

## List of Contributors

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**Ball III, James R.**, is Assistant Professor and Director of Undergraduate Studies at the Department of Performance Studies at Texas A&M University. He studies the politics of performance and the performance of politics, analyzing both the theatrical structures that underwrite public political events and aesthetic performances that intervene in political processes. His forthcoming book, *Theatre of State: A Dramaturgy of the United Nations*, considers the relationship between theatre and the United Nations and International Criminal Court. Ball's articles have been published in *Brecht Yearbook*, *e-Misférica*, and *TDR: The Drama Review*; he earned his PhD from NYU in 2012.

**Bayles, Martha**, is a columnist for *The American Interest* and the film and TV critic for the *Claremont Review of Books*. Her recent book, *Through a Screen Darkly: Popular Culture, Public Diplomacy, and America's Image Abroad* was described by *American Diplomacy* as “the freshest and most original treatment of US Public Diplomacy in many years.” Her current work focuses on the threats to independent journalism around the world, and the importance of “voluntary restraint” in the American tradition of free speech. She is a fellow at the Institute for Advanced Studies in Culture at the University of Virginia, and since 2003 has taught humanities at Boston College.

**Brown, Nicholas Alexander**, is a conductor, musicologist, and producer based in Washington DC. He is the director of special productions and initiatives at Washington Performing Arts, and previously was a program specialist and a music specialist in the Library of Congress Music Division. He is the music director of The Irving Fine Society and president of the DC Library Association. Brown was a White House intern (Obama Administration) and is a contributor to the *Oxford Encyclopedia of the Bible and the Arts*. He holds a M. Mus in Musicology from King's College London, a MS in Library and Information Science

at the Catholic University of America, and a BA in Music and History from Brandeis University.

**Dunkel, Mario**, is a *Juniorprofessor* (assistant professor) of music education at the Music Department of the Carl von Ossietzky University of Oldenburg. He holds a PhD in American studies from TU Dortmund University. His main research areas are music and politics, music and diplomacy, the history and practice of jazz, as well as transcultural music pedagogy. His articles have been published in *American Music*, the *European Journal of Musicology*, *Popular Music and Society*, and other journals. He is the principal investigator of the European research project “Popular Music as a Medium for the Mainstreaming of Populist Ideologies in Europe” (2019-2022, funded by the Volkswagen Foundation).

**Feustle, Maristella**, is the Music Special Collections Librarian at the University of North Texas. She oversees the processing and curation of over 120 special and archival collections in the UNT Music Library, including the personal archives of Willis Conover. She is a past chair of the Music Library Association’s Preservation Committee, and a current member of the Society of American Archivists’ Technical Subcommittee on *Describing Archives: A Content Standard*. She has presented on Willis Conover in Germany, Poland, Hungary, and the US, and is active as a jazz guitarist in the Dallas/Fort Worth area of Texas.

**Ignácz, Ádám**, is a musicologist. He was enrolled in the Philosophy Doctoral School of Eötvös Loránd University, Budapest, where he received his PhD in 2013. He has edited two volumes on the history of twentieth century Hungarian popular music and he has published articles in local and international journals and books on Russian music and musical life of socialist Hungary. Since 2013, he has worked as a research fellow for the Archives for Twentieth- and Twenty-First-Century Hungarian Music, Institute of Musicology, Hungarian Academy of Sciences. Since 2017, Ignácz has been editor-in-chief at the Hungarian music publishing house Rózsavölgyi & Co.

**Kube, Sven**, is a doctoral candidate in the Atlantic History PhD program at Florida International University. Kube investigates cultural industries and culture markets in their wider social, political, and ideological contexts. His dissertation reconstructs the history of the music industry in the GDR and investigates relations between VEB Deutsche Schallplatten and record companies in capital-

ist countries during the Cold War era. Sven completed a Master's program in American Studies at Dresden University of Technology. Research for his Master's thesis on Canadian Content regulations was funded by the Canadian government grant.

**Mazzola, Alessandro**, holds a PhD in Social and Political Science from the University of Liège, where he is a post-doc Research Associate at the Centre for Ethnic and Migration Studies (CEDEM). Alessandro's areas of expertise are the cultural production of minorities, the role of culture in social integration, political representation and participation with a focus on ethnic and immigrant minorities. His current research project focuses on the analysis of public opinion towards refugees and asylum seekers in Belgium and Europe.

**Morales Tamral, José Manuel**, holds an MA in Late Modern and Contemporary History from the Complutense University of Madrid. His dissertation combines two research fields: diplomatic networks between Germany and Spain during the German Empire (1871-1918) and the origins of public diplomacy and cultural and press propaganda in Spain during the interwar period (1918-1936). His research interests include transnational unofficial actors, diasporic networks, cultural relations, and informal diplomacy.

**Nathaus, Klaus**, is a social historian and Associate Professor in Western contemporary history at the University of Oslo. In recent years, he has worked primarily on the production and consumption of popular music in Britain, West Germany and the United States in the twentieth century.

**Nitzsche, Sina A.**, is the founder of the European Hip-Hop Studies Network. She teaches American Studies at the TU Dortmund University and at the Ruhr University Bochum. She co-edited *Hip-Hop in Europe: Cultural Identities and Transnational Flows, Breaking the Panel! Comics as a Medium*, and her forthcoming monography explores The Bronx in American popular culture. Her research interests include hip-hop studies, popular cultures, urban studies and media studies. This book project is inspired by, builds on, and expands her research at the Goethe Institutes New York City, Washington DC, and Bangkok as well as at the Austrian Embassy Bangkok.

**Ritter, Rüdiger**, studied Eastern European History, Musicology and Philosophy in Mainz, Dijon, Cologne, Volgograd and Kraków. He participated in several research projects on music, culture and politics in Eastern Central Europe in the

ninetieth and twentieth centuries, such as “Collective Identity and History in Post-Socialist Discourses: Belarus, Lithuania, Poland, Ukraine” (University of Bremen), “Opposition by Cultural Transfer: Jazz in the Eastern Bloc” (Freie Universität Berlin), “Discourses on Europe in Polish *Drugi Obieg* Periodicals” (Research Unit Eastern Europe, Bremen) as well as “Productive Misunderstandings: The Reception of Willis Conover’s Radio Broadcast *Music USA—Jazz Hour* in the Former Eastern Bloc.”

**Sahin, Nevin**, holds a PhD in Sociology. Her research interests include sociology of music, migration and transnationality, historical musicology, sociology of religion and qualitative methodology. She conducted research among German-Turkish migrant women in Germany, Bulgarian-Turkish migrants in İstanbul, Mevlevi music circles, and she delivered presentations at conferences on public diplomacy, cosmopolitanism, global sociology, and Turkish and Greek music traditions. Her article “‘Homeland’ in ‘Dreamland’? Space and Identity in *Göçmen Konutları*” was published in the edited book *Contemporary Turkey at a Glance: Interdisciplinary Perspectives on Local and Translocal Dynamics*.

**Salois, Kendra**, is an Assistant Professor of Ethnomusicology at American University in Washington DC. Her work focuses on the ethics, aesthetics, and political economy of transcultural encounters in hip-hop and North African popular musics. Her work appears in *Anthropological Quarterly*, the *Journal of Popular Music Studies*, and the *Journal of World Popular Music*, as well as the edited volumes *Music and Diplomacy from the Early Modern Era to the Present and Islam and Popular Culture*. Her book project explores the theories of citizenship advanced by Moroccan hip-hop artists, arguing the genre is central to Morocco’s neoliberal transition.

**Sanz Díaz, Carlos**, is a Professor of Contemporary History at the Complutense University of Madrid. His recent publications include *Historia de las Relaciones Internacionales* and *La Guerra Fría (1947-1991)* (forthcoming). He is also co-editor of *La Gran Guerra en la España de Alfonso XIII* (forthcoming) and of *Das ‘Gastarbeiter’-System nach dem Zweiten Weltkrieg: Westdeutschland und Europa*. His research focuses on Spanish foreign policy, scientific and cultural diplomacy, Spanish-German relations in the twentieth century, and transnational migrations since 1945.

**Vuletic, Dean**, is a historian of contemporary Europe who is based in the Department of East European History at the University of Vienna. He is the author

of *Postwar Europe and the Eurovision Song Contest*, the first-ever scholarly monograph on the history of the Eurovision Song Contest, which he produced under a Marie Skłodowska-Curie Fellowship. He also regularly comments on the Eurovision Song Contest in international media. As a Lise Meitner Fellow, Vuletic currently leads the project “Intervision: Popular Music and Politics in Eastern Europe.” He earned his PhD from Columbia University.

***zur Nieden, Gesa***, is a *Juniorprofessor* of Musicology at the Johannes Gutenberg University, Mainz. After completing her German and French doctoral studies on the Théâtre du Châtelet in Paris, she worked for the German Historical Institute in Rome. She was the German director of the ANR/DFG project “MUSICI” (2010-13) and of the HERA project “MusMig” (2013-16). Since 2018, she has been a leader of the DFG/NCN project “Pasticcio.” Her research focuses mainly on music and mobility in early modern Europe and on ethnographical research on the contemporary reception of Richard Wagner and his music.

