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Concert

Stockhausen game for piano duet

By PETER STADLEN

"INTERVALL" for piano duet received its world première in the course of an all—Stockhausen programme presented by the English Bach Festival in the presence of the composer —or merely, in this case, of Karl Heinz Stockhausen —at the Festival Hall last night.

A game, this, once again, where the performers (Roger Woodward and Jerzy Romaniuk) had nothing to go by but a set of verbal rules.

Playing single notes with their eyes closed, they had to add a further note every time their attacks happened to co-

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incide until, with hands moving closer and finally overlapping, ten-note chords were built up.

These, by the same method, are reduced until the artists begin to hum rather than play the single notes they find themselves left with, and humming they tiptoe off the platform, one after the other.

Readers of this column, or indeed of any column of *The Daily Telegraph*, are herewith fully equipped to embark on their own, equally valid realisations. Except that some hieratic hand signalling towards the end suggested that the text printed in the programme book may after all have been a kind of piano reduction.

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"Kontakte", on the other hand, heard with the composer Stockhausen at the controls, might be described as a concerto for electronic tape to the accompaniment of live piano and percussion (Gerard Fremy and Jean-Pierre Drouet).

Quite a familiar piece by now and rapturously received; but it still left me wondering whether the future that may well be in store for electronic music has actually begun.