About the Authors

MUSIC & POLITICS
Volume 20
Spring 2026

Lindsey Eckenroth is a musicologist, film scholar, and flutist. Her research concerns uses of popular music and representations of popular musicians in documentary and narrative film, particularly as they intersect with psychogeography, creative and reproductive labor, and neoliberalism. Dr. Eckenroth works at RILM, where she serves on the technology team and is Product Coordinator for the RILM Archive of Popular Music Magazines (RAPMM). She also teaches in the Contemporary Music program at The New School and co-publishes the zine *iRRATIONAL eXIT*.

Angelina Gibson is a historical musicology PhD student at the University of Michigan with research interests in Orientalism in classical music and ballet, as well as Asian American choreographers, dancers, and musicians. Her work has been presented at the Association for Asian American Studies, Society for Ethnomusicology, American Musicological Society Midwest, International Council for Traditions of Music and Dance, and International Clarinet Association. She has been the Assistant Editor for *Music & Politics* since 2024 and currently serves as a co-chair of the AMS Music and Dance Study Group.

Edvin Emilio Guevara is a graduate of the Research Master's program in history from Leiden University. He specializes in modern history, nationalism, and national identities. Guevara graduated cum laude with a master's thesis on Mexican revolutionary nationalism as represented through the comic book series *Adelita y Las Guerillas*. Guevara currently works at the DDR Museum and the underground historical association Berliner Unterwelten e.V, where he guides and educates visitors on German World War II and Cold War history.

Kathryn Agnes Huether is currently a Postdoctoral Research Associate in Antisemitism Studies at UCLA's Initiative to Study Hate and the Alan D. Leve Center for Jewish Studies. Her work approaches sound as a political and cultural force, bringing Holocaust and genocide studies into dialogue with sound studies, media theory, and human rights to examine how memory is shaped—and contested—through sound. Extending this work into the digital present, she examines artificial intelligence to understand how algorithmic systems reshape the ethics of memory, particularly in the reconstruction of voice and the shifting boundary between witness and simulation. She received her PhD in musicology, with a graduate minor in cultural studies, from the University of Minnesota and holds an MA in religious studies from the University of Colorado Boulder.

Jiaoyang Ji holds a PhD in Music from the University of Sheffield. Her research explores the dynamic relationships between music, ideology, and cultural identity. She is particularly interested in how musical meaning is reshaped across different historical and ideological contexts. Her work focuses on the reception of Western classical music in modern China, especially the ways in which composers such as Mozart and Beethoven have been reinterpreted within shifting political and cultural frameworks. Drawing on reception theory, cultural history, and global musicology, she examines how music functions as a site of negotiation between local and transnational perspectives.

Music & Politics 20 (Spring 2026), ISSN 1938-7687.
Article DOI: https://doi.org/10.3998/mp.10638

Melanie Schiller is Professor of Contemporary Media Cultures at Radboud University in Nijmegen, the Netherlands. She is the author of *Soundtracking Germany: Popular Music and National Identity* (Rowman & Littlefield, 2018 and 2020) and co-editor of *Popular Music and the Rise of Populism in Europe* (Routledge, 2024). She serves as chair of the Benelux branch of the International Association for the Study of Popular Music (IASPM) and is editor of the *Music and Politics* book series with Routledge. Her current research—funded by the Dutch Research Council (2025–30)—focuses on protest music and polarization in climate related social movements.

Kelly St. Pierre researches propaganda, nationalism, and historiography in Czech music of the nineteenth and twentieth centuries. She previously served as Full Professor of Musicology at Wichita State University. Her publications include the monograph *Bedřich Smetana: Myth, Music and Propaganda* (2017), the co-edited volumes *New Paths in Opera* (2022) and *The Cambridge History of Music in the Czech Lands* (2025), and numerous articles and book chapters. Her newest book project, *Trauma and Memory in Czech Folksong Research,* was awarded both a Fulbright grant and funding through the Center for Theoretical Studies in Prague.

Robert Jackson Wood is an independent scholar, political organizer, and musician with a PhD in musicology from the CUNY Graduate Center. His research interests include the composer Edgard Varèse and the experience of modernity, Marxist theories of modernism, neoliberalism, and climate change and the dialectics of nature. His nonacademic writing has appeared in *The New Republic*, *Monthly Review Online*, *Against the Current*, *New Politics*, *Socialist Forum*, *Truthout*, and *4Columns.org*. He is currently researching a project on Varèse, the Soviet Union, and the aesthetics of "permanent revolution."

Joanna Zienkiewicz is a PhD candidate at the University of Groningen, where she is working on protest music against the populist radical right in contemporary Poland. Zienkiewicz is the secretary of the Benelux branch of the International Association for the Study of Popular Music (IASPM). She is additionally affiliated with the Polish cultural studies research center Facta Ficta. She has published multiple articles on popular music, culture, and politics, presented at international conferences in Europe and the United States, and received both the IASPM Benelux Popular Music Thesis Prize and the KVNM Hélène Nolthenius Prijs for her master's thesis.

Mary Margaret Zrull is currently a Visiting Assistant Professor of Music at Hamilton College in Clinton, New York. She received her PhD in musicology and ethnomusicology from the University of Kentucky in 2025. Her research concerns music composition, performance, and education among French prisoners of war held in Nazi captivity during World War II, and she has recently presented her work at conferences of the American Musicological Society and the Society for French Historical Studies. She has taught courses in music and war, music history, theory, appreciation, and research and communication at Hamilton College, the University of Kentucky, and Transylvania University.