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## Letters to the Editor

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*From Peter Seivewright*

I should be grateful if you would allow me space to correct a factual error in Robin Freeman's account of the 1993 Heilbronn International PianoForum, which was held in Heilbronn, Germany, in August 1993 (*Tempo* 187).

I included Steve Ingham's 1st Piano Sonata in my recital on the opening night of the Festival. This was in fact the world première of the revised version of this Sonata, Steve Ingham having composed an entirely new fourth movement earlier in 1993. Ortwin Sturmer did not include this work in his recital a few days later, as Robin Freeman erroneously states. Ortwin Sturmer included Steve Ingham's 2nd Piano Sonata and the much earlier 'Van-Horn-Boogie' in his programme. I am indeed proud to be the commissioner, dedicatee and performer of Steve Ingham's excellent 1st Piano Sonata, which I look forward to performing in Australia and Sweden later this year.

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*From Colin Matthews, Executive Producer, NMC*

Robin Freeman's friendly and enthusiastic greeting of NMC's CD of Tony Gilbert's *Osannas* (NMC DC14) is very gratifying, but his accusation of 'careless tracking' is, I'm afraid, due to the variability of his CD player and CD players in general, not to any carelessness on the part of

NMC. Though it's possible to pinpoint the beginning of a track on the digital master to within a twentieth of a second, no CD player can be relied upon to reproduce that point with absolute precision. The two (not particularly sophisticated) machines I've tried out the *Osannas* tracking on happened to work perfectly. One of our particular concerns is to make both the tracking and the gaps between tracks just as important a part of the CD as any other. Some NMC releases have not been as accurate as I would have liked (on my machines!), but not this one.

As for the 'incorrect division' of 'Osanna for the colours about some people' and 'for the 9 lost colour years', they're separate entities in the score, and so that's how we recorded them (in Tony Gilbert's presence).

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*From Ian MacDonald*

Fascinating letter from Gerard McBurney about one of Shostakovich's ambiguous popular song quotations (*Tempo* 189). May I suggest that we urgently need a concordance to the patchwork of such allusions which almost certainly runs throughout the composer's work – and that Mr McBurney is the man to research it?

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