Carlos Maria Solare is Argentinian-born and based in Berlin, where he works as a freelance violinist and musicologist. He writes regularly for The Strad. His principal areas of interest are 19th-century opera and the history of performance practice as preserved on records. He is currently researching the beginnings of Spanish musical theatre.

Clement Jour found his composing muse after a mid-life crisis and collapse of his former career as an Information Scientist. He studied architecture in the late 1950s, and took his BMus in Birmingham in 1997; currently studying with Diana Burrell, he has begun work, towards a Doctorate in composition, on a large-scale song-cycle Aspects of the Night Sea Crossing.

Juan María Solare (born Buenos Aires, 1966), brother of Carlos Maria Solare, is a composer and pianist. After his degree in Argentina he undertook postgraduate studies in Cologne with Johannes Fritsch, who was a disciple of Stockhausen and violist of his Improvisation Ensemble in the sixties.

Eugène Gates holds a B.A. in music (Acadian University), M.A. in music criticism (McMaster University) and an E.D.D. in aesthetics of music from the University of Toronto. He teaches piano, organ, music history and music appreciation at the Royal Conservatory of Music, Toronto. His research interests include women in music, historical performance practice, and history of opera.

Kate Hart holds an M.A. in psychology from Charles University and an M.Ed. in applied psychology from the University of Toronto. She works as Program Consultant for Status of Women in Canada. She is Founding Director and acting President of the Kapralova Society, a non-profit organization devoted to promoting Vitezslava Kapralova and other women in music.

Calum MacDonald’s book Vaticis: Astronomer in Sound will be published later this year by Kahn & Averill. He is completing a new edition of his ‘Master Musicians’ volume on Schoenberg for OUP.

Judith Weir’s most recent compositions are We are shadows, a 20-minute cantata (CBSO/Rattle) and woman, life, song, a 50-minute song cycle (Josée Norman/The Orchestra of St Luke’s).

Anthony Crüven is a lecturer in music at the University of East Anglia, Norwich and a fellow of the Royal College of Organists. Most of his time is spent trying to reconcile these two parts of his life.

Raymond Head’s latest works include a duo for violin and viola, Bridges for Angels for flute and piano, and Touching Eurydice, a sala for orchestra after Monteverdi.

Max Pederson is Professor of Music at the University of Durham. After studying composition and piano at the Royal Manchester College of Music and musicology at the University of Exeter he researched on Theodor Adorno’s aesthetics and sociology at the University of Frankfurt. His books include Adorno’s Aesthetics of Music (CUP) and Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music (Kahn & Averill).

Simon H. Jones was organ scholar at St John’s College, Oxford where he read music, philosophy and law. He is currently at Magdalen College researching melodic similarity and the legal implications of creative plagiarism, musical parody and digital sampling.

Jill Barlow is a professional pianist, piano teacher, author and critic. Her book on the problems of tension in performance, Alight on the Night, was published last year. She is a reviewer, particularly of contemporary music, for the St. Alban’s Observer and has also contributed to The Organ.

Roger Sutherland writes for Avant and Musicworks (Montreal). He is the author of New Perspectives in Music and founder of the ensemble Morphogenesis.
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