

# TEMPO

A Quarterly Review of Modern Music

Editor: Calum MacDonald

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## Contributors

*Ronald Caltabiano* is an American composer living in San Francisco. He was a student of Elliott Carter in the early 1980s. His music is available in the US from the Theodore Presser Company and in the UK from Universal Edition.

*Malcolm D. Robertson*, from Lowestoft, is presently unemployed. He has a special interest in 20th-century American music, especially that of Harris, Piston and Schuman and also has a keen interest in composition.

*Rachel Beckles Willson* recently completed her doctoral thesis on the works of György Kurtág and is now lecturing in analysis at the Royal Academy of Music in London. She will be continuing MS studies of Bartók, Ligeti and Kurtág on a research fellowship at the Paul Sacher Stiftung in Basel in 1999. She is also a pianist.

*Roger Marsh* studied at the University of York in the early 1970s. His compositions have been widely performed and broadcast in this country and abroad. He is currently Reader in the Department of Music at York. Recent pieces include the orchestral work *Espace II* and the abridgement and production of Joyce's *Ulysses* and *Finnegans Wake* for Naxos Audiobooks.

*Graham Lack*, composer, completed studies in London with Anthony Milner and Brian Trowell before moving to Munich. Recent compositional concentration on chamber music has been coupled with research into spectral theory and its symbols. He is a regular contributor to several journals and collaborates on a programme of contemporary English music for Bavarian radio.

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U.S. address: 24 East 21st Street, New York NY10010, U.S.A.

Design: Gerald Cinamon.

*Richard Tiedman* has for many years been a regular contributor to the *American Record Guide*.

*Robert Stein* is a writer on literary theory, poetry and music.

*Michael Töpel* is a German music journalist and an editor for the music publishing firm of Bärenreiter. His review in this issue has been translated for *Tempo* by George Newman.

*Raymond Head* has recently completed *A Labyrinth of Sorrows*, commissioned by the Rogeri Trio.

*Nicolas Hodges* is a pianist and writer. He recently performed Nono's *Como una ola* with the BBC SO, and has just given the first performance of Sciarrino's *Nottumo No.3*, which is dedicated to him. His recording of the piano works of Bill Hopkins will be issued next year.

*Antony Bye* is currently taking a sabbatical year from the editorship of *Musical Times*.

*Mark R. Taylor*, composer, pianist and writer, taught in the Music Faculty of Oxford University for ten years until 1997; he is now a full-time freelance. His inchoate compositional projects include 'abstract music-theatre' pieces *Believe in Love* (inspired by the life and death of the American gay serial killer Jeffrey Dahmer) and *Silence* (after the novel by Shusaku Endo).

# Elliott Carter at 90



## New works include:

### **Shard** (1997)

for solo guitar

FP: 11 June 1997 Humlebaek, Denmark

David Starobin, gtr

### **Luimen** (1997)

for ensemble

FP: 31 March 1998 Paradiso, Amsterdam

Nieuw Ensemble/Ed Spanjaard

### **Symphonia: sum fluxae pretium spei** (1993-96)

*Partita, Adagio Tenebroso, Allegro Scorrevole*

for orchestra

FP: 25 April 1998 ISCM, Manchester

*First performance of complete triptych*

BBC Symphony Orchestra/Oliver Knussen

### **Tempo e Tempi** (1998)

for soprano, violin, English horn  
and bass clarinet

FP: 1 July 1998 Pontino Festival, Latina

Victoria Schneider, sop/

Ensemble Contrechamps/Heinz Holliger

### **Quintet for Piano & String Quartet** (1997)

FP: 18 November 1998 Washington DC

and on tour in the USA and Europe

Arditti Quartet/Ursula Oppens, pft

### **What Next?** (1998)

Opera for six voices & chamber orchestra

Libretto by Paul Griffiths

FP: September 1999 Berlin

Deutsches Opernhaus/Daniel Barenboim

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