

## Contributors

**Amanda M. Black** is a PhD candidate in the Department of Music at the University of North Carolina at Chapel Hill. Her research interests include Latin America, sound studies, and hip hop. She has previously worked as a translator in the interdisciplinary field of Latin American studies.

**Amy Coddington** is an assistant professor of music at Amherst College, where she teaches classes on American popular music. She is working on a book titled *How Hip Hop Became Hit Pop: Rap, Race, and Commercial Radio*, which explores how rap broke through to a mainstream audience in the 1980s and 1990s through programming on commercial radio stations.

**Megan Francisco** recently received her doctorate in music history from the University of Washington. Her dissertation draws on film, race, and gender theories to analyze *Battlestar Galactica's* landmark science fiction score. She wrote her master's thesis on the symphonies of Gustav Mahler and is writing the chapter on the composer's US reception for *Leonard Bernstein in Context* (Cambridge University Press). Prior to coming to the University of Washington, she studied at the Yale Institute of Sacred Music.

**Chantal Frankenbach** is associate professor in the School of Music at California State University, Sacramento. Her recent articles appear in the *Journal of Musicology* and *Dance Chronicle*. She is working on a book titled *Moving the National Body: Isadora Duncan and the German Public, 1902–1905*, which examines modern dancer Isadora Duncan's early career and reception in pre-war Germany.

**Andrew S. Kohler** is a graduate of Phillips Exeter Academy and Yale University. He earned a PhD in historical musicology and Master of Information Science degree from the University of Michigan, where he is currently the Alfred and Jane Wolin Managing Editor of *The George and Ira Gershwin Critical Edition*. The subject of his dissertation is Carl Orff's relationship to the Third Reich and themes of anti-authoritarianism in the composer's output. His other activities include singing with choruses, keyboard performance, and composition.

**Kendra Preston Leonard** is the executive director of the [Silent Film Sound and Music Archive](#) and the author of articles and books on music and film. Her most recent book is *Music for the Kingdom of Shadows: Cinema Accompaniment in the*

*Age of Spiritualism*, which is published as an open access book at <https://spiritfilms.hcommons.org/>.

**Bethany McLemore Stewart** holds a PhD (2016) from University of Texas at Austin. Bethany is currently pursuing an MLIS in Library Science from the University of North Texas with a focus on information literacy instruction within academic libraries. Her current research concerns nineteenth-century US domestic music collection as well as the preservation and cataloging practices for binder's volumes. She has presented at several national and international conferences, including at meetings of the AMS, SAM, and IASPM.

**Andrea Moore** is assistant professor of music at Smith College. She focuses on new music and concert culture since 1989, with research interests in musical labor and aesthetics under neoliberalism, ensembles and institutions, and musical memorials. She is working on a book titled *New Music and the Politics of Commemoration*.

**Anna Nekola** is assistant professor of music at Canadian Mennonite University. Previously she taught at Denison University in the departments of Music and Communication, as well as the Queer Studies Program. Her work appears in *Popular Music*, *The Journal of the Society for American Music*, *The New Grove Dictionary of American Music*, *The Canterbury Dictionary of Hymnology*, and *The Oxford Handbook of Music and World Christianities*. She is co-editor of *Congregational Music Making and Community in a Mediated Age* (2015).

**Hye-jung Park** is a chancellor's postdoctoral fellow at Texas Christian University. Her research focuses on trans-Pacific musical encounters during the twentieth century. Park earned her PhD from the Ohio State University (2019). She has presented her research at conferences such as the American Musicological Society and the Society for Ethnomusicology as well as at the American Musicological Society–Library of Congress Lecture Series.