

Contributors

E. DOUGLAS BOMBERGER is Professor of Music at Elizabethtown College, where he teaches music history and piano. His research explores nineteenth-century music of the United States and European-American transnational connections. His doctoral dissertation research on nineteenth-century American music students in Germany was supported by a fellowship from the Deutscher Akademischer Austauschdienst (DAAD). His book *MacDowell* (Oxford, 2013) received a subvention from the AMS John Daverio Fund. He served as nineteenth-century editor for the *Grove Dictionary of American Music* (Oxford, 2013) and has been elected president of the Society for American Music (2023–25).

BILL F. FAUCETT is the author of *Music in Boston: Composers, Events, and Ideas, 1852–1918* (Lexington, 2016), *George Whitefield Chadwick: The Life and Music of “The Pride of New England”* (Northeastern University Press, 2012), and other volumes. An experienced arts administrator and fundraiser, Faucett has held positions at the Raymond F. Kravis Center for the Performing Arts, the Florida Orchestra, and the David A. Straz Jr. Center for the Performing Arts. He is currently an advancement professional at the University of South Florida. Faucett is an independent scholar.

KIRSTEN JOHNSON has recorded the complete piano works of Amy Beach in a four-CD set, including many world premieres and unpublished works available only in manuscript. Her championing of American piano music also includes two discs of Florence Price’s piano pieces (Guild, 2022); and the complete works of Arthur Foote (Delos), James Hewitt (Centaur), and Benjamin Carr (Centaur). Dr. Johnson earned her Doctor of Musical Arts from the University of Missouri–Kansas City under a Kemper Doctoral Fellowship. Her doctoral research became the basis of her first CD: *Këngë: Albanian Piano Music*. Dr. Johnson later researched Dmitri Kabalevsky’s music, making the first recording of Dmitri Kabalevsky’s *Three Preludes for Piano*, op. 1, which she discovered in a Paris library and then edited for publication. For more information on Dr. Johnson’s music and recordings, please visit www.kirstenjohnsonpiano.com.

KATHERINE KELTON has enjoyed an eclectic singing career that has included solo recital and oratorio work, in addition to extensive professional choral singing. Her CD, *Amy Beach: Songs* (Naxos, 2004), has introduced Beach's songs to a worldwide audience and contributed to their regaining their rightful place within the body of art song literature. Formerly Associate Professor of Music at Butler and Pittsburg State Universities, she received DMA and MM degrees in Applied Voice from the University of Texas at Austin. She has been active in the National Association of Teachers of Singing on the national level and has been a contributor to *American Music*, *American Music Teacher*, and *Classical Singer Magazine*, among other publications. In addition to her advocacy for Amy Beach's songs, Kelton's work focuses on phonetics and vocal composition.

MATTHEW PHELPS is Minister of Music at West End United Methodist Church in Nashville, Founder and Artistic Director of Vocal Arts Nashville, the Artistic Director of Collegium Cincinnati, and a faculty member at Lipscomb University. He has performed as a pianist, organist, and conductor throughout the nation. Dr. Phelps has presented and performed at conferences of the American Choral Directors Association, the Hymn Society, the American Guild of Organists, and the National Pastoral Musicians. His critical edition of Amy Beach's *Grand Mass in E-Flat Major* is published by A-R Editions.

NICOLE POWLISON received her master's and doctoral degrees in historical musicology from Florida State University. Dr. Powlison's research interests also include the history of opera in the United States, the history of music publishing, music history pedagogy, ludomusicology, and music of the medieval and Renaissance eras. She lectures on popular music, American music, music research skills, and other topics in musicology at the University of Maryland, and she is a professional arts administrator for nonprofit music organizations in Northern Virginia.

ROBIN RAUSCH is Head of Reader Services in the Music Division at the Library of Congress in Washington, DC. She has published on the history of the MacDowell Colony in *Very Good for an American: Essays on Edward MacDowell* (Pendragon, 2017); *The Grove Dictionary of American Music*, 2nd edition (Oxford, 2013); *Women in the Arts: Eccentric Essays in Music, Visual Arts, and Literature* (Cambridge Scholars Publishing, 2010); *A Place for the Arts: the MacDowell Colony, 1907–2007* (The MacDowell Colony, 2006); and *American Women: A Library of Congress Guide for the Study of*

Women's History and Culture in the United States (Library of Congress, 2002).

DOUGLAS W. SHADLE is Associate Professor of Musicology at the Vanderbilt University Blair School of Music. He is the author of *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (Oxford, 2016) and *Antonín Dvořák's New World Symphony* (Oxford, 2021). With Samantha Ege, he is coauthoring a biography of composer Florence B. Price for Oxford University Press's Master Musicians Series.

R. LARRY TODD is Arts and Sciences Professor at Duke University. Among his books are *Mendelssohn: A Life in Music (Felix Mendelssohn Bartholdy: Sein Leben, seine Musik)*, *Fanny Hensel: The Other Mendelssohn*, and, with Marc Moskowitz, *Beethoven's Cello: Five Revolutionary Sonatas and Their World*. He has published essays on topics ranging from Obrecht, Haydn, and Mozart to the Mendelssohns, Schumanns, Liszt, Joachim, Brahms, Richard Strauss, and Webern. A former fellow of the Guggenheim Foundation, he edits the Master Musician Series for Oxford University Press and has issued with Nancy Green the cello works of the Mendelssohns (JRI Recordings).

MARIAN WILSON KIMBER is Professor of Musicology at the University of Iowa. Her research has explored issues related to historiography, gender, performance, and musical reception. Wilson Kimber's numerous publications have treated Felix Mendelssohn, Fanny Mendelssohn Hensel, women's musical activities, and the role of poetic recitation in concert life. Her book, *The Elocutionists: Women, Music, and the Spoken Word* (University of Illinois Press, 2017) won the H. Earle Johnson Subvention from the Society for American Music. Wilson Kimber is a founding member of the duo Red Vespa, which performs comic spoken word pieces by women composers.