

Contributors

Katherine Brucher is an associate professor of Music at the DePaul University School of Music in Chicago, Illinois. Her research explores music in public space from both historical and ethnographic perspectives. Recent publications include *Brass Bands of the World: Militarism, Colonial Legacies and Local Music* (2013), and the *Routledge Companion to the Study of Local Musicking* (2017), both edited with Suzel Ana Reily.

Tenor and musicologist **Marquese Carter** is an assistant professor of voice at Georgia Southern University, where he founded the annual Celebration of African American Music. His dissertation, entitled “*The Poet and Her Songs*”: *Analyzing the Art Songs of Florence B. Price*, was generously underwritten by the AMS Thomas Hampson Fund for song research. Marquese currently serves as the president of the International Florence Price Festival.

Kevin Kehrberg is chair of the Department of Music at Warren Wilson College in Asheville, NC. He holds a PhD in musicology from the University of Kentucky. His articles have appeared in *Grove Dictionary of American Music*, 2nd. ed. (2013), *Music in American Life* (2013), and *The Changing World Religion Map* (2015). He is currently preparing a book on the gospel music of Albert E. Brumley for the University of Illinois Press.

Brian Lefresne is an instructor at Humber College. He completed his PhD at the University of Guelph and his research focuses on the intersection of sound, performance, and archives in black diasporic culture.

Andrew Mall is an assistant professor of music at Northeastern University. His research and teaching focus on music industries and Christian musics in the United States. He has published in *American Music*, *Popular Music*, and several edited volumes. He is author of *Music on the Margins*, forthcoming from University of California Press. He is co-editor, along with Jeffers Engelhardt and Monique M. Ingalls, of *Studying Congregational Music*, forthcoming from Routledge.

Colleen Renihan joined the DAN School of Drama and Music at Queen's University, Canada, in 2016. She holds a PhD in musicology from the University of Toronto. Colleen has published chapters in several edited collections on opera, and in the journals *Twentieth Century Music*, *JSAM*, *The University of Toronto Quarterly*, and *Music, Sound, and the Moving Image*. Her book, *The Operatic*

Archive: American Opera as History, is forthcoming with Ashgate/Routledge. A second book project that examines operatic innovation in Canada 1970–2010 is in progress.

Gillian M. Rodger is a professor of musicology and ethnomusicology at the University of Wisconsin–Milwaukee. Her books *Champagne Charlie and Pretty Jemima: Variety Theater in the Nineteenth Century* (Urbana: University of Illinois Press, 2010), and *Just One of the Boys: Female-to-Male Cross-Dressing on the American Variety Stage* (Urbana: University of Illinois Press, 2018) consider aspects of variety and early vaudeville performance, and her research centers on song, particularly popular comic song.

Henry Spiller is an ethnomusicologist whose research focuses on Indonesian music and dance. He is the author of several books and many articles and book chapters. As Professor of Music at University of California, Davis, he teaches world music classes and graduate seminars, and directs the Department of Music's gamelan ensemble.

Timothy Storhoff is an ethnomusicologist and orchestra administrator in Winston-Salem, North Carolina. He received his PhD in musicology from the Florida State University and is currently the Director of Philanthropic Services for the Winston Salem Symphony. His book, *U.S.-Cuban Musical Diplomacy: Harmony and Normalization in the Obama Years*, is forthcoming from the University Press of Mississippi.

Sarah Suhadolnik is a lecturer in the musicology area at the University of Iowa. She is a scholar and teacher of American music, with special interests in jazz and popular music.