

Contributors to Issue 6

Michael Beckerman is Carroll and Milton Petrie Chair and Collegiate Professor of Music at New York University. He has written many studies and several books on Czech-music topics, including *New Worlds of Dvořák* (W.W. Norton, 2003), *Dvořák and His World* (Princeton University Press, 1993), *Janáček and His World* (Princeton, 2004), *Janáček as Theorist* (Pendragon Press, 1994), and *Martinů's Mysterious Accident* (Pendragon, 2007), as well as *Classical Music: Contemporary Perspectives and Challenges* (Open Book Publishers, 2021). He has also written articles on such subjects as Mozart, Brahms, film scoring, music of the Roma (Gypsies), exiled composers, and music in the camps. His primary interest is how to frame the relationship between music and the rest of the world. He has been a frequent contributor to *The New York Times*; was a regular guest on *Live from Lincoln Center* and other radio and television programs in the United States, Europe, and Japan; lectures throughout Europe and North America; and in 2016–17 was the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic. In 2014, Dr. Beckerman received an honorary doctorate from Palacký University in the Czech Republic. In 2022 he received an honorary doctorate from Masaryk University in the Czech Republic.

Anna Dalos studied musicology at the Ferenc Liszt Academy of Music, Budapest. Winner of the Hungarian Academy of Sciences' Lendület Grant, she is head of the Archives and Research Group for Twentieth-Twenty-first Century Hungarian Music at the Institute for Musicology RCH. Her research is focused on twentieth-century Hungarian music. Her recent monograph on Zoltán Kodály was published by the University of California Press in 2020. She became Doctor of Hungarian Academy of Sciences in 2021 with a monograph on the history of Hungarian composition between 1956 and 1989.

Christopher H. Gibbs is the James H. Ottaway Jr. Professor of Music at Bard College, Co-Artistic Director of the Bard Music Festival, and Executive Editor of *The Musical Quarterly*. He is the Vice-Chair of the Schubert Research Center, part of the Austrian Academy of Sciences in Vienna. Gibbs edited *The Cambridge Companion to Schubert*, co-edited *Franz Liszt and His World* and *Franz Schubert and His World*, and is the author of *The Life of Schubert*, which

has been translated into five languages. He is the co-author, with Richard Taruskin, of *The Oxford History of Western Music, College Edition*. Since 2000 he has written the program notes for The Philadelphia Orchestra. Gibbs is a recipient of the ASCAP-Deems Taylor Award, was a fellow of the American Council of Learned Societies, and in 2022 won the Berlin Prize and was the Anna-Maria Kellen Fellow at the American Academy in Berlin.

Scott Gleason is Acquisitions Editor for *Grove Music Online* (Oxford University Press) and Associate Editor for *Perspectives of New Music*. He received the PhD in music theory from Columbia University, and has taught music there and at Fordham University and New York University. His writings appear in *Composing While Black*, *Current Musicology*, *Filigrane*, *Grove Music Online*, *Journal of the Musical Arts in Africa*, *Notes*, *The Open Space Magazine*, *Perspectives of New Music*, *Philosophy and the Public Realm*, *Tacet*, and *Theoria*. Dr. Gleason's book project, which historicizes the Princeton School of composer-theorists, is under contract with the University of California Press.

Uri Golomb wrote his doctoral dissertation on Bach performance and reception at Cambridge University under the supervision of Professor John Butt (now at Glasgow University) and Dr. Geoffrey Webber; part of his doctoral research was supported by the British Library Sound Archive's Edison Fellowship. He later returned to Cambridge under the auspices of a British Academy Visiting Fellowship, hosted by Professor Nicholas Cook. He served as a Teaching Associate at Tel Aviv University and was the founding librarian of the Israel Music Institute library and Executive Editor of several of the Institute's publications. He is now a senior editor and presenter at Kan Kol Ha-Muzikah, the classical music station of the Israel Public Broadcasting Corporation.

Born and raised in Montreal, David Josephson earned a BA, MA, and PhD from Columbia before joining the faculty at Brown University. There he taught for forty-four years, founded a Collegium Musicum, chaired the Music Department, built the Orwig Music Library, and created an artists-in-residence program. Among his courses were an introduction to Western music, Mozart, Beethoven, the symphony, the string quartet, the culture of death in nineteenth-century Europe and America, the sociology of twentieth-century music, orchestras and their conductors, and studies of the First and Second World Wars. He has published books and essays on the musical diaspora from Nazi and fascist Europe, Kathi Meyer-Baer, Percy Grainger, and John Taverner.

Ralph P. Locke (Emeritus Professor of Musicology, Eastman School of Music) is the author of *Music, Musicians, and the Saint-Simonians*; *Musical Exoticism: Images and Reflections*; and *Music*

and the Exotic from the Renaissance to Mozart. He contributed chapters to *Cultivating Music in America: Women Patrons and Activists since 1860* (a book that he coedited); *Rethinking Music*; the *Cambridge Companion to Berlioz*; *Music, Theater, and Cultural Transfer*; *Liszt and Virtuosity*; *The Exotic in Western Music*; *Teaching Music History*; *L'histoire de l'opéra français*, vol. 2; *Musical Exoticism: The Mediterranean and Beyond in the Late Nineteenth Century*; *Hector Berlioz and His World*; *Leonard Bernstein in Context*; and other edited multi-author collections. Six of his scholarly articles have won ASCAP/Deems Taylor Award, and one received the American Musicological Society's H. Colin Slim Award (2006). His essays have appeared in numerous opera-house program books (e.g., Wexford Festival Opera and the Bayerische Staatsoper). He is the founding editor of *Eastman Studies in Music* (University of Rochester Press) and is on the advisory editorial board of several scholarly journals, including the open-access *Music & Musical Performance: An International Journal*.

Klára Móricz is Henry S. Poler '59 Presidential Teaching Professor of Music at Amherst College. She is author of *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music* (2008), *In Stravinsky's Orbit: Responses to Modernism in Russian Paris* (2020; in Russian translation, 2022), editor of volume 42 (*Concerto for Orchestra*) of the Béla Bartók Complete Critical Edition (2017), and co-editor of *Funeral Games in Honor of Arthur Lourié* (2013). Her articles appeared in *Journal of American Musicological Society*, *Cambridge Opera Journal*, *American Music*, *Journal of Jewish Identities*, *Pushkin Review*, *Vienna Slavic Yearbook*, and *Twentieth-Century Music*. She recently completed the biography of Arthur Lourié, *Profanation and Sanctification of Time: The Life and Work of Arthur Vincent Lourié*.

Marina Ritzarev is a Professor of Musicology (Emerita) at Bar-Ilan University, Israel. She is the author of *Eighteenth-Century Russian Music* (2006), *Tchaikovsky's 'Pathétique' and Russian Culture* (2014), *The Paradox of Musical Vernaculars* (2023), as well as several books in Russian, including monographs on Dmitry Bortniansky (1979, 2015), Maxim Berezovsky (1983, 2013), Sergei Slonimsky (1991), the Russian choral spiritual concerto (2006), and in Hebrew *Josef Bardanashvili: Life in 3D* (2015, 2021). She is a translator of Anatoly Milka's *Rethinking J.S. Bach's The Art of Fugue* (2016) and *Rethinking J.S. Bach's Musical Offering* (2019).

Alon Schab is a musicologist, composer, and recorder player. He completed his doctoral dissertation on Henry Purcell at Trinity College Dublin. Alon is a professor in the Department of Music at Bar-Ilan University. He is the author of *The Sonatas of Henry Purcell: Rhetoric and Reversal* (Rochester NY: University of Rochester Press, 2018) and *A Performer's Guide to Transcribing, Editing and Arranging Early Music* (Oxford and New York: Oxford University Press, 2022). He is currently researching the chamber-music scene in Palestine-

Israel under the British Mandate, instrumental counterpoint ca. 1600, and Handel's orchestration technique, as well as working on several editorial projects, including Purcell's *King Arthur*.

Ronit Seter studies twentieth-century music and specializes in Israeli art music. She earned her Ph.D. at Cornell University and has served on the faculties of Peabody Conservatory, George Washington University, Hebrew University of Jerusalem, and American University, Washington, DC. As a contributor to *Grove Music Online* she has published in *Musical Quarterly*, *Die Musik in Geschichte und Gegenwart*, *Jewish Women's Archive* (https://jwa.org/search?search_api_fulltext=ronit+seter), *Encyclopedia Judaica*, *Tempo*, *Notes*, *Min-Ad Israel Studies in Musicology Online*, *Musica Judaica*, *Journal of the American Musicological Society* and *Journal of Musicological Research*. Her 2019 article "Israeli Art Music," in *Music—Oxford Bibliographies* (<https://www.oxfordbibliographies.com/display/document/obo-9780199757824/obo-9780199757824-0264.xml>) was one of the few such articles to be made available open-access. She is currently working on two books, one on Israeli composers and the other on Mordecai Seter's *Midnight Vigil* (in Hebrew). Seter is a co-founder, with Klára Móricz, of the AMS Study Group: Jewish Studies and Music, and is a research affiliate at the Jewish Music Research Centre, the Hebrew University of Jerusalem.

Rose Rosengard Subotnik is a prominent musicologist who devoted great effort and imagination in introducing the thought and writings of Theodor Adorno to the English-speaking musicological world. She taught at the University of Chicago, the Graduate Center of the City University of New York, and then, for most of her career, at Brown University. In 2009 she received the American Musicological Society's H. Colin Slim award and was named an Honorary Member of the Society. Her copious and influential writings include two books published by University of Minnesota Press: *Developing Variations: Style and Ideology in Western Music* (1991) and *Deconstructive Variations: Music and Reason in Western Society* (1995).