

## Notes on Contributors

**Diego Alonso Tomás** is a post-doctoral chief researcher at Humboldt University on the project ‘Hanns Eisler in Republican Spain’. Previously he has been a visiting scholar at Humboldt University in Berlin, the University of Cambridge, Goldsmiths, University of London, and the Staatliches Institut für Musikforschung (Berlin). He has conducted extensive research into the influence of Arnold Schoenberg on Roberto Gerhard’s interwar music, and has published in leading musicology journals such as *Acta musicologica*, *Twentieth-Century Music*, *Music Analysis*, *Die Musikforschung*, *Journal of War and Culture Studies*, and *Musicaologica austriaca* (Best Paper Award, 2019). *Acta musicologica* has recently published his study of Iglesias’s film score for Almodóvar’s *Talk to Her*.

**Susan C. Bay** is a PhD candidate in Musicology at the University of California, Berkeley. Her dissertation project, ‘Sound Theory and its Discontents: Musical Modernism and Radio Broadcasting between Paris and Francophone Africa, 1946–1962’, examines the dialectic between radio in France’s declining empire and the emergence of post-war modernist French music. Her work has been supported by the Social Science Research Council’s International Dissertation Research Fellowship, with funds provided by the Andrew W. Mellon Foundation.

**Giles Masters** completed his doctoral studies at King’s College London in 2021, with a dissertation on the festivals organized in interwar Europe by the International Society for Contemporary Music (ISCM). He has since worked as a postdoctoral research fellow at the University of Nottingham, and from October 2022 as a Fellow by Examination (JRF) in Music at Magdalen College, Oxford. He is a historian of twentieth-century music whose

research focuses on the intersections between transnationalism, cultural politics, and institutional history. His writing has appeared in publications including the *Journal of the Royal Musical Association* and *Opera Quarterly*.

**Eva Moreda Rodríguez** is a Senior Lecturer in Musicology at the University of Glasgow. She is the author of three monographs: *Inventing the Recording: The Phonograph and National Culture in Spain, 1877–1914* (Oxford University Press, 2021), *Music Criticism and Music Critics in Early Francoist Spain* (Oxford University Press, 2017), and *Music and Exile in Francoist Spain* (Ashgate, 2015). Together with Elodie A. Roy, she has also co-edited *Phonographic Encounters: Mapping Transnational Cultures of Sound, 1890–1945* (Routledge, 2021). Her articles on the early history of recording technologies in Spain, zarzuela performance practice, and music under the Franco regime and in exile have appeared in journals including *The Journal of Musicology*, *The Journal of Musicological Research*, *Music and Letters*, *Journal of the Royal Music Association*, *Journal of Spanish Cultural Studies*, and *Bulletin of Hispanic Studies*. Her work has been funded by the British Academy, the Arts and Humanities Research Council and the Carnegie Trust for the Universities of Scotland.

**María Edurne Zuazu** received her PhD in Music from the CUNY Graduate Center, and has been the recipient of Fulbright and Fundación La Caixa fellowships. She was a 2021–2022 Fellow at the Society for the Humanities at Cornell University. Her interests focus on intersections between material and auditory cultures in relation to questions of cultural memory, social and environmental justice, and the production of knowledge (and of ignorance) in the West during the twentieth and twenty-first centuries.