

'Electronic Music Synthesis' by Hubert S. Howe, Jr., pp.178-181. John Rahn, *On Pitch or Rhythm: Interpretations of Orderings of and in Pitch and Time*, pp.182-203. Hubert S. Howe, Jr., *The 1975 ISCM World Music Days*, pp.204-210.

CONTACT. Editor: Keith Potter; editorial address: Department of Music, University of London, Goldsmith's College, New Cross, London, SE14 6NW.

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Hein Kien, *The Composer Kees van Baaren—Towards a Reevaluation of Sound Material*, pp.4-18. Rudy Koopmans, *On Music and Politics—Activism of Five Dutch Composers*, pp.19-35 (the composers—all pupils of Kees van Baaren—are Louis Andriessen, Reinbert de Leeuw, Misha Mengelberg, Peter Schat, and Jan van Vlijmen). Elmer Schönberger, *From a Personal Point of View*, pp.36-38. Peter Schat, *The Dream of Reason—The Reason of a Dream*,

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Roland Kayn, *Komponieren Zwischen Computer und Kybernetik*, pp.22-27. Klaus Fessmann, *Bergson zu Klang gebracht, Beobachtungen zur 'Bergsonian' von Boguslaw Schäffer*, pp.28-32. Wolfgang Hufschmidt, 'für orchester'. *Die Entstehung einer Gemeinschaftskomposition*, pp.32-34.

## LETTERS TO THE EDITOR

from JOHN CRUFT

THE 'discussion' of the Arts Council Contemporary Music Network you published in your December issue gave a generous picture of this scheme. May I emphasize how greatly the comments of audience members on concerts they have attended, or programmes they would welcome, will be appreciated, whether as published letters in your quarterly, or to Miss Morreau or myself at the Council?

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