Contributors

Elliott Carter's most recent works include his Fifth String Quartet and Figment for solo cello.

Mike Seabrook’s biography of Sir Peter Maxwell Davies was published last year by Gollancz. He is completing a biography of Richard Rodney Bennett.

Peter Sellars’s most recent productions in this country include the controversial presentation of Hindemith’s Mathis der Maler at the Royal Opera House, Covent Garden and the staged version of Handel’s oratorio Theodora at Glyndebourne.

Matthew Dairies is a broadcaster and music journalist who lives in Placerville, California.

Ian Pace, currently engaged in performing a cycle of the complete piano music of Michael Finnissy, is involved in the performance of much contemporary piano music, including Lachenmann, Ferneyhough and Richard Barrett.

James Webb is a music producer for BBC Radio 3 in Cardiff.

Paul Rapoport’s book The Compositions of Vagn Holmboe, the third edition of his invaluable catalogue of the Danish composer’s output, has been published by Wilhelm Hansen, Copenhagen.

Lawrence Hughes is a composer and writer, working partly in London and partly in Edinburgh.

Guy Richards is completing a volume on Sibelius for Phaidon Press’s 20th-Century Composers series.

Calum MacDonald has recently concluded work on a performing edition and completion of Roberto Gerhard’s major ballet score from the late 1930s, Soirées de Barcelone, now scheduled to be performed and broadcast on Radio 3 on 29 September.

Nicolas Hodges is a pianist and writer based in London. On 5 October, at St George’s Brandon Hill, Bristol, he will be giving the premiere of a major piano work by Gwyn Pritchard (commissioned by South-West Arts), along with the UK premiere – and second performance – of Bill Hopkins’s early piano work Sous-structures (1964). Last year he was a prize-winner in the Senigallia International Piano Competition (Italy).
"Adams’ reputation as the pre-eminent American composer under fifty is, with this marvellous release, absolutely secure."

BBC Music Magazine,
January 1996

"Adams makes considerable demands of his soloist - a challenge Gidon Kremer responds to magnificently."

The Wire, May 1996