and syntax as the 'background' against which he could project his own 'foreground' of word-play, paradox and anti-conventional construction. That his style relished the pithiness of the maxim is clear from 'The Question of Quotation' (1949)[11]: 'Art arises where the arbitrary and the predictable are superseded by unpredicatable inevitability.' Not surprisingly, the papers in his estate contain a large number of delightfully focussed aphorisms.

Secondly, Keller confined his discussions to the music he cared about on the grounds that 'the lover understands better than the hater'. As with other Austro-German musicians of his tradition, music for him rose more or less with Bach and broadened into the mainstream of eighteenth- and nineteenth-century tonal music with the Viennese classics and the Romantics. As it dissolved into the flood-tide of the twentieth century, certain composers still retained continuity with tradition: pre-eminently Schoenberg, Schmidt, Shostakovich, Skalkottas, Stravinsky and Britten. There were also important 'minor masters', many of whom he knew personally. He resolutely avoided writing about composers for whose music he felt no empathy – particularly Debussy, Delius, Sibelius and Vaughan Williams. Unlike other contemporaries, though, he fought snobbery, especially over popular and contemporary music, and resolutely brought the same criteria to bear on whatever he criticised: he was as open to Cage and Kern as he was to Birtwistle and the Beatles.

Thirdly, Keller's viewpoint is conveyed by aphorism:

> The poet transmutes experience and therefore needs temporal distance from it. The thinker analyses experience and only needs distance from its emotion – which, if he is grown-up, can be reached instantaneously. Unfortunately, however, few thinkers are grown-up – few use thought as an attack on problems, most as a defence against their emotions, from which they thus find it difficult to distance themselves.

Keller's crusade was essentially against whatever inhibited musicians and thinkers from gaining self-knowledge. 'All analysis', he wrote, 'which precedes musical understanding – that is, the intuitive artistic experience – replaces the work of art instead of reflecting it . . . The artistic mind analyses, or needs analysis, because it understands, not because it doesn't.'[12] He articulated his musical understanding by crossing what he had inherited from the line of thinkers leading to Freud with what he had gained from Schoenberg and his contemporaries. Although critics have been quick to point out that there are other traditions besides Keller's, that his sense of repertory bespeaks its time and place, and that his individualism was exaggerated, few can fail to be grateful for his insistence upon people's responsibilities to their deepest instincts. It was from the alacrity of his own instincts, indeed, that the brilliance and diversity of his work drew its formidable strength.

Christopher Wintle

Contents

Preface — *page* ix
Acknowledgments — xi
A Note on the Text — xii
Introduction — xiii

PART ONE: *Criticism*

1 Problems in Writing about Music (1969) — 3
2 Resistances to Britten's Music: Their Psychology (1950) — 10
3 National Frontiers in Music (1954) — 18
4 Sport and Art: the Concept of Mastery (1969) — 26
5 Music and Psychopathology (1971) — 29

PART TWO: *Composers and Their Music*

6 Art as Departure (*Haydn*)(1980) — 37
7 New Music: Beethoven's Choral Fantasy (1961) — 40
8 Schubert: Tune and Melody (1978) — 48
9 Little-known Greatness (*Mendelssohn and Mozart*)(1980) — 51
10 Schumann was a Symphonist (1971) — 54
11 *Tristan* and the Realism of Adolescence (*Wagner*)(1958) — 57
12 Resistances to Brahms (1978) — 60
13 Elgar the Progressive (1957) — 63
14 The Unpopularity of Mahler's Popularity (1971) — 68
15 The Sentimental Violin (*Glazunov*)(1972) — 71
16 The 'Lucky' Hand and Other Errors (*Schoenberg*)(1957) — 74
17 Natural Master (*Schmidt*)(1984) — 77
18 Schoenberg: *A Survivor from Warsaw* (1951) — 80
19 Film Music: the Harry Lime Theme (*Karas and Weill*) (1951) — 83
20 Mátyás Seiber 1905–1960 — 86
21 *Gloriana* as Music Drama: a Reaffirmation (*Britten*)(1966) — 89
22 Shostakovich's Twelfth Quartet (1970) — 93
23 Stravinsky v. Stravinsky (1971) — 103
24 The State of the Symphony: not only Maxwell Davies's (1978) — 106
25 Britten's Last Masterpiece (1979) — 111
26 The Man *and* the Music (*Simpson*)(1981) — 114

PART THREE: *Towards a Theory of Music*

27 Towards a Theory of Music (1970) 121
28 The Musical Analysis of Music (1957) 126
29 Functional Analysis No.9A: Mozart's Piano Sonata in A minor, K 310 (1959) 129
30 A Slip of Mozart's: Its Analytical Significance (1956/57) 139
31 Knowing Things Backwards (1958) 144
32 Mozart's Wrong Key Signature (1972) 151
33 Key Characteristics (1956) 158
34 Strict Serial Technique in Classical Music (1955) 169
35 Schoenberg: The Future of Symphonic Thought (1974) 179
36 Whose Fault is the Speaking Voice? (1965) 192
37 Why This Piece is about *Billy Budd* (1972) 198
38 Rhythm: Gershwin and Stravinsky (1957) 201
39 Principles of Composition (1960) 212

Notes 233
Index 265

试读结束，需要全本PDF请购买 www.ertongbook.com