

## Notes on Article Contributors

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**Marten Noorduin** is an early career researcher at the University of Manchester, where he completed his doctoral research on Beethoven's Tempo Indications in 2016. His research interests include performance practice in nineteenth-century music, source studies, empirical and statistical approaches to music and performance, and performance cultures. Besides his activities as a researcher, he is also active as a pianist and a teacher.

**Jacquelyn Sholes** (Ph.D., M.F.A., Brandeis University; B.A. *summa cum laude* in music and mathematics, Wellesley College) is a member of the musicology faculty at Boston University, having held previous faculty appointments at Wellesley College, Williams College, and The University of Massachusetts Boston. Her research currently focuses on nineteenth-century Austro-German repertory (especially that of Brahms and his circle), as well as on American music of the first half of the twentieth century. She has also done interdisciplinary consulting work in neuroscience at the Massachusetts Institute of Technology. She has authored articles and reviews published in *19<sup>th</sup>-Century Music*, *Nineteenth-Century Music Review*, *The Journal of Musicological Research*, *Notes*, *Ars Lyrica*, and *The American Brahms Society Newsletter*, as well as prefaces to several score editions and is a contributor to *The New Grove Dictionary of American Music*, 2<sup>nd</sup> ed. She recently completed a book project on allusion and inter-movement narrative in Brahms's instrumental music.

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**Cover image:** Brahms (seated) and Jenner (third from right) with friends (standing, L to R: Marie Röger-Soldat; Bertha von Gasteiger; Richard Fellingner, Sr; Richard Fellingner, Jr; Robert Fellingner) in Arenberg Park, Vienna, 26 March 1894. This image is Figure 2 of 'Gustav Jenner and the Music of Brahms: The Case of the Orchestral Serenades', by J. Sholes.

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