

EDITORIAL

As part of TEMPO's centenary tribute to Igor Stravinsky we are fortunate in being able to publish substantial extracts from a forthcoming book written jointly by one of Holland's leading contemporary composers and one of its most distinguished young musicologists. The Apollonian Clockwork—as its authors explain in their preface—is conveyed in no conventional spirit of homage or hagiography: but its sometimes irreverent, always diverting, and frequently illuminating perceptions clearly make a fresh and original contribution to Stravinsky studies. Especially, perhaps, in the way that we are made aware of his ubiquitous necessity to the late 20th-century cultural imagination. If it also conveys something of the flavour of contemporary musical life in Holland, so much the better: for though the Dutch may seem to stand at a slight angle to the rest of the musical universe—and for that reason sometimes have their existence ignored elsewhere—the vitality of their approach, and their omnivorous interest in developments all over the world, are surely worth our envy.

The chapters presented here form only a small proportion of a survey that takes in (with scant regard for linear chronology) the whole of Stravinsky's life, works, influences, effects, and related topics. Nor are they given here in the order that they appear in the book. In particular, the three sections headed 'Visit to Lake Geneva' are themselves only extracts from a single large travelogue chapter: for the purposes of this publication they have been adapted (with the authors' permission) as episodes between the passages of musico-analytic discussion.