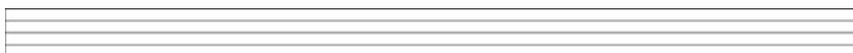


laying foundations for those 'mainstreamers', born after 1959, like George Benjamin, Mark-Anthony Turnage, Julian Anderson, Thomas Adès and Huw Watkins, some of whom might even be better designated 'postmodernist'. Knussen's exact position within this rough-and-ready hierarchy may still be difficult to determine. However, in its own terms, which means the context provided by the kind of historical and technical factors outlined above, his music makes a contribution of no small importance. Even if we believe that musical modernism in Knussen's time has never been in serious danger of 'shipwreck', his contribution to bridging gaps, and even to healing breaches in late-modernism's fractured grammar without betraying its fundamental multivalence and plurality is distinctive, substantial and still to be fully explored even by those intrepid commentators who claim to specialize in the music of their own time.

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ERRATUM

'BARTÓK'S REVISIONS TO THE INSTRUMENTATION OF "DUKE BLUEBEARD'S CASTLE"' – ERRATUM

Márton Kerékfy

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Due to an unfortunate series of oversights, 'BARTÓK'S REVISIONS TO THE INSTRUMENTATION OF "DUKE BLUEBEARD'S CASTLE"'¹ was published in *Tempo* 67 (264) with the author's name listed incorrectly in the table of contents and in the article itself.

The author's name is Márton Kerékfy.

We apologise to Mr Kerékfy and to our readers for this error.

REFERENCE

1. Kerékfy M. 'BARTÓK'S REVISIONS TO THE INSTRUMENTATION OF "DUKE BLUEBEARD'S CASTLE"' *Tempo* 67 (264), pp. 52–65. doi:10.1017/S0040298213000077