

Contributors

David Blake received his PhD in music history and theory from Stony Brook University. He currently teaches music history at the Crane School of Music at SUNY–Postdam. His articles are published in *Journal of Musicology*, *Journal of Music History Pedagogy*, and *Music Theory Online*. He is currently writing monographs on popular music on American college campuses and on Pete Seeger's activities during the 1950s, projects for which he has received research fellowships from the American Antiquarian Society, the Rock and Roll Hall of Fame, the Library of Congress, and the University of Colorado American Music Research Center.

E. Douglas Bomberger teaches music history and piano at Elizabethtown College, where he has also served as chair of fine and performing arts and faculty assembly president. 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 University Press, 2018), examining changes in musical culture resulting from the US entry into World War I.

Brett Boutwell is associate professor of music at Louisiana State University. His articles on American experimental music, including the music of Morton Feldman, have appeared in *American Music*, the *Journal of the Society for American Music*, *Contemporary Music Review*, *Mitteilungen der Paul Sacher Stiftung*, and the *Grove Dictionary of American Music*, 2nd ed. He is president-elect of the southern chapter of the American Musicological Society.

David García is associate professor of ethnomusicology in the department of music at the University of North Carolina at Chapel Hill. His research focuses on the music of the United States and Cuba with an emphasis on black music and history. He has published two books, *Arsenio Rodriguez and the Transnational Flows of Latin Popular Music* (Temple University Press, 2006), and *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Duke University Press, 2017). Currently, García is editing a critical reader documenting the presence of Latin music, dance, and theater in eighteenth- and nineteenth-century United States.

Jessica Getman is the managing editor for *The George and Ira Gershwin Critical Edition* at the University of Michigan, Ann Arbor, and a film musicologist focusing on music in science fiction media, including primarily the *Star Trek* franchise.

Additional areas of study include production practices in mid-twentieth-century American television music, amateur music in media fandom, and the music of George and Ira Gershwin.

Kimberly Hannon Teal is an assistant professor of musicology at the University of Arkansas. Her research addresses contemporary jazz, and she is interested in how live performance contexts contribute to musical experiences and meaning. She holds a PhD from the University of Rochester Eastman School of Music, and her research has appeared in *American Music* and *Jazz Perspectives*.

Elissa Harbert is an assistant professor at the DePauw University School of Music. Her PhD dissertation, “Remembering the Revolution: Music in Stage and Screen Representations of Early America During the Bicentennial Years,” was awarded the Alvin H. Johnson AMS 50 Dissertation Fellowship. Her articles “‘Ever to the Right’? The Political Life of 1776 in the Nixon Era” and “*Hamilton* and History Musicals” appear in *American Music*. She has contributed several chapters to edited collections on musical theater and is working on a monograph about history musicals.

Lauron Kehrer is an assistant professor of music at the College of William & Mary, where she teaches courses on American popular music and Western art music. She earned her PhD in musicology from the Eastman School of Music, University of Rochester, where she also completed an MA in Ethnomusicology and a Graduate Certificate from the Susan B. Anthony Institute for Gender, Sexuality, and Women’s Studies. Her current book project examines the work of queer and trans artists in hip-hop.

Louis Niebur is associate professor of musicology at the University of Nevada, Reno. His book, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* was published in 2010 by Oxford University Press. His writing covers such topics as San Francisco’s electronic “post-disco” dance music culture of the early 1980s, the role of women in early electronic music studios, and the history of music in gay-identified spaces. He received his PhD in musicology from the University of California, Los Angeles.

Howard Pollack is the John and Rebecca Moores Professor of Music at the University of Houston, where he has taught since 1987. The author of critical biographies of Aaron Copland and George Gershwin, among others, his most recent book is *The Ballad of John Latouche: An American Lyricist’s Life and Work*.

Sarah Schmalenberger, PhD musicology, teaches music history and applied horn at the University of St. Thomas in St. Paul, MN. Her research explores processes of identity formation through music, from histories of black women in concert traditions to the effects of breast cancer treatments on female musicians. She is currently working on a book on music and resilience.

Benjamin Sears is a performer and independent scholar specializing in the Great American Songbook. With Bradford Conner he performs, researches, and lectures on popular song and Broadway and Hollywood musicals of the first part of the twentieth century. He is editor of *The Irving Berlin Reader* (Oxford University Press).

Rami Stucky is a second-year student in the University of Virginia's McIntire Department of Music. He contributed to the Society of American Music's first series on Digital Lectures in American Music and his research interests include the bossa nova craze in the United States and the geography of jazz clubs in New York City.

Marian Wilson Kimber is professor of musicology at the University of Iowa. Her research about Felix Mendelssohn and Fanny Mendelssohn Hensel has appeared in numerous books and journals. Wilson Kimber's 2017 book, *The Elocutionists: Women, Music, and the Spoken Word*, published by the University of Illinois Press, explores women's roles as performers and composers in the intersection of poetic recitation and music in American cultural life.