

Notes on Contributors

Byron Adams has published widely on English music of the nineteenth and twentieth centuries, co-editing *Vaughan Williams Essays* (Ashgate, 2003) and contributing four entries to the *New Grove Dictionary of Music and Musicians*, second edition (Macmillan, 2001). He was awarded the first Ralph Vaughan Williams Research Fellowship in 1985 and the Philip Brett Award, conferred by the American Musicological Society in 2000 for his work on nationalism in British music. He was scholar in residence for the 2007 Bard Music Festival, Elgar and His World, and edited the book of the same title resulting from it (Princeton University Press, 2007). He has served as President of the North American British Music Studies Association and is an Associate Editor of *The Musical Quarterly*.

Stephen Arthur Allen received his DPhil from the University of Oxford with a thesis entitled 'Britten and Christianity'. He has published articles on the composer and contributed to the *Cambridge Companion to Benjamin Britten* (Cambridge University Press, 1999). He is a Professor at Rider University in New Jersey, and maintains a brass studio and ensemble at Rutgers University. In 2010 he gave the world première of Gareth Wood's Euphonium Concerto as soloist with the Rutgers Symphonic Band. He is founder and musical director of the Princeton Brass Band, for which he has commissioned much new music. His compositions are published by Art of Sound.

Joanna Bullivant is currently Leverhulme Early Career Fellow at the Department of Music, University of Nottingham. She received her DPhil from Christ Church, University of Oxford, in 2009, where she also held the posts of Lecturer in Music at Merton and University Colleges and Junior Research Fellow and Lecturer in Music at Worcester College. Arising from her doctoral thesis on 'Musical Modernism and Left-Wing Politics in 1930s Britain' she has developed a particular interest in the English communist composer Alan Bush. She has published on Bush in *Music & Letters* and in a chapter on the composer forthcoming in an edited volume for Ashgate. At Nottingham she will be completing the first critical study of the composer in the context of modern British music, provisionally entitled 'Alan Bush: Music and Politics in Modern Britain'.

Deborah Mawer is Professor of Music at Lancaster University. She works on twentieth-century French music, especially music–dance and classical–jazz interactions. She is the author of *Darius Milhaud: Modality and Structure in Music of the 1920s* (Scolar Press, 1997) and *The Ballets of Maurice Ravel: Creation and Interpretation* (Ashgate, 2006) and editor of *The Cambridge Companion to Ravel* and *Ravel Studies* (Cambridge University Press, 2000 and 2010). Her articles and reviews have appeared in a wide range of journals, including the *Journal of the Royal Musical*

Association, Music & Letters, Music Analysis, Music Theory Online, Opera Quarterly, and the British Journal of Music Education.

Deborah Rifkin received her undergraduate degree from Binghamton University in 1991 as a violin performance major. She earned her graduate degrees in music theory from the University of Michigan (MM, 1993) and the Eastman School of Music (PhD, 2000). She has published articles on Prokofiev's music in the journals *Music Theory Spectrum* (2004) and *Theory and Practice* (2006). After her graduate training she taught at Oberlin College Conservatory. She currently teaches at Ithaca College in upstate New York.

Robert Rival is a Canadian composer, music theorist, and writer. His music for chamber ensemble, voice, orchestra, and the stage has been broadcast on CBC radio and performed by the Gryphon Trio and other leading Canadian musicians and ensembles. He is resident composer of the Edmonton Symphony Orchestra. Recent works include the song cycle *Red Moon & Other Songs of War* and his First Symphony 'Maligne Range'. A Social Sciences and Humanities Research Council recipient, and the winner of the Canadian University Music Society's 2009 George Proctor Prize for best graduate student paper, he has focused his research on the analysis of the music of Shostakovich, informed by both Russian music theory and Western theories of narrative. He has presented papers at the Shostakovich International Centenary Conference (University of Bristol, 2006), the Canadian University Music Society Annual Conference (Carleton University, 2009), and the Sixth Biennial Conference on Music Since 1900 (Keele University, 2009). He graduated with the DMA from the University of Toronto in 2009.

Ryan Ross is currently completing a PhD in musicology at the University of Illinois at Urbana-Champaign. He is interested chiefly in British and Scandinavian music of the late nineteenth and twentieth centuries. His dissertation in progress is entitled 'Ralph Vaughan Williams and the Pastoral'. He was the 2006 recipient of the Ralph Vaughan Williams Fellowship.

Colin Roust taught at the Oberlin College Conservatory before taking up his current post as Assistant Professor of Music History at the Chicago College of the Performing Arts, Roosevelt University. He completed his doctoral work at the University of Michigan with a dissertation entitled 'Sounding French: the Film Music and Criticism of Georges Auric, 1919–1945'. His research focuses primarily on Auric, and more generally on twentieth-century music, addressing the relationship of music to politics and the other arts in genres such as film, song, opera, and ballet. His work has recently appeared in *Ars Lyrica* and his forthcoming publications include *The Routledge Film Music Sourcebook*, co-edited with James Wierzbicki and Nathan Platte (Routledge, 2011), a

chapter in *Music in Television: Channels of Listening*, edited by James Deaville (Routledge, 2011), and an article in *The Musical Quarterly*.

Edward Venn is Lecturer in Music at Lancaster University and is on the editorial boards of both *Music Analysis* and the *Journal of Music and Meaning*. His

research interests include twentieth-century and contemporary music, semiotics, and conducting. Recent publications have explored the music of Thomas Adès, Luigi Russolo, and Michael Tippett. His book *The Music of Hugh Wood* was published by Ashgate in 2008.