

New Theatre Quarterly

Edited by Clive Barker, *University of Warwick*
and Simon Trussler, *University of London*

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Dates should be on the following model: c. 1740, 1840s, 5 February 1943. References should be to: Act I scene 2, op. 1 no. 2 in E major, Ex. 12 and Exx. 12–14, Fig. 3 and Figs. 6–9, motif(s) and leitmotif(s). For precise identification of pitch, use this system.



Sample footnotes (do not abbreviate journal titles):

- ¹ John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.
- ² Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.
- ³ Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.
- ⁴ Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.
- ⁵ Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.
- ⁶ Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.
- ⁷ K. T. Rohrer, '“The Energy of English Words”: A Linguistic Approach to Henry Purcell's Method of Setting Texts', Ph.D. diss. (Princeton University, 1980), 33.
- ⁸ Rohrer, 249n3.
- ⁹ Whenham (see n. 1), 57.

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Sir Peter Maxwell DAVIES

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Apollo Oxford (01865) 244544
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Birmingham Hippodrome (0121) 622 7486
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The Mayflower, Southampton (01703) 711 811
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Empire Theatre, Liverpool (0151) 709 1555
November 28, 7.15pm

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