Twentieth-Century Music 19/2, 183–184 © The Author(s), 2022. Published by Cambridge University Press
doi: 10.1017/S1478572222000184

Notes on Contributors

Abby Anderton is an Associate Professor of Music at Baruch College and the Graduate Center, City University of New York. Her recent book, *Rubble Music: Occupying the Ruins of Postwar Berlin* (Indiana University Press, 2019), examines the capital's musical culture immediately after the fall of the Third Reich. Her work has appeared in the *German Studies Review*, *Journal of Musicological Research*, and *Music and Politics*, and her research interests include post-catastrophic music making, performance and Holocaust testimony, and female composers.

Richard Brown earned a PhD in Musicology from the University of Southern California. He has published articles on John Cage, experimental music, sound art, film music, and copyright in the *Journal of the Society for American Music*, *Contemporary Music Review*, *Leonardo*, and *American Music Review*. He is the author of *Through the Looking Glass: John Cage and Avant-Garde Film* (Oxford University Press, 2019) and has lectured at numerous universities in the Southern California area, including USC, Chapman University, and Occidental College. In 2015 he founded a consulting firm, Music Forensics, and in 2016 he joined Warner/Chappell Music, the world's oldest and largest music publisher, where he serves as in-house forensic musicologist and public policy advocate for anti-piracy and royalty rate negotiations.

Owen Burton gained his PhD from the University of York, where he currently teaches in the areas of musicology, analysis, and music education. His thesis is an analytical study of Einojuhani Rautavaara's complete symphonic cycle in relation to musical modernism and is the first publication to examine this body of work in its entirety. This thesis is published through the White Rose repository. Owen's wider research interests examine the intersections between Nordic music, modernism, eco-criticism, and neo-tonality. He has organised research fora in Nordic Music for the Royal Musical Association, presented his research at international conferences including Music Since 1900, City Music Analysis Conference, and is due to present at the first Biennial Carl Nielsen Studies Conference.

Ruth HaCohen (Pinczower) is the Arthur Rubinstein Professor of Musicology at the Hebrew University of Jerusalem. She investigates the modes by which music participates in shaping emotional, religious, and political worlds since early modernity in the Christian and Jewish West. Her books include *The Music Libel against the Jews* (Yale University Press, 2011, winner of the Kinkeldey and Polonsky prizes), and *Composing Power, Singing Freedom: The Interplay of Music and Politics in the West* (Hebrew, 2017, with Yaron Ezrahi, winner of the Polonsky Prize). She is a Corresponding Member to the American Musicological Society (2017).

Jonathan Godsall is a musicologist and percussionist. His research deals primarily with the history and analysis of music in film. He is the author of *Reeled In: Pre-existing Music in Narrative Film* (Routledge, 2019), as well as of articles and chapters in journals and books including *The Soundtrack* and *The Oxford Handbook of Cinematic Listening* (Oxford University Press, 2021). Since completing his PhD at the University of Bristol (2014), he has conducted his research independently alongside teaching positions at eight UK universities, and now works in research administration at Coventry University.

Ariana Phillips-Hutton is an Affiliated Lecturer in Music at the University of Cambridge. Her research centres on the philosophy, performance, and politics of contemporary music, with particular interests in violence, conflict transformation, and musical ethics. Recent publications include articles in *Twentieth-Century Music*, *Popular Music*, and the *Journal of the British Academy*. She is also the author of *Music Transforming Conflict* (Cambridge University Press, 2020) and an Associate Editor for the *Oxford Handbook of Western Music and Philosophy* (Oxford University Press, 2020).

Trevor R. Nelson is a PhD candidate in Historical Musicology at the Eastman School of Music, University of Rochester in Rochester, NY. He holds degrees in Music Education and Musicology from Appalachian State University and Michigan State University, respectively. His current project, *Sounding Commonwealth*, is an analysis of music and educational media in mid-twentieth-century Britain, exploring the role of music in teaching globally minded Britishness in the era of decolonization. His study of opera in colonial Bombay was published in the December 2020 issue of *Ethnomusicology Review*. He currently serves as an Academic Advisor at the University of Rochester's College Center for Advising Services.

Emily Richmond Pollock is an Associate Professor in the Music and Theater Arts Section at the Massachusetts Institute of Technology. Her book, *Opera after the Zero Hour: The Problem of Tradition and the Possibility of Renewal in Postwar West Germany*, was published by Oxford University Press in 2019. She has published articles and book chapters on Bernd Alois Zimmermann (*Opera Quarterly*), the rebuilding of the Munich opera house (in *Dreams of Germany* (Berghahn, 2019)), and the operatic canon during the era of National Socialism (*Journal of Musicology*). She is currently working on a research project about opera festivals in the United States.

Kim Sauberlich is a PhD candidate in Musicology at the University of California, Berkeley. Her dissertation, entitled 'Black Orpheus: Musical Scenarios in Atlantic Rio de Janeiro (1808–1888)', examines the intersection of embodied performance and racialized knowledge production in the city of Rio de Janeiro, from the 1808 transfer of the Portuguese court to Brazil's 1888 official abolition of slavery.

Jessica A. Schwartz is an Associate Professor of Musicology at the Herb Alpert School of Music at the

https://doi.org/10.1017/S1478572222000184 Published online by Cambridge University Press

University of California-Los Angeles. Her work synthesizes American studies, Pacific studies, and indigenous studies to interrogate sonic histories and musical representations of imperial and military violence, as explored in *Radiation Sounds: Marshallese Music and Nuclear Silences* (Duke University Press, 2021). In 2013, she co-founded the Marshallese Educational Initiative, Inc., a not-for-profit organization based in Arkansas that raises cultural awareness of and promotes educational opportunities for the Marshallese population.

Martha Sprigge is an Associate Professor of Musicology at the University of California Santa Barbara. She is the author of *Socialist Laments: Musical Mourning in the German Democratic Republic* (Oxford University Press, 2021) as well as other essays and articles on East German memorial culture after the Second World War. Her current research focuses on musical widowhood, examining how the relationship between gender and archival practice has shaped the historiography of twentieth-century art music.

Lauren Eldridge Stewart is an Assistant Professor of Music at Washington University in St Louis. Her research interests include the cultural uses of classical music, folklore, and material culture across the African diaspora. She is currently writing a book about the influence of global aid on the contemporary practice of classical music throughout Haiti, forthcoming from the University of Michigan Press. Additional work traces the practice of sampling across genres with roots in the African American experience, including hip hop and gospel music. She has published in the journals *Women and Music*, *Music and Politics*, and the *Journal of Haitian Studies*.

Lloyd Whitesell is a Professor in the Schulich School of Music, McGill University. His books *The Music of Joni Mitchell* (2008) and *Wonderful Design: Glamour in the Hollywood Musical* (2018) were published by Oxford University Press. His articles on film music have been published in *American Music*, *Musical Quarterly*, *Queering the Popular Pitch*, and *Music in the Horror Film*.

Amy Lynn Wlodarski is the Charles A. Dana Professor of Music at Dickinson College, where she also directs the college choir. She is the author of *George Rochberg, American Composer: Personal Trauma and Artistic Creativity* (Rochester, 2019) and *Musical Witness and Holocaust Representation* (Cambridge, 2015). She is currently Associate Editor of the *Journal of the American Musicological Society*.

https://doi.org/10.1017/S1478572222000184 Published online by Cambridge University Press