

Tempo

No. 100

A RETROSPECT

Gerhard and Seiber on
the English musical scene in 1945
'Peter Grimes'; Paris 1952; 'Agon'
Colin Mason remembered

SPRING 1972

Shostakovich's latest Symphony
Gerhard's Fourth
The Lieder of Schumann
Bennett and Bradshaw on
a new composer
Canon by Peter Maxwell Davies

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Tempo

A QUARTERLY REVIEW OF MODERN MUSIC

No. 100 – 1972

Edited by David Drew

ENGLAND, SPRING 1945

1. *Roberto Gerhard*
2. *Mátyás Seiber*

PETER GRIMES AFTER
A QUARTER OF A CENTURY

Peter Garvie

PARIS, MAY 1952

Colin Mason

STRAVINSKY'S PERFORMANCE
OF AGON

Hans Keller

COLIN MASON – A MEMOIR

Roger Smalley

GERHARD'S FOURTH SYMPHONY

Calum MacDonald

REVIEWS

The Lieder of Schumann

Paul Hamburger

Shostakovich's
Fifteenth Symphony

Norman Kay

Anthony Payne's Recent Work

*Susan Bradshaw &
Richard Rodney Bennett*

New Recordings

*Bill Hopkins
Calum MacDonald*

CONTRIBUTORS

ROBERTO GERHARD (1896 - 1970) settled in Cambridge, England, after the Spanish Civil War.

MATYAS SEIBER (1905 - 1961) came to England in 1935, and was a widely influential member of the teaching staff at Morley College.

PETER GARVIE was born in London in 1927, and settled in Canada in 1948. After working for the Canadian Broadcasting Corporation, he became the first director of the School of Fine Arts (and then Dean of the Faculty) at the University of Victoria, BC. From June 1972 he will be Dean at the University of Texas at Austin. He has recently collaborated on music theatre works with Wilfrid Mellers (*The Ancient Wound* and, in progress, *Goblins*).

COLIN MASON was born in 1924 and studied at Trinity College of Music and in Budapest. He was Music Critic on *The Guardian* from 1950 to 1964, and for the *Daily Telegraph* thereafter. Among other publications, he edited the *Supplement to Cobbett's Cyclopaedia of Chamber Music*. He was editor of *TEMPO* from 1962 until his death in 1971.

HANS KELLER (b. Vienna 1919), the inventor of Wordless Functional Analysis, is the BBC'S Chief Assistant, regional symphony orchestras.

ROGER SMALLEY (b. Swinton 1944) studied with Peter Racine Fricker and John White. He founded the performing group Intermodulation in 1969. His works include *Song of the Highest Tower* (1968) and *Beat Music* (1971).

CALUM MACDONALD was born in Nairn in 1948 and educated in Edinburgh and Cambridge. He is the author of *Havergal Brian; Perspective on the Music*, and is at present reconstructing the lost scores of Brian's *Symphonic Dances*.

PAUL HAMBURGER was born in Vienna in 1920. He studied piano at the Vienna State Academy and with Frank Merrick at the RCM. He has been a BBC Staff Accompanist since 1962, and is a contributor to musical journals, author, and translator of books on music. His writings include contributions to *Benjamin Britten*, *The Mozart Companion*, and *Frederic Chopin*.

NORMAN KAY was born in 1929. He studied with Richard Hall at the Royal Manchester College of Music, and then at the RAM with Gordon Jacob and Thornton Lofthouse. He is at present a regular contributor to the *Daily Telegraph*, and is the author of *Shostakovich* in the Oxford Studies of Composers series. His works include *King Herod*, performed at the 1969 Three Choirs' Festival, and a *Passacaglia* for orchestra, first performed in the same year.

SUSAN BRADSHAW (see *TEMPO* 98) and RICHARD RODNEY BENNETT both studied with Boulez in Paris; are the joint translators of *Boulez on Music Today*; and as pianists have given many duet-recitals. Bennett spent the academic year 1970-71 as composer in residence at the Peabody Institute, University of Baltimore. His opera *Victory* has recently been revived at Covent Garden, and he is at present working on a piece for the Denver Symphony Orchestra.

BILL HOPKINS was born in 1943 and studied composition with Edmund Rubbra, Egon Wellesz, Messiaen and Jean Barraqué. His translation of Wörner's *Stockhausen* is to be published in 1972. His works include two sets of *Etudes* for piano, and *Two Pomes* (performed at the 1971 ISCM Festival in London).