

# No. 100

---

TEMPO first appeared in January 1939, under the editorship of Ernest Chapman. It described itself as 'The Boosey & Hawkes News-Letter', and in aim was not unlike Pult und Taktstock, which Erwin Stein—a recent recruit to Boosey & Hawkes—had edited for Universal Edition in Vienna. Indeed, the continuity from pre-Anschluss Vienna, which was so much a concern of Ralph Hawkes, was manifest in many aspects of the early numbers, and not least in the contributions by Ernst Krenek and Stein himself.

The publication of the News-Letter at two-monthly intervals was interrupted by the outbreak of war, and apart from the solitary number that appeared in August 1941, it was not resumed in the United Kingdom until February 1944 (though seven numbers of an American edition were published between 1940 and 1942). In June 1944 the 'News-Letter' became 'The Boosey & Hawkes Quarterly', and the scope was broadened. An introductory announcement contained some lines that could well have been penned by Dr. Ernst Roth: 'We live in an era of social, cultural and economic upheaval, and the world of music being no more immune from change than any other sphere of human activity, it will not be out of place to discuss such changes in these columns in so far as they affect the art of music and those for whom it is either livelihood or recreation, or both.' The same announcement defined a principal that contributed much to the new Quarterly's character: 'The fact that this periodical is sponsored by a music publisher does not signify that discussion of composers not associated with the firm will be excluded . . . It should, however, be mentioned that opinions expressed by contributors are not necessarily shared by the publishers.' The eclectic policy evinced by (for instance) the contributions to the March 1946 issue—Mellers on Rawsthorne and the Baroque, Willi Reich on Webern, Bartók (contributing at the suggestion of Ralph Hawkes) on transliteration, and Eric Crozier on The Rape of Lucretia—reached its logical conclusion with the decision to enlarge TEMPO's scope yet again, and replace the Boosey & Hawkes rubric by a more general one.

And so, in September 1946, a re-designed TEMPO appeared as No. 1 of the present series, bearing the new description 'Modern Music Quarterly' (changed to the present and more explicit wording in the next issue). When, at the end of the decade, Ernest Chapman handed over the editorship to Anthony Gishford, the Quarterly Review had long since established itself, and was justly esteemed—how justly can be discovered by referring back to such notable issues as the two Bartók numbers (13 and 14) which ended Chapman's period as editor and which contained among other things Seiber's essay on the chamber music and Sandor Veress's brilliant analysis of Bluebeard's Castle.

After the period of post-war austerity (which had had remarkably little visible effect on TEMPO) the return to peacetime conditions envisaged by Seiber in his TEMPO article of 1945 involved new responsibilities. Under Anthony Gishford's editorship, the TEMPO of the 1950's joined cause with Mitchell and Keller's Music Survey and Geoffrey Sharp's Music Review, and waged war on the insularity and dilettantism which Seiber and Gerhard, in their different ways, had gently warned against. While maintaining his predecessor's policy of publishing important exegetical work, Gishford organized regular and full coverage of important musical events throughout the world, and especially of the music festivals which were proliferating during the 1950's. But towards the end of the decade the festival phenomenon was beginning to lose something of its topicality, while the critical problem—or, as Donald Mitchell called it in a TEMPO article of Autumn 1955, the State of Emergency—was, if anything, greater than ever. (To put it simply: the evaluations embodied in Colin Mason's review for TEMPO of the 1952 Paris Festival would still have been dismissed as more or less absurd by many critics and administrators even in the late 1950's, although today they belong almost too comfortably to the stock of general opinion.) Accordingly, the TEMPO whose editorship Mitchell inherited from Gishford in 1958 (after a short period as assistant editor) inclined away from the reporting of events and towards more consideration of critical and compositional practice—a broad field in which there was room for such items as an interview with Messiaen and a major article by Cornelius Cardew. This tendency was continued and developed by Mitchell's successor as editor, the late Colin Mason—to whom a well-deserved tribute is paid elsewhere in the present issue.

In reprinting here three articles that may be regarded as representative of the work—or at least of the period—of each of Mason's three predecessors, some of the usual anthological criteria have been ignored in favour of delineating a historical perspective within and beyond which the newly written articles may take their place. Implicit in all that is a reminder—if one is needed—of how much and for how long TEMPO has been indebted to its publishers for their continuing support.