

Notes on Article Contributors

Jeremy Barham is Senior Lecturer in Music at the University of Surrey. His research interests range from the music and culture of Gustav Mahler and early modernism, through screen music, to jazz. His publications include *Perspectives on Gustav Mahler* (Ashgate, 2005), *The Cambridge Companion to Mahler* (CUP, 2007), and *Alfred Mathis-Rosenzweig. Gustav Mahler. New Insights into His Life, Times and Work* (Ashgate/GSMD, 2007); essays on Mahler in *Mahler in His Cultural Context/Mahler im kulturellen Kontext* (Vienna), *Melodramatic Voices: Understanding Music Drama* (Ashgate), and the journal *Music and the Moving Image* (Chicago); articles on screen music in *19th-Century Music*, *The Musical Quarterly*, and *Terror Tracks. Music and Sound in Horror Cinema* (Equinox, 2009), and on jazz for *Jazz Research Journal*. He is series editor of *Oxford Studies in Recorded Jazz* (OUP, 2011–), and is currently working on two monographs: *Mahler, Music, Culture: Discourses of Meaning* (Indiana University Press), and *Music, Time and the Moving Image* (Cambridge). He was convener of the Gustav Mahler Centenary Conference, July 2011 at the University of Surrey.

Julian Johnson is Professor of Music and Head of Department at Royal Holloway, University of London. He has published widely on music from Beethoven to contemporary music, but with a particular focus on Mahler and Viennese modernism. He has written four books, including *Webern and the Transformation of Nature* (CUP, 1999), *Who needs classical music?* (OUP, 2002), and *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (OUP, 2009), contributed chapters to sixteen edited volumes and published articles in *Music Analysis*, *19th-Century Music*, *Austrian Studies* and *Journal of the Arnold Schönberg Center*. His current research interests centre on questions of musical historiography, hermeneutics and aesthetics in a repertoire that runs from Monteverdi through to Birtwistle. He is currently writing a book on music and the experience of modernity.

Ryan R. Kangas is a Visiting Assistant Professor at the University of Houston's Moores School of Music. He earned a PhD in 2009 from the University of Texas at Austin with a dissertation examining various relationships between Gustav Mahler's music and the past. He is currently working on a book-length project on representations of exile in Alexander Zemlinsky's orchestral music and its reception.

Robert Samuels is Lecturer in Music at The Open University in the UK. He studied at Robinson College, Cambridge, reading English and Music as an undergraduate (BA, 1985), and completing a PhD in music, supervised by Derrick Puffett. He worked at Lancaster University from 1989 to 1995 before moving to his current post. His work centres on music from the nineteenth and twentieth centuries, and is principally concerned with analytical theory, aesthetics, and the relationship between music and literature. He has written on Schubert, Schumann, Mahler, Cage, Boulez and Birtwistle amongst others. His book *Mahler's Sixth Symphony: A study in musical semiotics* was published by CUP in 1995. A second book, *Novel and Symphony: a Study of Nineteenth-Century*

Genres is in preparation. He is a coordinator of the Literature and Music Research Group at the Open University.

John Williamson is emeritus professor and retired head of music at the University of Liverpool. He has published extensively on Mahler and such contemporaries as Busoni, Zemlinsky, d'Albert, and Schoenberg in symposia and journals such as *Music & Letters* and *Music Analysis*, is the author of books on Pfitzner and Strauss, and editor of volumes on Bruckner and on words and music. Most of his current work is on material related to the Mahler anniversary years or on the programme symphony.