

TEMPO

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Editor: Calum MacDonald

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Contributors

Simon Phillippo is engaged on a doctoral study of the music of Robert Simpson at Cambridge University.

Raymond Head teaches piano and singing at Sibford Quaker School, near Banbury, Oxfordshire. His choral work *This We Call Being* was given its second performance on 10 May in St Chad's Cathedral, Birmingham, by the Birmingham Conservatoire Chorus and instrumentalists conducted by Julian Pike; his piano trio *A Labyrinth of Sorrows* was premièred by the Rogeri Trio in February.

Alan Gibbs is a composer and Holst researcher.

Kenneth Denus writes about the mereotopology of memory experience, often in relation to Sorabji's music. George Flynn's large-scale *Denus Simples* was premièred by Geoffrey Douglas Madge in Middleburg in 1996, as part of Festival Nieuwe Muziek.

Robert Matthew-Walker is a composer (pupil of Darius Milhaud, Paris 1962-63), critic (Editor, *Music and Musicians*, 1984-88), writer on music (18 books, including *Alun Hoddinott on Record – a composer and the gramophone*), record producer of over 150 albums (Grand Prix du Disque for Ferneyhough *Sonatas for String Quartet*).

Vera Lukomsky is a PhD Candidate at the University of California, San Diego and is completing as her doctoral dissertation 'Songs of the GULAG' based on her interviews with GULAG survivors. She has lived in the USA since 1990 and holds a degree in Musicology from the St Petersburg State Rimsky-Korsakov Conservatory.

Robert Stein has published poetry and literary criticism (in *Agenda* and *London Magazine*) as well as concert reviews.

Stephen Long is Music Librarian at Capital University in Columbus, Ohio and Nordic Music Archivist at the Ohio State University Music Library. He has a Master's degree in Music Theory and specializes in contemporary music.

Wilfrid Mellers was educated at Cambridge University and subsequently taught there, and at the Universities of Birmingham and Pittsburgh (USA). Between 1945 and 1970 he was a reasonably successful composer (a pupil of Edmund Rubbra and Egon Wellesz) and published books on Couperin, Bach, Beethoven, and American Music along with modest volumes on Vaughan Williams, Grainger, Poulenc, Mompou and on aspects of music and poetry. In 1964 he became founding Professor of Music in the new University of York, staying there until his retirement in 1981. A volume of his occasional writings on music was published last year under the title *Between Old Worlds and New*.

Guy Rickards is a regular contributor to *Gramophone* and *Tempo* and the author of two titles in Phaidon Press's 20th-Century Composers series: *Hindemith Hartmann and Henze* and *Jean Sibelius*. He is currently working on a monograph on Harold Truscott for the British Music Society.

Robert Adlington is currently Lecturer in Music at the University of Sussex, and from September will be Lecturer in Music at the University of Nottingham. He has recently completed a study of the music of Harrison Birtwistle for Cambridge University Press.

Stephen Johnson is chief music critic of *The Scotsman*. His *Bruckner Remembered* was published last year by Faber & Faber.

Jonathan Cross is Lecturer in Music at the University of Bristol. His book *The Stravinsky Legacy* was recently published by CUP.

Mark Croma's greatest service to music was the selling of his saxophone. A merciful release for all concerned: no flowers, please.

Ronald Weitzman will be giving a talk on the music of James MacMillan during the 1999 Edinburgh Festival

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Joseph Swensen

18 August 1999 Tampere, Finland
Gift of Dreams –
Piano Concerto No. 3
Helsinki Philharmonic Orchestra /
Vladimir Ashkenazy

27 April 2000 Philadelphia
The Journey –
Symphony No. 8
Philadelphia Orchestra /
Wolfgang Sawallisch

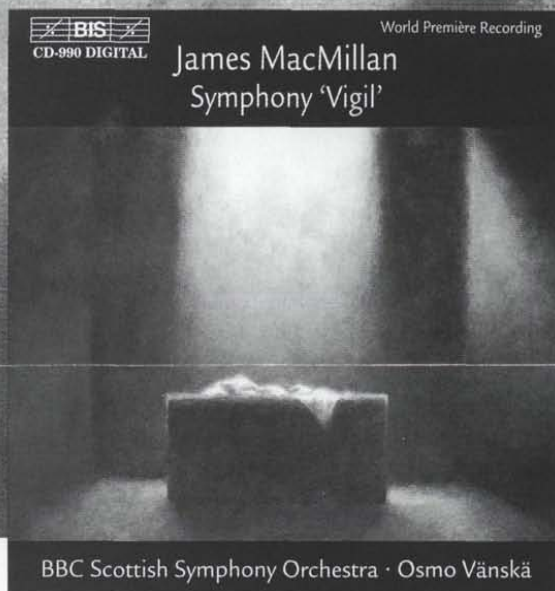
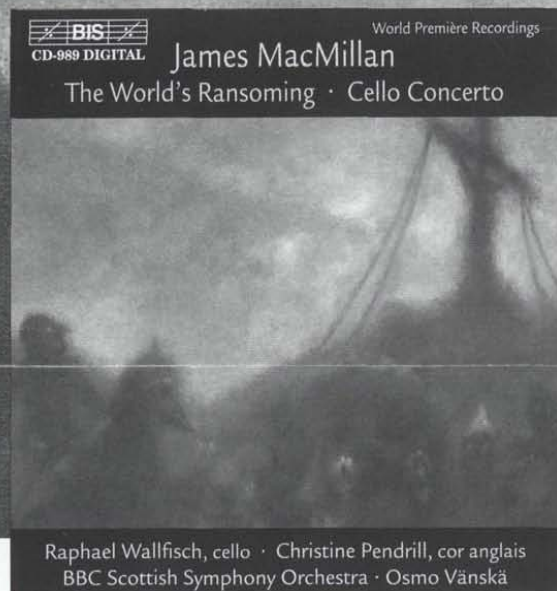


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