

Professor Julian Johnson: Research Publications

Books

- *After Debussy. Music, Language, and the Margins of Philosophy* (New York: Oxford University Press, 2020)
- *Out of Time. Music and the Making of Modernity* (New York: Oxford University Press, 2015, 380pp.).
- *Mahler's Voices. Expression and Irony in the Songs and Symphonies* (New York: Oxford University Press, 2009, 348pp).
- *Classical Music: A Beginners' Guide* (Oxford: Oneworld, 2009, 150pp.)
- *Who needs classical music? Cultural Choice and Musical Value* (New York: Oxford University Press, 2002, 140pp).
- *Webern and the transformation of nature* (Cambridge: Cambridge University Press, 1999, 274pp).

Co-edited Books

- *Transformations of Musical Modernism* (Cambridge: Cambridge University Press, 2015, 351pp)
- *Musik in der Moderne/Music and Modernism*, Wiener Veröffentlichungen zur Musikgeschichte, (Vienna: Böhlau, 2011, 352pp.).

Journal Articles

- 'Present absence: Debussy, song, and the art of (dis)appearing', *19th-Century Music* 40/3 (2017), 239-56
- 'Rethinking Musical Space', *Lithuanian Musicology*, Vol. XVI (2015), 8-15.
- 'Rehearing Lost Time: Proust and Mahler', *Romance Studies* 32/2 (April 2014), 88-98.
- 'The Breaking of the Voice', *Nineteenth-Century Music Review* 8/2 (2011), 179-95.
- 'Anton Webern, the Social Democratic Kunststelle and Musical Modernism', *Austrian Studies* Vol.14 (2006), 197-213.
- 'Karl Kraus and the Schönberg School', *Journal of the Arnold Schönberg Center* No.2, (Vienna: 2000), 179-189.
- 'The nature of abstraction: analysis and the Webern myth', *Music Analysis* 17/iii (1998), 267-280.
- 'Webern's 'Middle Period': Body of the Mother or Law of the Father?', *Repercussions* 6/i (Fall, 1997), 61-108.
- 'On the Music of James MacMillan' (co-authored with C. Sutton), *Tempo* (October, 1997).
- 'Critical Forum. Analysis in Adorno's Aesthetics of Music', *Music Analysis* 14:2-3, 1995, 295-313.

- 'The status of the subject in Mahler's Ninth Symphony', *19th-Century Music*, Vol. 18, No. 2, Fall 1994, 108-120.
- 'Music in Hegel's *Aesthetics*: A Re-evaluation' *British Journal of Aesthetics*, Vol. 31, No.2, April 1991, 152-162.

Chapters in Edited Books

- 'Music, Time, and the Aesthetics of Appearing' in Julian Wright and Allegra Fryxell (eds), *Time on a Human Scale* (London: Proceedings of the British Academy: 2021)
- 'Music, Voice, and Language: From Debussy to Boulez' in Michela Garda and Serena Facci (eds), *The Female Voice in the Twentieth Century: Material, Symbolic, and Aesthetic Dimensions* (London: Routledge, 2021)
- 'The Arts: 1800-1920' in James Johnson (ed), *A Cultural History of Ideas* (London: Bloomsbury, 2021)
- 'Debussy, *La Mer*, and the aesthetics of appearing' in Andreas Dorschel and Emmanouil Perrakis (eds), *Life as an Aesthetic Idea of Music* (Vienna: Universal Edition, 2019), 121-42
- 'Music Language Dwelling' in Jeremy Begbie, Daniel Chua and Markus Rathey (eds), *Theology, Modernity, and Music* (New York: Oxford University Press, 2021) 295-316
- 'Vertige!: Debussy, Mallarmé and the edge of language' in S. Huebner and François de Medici (eds), *Debussy's Resonance* (Rochester University Press, 2019)
- 'Le corps en jeu: Debussy et l'art de toucher' in Joseph Delaplace and Jean-Paul Olive (eds), *Le corps dans l'écriture musicale* (Arras: Artois Presses Université, 2019).
- 'Historical Musicology and Philosophy' in Jerrold Levinson, Nanette Nielsen and Tomas McAuley (eds), *The Oxford Handbook to Music and Philosophy* (New York: OUP, 2021) 11-26
- 'Language, Music, and Desire: The Interior Landscape of the Lied around 1900' in Stefan Gasch (ed), *Ästhetik der Innerlichkeit. Max Reger und das Lied um 1900* (Vienna: Hollitzer, 2018), 17-37.
- 'The particularity of the moment' in Jeremy Barham (ed), *Rethinking Mahler* (New York: OUP, 2017), 219-35.
- 'Introduction' [co-authored] in E. Guldbrandsen and J. Johnson (eds), *Transformations of Musical Modernism* (Cambridge: CUP, 2015), 1-18.
- 'Return of the Repressed: Particularity in Early and Late Modernism' in E. Guldbrandsen and J. Johnson (eds), *Transformations of Musical Modernism* (Cambridge: CUP, 2015), 36-52.
- 'Irony' in Stephen Downes (ed), *Aesthetics of Music: Musicological Perspectives* (New York and London: Routledge, 2014), 239-58.
- 'Music' in Adam Watt (ed), *Marcel Proust in Context* (Cambridge: CUP, 2013), 90-96.
- 'Intrusions of the worldly: Beethoven, Rossini and the historiography of modernity' in N. Mathew and B. Walton (eds), *The Invention of Beethoven and Rossini. Historiography, Analysis, Criticism* (Cambridge: CUP, 2013), 265-82.
- 'Irony as Homelessness' in Arnold Jakobshagen (ed) *Gustav Mahler und die musikalische Moderne* (Stuttgart: Franz Steiner Verlag, 2011), 97-102.

- 'Identity and Voice in the Music of Gustav Mahler' in F. Celestini, G. Kokorz and J. Johnson (eds) *Musik in der Moderne/Music and Modernism*, Wiener Veröffentlichungen zur Musikgeschichte, (Vienna: Böhlau, 2011), 79-90.
- 'Schoenberg, Modernism and Metaphysics' in J. Auner and J. Shaw (eds) *The Cambridge Companion to Schoenberg* (Cambridge: CUP, 2010), 108-119.
- 'Webern, Metaphysics and Musical Thresholds' in Dominik Schweiger and Nikolaus Urbanek (eds), *Webern_21*. Wiener Veröffentlichungen zur Musikgeschichte, Band 8 (Vienna: Böhlau, 2009), 73-97.
- 'Composition' in J. P. E. Harper-Scott and Jim Samson (eds) *An Introduction to Music Studies* (Cambridge: CUP, 2009), 236-49.
- 'Wiedererlangte Fülle' in Ulrich Taddey (ed.) *Frederick Delius*. Musik-Konzepte 141/142 (Munich: Edition Text + Kritik, 2008), 36-52.
- 'The Emancipation of Sound' in A. Dorschel and A. Haug (eds), *Gewinn und Verlust in der Musikgeschichte*, Studien zur Wertungsforschung, Vol.49 (Vienna: Universal Edition, 2008), 372-85.
- 'Vers une analyse informelle' in Adolf Nowak and Markus Fahlbusch (eds.), *Musikalische Analyse und Kritische Theorie. Zu Adornos Philosophie der Musik* (Tutzing: Schneider, 2007). *Frankfurter Beiträge zur Musikwissenschaft*, Bd. 33, 157-68.
- 'Berg's Operas and the Politics of Subjectivity' in N. Bacht (ed) *Music, Theatre and Politics in Germany, 1850 to the Third Reich* (Aldershot: Ashgate, 2006), 211-33.
- 'The Elliptical Geometry of Utopia: New Music Since Adorno' in B. Hoekner (ed), *Apparitions: Essays on Adorno and Twentieth-Century Music* (London: Routledge, 2005), 69-84.
- 'Mahler and the idea of nature' in *Perspectives on Gustav Mahler*, ed. J. Barham, (Aldershot: Ashgate, 2005), 23-36. 'Narrative strategies in Hoffmann and Schumann' in *Resounding Concerns*, ed. R. Görner (Munich: iudicium, 2003), 55-70.
- 'An interview with Jonathan Harvey' in *British Music of the 1990s*, ed. P. O'Hagan, (Aldershot: Ashgate, 2003), 119-29.
- 'Precarious Rapture - The Recent Music of Jonathan Harvey' in *British Music of the 1990s*, ed. P. O'Hagan, (Aldershot: Ashgate, 2003), 63-84.
- 'Multiple Choice? Composing in the 1990s' in *British Music of the 1990s*, ed. P. O'Hagan, (Aldershot: Ashgate, 2003), 29-37.
- 'Die Jakobsleiter' in *Arnold Schönberg. Interpretationen seiner Werk*, ed. G. Gruber, (Laaber Verlag, 2002), Vol.2, 253-78.
- 'Israel Exists Again' in *Arnold Schönberg. Interpretationen seiner Werk*, ed. G. Gruber, (Laaber Verlag, 2002), Vol.2, 288-299.
- 'The reception of Karl Kraus by Schönberg and his School' in *Karl Kraus und Die Fackel*, ed. G. Carr and E. Timms, (Munich: iudicium, 2001), 99-108.
- 'The Sound of Nature? Mahler, Klimt and the changing representation of nature in early Viennese modernism' in C. Glanz (ed.), *Wien 1897. Kulturgeschichtliches Profil eines Epochenjahres* (Frankfurt am Main: Peter Lang, 1999), 189-204.
- 'Music in Hegel's *Aesthetics*: A Re-evaluation' in *Hegel, Vol. II* (ed. D. Lamb) *The International Library of Critical Essays in the History of Philosophy* (Aldershot: Ashgate Publishing, 1998), 373-384.

Reviews

- Review of Michael Cherlin, *Varieties of Musical Irony: from Mozart to Mahler* (Cambridge: Cambridge University Press, 2017), *Music Analysis* 38/1 (2019)
- 'Mr Bloom's Electric Opera'. Review of Josh Epstein, *Sublime Noise: Musical Culture and the Modernist Writer* (Johns Hopkins University Press, 2015), *Times Literary Supplement*, January 8, 2016, 23.
- Review of David Brodbeck, *Defining Deutschtum. Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (New York: Oxford University Press, 2014), *Times Literary Supplement*, May 7, 2015
- Carl Niekerk, *Reading Mahler. German Culture and Jewish Identity in Fin-de-Siècle Vienna* (Rochester, New York: Camden House, 2010), in *Austrian Studies*, Vol.19 (2011), 217-18.
- Jeremy Barham (ed), *The Cambridge Companion to Mahler* (Cambridge: CUP, 2007) and Donald Mitchell, *Discovering Mahler. Writings on Mahler 1955-2005* (Woodbridge: The Boydell Press, 2007), *Music and Letters* 90/4 (2009), 703-4.
- Karol Berger and Anthony Newcomb (eds), *Music and the Aesthetics of Modernity: Essays* (Harvard University Press, 2005), *Music and Letters* 88/3 (2007), 498-502.
- Jenefer Robinson, *Beyond Reason: Emotion and its role in Literature, Music and Art* (OUP, 2005), *Music and Letters* 88/3 (2007), 495-98.
- Vladimir Jankélévitch (trans. Carolyn Abbate), *Music and the Ineffable*, *Music and Letters*, 85/4 (2004), 643-47.
- 'Writing the History of Nineteenth-Century Music', *Nineteenth-Century Music Review*, Vol.1/1 (2004), 145-53.
- Arnold Whittall, *Exploring Twentieth-Century Music, twentieth-century music*, Vol 1, no.2 (2004), 297-301.
- Neil Boynton (ed) *Anton Webern: Über musikalische Formen* (Mainz: Schott, 2002), *Music and Letters*, 85/1 (2004), 132-35.
- *Political and Religious Ideas in the Works of Arnold Schoenberg*, ed. Charlotte M. Cross and Russell A. Berman; *Schoenberg and His World*, ed. Walter Frisch; and *Schoenberg, Berg and Webern: A Companion to the Second Viennese School*, ed. Bryan Simms, *Journal of the American Musicological Society* 54/1 (Summer, 2001) 396-405.
- T.W. Adorno, *Sound Figures*, trans. Rodney Livingstone, *Notes* 58/1 (September 2001), 89-90.
- 'Tracing transcendence', *Musical Times* Vol. 141, no.1973 (Winter 2000), 65-68.
- 'Grounds for concern', *Musical Times* Vol. 140, no.1867 (Summer 1999), 64-67.
- Critical Forum: Kathryn Bailey (ed.), *Webern Studies*, *Music Analysis* 17/ii (1998), 247-256.
- Peter Franklin, *The Life of Mahler* (CUP, 1997), *Music and Letters* Vol.79, no.2, May 1998, 291-293.
- Theodor Adorno: *Mahler: A Musical Physiognomy* and *Quasi una Fantasia*, *Music Analysis* 14:1, 1995, 112-121.