

Contributors

Berthold Goldschmidt's Second and Third String Quartets, coupled with his choral works *Letzte Kapitel* (Kästner) and *Belsazar* (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 *Bête 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 Judith Weir and Villa-Lobos to the forthcoming Encyclopedia of Opera to be published by St James's Press.

Robin Holloway's most recent works include two a cappella pieces: *Hymn to the Senses* for large chorus, to a 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 McBurney 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.

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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.

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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 Pijper, 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 *Stoicheia* and *Oreion* (Warnaby). Rickards on Holmboe's Twelfth Symphony; Hayes, Mackay on Maxwell Davies's *Strathclyde Concertos*; Montague on Torke's *Rust*; Samson on *Dantons Tod*.

173: Soviet Issue - Leningrad 1931 (Goldschmidt); Roslavets (McBurney); Shostakovich 5 (Huband); *The Anti-Formalist Rayok* (Lebedinsky, MacDonald); Filipp Herschkowitz (Smirnov, Suslin, McBurney, Drew); Giya Kancheli (Moody); Interview with Khrennikov; 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, Jungheinrich on Schweinitz's *Patmos*, Toop on new music in Australia, Simpson on *The Gothic*, Rickards on Paavo Heininen.

175: The Copland-Sessions Letters (Olmstead); Leonard Bernstein - An Appreciation (Rorem); Benjamin Lees: Quo Vadis (Johnson); Virgil Thomson: A Portrait of His Music (Lister); From Liszt to Adams (Miller). Protheroe on Adams and Torke, Graffy on *The New Shostakovich*, Allenby on Tippett's *New Year*.



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