

## Contributors

**Naomi André** is Professor in Afroamerican and African Studies, Women's Studies, and the Residential College at the University of Michigan. Her research focuses on opera and issues surrounding gender, voice, and race. Her work focuses on opera from the nineteenth to the mid-twentieth centuries and explores constructions of gender, race, and identity. Her books include: *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (Indiana University Press, 2006); *Blackness in Opera*, coedited with Karen M. Bryan and Eric Saylor (University of Illinois Press, 2012); and *Black Opera: History, Empowerment, Engagement* (University of Illinois Press, 2018).

**Ryan Raul Bañagale** is an Associate Professor of Music at Colorado College. His first book, *Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon*, was published by Oxford University Press in 2014. He also sits on the editorial board of the *George and Ira Gershwin Critical Edition* and has edited the original jazz-band arrangements of *Rhapsody in Blue*.

**Anna Harwell Celenza** is the Thomas E. Caestecker Professor of Music at Georgetown University, where she also serves as a core member of the American Studies Program. She is the author of several scholarly books, the most recent being the award-winning *Jazz Italian Style, from Its Origins in New Orleans to Fascist Italy and Sinatra*. In addition to her scholarly work, she has served as a writer/commentator for National Public Radio and published eight award-winning children's books. She is also an active curator, and her most recent exhibition catalogue, *Margaret Bonds and Langston Hughes: A Musical Friendship*, won a 2018 Leab Exhibition Award by the American Library Association.

**Mark Clague** is an Associate Professor of Musicology at the University of Michigan and the General Editor of the *George and Ira Gershwin Critical Edition*, for which he has edited the composer's *An American in Paris*. He is currently at work on a book for W. W. Norton on the "Star-Spangled Banner."

**Todd Decker** is a Professor of Musicology and Film & Media Studies at Washington University in St. Louis. He has published four books on commercial popular music in the United States from the 1920s to the present: *Music Makes Me: Fred Astaire and Jazz* (University of California Press, 2011), *Show Boat: Performing Race in an American Musical* (Oxford University Press, 2013), *Who Should Sing "Ol' Man River"?: The Lives of an American Song* (Oxford University Press, 2015), and *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam* (University of California Press, 2017).

**Michael Feinstein**, founder of the Great American Songbook Foundation in 2007, has built a career over the last three decades as a performer and writer as evidenced from recordings that have earned him five Grammy Award nominations to his Emmy nominated PBS-TV specials and NPR series. He is the

Principal Conductor of the Pasadena Pops and Kravis Center Pops Orchestras. He is also author of the award-winning book *The Gershwin's and Me: A Personal History in Twelve Songs*.

**Timothy Freeze** currently holds the Pocock Family Distinguished Visiting Professorship at The College of Wooster. He has published research on Gustav Mahler, Viennese operetta, and Aaron Copland and is currently working on critical editions of Gershwin's Concerto in F and "I Got Rhythm" Variations for the *George and Ira Gershwin Critical Edition*.

**Will Friedwald** is a freelance critic and author with a special interest in the Great American Songbook. He writes about music and popular culture for *The Wall Street Journal* and *Vanity Fair*. He also is the author of eight books including the award-winning *A Biographical Guide to the Great Jazz and Pop Singers; Sinatra: The Song Is You; Stardust Melodies; Tony Bennett: The Good Life; Looney Tunes & Merrie Melodies; Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*; and *The Great Jazz and Pop Vocal Albums*. He has written over 600 liner notes for compact discs, received ten Grammy nominations, and appears frequently on television and other documentaries. He is also a consultant and curator for Apple Music.

**Jessica Getman** is the Managing Editor of the *George and Ira Gershwin Critical Edition*. Before joining the staff of the University of Michigan, she worked as an editorial assistant for *Music of the United States of America*, a scholarly series of music editions published for the American Musicological Society by A-R Editions. Her research on music and film has been published in the *Journal of the Society of American Music*.

**Susan Neimoyer** is Visiting Professor of Music Composition and History at Brigham Young University – Idaho. A specialist in twentieth-century American music, her dissertation focused on Gershwin's musical education. Her research in the areas of Gershwin and Canadian singer-songwriter Joni Mitchell has been published in *The Musical Quarterly*, *Journal of Musicology*, *American Music*, and the Canadian journal *Intersections*. She is currently preparing an edition of Gershwin's *Lullaby for String Quartet* for the *George and Ira Gershwin Critical Edition*.

**Ellen Noonan** is Clinical Associate Professor of History and Director of the Archives and Public History Program at New York University. Her award-winning book, *The Strange Career of Porgy and Bess* (University of North Carolina, 2012), examines the opera's long history of invention and reinvention as a barometer of twentieth-century American expectations about race, culture, and the struggle for equality.

**Michael Owen** is the Historian and Archivist for the Ira and Leonore Gershwin Trusts, where he also curates [www.gershwin.com](http://www.gershwin.com), the official George and Ira Gershwin website. He is the author of *Go Slow: The Life of Julie London* (Chicago Review Press, 2017). He is currently preparing *The Gershwins Abroad*, an annotated version of Ira Gershwin's 1928 travel journal, as a volume for the *George and Ira Gershwin Critical Edition*, for which he is a member of the editorial board, and is at work on a full-length biography of the lyricist.

**Nathan Platte** is an Associate Professor of Music at the University of Iowa. His publications explore film music of Hollywood's studio era and the collaborative process of film scoring. His books include *The Routledge Film Music Sourcebook* (coedited with James Wierzbicki and Colin Roust), *Franz Waxman's "Rebecca": A Film Score Guide* (co-authored with David Neumeier) and *Making Music in Selznick's Hollywood*. He is currently completing a critical edition of the film score to *Damsel in Distress* for the *George and Ira Gershwin Critical Edition*.

**Howard Pollack** is the John and Rebecca Moores Professor of Music at the University of Houston. He has published widely in the field of American music, including the award-winning books *Aaron Copland: The Life and Work of an Uncommon Man*, *George Gershwin: His Life and Work*, *Marc Blitzstein: His Life, His Work, His World*, and *The Ballad of John Latouche: An American Lyricist's Life and Work*.

**Nate Sloan** is an Assistant Professor of Musicology at the University of Southern California. He is the author of articles on Harold Arlen and Cab Calloway and co-author of *Switched on Pop: How Popular Music Works, and Why It Matters* (Oxford University Press, 2019). He hosts the podcast *Switched on Pop* and is currently preparing a book on the history of the Cotton Club.

**Kristen M. Turner** is a lecturer at North Carolina State University. Her research centers on staged musical entertainment in the United States at the turn of the twentieth century. Her publications on American operatic culture have appeared in the *Journal of Musicological Research* and the *Journal of the Society for American Music*. The National Endowment for the Humanities and the Society for American Music have supported the research for her forthcoming book on the role of opera in American popular entertainment.