CONTRIBUTORS

CAROL J. OJA teaches at the Institute for Studies in American Music at Brooklyn College of The City University of New York.

PETER HILL has recently been involved in a series of concerts given in London by Dreamtiger. He has also begun a long-term project of recording the complete Messiaen piano music for Unicorn-Kanchana.

COLIN MATTHEWS is composing a Cello Concerto, commissioned by the BBC.

RAYMOND HEAD is founder and conductor of the orchestra Govannon, specializing in little-known British repertoire of the 19th and 20th centuries, and is particularly interested in the effects of Oriental cultures on the arts in Europe from the 18th century to the present.

JOHN WARNABY lives in Port Talbot. He studied music at the Open University, and is engaged in a study of Peter Maxwell Davies’s music of the past decade.

GERARD R. KOCH is music critic of the Frankfurter Allgemeine Zeitung.

GERARD McBURNEY studied composition with Richard Rodney Bennett and Susan Bradshaw.

MALCOLM HAYES has recently completed a choral work, Into the Night, a setting of late W. B. Yeats poems commissioned by the Edinburgh University Singers. His Two Poems of Pablo Neruda for solo soprano is to be premiered by Jane Manning in Barcelona in July.

CALUM MACDONALD, whose third and final volume on The Symphonies of Havergal Brian was published last autumn, is to write the new Brahms for the J. M. Dent ‘Master Musicians’ series. He is also writing a guide-book to the city of Edinburgh, to be published by Pevensey Press with photographs by Ernest Frankl.

CHRIS DENCH is composing a work entitled Cinq for solo bass clarinet, for the La Rochelle Festival. His ensemble piece Énoncé (like Cinq, a French Government commission) receives its British première on 31 March.

BRETT JOHNSON is an assistant solicitor with the GLC. His main musical activities are with the Mary Magdalen Music Society, Paddington.

PETER DICKINSON is Professor of Music at the University of Keele.

JOHN CANARINA currently teaches conducting at Drake University, Ohio. He trained with Leopold Stokowski and Leonard Bernstein, and was conductor of the Jacksonville Symphony Orchestra in Florida, with whom he performed almost the complete orchestral output of Delius. He regularly reviews for various American periodicals, with a special interest in British music.

DAVID MATTHEWS is composing a chamber work for the Nash Ensemble.

MAX PADDISON teaches at Dartington College of Arts.
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ADVISORY EDITOR DAVID DREW

COLIN McPHEE: A COMPOSER TURNED EXPLORER
Carol J. Oja

RIDING THE THERMALS:
HOWARD SKEMPTON'S PIANO MUSIC
Peter Hill

BERTHOLD GOLDSCHMIDT:
ORCHESTRAL MUSIC
Colin Matthews

REVIEWS
First Performances
'Saint François d'Assisi'
Lutoslawski's Third Symphony
'Fanferlieschen Schöenefüsschen'
Three works by Anthony Payne
Patterson, Haywood, Shukur

Raymond Head
John Warnaby
Gerhard R. Koch
Gerard McBurney
Raymond Head

Recordings
Boulez
Smalley's 'Accord'
Koechlin
Wilfred Josephs
Delius, Whittaker, Bridge

Malcolm Hayes
Chris Dench
Calum MacDonald
Bret Johnson
Calum MacDonald

Books
Stravinsky's Letters
Athlone History of British Music
History of English Opera
Bax
Boult
American Minimal Music
20th-century Symphony

Robin Holloway
Peter Dickinson
Lewis Foreman
John Canarina
David Matthews
Max Paddison
Lewis Foreman

LETTERS TO THE EDITOR
Hans Keller, Lionel Pike

NEWS SECTION