Contributors

Berthold Goldschmidt's Second and Third String Quartets, coupled with his choral works Letzte Kapitel (Kästner) and Belasitzar (Heine), are due for immediate release on the German CD label Largo (UK distribution by New Note).

Robin Freeman is a poet and musicologist living in Highbury and Rome. His Birgitta, an ars recitanda for English voices applies techniques of musical variation and part-writing to a 35-word text in an attempt to extend the domain of the poetic object. Current work is published in Eonta and Bete Noire; he is preparing an article, 'Bergson's Symphony, aspects of the imagery of time in contemporary music' for the Civica scuola di musica in Milan.

Judith Blezzard comes from Bingley, West Yorkshire and lectures in music at Liverpool University. Her work there has included published studies of music manuscripts from the 14th to the early 20th centuries, and she has recently published Borrowings in English Church Music 1550-1950 (Stainer & Bell). As a choral conductor with many different kinds of choir - with some of whom she has made concert visits to Vienna and Salzburg - she has edited previously little-known choral music, often with emphasis on the German Romantic repertoire.

Raymond Head is, among other things, conductor of the Banbury Symphony Orchestra, and has premiered previously-unperformed or revived little-performed scores by Holst, Delius, Foulds and others. He has contributed to Tempo a series of articles on Holst's Sanskrit-inspired works.

Guy Rickards has recently contributed the studies of Robin Holloway's most recent works include two a cappella pieces: Hymn to the Senses for large chorus, to text by John Fuller, written for the Cambridge University Music Society, and Lord, what is Man?, a motet on words of Richard Crashaw, for the choir of St Paul's Cathedral, commissioned for the opening service of the 1991 City of London Festival.

Gerard McBarney is completing a chamber work for Gennadi Rozhdestvensky and a film with Barrie Gavin about Rachmaninoff.

Antony Bye is Deputy Editor of the Musical Times.

Paul Driver is a regular music critic for the Sunday Times.

David Power studied composition with Richard Steinitz and Steve Ingham. He lives and works in York, where he co-directs Soundpool.
Recent issues (1988 — 90) include:

166: Britten’s and Tippett’s Word-Setting (Docherty); Barry Anderson 1935-1987 (Montague); Britten’s The Rescue (Foreman); Imogen Holst (Tinker); Holst and India (III) (Head). Barrett on Stockhausen’s Montag, MacDonald on Ronald Stevenson, Smith on British Composers’ Letters.

167: Elliott Carter at 80 (Schiff); Carter in Conversation with Raffaele Pozzi; Sir William Glock at 80 (Heyworth, Drew); Nixon in China’ (Adams, Porter); Connolly on Havergal Brian, Foreman on British piano music, Long on Nordic Music Days.

168: A Short History of Tempo (I); The Music of Alfred Schnittke (Moody, Rice). Conversations in Leningrad 1988 (Polin). Gorecki’s Third Symphony (Mellers); Gorecki in Interview; Ligen’s Chamber Concerto (Searby); Final Update to Dorati worklist; Mann on Weill; Walsh on Kurtág; Hayes on Bernstein; Bradshaw on Párt.

169: A Short History of Tempo (II); Unpublished Bouleziana in Basle (Edwards); Performer Indeterminacy in Boulez’s Sonata No. 3 (Harbison); Britten’s Now Sleeps the Crimson Petal (Mitchell); Malcolm Lipkin’s Recent Music (Headington); Bachianas Brasileras (Round); Villa-Lobos in Israel (Peppercorn); Dukí’s Piano Concerto (Hill).

170: A Short History of Tempo (III); Interview with Lutoslawski; Peter Sculthorpe at 60 (Matthews); Robert Simpson’s Ninth Symphony (Piæ); Jean Wiener (Mellers). Mival on Der Meister und Margarita, Miller on Lloyd’s Third Symphony; Burn on Roger Smalley, MacDonald on Miaskovsky, Busoni, Zemlinsky, and Sorabji.

171: A Short History of Tempo (IV); The Training of Young Composers (Duchen); Vagn Holmboe - Quartet Composer at Work (Finney); John Ireland and English Song 1903-13 (Docherty). Osborne on Stockhausen, Murray on Gubaidulina, Barrett on James Clapperton, Tiedman on Pipper, Rickards on Truscott, Baxter on Ullman; British composer biographies.

172: Steve Reich’s Different Trains (Fox); Britten’s Piano Concerto - the original version (Roseberry); James Wood’s Stoeicheia and Oreion (Warnaby). Rickards on Holmboe’s Twelfth Symphony; Hayes, Mackay on Maxwell Davies’s Strathclyde Concertos; Montague on Borke’s Rast; Samson on Dantons Tod.

173: Soviet Issue - Leningrad 1931 (Goldschmidt); Roslavets (McBurney); Shostakovich 5 (Huband); The Anti-Fomalist Rayok (Lebedinsky, MacDonald); Filipp Herschkowitz (Smirnov, Suslin, McBurney, Drew); Gaya Kancheli (Moody), Interview with Khenrenkov; Novellas by Karetnikov.

174: Berthold Goldschmidt’s String Quartets (Struck); The Music of Brian Elias (McBurney). Gallagher on Clarissa, Schiff on Carter’s Violin Concerto, Junghiesricht on Schweinitz’s Parnes, Toop on new music in Australia, Simpson on The Gothic, Rickards on Paavo Heininen.

175: The Copland-Sessions Letters (Ohnstead); Leonard Bernstein - An Appreciation (Roren); Benjamin Lees: Quo Vads (Johnson); Virgil Thomson: A Portrait of His Music (Lister); From Liszt to Adams (Miller). Protheroe on Adams and Torke, Graffy on The New Shostakovitch, Allenby on Tippett’s New Year.
On his ECM debut, Walter Fähndrich plays in (and with) the resonant interior of the Kirche Blumenstein, Switzerland. In sounding out the church’s acoustic properties, harmonics singing as they ricochet, glistening, around the walls, Fähndrich also directs our attention to his sound source, the viola, which is both the subject of this music and its medium of expression.

Gavin Bryars’s "After The Requiem" is an important new album from the most independent and original experimental composer in England. Of the four pieces here, two are jazz-related works and two pertain to opera, a range that throws some light on Bryars’s biography.