

# contact

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INTERVIEW WITH ZIGMUND LONG

(German composer Zigmund Long was interviewed recently at his home in Marburg).

- Well, Herr Long, shall we begin?
- Zat is a gut idea, Claude. By the way, you can call me Ziggy.
- Fine. Well, Ziggy, shall we begin?
- By all ze means, Patrick. I've ze no objections.
- OK then, to begin at the beginning. They say you were found under a stork's nest in Frankfurt in 1930.
- So they say.
- In 1931 you entered Berlin Academy of Florentine Music and Good Housekeeping. Isn't this an exceedingly early age to be displaying such talent?
- Fell, actually Claude, my mother was taking me to see our Auntie Chloe sing, you see, only.
- Now there's news for musicologists! To see his Auntie Chloe! My doctorate is insured.
- For how much, Derek?
- Funf neuen pence, Zigmund old chap. But mayn't I call you Ziggy? We seem like old friends already, what with your Aunt Chloe and all that.
- Certainly, Claude. Now fire away! I'm sure ze readers want to hear of my music, nein?
- Nein, Ziggy, I don't think so, but we'll tell 'em anyway. Wot vos your first composition (if you'll pardon the expression) Ziggy?
- Twas my "Dustbin Sonata", Claude, my pet. Ze first performance vuz in Leipzig, you know, by the combined Municipal Councils of Leipzig and Gibraltar-under-Lyme, in 1952, I believe. Ze critics, Wolf Ganger above all, reportz that a riot greeted the performance, like "Right-off Spring" you know, but, I tell you something, Arnold, that they don't know, zat was no riot, zat was ze piece! Ho, ho. Un bon mot, n'est-ce-pas? How you say it in English? A big doughnut, yes? Oh ye Claude, that was a very big doughnut indeed! Ho, ho. Ho, ho, ho. Ho, ho.
- And, er, after that, Ziggy? What did you write next after that?
- A letter to Françoise.
- Was it a success?
- Indeed it was, Albert. Cecile is now my wife.
- What did the critics think of her, old bean?
- They thought it was vairy ziggy, Claude. Vairy Ziggy! Ho, ho.
- My, you're a jovial cobbler, Ziggy.
- Ah! Claude you havz remindinks me of mine otter composition - "Cobblers" fur orchester, 1963.
- Indeed, Ziggy, I was about to mention it. I was at the first performance in Mainz.

- Oh really Claude, so it was you sitting there! Vot a smaltz verld!
- What a small audience Ziggy! Has the lack of popular acclaim for your work ever worried you?
- Many times when the rent was due, Claude.
- Here, take this small coin as recompence Ziggy, I'll be famous one day for patronising Art.
- So you givz him ze money too! I vont take it. He is mine enemy.
- But he is your sister, Ziggy.
- How darz he to be my sister!
- Have you any new compositions in mind, Cuthbert?
- Ziggy?
- Oh yes, Marcel, many of zem.
- (Bang!)
- Oh Claude, my publicity agent, why havz you shot me? Oh, oh.
- For your money, Zigmund, for your money!
- But (cough, cough) I havz ze no money!
- Oh.

## EMBARKATION

Elgar Concert Room, Arts Block, University of Birmingham

Saturday, November 11 at 7.30 p.m.

With c o p e (Chris May, Phil Gebbett, Ed Fulton)

Music by Ichiyanagi, May, Fulton, Cage, Wolff, Hearn, Feldman and Potter.

Cockpit Theatre, London

Wednesday, November 22 at 8.30 p.m.

Music by Cage, Wolff, Potter, Buck and Hearn.