Contributors

Philippe Albera is artistic director of Ensemble Contrechamps, the modern music group based in Geneva, and also director of its publishing arm, Edition Contrechamps.

David Drew is currently involved with a project for the Spier Festival (Stellenbosch). Works in progress include: an almost completed collection of his recent and new articles on music, politics and culture in the period 1917-2001; and vols. 1 & 2 of Kurt Weill and the World Stage.

Carlos Maria Solare is Argentinian-born and based in Berlin, where he works as a freelance violist 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.

Wilfrid Mellers is Emeritus Professor of Music at York University (whose Music Department he created and headed until his retirement in 1981), a composer and a prolific author since the 1940s. His many books include Man and his Music (written in conjunction with Alec Harman), Music in a New Found Land, The Masks of Orpheus, Vaughan Williams and the Vision of Albion and, most recently, the essay-collection Between Old Worlds and New.

Tristan Pugin = Robin Freeman, a poet and writer on music dividing his time between Highbury and Rome.

Anthony Gritten is a lecturer in music at the University of East Anglia, Norwich, where he is responsible for admissions and for the Music Research Seminars. He is writing a book on the musical act.

Mark R Taylor's work - despite acclaimed performances of it abroad, from Moscow to Santa Barbara CA - remains one of British music's better-kept secrets. Although still in demand as a lecturer and performer (he has appeared at the Aldeburgh and Almeida Festivals, and last year collaborated with Ian Pace to record the complete Kagel piano music for 2 or more hands) he is now perhaps best known to the contemporary art music public, having recently again been asked to exhibit at the 'Five Years' Gallery, Hoxton, where his Failure was premiered last December alongside work by Jake & Dinos.

Mark Doran is a Course Director for the University of Cambridge Board of Continuing Education, and is currently completing a PhD thesis (University of Nottingham) on the analytic work of Hans Keller. His own full-orchestral 'wordless functional analysis' of Tchaikovsky's Symphony No.4 will be performed at the end of the year.

Mark Cromar rose to obscurity with his Hermann Hesse settings (very 70s – seemed a good idea at the time), premiered at the Purcell Room and now mercifully consigned to juvenila. He is analysing Ravel and All Saints with pupil and budding songstress Phoebe Hope (age 11) who is currently on p.10 of 'Nimble Fingers'.

Geoff Hannan is a freelance composer, performer and teacher. His music has been featured at the Gaudeamus Music Week and on the BBC's Hear and Now and 'Sounding the Century' series.
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