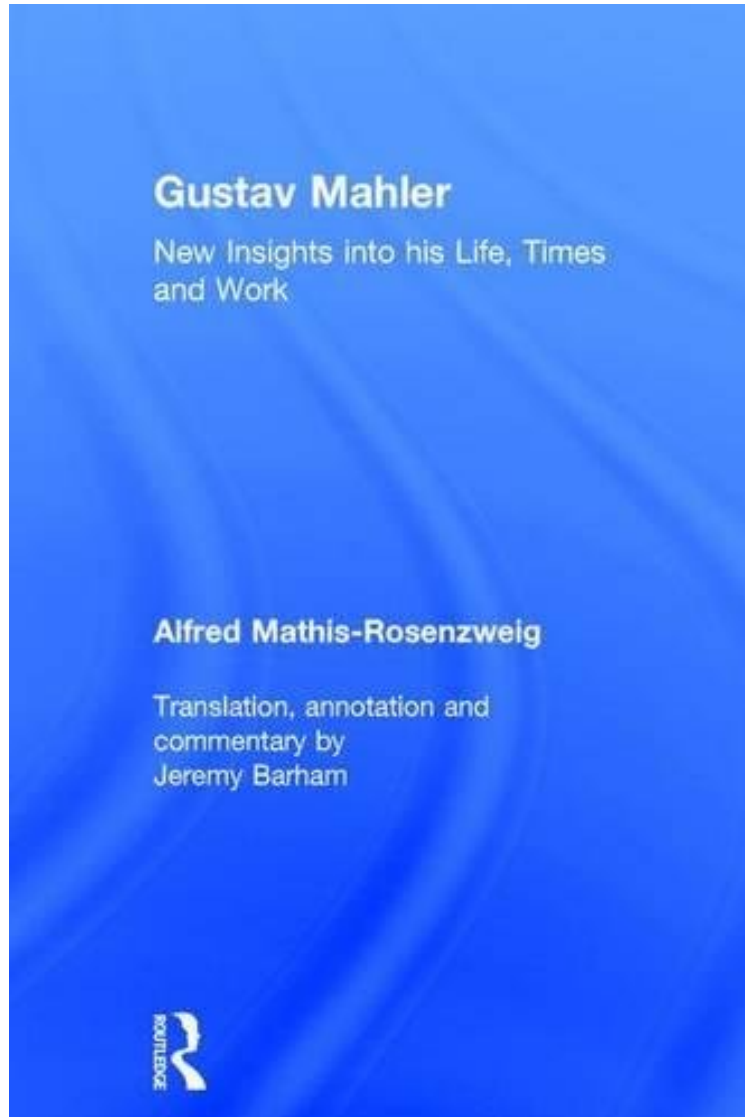


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scholarship. The book's international group of contributors is actively involved not only in bringing fresh approaches to Mahler research in areas such as analysis, sketch studies and reception history, but also in examining hitherto neglected issues of cultural and biographical interpretation, performance practice and compositional aesthetic, thereby illustrating the developing vitality and scope of this field. Engaging with its subject from reconstructive, documentary, theoretical, analytical, discursive and interpretative viewpoints, this volume provides a wide spectrum of contexts in which continuing debate about Mahler's life and works can flourish. Its varied themes and strategies nevertheless collectively recognize and negotiate the shifting space both between the composer's life and his artistic creativity, and between the musical results of that creativity and the critical-analytical process. The essays in this book accordingly fill certain gaps in the scholarly understanding of the composer, and re-orientate Mahler studies towards some of the central concerns of contemporary musicological thinking.

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About the Author
Jeremy Barham is Lecturer in Music at the University of Surrey. His research interests include the music of Gustav Mahler; 19th- and early 20th-century music history and aesthetics, interdisciplinary and cultural studies, film studies and jazz. He is the author of numerous articles on Mahler and editor for *The Cambridge Companion to Mahler* (2005).