

Contributors

Beau Bothwell is associate professor of music at Kalamazoo College. He received BAs in music history and ethnomusicology from the University of California, Los Angeles, and completed his PhD in musicology at Columbia University in 2013. He has published in a range of venues, and recently co-translated (with Lama Zein) Ali Kisserwan's two-volume analysis of the compositions of Mohammad 'Abdel Wahab for Umm Kulthum. He is currently co-chair of the Society for Arabic Music Research and president of the Michigan Festival of Sacred Music.

Erin M. Brooks is assistant professor of music history at the State University of New York–Potsdam. She specializes in dramatic musics, transnational reception, sound studies, and interconnections between opera and film. Additional research areas include trauma studies, space and musical mapping, and gender and sexuality. Erin's publications on film range from Sarah Bernhardt's motion pictures to the semiotics of film screenings in classical music venues. Her current project studies music on silent film sets.

William Brooks is professor of music at the University of York, emeritus professor at the University of Illinois, and scholar in residence at the Newberry Library. Brooks is active as both composer and musicologist, with interests ranging from experimental to popular music. He is the co-editor of *Over Here, Over There* (University of Illinois Press, 2019) and the curator of two interlinked digital archives of World War I sheet music.

Stephanie Doktor is a visiting assistant professor of music at Colorado College, where she teaches courses on the intersections between art music, popular music, and jazz in the United States. Her teaching and research ask, "How can we hear inequality in music?" She is currently writing a book on early jazz and whiteness, and her article on white supremacist composer John Powell is forthcoming in *American Music*.

Ethnomusicologist **Jennifer Milioto Matsue** has conducted research on numerous music cultures in contemporary Japan. She is the author of the monographs *Making Music in Japan's Underground: The Tokyo Hardcore Scene* (Routledge 2008) and *Focus: Music in Contemporary Japan* (Routledge 2015), as well as several articles on related topics. She is now embarking on new research entitled *The Beat, Body and Brain: Musical Interludes with the Horse*, in which she explores a wide range of ways that horses intersect with music.

Cadra Peterson McDaniel is an assistant professor of history and liberal studies at Texas A&M University–Central Texas. She is the coordinator for the master of science in liberal studies program and the faculty sponsor for Phi Alpha Theta, the History Honor Society. Her publications include peer-reviewed articles and the book, *American-Soviet Cultural Diplomacy: The Bolshoi Ballet's American Premiere*.

James McNally is a lecturer in the departments of Music and Latin American and Latino Studies at the University of Illinois at Chicago. His research investigates popular and experimental music in Brazil, with focuses on collaboration, cultural politics, and the music of the African diaspora. His articles appear in *Ethnomusicology*, *Popular Music and Society*, *Journal of the Society for American Music*, and *Twentieth-Century Music* (forthcoming). He is currently writing his book manuscript, *São Paulo Underground*.

Megan Steigerwald Ille is assistant professor of musicology, educator, in the College-Conservatory of Music at the University of Cincinnati. Her research focuses on the roles of place and digital mediation in the twenty-first century US opera industry. She is currently completing a book on the Los Angeles-based opera company The Industry titled *Opera for Everyone: Experimenting with American Opera in the Digital Age* that considers the impact of experimental spectatorship practices on contemporary operatic performance.

Kimberly Williams is a doctoral student at the University of Florida. You can find her theoretical and creative work in *Sounding Out!*, *Slate*, *Gulf Coast*, *Callaloo*, and more. Her most recent work involves a collaborative chapter on Black love in *Standpoints: Black Feminist Knowledges* edited by Andrea N. Baldwin, Ashley V. Reichelmann, and Anthony Kwame Harrison and published by Virginia Tech Press.

Natalie K. Zelensky is associate professor of music at Colby College. Her research and publications on the music of the Russian emigration have engaged the topics of migration and diasporas, Russian-American summer camps, Cold War musical programming, US sheet music and film, and, most recently, embodiment and memory. Her book, *Performing Tsarist Russia in New York: Music, Émigrés, and the American Imagination* (Indiana University Press, 2019), examines the popular music culture of Russian émigrés in New York from 1920s to the present and its intersection with US culture and politics.