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ABOUT THE AUTHORS

Joseph Lam is Professor of Musicology at the School of Music, Dance and Theatre, University of Michigan, and Director of the Stearns Collection of Musical Instruments, University of Michigan. He studied music (ethnomusicology and musicology) at the Chinese University of Hong Kong (B.A.), the Tokyo National University of Fine Arts and Music (MFA), and Harvard University (Ph.D.). He joined the faculty at the University of Michigan in 1997, after having taught at the University of Pittsburgh (visiting position, 1996–97), the University of California, Santa Barbara (1992–97), and the Chinese University of Hong Kong (1988–91).

As a musicologist and as an ethnomusicologist, he examines historical and traditional Chinese musics and cultures with musical, critical, and interdisciplinary perspectives and methods. His recent publications and research interests investigate a diversity of topics, ranging from musical performance of emperorship in Song China (960–1279), to music and masculinity in late Ming China (1550–1650), to traditional and avant-garde Chinese music in the globalized world.

Miriam Larson is originally from Urbana, Illinois. While at Macalester College, she completed degrees in Music and American Studies, graduating in 2008. Throughout her studies, Larson focused in particular on the social and cultural construction of music in the Western classical tradition. She was also active as an organizer, helping to found the Experimental College, a project that aims to bridge academia and community. Larson will pursue her interest in teaching and will continue to be involved in the community both as an organizer and as an artist.

Ingrid Monson is the Quincy Jones Professor of African American Music at Harvard University. She holds a joint appointment in the Department of African and African American Studies. She is author of *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (2007), *Saying Something: Jazz Improvisation and Interaction* (1996), and an edited volume entitled, *The African Diaspora: A Musical Perspective* (2000). Monson is currently working on a book about Malian balafonist Neba Solo. Her articles have appeared in *Ethnomusicology*, *Critical Inquiry*, *Journal of the American Musicological Society*, *Black Music Research Journal*, *Women and Music*, and several edited volumes. She began her career as a trumpet player and has recently been studying contemporary Senufo balafon.

Héctor F. Pascual Álvarez graduated from Macalester College in 2008 as an International Studies and Theater double major. He is interested in the role of the arts in community organizing, achieving social change, and defending human rights; physical approaches to acting; the politics of the Middle East; cellular biology; Shostakovich's music; and the study of non-Western religions. At Macalester, Héctor performed every season in the main stage productions of the Theater Department. Héctor won the prestigious Watson Fellowship and will be studying the role of the theater director in community-based performance ventures in Latin America, South Africa, and the UK.

Jane Rhodes is Dean for the Study of Race and Ethnicity and Professor and Chair of American Studies at Macalester College. She earned a Ph. D. in mass communication research from the University of North Carolina–Chapel Hill. Rhodes specializes in the study of race and mass media, the black press, media and social movements, and cultural studies. Prior to joining the Macalester faculty, Rhodes was an Ethnic Studies professor at the University of California, San Diego. Rhodes' award-winning first book, published in 1998, is *Mary Ann Shadd Cary: The Black Press and Protest in the Nineteenth Century*. Her new book, *Framing the Black Panthers: The Spectacular Rise of a Black Power Icon*, was published in Fall 2007.

Martin Stokes is University Lecturer in Ethnomusicology and Fellow of St. John's College at Oxford University. He is the author and editor of various volumes, including *The Arabesk Debate* (1992), *Ethnicity, Identity and Music* (1994), *Celtic Modern* (with Phil Bohlman, 2003), and *The Republic of Love: Transformations of Intimacy in Turkish Popular Music*. He is currently working on a biography of Abd al-Halim Hafiz with Joel Gordon.

Chuen-Fung Wong is an Assistant Professor of Music at Macalester College, where he teaches ethnomusicology and world music. He received a Ph.D. in 2006 from the University of California, Los Angeles, and holds an M.Phil. from the Chinese University of Hong Kong. His scholarly efforts have focused on the music of Central Asia, East Asia, and the Middle East, attending to issues of musical modernization, minority identification, and cosmopolitan belongings. He has conducted ethnographic research on the traditional and popular music of the Uyghur, Turkic-speaking Muslims who live in the Xinjiang Uyghur

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Autonomous Region in northwest China. In addition, Wong maintains a strong scholarly interest in various Han Chinese traditions, particularly the seven-string zither (*ch'in*, or *qin*), of which he is a performer.