

CONTRIBUTORS

Robin Maconie's Experiencing Stravinsky: A Listener's Guide will be published in February 2013.

Dr Daniel March is Teaching Fellow in the Department of Music at the University of York. He specialises in the analysis of new music, and has written on a number of twentieth- and twenty-first-century composers, most recently Kaija Saariaho.

Dr Eva Mantzourani is a Reader in Musicology at Canterbury Christ Church University, England. Her research interests are wide ranging and cover both music analysis and historical musicology. She has published on the work of Nikos Skalkottas and also has continuing interests in the relationships between music and culture in nineteenth-century England. Her monograph *The Life and Twelve-Note Music of Nikos Skalkottas* was published by Ashgate in 2011.

Martin Iddon is Associate Professor of Music at the University of Leeds. He previously lectured at University College Cork and Lancaster University, and studied composition and musicology at the Universities of Durham and Cambridge. His musicological research largely focuses on post-war music in Germany and the United States of America, and has been published in numerous leading journals, including *The Musical Quarterly*, *Twentieth-century Music* and the *Contemporary Music Review*. His music has been performed in Europe, North America and Australasia, and has been featured on BBC Radio 3, Radio New Zealand and the Österreichischer Rundfunk.

Tim Rutherford-Johnson writes on contemporary music for the *Guardian*, *INTO*, *Tempo* and his blog, *The Rambler*. The 6th edition of the *Concise Oxford Dictionary of Music*, which he prepared, was published recently.

Peter Palmer is working on a book on Swiss composers, provisionally subtitled 'Between Idyll and Revolt'. Under another hat he contributes reviews of contemporary English and American folk music to *fRoots*.

Paul Conway is a freelance writer and music critic, specializing in twentieth-century and contemporary British music. He has reviewed for *Tempo* since 1997 and *The Independent* since 2000 and has provided sleeve-notes for Lyritya, Dutton and Nimbus discs and programme notes for The Proms, Edinburgh and Spitalfields Festivals.

Robert Stein reviews CDs of new works for *International Record Review* as well as being a regular contributor of concert, book and CD reviews to *Tempo*. His first book *The Very End of Air* was published in 2011 (Oversteps Books).

Rodney Lister, composer and pianist, lives in Boston, Massachusetts, where he is on the faculty of Boston University and The New England Conservatory.

Martin Anderson, after 20 years in economics, writes on music for a variety of publications, including *The Independent*, *International Record Review*, *International Piano* and *Pianist* in the UK, *Fanfare* in the USA and *Klassisk* in Norway. He publishes books on music as Toccata Press; his CD label, Toccata Classics, was inaugurated in 2005.

Tim Mottershead has reviewed for *Tempo* since 2005, having contributed articles on books, concerts and recordings. He is also active as a reviewer of theatre. He is a composer, and solo pianist, performing in a wide variety of genres.

Jill Barlow is a freelance writer, music critic and pianist, based in St Albans and London area. After eight years as weekly music critic for the *St Albans/Watford Observer* she has now moved on to specialize more in covering contemporary music and has reviewed for *Tempo* since 1999. She also reviews for leading London-based newspapers and writes educational features.

Bret Johnson is a qualified solicitor and lecturer. His main musical activities are as an organist and choir director. He contributes articles on music for several periodicals.

Clement Jewitt's highlights of 2012 were a lecture to the London Jung Club on Jungian perspectives on music history, and his 70th birthday celebration concert in Oxford, which included two premières. Upcoming composition: more songs; and a clarinet quintet is in the planning in anticipation of a commission.

Guy Rickards is a regular contributor to *The Gramophone*, *Tempo* and *International Piano* and the author of *Hindemith*, *Hartmann and Henze* and *Jean Sibelius* for Phaidon Press. More recently, he contributed to *Landscapes of the Mind*, devoted to the music and career of John McCabe and has continued to not complete a Life-and-Works study of Harold Truscott.

Colin Clarke studied music theory and analysis at King's College, London under Arnold Whittall and Kofi Agawu. He contributes to a wide variety of journals, including *Fanfare* and *Classic Record Collector*.

Bernard Hughes is a composer living in London. Recent commissions include *A Medieval Bestiary*, a large-scale work for the BBC Singers.

Timothy Raymond is a composer and the former Head of Composition and Contemporary Music of the Royal Welsh College of Music and Drama. He is currently Director of Music and Composer-in-association with the Priory of Bolton Abbey.

Instructions for Contributors

Article suggestions or submissions, correspondence relating to articles and correspondence for publication, should be sent in the first instance by email to the Editor at macval@compuserve.com; articles should preferably be in the form of a MS Word Document. Correspondents unable to email may use the editorial postal address at PO Box 171, Herne Bay, Kent CT6 6WD.

Articles should generally be no more than 5,000 words in length. If their nature calls for it, they may be illustrated by music examples, photographs or facsimiles. Normally we prefer articles to contain no more than six examples and/or tables and one or two photographs and/or facsimiles. These should be provided in electronic format if possible. Submission of an article will be taken to imply it has not previously been published in English, and is not being considered for publication by another journal or as part of a book. Exceptions to this, as also to word-lengths and number and format of illustrations, should be discussed in correspondence with the Editor.

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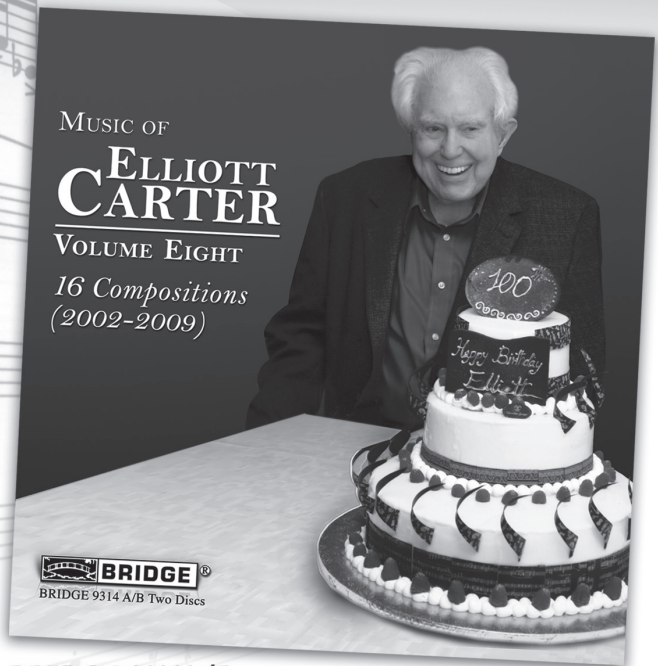
Douglas Jarman, 'Weill and Berg: Lulu as Epic Opera' in Kowalke (ed.), *A New Orpheus: Essays on Kurt Weill* (New Haven and London: Yale University Press), pp.147ff.

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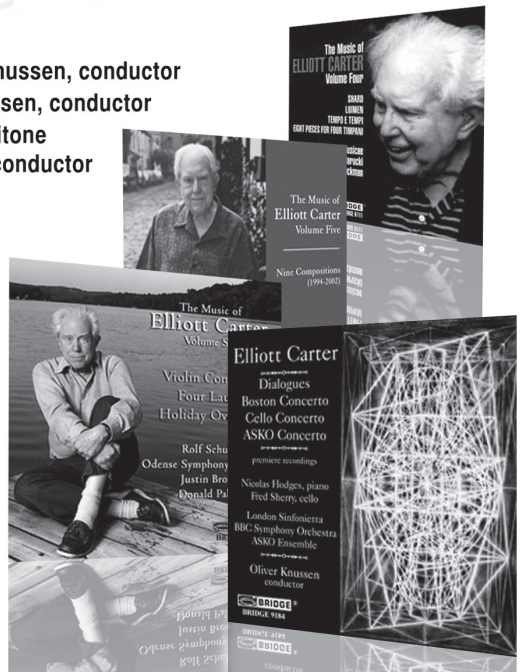
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