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## LETTER TO THE EDITOR

From Robin Maconie

*Other Planets* is nearly 600 pages and 270,000 words long, selling in the UK for just £24.99. I share Arnold Whittall's regret (*Tempo* Vol.60 No.235, p.57) that the new volume does not include more music examples, but we have to be realistic. Score and audio samples are now freely available online at the Universal Edition and Stockhausen websites, and those who need it for study purposes will now find as much illustrative material packaged along with the CDs as was provided in my earlier volumes (which can still be found in many libraries). It would not only have added considerably to the book's cost to duplicate music examples representing a greatly extended work list, but also would have almost doubled the number of pages.

I was also influenced by intimations that Stockhausen-Verlag is about to publish English language editions of the Stockhausen *Texte* in translation by Jerome Kohl, starting with Books 1 and 2. I did not want to prejudice sales of these editions, which hopefully will reproduce the copious score illustrations of the original DuMont publications.

My concern was to provide a complementary critique that would be helpful to read, and available at a very reasonable price. The new book's format and music examples were designed and word processed by the author in consultation with the publisher and represent I believe an attractive compromise and certainly an improvement on the cumbersome design of earlier editions.

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## CONTRIBUTORS

*Kathryn Puffett* taught for many years in Canada, at the University of British Columbia and then the University of Western Ontario, before moving to Cambridge in 1989. Her published work has been primarily on Webern and Schoenberg.

*Andrew Love* obtained his PhD from the University of Hull on the philosophical and theological implications of musical improvisation. In 2004 he chaired the Royal Musical Association/Arts and Humanities Research Board Conference 'Improvisation in Musical Performance' at the University of London, and in June this year he gave the keynote paper at the RMA Postgraduate Conference on music and theology at the University of Durham.

*Marguerite Boland* has taught in the music department at La Trobe University and at the Queensland Conservatorium, Australia. Recent work on Elliott Carter's music include papers on Carter's use of the All-Trichord Hexachord (Symposium of the International Musicological Society 2004) and themes of humanism in Carter's compositional aesthetic (Musicological Society of Australia 2005 'Music and Social Justice' conference).

*Alan Gibbs* was a composition pupil of Mátyás Seiber and is best known for his organ music. He has also published books and articles on Gustav Holst and his circle.

*Arnold Whittall* is Professor Emeritus of Musical Theory and Analysis at King's College London.

*Paul Conway* is a freelance writer and music critic. He reviews for the *Independent* and is studying for a MPhil at Sheffield University. He is currently writing a book on the music of Arthur Butterworth for Comus Edition.

*Peter Palmer* is Editor of the *Bruckner Journal* and is researching the Aesthetics of Symbolism and Music.

*Bret Johnson* is a practising solicitor. His main musical activities are as an organist and choir director, and he regularly contributes articles for leading journals and newspapers on American music.

*James Weeks* is a composer and conductor. He recently completed a PhD in composition at the University of Southampton and his music is

represented by the BMIC's New Voices scheme. As director of EXAUDI Vocal Ensemble he has released two discs, of Finnissy and Fox, on NMC.

*Guy Rickards* is a regular contributor to a variety of periodicals including *Gramophone*, *Tempo*, *International Piano* and *Nordic Sounds*. He is the author of two biographical studies (*Hindemith, Hartmann and Henze* and *Jean Sibelius*, both for Phaidon Press) and is engaged on a life-and-works study of Harold Truscott.

*Jill Barlow's* ongoing research into the use of modern contemporary music in the plays at Shakespeare's Globe Theatre was published in *ISM Journal* November 2000, and in *Tempo*, July 2002 and January 2004. She is weekly music critic for the *St Albans Observer* and has also contributed to *Organ* magazine and *Music Teacher*.

*Martin Anderson*, after 20 years in economics, writes on music for a variety of publications, including *The Independent*, *International Record Review*, *International Piano* and *Pianist* in the UK, *Fanfare* in the USA and *Klassisk* in Norway. He publishes books on music as Toccata Press; his CD label, Toccata Classics, was inaugurated last year: its latest releases are of music by Donald Tovey, Ferenc Farkas and Philip Ramey.

*John Talbot* is a pianist and former Senior Lecturer in Music at Bretton Hall College (now part of Leeds University). For the Chandos label he has recorded, with Donald Scotts, the Violin Sonata of E.J. Moeran; and for the British Music Society, premiere recordings with Jo Cole of cello sonatas of John Foulds, Ernest Walker and York Bowen. He is Recordings Manager and Producer for the BMS; and for Thames Publishing he has edited the Centenary Edition of Moeran's collected solo songs and folksongs, solo piano music and miscellaneous choral works.

*David Johnson* is a composer and musicologist. His bassoon sonata was published in 2004 by Phylloscopus, and he is currently writing a Grade 5 trumpet and piano work, *American Variations*, for a friend's birthday. He is also currently editing an 18th-century clarinet concerto by John Mahon, for publication later in 2006.

*Malcolm Miller* is a musicologist and pianist, currently Research Associate and Associate Lecturer in Music with the Open University.