

LETTERS TO THE EDITOR

from JOHN CRUFT

GAVIN HENDERSON's article (in *TEMPO* 123, published in December) on 'What's happening to the London orchestras' was undated, and he presumably had not heard that his request for supplementary help for the November concert cited had succeeded (because of the falling in of 'contemporary' money offered to, but not eventually used by, other orchestras). The Philharmonia is thus to receive the full amount of £1,500 originally asked for, in addition to the London Orchestral Concert Board's basic guarantee of £2,800 per concert.

What he calls 'The Arts Council's pathetic sum for topping-up grants' actually totalled £60,000 for the year, and £18,000 of it had already been offered to the Philharmonia for four concerts (including works by Premru, Maxwell Davies, Mortari and Ligeti). Had the Blake request been made earlier, there might have been more than £400 to offer at once. The orchestra will therefore have received a total of £33,500 in subsidy for the five concerts with contemporary works in them.

Perhaps, as he suggests, his formula is wrong if it leads to only 30% attendance and three reviews. The Royal Philharmonic Society receives LOCB guarantees comparable to those given to the four symphony orchestras, and is of course aided when necessary by its own members' guarantees. I think his statement that 'departments within the Arts Council hardly ever collaborate to produce the maximum result on investment' is unjustifiable.

His mixed metaphors perhaps obscure rather than light up his points about recordings. The Council's 'woolly' recording sub-committee did not recommend subsidy for Maxwell Davies's Symphony, because it was at the time interested in another large-scale work of his, and because it was thought rash to recommend 'sound unheard'. The 'slight re-awakening of interest' came more recently, when the other project was abandoned, and it was learnt that hoped-for commercial support for the Symphony had fallen through. If the sub-committee does recommend subsidy, I imagine that after the February performance would not be too late to schedule recording sessions reasonably close to the proposed Prom date.

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from PAUL HINDMARSH

IN my effort to complete a comprehensive Thematic Catalogue of the Music of *Frank Bridge* (1879-1941), I am experiencing some difficulty in tracing the whereabouts of fifty or so autograph manuscripts. Among the more important missing items are *Oration*, for cello and orchestra, *Phantasm*, for piano and orchestra, the one act opera *A Christmas Rose*, the first and second *String Quartets*, the *Piano Quintet* and the *String Sextet*, *Two Poems for Orchestra* and *Sir Roger de Coverley*. I would be grateful if anyone with relevant information, however little, would contact me as soon as possible. Any help given will be duly acknowledged in forthcoming publications.

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from BERNARD BENOLIEL

I ACCEPT Mr. Matthews' apology (*TEMPO* 122) in good faith. Our criteria for what is logical remain quite different. The crux of my thinking is clearly stated in my original reply in *TEMPO* 121: 'Oldfield achieves what he sets out to do. *Intent and achievement are in balance*. On a higher level the same is true of the composers in my original list'. A very logical parallel to me. There I let it rest.

I wish Mr. Matthews had given us his unprintable remarks, or at least a paraphrase. Certainly most aspects of the contemporary music world can only be viewed by the serious creative artist with scathing contempt—tempered with a little philosophic irony.

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