

Contributors

E. Douglas Bomberger is professor of music at Elizabethtown College, where he was named the 2018–2019 recipient of the Ranck Prize for Research Excellence. He served as nineteenth-century area editor for *The Grove Dictionary of American Music*, second edition (Oxford, 2013). His research on nineteenth-century music has included books on Edward MacDowell and the American Composers' Concert movement. He is the author of *Making Music American: 1917 and the Transformation of Culture* (Oxford, 2018), examining changes in musical culture that transpired during the year the United States entered World War I.

David Brackett is professor of music history and musicology at the Schulich School of Music of McGill University, and Canada Research Chair in Popular Music and Society. His publications include *Interpreting Popular Music* (2000); *The Pop, Rock, and Soul Reader: Histories and Debates*, 4th ed. (2020); and *Categorizing Sound: Genre in Twentieth-Century Popular Music* (2016), winner of the Society for American Music's Lowens Book Award. His research is funded by the Social Sciences and Humanities Council of Canada (SSHRC).

Mark Davenport is professor of music and chair of the Department of Fine and Performing Arts at Regis University in Denver. A performing scholar, his interests are interdisciplinary and broadly informed by historical performance practice, musicology (early music and American music), art and culture, and education. His current research documents the history of the Gatehill Cooperative, an intentional community founded in 1954 by a group of former Black Mountain College faculty and alumni, in which he is exploring the interconnectedness of music, art, community, and social activism.

Laura Moore Pruett is associate professor of music at Merrimack College, where she teaches courses in music history, theory, and interdisciplinary intersections of the arts, humanities, and sciences. Her publications focus mainly on nineteenth-century American music and include articles in the *Journal of the Society for American Music* and *19th-Century Music*. Her edition of Gottschalk's two symphonies will be published in A-R Editions' series *Music of the United States of America*.

Megan Murph completed her PhD in musicology/ethnomusicology at the University of Kentucky with the dissertation titled, *Max Neuhaus, R. Murray*

Schafer, and the Challenges of Noise. She is co-chair of the SAM Experimental Music IG and member of the Conference Site Selection and Program Committees. Megan teaches at the University of South Carolina, Upstate.

Deborah Smith Pollard is professor of English literature and humanities at the University of Michigan–Dearborn where she also serves as chair of the Department of Literature, Philosophy, and the Arts. Her academic publications include *When the Church Becomes Your Party: Contemporary Gospel Music* (Wayne State University Press). Currently she is writing about Edwin Hawkins’s gospel rendition of “Oh, Happy Day.” Pollard, a Stellar award winner, has been a gospel radio announcer for thirty-five years.

Laura Risk is an assistant professor of music and culture in the Department of Arts, Culture and Media at the University of Toronto Scarborough, with a cross appointment in the Faculty of Music at the University of Toronto.

Michael B. Vercelli is the director of the World Music Performance Center at West Virginia University where he directs a variety of experiential ensembles including the WVU Steel Bands, African Music and Dance Ensemble, and Brazilian Ensemble. Michael holds a DMA in percussion performance with a minor in ethnomusicology from the University of Arizona. Michael’s research focuses on the transmission and performance practice of percussive traditions of Africa and the African Diaspora.

Jacqueline Warwick is professor of musicology at Dalhousie University in Halifax, Canada. She is the author of *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s* (Routledge, 2007); and co-editor, with Alison Adrian, of *Voicing Girlhood in Popular Music: Performance, Authority, Authenticity* (Routledge, 2016).

Christopher J. “Christi Jay” Wells is assistant professor of musicology at Arizona State University’s School of Music and affiliate faculty with ASU’s Center for the Study of Race and Democracy. Their work on swing music and its history has been recognized by the Society for American Music with the Wiley Housewright Dissertation Award and Irving Lowens Article Award. A social jazz and blues dancer, Wells is currently writing a book about the history of jazz music’s ever-shifting relationship with popular dance.