

MICHAEL NOONE — CURRICULUM VITAE (2024)

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EDUCATION

King's College, Cambridge (UK): PhD Diss: "Music and Musicians at the Escorial under the Habsburgs"	1990
University of Sydney (AUS): M.A. (Hons. Music) (First class Honors = <i>summa cum laude</i> and University Medal)	1983
University of Sydney (AUS): B.A. (Hons. Music) (First class Honors = <i>summa cum laude</i>)	1979

EMPLOYMENT

Boston College Professor of Music and Department Chair Associate Professor and Department Chair Adjunct Associate Professor	2009— 2008 2005
Australian National University Visiting Fellow, Humanities Research Center	2005
Boston College Senior Research Fellow, Jesuit Institute	2004
Cornell University Visiting Scholar, Institute for European Studies Research Fellow, Society for the Humanities	2004 2003
University of Hong Kong Chair, Music Department Associate Professor in Music	1999 1995
Cornell University Fulbright Post-doctoral Research Fellow	1993
University of New South Wales (AUS) Post-doctoral Fellow, School of Music	1992
Australian Broadcasting Corporation Manager, Music Unit, ABC radio	1990
Australian National University Associate Professor and Chair, Musicology Department	1986
University of New England (AUS) Assistant Professor, Music Department	1981

PUBLICATIONS AND RESEARCH

1. Scholarly books and monographs

Toledo Cathedral's Plainsong Choirbooks—A Catalogue In preparation.

Diego de Bruceña (1567-1622): Libro de música religiosa (Salamanca: 1620). Ed. Michael Noone & Graeme Skinner. In preparation for Instituto Complutense de Ciencias Musicales (ICCMU), Madrid.

Sebastián de Vivanco: Entre el coro, el aula y la imprenta. El maestro de capilla, el catedrático y el compositor a través de la documentación. Michael Noone, Alfonso de Vicente & Ascensión Mazuela. In preparation for Salamanca University Press.

Sebastián de Vivanco: Liber Magnificarum (1607). Ed. Michael Noone & Graeme Skinner. *Recent Researches in the Music of the Renaissance, 173*. Middleton, Wisconsin: A-R Editions, 2020. <https://www.areditions.com/vivanco-liber-magnificarum-1607-r173.html>

Listening to Early Modern Catholicism – Perspectives from Musicology. Ed. Daniele Filippi & Michael Noone. Leiden & Boston: Brill, 2017. <https://brill.com/display/title/35094?language=en>

Códice 25 de la Catedral de Toledo: Polifonía de Morales, Guerrero, Ambiel, Boluda, Josquin, Lobo, Tejeda, Urrede y Anónimos. Madrid: Editorial Alpuerto, 2003.

Music and musicians in the Escorial liturgy under the Habsburgs, 1563–1700. Rochester: Rochester University Press, 1998.

T. L. de Victoria, *Missa pro defunctis (1583), Requiem Responsories (1592) and Officium Defunctorum (1605)*. Aberystwyth: Boethius Press, 1990.

2. Journal articles, book chapters and other published papers

“El catedrático, el inmigrante, y la mujer iletrada: la imprenta musical en la Salamanca de principios del siglo XVII”, in Congreso Internacional “Sebastián de Vivanco y la música de su tiempo”. Universidad de Salamanca. Colección: “Música Viva” de la Universidad de Salamanca. In press.

“El testamento, inventario *post-mortem* y almoneda de bienes de Sebastián de Vivanco, maestro de capilla, catedrático y compositor del Siglo de Oro”, *Cuadernos abulenses* 51 (2023) 17-49. <https://www.igda.es>

“Sebastián de Vivanco: catedrático y compositor de ‘excelentísima armonía, gallardo artificio y arte’”, *Scherzo* 391 (2023) 16-18. <https://scherzo.es/sebastian-de-vivanco-catedratico-y-compositor-de-excelentissima-harmonia-gallardo-artificio-y-arte/>

“Musico-liturgical sources in Toledo cathedral’s *Inventario Cisneros* (1503) in context: an annotated transcription”, in Tess Knighton & José María Domínguez (eds.), *El cardenal Cisneros y la música. Medievalia - Revista d’Estudis Medievals* 25 (2022) 163-210. https://ddd.uab.cat/pub/lilibres/2022/268752/carcismusmeccullit_a2022.pdf

with Alfonso De Vicente, “Sebastián de Vivanco y las fiestas a Santa Teresa de Jesús”, *Paisajes Sonoros Históricos*, 2022. ISSN: 2603-686X <http://www.historicalsoundscapes.com/evento/1430/salamanca>.

with Alfonso De Vicente, “Procesión y fiestas con motivo del juramento del voto de la Inmaculada Concepción por la Universidad de Salamanca (1618)”, *Paisajes Sonoros Históricos*, 2022. ISSN: 2603-686X. <http://www.historicalsoundscapes.com/evento/1501/salamanca>.

with Alfonso De Vicente, “Sebastián de Vivanco y las fiestas de la Inmaculada organizadas por la Universidad de Salamanca en 1618”, *Paisajes Sonoros Históricos*, 2022. ISSN: 2603-686X. <http://www.historicalsoundscapes.com/evento/1502/salamanca>.

- with Alfonso De Vicente, “Pregones para el alquiler de una casa en Salamanca al maestro Sebastián de Vivanco (1609)”, *Paisajes Sonoros Históricos*, 2021. ISSN: 2603-686X.
<http://www.historicalsoundscapes.com/evento/1309/salamanca/es>.
- with Alfonso De Vicente, “Llegada del *Officium Defunctorum* de Tomás Luis de Victoria a la catedral de Salamanca (1605)”, *Paisajes Sonoros Históricos*, 2021. ISSN: 2603-686X.
<http://www.historicalsoundscapes.com/evento/1328/salamanca/es>.
- “The Copying and Acquisition of Polyphony at Toledo Cathedral 1418-1542: The Evidence from Inventories and Payment Documents”, in Esperanza Rodríguez-García & João Pedro d’Alvarenga (eds.), *The Anatomy of Iberian Polyphony around 1500*. (Kassel: Edition Reichenberger, 2021) 155-189.
- with Alfonso De Vicente, “Sebastián de Vivanco y las bibliotecas musicales”, *Paisajes Sonoros Históricos*, 2021.
<http://www.historicalsoundscapes.com/evento/1385/salamanca/es>.
- [“Susana Muñoz, ympressora de los libros de musica, and Diego Bruceña’s Libro de canto de misas y magnificas y motetes y una salve \(Salamanca, 1620\)”](#). *Anuario Musical* 75 (2020) 21-58.
- with Anna Kijas “The Burns Antiphoner: A Project Report”, *Arti Musices* 48 (2018) 311-322.
https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=284219
- with Graeme Skinner “Liturgia y polifonía; globalización y localismo en la catedral de Toledo durante los años del Greco”, *El entorno musical del Greco*. Madrid, Editorial Musicalis, 2015, 189-202.
- with Graeme Skinner “*Multum in parvo*: a 1555 Morales processional partbook at Toledo Cathedral — its genesis, use, and later history”, in *Iberian Early Music Studies: New perspectives on early music in Spain*. Ed. Tess Knighton & Emilio Ros-Fábregas. Kassel, Edition Reichenberger, 2015, 88-107.
- with Graeme Skinner, “The cathedral, the copyist, the composer and the canon: revisiting Toledo Cathedral’s Victoria Choirbook and the *Liber primus* (1576)”, in Javier Suárez-Pajares & Manuel del Sol (eds.), *Estudios. Tomás Luis de Victoria. Studies* (Madrid: ICCMU, 2013) 37-54.
- “Fuentes de la polifonía de Tomás Luis de Victoria en la catedral de Toledo en el siglo XVI”, Alfonso de Vicente (ed.) *Tomás Luis de Victoria y la cultura musical en la España de Felipe III* (Boadilla del Monte: Centro de Estudios Europa Hispánica, 2012) 353-376.
- “T. L. Victoria en Madrid” (2011) <http://coralea.com/tomas-luis-de-victoria-en-madrid-por-michael-noone/>
- “A sixteenth-century manuscript choirbook of polyphony for Vespers at Toledo Cathedral by Andrés de Torrentes (c. 1510-1580)”, in *Pure Gold: Golden Age Sacred Music in the Iberian World—A Homage to Bruno Turner*. Ed. Tess Knighton & Bernadette Nelson. Edition Reichenberger, Kassel, 2011 3-26.
- “Cristóbal de Morales (ca. 1500-1553)”, *Revista Fundación Juan March* 390 (2010) 2-7.
- “Tomás Luis de Victoria en Madrid”, *Audioclásica* 154 (2010) 82-87.
- “La música medieval y renacentista” in Ramón González Ruiz, *La Catedral Primada de Toledo—dieciocho siglos de historia* (Zamudio, 2010) 332-341.
- with Graeme Skinner, “Toledo Cathedral’s Manuscript Polyphonic Choirbooks ToleBC 18, ToleBC 25, and ToleBC 34 and their Origins” in João Pedro d’Alvarenga & Manuel Pedro Ferreira (eds.), *‘New Music’ 1400-1600* (Lisbon, 2009) 129-170.
- “An early seventeenth-century source for performing practices at Toledo Cathedral”, in Gioia Filocamo & M. Jennifer Bloxam (eds.), “*Uno gentile et subtile ingenio*”: *Studies in Renaissance Music in Honour of Bonnie Blackburn* (Brepols: Turnhout, 2009). Ed. Philippe Vendrix. 155-168.
- “Towards an aural image of Spanish Golden Age polyphony”, *Tijdschrift Oude Muziek* 3 (2008) 12-16.

- with Graeme Skinner & Ángel Fernández Collado, "El Fondo de Cantorales de Canto Llano de la Catedral de Toledo—Informe y catálogo provisional", *Memoria ecclesiae* 31 (2008) 585-631.
- with Graeme Skinner, "Toledo Cathedral's collection of manuscript plainsong choirbooks: a preliminary report and checklist", *NOTES, Quarterly Journal of the MLA* 63 (2006) 289-328.
- with Graeme Skinner, "The *nuevo rezado*, music scribes, and the restoration of Morales's Toledo lamentation", in Rees & Nelson, *Cristóbal de Morales*. (Boydell Press: 2007) 3-20.
- "Toledo Cathedral's lost 'magnifique livre des messes' recovered, and 'new' works by Boluda, Palomares and Navarro", *Early Music* 34 (2006) 561-586.
- "Luis Venegas de Henestrosa's intabulation of Morales's *Sacris solemniss* and its recently-discovered vocal source", in *Cinco siglos de música de tecla española* Ed. Luisa Morales (Almería: LEAL, 2007) 11-26.
- "Printed polyphony acquired by Toledo Cathedral, 1545-1669" in Tess Knighton and Iain Fenlon (eds.), *Early Music Printing and Publishing in the Iberian World* (Edition Reichenberger, Kassel: 2006), 241-74.
- "Fernando de las Infantas and the art of the motet", *Goldberg* 38 (2006) 40-47.
- "Processions to the 'City of the Dead': the Spanish Royal Chapel and an anonymous Requiem from El Escorial", in *The Royal Chapel in the Time of the Habsburgs*. (Boydell Press, Woodbridge, 2005) Ed. by Juan José Carreras, Bernardo García García, & Tess Knighton.
- "Music at the Court of the Catholic Kings", *Goldberg* 26 (2004) 54-59.
- "Felipe II y la música en El Escorial" in *Políticas y practicas musicales en el mundo de Felipe II. Estudios sobre la música en España* (Madrid: ICCMU, 2004) 41-46. Ed. by John Griffiths & Javier Suárez-Pajares.
- "Morales", *Goldberg* 24 (2003) 35-41.
- "Cristóbal de Morales in Toledo 1545-6: ToleBC 25 and "new" works by Morales, Guerrero, Lobo, Tejeda, and Ambiela", *Early Music*, XXX (2002) 341-363.
- "Vivanco", *Goldberg* 16 (2001) 27-39.
- "Procesiones a la "ciudad de los muertos". La Capilla Real y un réquiem anónimo de El Escorial", in J. J. Carreras & B. García, *La Capilla Real de los Austrias* (Madrid, 2001) 207-34.
- "Cristóbal de Morales en Toledo", *Scherzo* 147 (2000) 124-5.
- "A manuscript case study", *Companion to Medieval and Renaissance Music* (OUP, 1998) 239-246.
- "Philip II and musical patronage at the Escorial", *Leading Notes*, XV (Spring 1998) 9-13.
- "Philip II and music: a fourth centenary re-assessment", *Revista de Musicología* XXI (1998) 431-51.
- "Claudio Coello's 'Sagrada Forma' and music for the ceremonial relocations of a sacred relic at El Escorial in 1684 and 1690", *Musicology Australia* XXI (1998) 16-27.
- "Los ministriles de la catedral de Toledo en la segunda mitad del s. XVI", *Actas del I Encuentro Tomás Luis de Victoria* (Avila, 1997) 125-133.
- "Manuscript polyphonic choirbooks from El Escorial: physical descriptions and inventories", *Revista de Musicología*, 17 (1994) 237-333.
- "A census of monk musicians at the Escorial during the reigns of Philip II and Philip III (1563-1621)", *Early Music*, XX (1994) 221-36.
- "Libros de coro de El Escorial en la Sociedad Hispánica de America", *Reales Sitios*, No. 118 (1993) 41-5.

“Felipe II, Martín de Villanueva y el estilo desornamentado musical de El Escorial” in *La música en el Monasterio del Escorial: Actas del Simposium* (Madrid, 1993) 427-85.

“La compilación del códice polifónico toledano, ToleBC 16”, *Revista de Musicología*, 16 (1993) 2741-9.

“The politics of austerity and musical style in Philip II’s Escorial” (University of New England, Armidale, NSW, 1991).

Entries on Toledo MSS for *Census-Catalogue of Manuscript Sources for Polyphonic Music, 1400-1550*. Ed. H. Kellman & C. Hamm (Neuhausen-Stuttgart, 1979-1984).

3. Encyclopedia and dictionary articles

“Tomás Luis de Victoria” in *New Catholic Encyclopedia* University of America Press (2011).

Articles on following composers for *Revised New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001): “Torrentes, Andrés de” and “Villanueva, Martín de”.

“Toledo”, *Die Musik in Geschichte und Gegenwart IX* (Kassel, 1998) 614-618.

Articles on the following topics for the *Diccionario de la Música Española e Hispanoamericana*: “Escorial, El (San Lorenzo el Real)”; “Montemayor, Francisco de”; “Padilla, Juan de”; “Ribera, Bernardino de”; “San Jerónimo, Fray Cristóbal de”; “Santa María, Jorge de”; “Santos, Fray Francisco de los”; “Sánchez, Miguel”; “Tafalla, Pedro de”; “Torrentes, Andrés”; “Villanueva, Jerónimo”, “Villanueva, Martín de”, and “Michael J. Noone”.

4. Reviews, editions of musical works, and translations

Review of Andrew H. Weaver, *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* (Leiden: Brill, 2020) for *Journal of Jesuit Studies*, 9 (2022) 145-147.

Review of Andrew A. Cashner, *Hearing Faith: Music as Theology in the Spanish Empire* (Leiden: Brill, 2020) for *Journal of Jesuit Studies* 8 (2021) 327-330.

Review/article: Owen Rees, *The Requiem of Tomás Luis de Victoria (1603)* for *Early Music History* (Cambridge: Cambridge University Press, 2019) 39 (2020) 313-329.

Review of *Mapping the Motet in the Post-Tridentine Era*. Ed. Esperanza Rodríguez-García & Daniele V. Filippi (London: Routledge, 2019) for *Journal of Jesuit Studies*, 7 (2020) 510-513.

Review of Manuel Pedro Ferreira (ed.) *Musical Exchanges, 1100-1650: Iberian Connections* (Kassel, Edition Reichenberger, 2016) for *Revista de Musicología* 41 (2018) 268-276.

Review of Tess Knighton (ed.) *Companion to Music in the Age of the Catholic Monarchs* (Leiden: Brill, 2017) *Renaissance Quarterly* March 2018 vol. 71, Issue 1, 374-375.

Review of Tess Knighton (ed.) *Companion to Music in the Age of the Catholic Monarchs* (Leiden: Brill, 2017) *Journal of Jesuit Studies* 4 (2017) 698-700.

Review of Susan Boynton, *Silent Music—Medieval Song and the Construction of History in Eighteenth-Century Spain* for *Reviews in History* (<http://www.history.ac.uk/reviews/review/1294>) July, 2012.

Review of *The Rosary Cantoral* by Lorenzo Candelaria for *Notes* 65 (2009) 777-79.

Review of Tess Knighton & Álvaro Torrente, *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres* (Ashgate: 2008) for *Renaissance Quarterly* LXI (2008) 988-989.

Review of Maricarmen Gómez Muntané (ed.) *El Cancionero de Uppsala* for *Goldberg* 29 (2004) 25.

“The grandeur of Seville”, *Early Music* XXXVI (2008) 114-116.

Review of Tess Knighton, *Música y músicos en la corte de Fernando el Católico* for *Goldberg* 24 (2003) 30.

Review of Miguel Ángel Marín, *Music on the Margin* for *Notes* (2003) 189-191.

Review of Luis Robledo Estaire, Tess Knighton, Cristina Bordas Ibáñez y Juan José Carreras, *Aspectos de la cultura musical en la Corte de Felipe II* for *Notes* (2003) 879-881.

“Escuchar la historia”, *Revista de Libros* 61 (2002) 39-40.

“Music at Philip II’s court”, *Early Music*, XXX (2002) 127.

“The complete works of Martín de Villanueva”, *Early Music*, XXVI (1998) 493-5.

Luis Hernández’s “Música y culto divino en el real monasterio de El Escorial (1563-1837)” reviewed by Begoña Lolo for *Musicology Australia* XVIII (1995) 68-9 (my translation).

“Luis Hernández’s “Música y culto divino en El Escorial (1563-1837)””, *Early Music*, August 1995.

Review of Dom Eladio Ros’s “La Música en Nueva Nursia”, *Musicology Australia* XVI (1993) 64-66.

“José López-Calo’s Catálogo del Archivo de Música de la Catedral de Granada”, *Musicology Australia* XV (1992) 98-99.

“Matthew Locke’s Dramatic Music”, *Musicology Australia* IX (1987).

Fernando de las Infantas, *Victimae paschali laudes* (London: Mapa Mundi, 1986).

Cristóbal de Morales, *O Crux, Ave* (London: Mapa Mundi, 1985).

Cristóbal de Morales, *Emendemus in melius* (London: Mapa Mundi, 1985).

T. L. de Victoria, *Missa Surge Propera* (London: Mapa Mundi, 1984).

Rodrigo de Ceballos, *Hortus conclusus* (London: Mapa Mundi, 1981).

5. Editorships

Anthology of Australian Music on Disc. Ed. with Robert Parker (Canberra: CSM, 1989)

Musicology Australia. Journal of the Musicological Society of Australia. Following annual volumes ed. by M. Noone: IX, XIV, XV, XVI, XVII, XVIII and XIX.

6. Digital scholarship

Diego Bruceña and sacred music printed by Susana Muñoz – webpage, content and design. Currently in development.

<https://library.bc.edu/ds/brucena>

Morales Mass book – webpage, content and design (2017)

<https://moralesmassbook.bc.edu/> and <https://ds.bc.edu/portfolio/morales-mass-book/>

The Burns Antiphoner – webpage, content and design (2016)

<http://burnsantiphoner.bc.edu> and <https://library.bc.edu/newsletter/?p=175>

7. Music journalism (mainly concert reviews)

- “Complements of the Renaissance”, *Twenty-four Hours* (August, 1984)
- “Australian Anthology”, *Twenty-four Hours* (October, 1984)
- “Among the best of British”, *Twenty-four Hours* (October, 1984)
- “Goehr, the would-be revolutionary”, *National Times* (April 4-6, 1986)
- “China Wares”, *Twenty-four Hours* (December, 1989)

- “Sacred, yet secular - a breathless delight”, *Twenty-four Hours* (April, 1990)
- “Sight into Sound”, *Twenty-four Hours* (September, 1990)
- “Creation of a fine work”, *South China Morning Post* (hereinafter *SCMP*) (April 6, 1995)
- “Long live the Kings”, *SCMP* (February 27, 1995)
- “A tantalising Requiem”, *SCMP* (May 18, 1995)
- “Polished team makes Purcell shine”, *SCMP* (September 17, 1995)
- “Paradise lost for a harp virtuoso”, *SCMP* (October 4, 1995)
- “Period instrument ensembles”, *SCMP* (May 15, 1996)
- “Workshop serves purpose superbly”, *SCMP* (May 24, 1996)
- “A disaster of a demonstration”, *SCMP* (May 29, 1996)
- “Artistry as the axiom”, *SCMP* (August 18, 1996)
- “Master saves the best till last”, *SCMP* (September 9, 1996)
- “Soloists with a sense of ensemble”, *SCMP* (October 8, 1996)
- “Mixed fare from friends’ gathering”, *SCMP* (December 5, 1996)
- “Violinist Gitlis breaks all the rules”, *SCMP* (December 6, 1996)
- “China National Symphony Orchestra”, *SCMP* (October 1, 1997)
- “Hong Kong Composers’ Workshop”, *SCMP* (October 6, 1997)
- “Prazak Quartet”, *SCMP* (October 9, 1997)
- “Musicarama 97 Choral Showcase”, *SCMP* (October 14, 1997)
- “San Francisco Symphony”, *SCMP* (October 16, 1997)
- “Hong Kong Philharmonic Orchestra”, *SCMP* (November 10, 1997)
- “Una cosa rara”, *SCMP* (November 18, 1997)
- “Piano Recital by Ivo Pogorelich”, *SCMP* (November 24, 1997)
- “Isaac Stern, Hong Kong Philharmonic Orchestra & Keri-Lynn Wilson”, *SCMP* (December 2, 1997)
- “Anne-Sophie Mutter”, *SCMP* (December 9, 1997)
- “Hong Kong Bach Choir”, *SCMP* (December 16, 1997)
- “Vivaldi Orchestra”, *SCMP* (December 18, 1997)
- “Avant String Quartet”, *SCMP* (January 23, 1997)
- “Jordi Savall, Hespèrion XX and La Capella Reial de Catalunya”, *SCMP* (February 25, 1997)
- “The Camerata Academica Salzburg”, *SCMP* (March 3, 1997)
- “Oboe Recital by Hansjörg Schellenberger”, *SCMP* (April 16, 1997)
- “An Eighteenth-Century Evening by Concerto Rococo”, Drama Theatre, APA, *SCMP* (May 11, 1997)
- “Ysaye Quartet with Jean-François Heisser”, Concert Hall, APA, *SCMP* (May 12, 1997)
- “Scottish Chamber Orchestra, conducted by Jahja Ling with soprano Ying Huang, City Hall Concert Hall”, *SCMP* (May 18, 1997)
- “Percussion recital by Evelyn Glennie, Academy Music Festival”, *SCMP* (June 9, 1997)
- “Academy of St Martin in the Fields, conducted by Sir Neville Marriner with Julian Lloyd Webber”, Academy Music Festival, *SCMP* (June 11, 1997)
- “Paredes de Sangre”, *SCMP* (September 17, 1998)
- “La Bohème”, *SCMP* (September 20, 1998)
- “Academy Symphony Orchestra with Joseph Silverstein”, *SCMP* (October 9, 1998)
- “Food Aid Concert: José Carreras”, *SCMP* (October 19, 1998)
- “Spotlight—Pure Gold”, *Gramophone Early Music Quarterly I* (1999) 14-15
- “Violin Recital by Maxim Vengerov”, *SCMP* (October 6, 1999)
- “City Chamber Orchestra of Hong Kong”, *SCMP* (September 15, 1999)
- “Alexander’s Feast”, *SCMP* (November 19, 1999)
- “Salvatore Accardo & Italian Chamber Orchestra”, *SCMP* (December 15, 1999)

Liner notes for 14 commercially released CD booklets and numerous program notes for concerts in the UK, Hong Kong, the USA, Spain and Australia.

Numerous reports on conferences, symposia, etc. published in *Early Music*, *Newsletter of Musicological Society of Australia*, and *Revista de Musicología*.

Media reports about my research and performance have appeared in *Scherzo*, *El País*, Televisión Castilla-La Mancha, *Frankfurter Allgemeine Zeitung*, *Audioclásica*, RTHK (Hong Kong), BBC Radio 4, *Revista de Música*, *Radio Onda Zero*, Radio Netherlands, *Boston College Magazine*, *El Correo*, *Canal-Sur*, *El Norte de Castilla*, BBC Radio's program "In tune", *Boston Globe*, WHRB, *La Tribuna*, RTVE (a series of 22 radio programs about my Victoria recordings), Australian Broadcasting Corporation's National Classic FM network "An Australian Bostonian in Toledo" (27JAN2013).

8. Invited papers and presentations

I have presented invited scholarly papers at the following venues: National Conferences of the Musicological Society of Australia (MSA), annual conferences of Renaissance and Medieval Music (MedRen), annual meetings of American Musicological Society (AMS), Congresses of the International Musicological Society (IMS), the Aston Magna Academy, the International Festival of Spanish Keyboard Music (FIMTE), College Music Society (CMS), Annual meetings of the Renaissance Society of America (RSA), Annual Conferences of International Association of Music Libraries (IAML), Fundación Mapfre's "Encuentros con la música" (Madrid), Institució Milà i Fontanals (Barcelona), Consejo Superior de Investigaciones Científicas (CSIC), Music Library Association (MLA) and New England Digital Humanities.

9. Research paper evaluation and external review

Reader/evaluator for following scholarly journals and publishers: *Fontes Artis Musicae*, *Early Music* (Oxford), *Revista Portuguesa de Musicologia*, *Acta Musicologica*, *Journal of Musicology*, *Musicology Australia*, Madrid University's Instituto Complutense de Ciencias Musicales, and the European Research Council. Chaired external program reviews for Fordham University, University of Connecticut, and Tufts University.

MUSICAL PERFORMANCES AND RECORDINGS

10. Selected musical performances conducted by Michael Noone (1985-2015 only)

I appeared regularly as a keyboard player and conductor on concert platforms throughout the world. Highlights include performances at the Sydney Opera House, the National Art Gallery of Australia, Hong Kong City Hall, University of Sydney's Great Hall, Oxford University's Church of St Mary the Virgin, the Church of the Holy Redeemer (Chelsea, London), Jesus College (Cambridge), St James Piccadilly (London), San Román (Toledo, Spain), church of Santa Leocadia and Iglesia de los Concilios (Toledo), El Escorial Palace (Madrid), Queen's College (Oxford), Barnes Hall (Cornell University), York Minster (UK), Royal Chapel (Granada), monastery of San Plácido (Madrid), Winchester Cathedral (UK), International Festival of Music and Dance (Granada), Early Music Festival (Gijón), Queen Elizabeth Hall, Southbank (London, UK), Festival of Early Music (Úbeda/Baeza), Benidorm Festival, Cuenca Festival of Sacred Music, Universidad Politécnica (Valencia), Clare College (Cambridge), the cathedrals of Málaga, Cádiz, Seville, Córdoba, Cuenca and Toledo, Basilica of the Escorial Palace, Bremen Musikfest (Germany), Conservatory of Jaén, Aranjuez Palace, Cáceres Festival of Early Music, Utrecht Festival of Early Music (Netherlands), Iglesia de Santo Tomás (Ávila), Royal Convent of the Encarnación (Madrid), Royal Convent of Descalzas (Madrid), Tage Alter Musik Festival (Regensburg), Real Iglesia de San Andrés Apóstol (Madrid), Abadía de Sacromonte (Granada), Monasterio de San Jerónimo (Granada), Auditorio Nacional (Madrid), Monasterio de Tejada

(Garaballa), Colegiata de Belmonte, Iglesia de San Justo y San Pastor (Granada), Convento de las Clarisas (Sisante), Monastery of Uclés, Iglesia San Miguel (Cuenca), First Church Congregational (Harvard Square), St Ignatius of Antioch Episcopal Church (New York, NY), St Paul's Harvard Square for the Boston Early Music Festival, University of Virginia, (Charlottesville, VA), and the Morgan Library (New York).

11. CDs (28 CD recordings, all conducted by Michael Noone)

- ◆ *50 Classical Yoga Tracks* (Michael Noone conducting T. L. de Victoria), ABC Classic FM 4822178 (2015)
- ◆ S. de Vivanco—*Missa In manus tuas, Orchestra of the Renaissance* (Glossa) GCD 921405 (2014 re-release)
- ◆ T. L. de Victoria, *Sacred Works Ensemble Plus Ultra*. Boxed set of ten CDs (DGG Archiv CD, 2011)
- ◆ T. L. de Victoria, *Motets and hymns for the liturgical year Ensemble Plus Ultra* (DGG Archiv CD, 2011)
- ◆ T. L. de Victoria, *Missa Salve and motets Ensemble Plus Ultra* (DGG Archiv CD, 2011)
- ◆ T. L. de Victoria, *Compilation released as part of DGG 50th anniversary boxed set*
- ◆ *Atalanta fugiens: Música, alquimia y rosacrucianismo a principios del XVII* (Glossa, GCD P31407, 2011)
- ◆ T. L. de Victoria, *Missa O quam gloriosum y motetes Ensemble Plus Ultra* (DGG Archiv CD, 2010)
- ◆ T. L. de Victoria, *Missa Ave Regina and motets Ensemble Plus Ultra* (DGG Archiv CD, 2010)
- ◆ T. L. de Victoria, *Missa Alma redemptoris Ensemble Plus Ultra* (DGG Archiv CD, 2010)
- ◆ T. L. de Victoria, *Liturgia de Pascua ca. 1600 Ensemble Plus Ultra* (DGG Archiv CD, 2010)
- ◆ T. L. de Victoria, *Missa de Beata Virgine (versión toledana) Ensemble Plus Ultra* (DGG Archiv CD, 2009)
- ◆ T. L. de Victoria, *Misas y Magnificat del manuscrito toledano Ensemble Plus Ultra* (DGG Archiv CD, 2009)
- ◆ William Byrd, *Gradualia 1607, Ensemble Plus Ultra (Musica Omnia 0302, 2008)*
- ◆ T. L. de Victoria, *Missa pro Victoria and Missa pro defunctis a 4 Ensemble Plus Ultra* (DGG Archiv, 2008)
- ◆ T. L. de Victoria, *Lamentations of Jeremiah from Cap. Sis. MS 186 Ensemble Plus Ultra* (DGG Archiv, 2008)
- ◆ *Michael Maier's Atalanta fugiens (1618), Ensemble Plus Ultra* (Glossa, 2007)
- ◆ Gioseffo Zarlino, *Canticum canticorum (1549). Ensemble Plus Ultra* (Glossa) GCD 921406 (2007)
- ◆ F. Guerrero, *Missa Super flumina Babylonis, Ensemble Plus Ultra* (Glossa) GCD 922005 (2007)
- ◆ F. Guerrero (1528-1599), *Missa Surge propera. Sydney Chamber Choir ABC Classics, 2006.*
- ◆ *Entornos musicales: Colón (+1506) Glossa GCD 06002 (2006) Three tracks conducted by Michael Noone*
- ◆ *Morales en Toledo, works by Morales, Ensemble Plus Ultra* (Glossa) GCD 922001 (2005)
- ◆ Fernando de las Infantas, *Motetes, Ensemble Plus Ultra* (Documentos Sonoros) DS-0140 (2004)
- ◆ Sebastián de Vivanco—*Missa In manus tuas, Orchestra of the Renaissance* (Glossa) GCD 921405 (2002)
- ◆ *Spanish Battle Music in the Age of Discovery—the Song Company ABC Classics 461 731-2 (2001)*
- ◆ *Assumption Mass at Toledo Cathedral, ca. 1580, Orchestra of the Renaissance* (Glossa) GCD 921404 (2001)
- ◆ *Canticum Canticorum, Orchestra of the Renaissance* (Glossa) GCD 921403 (2000, reissued in 2008)
- ◆ F. Guerrero (+1599): *Requiem, Orchestra of the Renaissance* (Glossa, 1999, reissued in 2013)

My CDs have been reviewed in the following: *Gramophone, Scherzo, Dallas Morning News, Diverdi, Diapason, Organist's Review, Goldberg, BBC Music Magazine, IHMSG Newsletter, Sunday Times, Classic CD, Babelia, El País, International Record Review, ABC Cultural, Early Music Review, Ritmo, Le Monde de la Musique, The Age Green Guide, Early Music, Sunday Times, BBC Radio 3, Early Music Today, Fanfare, The Times (London), The Guardian (UK), The Independent on Sunday (UK), The Sunday Times (UK), The Daily Telegraph (UK), BBC Radio 3, San Francisco Bay Area Reporter, Philadelphia Enquirer, The Boston Globe, Rondo (Munich), Musik & Theater (Zurich), Frankfurter Allgemeine Zeitung, San Francisco Chronicle, New Yorker, and El Cultural.*

Selected prizes, reviews, and awards for my CD recordings: *Diapason* (6 stars), *Goldberg* (5 stars), *Classic CD*, (Performance 4 stars, Sound 4 stars), *BBC Music Magazine* (Performance: 5 stars, Sound: 5 stars), *Gramophone*, December 2001 (CD named 'Editor's Choice'), *ABC Cultural* (4 stars), *Ritmo* (4 stars), *Le Monde de la Musique* ("Choice of the month"), named among WGBH's Top Ten CDs of 2007, nominated for *Gramophone Magazine's 'CD of the Year'* award in 2000. (<http://www.npr.org/templates/story/story.php?storyId=17259778>)

<http://www.overgrownpath.com/2012/12/the-occult-art-of-fugue.html>

<http://www.overgrownpath.com/2008/01/early-musics-high-noone.html>

A selection of my recordings was chosen for continuous playing during an exhibition entitled “Los Códices de la Capilla Sixtina” at Spain’s National Library (Madrid) Oct 19, 2010—December 31, 2010.

More than 350 individual music tracks recorded by are available on *iTunes* and more than 40 videos of my performances have found their way onto *YouTube* and *Vimeo*.

Felipe Santos, “Extrañamiento de Tomás Luis de Victoria” [review-article of Michael Noone’s 10 CD set of Victoria’s Sacred Works], *Nueva Revista de política, cultura y arte* 136 (2011) 182-190.

12. Participation in symposia, courses, lectures, and masterclasses

I have participated in symposia, courses, lectures, and masterclasses at the following venues, among others: University of Sydney, Cambridge University (UK), Cornell, Keane College, (New Jersey), Boston College, University of North Dakota, University of Auckland, Rutgers State University (New Brunswick, NJ), University of Melbourne, Brandeis University, UCLA, Duke University, International University of Andalucía, University of Granada, Escola Superior de Música de Catalunya (ESMUC), Cursos Manuel de Falla organized by International Festival of Music and Dance (Granada), UPenn’s Music Seminar, Catholic University of America (Washington, DC), Universidad Politécnica (Valencia), Australian National University (ANU), Wells College (Aurora NY), Universidad Politécnica, University of Málaga, (Vélez-Málaga), Museo de Cáceres (Spain), Boston Museum of Fine Arts, Instituto Cervantes in Bremen (Germany), Fundación Excelentia (Madrid), University of Toulouse (France), Boston Early Music Festival, Universität Bern (Switzerland), Hong Kong Academy of the Performing Arts, Morgan Library (New York, NY), Universidad Complutense (Madrid), Universidad de Salamanca, and University of Memphis.

13. Selection of radio broadcasts featuring my recordings

The following organizations have broadcast audio and video recordings of my performances, both live and pre-recorded: Spanish National Radio (RTVE), Australian Broadcasting Corporation (ABC), Radio New Zealand (RNZ), Bayerischer Rundfunk (Bavaria, German), and the British Broadcasting Corporation (BBC) Radio 3. A representative sampling from RTVE (Spain) follows:

<https://www.rtve.es/alacarta/audios/sicut-luna-perfecta/alternatim-canto-llano-obra-morales-12-12-20/5736861/>

<https://www.rtve.es/alacarta/audios/sicut-luna-perfecta/alternatim-canto-llano-obra-guerrero/5742632/>

<https://www.rtve.es/alacarta/audios/sicut-luna-perfecta/canto-llano-himnos-victoria-06-03-21/5811596/>

<https://www.rtve.es/alacarta/audios/sicut-luna-perfecta/canto-llano-himnos-magnificats-victoria-13-03-2021/5817549/>

<https://www.rtve.es/m/alacarta/audios/sicut-luna-perfecta/pascua-canto-llano-polifonia-tl-victoria-17-04-21/5856549/>

HONORS, GRANTS, AWARDS AND PRIZES

- 2021 Research project grant (€4,000): Sebastián de Vivanco *Corpus documental*
- 2015 Research Expenses Grant (\$2,000), Academic Technology Innovation Grant (\$40,000)
- 2014 Honorary Senior Research Fellow, Consejo Superior de Investigaciones Científicas, Barcelona
- 2012 Boston College Arts Council Faculty Award
- 2012 Gramophone Award for Early Music (Ten CD set of Victoria recordings for DGG Archiv)
- 2011 Nominated for Boston College’s Teaching with New Media award
- 2006 Elected to Real Academia de Bellas Artes y Ciencias Históricas de Toledo

- 2006 Awarded Medal of Royal Toledo Foundation by His Majesty King Juan Carlos I
- 2005 Telluride House Faculty Guest Fellowship, Cornell University
- 2001 Spanish Government Research Fellowship (Travel and living allowance in Spain)
- 1999 Outstanding Young Researcher Award, Univ of Hong Kong (HK\$ 200,000 research grant)
- 1998 Publication grant from Program for Cultural Cooperation between Spain's Ministry of Culture and North American Universities
- 1993 Telluride House Faculty Guest Fellowship, Cornell University
- 1993 Fulbright Postdoctoral Fellowship, Cornell University
- 1992 Spanish Government Research Fellowship (Travel and living allowance in Spain)
- 1992 Research Fellowship at Fundación Valparaíso Research Centre in Mojácar, Spain
- 1991 Australian Academy of the Humanities Travelling Fellowship
- 1990 Winner of *XIII Concurso Anual de Investigación Musical y de Estudios Musicológicos* (The Spanish Musicological Society's highest award for research into Spanish music)
- 1989 Spanish Government Research Fellowship (Travel and living allowance in Spain)
- 1989 Gordon Athol Anderson Memorial Lecturer
- 1989 Alfred S. White Bequest Travel Grant (For travel to Spain and USA from Australia)
- 1986 Friends of Canberra School of Music Travelling Fellowship (Travel to Spain & UK)
- 1985 William Barclay Squire Fund Award (Cambridge award)
- 1985 J.B. Trend Travel Grant (For travel from Cambridge to Spain & USA for research)
- 1985 Association of Commonwealth Universities Research Support Grant (Travel to USA)
- 1983 J.B. Trend Travel Grant (For research trip from Cambridge to Spain)
- 1982 University of Sydney Travelling Scholarship for travel to Spain
- 1982 University of Sydney Medal
- 1982 Dr Horace Nowland Travelling Scholarship (\$10,000 for 12 months in Spain)
- 1982 Commonwealth Scholarship and Fellowship Plan award for PhD at Cambridge
- 1981 Alfred S. White Bequest Travel Grant for travel to Spain
- 1979 Commonwealth Postgraduate Research Award

ADMINISTRATION AND UNIVERSITY SERVICE

14. University of Hong Kong

Higher Arts Degree Committee, Board of Faculty of Arts, Arts Faculty Library Committee, Board of Examiners for Higher Degrees, Organizing Committee for Open Day, Committee on Research and Conference Grants, European Studies Program Committee, Arts Faculty Research Committee, Arts Faculty Coordinator for Research Grants Council visit, Faculty Sabbatical Leave Committee, Sub-committee for Resources Allocation and Dean's Committee.

15. Boston College

Chair, Music Department (2009 to present), Program Advisory Committee for Spain (Center for International Partnerships and Programs), Arts Council Executive; Chairperson, Creative Arts Task Force (reporting to Dean A&S); Evaluation Committee for University-wide Research Incentive Grants.

16. Membership of professional societies

American Musicological Society; College Music Society; Renaissance Society of America; Royal Academy of Fine Arts and Historical Sciences of Toledo (Spain); Sociedad Española de Musicología.
