*Nineteenth-Century Music Review*, 15 (2018), pp 323–324. © Cambridge University Press, 2018
doi:10.1017/S1479409818000563

# Notes on Article Contributors

**R. Larry Todd** is Arts & Sciences Professor at Duke University. His books include *Mendelssohn: A Life in Music*, described as "likely to be the standard biography for a long time to come" (*New York Review of Books*), and *Fanny Hensel: The Other Mendelssohn*, which received the ASCAP Slonimsky Prize. A fellow of the Guggenheim Foundation and National Humanities Center, he serves as general editor of the Master Musician Series for Oxford University Press. He studied piano at the Yale School of Music and with the late Lilian Kallir, and has recorded with Nancy Green the complete cello/piano works of the Mendelssohns for JRI Recordings. Among his recent publications are the first complete critical edition of Mendelssohn's cello works for Baerenreiter, and, with co-author Marc Moskovitz, *Beethoven's Cello: Five Revolutionary Sonatas and Their World* (Boydell & Brewer).

**Paul Banks** studied musicology at St John's College, Oxford and taught at Goldsmith's College before moving to Aldeburgh to take the position of Librarian at the Britten-Pears Library. Prior to his retirement his final position was a Head of Special Collections and Professor of Historical Musicology at the Royal College of Music. Paul has undertaken research on the music of Berlioz, Britten and Busoni, but Mahler remains central to his ongoing projects, which focus on the manuscript and printed sources of Mahler's works and their early performance history.

**Jeremy Barham** is Reader in Music at the University of Surrey. He researches in the areas of Mahler, the music and culture of modernism, screen music, and jazz. His publications include *Rethinking Mahler* (Oxford, 2017), *The Music and Sound of Experimental Film* (co-edited with Holly Rogers, Oxford, 2017), a chapter on Mahler, politics and philosophy in the recent Festschrift for Henry-Louis de La Grange (Lang, 2016), 'Mahler: Centenary Commentaries on Musical Meaning' (guest-edited issue of *Nineteenth-Century Music Review*), *The Cambridge Companion to Mahler*, *Perspectives on Gustav Mahler* (Ashgate), as well as studies of Mahler, Schumann, and screen music in the journals *19$^{th}$-Century Music*, *Music and the Moving Image*, *The Musical Quarterly*, and *Contemporary Music Review*. He is series editor of *Oxford Studies in Recorded Jazz*, and is currently working on the monographs *Post-Centenary Mahler: Revaluing Musical Meaning* (Indiana) and *Music, Time and the Moving Image* (Cambridge), as well as the edited volume *The Routledge Companion to Global Film Music in the Early Sound Era*.

**Peter Franklin** was a Professor of Music at the University of Oxford until his retirement in 2014, when he was elected an Emeritus Fellow of St Catherine's College. He writes primarily on late nineteenth-century musical culture in Europe, on post-Wagnerian opera and on film music. Publications include *Mahler Symphony no.3*, *The Life of Mahler* (both Cambridge University Press) and *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (Oxford University Press, 2011). A book based on his 2010 Bloch Lectures at the University of California at Berkeley was published in 2014 as *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (University of California Press, 2014).

**Paul Hawkshaw** is Professor in the Practice of Music History at the Yale School of Music where he also served as Deputy Dean from 1989-2012 and Director of the

https://doi.org/10.1017/S1479409818000563 Published online by Cambridge University Press

Norfolk Chamber Music Festival from 2004-2016. He is currently Guest Professor at the Institute for Musicology, University of Vienna, and at the Institute for Musicology and Interpretation Research at the Vienna University for Music and the Performing Arts. Professor Hawkshaw is co-editor of the *New Anton Bruckner Complete Edition* for which he has completed four volumes that are now at the press. He also completed nine volumes of the composer's old Collected Works Edition (Vienna) including an exhaustive critical report for the Eighth Symphony and a Facsimile Edition with Erich Partsch of Bruckner's composition exercises for the conductor Otto Kitzler. He served as co-editor of *Bruckner Studies* (Cambridge University Press, 1997) and *Perspectives on Anton Bruckner* (Ashgate, 2001), wrote the Bruckner biography for *The New Grove Dictionary of Music and Musicians* and, since 2014 has been coeditor of *Wiener Bruckner Studien* for the Austrian Academy of Sciences. In the Spring of 2011 he was awarded the Kilenyi Medal of the American Bruckner Society for his efforts on behalf of the composer's music. In addition to his administrative and musicological work, Professor Hawkshaw has been committed to improving music education in New Haven's public schools. In 1997 he received a Special Proclamation from the Mayor for his service to the city's school children.

https://doi.org/10.1017/S1479409818000563 Published online by Cambridge University Press