

David Ronald Marshall Irving

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EDUCATION

2004–07	PhD, Clare College, University of Cambridge; degree conferred 8 December 2007 Dissertation title: ‘Colonial Musical Culture in Early Modern Manila’
2002–03	MPhil, University of Queensland; degree conferred 8 June 2004
1998–2001	BMus (First Class Honours), Queensland Conservatorium of Music, Griffith University; degree conferred 20 February 2002

ACADEMIC APPOINTMENTS

2019–	ICREA Research Professor, Institució Catalana de Recerca i Estudis Avançats, affiliated to the Institució Milà i Fontanals de Recerca en Humanitats, CSIC, Barcelona (from 1 March 2019)
2015–19	Senior Lecturer in Music (Musicology), Melbourne Conservatorium of Music, University of Melbourne (1 July 2015 – 28 February 2019)
2013–15	Senior Lecturer in Musicology and Ethnomusicology, School of Music, Australian National University (16 February – 30 June 2015) Lecturer in Music, School of Music, Australian National University (1 July 2013 – 15 February 2015)
2012–13	Lecturer in Music, Department of Music, University of Nottingham (1 Sept. 2012 – 30 June 2013)
2011–15	Post-Doctoral Research Associate (1 Sept. 2011–20 Aug. 2012); Visiting Fellow (Sept. 2012–2015), ‘Musical Transitions to European Colonialism in the Eastern Indian Ocean’ (4-year project funded by the European Research Council), Department of Music, King’s College London
2011–12	Director of Music and Bye-Fellow, Downing College, University of Cambridge
2008–12	Director of Studies in Music, Downing College, University of Cambridge
2007–11	Junior Research Fellow, Christ’s College, University of Cambridge
2005–12	Sessional Lecturer and Supervisor, Faculty of Music, University of Cambridge
2001–04	Tutor and Guest Lecturer, Queensland Conservatorium Griffith University; School of Music, University of Queensland

HONOURS

2021	Elected Fellow of the Royal Historical Society
2015	Elected Fellow of the Australian Academy of the Humanities
2015	McCredie Musicological Award, Australian Academy of the Humanities
2013	Nominated candidate for ‘Alumnus of the Year’, Queensland Conservatorium, Griffith University
2010	<i>Colonial Counterpoint: Music in Early Modern Manila</i> named one of eighteen Books of the Year in <i>BBC History Magazine</i> (Christmas Issue, 2010)
2010	Awarded The Jerome Roche Prize by the Royal Musical Association, ‘for a distinguished article by a scholar in the early stages of his or her career’
2009	Elected Fellow of the Royal Asiatic Society of Great Britain and Ireland
2004, 2002	Gordon Spearritt Prize for Musicology, for best presentation by a graduate student, Musicological Society of Australia (Queensland Chapter) Annual Conference (2002 & 2004)
2001	Conservatorium Medal and University Medal, Queensland Conservatorium, Griffith University

GRANTS

- 2021–2025** Poder y Representaciones Culturales en la Edad Moderna (siglos XV–XVIII) (PyRCEM) (Power and Cultural Representations in the Early Modern Age (15th–18th Centuries)
Agencia Estatal de Investigación, Spain, Proyecto I+D+i, 2021–2025: €58,080
Subproject 1 (PID2020-115565GB-C21): CONSENS. ‘Poder y Representaciones Culturales: Comunidades sensoriales y comunicación política en el mundo hispánico (siglos XV–XVIII)’ (€29,040)
Co-Principal Investigators: Juan-Lluís Palos and David R. M. Irving
Subproject 2 (PID2020-115565GB-C22): E-SENS. ‘Poder y Representaciones Culturales: Escenarios sensoriales y circulación de objetos de las élites hispanas de la Edad Moderna (siglos XVI–XVII)’ (€29,040)
Co-Principal Investigators: Diana Carrió Invernizzi and Consuelo Gómez López
- 2020** Music in the Pacific World: Change and Exchange Through Sound and Memory, grant for conference (110-2916-I-002-008-A1) co-organised with Jen-yen Chen, National Taiwan University, for 14–17 October 2021. Ministry of Science and Technology, Taiwan: TWD 400,000 (€11,852)
- 2019** Rethinking Enlightenment Music History, workshop grant (611-2018-0617), Social Sciences and Humanities Research Council (SSHRC), Canada: CAD \$12,922 (€8,541)
- 2017** Toward a Cultural History of Music in the 21st Century, Accelerator Workshop (held in 2018), Radcliffe Institute for Advanced Study, Harvard University: USD \$20,000
- 2017** Recording of *Sonatae Unarum Fidium* (1664) by Johann Heinrich Schmelzer (c1620–1680): Associate Investigator Grant from Australian Research Council Centre of Excellence for the History of Emotions: AUD \$5,000; Faculty Small Grant Scheme, Faculty of Fine Arts and Music, The University of Melbourne: AUD \$5,000; Melbourne Conservatorium of Music Director’s Discretionary Fund: AUD \$2,500
- 2014** Music and Dance from the Cocos (Keeling) Islands and Christmas Island, Australian Research Council, Discovery Project (DP150103204) 2015–2017: AUD \$212,429
Chief Investigator: David R. M. Irving
Amount awarded per year: 2015 – AUD \$99,925 | 2016 – AUD \$79,700 | 2017 – AUD \$32,804
- 2014** International Research Visitorship, Balzan Prize Research Programme in Musicology, ‘Towards a Global History of Music’, directed by Prof. Reinhard Strohm, for the project ‘Analogues of Antiquity: World Cultures, Ancient Greek Music, and Comparative Anthropologies, 1500–1800’: GBP £7,500
- 2014** Associate Investigator, Australian Research Council Centre of Excellence for the History of Emotions (Europe 1100–1800), for the project ‘Reflexive Cultural Criticism and the Emotion of Intercultural Encounters in Early Modern European Music’: AUD \$3,000
- 2013** College of Arts and Social Sciences Workshop Grant, Australian National University, for the two-day workshop ‘Global Corelli: Fame and Music in the Early Modern World’: AUD \$10,000
- 2012–13** International Research Collaboration Award 2012, University of Sydney, with Dr Alan Maddox, for the project ‘Towards a Theoretical Paradigm for the Study of Music Cultures in Australian Colonial Societies (1788–1900)’: AUD \$7,300
- 2011–14** Named senior researcher on a successful bid for a European Research Council Starting Grant (Principal Investigator: Dr Katherine Butler Schofield), for ‘Musical Transitions to European Colonialism in the Eastern Ocean’, based at King’s College London: EUR €1.18 million (four years)
- 2009** AMS 75 PAYS (American Musicological Society, Publication Award for Younger Scholars), subvention towards production of *Colonial Counterpoint: Music in Early Modern Manila*: USD \$5,000
- 2008** ASEASUK Research Committee for South-East Asian Studies / British Academy, grant for research expenses and conference organisation: GBP £1,800
- 2007** William Barclay Squire Fund (Faculty of Music, University of Cambridge), for archival research in Barcelona and conference attendance in the Philippines
- 2006, 2005** John Stewart of Rannoch Scholarship in Sacred Music (Faculty of Music, University of Cambridge), for conference attendance in Poland and Britain (2006) and for archival research in the Philippines, Spain, and the United States (2005)
- 2005** Short-term Fellowship in the Humanities, Newberry Library (Chicago)
- 2004–07** Poynton Cambridge–Australia Scholarship, three years’ funding for doctoral research

- 2003–06** Dalley-Scarlett Memorial Scholarship for Musicology
2003 University of Queensland Graduate School Research Travel Award
2002–03 Australian Postgraduate Award, funding for MPhil degree at the University of Queensland

MEMBERSHIP OF RESEARCH GROUPS, BOARDS, AND NETWORKS

- 2019–** Study Group ‘Global History of Music’, International Musicological Society (Chair)
2019– Música, patrimoni i societat / Música, patrimonio y sociedad (2014 SGR 1113), Grupo de Investigación Consolidado, recognised by the Generalitat de Catalunya, Agència de Gestió d’Ajuts Universitaris i de Recerca (AGAUR) (Member)
2019– Música y Sociedad, research group in the Institució Milà i Fontanals de Recerca en Humanitats–CSIC (Member)
2019– Ethnographies, Cultural Encounters and Religious Missions (ECERM), Universitat Pompeu Fabra (Associated Member)
2019– International Network for Global History of Music, International Council for Traditional Music, (Member of Steering Committee)
2021– International Advisory Board, Musicology and Ethnomusicology Hub, Elder Conservatorium of Music, The University of Adelaide (Member)
2021– Louise Hanson-Dyer and Editions de l’Oiseau-Lyre International Research Network (EOLIN) (Member)

LIST OF PUBLICATIONS

MONOGRAPHS

- Irving, D. R. M. *The Making of “European Music” in the Long Eighteenth Century*. New York: Oxford University Press, forthcoming [under contract; submitted].
- Irving, D. R. M. *Transitory Sounds: Early Music, Global History, and Decolonial Praxis*. Ann Arbor: University of Michigan Press, forthcoming [under contract; writing in progress].
- Irving, D. R. M. *Colonial Counterpoint: Music in Early Modern Manila*. New York: Oxford University Press, 2010. Pages: x + 394. ISBN: 9780195378269
 * Named one of eighteen ‘Books of the Year’ for 2010 by *BBC History Magazine*.
 Reviewed in: *American Historical Review*, *Asian Music*, *BBC History Magazine*, *Ethnomusicology Forum*, *Early Music*, *Early Music Review*, *Global Forum on Arts and Christian Faith*, *Hispanic Review*, *Revista de Musicología*, *Yearbook for Traditional Music*, *Journal of Southeast Asian Studies*, *Journal of the Society for American Music*

EDITED BOOKS

- Alberts, Tara, and D. R. M. Irving, eds. *Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World*. London: I. B. Tauris, 2013. Reissued in paperback and ebook by Bloomsbury, 2020. Pages: x + 289. ISBN: 9781848859494 (I.B. Tauris, 2013); 9781350160101 (Bloomsbury, 2020).
 Reviewed in: *Journal of the Royal Asiatic Society*
- Irving, D. R. M., and Alexander Rehding, general eds. *A Cultural History of Western Music*. 6 volumes. London: Bloomsbury Academic, forthcoming [under contract; in progress; publication date December 2023].
1. *A Cultural History of Western Music in Antiquity* (c.600 BCE–500 CE), edited by Sean A. Gurd and Pauline LeVen, ISBN: 9781350075511
 2. *A Cultural History of Western Music in the Middle Ages* (500–1400), edited by Helen Deeming and Elizabeth Eva Leach, ISBN: 9781350075535
 3. *A Cultural History of Western Music in the Renaissance* (1400–1650), edited by Jeanice Brooks and Richard Freedman, ISBN: 9781350075559
 4. *A Cultural History of Western Music in the Age of Enlightenment* (1650–1790), edited by David R. M. Irving and Estelle Joubert, ISBN: 9781350075573
 5. *A Cultural History of Western Music in the Industrial Age* (1790–1920), edited by Alexander Rehding and Naomi Waltham-Smith, ISBN: 9781350075597

6. *A Cultural History of Western Music in the Modern Age* (1920–present), edited by William Cheng and Danielle Fosler-Lussier, ISBN: 9781350075610

JOURNAL ARTICLES

- Irving, David R. M. 'Rediscovering Arnold Dolmetsch: Going Back to the Sources of the Early Music Revival'. *Early Music* 51.2 (2023): [accepted; in press]
- Irving, David R. M., and Masumi Yamamoto. 'Japanese Perspectives on Arnold Dolmetsch: An Article of 1932 by 大野正夫 Masao Ohno'. *The Consort* 78 (2022): 109–26. ISSN: 0268-9111
- Irving, David R. M., and Jenny McCallum. 'The World of Cocos Malay Music and Dance: A Documentary Film on Performing Arts in the Cocos (Keeling) Islands'. *Journal of Music Research Online* 11 (2020): 1-14.
<http://www.jmro.org.au/index.php/mca2/article/view/258>
- Irving, David R. M., and Alan Maddox. 'Towards a Theoretical Paradigm for the Study of Music Cultures in Australian Colonial Societies (1788–1900)'. *Context: Journal of Music Research* 46 (2020): 51–73.
<https://contextjournal.music.unimelb.edu.au/no-46-2020/>
- Irving, David R. M. 'Strings Across the Ocean: Practices, Traditions, and Histories of the Cocos Malay *Biola* in the Cocos (Keeling) Islands, Indian Ocean'. *Ethnomusicology Forum* 28.3 (2019): 283–320.
<https://doi.org/10.1080/17411912.2020.1754874>
- Irving, David R. M. 'Psalms, Islam, and Music: Dialogues and Divergence about David in Christian–Muslim Encounters of the Seventeenth Century'. *Yale Journal of Music and Religion* 2.1 (2016): 53–78.
<https://doi.org/10.17132/2377-231X.1040>
- Irving, David R. M. 'The Genevan Psalter in Eighteenth-Century Indonesia and Sri Lanka'. *Eighteenth-Century Music* 11.2 (2014): 235–55.
<https://doi.org/10.1017/S1478570614000062>
- Irving, David R. M. 'Hybridity and Harmony: Nineteenth-Century British Discourse on Syncretism and Intercultural Compatibility in Malay Music'. *Indonesia and the Malay World* 42.123 (2014): 197–221.
<https://doi.org/10.1080/13639811.2014.912408>
- Irving, David R. M. 'Lully in Siam: Music and Diplomacy in French–Siamese Cultural Exchanges, 1680–1690'. *Early Music* 40.3 (2012): 393–420.
<https://doi.org/10.1093/em/cas061>
- Irving, David R. M. "'For Whom the *Bell* Tolls": Listening and its Implications (Response to John Butt)'. *Journal of the Royal Musical Association* 135 (2010): 19–24.
<https://doi.org/10.1080/02690400903414798>
- Irving, David R. M. 'The Dissemination and Use of European Music Books in Early Modern Asia'. *Early Music History* 28 (2009): 39–59.
<https://doi.org/10.1017/S0261127909000357>
* Chosen for *Early Music History* Editor's 30th Anniversary Selection (seven articles), February 2012; also invited to be republished as part of a volume edited by Cristle Collins Judd, *Musical Theory in the Renaissance* (Aldershot: Ashgate, 2013)
- Irving, David R. M. 'Comparative Organography in Early Modern Empires'. *Music & Letters* 90.3 (2009): 372–98.
<https://doi.org/10.1093/ml/gcp010>
* Awarded The Jerome Roche Prize by the Royal Musical Association in 2010 'for a distinguished article by a scholar in the early stages of his or her career'
- Irving, David. 'The Pacific in the Minds and Music of Enlightenment Europe'. *Eighteenth-Century Music* 2.2 (2005): 205–29.
<https://doi.org/10.1017/S1478570605000357>
- Irving, David. 'Keyboard Instruments and Instrumentalists in Manila, 1581–1798'. *Anuario Musical* 60 (2005): 27–40.
<https://doi.org/10.3989/anuariomusical.2005.60.49>
- Irving, David. 'Musical Politics of Empire: The *Loa* in 18th-century Manila'. *Early Music* 32.3 (2004): 384–402.
<https://doi.org/10.1093/em/32.3.383>

BOOK CHAPTERS (INCLUDING WORKS SUBMITTED / IN PRESS)

- Irving, David R. M. 'Iberian Sources for the Historiography of Musics in Early Modern Maluku'. In *Missionary Ethnographers in the Dutch East Indies: Toward a Music History of the Indonesian Archipelago*, edited by Anna Maria Busse Berger, Henry Spiller, and Dustin Wiebe. To be proposed to University of California Press [chapter submitted].
- Irving, David R. M. 'Transplanted Musics in a Plantation Society: Performing Arts on the Cocos (Keeling) Islands, 1826–1955'. In *Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape*, edited by Jim Sykes and Julia Byl. Berkeley: University of California Press [in press].
- Irving, David R. M. 'Connected Histories and the Politics of Music in Early Modern Melaka'. In *Paracolonial Soundworlds: Musical Transitions Through Colonialism in the Eastern Indian Ocean*, edited by Katherine Butler Schofield, Julia Byl, and David Lunn, prepared for The University of Chicago Press [submitted; under review].
- Jiang, Qingfan, and David R. M. Irving. 'Cultural Practices: Missions and Music in Multilingual Spaces'. In *A Cultural History of Translation in the Construction of the Global World*, edited by Rebekah Clements. London: Bloomsbury Academic, forthcoming [under contract; submitted].
- Irving, David R. M. 'Global Soundscapes from the First Voyage of Circumnavigation, 1519–1522'. In *Soundscapes of the Early Modern Iberian Empires*, edited by Victor Sierra Matute. Critical Junctures in Global Early Modernities. New York: Routledge, forthcoming 2023 [in press].
- Irving, David R. M. 'Exchange: Musical Transactions Around the World'. In *A Cultural History of Western Music in the Age of Enlightenment*, edited by David R. M. Irving and Estelle Joubert. London: Bloomsbury Academic, forthcoming 2023 [in press]. ISBN: 9781350075573
- Irving, David R. M., and Estelle Joubert. 'Introduction: Musicking in the Age of Enlightenment'. In *A Cultural History of Music in the Age of Enlightenment*, edited by David R. M. Irving and Estelle Joubert. London: Bloomsbury Academic, forthcoming 2023 [in press]. ISBN: 9781350075573
- Irving, David R. M., and Alexander Rehding. 'General Preface'. In *A Cultural History of Western Music*, 6 volumes. London: Bloomsbury Academic, 2023 [in press].
- Irving, David R. M. 'Filipino Cultural Practices in Colonial Contexts, as Described by Franciscan Juan de Jesús (1703)', in *The Spanish Pacific, 1521–1815: A Reader of Primary Sources*, vol. 2, edited by Christina Lee and Ricardo Padrón. Amsterdam: Amsterdam University Press, forthcoming [submitted].
- Irving, David R. M. 'The Hearing of Humanity: Music, Voice, and Soul in Bartolomé de Las Casas' Philosophical Defence of Indigenous Americans', in *Hearing the Voice, Hearing the Soul: Music, Mind and Body in Renaissance Thought*, edited by Jacomien Prins and Giuseppe Gerbino. Turnhout: Brepols, forthcoming [in press]. ISBN: 9782503588162
- Irving, David R. M. 'Lady playing the vihuela da mano [*Fujo-dankin zu*]'. In *The Museum of Renaissance Music: A History in 100 Exhibits*, edited by Vincenzo Borghetti and Tim Shephard, 218–21. Turnhout: Brepols, 2022 [in press]. ISBN: 9782503588568
- Irving, David R. M. 'YouTube y el International Music Score Library Project (IMSLP) en la interpretación musical histórica: una evaluación preliminar'. Translated by María Gembero-Ustárriz y Emilio Ros Fábregas. In *Musicología en web: Patrimonio musical y Humanidades Digitales*, edited by María Gembero-Ustárriz y Emilio Ros Fábregas, 253–263. Kassel: Reichenberger, 2021. ISBN: 9783967280142
- Irving, David R. M. 'Music in Global Jesuit Missions, 1540–1773'. In *The Oxford Handbook of Jesuits*, edited by Ines G. Županov, 598–634. New York: Oxford University Press, 2019. ISBN: 9780190639631
- Irving, David R. M. 'Jesuits and Music in Guam and the Marianas, 1668–1769'. In *Changing Hearts: Performing Jesuit Emotions Between Europe, Asia, and the Americas*, edited by Yasmin Haskell and Raphaële Garrod, 211–234. Leiden: Brill, 2019. ISBN: 9789004329331
- Irving, David R. M. 'Hearing Other Cities: The Role of Seaborne Empires and Colonial Emporia in Early Modern Global Music History'. In *Hearing the City in Early Modern Europe*, edited by Tess Knighton and Ascensión Mazuela-Angueta, 69–84. Turnhout: Brepols, 2018. ISBN: 9782503579597
- Irving, David R. M. 'Ancient Greeks, World Music, and Early Modern Constructions of Western European Identity'. In *Studies on a Global History of Music: A Balzan Musicology Project*, edited by Reinhard Strohm, 21–41. Abingdon: Routledge, 2018. ISBN: 9781138058835

- Irving, David R. M. 'Music and Cosmopolitanism in the Early Modern Lusophone World'. In *Cosmopolitanism in the Portuguese-speaking World*, edited by Francisco Bethencourt, 111–31. Leiden: Brill, 2018. ISBN: 9789004353442
- Irving, David R. M. 'Music and Empire'. *The Encyclopedia of Empire*, edited by John MacKenzie, Nigel Dalziel, Michael Charney, and Nick Doumanis. Wiley Blackwell, 2016. ISBN: 9781118440643
- Irving, D. R. M. 'Trading Tunes: Thomas Forrest, Malay Songs, and Musical Exchange in the Malay Archipelago, 1774–84'. In *Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World*, ed. Tara Alberts and D. R. M. Irving, 203–35. London: I. B. Tauris, 2013. ISBN: 9781848859494
- Alberts, Tara, and D. R. M. Irving. 'Introduction: Faith, Knowledge, and Power'. In *Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World*, ed. Tara Alberts and D. R. M. Irving, 1–22. London: I. B. Tauris, 2013. ISBN: 9781848859494
- Irving, David R. M. 'Employment, Enfranchisement and Liminality: Ecclesiastical Musicians in Early Modern Manila'. In *Music and Urban Society in Colonial Latin America*, ed. Geoffrey Baker and Tess Knighton, 117–31. Cambridge: Cambridge University Press, 2011. ISBN: 9780521766869
- Irving, David R. M. 'Interpreting Non-European Perceptions and Representations of Early Modern European Music'. In *The Historiography of Music in Global Perspective*, ed. Sam Mirelman, 43–50. Piscataway: Gorgias Press, 2011. ISBN: 9781463222536
- Irving, David. 'Historical and Literary Vestiges of the Villancico in the Early Modern Philippines'. In *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres*, ed. Tess Knighton and Álvaro Torrente, 363–98. Aldershot: Ashgate, 2007. ISBN: 9781138265349
This book won the American Musicological Society's Robert M. Stevenson Award in 2008
- Irving, David. 'Early Music Performance in Australia: Cultural and Historical Perspectives'. In *Aesthetics and Experience in Music Performance*, ed. Elizabeth Mackinlay, Denis Collins, and Samantha Owens, 55–62. Newcastle: Cambridge Scholars Press, 2005. ISBN: 9781904303503
- Irving, David. 'Influencias ibéricas en los confines de la tierra: intercambio cultural entre Japón y las Filipinas en los siglos XVI y XVII'. Trans. Miguel Ángel Marín. In *Concierto barroco: estudios sobre música, dramaturgia e historia cultural*, edited by Juan José Carreras and Miguel Ángel Marín, 173–88. Logroño: Universidad de La Rioja, 2004. ISBN: 9788469540534
- Irving, David. 'The Lamentations of Manuel José Doyagüe: Recently Rediscovered Manuscript Sources from Manila'. In *Music Research: New Directions for a New Century*, edited by Michael Ewans, Rosalind Halton, and John A. Phillips, 242–52. Amersham: Cambridge Scholars Press, 2004. ISBN: 9781904303350

EDITED JOURNAL ISSUES

- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 20.1 (2023): 1–124 [in press].
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 19.2 (2022): 115–242.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 19.1 (2022): 1–113.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 18.2 (2021): 241–341.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 18.1 (2021): 1–240.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 17.2 (2020): 169–307.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 17.1 (2020): 1–167.
- Irving, David R. M., W. Dean Sutcliffe, and Anicia Timberlake, eds. *Eighteenth-Century Music* 19.1 (2019): 107–203.
- Irving, David R. M., guest editor. *Early Music* 40.3, themed issue 'Music and Diplomacy' (2012): 361–453.

INVITED CONTRIBUTIONS, EDITORIALS, CONFERENCE PROCEEDINGS, AND LINER NOTES

- Irving, David R. M. 'Arcangelo Corelli: Concerti grossi, Opus 6'. Liner notes for Arcangelo Corelli, *Concerti grossi, Opus 6*, Sophie Gent, Lucinda Moon, Natasha Kraemer, Genesis Baroque. ABC Classics, 481 9282. Released 2020. CD booklet, 5–9.
- Irving, David R. M. 'Dances, Instruments, and Vocal Music in the Jesuit Mission of the Mariana Islands (1668–1769)'. *Paisajes Sonoros Históricos* (2020) ISSN: 2603-686X.
<http://www.historicalsoundscapes.com/evento/1251/islas-marianas/en>

- Irving, David R. M. 'The Continuing Necessity of Primary Archival Research: A Personal Reflection'. *Musicology Australia* 41.2 (2019): 249–54.
<https://doi.org/10.1080/08145857.2019.1696161>
- Irving, David R. M. 'Rethinking Early Modern "Western Art Music": A Global History Manifesto'. *Musicological Brainfood* 3.1 (2019): 6–10.
https://brainfood.musicology.org/pdfs/ims_brainfood_3_no1_2019.pdf
- Herriman, Nicholas, David R. M. Irving, Monika Swasti Winarnita, Greg Acciaioli, and Trixie Kinajal. 'A Group of Southeast Asian Descendants Wants to be Recognised as Indigenous Australians'. *The Conversation* 25 June 2018: <https://theconversation.com/a-group-of-southeast-asian-descendants-wants-to-be-recognised-as-indigenous-australians-98186>.
- Irving, David R. M. 'Foreword'. In *Saysay Himig: A Sourcebook on Philippine Music History 1880–1941*, edited by Arwin Q. Tan, xiii–xiv. Diliman, Quezon City: The University of the Philippines Press, 2018. ISBN: 9789715428583
- Irving, David R. M. 'Handel and the Violin'. *Early Music Performer* 32 (2013): 4–12.
<https://www.earlymusic.info/Performer/EMP32.pdf>
- Irving, David R. M. 'Historicizing Performance Practice: Early Music through Time and Space'. *Early Music* 41.1 (2013): 83–85.
<https://doi.org/10.1093/em/cat023>
- Irving, David R. M. Editorial, *Early Music* (themed issue 'Music and Diplomacy') 40.3 (2012): 361.
<https://doi.org/10.1093/em/cas087>
- Irving, David R. M. Editorial, *Eighteenth-Century Music* 9.2 (2012): 179–83.
<https://doi.org/10.1017/S1478570612000036>
- Irving, David. 'Iberian Influences at the Ends of the Earth: Cultural Reciprocity between Japan and the Philippines in the Sixteenth and Seventeenth Centuries'. In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002 in Celebration of the 50th Anniversary of the Musicological Society of Japan*, ed. Masakata Kanazawa, et al., 480–84. Tokyo: The Musicological Society of Japan, 2004. ISBN: 9784990228200
- Irving, David. 'Some Notes on Viols in the Philippines'. *Chelys Australis: Australian Viola da Gamba Society Journal* 4 (2004): 13–16. ISSN: 1445-6362

DOCUMENTARY

- Irving, David R. M., and Jenny McCallum. 'The World of Cocos Malay Music and Dance'. 2020. Available at <https://www.jmro.org.au/pub/vids/258/Irving-258-vid.html> and <https://youtu.be/OIjAF7Bh6as>.

BOOK REVIEWS

- Irving, David R. M. Review of Sarah Justine Eyerly, *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania* (Bloomington: Indiana University Press, 2020). *Eighteenth-Century Music* 18.2 (2021): 305–310. <https://doi.org/10.1017/S1478570621000099>
- Irving, David R. M. 'Three New World Operas'. *Early Music* 43.1 (2015): 163–64.
- Irving, David R. M. 'Peter Roennfeldt, *Northern Lyrebird: The Contribution to Queensland's Music by its Conservatorium 1957–2007*'. *Queensland Review* 20.2 (2013): 232–34.
- Irving, David R. M. 'The Exotic in Western Music'. Review of Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009). *Early Music* 38.2 (2010): 287–90.
- Irving, David R. M. 'The Baroque World Through Rose-tinted Glasses'. Review of *The World of Baroque Music: New Perspectives*, ed. George B. Stauffer (Bloomington: Indiana University Press, 2006). *Early Music* 36.3 (2008): 455–457.
- Irving, David R. M. 'Chevalier de Saint-Georges'. *Early Music* 36.1 (2008): 125–27.
- Irving, David R. M. 'Early America and Cuba'. *Early Music* 32.2 (2004): 328–33.

EDITION REVIEWS

- Irving, David R. M. 'Santiago Billoni (c1700–c1763), ed. Drew Edward Davies, *Complete Works*'. *Eighteenth-Century Music* 11.1 (2014): 125–27.

Irving, David R. M. 'Violin Sonata by Margaret Sutherland, edited by Marina Marsden and Robert Chamberlain (Sydney: Currency Press, 2000)'. *Continuo: Journal of the International Association of Music Libraries, Archives and Documentation Centres (Australian Branch)* 30 (2001): 31.

RECORDING REVIEWS

- Irving, David R. M. 'Iberian Keyboard Music'. *Early Music* 45.1 (2017): 156–59.
- Irving, David R. M. 'Italian (and related) instrumental music of the 17th century'. *Early Music* 40.2 (2012): 325–28.
- Irving, David R. M. 'Latin American Baroque'. *Early Music* 39.2 (2011): 295–98.
- Irving, David R. M. 'Renaissance Masterworks'. *Early Music* 39.4 (2011): 629–33.
- Irving, David R. M. 'Viva Biber!'. *Early Music* 38.1 (2010): 149–51.
- Irving, David R. M. 'Italian Strings'. *Early Music* 37.3 (2009): 503–05.
- Irving, David R. M. 'More from the Austro-German Baroque'. *Early Music* 36.2 (2008): 333–35.
- Irving, David R. M. 'Bach Cantata Cycles'. *Early Music* 36.1 (2008): 150–52.
- Irving, David R. M. 'Bach Unaccompanied'. *Early Music* 35.4 (2007): 661–63.
- Irving, David R. M. 'German Baroque'. *Early Music* 35.2 (2007): 311–13.
- Irving, David R. M. 'Mountains of Mozart'. *Early Music* 34.4 (2006): 714–16.
- Irving, David R. M. 'Jesuit Opera'. *Early Music* 33.2 (2005): 358–59.
- Irving, David R. M. 'Caribbean Splendour'. *Early Music* 32.1 (2004): 167–68.

CONFERENCE REPORTS

- Ahrendt, Rebekah, Alan Howard, David R. M. Irving, Bryan White, and Andrew Woolley. 'Baroque in Salzburg'. *Early Music* 42.4 (2014): 671–73.
- Irving, David R. M. 'The Journey of Music(s): Colonial Music Practice in the Age of Enlightenment, Fifteenth International Congress of the Gesellschaft für Musikforschung'. *Eighteenth-Century Music* 10.1 (2013): 167–69.
- Irving, David R. M. '12th Biennial International Conference on Baroque Music'. *Eighteenth-Century Music* 4.1 (2007): 180–82.
- Erhardt, Tassilo, Peter Holman, David R. M. Irving, and Robert Rawson. 'Baroque Music in Warsaw'. *Early Music* 34.4 (2006): 718–20.

SOUND RECORDINGS

- Corelli, Arcangelo. *Concerti grossi, Opus 6*. Sophie Gent, Lucinda Moon, Natasha Kraemer, Genesis Baroque. ABC Classics, 481 9282. Released 2020.
- Schmelzer, Johann Heinrich. *The Emperor's Fiddler: Johann Heinrich Schmelzer, Sonatæ unarum fidium*. David Irving (violin), Hannah Lane (triple harp), Tommie Andersson (theorbo), John O'Donnell (harpsichord & organ), and Laura Vaughan (viola da gamba & lirone). Obsidian Records CD718, 2018.
* Editor's Choice (Chamber music category) and 5 stars in *Limelight*, December 2018
ABC Classic (radio) Album of the Week, 28 January 2019
'Listening TIPP' *** HighResAudio.com
- Haydn, Joseph. *The Creation*. Gabrieli Consort & Players, directed by Paul McCreesh. Archiv Produktion, 00289 477 7361. Released 2008.
- Handel, George Frideric. *Semele*. Early Opera Company, directed by Christian Curnyn. Chandos Records, CHAN 0745(3). Released 2008.
- Scarlatti, Alessandro. *Serenata "Adone, Venere e Amore"*. Chacona, directed by Rosalind Halton. ABC Classics, 476 6170. Released 2007.
- Handel, George Frideric. *Partenope*. Early Opera Company, directed by Christian Curnyn. Chandos Records, CHAN 0719(3). Released 2005.
- Vivaldi, Antonio. *Music for the Chapel of the Pietà: Vocal Music & Sacred Concerti*. La Serenissima, directed by Adrian Chandler. Avie Records, AV2063. Released 2005.

- Albinoni, Tomaso, et al. *Sanctuary*. Australian Brandenburg Orchestra, directed by Paul Dyer. ABC Classics, 476 2840. Released 2004.
- Mozart, Wolfgang Amadeus. *Clarinet Concerto & Arias*. Australian Brandenburg Orchestra, directed by Paul Dyer. ABC Classics, 476 125-0. Released 2003.
- Desmarest, Henri, et al. *Manuscrit des Ursulines de la Nouvelle-Orléans*. Le Concert Lorrain, directed by Anne-Catherine Bucher. K617, K617134. Released 2002.
- López Capillas, Francisco, et al. *Messe de la Bataille en Nouvelle Espagne*. De Profundis, directed by Cristina García Banegas. K617, K617120. Released 2001.

INVITED KEYNOTE LECTURES, SEMINARS, AND COLLOQUIA

- | | |
|-------------|---|
| 2023 | Departamento de Musicología, Universidad Complutense de Madrid |
| 2022 | Center for European Studies (School of Arts and Sciences) and Mason Gross School of the Arts, Rutgers University
Department of Music, University of York |
| 2021 | International Conference of the Institute of Musicology at University of Bern
Department of Musicology, KU Leuven
Research Center for Culture, Arts, and Humanities, University of Santo Tomas
Department of Music, Royal Holloway University of London |
| 2020 | Seminari de l'Àrea d'Història Medieval, Moderna, Paleografia i Diplomàtica, Facultat de Geografia i Història, Universitat de Barcelona
School of Music, University of Illinois Urbana-Champaign
Faculty of Music, University of Cambridge
Hebrew University of Jerusalem |
| 2019 | Institució Milà i Fontanals–CSIC
Department of History, Universitat Pompeu Fabra
Department of Music, Brown University
Department of Music, University of Bristol
International Network for a Global History of Music, Nova Universidade, Lisbon |
| 2017 | Research Seminar, Melbourne Conservatorium of Music, University of Melbourne
Research Colloquium, Department of Music, Chinese University of Hong Kong |
| 2015 | Research Seminar, Melbourne Conservatorium of Music, University of Melbourne |
| 2014 | Centre for Renaissance & Early Modern Studies, University of York
National Library of Australia, for Asia and Pacific Special Interest Group of the Australian Library and Information Association
Department of Pacific and Asian History 2014 Seminar Series, College of Asia and the Pacific, The Australian National University
Keynote Lecture for conference 'The Transnationalization of Religion through Music', Université de Montréal
'Milestones in Music' Lecture Series, School of Music, The Australian National University
Research Seminar, School of Music, The Australian National University
Philippine Studies Group, Canberra
Canberra International Music Festival 'Fringe Festival'
Creative Arts Learning Community, The Australian National University |
| 2013 | School of Music, The Australian National University
Creative Arts Learning Community, The Australian National University
Department of Spanish, Portuguese and Latin American Studies, University of Nottingham |

	Sydney Conservatorium, University of Sydney
2012	Department of Music, University of Nottingham
	Melbourne Conservatorium of Music, University of Melbourne
	Conservatorium of Music, Monash University
	Department of Music, Christ Church Canterbury University
	Department of Music, University of Edinburgh
	Department of Music, King's College London
	Department of History, School of Oriental and African Studies, University of London
	The Jerome Roche Prize Lecture for the Royal Musical Association, University of Hull
2011	Department of Music, School of Oriental and African Studies, London
	Musée du Quai Branly, Paris
2010	Early Modern Europe Seminar, Faculty of History, Cambridge
	Fort Santiago, Intramuros, Manila
	Institute of Musical Research, London
	Early-Modern Research Seminar, Department of French, University of Cambridge
	Institute of Historical Research, London
2009	Institute of Historical Research, London
	Centre of South Asian Studies, University of Cambridge
2008	College of Music, University of the Philippines Diliman
2007	Faculty of Music, University of Cambridge
	World History Workshop, Faculty of History, University of Cambridge
2006	Latin American Music Seminar, Institute for the Study of the Americas, London
2005	Colonialism/Post-colonialism Research Group, University of Bristol
2004	School of Music, University of Queensland
	University of Newcastle (Australia)

Topics of Lectures, Seminars, and Colloquia include:

- 'European Music' as an Emerging Concept in Western European Thought, 1680s–1820s
- The Intercultural Interests of Early Music Pioneers Arnold and Mabel Dolmetsch
- The Early Music Movement and Activism: Global Perspectives
- Decolonising Historical Performance Practice
- Accidental Occident: The Construction of 'Western Music' in Global History
- The Hearing of Humanity: Music, Voice, and Soul in Bartolomé de Las Casas' Philosophical Defence of Indigenous Americans
- Sonic Cosmopolis: Making European Music around the Early Modern World
- Theory, Concept, and Method in Musicology's Global Turn
- From 'Early Modernity' to 'Modernity' in Musicological Discourse: Interpreting Change in European Music from the Perspective of Global History
- Beneath Exoticism: Hidden Hybridities in Early Modern European Music
- Transcription Before Comparative Musicology: European Solmization, Temperaments, and Staff Notation Meet the World
- Cocos Malay Music and Dance: Traditions and Transitions in the Cocos (Keeling) Islands
- David, the Psalms, and Ontologies of Music: Divergence and Dialogue Between Abrahamic Faiths from Western Europe to Southeast Asia, 1550–1850
- Jesuits and Music in Guam and the Marianas, 1668–1769
- Music and Colonial Conquest in the Eighteenth Century
- Archival Sources and the Study of Music in Early Modern Southeast Asia
- Music and Creativity: Finding Inspiration

- Music and Sustainability: Culture and the Environment in the 21st Century
- An Introduction to Music in Early Modern Manila
- Trading Tunes: Thomas Forrest, Malay Songs, and Musical Exchange in the Malay Archipelago, 1774–84
- Chronicles, Courts, and Colonialism: Historiographies of Malay Music, 1511–c.1900
- The Global Gamut: Encounters of Scale Systems in the Early Modern World
- Psalms and Hymns in the Malay-Indonesian Archipelago, 1600–1900
- Trading Tunes: English Mariners and Musical Exchange in Early Modern Southeast Asia
- Music, Poetry, and Ethnography in the Early Modern Philippines
- Music in Intercultural Exchange: The Case of Early Modern France and Siam
- Music in Intramuros during the Galleon Trade
- Polyphonic Politics: Music and the Idea of Sovereignty in the Early Modern World
- Others at the Opera: Non-European Reactions to Early Modern French Music Drama
- Music and Culture: A Global History
- Music and Nascent Notions of a Global Consciousness in the Early Modern World
- Employment, Enfranchisement, and Liminality? Indigenous Church Musicians in Early Modern Manila
- ‘Musicalia speculativa, practica, et instrumentorum’: A Rediscovered ‘Treatise’ from 17th-century Manila
- Colonial Musical Cultures: The Case of Early Modern Manila
- The Pacific in the Minds and Music of Enlightenment Europe

CONFERENCE PAPERS AND PRESENTATIONS (SELECTED)

- ‘Decolonialism, Communism, and Luthiery: The Social Praxis of Violin-maker John Godschall Johnson (1912–2003)’, Music, Research, and Activism, University of Helsinki (10–12 May 2023)
- ‘Repertorio musical español en los Festivales de Haslemere, 1925–1939’, “Musicology and festivals: Latin American and Iberian Perspectives, Universidad Internacional de Andalucía, Baeza (2–3 December 2022)
- ‘Paisajes sonoros (y paisajes sonoros marinos) de una circunnavegación. ¿Cómo interpretar los episodios sónicos en la relación de Antonio de Pigafetta del viaje de 1519–1522?’, Seminario Poder y Representaciones: Transferencias culturales en la época moderna (PyRCEM), online (13 October 2022)
- ‘Materials, Politics, and a Luthier’s Rejection of Industrial Modernity’, part of themed session ‘Towards a Material Cultural History of Early Modern Music’ with Gabriele Rossi Rognoni and Richard Wistreich, Royal Musical Association 58th Annual Conference Durham University (10 September 2022)
- ‘Eastern Light on Early Music: The Dolmetsch Circle and the Music Cultures of Africa and Asia’, 21st Quinquennial International Musicological Society Congress (IMS2022), School of Philosophy of the National and Kapodistrian University of Athens, Greece (22 August 2022)
- ‘The Early Music Movement and Peace Activism: Historical Performance Across Cultures in the Twentieth and Twenty-First Centuries’, Cluj Modern Symposium, Perpetual Encounter: Globalisation, Cosmopolitanism, and Acculturation in Music, Cluj-Napoca, Romania (7 April 2022)
- ‘Concepts of “the Global” in History, Ethno/Musicology, and Sister Disciplines’, in the roundtable ““Global”, “Music”, “History”: A Cocktail of Problematic Labels’, convened by Maria Semi, at Global Musicology — Global Music History virtual conference (25 January 2022)
- ‘A Comparative Critique of Colonialisms in the Music Histories of Insular Southeast Asia’, Luce Conference on Indonesian Music History, University of California Davis (20 November 2021)
- Response to five papers (by Karl Neuenfeldt, Hugh de Ferranti, Yuiko Asaba, Amane Kasai, and Masao Nishimura) in the symposium ‘Resonating Across Oceanic Currents: A Maritime History of Popular Music in and from Japan, 1920s–1960s’, organised by Yuiko Asaba (University of Huddersfield) and Amane Kasai (Waseda University), University of Huddersfield (2 October 2021)
- ‘The Early Modern World in Surround Sound: Global Voyages and Crossover Projects’, XVII International Congress of the German Musicological Society, Bonn (1 October 2021)
- ‘Global Soundscapes from the First Voyage of Circumnavigation, 1519–1522’, Royal Musical Association 57th Annual Conference, Newcastle University (16 September 2021)
- ‘Global Music Historiography: Confronting Antiquity, Colonialism, and Nationalism’, Contribution to discussion panel “Nell’officina di una storia globale della musica: il progetto musicologico Balzan”, organised by Reinhard Strohm (University of Oxford) at the Deutsches Historisches Institut in Rom (Istituto Storico Germanico di Roma) (21 June 2021)

- ‘Did “European Music” Exist Before the 1680s? Deconstructing an Assumed Category, from a Global History Perspective’, American Musicological Society 86th Annual Meeting, Virtual (15 November 2020)
- Respondent to panel ‘Fostering Decoloniality in Music: From Local Archives to Global Dialogue’, American Musicological Society 86th Annual Meeting, Virtual (14 November 2020)
- ‘French and Italian Bowholds in the Early Eighteenth Century: Implications for Musical Change within the Dresden Hofkapelle’, Zelenka Symposium 2019 in honour of the memory of Professor Wolfgang Horn, Library of the Comenius House, Prague (18 October 2019)
- ‘The Invention of “European Music” in the Long Eighteenth Century’, Folk Music Research, Folkloristics, and Anthropology of Music in Europe: Pathways in the Intellectual History of Ethnomusicology (Symposium), University of Music and Performing Arts Vienna (17 October 2019)
- ‘The Role of YouTube and IMSLP in Historical Performance Practice Today: A Preliminary Assessment’, Congreso Internacional “Música, patrimonio y sociedad en la era de las humanidades digitales / Music, Heritage and Society in the Age of Digital Humanities”, Institució Milà i Fontanals–CSIC, Barcelona (3 October 2019)
- Response to plenary address by Ignazio Macchiarella, ““For whom the Mediterranean plays...”. Music migrations, Multi-musicality, Intellectual Constructions’, II Congrés AVAMUS, XV Jornades AVAMUS, ‘La Mediterrània: Sons migrant’, organised by the Associació Valenciana Musicologia (24 July 2019)
- ‘Exchange: Global Musical Transactions in the Enlightenment’, Rethinking Enlightenment Music History (International Workshop), Fountain School of Performing Arts, Dalhousie University (17 July 2019)
- ‘La historia global: una visión desde la musicología’, Recerca Avui: Recerca i Transdisciplinarietat, Institució Milà i Fontanals–CSIC, Barcelona (3 July 2019)
- ‘Lignophilia, Colonialism, and Music: The Trans-Atlantic and Eurasian-African Lumber Trades and Their Impact on Early Modern Musical Instruments’, Atlantic Crossings: Music From 1492 Through the Long 18th Century (Conference), Boston University (7 June 2019)
- ‘Temporality, Aesthetics, and Musical Novelty in Early Modern Colonial Port Cities’, Sensing Colonial Ports and Global History: Agency, Affect, Temporality (Interdisciplinary Conference), The Oxford Research Centre in the Humanities, University of Oxford (2 May 2019)
- ‘The World of Cocos Malay Music and Dance’ (premiere screening of documentary by David R. M. Irving and Jenny McCallum), British Forum for Ethnomusicology Annual Conference 2019 (12 April 2019)
- ‘What is “Western” About Early Modern “Western Art Music”?’, Musicology or Ethnomusicology? Discussing Disciplinary Boundaries in Non-Western Art Music (Workshop), Faculty of Music, University of Cambridge (22 March 2019)
- ‘In Defence of Historical Musicology: The Continuing Necessity of Primary Archival Research’, Symposium in honour of Janice Stockigt, Trinity College, University of Melbourne (4 August 2018)
- ‘New Perspectives on Performance Practice for Johann Heinrich Schmelzer’s *Sonatae Unarum Fidium* (1664)’, 18th Biennial International Conference on Baroque Music, Cremona (11 July 2018)
- ‘Strings Across the Ocean: Continuity and Change in the Cocos Malay Biola Tradition of the Cocos (Keeling) Islands’, Symposium: Cocos (Keeling) Islands, Melbourne Conservatorium of Music, University of Melbourne: (15 September 2017); revised version delivered at the “Performing History” Joint NZMS /40th MSA Conference, University of Auckland (8-10 December 2017)
- ‘Early Modern European Music and the “Great Divergence”’, Music in the Mediterranean Diaspora, Villa I Tatti, Florence (18-19 May 2017)
- ‘Global Histories of Music as Histories of Connections and Hybridities’ for the panel ‘Toward a Critical World History of Music: Developing Theory for an Emergent Field’, American Musicological Society Annual Meeting, Vancouver (3–6 November 2016)
- ‘Bowing to Popular Demand: The Battle of French and Italian Bowholds in the Early Eighteenth Century’, Musical Battles: French and Italian Musical Styles in the Eighteenth Century, Melbourne Conservatorium of Music, University of Melbourne (29 September 2016)
- ‘Music, Dance, and Cultural Agency on the Cocos (Keeling) Islands’, 12th International Small Island Cultures, Okinawa Prefectural University of the Arts (17-20 June 2016)
- ‘Filipino Church Musicians at Home and Abroad in the Early Modern Period’, Philippine Crossings: Entangled Voices between Oceans, c. 1500–1800 (Third Cosmopolis Conference), National Historical Commission of the Philippines, Manila (21–23 June 2016)
- ‘Dancing and Dialogue: Performance Traditions of the Cocos Malay Community’, Musicological Society of Australia Annual Conference, Sydney Conservatorium of Music (1–4 October 2015)

- ‘Seaborne Empires, Port Cities, and Musicology: Perspectives on Early Modern Music Networks’, ICREA International Workshop Hearing the City: Musical Experience as Portal to Urban Soundscapes, Institut d’Estudis Catalans, Barcelona (24–26 September 2015)
- ‘Genevan Psalters in South and Southeast Asia’, STIMU Symposium: ‘The Past Is a Foreign Country’, Festival Oude Muziek Utrecht, Netherlands (30 August 2015)
- ‘Music in the Spanish Colonies in the Age of Goya’, Goya and Spanish Music, National Gallery of Victoria, Melbourne (23 August 2015)
- ‘Melaka and the Throat of Venice: Using Connected Histories to Study Malay Musics Through Colonial Transitions’, Connected Histories & Synoptic Methods: Music and Colonial Transitions in South and Southeast Asia, King’s College London (10–11 April 2015)
- ‘Nineteenth-century Protestant Christian Hymns in Malay’, West Meets East: Intercultural Transfers in Music, Royal Musical Association, Southeast Asia Chapter, Raffles Institution, Singapore (4 April 2015)
- ‘Music, Dance, and Power at the Court of the Sun-King’, Study Day ‘The Passionate Arts in the Early Modern World’, University of Western Australia (6–7 March 2015)
- ‘Athanasius Kircher’s *Musurgia universalis* (1650) and the Jesuit Missions in Asia’, Balzan Workshop ‘The Global Music Culture of the Catholic Missions in the 17th–18th centuries’, King’s College London (6–7 February 2015)
- ‘Histories of Malay Music and Dance on the Cocos (Keeling) Islands: Archival Musings Preparatory to Fieldwork’, The Second International Symposium on the Malay Musical Arts Of Indonesia’s Riau Islands (SIRI), Monash University, Melbourne (14–16 January 2015)
- ‘Modern European Music and the Antiquity of the World: Baroque Perspectives on Ancients and Others’, 16th Biennial International Conference on Baroque Music, Mozarteum, Salzburg (9–13 July 2014)
- ‘Hybridity and Harmony: Nineteenth-century British Discourse on Syncretism and Intercultural Compatibility in Malay Music’, Musical Transitions in the Colonial Malay World, King’s College London (12 June 2014)
- ‘Analogues of Antiquity: World Cultures, Ancient Greek Music, and Comparative Anthropologies, 1500–1800’, Balzan Workshop ‘Alterity and Universalism in Eighteenth-Century Musical Thought’, University of Oxford (30 May–1 June 2014)
- Balzan Workshop ‘Theorizing Music across Cultures: Ethnomusicological and Historical-Musicological Perspectives’, King’s College London: Round Table ‘Towards a Global History of Music: Aesthetics, Politics, and Reception’, with Georgina Born, Nicholas Cook, Martin Stokes, Reinhard Strohm, Matthew Head, and David R. M. Irving (27 May 2014)
- ‘Flight of the Archangel: Corelli and the Construction of Global Fame’, Cambridge Italian Research Network, Symposium 2014 ‘Global Italy’, Gonville and Caius College, Cambridge (23 May 2014)
- ‘Jesuits and Music in Guam and the Marianas, 1668–1769’, Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas, Trinity College, Cambridge (7–8 March 2014)
- ‘Others at the Opera: Emotional Responses of Non-Europeans to Music-Drama in Early Modern Europe’, and (with Alan Maddox) ‘Towards a Reflexive Paradigm for the Study of Music in Australian Colonial Societies’, Musicological Society of Australia, Annual Conference, Queensland Conservatorium Griffith University (18–21 November 2013)
- ‘Flight of the Archangel: Corelli and the Construction of Global Fame’ and ‘Thomas Forrest (c.1729–c.1802) and Corelli’s Music in Aceh, Sumatra’, Global Corelli: Fame and Music in the Early Modern World, School of Music, Australian National University (4–5 November)
- ‘Others at the Opera: Emotional Responses of Non-Europeans to Music-Drama in Early Modern Europe’ and ‘Explicit Listening: Earwitnesses Across Cultures in the Early Modern World’, Royal Musical Association, Annual Conference, Institute for Musical Research, London (19–21 September)
- ‘Music and Politics in Melaka, c.1400–1824’, Musicological Society of Australia, Annual Conference, School of Music, Australian National University (3–5 December 2012)
- ‘Cross-Cultural Music Transcription in the Early Modern World’, in the panel ‘Transcription and Proto-Ethnography in the Eighteenth Century’, American Musicological Society, Society for Ethnomusicology, and Society for Music Theory Annual Meeting, New Orleans (1–4 November 2012)
- ‘Eighteenth-Century Metrical Psalters in the Eastern Indian Ocean’, The Journey of Music(s): Colonial Music Practice in the Age of Enlightenment, Georg-August-Universität Göttingen, Germany (7 September 2012)
- ‘Eighteenth-Century Metrical Psalters in the Eastern Indian Ocean’, 15th Biennial International Conference on Baroque Music, University of Southampton (11–15 July 2012)

- ‘Music in the Catholic Institutions of East and Southeast Asia’, Catholic Reformation Conference, Department of History, King’s College London (8–9 December 2011)
- ‘Historiographies of Music in the Malay World’, Society for Ethnomusicology Annual Meeting, Philadelphia (17–20 November 2011)
- ‘*Mazmur* and *Tahlil*: Protestant Christian Music in the Malay World, 1600–1900’, 26th Conference of the Association of South-East Asian Studies in the United Kingdom, Magdalene College, Cambridge (9–11 September 2011)
- ‘The British Historiography of Malay Music in the Nineteenth Century’, Penang and the Indian Ocean, Georgetown, Penang (17–18 September 2011)
- ‘Lully in Siam: Music and Diplomacy at the French and Siamese Courts’, 14th Biennial International Conference on Baroque Music, School of Music and Sonic Arts, Queen’s University Belfast (30 June–4 July 2010)
- ‘The Consequences of Intercultural Encounters and Ethnography for Early Modern Musical Aesthetics and Philosophy’, Workshop ‘Rethinking Encounters, Ethnography and Ethnology: Continuities and Ruptures’, Birkbeck, University of London (25–26 June 2010)
- ‘Globalising Epistemologies: Collision and Conflation of Knowledge Systems in the Early Modern World’, Annual Conference of the British Forum for Ethnomusicology, University of Oxford (8–11 April 2010)
- ‘Interpreting Non-European Perceptions and Representations of Early Modern European Music’, Study Day on Historiographical Topics in Archaeomusicology and Ethnomusicology, Institute of Musical Research, Senate House, London (4 July 2009)
- ‘1571 and All That: The Early Modern Origins and Development of Music Globalisation’, Annual Conference of the British Forum for Ethnomusicology, ‘Music, Culture and Globalisation’, Liverpool John Moores University: (16–19 April 2009)
- ‘Music as an Instrument of Subversion in the Philippines’, Continuity and Change: (Re)conceptualising Power in South-east Asia, Interdisciplinary Conference, CRASSH, University of Cambridge (26–28 March 2009)
- “‘Musicalia speculativa, practica, et instrumentorum’: A Rediscovered Jesuit Treatise from 17th-century Manila”, 13th Biennial International Conference on Baroque Music, School of Music, University of Leeds (2–6 July 2008)
- ‘Comparative Organology in Early Modern Empire’, The Baroque Mind: Conference at Clare College, Cambridge: (30 November 2007)
- “‘Universal Composition’: Music of the Early Modern Jesuit Missions”, Symposium “‘Pious Labours’: Spreading Christianity in the Early Modern World’, Queen Mary, University of London (2 July 2007)
- ‘Trans-oceanic Trade, Transmission, and Transculturation: New Evidence for the Genesis of the *Rondalla*’, 2nd International Rondalla Festival Conference-Workshop, ‘History and Diffusion of the Plucked String Tradition’, Dumaguete City, Philippines (21–23 February 2007)
- ‘Jesuits as “Turtles” in Early Modern Southeast Asia: Music, Travel, and Transculturation’, British Forum for Ethnomusicology One-Day Annual Conference, ‘Music and Travel’, University of Manchester (2 December 2006)
- “‘For Whom the Bell Tolls’: Response to John Butt, “Do Musical Works Contain an Implied Listener?””, Listening: Interdisciplinary Perspectives, King’s College, Cambridge (24–25 November 2006)
- ‘Music in Regulations, Reforms and Controversies of the Church in Early Modern Manila’, Annual Conference of the Royal Musical Association, Nottingham (11–14 July); repeated at the 12th Biennial International Conference on Baroque Music, Warsaw (26–30 July)
- ‘Early Philippine Vocabularies as Sources for Musical History, Ethnography and Organology’, Study Day ‘Music and Intercultural Contact in the Early Modern Period’, Corpus Christi College, Cambridge (18 June 2005)

ACADEMIC SERVICE

CHAIRING OF STUDY GROUPS, MEMBERSHIP OF COMMITTEES

- 2019–** Chair, Study Group ‘Global History of Music’, International Musicological Society
- 2018** Curatorial Board Member, ‘Perfection’ Science Gallery exhibition
<https://melbourne.sciencegallery.com/perfection>
- 2016–18** Deputy Chair of Human Ethics Advisory Group, Melbourne Conservatorium of Music, University of Melbourne

- 2011–13** Council Member, Royal Musical Association
2011–13 Member of Publications Committee, Royal Musical Association
2007–11 Member of Livings Committee, Christ's College, University of Cambridge

EDITING

- 2019–** Co-Editor (with W. Dean Sutcliffe), *Eighteenth-Century Music* (Cambridge University Press)
2012 Guest Editor for *Early Music* 40.3 (2012): themed issue 'Music and Diplomacy'
2011–13 Recording Reviews Editor, *Early Music* (Oxford University Press)
2009–11 Reviews Editor, *Eighteenth-Century Music* (Cambridge University Press)

EDITORIAL BOARD MEMBERSHIPS

- 2020–** Member of Editorial Board, *Elements in Music and Musicians 1750–1850* (series edited by Simon Keefe), Cambridge University Press
2019– Member of Comité Editorial, Monumentos de la Música Española
2019– Member of Consejo Asesor, *Anuario Musical*, CSIC, Spain
2017– International Advisory Board Member, *Ethnomusicology Forum* (Taylor & Francis)
2016–18 Committee Member, Lyrebird Press, University of Melbourne
2015– Editorial Board Member, *Diagonal: An Ibero-American Music Review* (Center for Iberian and Latin American Music, University of California, Riverside)
2013– Editorial Board Member, *Early Music* (Oxford University Press)
2012–20 Editorial Advisory Committee, *Musicology Australia* (Taylor & Francis)
2011–19 Editorial Board Member, *Eighteenth-Century Music* (Cambridge University Press)
2011–13 Editorial Board Member, *Journal of the Royal Musical Association* (Taylor & Francis)
2005–06 Editorial Board Member, *British Postgraduate Musicology* (online journal)

UNIVERSITY SERVICE

- 2014–15** Honours Convenor, School of Music, Australian National University
2013 Undergraduate Convenor, School of Music, Australian National University (Semester 2, 2013)
2012–13 Impact and Public Engagement Officer, Department of Music, University of Nottingham
2012–13 Co-ordinator of Research Colloquia, Department of Music, University of Nottingham
2008–11 Admissions Interviewer for Music Tripos, Downing College, University of Cambridge
2007 Admissions Interviewer for Music Tripos, Clare College, University of Cambridge
2005–07 Member of Instruments Committee, Faculty of Music, University of Cambridge
2004–05 Colloquia Co-ordinator, Faculty of Music, University of Cambridge

PEER REVIEWING

- 2009–** Reviewer, Assessor, Reader, and Referee for institutions, publishers, publications, and funding bodies including Oxford University Press, University of California Press, University of Chicago Press, Cambridge University Press, Open Book Publishers, International Institute for Asian Studies, *Anuario Musical*, *Journal of Musicology*, *Journal of the American Musicological Society*, *Music & Letters*, *Acta Musicologica*, *Early Music*, *Eighteenth-Century Music*, *Asian Music*, *Journal of Music Research Online*, *Context: Journal of Music Research*, *Journal of Global History*, *Archivum Historicum Societatis Iesu*, *Humanities Diliman*, *Musicology Australia*, *Past & Present*, *Philippiniana Sacra*, *Malaysian Journal of Music*, *Asian Review of World History*, *Encyclopedia of the Organ*, European Research Council, Australian Research Council, Austrian Science Fund (FWF), American Council of Learned Societies, Guggenheim Foundation, University of California Los Angeles, Sapienza University, Sorbonne University

CONFERENCE ORGANISATION AND COMMITTEE MEMBERSHIP

- 2023** Member of Program Committee, American Musicological Society Annual Meeting, Denver, Colorado (9–12 November)
- 2021** Co-organiser (with Jen-yen Chen), ‘Music in the Pacific World: Change and Exchange Through Sound and Memory’, First Conference of the IMS Study Group ‘Global History of Music’, Graduate Institute of Musicology, National Taiwan University, Taipei, Taiwan (14–17 October)
Member of Programme Committee, 19th Biennial International Conference on Baroque Music, Royal Birmingham Conservatoire (15–17 July)
- 2019** Co-convenor (with Estelle Joubert), ‘Workshop: Rethinking Enlightenment Music History’, Dalhousie University (15–16 July)
- 2018** Co-convenor (with Alexander Rehding), Workshop ‘Toward a Cultural History of Music in the 21st Century’, Radcliffe Institute for Advanced Study, Harvard University (18–19 June)
- 2017** Co-convenor (with Jenny McCallum), ‘Symposium: Cocos (Keeling) Islands’, The University of Melbourne (15 September)
- 2016** Co-convenor (with Erin Helyard and Stephen Grant), ‘Musical Battles: French and Italian Styles in the Eighteenth Century’, The University of Melbourne (29 September)
- 2014** Co-convenor (with Estelle Joubert), ‘Alterity and Universalism in Eighteenth-Century Musical Thought’, University of Oxford (30 May–1 June)
- 2013** Convenor, ‘Global Corelli: Fame and Music in the Early Modern World’, Australian National University (4–5 November)
- 2012–13** Member of Programme Committee, 49th Annual Conference of the Royal Musical Association, London (19–21 September 2013)
- 2009** Co-organiser (with Tara Alberts), ‘Strategies and Consequences of Intercultural Exchange in Southeast Asia c. 1500–1800: An Interdisciplinary Conference’, University of Cambridge (25 April)
- 2006** Co-organiser (with Katherine Butler Brown [Schofield]), National Graduate Conference for Ethnomusicology, University of Cambridge (7–9 July)
- 2005** Co-organiser (with Katherine Butler Brown [Schofield]), Study Day, ‘Music and Intercultural Contact in the Early Modern Period’, University of Cambridge (18 June)
Member of the Organising Committee, Graduate Exchange Conference for the East and South East of England, Faculty of Music, University of Cambridge (5 July)

PUBLIC ENGAGEMENT, OUTREACH, AND BROADCASTS (SELECTED)

- 2021** Advisor and interviewee for Ana María Alarcón’s project *Contrapunto Disruptiu*, project awarded funding by the Premis Ciutat de Barcelona 2020 <https://etnomusicologia.wixsite.com/amaj/single-project>
‘The Baroque Violin in Global Contexts’, invited presentation given as part of the public launch (online) of the new book by Walter Reiter, *The Baroque Violin & Viola: A Fifty-Lesson Course, 2 volumes* (New York: Oxford University Press, 2020), hosted by the Jerusalem Baroque Orchestra in Collaboration with the Jerusalem Academy of Music and Dance Research Authority
- 2020** ‘Hacia una nueva interpretación de la historia de la música en Santiago de Chile colonial’, invited presentation given as part of the public launch (online) of the new book by Alejandro Vera, *The Sweet Penance of Music: Musical Life in Colonial Santiago de Chile* (New York: Oxford University Press, 2020), hosted by the Instituto de Música, Facultad de Artes UC, Pontificia Universidad Católica de Chile
Discussant for the panel on ‘Centre i perifèria musical’, Fòrum Barcelona Clàssica, Sala d’actes de la Fundació Bosch i Cardellach, Sabadell (21 January)
- 2019** Screening of *The World of Cocos Malay Music and Dance* (documentary film by David R. M. Irving and Jenny McCallum) with discussion session by videolink, Elphinstone Institute Ethnographic Film Series, University of Aberdeen (5 September)
- 2018** Pre-concert public talks for concerts by Hesperion XXI and Tembembe Ensemble Continuo, directed by Jordi Savall, ‘Folias Antiguas y Criollas: From The Ancient World To The New World’ and ‘Folias y Romanescas: The Golden Age Of The Viol’, Elisabeth Murdoch Hall, Melbourne Recital Centre (21 and 22 February)
- 2017** Interview on Schmelzer Sonatas recording project, 3MBS (Radio Station, Melbourne) (16 September)

- 2014** Interview with Gloria Ross on the History of Music in the Philippines, Radyo Filipino Canberra (5 April)
- 2013** Interview with Adam Shirley ('Drive') on Music and Sustainability, ABC Radio 666 (Canberra) (30 October)
- 2009–10** 'The Globalization of Music: Origins, Development, & Consequences, c1500–1815'; eight public lectures, Christ's College, Cambridge (October 2009 to March 2010)
- 2008** TV Documentaries: 'Les rythmes musicaux de la semaine sainte aux Philippines', presented by Jacques Collet. LCI (TF1), France, 30 March; 'Les racines du «Baroque» retrouvées aux Philippines', presented by Jacques Collet. LCI (TF1), France (14–18 April)
- 2007** Public Discussion 'Encounters between Musical Cultures', with Geoffrey Baker, Christina Pluhar, and Jean-Christophe Frisch, chaired by Tess Knighton; Encounters: The Early Music Weekend, Southbank Centre (15 September)

TEACHING AND EXAMINING

- 2021–25** External Examiner for the Department of Music, King's College London
- 2019–21** Invited classes/lectures/seminars at Brown University, Harvard University, Escola Superior de Música de Catalunya (ESMUC), Jerusalem Academy of Music and Dance, University of Illinois at Urbana-Champaign, Longy School of Music (Bard College), University of Michigan
- 2015–18** Melbourne Conservatorium of Music, The University of Melbourne
 Lecturer and Coordinator for undergraduate courses:
 Music and Politics (MUSI20204/MUSI40099)
 High Baroque Music of the German World (MUSI30014/MUSI40049)
 French Music Louis XIV to the Revolution (MUSI20205/MUSI40100)
 Music in the Culture of the Renaissance (MUSI30011/MUSI40047)
 Music in Everyday Life (MUSI10037)
 Contributing lecturer to:
 Music History 1: Monteverdi to Mozart (MUSI10047)
 The Music of Spain (MUSI30030/MUSI40095)
 Music Cultures of Asia (MUSI30024)
 Historical Performance Practice (MUSI30116/MUSI40032)
 Early Voices
 Baroque Ensemble
- 2013–15** School of Music, Australian National University
 Lecturer, Convenor, and Examiner for undergraduate courses:
 Music and Globalisation (MUSI3310)
 Music and Spirituality (MUSI2212)
 Writing About Music (MUSI2211)
 Contributing lecturer to:
 Turning Points in Music History 1: A Millennium of Metamorphoses (900–1900) (MUSI1104)
 Turning Points in Music History 2: A Century of Crisis and Change (1900–2013) (MUSI1109)
 Honours Convenor (from January 2014), and Convenor for Honours courses:
 The Scholar Musician 1 (MUSI4401)
 The Scholar Musician 2 (MUSI4402/MUSI8001)
 Music Sub-Thesis (MUSI4403)
 Honours Music Research Project (MUSI4409)
 Co-Director (with Prof. Peter Tregear) of the ANU Chamber Orchestra, 2013–June 2014
 (Performance 1–6 MUSI1101, MUSI1102, MUSI2201, MUSI2202, MUSI3301, MUSI3302)
 Teaching into The Scholar Musician 3 (MUSI8002)
- 2012–13** Department of Music, University of Nottingham:
 Designer, Lecturer, Convenor, and Examiner for undergraduate modules:
 World Music: Introduction to Ethnomusicology (first year)
 Listening to Tonal Music (first year)
 Ensemble Performance (first year)

- Performance I–V (first, second, and third year)
 Dissertation Techniques (third year)
 Supervisor of third-year dissertations on diverse topics, including:
 The countertenor voice in the works of Henry Purcell
 Tradition vs. modernity: the hymn's role in the twentieth century
 Music and the brain (associations and muscle memory)
 Historical and Cultural Studies (MA course): 'Music(s) across Cultures'; Research Techniques (MA course); assessor of MA coursework
- 2011–12** Department of Music, King's College London
 Lecturer (in team of three) for M.Mus. seminar series 'Music and Empire: India and the Indian Ocean'; second supervisor for Ph.D. students working on musical transitions to colonialism in the Malay World, c.1750–1900, and the Malay *nobat*
- 2005–12** Faculty of Music, University of Cambridge
 Designer, Lecturer, Supervisor, and Assessor for two complete third-year undergraduate papers:
 'One World is Not Enough': The Jesuits and Music, 1540–1773 (2007–8, 2008–9)
 Globalisation (2010–11)
 Regular invited lecturer for third-year paper: Historical Performance Practice, 1600–1830
 Assessor for second-year papers: Nationalism in the Middle East (2008); Encounters in Balinese Music (2011)
 Supervisor for third-year paper: Orientalism and the Western Canon (2004–5, 2005–6)
 Supervisor for second-year, third-year, and Mus.B. dissertations on topics including:
 Chilean *nueva canción*; Music and identity in the Peruvian Andes; The cultural history of the gramophone and syncretic jazz in 1930s China; The origins, development, and repertoire of the Norwegian Hardanger fiddle; Nineteenth-century representations of the violin in literature and iconography; The idea of instrumental virtuosity in the eighteenth century; Intercultural representation in Purcell's *The Indian Queen*; Orientalist readings of Mozart's *Die Entführung aus dem Serail*; The hymnal in the Victorian age; Musical representations of Australian Aboriginal culture; Music, globalisation, and the Hong Kong Philharmonic Orchestra; The representation of the nobility in Lully's *ballets de cour*; Representations of birdsong as a form of musical exoticism
- 2003** School of Music, University of Queensland
 Guest lecturer: 'Baroque Music History'; 'Music and Society'; 'Renaissance Music History'; 'Music and Ideas'
- 2002–04** Queensland Conservatorium, Griffith University
 Tutor for Baroque Ensemble and 'Musicological Research Methods II'

GRADUATE TEACHING, RESEARCH SUPERVISION, AND ASSESSMENT

Supervision of Graduate Research Students since 1 July 2013:

1. Kiernan, Frederic Murray (University of Melbourne, PhD): 'Historical and Contemporary Emotional Engagement with the Music of Jan Dismas Zelenka (1679–1745)'
2. Kirby, Sarah (University of Melbourne, PhD): 'Music in International Exhibitions of the British World in the 1880s'
3. Langford, Elly (University of Melbourne, MMus): 'Combination Keyboard Instruments, 16th to 19th centuries'
4. Macfarlane, Kate (University of Melbourne, PhD): 'Representations of the Sorceress in *Seicento* Opera'
5. Morton, Arna (University of Melbourne, PhD): 'Learning Britten's Violin Concerto: A Reflexive & Collaborative Approach to Interpretation'
6. Nicolson, Donald (University of Melbourne, PhD): 'Rhetoric in the Keyboard Preludes of Louis Couperin (c.1626–1661)'
7. Spracklan-Holl, Hannah (University of Melbourne, PhD): 'Reflections of Seventeenth-century Court Life in the Festivities of Duchess Sophie Elisabeth of Brunswick-Lüneburg (1613–1672)'
8. Triplow, Leighton (University of Melbourne, PhD): 'Orpheus Unleashed: Constructs of Gender and Character Realisation in the Songs of Henry Purcell (1659–1695)'

9. Lestideau, Shane (University of Melbourne, MMus): 'Modality and Tonality in Eighteenth-Century Scottish Music'
10. Acker, Yolanda (ANU, PhD): 'Music in Madrid During the Spanish Civil War (1936–1939)'
11. Piper, Fredeliza Campos (ANU, PhD): 'Organology of Traditional Philippine Musical Instruments.'
12. Lane, Hannah (ANU, PhD): 'The Influence of Madame de Genlis on Single-Action Harp Performance Practice in the Late Eighteenth Century'
13. Doi, Yukihiro (ANU, PhD): 'The Milpirri Festival at Lajamanu as an Intercultural Locus of Warlpiri Discourses with Others'
14. Flannery, Kristie (University of Texas at Austin, PhD (History)): 'The Impossible Colony: Piracy, The Philippines, and Spain's Global Empire'
15. Van Wezel, Marretje (ANU, MPhil): 'From Sound to Symbol: A Critical Analysis of Contemporary Australian Music Theory Pedagogy'
16. Tan, Tiffany (MMus, University of Melbourne): 'Pianism and Performance Practice: Interpreting Johann Sebastian Bach's Keyboard Concerto in D minor, BWV 1052, on the modern piano'
17. Harris, Sarah (ANU, MPhil): 'Hipsters, Galanteries, and Bon Goût: The Rise of Modern Popular Culture and Music in the Eighteenth Century, 1720–1780'

Reader / Examiner of PhD and Master's Theses

Universitat de Barcelona, University of Cambridge, University of Queensland, University of Western Australia, Universitat Autònoma de Barcelona, University of Bristol

MEMBERSHIP OF PROFESSIONAL BODIES

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| • American Musicological Society | • Australian Academy of the Humanities |
| • International Study Group on Music Archaeology | • International Musicological Society |
| • Musicological Society of Australia | • British Forum for Ethnomusicology |
| • Royal Musical Association | • Royal Historical Society |
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PERFORMANCE SKILLS

Performances and recordings (baroque violin) with period-instrument ensembles:

Australian Brandenburg Orchestra (Australia)
 Chacona (Australia)
 Concerto Caledonia (United Kingdom)
 The Early Opera Company (United Kingdom)
 Gabrieli Consort & Players (United Kingdom)
 The Hanover Band (United Kingdom)
 La Compañía Musical (Spain)
 La Fontegara (Mexico)
 La Serenissima (United Kingdom)
 Le Concert Lorrain (France)
 Saraband Consort (United Kingdom)
 St James's Baroque Players (United Kingdom)
 Latitude 37 (Australia)
 Unholy Rackett (Australia)
 Accademia Arcadia (Australia)
 La Compañía (Australia)
 Melbourne Baroque Orchestra (Australia)
 Genesis Baroque (Australia)
 XVIII–21 Le Baroque Nomade (France)

Australian Music Examinations Board diplomas (modern violin): L.Mus.A. (2000), A.Mus.A. (1996)

REFEREES

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