

# TEMPO

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Editor: Calum MacDonald

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## Contributors

*Carlos María Solare* is Argentinian-born and based in Berlin, where he works as a freelance violist and musicologist. He writes regularly for *The Strad*. His principal areas of interest are 19th-century opera and the history of performance practice as preserved on records. He is currently researching the beginnings of Spanish musical theatre.

*Clement Jewitt* found his composing muse after a mid-life crisis and collapse of his former career as an Information Scientist. He studied architecture in the late 1950s, and took his BMus in Birmingham in 1997; currently studying with Diana Burrell, he has begun work, towards a Doctorate in composition, on a large-scale song-cycle *Aspects of the Night Sea Crossing*.

*Juan María Solare* (born Buenos Aires, 1966), brother of Carlos María Solare, is a composer and pianist. After his degree in Argentina he undertook postgraduate studies in Cologne with Johannes Fritsch, who was a disciple of Stockhausen and violist of his Improvisation Ensemble in the sixties.

*Eugene Gates* holds a B.A. in music (Acadian University), M.A. in music criticism (McMaster University) and an Ed.D. in aesthetics of music from the University of Toronto. He teaches piano, organ, music history and music appreciation at the Royal Conservatory of Music, Toronto. His research interests include women in music, historical performance practice, and history of opera.

*Karla Hart* holds an M.A. in psychology from Charles University and an M.Ed. in applied psychology from the University of Toronto. She works as Program Consultant

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for Status of Women in Canada. She is Founding Director and acting President of the Kaprálová Society, a non-profit organization devoting to promoting Vítězslava Kaprálová and other women in music.

*Calum MacDonald's* book *Varèse: Astronomer in Sound* will be published later this year by Kahn & Averill. He is completing a new edition of his 'Master Musicians' volume on Schoenberg for OUP.

*Judith Weir's* most recent compositions are *We are shadows*, a 20-minute cantata (CBSO/Rattle) and *woman, life, song*, a 50-minute song cycle (Jessye Norman/The Orchestra of St Luke's).

*Anthony Gritten* is a lecturer in music at the University of East Anglia, Norwich and a fellow of the Royal College of Organists. Most of his time is spent trying to reconcile these two parts of his life.

*Raymond Head's* latest works include a duo for violin and viola, *Bridges for Angels* for flute and piano, and *Touching Eurydice*, a salsa for orchestra after Monteverdi.

*Max Paddison* is Professor of Music at the University of Durham. After studying composition and piano at the Royal Manchester College of Music and musicology at the University of Exeter he researched on Theodor Adorno's aesthetics and sociology at the University of Frankfurt. His books include *Adorno's Aesthetics of Music* (CUP) and *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music* (Kahn & Averill).

*Simon H. Jones* was organ scholar at St John's College, Oxford where he read music, philosophy and law. He is currently at Magdalen College researching melodic similarity and the legal implications of creative plagiarism, musical parody and digital sampling.

*Jill Barlow* is a professional pianist, piano teacher, author and critic. Her book on the problems of tension in performance, *Alight on the Night*, was published last year. She is a reviewer, particularly of contemporary music, for the *St. Alban's Observer* and has also contributed to *The Organ*.

*Roger Sutherland* writes for *Avant* and *Musicworks* (Montreal). He is the author of *New Perspectives in Music* and founder of the ensemble Morphogenesis.

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