

About the Authors

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Michael Beckerman is a scholar, lecturer and educator. He has written several books on Czech topics, including, most recently, *New Worlds of Dvořák* (Norton, 2003); *Janáček and His World* (Princeton, 2003); and *Martinů's Mysterious Accident* (Pendragon, 2007). He is at present working on a book and documentary about the last composition written in the Terezin concentration camp by Gideon Klein, and also on a project on music and the idyllic. He has written frequently for the New York Times, has appeared numerous times on PBS' Live from Lincoln Center, and has lectured throughout the United States and Europe. A recipient of the Janáček Medal from the Czech Ministry of Culture, he is also a laureate of the Czech Music Council and has twice received the ASCAP Deems Taylor Award for his work on Dvořák. He is currently a Professor of Music at New York University.

Brana Mijatovic is an Assistant Professor in Music Department at Christopher Newport University, Virginia. She got her Ph.D. in ethnomusicology at University of California, Los Angeles, and her B.A. in musicology from University of Arts, Belgrade, Serbia. Her dissertation *Music and Politics in Serbia (1989-2000)* examines relationships between music and politics from ethnographic, historical, philosophical and musicological perspectives through case studies of various music genres. She teaches courses on music and politics, music and film, and music and globalization. Her current project focuses on Roma music and globalization in East and Central Europe.

Dard Neuman is Assistant Professor of Music and the Hasan Endowed Chair in Classical Indian Music at the University of California, Santa Cruz. He got his Ph.D. in Anthropology from Columbia University in 2004. He has studied the sitar for thirty-two years. His research interests concern the musical cultivation, transmission and performance of Hindustani music in twentieth century North India.

Lee A. Rothfarb earned degrees at the Eastman School of Music (B.M., Composition, 1971), the Hartt School of Music (M.M., Theory, 1979), and at Yale University (Ph.D., Theory, 1985). Rothfarb has taught at the University of Michigan, Tulane University, Harvard University, and UC Santa Barbara, where he has taught since 1994. His first book, *Ernst Kurth as Theorist and Analyst* (1988), won the Society for Music Theory's 1989 Outstanding Publication Award. A second book, *Ernst Kurth: Selected Writings*, appeared in 1991. A forthcoming book, *August Halm: A Critical and Creative Life in Music*, will be published by The University of Rochester Press (2010). Rothfarb's articles have appeared in *Theoria*, *Schweizer Jahrbuch für Musikwissenschaft*, *Jahrbuch*

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Damien Sagrillo received the "Konzertreifeprüfung" at the Cologne Music University (1985), MA in Historic Musicology, University of Cologne (1989), and PhD in systematic musicology "Freie Universität Berlin" (1997). Since 1980 he has been wind band conductor and choir leader, and has created arrangements for both wind band and choir; since 1985 he has been a teacher at the Conservatoire du Nord in Luxembourg and, since 2003, Professor of musicology and music education at the newly created University of Luxembourg. His research interests include historical and systematic musicology, music and computers, folksong research, and wind music research.

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.

James Wierzbicki is a musicologist who teaches at the University of Michigan and serves as executive editor of the American Musicological Society's Music of the United States of America series of scholarly editions. His current research focuses on twentieth-century music in general and film music and electronic music in particular.