

Donna Corriher is a Lecturer of Rhetoric and Composition at Appalachian State University. She earned her BA in English Literature at ASU, as well as MAs in English Literature and Appalachian Studies, and the Certificate in Rhetoric and Composition. Her research interests include the study of Appalachian Culture & Folklore as well as American Literature, 1900—1950. Some of her recent publications include articles with co-researcher Anne Chesky on both Margaret Miller and Mary Norris for the collection, *Voices from the Headwaters: Stories from Meat Camp, Tamarack (Pottertown), & Sutherland, North Carolina* (Boone, NC: Center for Appalachian Studies, 2013); "Maggie and Buck: Coal Camps, Cabbage Rolls, and Community in Appalachia" (*Southern Cultures* 20, 2014); other work can be found in *Appalachian Journal* (2011) and *West Virginia History: A Journal of Regional Studies* (2013).

Benjamin Duvall-Irwin is an MA student at Appalachian State University's Center for Appalachian Studies in Boone, North Carolina. He is from North Carolina and has lived in Arkansas, where he received a BA in Spanish from Hendrix College, and in Spain where he worked teaching English. His research interests include cultural diversity in Appalachia, the hybridity and cross-cultural comparisons of Appalachian music, and the experience of Latinos/Hispanics in Appalachia. Some of his research projects have focused on the function of the *corito* and other music in Latino Evangelical church service, and folksingers' interpretations of violence against women in the Anglo-American ballad.

Christopher Hepburn is currently a PhD student in the area of Musicology in the School of Music at Texas Tech University. He holds degrees in Musicology (master's thesis: Aleksey Stanchinsky, 1888-1914) and Music Performance (Piano) and English Literature (Shakespeare Studies) and has studied both domestically and internationally. His research interests focus on the intersection between music and meaning as an aspect of musical culture; some areas of interest include Russian musics, Early Modern studies, and Popular Culture Studies. He has recently published in *The New Grove Dictionary of Music and Musicians* and *Eighteenth-Century Current Bibliography* as well as presented research at both international and domestic conferences including most recently the South Central Society for Eighteenth Century Studies and the International Academic Conference on Social Sciences in Tokyo, Japan.

Kim Pineda received his PhD in Musicology and Historical Performance Practices from the University of Oregon, and is currently a Visiting Assistant Professor of Musicology at Texas Tech University. His research and performance practice interests include music, race, gender, and empire in the eighteenth century; French and Spanish colonial and mission music in the Americas; rhetoric and music in the seventeenth and eighteenth centuries; improvisation traditions from the fifteenth through nineteenth centuries; new music for historical instruments. Recent publications include "Baroque Sister Act: Sacred Parodies in the Educational Outreach of the Ursuline Nuns in Eighteenth-century New Orleans" (*Proceedings of the Seventh Biennial Conference, Society for Eighteenth-Century Music*); "Musical Border Crossings: Latin American Music in Oregon" for the Knight Library Exhibit, University of Oregon; and "Eighteenth-century real time composition: A guide for the modern flutist" (*The Flutist Quarterly* 40, Spring 2015). As a performer Dr. Pineda has recorded on the Focus, Centaur, and Origin Classical labels, has performed as a flutist and conductor across the U.S. and Canada and

on National Public Radio, and has given workshops and masterclasses around the country. For more information please visit <http://kimpineda.com>.

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