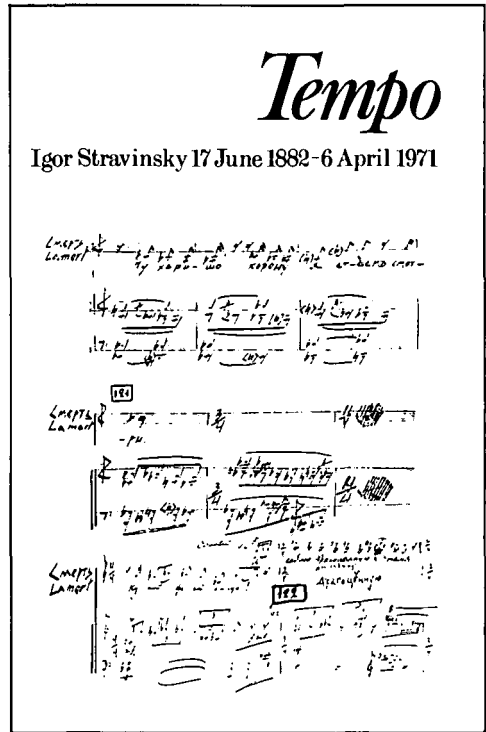


A Short History of *Tempo* (IV): 1971-1989

David Drew's appointment as editor of *Tempo* fell practically coincident with the death of Igor Stravinsky. As a result his first task was to organize a memorial issue: indeed, two of them, for the series of 'Canons and Epitaphs' which were commissioned from a distinguished international line-up of composers - in continuation and expansion of the (all-British) precedent set by *Tempo*'s Stravinsky 85th Birthday number, and in imitation of the various *Tombeaux* which earlier in the century had graced the pages of *La Revue Musicale* - provided fat musical supplements for issues Nos.97 and 98, and a fascinating register of prevailing compositional trends. Among the miniature compositions thereby called into being were Elliott Carter's *Canon for 3*, string-quartet pieces by Darius Milhaud, Roger Sessions and the then almost unknown Alfred Schnittke, and the original, subsequently so fruitful, compositional matrix of Boulez's ...*explosantelfixe*...

Drew's early tenure of the editorship was further complicated both by the approach of *Tempo*'s hundredth New Series issue and the fact that Colin Mason's death had caused a hiatus in publication. Only two issues, 96 and 97, appeared in 1971; but a heroic effort in 1972 saw the production of six, Nos.98-103, which put the journal back on schedule. These issues bear witness to the search for a new cover design: they are all different, though all variations on the central-panel layout proposed by Guy Brabazon. It was only with No.103, however, that the panel was surmounted with a sketch for 'The Augurs of Spring' from *Le Sacre du Printemps*, to produce a standard appearance that served well for the next 15 years.

Among these same issues were No.99, featuring Drew's 'Twelve Questions for Leopold Spinner', the interview which first signalled *Tempo*'s long-standing commitment to the music of that most self-effacing of Webern pupils; and No.100 itself, partly a retrospect of now-rare articles, plus Roger Smalley's memoir of Colin Mason. No.101 was the first issue ever to address itself to the exegesis of a single work, and that before its first performance; it was



designed as a primer to Peter Maxwell Davies's opera *Taverner* in advance of its Covent Garden premiere. The late Martin Cooper was prompted in the *Daily Telegraph* to a jibe against the 'analytic owls (*Bubo exegeticus*)' so attentively fluttering around contemporary musical events; the present editor has always rather been of the opinion that the Latin title deserved to be added to our mast-head, in pride rather than shame. The owl, sacred to Athena, is as good a symbol of wisdom as any. By including David Josephson's 'In Search of the Historical Taverner', a rigorous piece of research that has profoundly changed the accepted view of the great Tudor composer, No.101 in any case constituted *Tempo*'s most signal contribution to Early Music studies. No.103, largely an American issue, reprinted Roger Sessions's classic article 'Schoenberg in America', first published in the Old Series in 1944, now copiously annotated and brought up to date by its author, whose own impressive canon of

symphonies was examined by Andrew Imbric in the same issue.

One of Drew's earliest innovations in the magazine was to discontinue the 'Record Guide' column (a single-critic round-up of recent discs) in favour of individual reviews on a par with those of books and first performances; a later one was to introduce the 'News Section' listing composers' current activity and notable premières around the world. Both were symptomatic of the increasing size of the magazine, and the ever-increasing volume of modern musical activity which it sought to cover. Among other notable issues of his editorship were a pair for Benjamin Britten's 60th Birthday (Nos. 106/7, September and December 1973, including Anthony Payne's two seminal articles on Frank Bridge), one (No. 109) for the 1974 Schoenberg centenary, examining the issue of 'Atonality', which also featured the first of Michael Graubart's articles surveying the music of Leopold Spinner, a series of three (Nos. 112-114) in which Roger Smalley examined the recently-published extracts from Webern's sketchbooks, and No. 116 (April 1976), to which Calum MacDonald contributed the first complete catalogue of the works of Dallapiccola, later republished as the first in a (very) occasional series of *Tempo Booklets*. This had only one successor – the major collection *Peter Maxwell Davies: Studies from Three Decades*, edited by

Stephen Pruslin – though No. 3 (on Antal Dorati) may not now be long delayed.

Calum MacDonald had become associated with the magazine as an editorial assistant in the Winter of 1971-2; from 1975 David Drew, in view of increased professional commitments, adopted the role of 'Editor-in-Chief', continuing to determine contents and direction, while MacDonald was given the title of Managing Editor for the day-to-day running of the magazine. Over the next few years, in fact, *Tempo* was increasingly edited on a collaborative basis. Notable single composer numbers from this period include No. 126 (September 1978), around and about HK Gruber and the Viennese 'MOB art & tone ART' group; No. 129 (June 1979), on Robin Holloway; and the double issue No. 133/4 (September 1980) on Igor Markevitch as a composer. No. 139 (December 1981), devoted to the music of Roberto Gerhard, was perhaps a kind of watershed; such an issue had been a long-standing ambition of David Drew (who had helped to put together the historic Gerhard number of the *The Score* in 1956), but by this time his role had become a largely advisory one. This he still retains, though shortly (from No. 141) Calum MacDonald became Editor with overall responsibility for the magazine, which has continued to reflect the ever-widening range of interest in the byways, as well as the high-roads, of our century's musical development. At the beginning of the current year, as regular readers will know, the magazine underwent yet another facelift to coincide with its 50th anniversary; and to judge by the total absence of letters of complaint the time must have been just right. But the commitment to literate reflection of a hugely varied field remains as strong as ever.

Tempo's remit has always been the music of the 20th century, *in toto*: as the 21st approaches there may be need to be some adjustment of focus. But there is no need to assent to Fukuyama's belief in The End of History. On the contrary, as Jessica Duchén's article in this issue makes clear, for the rising generation in music as in the wider world this is a time of extraordinary flux, pregnant with incalculable possibilities; and *Tempo* hopes to be available to chronicle the outcome for another 50 years at least.

(All issues from the period dealt with above remain available as back numbers, all of which retail at £1.80 per issue plus postage with the exception of some special numbers. A detailed listing of the principal contents of all our issues since 1939 is available free from our editorial address.)

Tempo

