

CURRICULUM VITAE

ESPERANZA RODRÍGUEZ-GARCÍA

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Academic Appointments

Oct 2016-	Universidade Nova de Lisboa: Postdoctoral Researcher
Jan 2016-	University of Nottingham: Research Associate
Jan 2013-Dec 2015	University of Nottingham: Early Career Leverhulme Trust Fellow
Sep 2011-Dec 2012	University of Nottingham: Lecturer in Music (fixed-term appointment)
Apr-Jul 2011	RHUL and British Library: Researcher and Cataloguer for the project 'Early Music Online'
Jan-Dec 2011	Institute of Musical Research, School of Advanced Study, University of London: Early Career Research Associate
Sep 2005- Aug 2011	University of Manchester: Teacher Assistant and Tutor

Education

April 2015	University of Nottingham: PGCHE (30 credits) Associate Fellow of the HEA
May 2010	University of Manchester: PhD in Music Thesis: 'Audacity or Arrogance?: The Music of Sebastián Raval (?-1604) with an Edition of his First Book of Motets'. Supervisor: Prof David Fallows.
Sep 2005	University of Manchester: Mus.M. with Distinction Dissertation: 'The Motets for Septuagesima-Lent by Ginés Pérez (? – 1600)'
Nov 2002	Universitat Autònoma de Barcelona (Spain): Diploma in Advanced Studies in Music. Dissertation: 'El Manuscrito nº 9 del Real Colegio-Seminario de Corpus Christi de Valencia'.
Jul 1999	Institut Català de Noves Professions (Spain): Performance Diploma in Popular Music and Jazz.
May 1993	Conservatorio Superior de Música de Valencia (Spain): BM in Performance.

Research Interests

- Authorship, cultural history of reading and printing in the Early Modern period.
- Renaissance music.
- Notation, source studies and critical edition
- Lexicology

- Historicism and historiography; music reception
- Performance practice; Jazz and Popular music
- Soundscapes and urban music
- Digital Humanities

Publications

Work in progress

- *Self-fashioning through printed music books: Tomás Luis de Victoria (d.1611) as an author* (monograph).

Books

- Co-edited with Daniele Filippi, *Mapping the Motet in the post-Tridentine Era*, Routledge, 2017 (forthcoming).
- *Ginés Pérez: set motets inédits* [music edition] (pp. xlviii + 37), Serie Compositors Valencians, 5, Valencia: Institut Valencià de la Música, 2007 (ISBN 9788488955432). [Reviewed by Tess Knighton, *Early Music* 38 (2010), 451-52].
- *Un libro de atril del Colegio del Patriarca: el manuscrito de música nº 9* [book + music edition] (pp. 382), Serie Mayor 1, Valencia: Institut Valencià de la Música, 2006 (ISBN 8448242165). [Reviewed by Cristina Diego Pacheco, *Revue de Musicologie* 95-1 (2009), 225-29].

Articles, Reviews, and Dictionary Entries

- 'Playing Motets 'per la bellezza & vaghezza loro': Motets in Alternative Performance Contexts', in *Mapping the post-Tridentine motet*, ed. Esperanza Rodríguez-García and Daniele Filippi, Routledge, 2017 (forthcoming).
- 'Authors, Books, and Readers: Tomás Luis de Victoria's *Missae, magnificat, motecta, psalmi et alia* (1600)', in *Makers, Owners and Users of Music Sources Before 1600*, ed. Tim Shephard and Lisa Colton, Brepols, 2016 (forthcoming).
- 'Review of the book: *Estudios. Tomás Luis de Victoria. Studies*, ed. Javier Suárez-Pajares and Manuel del Sol, Instituto Complutense de Ciencias Musicales, Madrid, 2013, *Music and Letters* 96 (2015), 272-74
- 'Sebastián Raval and 'Spanish Arrogance': How the reputation of a sixteenth-century composer was destroyed', *Revista de Musicología* 37 (2014), 169-95.
- 'The perfect Spanish chapelmaster: the depiction of the composer Ginés Pérez (d. 1600) in Felipe Pedrell's *Hispaniae Schola Musica Sacra*', in *Essays on Music in Honour of David Fallows: 'Bon jour, bon mois, et bonne estrenne'*, ed. Fabrice Fitch and Jacobijn Kiel, Woodbridge: Boydell and Brewer, 2011), 361-69.
- 'On Victoria's 400th anniversary', *Early Music* 39 (2011), 265-67.
- 'Review of the book: *Cristóbal de Morales. Sources, influences, reception*, ed. by Owen Rees and Bernadette Nelson, The Boydell Press, Woodbridge, Suffolk, 2007', *Music and Letters* 90 (2009), 271-74.
- 'El repertorio polifónico de la colegiata de Orihuela según un inventario de mitad del siglo XVI', *Anuario Musical* 63 (2008), 1-23.
- 'Pérez, Ginés', in: Ludwig Finscher, ed., *Die Musik in Geschichte und Gegenwart* (2nd ed.), Kassel-London, 1999-2007, Personenteil, vol. 13 (2005), 306-07.

Conference Contributions (recent)

- ‘Still Another Book of Small-Scale Motets: Sebastián Raval’s *Motecta* (1600)’, conference ‘Music for Devotion and Liturgy in Italy around 1600’ (November 2016, Manchester).
- ‘Retrieving historical soundscapes through the use of digital technology’, conference ‘Urban Soundscapes: Musical Experience as the Portal to Urban History’ (invited speaker, September 2015, Barcelona).
- ‘Readership for motet books: Tomás Luis de Victoria’s *Motecta festorum totius anni* (1585)’, conference ‘Mapping the Post-Tridentine Motet’ (April 2015, Nottingham).
- ‘“Cose che non disconvenghino al decoro, e riputatione del Collegio Germanico”: Victoria’s *Liber primus qui missas, psalmos, magnificat...* (1576)’, ‘Medieval and Renaissance Conference’ (July 2014, Birmingham).
- ‘Usos connotativos de los términos ‘misa’ y ‘motete’ en *El Melopeo y maestro* de Pietro Cerone’, ‘Journées d’etude *Le lexique musicale de la Renaissance*’ (invited speaker, April 2014, Tours).
- ‘“Ten small music books with thousand things”: Victoria’s *Missae, magnificat, motecta, psalmi et alia* (1600)’, conference ‘Sources of Identity: Makers, Owners and Users of Music Sources before 1600’ (October 2013, Sheffield).
- ‘Scipione Dentice’s *Motectorum liber primus* (1594) and experimentation around Cardinal Montalto’, ‘Medieval and Renaissance Conference’ (July 2013, Certaldo).
- ‘Sebastián Raval’s *Lamentationes Hieremiae Prophetiae quinque vocum* (1594) within the context of Italian lamentations’, ‘Conference of the International Musicological Society’ (July 2012, Rome).
- ‘The music of Tomás Luis de Victoria (d. 1611) in the collection of manuscripts of Edward Paston (1550-1630): Contexts, circulation, and performance’, ‘Medieval and Renaissance Conference’ (July 2011, Barcelona).

Teaching Experience

Lecturer (fixed-term)/ Leverhulme Early career fellow, University of Nottingham (Sep 2011-Dec 2015): full responsibility for management of entire modules (undergraduate and postgraduate levels), as regards planning, delivery and assessment, plus support for third year dissertations

- ‘Introduction to Early Music’ (first year module, 50 students)
- ‘Notation, Transcribing and Editing’ (second and third year module, 22 students)
- ‘Becoming a Composer in the Renaissance’ (second and third year module, 22 students)
- ‘Advanced Notation, Transcribing and Editing’ (third year module, 12 students)
- ‘Editorial Project’ (third year module, 10 students)
- ‘Research Techniques’ (Masters module, 6 students, 2 sessions)
- ‘Approaches to Musicology’ (Masters module, 6 students, 2 sessions)
- ‘Historical and Cultural Studies’ (Masters module, 6 students, 4 sessions)

Teaching Assistant, University of Manchester (Sep 2006 –Aug 2011)

- Lectured and conducted weekly tutorials on varied topics in music history (‘Music and Contexts’, first year), music analysis (‘Tonality and Form’, first year), and harmony (‘Harmony and Counterpoint 1’, second year, 4-6 students; ‘Harmony and Counterpoint 2’, third year, 8 students)
- Conducted lectures and marked assignments in ‘Early Opera’ (first year, 20 students), ‘Early Notation’ (second year, 20 students), and ‘Medieval Music’ (third year, 10 students).

Administrative Experience (recent)

- Assistant Officer for Jazz Steps, Nottingham, supporting programming, concerts organisation, and projects management (January-September 2016)
- Funding Officer for the project 'Le lexique musicale de la Renaissance' (2012-ongoing)
- Chief organiser of the conference 'Mapping the post-Tridentine motet' (April 2015, Nottingham), involving forty international speakers and five keynotes.
- Co-organiser of the 'Medieval and Renaissance Conference' (July 2012, Nottingham).
- Concert producer for the contemporary music group 'Distractfold Ensemble' (2011, Manchester).

Current Research Projects

- **'Creating, marketing, and distributing music in the Renaissance: Tomás Luis de Victoria'**, funded by a Leverhulme Early Career Fellowship, at the University of Nottingham.
Outcomes: three papers (Oct 2013, Jul 2014, Apr 2015), one book chapter (forthcoming), and a book.
- **'Le lexique musicale de la Renaissance'**: researcher of the group based at the Centre d'Etudes Supérieures de la Renaissance (CESR-Tours), directed by Dr Cristina Diego Pacheco (Université de Lorraine).
Outcomes: Papers presented at the Journées d'étude 'Le lexique musicale de la Renaissance' (April 2014, April 2015). Future outcomes: online database and dictionary.
- **'Experiencing urban soundscapes of the past with the aid of digital technologies'**: (devising stage: currently writing an ERC Consolidator Grant)
Outcomes: Paper presented at the conference *Urban Soundscapes: Musical Experience as the Portal to Urban History* (Barcelona, Sep 2015).

Awards

- Music and Letters Trust Award (2015), for organizing the conference 'Mapping the post-Tridentine motet'
- Leverhulme Trust Early Career Fellowship (2013-2015)
- British Academy Overseas Conference Grant (2011)
- Music and Letters Trust Award for Conference Attendance (2010)
- AHRC Study Visit Postgraduate Award (2007)
- University of Manchester 'Cosmo Rodewald Graduate Teaching Assistantship' (2006-2009)
- AHRC Doctoral Award (2006-2008)

Professional Membership

- Royal Musical Association
- Society for Renaissance Studies
- Sociedad Española de Musicología

Performance experience

- Viol player (The University of Nottingham Collegium Musicum, Phantasia)
- Choral singer, both with large choirs and small early music ensembles in Nottingham (Harmonic Choir, The University of Nottingham Choir), Manchester (The University of Manchester Chorus, Cosmo Singers, Ensemble super librum, and Choir of St. John's Cathedral, Salford), and Valencia (Coral Catedralicia, Vocal Ensemble 'Damas y Caballeros', Orfeón Navarro Reverter, and Coro de Cámara "Victoria").
- Classical and jazz saxophonist, playing across Spain and Japan, with bands based in Valencia, Barcelona, and Mie.