

About the Authors

MUSIC & POLITICS
Volume 2, Number 1
Winter 2008

Amy Beal is Associate Professor at the University of California, Santa Cruz. She has recently published a book about the history of American experimental music in West Germany from 1945 to 1990.

Christina Gier studies the relationship between music and meaning in 20th-century contexts. Her dissertation research at Duke University explores Alban Berg's modernist aesthetics and the intertextual relationship to the "Frauenfrage" of fin de siècle Vienna. Her current project is a study of the military and song in American during World War I. She teaches courses on 20th-century modernism; feminism and music; war and music; film music; American experimentalism, among other topics.

Anita Ip is a Doctoral Candidate in Musicology at the University of California, Santa Barbara, currently working on her dissertation. Her main foci lie in the cultural elements surrounding the beginnings of commercial opera in Germany around the turn of the 18th century. She grew up in Germany and has lived in the United States since 1996.

Derek Katz is an Assistant Professor of Music History at the University of California, Santa Barbara. He holds degrees from Harvard and UCSB, where he received his PhD in 2000, and has studied at The Free University of Berlin. A specialist in Czech music, he has published articles in *Musical Quarterly* and multiple Czech journals, as well as chapters in *Nineteenth Century Chamber Music* (Schirmer, 1998), *Janáček and His World* (Princeton, 2003) and the forthcoming *Cambridge Companion to Dvořak*. Katz has also written for the New York Times and San Francisco Opera and spoken at Lincoln Center and Carnegie Hall. He has just completed a book about Janáček's operas, and his more recent work deals with the reception of ragtime and early jazz in Central Europe.

Daniel Koglin, born in Germany in 1972, studied musicology, psychology, and philosophy in Freiburg and Berlin. He was initiated into the mysteries of rebetiko as an exchange student in Thessalonica, Greece. In 2000 he

graduated from Humboldt University of Berlin with a study on folk music and improvisation which examines the case of Thracian kaval flute (published in 2002 by Bärenreiter, Kassel). From then until the end of 2004 he was on the staff of the ethnomusicological research program “Thrace” directed by the Music Library of Athens. Since 2003 he has been undertaking research on a doctoral thesis on the reception of rebetiko in Greece and Turkey, a project supported by consecutive scholarships from the city of Berlin and the Greek state. At present he lives in Athens where he works as a ney teacher at the Museum of Greek Popular Musical Instruments Fivos Anoyanakis, Centre for Ethnomusicology.

Eva Moreda-Rodríguez studied Classics, Piano Performance, Historical Musicology, and Media Studies in her native Spain before she started a Ph.D. at Royal Holloway College, University of London, in October 2006. Her doctoral research, supervised by Erik Levi, focuses on the role of the musical press in the shaping of musical aesthetics and ideology during the first decade of the Franco regime in Spain. Other interests include popular music and women composers.

Eunice Schroeder is a librarian at the University of California, Santa Barbara, where she serves as assistant head of the Arts Library, co-coordinator of humanities collections, and collection manager for music, classics, and German studies. She has a Ph.D. in Musicology from Stanford University, M.L.S. from University of Tennessee, and B.M. (piano performance) from Valparaiso University. Before coming to Santa Barbara she was Music Librarian at Lawrence University in Appleton, Wisconsin. She currently serves on the executive board of the Music Library Association. She has published articles and reviews in various musicology and librarianship journals.

Stefan Strötgen studied business administration at the University of Cologne and musicology, business administration, and linguistics at the Rheinische Friedrich Wilhelms Universität Bonn. His masters thesis, entitled “The Soundtrack of the ‘Hitlerfilm’—Musical Staging Strategies in Leni Riefenstahl’s *Triumph of the Will*,” dealt with the topic of this article. Currently he is giving talks on this subject and is working on his doctoral dissertation with the working title “Audio Branding - Music and Sound as an Element of Brand Communication.”