

Contributors to this issue

Gregory Dubinsky is completing his Ph.D. in musicology at the University of California, Berkeley, with his dissertation, "The Dissemination of Twelve-Tone Composition, 1921-1945." In 1994, he received a grant from the DAAD to undertake research in Germany. In the academic year 1998-99, he will be a visiting lecturer in music history at Yale University.

Beth E. Levy is a Ph.D. candidate in musicology at the University of California, Berkeley. Her dissertation will deal with American composers' relationships to the American West. Her other professional interests include nineteenth-century instrumental repertoire and questions of music and narrative.

Klára Móricz has been on the staffs of the Bartók Archives of the Hungarian Institute for Musicology and the Béla Bartók Conservatory, Budapest. She has published articles on Bach, Schubert, Liszt, Fauré, and Bartók and is currently completing a doctoral dissertation at the University of California, Berkeley, on Jewish nationalism in art music.

David E. Schneider teaches music at Amherst College. A contributor to the volume *Bartók and His World*, he recently completed a Ph.D. in musicology at the University of California, Berkeley, with a dissertation entitled "Expression in the Time of Objectivity: Nationality and Modernity in Five Concertos by Béla Bartók."

Leslie A. Sprout is a Ph.D. candidate in music history and literature at the University of California, Berkeley. Her research in France was funded by a Fulbright grant in 1994-95. Currently she is a fellow at the Townsend Center for the Humanities at Berkeley, working on her dissertation, entitled "New Music and State Support for the Arts in France, 1938-1945."

Richard Taruskin is Class of 1955 Professor of Music at the University of California, Berkeley.