

Notes on Article Contributors

Barry Cooper is a Professor of Music at the University of Manchester. He is best known for his research on Beethoven and has written or edited seven books on the composer, the most recent being *Beethoven: An Extraordinary Life* (London, 2013). He has also published a scholarly performing edition of Beethoven's 35 *Piano Sonatas* (London, 2007), with extensive commentary, proclaimed 'Best Classical Publication' of the year by the Music Industries Association. His completion of the first movement of Beethoven's unfinished Tenth Symphony has attracted widespread international attention and appeared in a new edition in 2013. His other publications include *Child Composers and Their Works: A Historical Survey* (Lanham, 2009); monographs on English Baroque keyboard music and on music theory in Britain in the 17th and 18th centuries; three catalogues of musical source material; and numerous journal articles.

Teresa Cascudo is Tenured Lecturer at the Universidad de La Rioja, where she currently coordinates the Master's Degree in Musicology. She received her doctorate at the Universidade Nova de Lisboa, and she has focused many of her publications on the relationship between music and nationalism in Portugal. Her current research agenda is also devoted to musical criticism and to nationalism and musical national identity in fin-de-siècle Spain, in particular to the links between music, landscape and territory. Her forthcoming publications include a chapter devoted to modernism and fin-de-siècle in the Fondo de Cultura Económica series on History of Music in Spain and the edition of the volume on Nineteenth-Century Music Criticism that will be published by Brepols, as a part of the series 'Music, Criticism & Politics'. More information: <https://unirioja.academia.edu/TeresaCascudo>

Davide Ceriani is Assistant Professor of Musicology at Rowan University. He received his PhD in Musicology from Harvard University with a dissertation on the reception of Italian opera in the United States during the early twentieth century. His publications include the book chapters 'Opera as Social Agent: Fostering Italian Identity at the Metropolitan Opera House During the Early Years of Giulio Gatti-Casazza's Management, 1908–1910', in *Music, Longing, and Belonging: Articulations of the Self and the Other in the Musical Realm* (2013), and 'The Reception of Alberto Franchetti's Work in the United States', in *Alberto Franchetti (1860–1942): l'uomo, il compositore, l'artista* (2015), and the article 'Mussolini, la critica musicale italiana e i festival della Società Internazionale di Musica Contemporanea in Italia negli anni Venti', in *Journal of Music Criticism* (2017). Davide's interests include the relationship between opera and Italian cultural identity in the United States during the years of mass migration (1880s–1920s) and music in Italy during the interwar period. Prior to working at Rowan, he spent two years (2011–13) as a Mellon Postdoctoral Fellow in the Department of Music at Columbia University. His work has been supported by the Society for American Music (Adrienne Fried Block Fellowship), the American Musicological Society (Ora Frishberg Saloman Research Grant), and the Library of Congress (John W. Kluge Center Fellowship).

Heather de Savage is Adjunct Professor in Music at the University of Connecticut, where she completed her PhD in Music History and Theory in 2015 with a dissertation on Gabriel Fauré. As an undergraduate she majored in vocal performance at the Eastman School of Music, and has been active as a performer and studio teacher. The primary focus of her research concerns Fauré's American reception, with a particular emphasis on Boston. She has presented papers on this topic at a number of conferences, and is currently preparing an article on American performances of the composer's music for Maeterlinck's *Pelléas et Mélisande*. She has also published on Liszt and Vaughan Williams, and has worked extensively in the area of early music, most recently on hermeneutics in the late motets of Heinrich Schütz; her article on performance practice in the fifteenth-century Franco-Flemish chanson, co-authored with Peter Urquhart, appeared in *Early Music* in 2011.