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Contact: A Journal for Contemporary Music (1971-1988)

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Citation

Potter, Keith and Villars, Chris. 1971. 'Editorial'. *Contact*, 2. pp. 1. ISSN 0308-5066.

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E D I T O R I A L

Herein the second issue of our magazine devoted to twentieth century music and, in particular, to the most recent developments.

Our policy remains unaltered:- to produce a journal devoted to the discussion of twentieth century music of all kinds; pop, jazz and folk as well as "serious" music (see the first issue for the full statement) But we feel bound to apologise on this occasion for the ways in which we have fallen short of our aims in this issue. We have nothing to offer on jazz or folk music and only one article on pop; although the reader may see a considerable advance into recent "serious" developments and quite a lot of discussion concerning the avant-garde and experimental music of various kinds.

We are sorry that these omissions have occurred, but nothing was forthcoming from any of those asked, and we can only try! It would be very easy to narrow our definition of contemporary music and concentrate solely on so-called "serious" developments and the recent history of "serious" music. In fact, we have been unable to include in the present issue some "serious" articles which we received, and we apologise to those concerned. But, at the moment, we are keeping an open view and a wide-ranging policy in the hope that the much-needed articles will come forward. It is up to the readers to help us here. So if you could write something yourself or know anybody who might, please send us something - an article, a review of a concert or a record or a preview of some coming event.

We are particularly sorry to have been unable, for reasons of time, to include an interview with the composer Christopher Hobbs (member of AMM and editor of the Experimental Music Catalogue) This is now scheduled for inclusion in the next issue.

We should like to extend our thanks to all those who have helped to bring out this issue in a relatively short space of time; especially David Woodgates who designed our new cover, and Jeanette Laycock and Basil Richmond who helped with typing.

In particular, we extend our grateful thanks to Birmingham University Musical Society for their financial assistance and sponsorship of this issue and, we trust, subsequent ones. This is a privilege which we hope the standard of our magazine will justify.

KEITH POTTER

CHRIS VILLARS