
LETTERS TO THE EDITOR

From Martie Severt

I am amazed, surprised and disappointed to discover that Roderic Dunnett presents the well-known composer Jan van Vlijmen (Brussels, Opera Royal de la Monnaie: 'Thyeste' – *Tempo* Vol. 60 No.235, p.63), as a Belgian composer. He lived his last years in France, but remained Dutch all his life. Information can be found through the website of Van Vlijmen's publisher Donemus. Otherwise, I enjoy reading *Tempo*.

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Music Library

(Roderic Dunnett acknowledges and wishes to apologize for his error, which was based on the belief that the Brussels theatre would only be presenting an opera by a Belgian composer – Ed.)

From Yehezkel Braun

Here are some remarks on Malcolm Miller's review of my *Psalterion* (*Tempo*, October 2005).

He writes that 'the formal shape of the work is clearly Western in orientation...' – but, except for a short interlude played solely by the piano trio in the second movement I did not add to, nor subtract anything from, the Persian original. Hence the form is purely oriental, as amazing as it sounds. Perhaps I gave more emphasis to the boundaries between sections by using contrasting sonorities and textures, resulting in a more Western 'feel'.

He rightly remarks that 'rather than westernizing the *santur*, the result is an orientaling of the piano trio...' – I would add, that at times I let the trio 'speak Persian' and at times I rather let them represent a Western ear that, *qua* Western, *meditates* upon Eastern music. This is, of course, a *post factum* attempt at understanding my own doings.

Lastly, in the final section of the review, Mr Miller deals with matters that could be defined as *cultural politics*. I must say that I could not care less what kind of ideology my music represents. If I cared I should not be able to compose. Rather, I guard jealously my liberty and my self imposed and self-conscious *naïveté*.

Yehezkel Braun, Professor Emeritus
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From Adam Binks

In your review of the Brownridge/Delphian recording of Kenneth Leighton's solo piano music in *Tempo* (Vol. 60 No. 235, pp. 44–45), you questioned the numbering of the Sonatas, i.e. that the fact the late Piano Sonata op. 64 appeared without number suggested he might have disowned the early Sonatas 1 and 2.

There are a number of unpublished works, some of which were withdrawn. Following the composition of the First Sonata, Leighton completed a second and a third sonata towards the end of 1950, in his final academic year at Oxford. They were both accepted for publication by Lengnick but subsequently withdrawn by Leighton himself; he noted in his first 'Composition Book' that they were withdrawn after second thoughts. The second Sonata No. 2, op. 17 was composed early on in 1953 and the second Sonata No. 3, op. 27 was written in the second half of 1954. Sonata No. 2 was published by Lengnick while No. 3 remained unpublished, but there is no evidence that it was withdrawn. So the existence of two works entitled Sonata No. 3 (one of which probably wasn't withdrawn) further explains why the Sonata op. 64 of 1972 remained unnumbered and was not part of a sequence as such.

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