

TEMPO

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Editor: Calum MacDonald

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Editorial and U.K. Subscription Office

295 Regent Street, London W1B 2JH. Tel: 020-7580 2060 E-mail: tempo2@boosey.com

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Arthur Boyars, 4 Hollywood Mews, London SW10 9HU. Tel: 020-7352 6400

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Contributors

Dmitri Smimov (b. 1948 in Minsk) studied in Moscow with Nikolai Sidelnikov, Edison Denisov, Yuri Kholopov and with Webern's pupil Philipp Herschkowitz. From 1973 to 1980 he was an editor for the publishing house *Sovetsky Kompositor* and since then has pursued a career as a freelance composer. His works, many of them setting the poetry of William Blake, have been performed all over the world. He came to the UK in 1991 with his wife (the composer Elena Firsova) and family, and since 1998 they have been living in St. Albans.

Rachel Beckles Willson is lecturer in music at the University of Bristol. She is currently writing two books: one for Ashgate's new series of musical landmarks since 1945, which will focus on Kurtág's *The sayings of Péter Bememisza op.7*. The other is a major study of Hungarian music since 1945 for Cambridge University Press.

Beata Boleslawska studied musicology at the Institute of Musicology at Warsaw University. She graduated with distinction in 1998, writing a thesis about *Symmetry in Andrzej Panufnik's symphonies*. In 1999 she was commissioned by PWM Edition (Polish State Music Publisher) to write a monograph on Panufnik, which was published in September 2001. Since 1997 she has been working in the organization of the International Festival of Contemporary Music 'Warsaw Autumn'. She has written widely for music magazines in Poland and Great Britain; currently she is studying at Cardiff University, preparing a doctoral thesis about symphonies in Polish music after Second World War. Her article for *Tempo* was prepared for publication with the assistance of John Allison.

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Olga Manuilkina has taught music history as assistant professor at the St.Petersburg Conservatoire since 1992, and since 1995 has been music critic of the Russian Federal paper *Kommersant*. In 2002, as a Fulbright scholar, she is conducting her research at the Graduate Center of CUNY (City University) in New York. Parts of her article in this issue are based on her annotations to the CD 'Leonid Desyatnikov. Sketches to Sunset', STR Records, 2001, which were originally translated by Mark De Mauny.

Mark Doran is a Course Director for the University of Cambridge Board of Continuing Education, and works as a Consultant to the music software company 'Sibelius'. He is also completing a Ph.D. thesis (University of Nottingham) on the analytic work of Hans Keller.

Alexander Ivashkin is Professor of Music and Director of the Centre for Russian Music at Goldsmiths College, University of London. As a cellist, he has performed in over 30 countries and is the first performer and dedicatee of many works by contemporary composers. He has recorded the complete cello music of Shostakovich, Prokofiev and Schnittke for Chandos, and has published several books (on Schnittke, Ives, Penderecki, Rostropovich, among others).

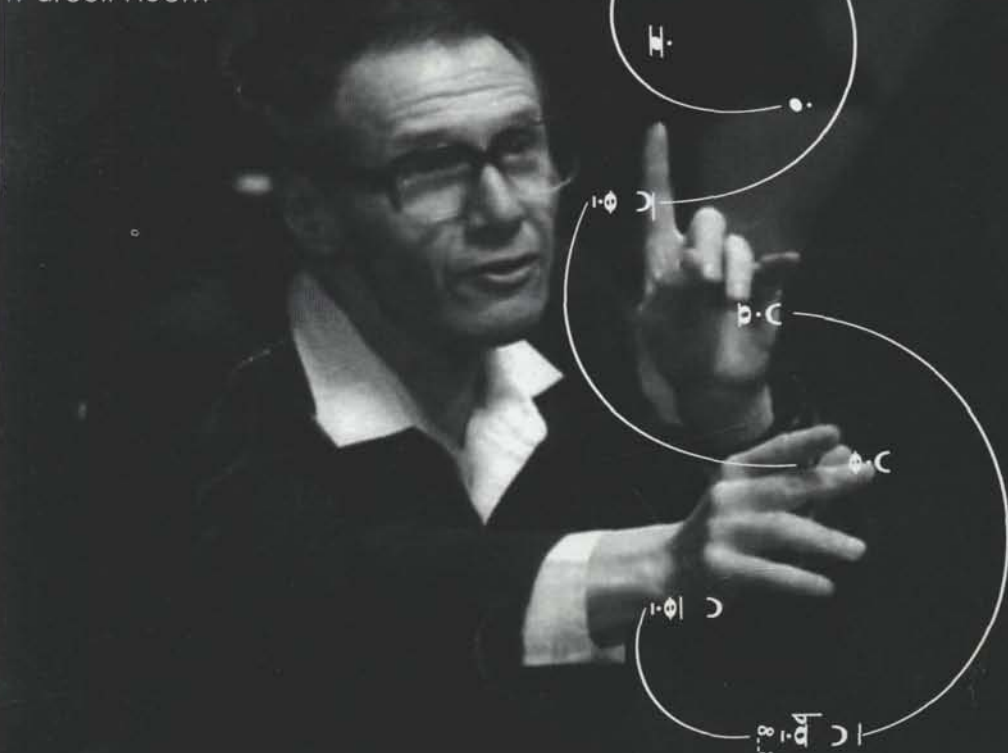
Chris Walton studied at Caius College, Cambridge and Christ Church, Oxford. From 1990 to 2001 he was Head of Music Division of the Zurich Central Library, during which time he also taught music history at both universities in Zurich. He is now Professor and Head of Music Department of the University of Pretoria.

Clement Jewitt's recent works include *Contemplating Jupiter* for orchestra, and a theatre music piece for recorders and percussion, *Orbits Crossing*. He is currently composing guitar works for Gilbert Biberian and a choral piece for the Orlando Consort (by invitation from SPNM).

David Drew's contribution to the recent conference at the Akademie der Künste on Schoenberg's Masterclass in Berlin was a paper entitled *Roberto Gerhard: Sechs Aspekte einer Physiognomie*.

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