

CURRICULUM VITAE

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Education

- 2001 Ph.D. in Music History, University of Chicago. Dissertation: *Polychoral Culture: Cathedral Music in La Plata (Bolivia), 1680-1730* (998 p. in four volumes).
- 1995 Master of Arts in Music History, University of Chicago.
- 1987 Professor of [Musical] Composition, Universidad Nacional de Córdoba.

Honors and Recognitions

- 2013 Otto Mayer-Serra Award in Latin American musicology (Mexico-USA).
- 2009 *Diploma al mérito* (career recognition award) from Fundación Konex, Buenos Aires.
- 2003 Premio de Musicología “Casa de las Américas” (Cuba) for the book *Domenico Zipoli: Para una genealogía de la música “clásica” latinoamericana*.
- 2000 Premio Samuel Claro Valdés in Latin American Musicology (Universidad Católica de Chile, Santiago).
- 1997 AMS 50 Fellowship, American Musicological Society.
- 1996 Howard Mayer Brown Award, American Musicological Society.

Grants and Scholarships

- 2019 Scholarly and Creative Award, University of North Texas, \$5,000.
- 2018 Faculty Development Leave, University of North Texas.
- 2009 Faculty Development Leave, University of North Texas.
- 2009 Hispanic and Global Studies Initiative research grant, University of North Texas.
- 2004 Faculty Research Grant, University of North Texas.
- 2002 Faculty Research Grant, University of North Texas.
- 1999 Tave Teaching Fellowship, to design and teach a class for the Division of the Humanities, University of Chicago.
- 1998 Fellowship, Fundación Banco Bilbao-Viscaya (Spain), to attend the International Conference, *Secular Genres in Sacred Contexts? The Villancico and the Cantata in the Iberian World, 1400-1800*.
- 1997 Stipend from the University of Chicago.
- 1994 Boettcher Scholarship, the University of Chicago.
- 1993-1995 Stipends from the University of Chicago.
- 1993 Summer Travel Grant from the Center of Latin American Studies at the U. of Chicago.
- 1992-1994 Century Fellowship, University of Chicago.
- 1992 Fellowship, equivalent to an Assistant Professor charge, Centro de Investigaciones de la Facultad de Filosofía y Humanidades, Universidad Nacional de Córdoba.

1991-1992 Research Fellowship from CONICET (National Scientific and Technological Research Council, Argentina). Project title: La música en las reducciones jesuíticas: Chiquitos y Guaraníes (Music in the Jesuit Reductions: Chiquitos and the Guarani).

1989-1992 Grant from CONICET, to a team created by myself and Dr. Gerardo Huseby, to develop the project Antropología e Historia de la Música en Chiquitos (Anthropology and History of Music in Chiquitos), Buenos Aires/Córdoba, Argentina.

Teaching and Research Appointments

University

2008-present, Associate Professor, Music History, University of North Texas.

2001-2008, Assistant Professor, Music History, University of North Texas.

2000, Winter, Instructor, Music, Culture and Power, University of Chicago.

1999 Visiting Professor, Conservatorio de Salamanca (Spain).

1998 Visiting Professor, Universidad de Valladolid.

1996 Visiting Professor, Universidad Tomás Frías (Potosí, Bolivia).

1995, Fall – Lector, Spanish 111, University of Chicago.

1995, Spring – Lecturer, Music 101, “Introduction to Western Music”, University of Chicago.

1989-1992 Jefe de Trabajos Prácticos (Lecturer), Music History I and II, Universidad Nacional de Córdoba.

1987-1989 Ayudante (Teaching Assistant), Music History I-II, Universidad Nacional de Córdoba.

Tertiary level

1989-1991 Instructor, Music History, Music Education and Research Center “Collegium,” Córdoba.

Classes given: Twentieth-Century Music (year-long class) (1989 and 1990).

Music and Society (1991).

Four short seminars (seven weeks each): Latin American Colonial Music, Debussy (1990); Brahms, Argentine Music History (1991).

1987-1991 Instructor, Chamber Music, “Collegium.”

1987-1989 Instructor, Introduction to Musical Language and Harmony, “Collegium.”

Guest seminars and university residences

2016 “Música y modernidad: Ser latinoamericano en los siglos 18 y 19” (Music and Modernity: How to Be Latin American in the 18th and 19th Centuries). Seminar for the graduate degrees in music, Universidad Nacional Autónoma de México (UNAM), Facultad de Música. 40 hours (May).

2015 “Historia de la música en Hispanoamérica” (History of Music in Spanish America), course for the Postgraduate degree in Hispanic Musical Patrimony (Diplomado en Patrimonio Musical Hispanoamericano), College of San Gerónimo, Universidad de La Habana, Cuba (March).

2014 “Historia de la música en Hispanoamérica” (History of Music in Spanish America), course for the Postgraduate degree in Hispanic Musical Patrimony (Diplomado en Patrimonio Musical Hispanoamericano), College of San Gerónimo, Universidad de La Habana, Cuba (March).

- 2013 “¿Música subalterna? Los eurodescendientes, los afrodescendientes y la práctica de la composición en Sudamérica, 1700-1850” (Subaltern Music? Eurodescendants, Afrodescendants and the Practice of Musical Composition in South America). Masters seminar (30 hr.), Universidad de Chile, Santiago (May).
- 2013 “Historia de la música en Hispanoamérica” (History of Music in Spanish America), course for the Postgraduate degree in Hispanic Musical Patrimony (Diplomado en Patrimonio Musical Hispanoamericano), College of San Gerónimo, Universidad de La Habana, Cuba (March).
- 2012 “Historia de la música en Hispanoamérica” (History of Music in Spanish America), course for the Postgraduate degree in Hispanic Musical Patrimony (Diplomado en Patrimonio Musical Hispanoamericano), College of San Gerónimo, Universidad de La Habana, Cuba (April).
- 2011 “Historia de la música en Hispanoamérica” (History of Music in Spanish America), course for the Postgraduate degree in Hispanic Musical Patrimony (Diplomado en Patrimonio Musical Hispanoamericano), College of San Gerónimo, Universidad de La Habana, Cuba (May).
- 2008 “Música y construcción de la nación: El caso de Argentina en el siglo XIX” (Music and Nation Building: The Case of Argentina during the Nineteenth Century), Doctorate in Arts, Facultad de Filosofía y Humanidades, Universidad Nacional de Córdoba (Argentina).
- 2006 “Estética de la música latinoamericana” (Aesthetics of Latin American Music), Masters’ degree in the performance of contemporary Latin American Music, Universidad Nacional de Cuyo, Mendoza (Argentina).
- 2006 Week-long residence at the Universidad Católica de Chile, Santiago. Work with research project on the social history of Latin American colonial music, research on local sources, meetings with musicology students.
- 2003 “Domenico Zipoli: para una genealogía de la música latinoamericana,” Ricercare (private music research center), Córdoba (Argentina).

Other

Lectures or short classes delivered in Argentina, Bolivia (Casa de la Libertad, Archivo Nacional de Bolivia, Sucre; Peru (Escuela de Música, Cusco; Escuela Nacional de Música, Lima), Spain (Universidad de Valladolid, Universidad Complutense de Madrid), France (Festival de Sarrebourg), Switzerland (Conservatoire Populaire de Musique, Geneva) and the United States (Dartmouth College; Indiana University; University of Chicago).

Languages

Spanish (mother tongue).

English: Fluent in all aspects.

Italian: Speaks and reads well, writes fair.

French: Speaks and reads well.

Portuguese: Reads well, speaks fair.

Reading knowledge of Catalan, Galician, Latin and German.

Publications

Books

Under contract: *Barroco Criollo* (provisional title). Colección Paradigma Indicial. Buenos Aires: SB editora.

2011 *Domenico Zipoli: Para una genealogía de la música “clásica” latinoamericana* (Domenico Zipoli: Towards a Genealogy of Latin American “Classical” Music). La Habana: Fondo Editorial Casa de las Américas.

Reviewed by Víctor Rondón, *Revista Argentina de Musicología*, no 14 (2013): 217-221

Reviewed by Egberto Bermúdez, as “*Der Fall Zipoli*,” *Revista de Musicología*, vol. 37, no. 1 (2014): 218-228.

2009 Juan Pedro Esnaola, *Cuaderno de música (1844)*. Facsimile edition with a preliminary study by Bernardo Illari. La Plata, Argentina: Instituto Cultural de la Provincia de Buenos Aires, 2009.

1998 *Música barroca del Chiquitos jesuítico: Trabajos leídos en el Encuentro de Musicólogos*. Santa Cruz de la Sierra (Bolivia): Primer Festival Internacional de Música Renacentista y Barroca Americana “Misiones de Chiquitos” (edited volume).

Musical Editorship

At press: Juan Pedro Esnaola, *Colección de canciones con acompañamiento de piano-forte / Collection of Songs with Piano-forte accompaniment*, critical edition by Bernardo Illari. Músicas Postergadas del Sur, series directed by Bernardo Illari. Buenos Aires: Gourmet Musical Ediciones, 2018.

Editorship

2018: Coordination for the edition and introduction for Huseby, Gerardo. “Una reformulación del canto litúrgico en las Misiones chiquitanas” (A reformulation of liturgical chant in the Chiquitos Missions). *Músicas coloniales a debate: procesos de intercambio euroamericanos*, edited by Javier Marín, 103-115. Madrid: IICMU.

2005 “Música y Ritual.” Joint editorship with Leonardo Waisman. Edited symposium, in Carlos Page (ed.), *Educación y Evangelización: La experiencia de un mundo mejor. X Jornadas Internacionales sobre las Misiones Jesuíticas* (Córdoba: Universidad Católica de Córdoba y Agencia Nacional de Promoción Científica y Tecnológica), 431-480.

1996-2000 Joint Editor, *Revista Argentina de Musicología*.

Research Articles and Chapters

Forthcoming: “Durán’s Variations.” *Revista Portuguesa de Musicologia*.

At press: “Músicas ocultas del pasado cordobés: La iglesia mayor en el siglo XVII” (Hidden Musics of Córdoba’s Past: The Main Parish in the Seventeenth Century). *Boletín del Archivo Histórico de la Provincia de Córdoba* [Argentina] (invited).

At press: “Ideas de Sumaya” (Sumaya’s Ideas). *Revista de Musicología* vol. 43, no 2 (2020), 445-486 (referred).

- 2020: “Estrella, sangre, cruz: *La púrpura de la rosa* en dos villancicos de Chuquisaca” (Star, Blood, Cross: *La Púrpura de la Rosa* in Two Villancicos from Chuquisaca). *Celebración y sonoridad en Hispanoamérica (Siglos XVI-XIX)*, ed. by Anastasia Krutitskaya. (Morelia, Mexico: Universidad Nacional Autónoma de México, Escuela Nacional de Estudios Superiores Unidad Morelia), 367-410 (invited).
- 2019: “Agudeza de villancico: Los plumajes de Torrejón” (Conceit of the Villancico: Torrejón’s Plumages). In *El villancico en la encrucijada: nuevas perspectivas en torno a un género literario-musical (siglos XV-XIX)*, ed. by Esther Borrego Gutiérrez and Javier Marín López, 477-515. Kassel: Edition Reichenberger (invited).
- 2018: “Martin Schmid, músico: apuntes para una genealogía” (Martin Schmid as Musician: Notes for a Genealogy). *Músicas coloniales a debate: procesos de intercambio euroamericanos*, edited by Javier Marín, 209-241. Madrid: IICMU (invited).
- 2016: “La música que libera: profesionales afroamericanos y conflicto interétnico en el Cono Sur (1760-1800)” (Music that Frees: Afro-Latinamerican Professionals and Interethnic Conflict in the Southern Cone [1760-1800]). *Boletín música*, Casa de las Américas, [Havana, Cuba], new era, no. 44 (September-December): 3-39 (referred).
- 2015: “¿Una nueva y gloriosa nación? Retórica y subjetividad en la *Marcha patriótica* rioplatense de 1813” (A New and Glorious Nation? Rhetoric and Subjectivity in the River-Plate *Patriotic March* of 1813). *Latin American Music Review* Vol. 36, no. 1 (Spring-Summer): 1-39.
- 2015: “Estrategias modales de Guastavino” (Guastavio’s Modal Strategies). *Estudios sobre Carlos Guastavino*, edited by Silvina Luz Mansilla 17-50. Santa Fe, Argentina: Universidad Nacional del Litoral (invited).
- 2015: “Vega: Nacionalismos y (a)política” (“Vega: Nationalisms and the (A)political”). *Estudios sobre la obra de Carlos Vega*, edited by Enrique Cámara, 137-185. Buenos Aires: Gourmet Musical Ediciones (invited).
- 2014: “De México a la Asunción: Preámbulos musicales y misionales a las prácticas jesuítico-guaraníes” (From Mexico to Asuncion: Musical and Missional Preambles to the Jesuit-Guarani Practices). *Cuadernos de música iberoamericana* 25-26 [dated in 2013]: 189-202 (invited).
- 2014: “¿Son modos? Tonos y salmodia en Andrés Lorente” (Are They Modes? Tones and Psalmody in Andrés Lorente). *Analizar, interpretar, hacer música: De las Cantigas de Santa María a la organología. Escritos In Memoriam Gerardo Huseby*, edited by Melanie Plesch, 289-326. Buenos Aires: Gourmet Musical (invited).
- 2013 “A Story with(out) Gauchos: Folk Music in the Building of the Argentine Nation.” In *The Cambridge History of World Music*, edited by Phil Bohlman, 271-294. Cambridge, UK: Cambridge University Press (invited).
- 2013 “El fondo musical de San Felipe Neri de Sucre: viejas y nuevas apostillas sobre su proveniencia” (The Musical Collection of San Felipe Neri of Sucre: Old and New Remarks about its Provenance). In *Oratorio de San Felipe Neri. La última congregación religiosa en Charcas*, edited by Norberto Benjamín Torres, 89-118. Sucre (Bolivia): Ciencia editores (invited).

- 2012 “Musica materiale. La rappresentazione visiva della canzone in Perù, 1615-1616: la *Nueva Corónica y Buen Gobierno*” (Material Music. Visual Representation of Song in Peru, 1615-1616: The *Nueva Corónica y Buen Gobierno*). *La musica dei semplici: L'altra Controriforma*, edited by Stefania Nanni, 337-358. Roma: Viella (invited).
- 2010 (published in 2011) “Esnaola contra Rosas” (Esnaola against Rosas). *Revista Argentina de Musicología* 11: 33-73 (referred).
- 2010 “The Slave’s Progress: Music as Profession in Criollo Buenos Aires.” *Music and Urban Society in Colonial Latin America*, edited by Tess Knighton and Geoffrey Baker, 186-207. Cambridge, UK: Cambridge University Press (invited).
- 2009 “*Relevés d’apprenti*: La formación profesional del compositor Esnaola” (*Relevés d’apprenti*: Professional training of the Composer Esnaola). *Música e Investigación* 17: 17-68 (referred).
- 2009 “Volverse Romántico” (Becoming a Romantic). Preliminary study to the facsimile edition of Juan Pedro Esnaola, *Cuaderno de música (1844)*, 15-52. La Plata, Argentina: Instituto Cultural de la Provincia de Buenos Aires (invited).
- 2009 “Cusco: Colonial Music in Wonderland.” *Review: Literature and Arts of the Americas* 42/2 (November): 246-250 (invited).
- 2009 “Carta de Esnaola: Música, discurso y redes interpersonales en el Buenos Aires de 1837” (Letter from Esnaola: Music, Discourse, and Interpersonal Networks in 1837 Buenos Aires). *Revista del Instituto de Investigación Musicológica “Carlos Vega”* 23: 101-127 (referred).
- 2008 “*María de Buenos Aires*: El tango del eterno retorno” (*María de Buenos Aires*: The Tango of the Eternal Return”). Chap. 11 of *Estudios sobre la obra de Astor Piazzolla*, ed. by Omar García Brunelli (Buenos Aires: Gourmet Musical), 157-197 (invited).
- 2007 “The Popular, the Sacred, the Colonial and the Local: Villancicos and the Performance of Identities in Chuquisaca (Bolivia),” in Tess Knighton and Alvaro Torrente (editors), *Devotional Music in the Iberian World, 1450-1800: The Villancico and Related Genres* (London: Ashgate), 409-440 (invited).
- 2006 “Carta de Misiones: Sobre la música jesuítico-guaraní en 1651 y su investigación actual” (Letter from the Missions: Regarding Jesuit-Guarani music in 1651 and its present-day research). *Revista del Instituto de Investigación Musicológica “Carlos Vega”* 20: 97-113 (referred).
- 2005 “Ética, estética, nación: Las canciones de Juan Pedro Esnaola” (Ethics, Aesthetic, and the Nation: The Songs of Juan Pedro Esnaola). *Cuadernos de Música Hispanoamericana* 10 (Madrid), 137-223.
- 2005 “Villancicos, guaraníes y chiquitos: hispanidad, control y resistencia” (Villancicos, the Guarani and the Chiquitos: Hispanicity, Control and Resistance), in Carlos Page (ed.), *Educación y Evangelización: La experiencia de un mundo mejor. X Jornadas Internacionales sobre las Misiones Jesuíticas* (Córdoba: Universidad Católica de Córdoba y Agencia Nacional de Promoción Científica y Tecnológica), 447-460.

- 2004 “El sonido de la misión: práctica de ejecución e identidad en las reducciones de la Provincia del Paraguay” (The Sound of the Mission: Performance Practice and Identity in the Reductions of the Province of Paraguay), in Víctor Rondón (ed.), *Música Colonial Iberoamericana: Interpretaciones en torno a la práctica de ejecución y ejecución de la Práctica. Actas del V Encuentro Científico Simposio Internacional de Musicología, Santa Cruz de la Sierra (Bolivia)* (Santa Cruz de la Sierra: APAC-AECI), 5-25.
- 2003 “Recién nacida en Judea y aplaudida en Chuquisaca: Guadalupe as Identity in Baroque Bolivia,” *Journal of the Institute of Romance Studies* (London) 8 (dated 2000), 91-113 (invited).
- 2001 “*Metastasio nell’Indie*: De óperas ausentes y arias presentes en América colonial” (*Metastasio nell’Indie*: About absent operas and present arias in colonial Latin America), in Emilio Casares (editor): *La ópera en España e Hispanoamérica: Una creación propia* (Madrid: Instituto Complutense de Ciencias Musicales), vol. 1, 343-374 (invited).
- 2000 “Zuola, criollismo, nacionalismo y musicología” (Zuola, Creolism, Nationalism and Musicology). *Resonancias* 7 (Santiago de Chile), 59-95.
- 1999 “Identidades de Mesa: Un músico criollo chuquisaqueño” (Identities of Mesa’s: A Creole and Chuquisaqueño Musician). *Anuario del Archivo y Biblioteca Nacionales de Bolivia* 5, 275-316 (invited).
- 1999 “De los órganos misionales de Chiquitos y su relevancia para la práctica musical” (Regarding the Missionary Organs of Chiquitos and Their Relevance for Musical Practice). *Resonancias* [Instituto de Música, Pontificia Universidad Católica de Chile] 4 (May), 68-81(invited).
- 1998 “Un *Laudate pueri* como antiobra (acerca de la invención de la música jesuítica de Chiquitos)” (*A Laudate Pueri* as an Anti-Musical Work—Regarding the Invention of the Jesuit Music of Chiquitos), *Música barroca del Chiquitos jesuítico: Trabajos leídos en el Encuentro de Musicólogos*. Santa Cruz de la Sierra (Bolivia), 11-41.
- 1997 “No hay lugar para ellos: Los indígenas en la capilla musical de La Plata” (There Is No Place for Them: The Indians in the La Plata Music Chapel). *Anuario del Archivo y Biblioteca Nacionales de Bolivia* 3, 73-108 (invited).
- 1997 “¿Les hacen lugar? ¿Y cómo? La representación del *indio* en dos villancicos chuquisaqueños de 1718” (Are They Accorded a Place? How? The Representation of the Indian in Two Chuquisaqueño Villancicos of 1718). *Data* (La Paz) 7, 165-196 (invited).
- 1996 “La música que sin embargo fue: La capilla musical del obispado del Tucumán (siglo XVII)” (Music That Nevertheless Existed: The Music Chapel of the Tucuman Bishopric [17th century]). *Revista Argentina de Musicología* 1, 17-54.
- 1996 “Un fondo desconocido de música antigua de Sucre: Catálogo comentado” (An Unknown Lot of Early Music from Sucre: *Catalogue raisonné*). *Anuario del Archivo y Biblioteca Nacionales de Bolivia* [Sucre, Bolivia] 2, 377-402.
- 1995 “¿Existe un repertorio de San Felipe Neri de Sucre?” (Is There a Repertory From San Felipe Neri of Sucre?) *Anuario del Archivo y Biblioteca Nacionales de Bolivia* [Sucre, Bolivia] 1, 163-175.
- 1994 “La personalidad de Domenico Zipoli a la luz de su obra americana” (Domenico Zipoli's Personality in the Light of His [Latin] American Oeuvre). *Quaderni della Rivista Italiana di Musicologia* 3, 111-176.

- 1991 “Lo urbano, lo rural y las instituciones musicales en las reducciones jesuíticas de guaraníes” (The Urban, the Rural and the Musical Institutions in the Jesuit Reductions of Guarani People). *Ciudad/campo en las artes en Argentina y Latinoamérica: Terceras Jornadas de Teoría e Historia de las Artes* (Buenos Aires: C.A.I.A), 155-163.
- 1988 “A propósito del tardío siglo XVIII latinoamericano: Tres compositores galantes de América del Sud” (Regarding the Latin American Late 18th Century: Three Galant Composers from South America). *Primera Conferencia Anual de la Asociación Argentina de Musicología* (Buenos Aires: AAM), 1-21.

Prefaces and Opinion Articles

- 2014 “Trascendencia de Juan Hidalgo” (Transcendence of Juan Hidalgo), *Scherzo* 295 (April): 85-87.
- 2013 “Spanish America. Music: Cathedrals.” *Lexikon of the Hispanic Baroque: Transatlantic Exchange and Transformation*, edited by Evonne Levy and Kenneth Mills, 237-239. Austin: University of Texas Press.
- 2012 “Prólogo” to Julio Estrada, *Canto Roto* (Mexico City: Universidad Nacional Autónoma de México, Fondo de Cultura Económica) (invited).
- 2008 “Uma arte indispensável” / “A Most Necessary Art.” Foreword to Paulo Castagna (coord.), *José Joaquim Emerico Lobo de Mesquita*, Series Patrimônio Arquivístico-Musical Mineiro vol. 1 (Belo Horizonte: Governo de Minas Gerais, 2008), 15-16 (Portuguese version) and 81-82 (English version). Impact: National Brazilian / Latin American.
- 2005 “La música colonial latinoamericana es...” (Latin American Colonial Music is...), *Ficta: Difusora de Música Antigua* (Buenos Aires), 7: 5-7.
- 2001 “From *Oropel* to Treasury (Colonial Music Reconsidered)” *Avidi lumi* (Teatro Massimo, Palermo, Italy) 11 (invited).

Book Reviews

- 2017 “Sacred Music from Eighteenth-Century Boliva.” Review of *Un ciclo musical para la vida en la misión Jesuítica: los cuadernos de ofertorios de San Rafael, Chiquitos (S.XVIII)*, editados por Leonardo Waisman et al (Córdoba, Argentina: Editorial Brujas, 2015). *Notes of the Music Library Association*, vol. 74, no. 2 (December): 303-306.
- 1997 “Esteban Buch: *O juremos con gloria morir.*” *Revista Argentina de Musicología* 1: 143-149.
- 1997 “Jean-Paul Duviols y Annie Molinié-Bertrand (directores): *Enfers et damnations dans le monde Hispanique et Hispano-Américain: Actes du colloque international.*” *Anuario de Historia Eclesiástica de Bolivia*, 2.

Encyclopedia and Dictionary Articles

- Contributor, *Musik in Geschichte und Gegenwart*, second edition
“Zipoli, Domenico.”
- Contributor, *Diccionario de la Música Española e Hispanoamericana*.
“Argentina - época colonial.”
“Atirahú, Julián.”
“Auzzani, Angel.”
“Buenos Aires - época colonial.”

“Cambeses, José María.”

“Córdoba, Argentina” (coauthored with Gabriel Avalos, Héctor Rubio and Leonardo Waisman).

“Guastavino, Carlos” (coauthored with Melanie Plesch and Silvina Luz Mansilla).

Music criticism (free-lance), *La Voz del Interior* (newspaper), Córdoba (1988-1993).

Conference Papers and Guest Lectures

- To be rescheduled “Canción, pensamiento y sociedad: el cosmopolitismo en el Buenos Aires de Rosas (1829-1852)” (Song, Thinking, and Society: Cosmopolitanism in Rosas’s Buenos Aires [1829-1852]). Accepted for delivery at the *Bienal de música isabelina 2020 – jornadas de estudio*, Madrid, Museo Nacional del Romanticismo; originally scheduled on 20 March 2020.
- 2021 “Ginastera: A National Self-Discourse and its Tensions.” Accepted for remote delivery at the conference, *Naturalising Sounds: How Instrumental Music is (Made) National*, Universität Regensburg, 22-24 January.
- 2019 “Popular Music as Nation Building: Tertulia Songs in Buenos Aires, 1810-1840.” International conference *Popular Songs in the 19th Century*, organized by the Centro Studi Opera Omnia Luigi Boccherini, Lucca, 1 December.
- 2019 “Diferencia del villancico misional: Chiquitos y Moxos” (Difference of the Mission Villancico: Chiquitos and Moxos). Keynote speech (delivered through the internet), Congreso internacional “Celebración y sonoridad”, Universidad Nacional Autónoma de México (sede Morelia), 15 November.
- 2019 “Musicological Complexity and the Mid-Nineteenth-Century Tertulia Song: The Case of Juan Pedro Esnaola in Buenos Aires.” Symposium *Musicology or Ethnomusicology? Discussing Disciplinary Boundaries in Non-Western Art Music*, University of Cambridge, 22 March.
- 2019 “Negotiated Renewal as Paradigmatic Shift: Spanish Tradition and Italian Modernisation in Eighteenth-Century Latin American Music.” Symposium *Modernisation of Musical Traditions: Global Perspectives*, of the International Network for a Global History of Music, at the Instituto de Etnomusicología and Centro de Estudos em Música e Dança, Universidade Nova de Lisboa, 15 March.
- 2018 “Musical Wit and the Mexican Motet: Francisco López’s Creative Anachronism.” Annual Meeting of the Society for Seventeenth-Century Music, Boulder (Colorado), 20 April.
- 2018 “Conceit of the Villancico: Torrejón’s Plumages.” Guest presentation, Grupo de Estudos de Música Antiga, CESEM, Universidade Nova (Lisbon), 19 March.
- 2017 “¡Fuera, fuera! de nuevo: un modelo ambivalente de sociedad criolla” (*¡Fuera, fuera!* once again: an ambivalent model of a Criollo society). Paper read at the V Coloquio de Musicología of Morelia (Mexico), 4 October.
- 2017 “A National Symphony—with a Twist: Argentine Alberto Williams’ *Witch of the Mountains* (1910).” Paper read at the IMS conference, Tokyo, 22 March.
- 2017 “Music, Inclusion and Erasure: The Jesuit Missions of Paraguay.” Read at the IMS Round Table, “Music as Mission: The Globalization of European Religious Music to 1800,” at the IMS conference, Tokyo, 21 March.

- 2017 “Ideas de Sumaya: Una retórica deliberativa al servicio de la música” (Sumaya's Ideas: A Deliberative Rhetoric at the Service of Music). Read at the Study Session, “Composers as Writers: Self-Construction, Theory and Practice in Three Latin American Composers from the 17th-20th Centuries,” at the IMS conference, Tokyo, 21 March.
- 2017 “Colonial Conundrums: Persistence and Change in South American Music.” Guest faculty lecture, National Taiwan University (Taipei), 17 March.
- 2016 “¿Pura fantasía o canto antiguo? El canto gregoriano en la Córdoba del siglo XVIII” (Pure Fantasy or Old Chant? Gregorian Chant in Eighteenth-Century Córdoba). Lecture given at the Archivo Histórico de la Provincia de Córdoba, Argentina, 30 May.
- 2016 “Complejidad tópica del Occidentalismo: la *Sorcière* de Williams” (Occidentalism’s Topical Complexity: Williams’ *Sorcière*). Paper read at the Second ARLAC-IMS conference, Santiago de Chile, January 2016.
- 2015 “Guarani Mission Music: Colonial Assimilation and its Limits.” Paper read at the Workshop-Conference *The Global Music Culture of the Catholic Missions in the 17th-18th centuries*, part of the Balzan Programme in Musicology 2013-2016, “Towards a Global History of Music,” King’s College, London, 6 February.
- 2015 “Martin Schmid (1694-1772), músico: apuntes para una genealogía” (Martin Schmid, 1694-1772 as Musician: Notes for a Genealogy). Paper presented at the ARLAC (IMS regional) meeting, Universidad de Cartagena, Colombia, on 20 January.
- 2015 “Criollismos musicales peruanos: Orejón y Mesa” (Peruvian Musical *Criollismos*: Orejón and Mesa). Lecture delivered at the ARLAC (IMS regional) meeting, Universidad de Cartagena, Colombia, on 20 January.
- 2014 “¿Villancicos criollos?” (Criollo Villancicos?) Lecture given at the international conference *Nuevas perspectivas en torno al villancico y géneros afines en el mundo ibérico (ss. XV-XIX)*, Universidad Internacional de Andalucía, Sede “Antonio Machado”, Baeza, España, 4 December.
- 2014 “Música, conservadurismo y nación en Argentina del Ochenta al Centenario” (Music, Conservative Thought and the Nation in Argentina from 1880 to the Centennial). Guest faculty lecture, Universidad Nacional de las Artes (Buenos Aires), 7 May.
- 2014 “Ideas políticas de Juan Pedro Esnaola” (Political Ideas of Juan Pedro Esnaola). Guest faculty lecture, Escuela Nacional de Música of the Universidad Nacional Autónoma (UNAM), Mexico City, 20 March.
- 2013 “Parque jurásico: Acerca del nacionalismo musical y otros dinosaurios intelectuales” (Jurassic Park: Regarding Musical Nationalism and Other Intellectual Dinosaurs). I Jornadas de Música y Musicología de España y Latinoamérica, Universidad Complutense de Madrid, 11 December.
- 2013 “Genealogías” (Genealogies). International conference “Sones de ida y vuelta: músicas coloniales a debate (1492-1898)” (Universidad Internacional de Andalucía, Sede “Antonio Machado”, Baeza, España, 3 December)
- 2013 “Alberto Williams (1852-1962), Occidentalism: Music, Liberalism, and the Nation in Argentina around 1900.” National meeting of the American Musicological Society, Pittsburgh.
- 2013 “Wall of Sound: Leyseca’s *Miserere*.” Pre-concert talk for the performance of the piece at the conference *The Baroque Legacy: Past and Present in Hispanic America and Central and Eastern Europe* (Grand Valley State University, Michigan, 26 October 2013).

- 2013 “Una nueva nación: El himno en la construcción del estado argentino” (A New Nation: The National Anthem in the Construction of the Argentine State). Guest Lecture, Instituto Nacional de Musicología, Buenos Aires, 21 May.
- 2013 “Cromatismos criollos: Armonía, ciencia hexacordal y expresión en el setecientos chuquisaqueño” (Criollo Chromaticism: Harmony, Hexacordal Science, and Expression in the Chuquisaqueño Eighteenth Century). Guest faculty lecture, 20 May, Escuela de Música of the National University of Rosario, Argentina.
- 2012 “Música colonial latinoamericana” (Latino-American Colonial Music). Lecture given at the Facultad de Artes, Universidad Nacional de Córdoba, on 17 May.
- 2012 “Destinos de Esnaola: Occidentalismo y tradición local en la música porteña hacia 1880 (y después)” (Destiny of Esnaola: Occidentalism and local tradition in *porteño* music around 1880 [and afterward]). Guest lecture, given at the Instituto Universitario de las Artes, Buenos Aires, Argentina, on 16 May.
- 2012 “Estrategias modales de Guastavino: canciones tempranas, 1939-1949” (Guastavio’s Modal Strategies: Early Songs, 1939-1949). Opening lecture, given at the VII Coloquio de Musicología at the Casa de las Américas, 19 March.
- 2011 “La tonalidad mayor-menor del Renacimiento y su presencia en el ‘Cancionero Occidental’ de Carlos Vega” (Renaissance Major-minor Tonality and its Presence in Carlos Vega’s *Cancionero Occidental*). Lecture given at the School of the Arts, National University of Córdoba, Argentina, on 22 June 2011.
- 2010 “Resistencia por la música: profesionales afroamericanos y conflicto interétnico en el Cono Sur (1760-1800)” (Resistance through Music: Afro-american professionals and Inter-Ethnic Conflict in the Southern Cone, 1760-1800), lecture given at the VI Coloquio de Musicología at the Casa de las Américas, 2 November.
- 2010 “Música Europea Argentina: nacionalismo, cosmopolitismo y creación camino al Centenario” (European Argentine Music: Nationalism, Cosmopolitanism and Creativity on the Way to the Centennial), Biblioteca Nacional (Buenos Aires), 25 March.
- 2009 “¿Para qué sirve un musicólogo? Música, memoria, método y el pasado argentino.” (What is a musicologist good for? Music, Memory, Method, and Argentine Past). Keynote speech, Sexta Semana de la Música y la Musicología. Jornadas Interdisciplinarias de Investigación Artística y Musicológica (Sixth Week of Music and Musicology: Interdisciplinary Conference of Artistic and Musicological Research), Universidad Católica Argentina (Buenos Aires), 13 October.
- 2009 “Esnaola, fundador frustrado” (Esnaola, a Frustrated Founder). Pre-concert lecture to my concert project “Vida y muerte en el Buenos Aires romántico (Life and Death in Romantic-era Buenos Aires), 4th Early Music Festival of Buenos Aires, Argentina, church of San Ignacio, 29 September.
- 2009 “Musical Genealogies of the Nation: Argentina in the Nineteenth Century.” Far More Than Tango: A Symposium on Argentine Music, UNT College of Music, 29 August.
- 2009 “Concert: Argentine Romantic Songs, Lost and Found; pre-concert talk.” UNT College of Music, 28 August.
- 2009 “Una Argentina imposible: Las canciones de Echeverría y Esnaola, 1835-1841” (An Impossible Argentina: The Songs of Echeverría and Esnaola, 1835-1841). Guest faculty lecture, organized by the Universidad de Buenos Aires at the Biblioteca del Docente, Buenos Aires, 24 June.

- 2008 “The Catechism as Inter-Cultural Music: The Jesuit Practice of the Catholic Doctrine in Colonial South America.” AMS national meeting, Nashville, 8 November.
- 2008 “Esnaola, fundador frustrado” (Esnaola, a Frustrated Founder). Pre-concert lecture to my concert project “Vida y muerte en el Buenos Aires romántico (Life and Death in Romantic-era Buenos Aires), VII Festival Internacional de Música Barroca “Camino de las Estancias”, Jesús María (Argentina), 2 November.
- 2008 “Una práctica muy barroca” (A Most Baroque Practice). Introduction and comments to “Problemas del Barroco Misional” (Problems of the Mission Baroque), round table. Introduction and comments. XII Jornadas Internacionales sobre las Misiones Jesuíticas (Buenos Aires, Argentina), 25 September.
- 2008 “Deconstruir Fronteras: música, historia, nación y el Cono Sur” (Deconstructing Borders: Music, History, the Nation and the Southern Cone”). Keynote speech, 18 Congress of the Anppom (National Society of Research and Graduate Studies in Music, Salvador, Brazil), 4 September.
- 2008 “Monteverdi de cabeza: Sensemayá como contrautopía.” Guest lecture, Instituto Provincial del Profesorado de Música (Rosario, Argentina), 16 May.
- 2008 “María de Buenos Aires: The Tango of the Eternal Return”. Festival at the Hill 2008, University of North Carolina at Chapel Hill, 29 March.
- 2008 “Transcontinental Exchanges in Music in the 17th and 18th Centuries: Europe and the Spanish New World.” Pre-concert public forum in collaboration with Prof. Tim Carter, Festival at the Hill 2008, 28 March.
- 2007 “Latinoamérica, exclusiones, inmanencias, prácticas: (d)escribir la música de la nación decimonónica” (Latin America, exclusions, inmanences, practices: describing/writing the music of the 19th-century nation). Conference *Época, estilo, discurso: las funciones de la periodización en la historia de la música* (Time Period, Style, Discourse: Functions of Periodization in Music History), University of Saragossa (Spain), 24 November.
- 2007 “Poner a Monteverdi de Cabeza: Sensemayá como Contrautopía” (Putting Monteverdi to His Head: Sensemayá as Counterutopia). Guest faculty lecture, Universidad Complutense de Madrid, 20 November.
- 2007 “Música latinoamericana: ilusión de la historia” (Latin American music: The Illusion of History). University of Saragossa (Spain), November.
- 2007 “Building Buenos Aires as Nation: Songs, Sentiment, and Sociability, 1834-1838”. Guest faculty lecture, University of Toronto, 27 September 2007.
- 2007 “Musical Intersections and Crossovers in South America: The Case of Gustavo ‘Cuchi’ Leguizamón in Salta (Argentina)”. Round table *Possible intersections between popular, tradicional, art music and appropriate analytical methodologies*, UNT, 5 April.
- 2007 “Composing the Local—With two Bajones”. Conference *Surviving Colonialism: Indios, Criollos, and Music in pre-1800 Latin America*, UNT, 28 March.
- 2006 “Chiquitos: Music, Place, Time, and the Sacred.” Conference *The History of Mission: Theology and the Fine Arts*, The Jesuit Institute at Boston College, 30 November.
- 2006 “Bandas muy pero muy viejas: Los ministriles en las catedrales coloniales latinoamericanas y su música” (Some Very, Very Old Bands: Ministriles in Latin American Colonial Cathedrals and their Music). II Congreso Iberoamericano de Bandas Sinfónicas, Conservatorio Provincial “Félix T. Garzón,” Córdoba (Argentina), 4 November.

- 2006 “Cuzco’s New Glory: Opera and the Criollo Identities in Colonial Peru.” Conference *Musical Theater and Identity in Eighteenth-Century Spain and America*, University of California at Los Angeles, 27 October.
- 2006 “Turning Monteverdi to his Head: Revuelta’s *Sesemayá* as Counter-Utopia.” American Musicological Society, Southwest Chapter, Fall meeting, Southern Methodist University, Dallas, 7 October.
- 2006 “¿...Más que una yunta de bueyes? Torrejón, Ceruti, música y criollismo” (More than a couple of oxen? Torrejón, Ceruti, music, and Creolism). *Congreso de Musicología* (Musicology conference) at the 5 Festival La música del pasado de América, Fundación Camerata de Caracas, Caracas, Venezuela, 25 September.
- 2006 “Deconstruir a Sepp” (Deconstructing Sepp). Semana de la Musicología, Universidad Católica Argentina, Buenos Aires, 24 August.
- 2006 “Sensemayá: utopía ¿y después?” ([Revuelta’s] Sensemayá: Utopia, and afterwards?). Primeras Jornadas sobre Investigación de Música Académica Latinoamericana, Universidad Nacional de Cuyo, Mendoza (Argentina), 18 August.
- 2006 “Un lugar propio: Indígenas y música en las reducciones jesuíticas del Paraguay”. Presented as a conference-concert with De Profundis, vocal and instrumental ensemble, Universidad Católica de Uruguay, Montevideo, 27 May. Also presented as guest faculty lecture at the Universidad Católica de Chile, Santiago, 1 June.
- 2006 “Musica materiale: La rappresentazione delle canzone nella *Primera Corónica e Buen Gobierno*” (Material Music: The Representation of Song in the *Primera Corónica e Buen Gobierno*). Guest faculty lecture, Università di Roma “La Sapienza,” Department of Modern History, 30 March.
- 2006 “Un *locus* proprio: Indigeni e musica nella Provincia gesuitica del Paraguay” (A place of their own: Indians and Music in the Jesuit Province of Paraguay). Read (in Italian) at the conference *Musica e strategie pastorali di età moderna* (Università di Roma “La Sapienza,” 17-18 February).
- 2005 “Racializing the Guarani: South American Mission Music in Discourse.” Read at the symposium *Race and Latin American Cultural Production in the Age of Globalization* (University of North Texas, Denton, 18 November).
- 2005 “Polychoralism as Culture.” Read at the seminar *La tradizione polichorale cattolica (Italia, penisola iberica, America Latina)*, Fondazione Ugo ed Olga Levi, Venice (27-29 October).
- 2005 “Corpus Christi à Cusco: Image musicale d’une ville baroque Latino-Américaine.” Guest lecture given in French at the Festival of Ambronay, France (5-9 October), as presentation of my concert project “Cusco: Images de la Cité Perdue,” premiered by Ensemble Elyma.
- 2005 “José Mauricio, Cannibal? Music and Difference in Royal Rio.” Read at the symposium *Music and Culture in the Imperial Court of João VI in Rio de Janeiro*, Austin (March 7-8). Also given as a guest faculty lecture, Universidad Católica Argentina, Buenos Aires (24 June).
- 2004 “The Buenos Aires of *María*: Ritual, Reversal, Renewal.” Read at the AMS national meeting, Seattle.
- 2004 “Villancicos, guaraníes y chiquitos: hispanidad, control y resistencia” (Villancicos, the Guarani and the Chiquitos: *Hispanicidad*, Control and Resistance). Read at the X Jornadas Internacionales sobre las Misiones Jesuíticas (Córdoba, Argentina).

- 2004 “Modos y (contra) hegemonía en el Barroco Sudamericano” (Modes and [Counter] Hegemony in the South American Baroque). Lecture given at the Universidad Nacional de Córdoba (Argentina), Escuela de Artes.
- 2004 “El sonido de la misión: práctica de ejecución e identidad en las reducciones de la Provincia del Paraguay” (The Sound of the Mission: Performance Practice and Identity in the Reductions of the Province of Paraguay). Read at the V Encuentro Científico Simposio Internacional de Musicología, Santa Cruz de la Sierra (Bolivia).
- 2003 “La actitud musical del criollo: Chavarría y Tardío en La Plata, 1716-1725” (The Criollo’s Musical Attitude: Chavarría and Tardío in La Plata, 1716-1726). Read at the Symposium “Para una historia social de la música latinoamericana” (Towards a Social History of Latin American Music), Universidad Católica de Chile (Santiago).
- 2003 “Lo que la música nos dejó: Creación, identidad y lugar en Chuquisaca, 1716-1725” (What was Left with Music: Creation, Identity and Place in Chuquisaca, 1716-1725). Read at the 51st International Congress of Americanists, Santiago de Chile.
- 2003 “Compositores al borde del ataque (no necesariamente de nervios)” (Composers at the verge of a breakdown, not necessarily nervous). Lecture given at the Pontificia Universidad Católica Argentina (Buenos Aires), 27 June 2003.
- 2003 “The King’s Musical Body: Peoples, Politics, and Polychoralism in Baroque South America.” Lecture given at the Theory, History, and Ethnomusicology series, University of North Texas.
- 2002 “Criollismo as Hybridity, Arrangement as Creation: Blas Tardío’s Repertory for Chuquisaca Cathedral (1745-1762).” Read at the AMS national meeting, Columbus.
- 2002 “Universalidad y regionalismo, identidad y música: Chiquitos y Guaranés.” Read at the 9 Jornadas Internacionales sobre las Misiones Jesuíticas (São Paulo, Brazil).
- 2002 “Mourning Potosí: Antonio Durán de la Mota’s Lamentation for Maundy Thursday (1720).” Tenth Biennial Conference on Baroque Music (La Rioja, Spain).
- 2002 “Three Masses, Two Cities, and a Flat: Zipoli in the Andes.” Lecture given at the Theory, History, and Ethnomusicology series, University of North Texas.
- 2001 “El *sueño de Adonis*: alusión, cita y comentario musical en la *Púrpura*” (*Adonis’s dream*: Alusion, citation, and musical commentary in the *Púrpura*), read at the V Jornadas de Estudios Coloniales (Lima, Peru, Instituto Riva-Agüero).
- 2001 “Baroque Music and Ethnic Silence: The Jesuits, the Guaranis, and the Chiquitos,” read at the symposium *Music and Dance in the Missions*, at Our Lady of the Lake University in San Antonio, Texas.
- 2000 “Nel nome di Zipoli” (In the Name of Zipoli), read at the III Incontro Internazionale di Studi su Domenico Zipoli (Prato, Italia).
- 2000 “Música (i)religiosa: El Barroco en Perú” ([I]religious Music: The Baroque in Peru), read at the IV Simpósio Latino-Americano de Musicologia: Música e religiosidade na América Latina (Fundação Cultural de Curitiba, Curitiba, Brazil).
- 1999 “*Metastasio nell’Indie*: De óperas ausentes y arias presentes en América colonial” (*Metastasio nell’Indie*: About Absent Operas and Present Arias in Colonial Latin America), read at the “Congreso Internacional” *La ópera en España e Hispanoamérica: Una creación propia* (Instituto Complutense de Ciencias Musicales, Madrid).
- 1999 “Song as Signifying Practice: Zuola’s *Criollo* Music in Seventeenth-Century Cusco,” read at the Hispanic Music Study Group session during the American Musicological Society meeting, Kansas City.

- 1998 “*Recién nacida en Judea y aplaudida en Chuquisaca: Guadalupe as identity in Baroque Bolivia,*” read at the Eight Biennial Conference on Baroque music, University of Exeter.
- 1998 “The Popular, the Sacred, the Colonial and the Local: The Performance of Identities in Some *Villancicos* from Sucre,” read at the International Conference, Secular Genres in Sacred Contexts? The *Villancico* and the Cantata in the Iberian World, 1400-1800, University of London.
- 1998 Chair, Symposium “Does Colonial Mission Music Exist?,” Segundo Festival Internacional de Música Colonial Latinoamericana “Misiones de Chiquitos,” Santa Cruz de la Sierra (Bolivia).
- 1997 “How Colonial is Latin American Colonial Music?” Read at the Utrecht Early Music Festival, Study Day.
- 1997 “Alegres pero no tanto: los seises en el espacio discursivo de la catedral de La Plata” (Happy, But Not Quite So: The Choirboys in the Discursive Space of the Cathedral of La Plata), read at the XI Conferencia de la Asociación Argentina de Musicología, Córdoba (Argentina).
- 1997 “Staging the Mission: The Case of *San Ignacio de Loyola* in Chiquitos and Moxos,” read at the conference, “The Jesuits, Culture, Learning and the Arts”, Boston College.
- 1996 “¿Tradición o traición? Juan de Araujo en la música de Chuquisaca (siglo XVIII)” (Tradition or Treason? Juan de Araujo in the Music of Chuquisaca [18th Century]), lecture delivered at the Archivo y Biblioteca Nacionales, Sucre (Bolivia).
- 1996 “Opera para el Otro, Otra opera: el caso de *San Ignacio de Loyola* (Moxos y Chiquitos)” (Opera for the Other, a Different Opera: The Case of *San Ignacio de Loyola* [Moxos and Chiquitos]) read at the XI Jornadas Argentinas de Musicología y X Conferencia Anual de la Asociación Argentina de Musicología, Santa Fe (Argentina).
- 1996 “*Laudate Pueri* como anti-obra,” (*Laudate Pueri* as an Anti-Work of Art), read at the Primer Festival Internacional de Música Colonial Latinoamericana “Misiones de Chiquitos,” Santa Cruz de la Sierra (Bolivia).
- 1996 “Música e Identidad en Sucre: Araujo y Chavarría” (Music and Identity at Sucre: Araujo and Chavarría), read at the Unesco Atelier y Seminario, Barroco Musical en América Latina, Bariloche (Argentina).
- 1995 “Madre de Gracia y de Misericordia’: La Virgen en la teoría española de la música del Barroco,” (‘Mother of Grace and Misericordia:’ The Virgin in Spanish Baroque Music Theory), read at the X Jornadas Argentinas de Musicología y IX Conferencia Anual de la Asociación Argentina de Musicología, Buenos Aires.
- 1994 “Bullfighting, Indians, Frenchmen and Identity: Three *Villancicos* from Colonial Peru,” read at the Annual Meeting, Society for Ethnomusicology, Milwaukee.
- 1994 “El Himno como evidencia musical” and “El Himno como evidencia política y cultural” (The Argentine National Anthem as Musical Evidence and The Argentine National Anthem as Political and Cultural Evidence), read at the IX Jornadas Argentinas de Musicología y VIII Conferencia Anual de la Asociación Argentina de Musicología, Mendoza (Argentina).
- 1993 “Negrillas and Power in the Baroque Spanish World,” read at the International Conference on Latin American Music of the Colonial and Early Independence Periods, Governor’s State University, Chicago.

- 1992 “Presencia guaraní en la música de las reducciones” (Guarani Presence in the Music of the Reductions), read at the International Musicological Society meeting in Madrid.
- 1992 “Los modos en la teoría española de la música del Barroco, y su posible aplicación al análisis” (The Modes in Spanish Baroque Music Theory and their Possible Applications to Musical Analysis), read at the VII Jornadas Argentinas de Musicología y VI Conferencia Anual de la Asociación Argentina de Musicología, Córdoba (Argentina).
- 1992 “Chiquitos después de la expulsión: continuidad y cambio en la tradición musical jesuítica” (Chiquitos after the Expulsion: Continuity and Change in the Jesuit Musical Tradition), read at the VII Jornadas Argentinas de Musicología y VI Conferencia Anual de la Asociación Argentina de Musicología, Córdoba (Argentina).
- 1992 “Las sonatas para guitarra de Carlos Guastavino” (Carlos Guastavino's Guitar Sonatas), coauthored by Melanie Plesch, read at the VII Jornadas Argentinas de Musicología y VI Conferencia Anual de la Asociación Argentina de Musicología, Córdoba (Argentina).
- 1991 “El Cabildo de Buenos Aires, las fiestas y la música, 1760-1800: la música en una sociedad colonial ilustrada.” (The Buenos Aires Cabildo, Festivals and Music, 1760-1800: Music in an Enlightened Colonial Society), read at the VI Jornadas Argentinas de Musicología y V Conferencia Anual de la Asociación Argentina de Musicología, Buenos Aires.
- 1991 “La música en las reducciones de Guaraníes: definición de categorías” (Music in the Guarani Reductions: a Definition of Categories), read at the VI Jornadas Argentinas de Musicología..., Buenos Aires.
- 1990 “Los salmos de Domenico Zipoli” (The Psalms by Domenico Zipoli). V Jornadas Argentinas de Musicología y IV Conferencia Anual de la Asociación Argentina de Musicología, Buenos Aires.
- 1990 “La música de Víctor Kühn (Lieja 1863-Córdoba 1913)” (The Music of Victor Kühn [Liège 1863-Cordoba 1913]), read at the V Jornadas Argentinas de Musicología..., Buenos Aires.
- 1990 “Torrejón: su evolución estilística” (Torrejón: His Stylistic Evolution), read at the V Jornadas Argentinas de Musicología..., Buenos Aires.
- 1990 “El Museo Cristóbal de Aguilar de Córdoba: sus fondos de interés musicológico” (The Cristóbal de Aguilar Museum in Córdoba: Its Holdings of Musicological Interest (short report), read at the V Jornadas Argentinas de Musicología..., Buenos Aires.
- 1989 “Historia y Antropología de la música en Chiquitos. Estado del trabajo” (History and Anthropology of Music in Chiquitos. Progress report) (short report). Coauthored by Leonardo Waisman. Tercera Conferencia Anual de la Asociación Argentina de Musicología, Buenos Aires.
- 1989 “Originalidad y dependencia en la música colonial hispanoamericana” (Originality and Dependency in Hispanic-American Colonial Music). Tercera Conferencia Anual..., Buenos Aires.
- 1988 “Historia y Antropología de la Música en Chiquitos “(History and Anthropology of Music in Chiquitos) (short report). Coauthored with Irma Ruiz, Gerardo Huseby and Leonardo Waisman. Cuartas Jornadas Argentinas de Musicología, Buenos Aires.
- 1986 “El repertorio musical en las reducciones: el período jesuítico, 1609-1767” (The Musical Repertoire in the Reductions: The Jesuit Period, 1609-1767). Terceras Jornadas Argentinas de Musicología (Third Argentine Musicological Meeting), Buenos Aires.
- 1985 “Gregorio de Zuola y la música de su libro, revisados” (Gregorio de Zuola and the Music in His Book, Revisited). Segundas Jornadas Argentinas de Musicología, Buenos Aires.

1984 “Los manuscritos de San Felipe Neri en el Museo Histórico Nacional de Montevideo, o un estudio preliminar del repertorio de Sucre” (The San Felipe Neri Manuscripts at the Museo Histórico Nacional de Montevideo, or a Preliminary Study of the Sucre Repertoire). Read at the Primeras Jornadas Argentinas de Musicología, Buenos Aires.

Collaborative Projects with Performers

With The Rare Fruit Council, (based in Barcelona) dir. by Manfred Kraemer

2020 *Poesía sonora: Obras de Manuel de Sumaya y José de Orejón y Aparicio*. Scheduled for premiere on 17 April, Americas Society, New York.

1997-2003 *América, música, diferencia* (America, Music, Difference), Utrecht Early Music Festival, 1997. Revised version, with a singer added, Madrid, 2003. Musicians continued to perform this successful program until 2009, and again in 2019 (in a revised version and with new program notes).

With La Barroca del Suquía (Baroque orchestra, Córdoba, Argentina, dir. by Manfred Kraemer)

2010 Premiere of Juan Pedro Esnaola’s *Misericordiae Domini, Lamentation for Good Friday*. Teatro Real, Córdoba, 20 May.

2010 “Clasicismos Rioplatenses” (River Plate Classicisms). Music by Juan Pedro Esnaola and Francisco José Debali. Museo Sívori, Buenos Aires, 26 March 2010. I introduced this concert with a pre-concert lecture.

2008-2009 “Vida y muerte en el Buenos Aires romántico” (Life and Death in Romantic Buenos Aires). Homage to Juan Pedro Esnaola’s centennial (1808-1878). With vocal soloists and the choir “Camerata de la Merced,” dir. by Santiago Ruiz. Premiered in Jesús María, Córdoba, Argentina, on 2 November 2008; repeated as part of the 4th Early Music Festival of Buenos Aires, at the church of San Ignacio, on 29 September 2009.

With Ensemble Elyma, 1991-2006

Musicological adviser for CDs by Gabriel Garrido in the series *Les chemins du Baroque* (label K617, Metz, France), including selection and transcription of the works, advice on performance practice, and liner notes:

1) *Il secolo d'oro nel nuovo mondo: villancicos e orationes del '600 latino-americano*. (sole CD edited by Symphonia, 1991). Not credited.

2) *De l'Altiplano à l'Amazonie: Lima, La Plata, Missions Jésuitiques* (# 1, 1992). Not properly credited.

3) *Domenico Zipoli: Vêpres de St. Ignace* (# 4, 1992).

4) *Musique à la cité des Rois: Tomás de Torrejón y Velazco* (# 5, 1993).

5) *Zipoli l'Européen* (1993).

6) *Zipoli l'Américain* (1993).

7) *L'or et l'argent dans l'Haute-Pérou: Juan de Araujo* (1994).

8) *Musique à la Real Audiencia de Charcas* (1996). No liner notes.

9) *San Ignacio, l'opéra perdue à la forêt amazonique* (1996).

10) *Vespers of St. John The Baptist at La Plata* (with the collaboration of Dr. Piotr Nawrot, SVD – 1998).

11) *Le Phoenix du Mexico: Villancicos de Sor Juana Inés de la Cruz* (1999). Reissued in 2002 under the same title but with no credits and with my liner notes omitted.

- 12) *La Púrpura de la Rosa* (2000).
- 13) *Fiesta criolla* (2002).
- 14) *Corpus Christi à Cusco* (2006).

With other groups

- 2013 Estanislao Miguel Leyseca: *Miserere mei, Deus* (La Paz, 1781). Grand Valley State University early music orchestra, soloists and chorus, 26 October.
- 2010 *Assumption Vespers at Cusco*. Music by Gutierre Fernández Hidalgo and other Spanish composers c. 1580-1610. Americas Society, New York city, 10 May.
- 2009 *Argentine Romantic Songs, Lost and Found* – Music by Juan Pedro Esnaola (1808-1878). Soprano Patricia González, pianist Elvia Puccinelli and other accompanists. Premiered at UNT (28 August), performed at the Americas Society, New York city, 11 September.
- 2006 *Mission and Cathedral: A Concert of Villancicos*, Ensemble Abendmusik, directed by John Finney, premiered at Boston, St. Mary's Chapel at Boston College, 30 November.
- 2006 *Música de las Misiones*, Ensemble Vocal e Instrumental De Profundis, directed by Cristina García Banegas, premiered at the Universidad Católica, Montevideo (Uruguay), 27 May.
- 2005 *Bellísima antigua Madre: Baroque Music from Andean Cathedrals*, University of North Texas Collegium singers and orchestra, directed by Lyle Nordstrom, Denton, 3 October.
- 2005 *Semana Santa en Córdoba* (Holy Week in Córdoba, Argentina), Ensemble Louis Berger (Buenos Aires), premiered in Mexico.
- 2004 *A Concert of Festive Baroque Music for Guadalupe from La Plata, Bolivia, c. 1717*, The Shahaar Choir (Gila Brill, dir.) and The Phoenix Ensemble of Early Instruments (general direction: Myrna Herzog), Abu Gosh Festival (Israel), 7 October.
- 2000 *Classical Music in Sucre, Bolivia*, Orquesta de Cámara Garajonay y Schola Antiqua Telde (39 Semana de Música Religiosa de Cuenca, España, April).
- 1997 *Maundy Thursday Music from Chiquitos*, Cuarteto Jacarandá, Utrecht Early Music Festival.
- 1994 Celebration of Tomás de Torrejón y Velazco's 350th birthday, Villarrobledo de Albacete, Spain, including the CD *Tomás de Torrejón y Velazco: Maestro universal del barroco hispánico* by Grupo Vocal Gregor (conducted by Dante Andreo).

Catalogue of selected compositions

- Imagen de los vientos*, for oboe, clarinet, bassoon and piano, ca. 25', forthcoming.
- Sonata para cello y piano*, three movements, forthcoming.
- Canciones de García Lorca*, voz, piano (2015; premiered in 2017).
- Música para trompeta y cuerdas*, trumpet, string quartet and double bass, ca. 14' (2013-2014).
- Concierto de cámara (del ornitorrinco)*, flute and string quartet, ca. 20' (2013-14).
- Última noción de Laura: música para un poema de Mario Benedetti*, soprano, wind ensemble, ca. 13' (2006).
- Cuchillo de palo: Glosas sobre la vidala para ocho instrumentos*, 8' (2006).
- Expectans expectavi Dominus*, motet for four-part choir, oboes, clarinets, viola and violoncello, ca. 8' (2005).
- Toccata*, organ, ca. 6' (2005).

Argentinienblockfloetenquartett for four recorders, 30' (1999); premiered in Córdoba (Argentina), 5 September 1999. Revised, 2013; revision premiered in Córdoba on 29 October 2013.

Activity as music director (early music ensembles and small orchestras) and continuo player, both in Argentina and in the US. Some projects: Music Director, staging of Tomás de Torrejón y Velasco's *La Púrpura de la Rosa*, Bloomington Early Music Festival, May, 1999 (James Middleton, Stage Director): *Canciones de amor y canciones de humor*, ensemble Vengativardientesaña, Córdoba, October 9th, 1997; *A Discourse on the Riches of Peru: Baroque Music from Lima*, University of Chicago, December 3rd, 1998.