

## NOTES ON THE CONTRIBUTORS

**Tim Brooks** is Director of Program Research at NBC-TV. He has also written articles for numerous collector publications.

**Geoffrey Cuming** is co-author of the World's Encyclopaedia of Recorded Music.

**R. D. Darrell** is the doyen of American discographers, and a contributor to High Fidelity magazine.

**Philip Hart** is completing a book-length biography of Fritz Reiner. He served on the staff of the Chicago Symphony Orchestra during the Reiner years.

**Eric Hughes** is the retired Information Officer of the National Sound Archives, British Library.

**Julian Mates** teaches at C. W. Post College.

**Richard Perry** is Editor of this Journal, and a contributor to a number of Canadian music and arts magazines.

**Helen Roach** is a long-time member of ARSC and a student of spoken-world and dramatic recordings.

**Jon Samuels** is a free-lance discographer and transfer engineer.

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### Publisher's Note

Because of production errors, the following lines were left out of Christopher Dymant's review-article, "Misunderstanding Toscanini" in Vol. 18 of the Journal:

Page 155, line 15: ... from the lack of any genuine tradition... Toscanini alone, with his strict adherence to the letter and the fanatical correctness...; Page 161, 2nd line from the bottom of the page: ...suspended in the void (for Horowitz, though, just another manifestation of the "all-purpose formula"); in the serene traversal of the Ninth's adagio (for Horowitz, "idiosyncratically...; Page 163, line 21: which is explicable by Toscanini's long absence from the theater and (yet again) the "exigencies of the ...; Page 168, line 19: ...nothing else. The absence of poetical allusions or of historical references in his... .