CAMBRIDGE

The Best 20th Century Music Titles *from* Cambridge University Press!



The Cambridge History of Twentieth-Century Music

Edited by Nicholas Cook and Anthony Pople

The Cambridge History of Music \$50.00: PB: 978-1-107-63199-1: 836 pp.



The Cambridge Companion to Vaughan Williams

Edited by Alain Frogley and Aidan J. Thomson

Cambridge Companions to Music

\$90.00: HB: 978-0-521-19768-7: 358 pp. \$33.00: PB: 978-0-521-16290-6

The Cambridge Wagner Encyclopedia

Edited by Nicholas Vazsonyi

\$180.00: HB: 978-1-107-00425-2: 897 pp.

The Musicology of Record Production

Simon Zagorski-Thomas

\$95.00: HB: 978-1-107-07564-1: 295 pp.

Schoenberg and Redemption

Julie Brown

New Perspectives in Music History and Criticism

\$99.00: HB: 978-0-521-55035-2: 272 pp.

Music Since 1900

Luigi Dallapiccola and Musical Modernism in Fascist Italy

Ben Earle

\$99.00: HB: 978-0-521-84403-1: 316 pp.

Schoenberg's Twelve-Tone Music Symmetry and the Musical Idea

Jack Boss

\$110.00: HB: 978-1-107-04686-3: 448 pp.

The Orchestral Music of Michael Tippett

Creative Development and the Compositional Process

Thomas Schuttenhelm

\$99.00: HB: 978-1-107-00024-7: 338 pp.

The Spectral Piano From Liszt, Scriabin, and Debussy to the Digital Age

Marilyn Nonken

\$90.00: HB: 978-1-107-01854-9: 207 pp.

Music in Germany since 1968

Alastair Williams

\$99.00: HB: 978-0-521-87759-6: 290 pp.

After Mahler Britten, Weill, Henze and Romantic Redemption

Stephen Downes

\$99.00: HB: 978-1-107-00871-7: 287 pp.

Schubert's Beethoven Project

John M. Gingerich

\$99.00: HB: 978-0-521-65087-8: 372 pp.

The Invention of Beethoven and Rossini Historiography, Analysis, Criticism

Edited by Nicholas Mathew and Benjamin Walton

\$115.00: HB: 978-0-521-76805-4: 396 pp.

The Legacy of Johann Strauss Political Influence and Twentieth-Century Identity

Zoë Alexis Lang

\$95.00: HB: 978-1-107-02268-3: 248 pp.

The Musical Work of Nadia Boulanger Performing Past and Future between the Wars

Jeanice Brooks

Musical Performance and Reception \$99.00: HB: 978-1-107-00914-1: 306 pp.

Prices subject to change.

www.cambridge.org/music

@CambUP Music



Instructions for Contributors

Please direct submissions to http://mc.manuscriptcentral.com/tcm and queries to tcm@cambridge.org. Submitted files should include a cover sheet giving the author's name, postal address, telephone number and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. Upon acceptance of a submission, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press.

Articles should normally be between 6,000 and 12,000 words in length (main text); authors proposing longer or shorter submissions should seek the advice of the editors.

Authors should supply in a separate file an abstract of 120–50 words and a short (one paragraph) biographical note. Submissions will not be forwarded for review until an abstract has been provided.

Submissions will be read initially by one of the two co-editors. They may be rejected at this stage, or be sent on for review by two independent assessors, who may or may not be members of the Editorial Board. Submissions are considered on the understanding that they have not been previously, and are not currently being, considered for publication elsewhere.

Authors will normally be notified within two months as to whether their submission has been accepted for publication.

Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. No article will be accepted for publication until all relevant permissions have been obtained.

See <journals.cambridge.org/tcm> for an extended version of the Instructions for Contributors.

TWENTIETH-CENTURY MUSIC

189 Notes on Contributors

Articles

- 191 Actor-Networks in Music History: Clarifications and Critiques Benjamin Piekut
- 217 'Sound Effects (O.K., Music)': Steve Reich and the Visual Arts in New York City, 1966–1968

 Ross Cole
- 245 Beware the Lamb: Staging Bach's Passions

 Bettina Varwig
- 275 'The Age of the Golden Ear': The Columbia World Library and Sounding out Post-war Field Recording Tom Western

Reviews

- 301 Rachel Beckles Willson, Orientalism and Musical Mission: Palestine and the West Benjamin Brinner
- 308 Carol Vernallis, Unruly Media: YouTube, Music Video, and the New Digital Cinema John Richardson, An Eye for Music: Popular Music and the Audiovisual Surreal Holly Rogers
- 315 Alexandra Hui, The Psychophysical Ear: Musical Experiments, Experimental Sounds, 1840–1910
 Carolyn Birdsall, Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933–1945
 Florence Feiereisen and Alexandra Merley Hill, eds, Germany in the Loud Twentieth Century:
 An Introduction
 Brian Hanrahan





