

RESEARCH OUTPUT LIST. María Cáceres-Piñuel

1. PUBLICATIONS IN PEER-REVIEWED SCIENTIFIC JOURNALS

(Postdoctoral Time)

In press **CÁCERES-PIÑUEL, María:** “From the Historical Concerts to the Monuments: The early music revivals at the Viennese International Exhibition of Music and Theatre (1892)”, in the special issue: *Musical culture/s of the Habsburg Monarchy and its successors states between the 18th and the 20th century*, Fritz TRÜMPI and Tatjana MARKOVIĆ (eds.), *Musicologica Austriaca-Journal for Austrian Music Studies*.

2019 **CÁCERES-PIÑUEL, María:**

2016 **CÁCERES-PIÑUEL, María:** “El revival de la música del siglo XVIII en España durante el período entreguerras. Cuatro casos de estudio relacionados con la red profesional de José Subirá”, (The 18th Century music revival during the interwar period in Spain: Four case studies related to the professional network of José Subirá), *Revista de Musicología*, XXXIX, pp. 143-172. [Link](#)

2016 **CÁCERES-PIÑUEL, María:** “Aníbal E. Cetrangolo, Ópera, barcos y banderas. El melodrama y la emigración en Argentina (1880-1920), Madrid, Biblioteca nueva, 2015, 334 pp.” *Verdiperspektiven*. 1. Jahrgang 2016. Anselm Gerhard and Vincenzina C. Ottomano (ed.), Verlag Königshausen & Neumann, pp. 214-216. (Book review). [Link](#)

2014 **CÁCERES-PIÑUEL, María:** “Evaristo Fernández Blanco y la historiografía musical contemporánea” (Evaristo Fernández Blanco and the contemporary historiography of music), *Astórica*, 33, pp. 21-40. [Link](#)

2014 **CÁCERES-PIÑUEL, María:** “Interpretar la música ibérica del siglo XVIII. Entre la ejecución y la performance” (Interpreting Iberian music of 18th Century; between the execution and the performance), *Revista de Musicología*, XXXVII/2, pp. 743-746. [Link](#)

(Resulting from my PhD)

2015 **CÁCERES-PIÑUEL, María:** “Musicología, Nacionalismo y Activismo Social en la España de Entreguerras. Una biografía intelectual de José Subirá (1882-1980)” (Musicology, nationalism and social activism during the Interwar Spain. An intellectual biography of José Subirá), *Revista de Musicología*, XXXVII/2, pp. 708-714. (PhD report) [Link](#)

2013 **CÁCERES-PIÑUEL, María:** “Musicología, Nacionalismo y Activismo Social en la España de Entreguerras. (1882-1980)” (Musicology, nationalism and social activism during the interwar Spain), *Artígrama*, 28, pp. 512-516. (PhD report) [Link](#)

2011 **CÁCERES-PIÑUEL, María:** “José Subirá y la recuperación de la tonadilla escénica (1928-1932)”, (José Subirá and the revival of tonadilla), *Artígrama*, 26, pp. 837-857. [Link](#)

2. PEER-REVIEWED BOOKS/MONOGRAPHS

(Postdoctoral time)

In press **CÁCERES-PIÑUEL, María,** Alberto NAPOLI & Melani STRUMBL (Eds.), *Branding 'Western Music'*, Peter Lang Verlag (Forthcoming 2020).

2019 **CÁCERES-PIÑUEL, María:** “La crítica musical durante el siglo XIX: una colección de casos de estudio”, *Revista de Musicología*, XLII,2, pp. 712-720. [Link](#)

2018 **CÁCERES-PIÑUEL, María:** “La infanta Isabel de Borbón y la gestión musical de corte: mecenazgo, diplomacia y representación” (Infant Isabel de Borbón and the court musical management: patronage, diplomacy and representation), Special issue devoted to “Música de corte en femenino” (Iberian court music and women) edited by Judith Ortega Rodríguez for *Scherzo. Revista de Música*, 338, pp. 90-93. [Link](#)

2014 **CÁCERES-PIÑUEL, María:** *Evaristo Fernández Blanco: un músico rescatado*. (Editor of the special issue devoted to the contemporary composer Evaristo Fernández Blanco), *Astórica*, 33, 2014. [Link](#)

(Resulting from my PhD)

- 2018 **CÁCERES-PIÑUEL, María:** *El hombre del rincón. José Subirá y la historia cultural e intelectual de la musicología en España.* Prólogo de Frank-Rutger Hausmann (Man in the corner: José Subirá and the cultural and intellectual history of musicology in Spain. Prologue by Prof. Frank-Rutger Hausmann), XVIII, 414 pp., Kassel, Edition Reichenberger (De Musica 20), ISBN: 978-3-944244-68-6. [Link](#)

3. CONTRIBUTIONS TO BOOKS

(Resulting from my PhD)

- 2012 **CÁCERES-PIÑUEL, María:** “Una posturita estética que no representa sino un frenazo`. Análisis del discurso crítico de José Subirá en torno al neoclasicismo (1929-1936)”, (Discourse analysis around music neoclassicism in the press during the 30’s in Spain) CASCUDO, Teresa and María PALACIOS (ed.), *Los señores de la crítica: periodismo musical e ideología del modernismo en Madrid (1900-1959)*, Editorial Doble J, Sevilla, pp. 255-279. [Link](#)

4. ORAL CONTRIBUTIONS TO CONFERENCES AND INVITED TALKS

(Postdoctoral time)

- 2019 **CÁCERES-PIÑUEL, María:** “El siglo XX. Totalitarismos y disidencias. Nuevas formas de hacer historia. Cultura de masas e hibridismo cultural”, Universidad Autónoma de Madrid, Madrid (ES). (invited lecturer).
- 2019 **CÁCERES-PIÑUEL, María:** “Musica y Estudios de Género en España”, Perspectivas de pesquisas em estudos de género no Península Iberica, Universidade de Aveiro, Aveiro (P), 12.12. (Invited speaker).
- 2019 **CÁCERES-PIÑUEL, María:** “Women, Musical Patronage, and Imperial Diplomacy in the context of International Exhibitions at the turn of 20th Century”, Department of Musicology and Sound Studies, University of Bonn (GE), (25/6) (Invited lecture). [Link](#)
- 2018 **CÁCERES-PIÑUEL, María:** “The *Celestina* on the Operatic Stage: An Overview of Troublesome Attempts”, *Staging Witches: Gender, Power, and Alterity in Music. American Musicological Society Pre-Conference*, San Antonio (Texas-USA), 31. 10. [Link](#)
- 2018 **CÁCERES-PIÑUEL, María:** “Between Cultural Diplomacy, Art Management, and Business. Vienna 1892 as an International Crossroad of New Agents and Trends in Promoting Performing Arts”, *Musik- und Theatergeschichte ausgestellt. Wien als Schnittstelle zwischen Transnationalität, Performativität und Institutionalisierung am Ausgang des 19. Jahrhunderts*, Österreichische Gesellschaft für Musik, Vienna 23. 6. [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** Del concierto histórico a los monumentos” (From the ‘concerts historiques’ to the Musical Monuments”. The impact of the Viennese International Exhibition of Music and Theatre) *International Conference: The concert in Spain (18th-21st centuries): Historical, Productive and ideological Aspects*, Universidad Complutense, Madrid, 23-24. 11. [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** Alberto NAPOLI; Melanie STRUMBL; “Presentation of the Project: “The Emergence of 20th-Century ‘Musical experience’”, *Branding Western Music Conference*, University of Bern, Bern, 7-9.9. (I presented the general frame of the project and my own subproject. I was also the co-organizer of the event). [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** “Overlapping management trends of performing arts: The Viennese Music and Theatre International Exhibition 1892” contribution to the Panel: *Transnational entertainment: Agents, branches and networks, 1880s to 1930s* convened by Professor Maren Möhring and Antje Dietze, PhD. at *Fifth European Congress on World and Global History* (ENIUGH), 31-8/3.9, Budapest. [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** “Elites and Musical Patronage during the Fin-de-siècle: The Viennese Music and Theatre International Exhibition 1892”, *Workshop: Elites and Leisure: arenas of encounter in Europe, 1815-1914*, KADOC/Irish College, Leuven, 28-30.5. [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** *Una Cosa rara* at Barcelona 1936. *Schweizerische Musikforschende Gesellschaft*, Bern, 25.4 (invited speaker). [Link](#)
- 2017 **CÁCERES-PIÑUEL, María:** “Soft Diplomacy and female social networks at The Viennese Music and Theatre International Exhibition 1892”, *International Musicological Society 20th Quinquennial Congress*, Tokyo, 19-23/03. [Link](#)

- 2017 **CÁCERES-PIÑUEL, María:** “Overlapping Management Trends of Performing Arts: The Viennese Music and Theatre International Exhibition 1892”, *International workshop Music Culture(s) of the Habsburg Monarchy and its successors States*, University of Music and Performing Arts Vienna (mdw), Vienna, 22-24.2. [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “La gestión musical de corte y las exposiciones universales de fin de siglo: mecenazgo, diplomacia y representación” (Court musical management and the International exhibitions at the turn of 20th Century: Patronage, diplomacy and representation), *IX Congreso de la Sociedad Española de Musicología*, Autonomous University of Madrid, Madrid, 16-19.11 [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “El género biográfico en el contexto de la musicología histórica. El caso de Guido Adler”, (Biography and historical musicology; the study case of Guido Adler), *Interseccions. Congrès d’Historia de la Música al País Valencià*, University of Valencia, Valencia, 13-15.10, (invited respondent). [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “Diplomacy and International Imaginaries of Music: The Viennese Music and Theatre International Exhibition 1892”, contribution to the panel: *Nationalism, and cosmopolitanism in Spanish musical life around the turn of the century* at *Music History and Cosmopolitanism, Fourth Sibelius Symposium on Music History*, University of the Arts, Helsinki, 1-3/06. [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “Isabel de Borbón y la gestión musical de corte: mecenazgo, diplomacia y representación”, (The Infant Isabel de Borbón and the court musical management: Patronage, diplomacy and representation) *II Bienal de música isabelina: Fronteras y definiciones en la música isabelina*, Museo del Romanticismo, Madrid, 25.4. [Link](#)
- 2015 **CÁCERES-PIÑUEL, María:** “Música, Diplomacia y Representación en las Exposiciones Universales del fin de siglo”, (Music, diplomacy and representation at the International exhibitions at the turn of 20th Century), *VII seminario de Emblemática General: La paraemblemática musical y onomástica: himnos y nombres*, Institución Fernando el Católico, Zaragoza, 14-16.12, (invited speaker). [Link](#)
- 2015 **CÁCERES-PIÑUEL, María:** “Performing Historiography: The Viennese Music and Theatre International Exhibition 1892”, International Workshop: *Historiography on Display: The musical (Inter) nationalisms of the Fin-de-siècle*, *Österreichische Gesellschaft für Musik*, Vienna, 14.03 [Link](#)
- (Resulting from my PhD)
- 2016 **CÁCERES-PIÑUEL, María:** “Divulgación, compromiso social y educación musical. La crítica musical de José Subirá durante la Segunda República (1931-1939)” (Science popularization, social engagement, and musical education: José Subirá’s musical criticism during the Spanish Second Republic), *IV Congreso Nacional de Música y Prensa. Prensa y Formación Musical (1800-1950)*, University of Córdoba, Córdoba, 12-13/5. [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “José Subirá y el debate sobre la gestión pública de la música durante la Segunda República Española (1931-1939) (José Subirá and the debate around public management of music during the Spanish Second Republic), *Internacional Conference Music Criticism 1900-1950*, Centro d’Estudis Catalans, Barcelona, 17-19/10. [Link](#)
- 2016 **CÁCERES-PIÑUEL, María:** “La critique musicale de José Subirá pendant la Seconde République (1931-1939)” (José Subirá’s musical criticism during the Spanish Second Republic), *Journée d’études: La critique musicale dans le monde hispanophone et lusophone au XX siècle*, Paris-Sorbonne University, Paris, 12.03, (invited speaker). [Link](#)
- 2014 **CÁCERES-PIÑUEL, María:** “José Subirá y la interpretación de música del siglo XVIII en el período de entreguerras”, (Subirá and the 18th Century musical revival during the interwar period in Spain), *International Conference: Performing Eighteenth-Century Iberian Music*, Escola Superior de Música de Catalunya (ESMUC), Barcelona, 14-16/07. [Link](#)
- 2014 **CÁCERES-PIÑUEL, María:** “Between Musicology and Socialism: José Subirá and the *tonadilla* revival”, contribution to the panel: *Ideologies, politics and premises behind the Music Revivals in Spain at the Turn of Twentieth Century* at the *Conference The Roots of Revival*, The Horniman Museum, London 12-14/03 [Link](#)
- 2012 **CÁCERES-PIÑUEL, María:** “La correspondencia entre Higinio Anglés y José Subirá. Una herramienta para la reconstrucción de la historia de la musicología en España”, (Correspondence between Higinio Anglés y José Subirá: A tool for the historical reconstruction of musicology in Spain), *VIII Congreso Sociedad Española de Musicología*, University of La Rioja, Logroño, 8/09. [Link](#)

- 2012 **CÁCERES-PIÑUEL, María:** “Edition and Ideology: The Case of Morales Opera Omnia by Higinio Anglés”, contribution in research panel: *Cristóbal de Morales: Rethinking the old, Building the new Edition of his Works* at *Medieval and Renaissance Music Conference*, University of Nottingham, Nottingham, 8-11/07, (panel session member). [Link](#)
- 2012 **CÁCERES-PIÑUEL, María:** “Nationalist Expression through the Sessions dedicated to Folk Music at the III IMS Congress”, contribution to the panel: *Nationalism and International Ideals in Music and Musicology: Barcelona, April 1936* at the *19th International Musicological Society Congress*, Rome, 1-7/07, (panel session member). [Link](#)
- 2012 **CÁCERES-PIÑUEL, María:** “José Subirá and the Socialist Proposals for Music Reform in Inter-War Spain”, *Music and Propaganda in the Short Twentieth Century*, Centro Studi Opera Omnia Luigi Boccherini, Pistoia, 18-20/05. [Link](#)
- 2011 **CÁCERES-PIÑUEL, María:** “José Subirá y recuperación de la tonadilla escénica (1928-1930)”, (Subirá and the tonadilla revival in the 30’s of 20th Century), *V International Symposium: Construcciones del pasado musical*, Institución Fernando el Católico Zaragoza, Zaragoza, 25-26/09. [Link](#)
- 2011 **CÁCERES-PIÑUEL, María:** “Cataluña como modelo de modernidad en el discurso musical de José Subirá”, (Catalonia as model of modernity for the musical discourse of Subirá), *Perspectivas interdisciplinares para el trabajo de campo musical en el período entreguerras*, University of Salamanca, Salamanca, 2-3/06. [Link](#)
- 2010 **CÁCERES-PIÑUEL, María:** “José Subirá y la historiografía de la música española en Francia”, Conference: *Franqueando barreras académicas: la música en busca del acercamiento interdisciplinar*, Complutense University of Madrid, Madrid, 21-23/4. [Link](#)
- 2009 **CÁCERES-PIÑUEL, María:** “Editar Carmen, un acto de interpretación”, III International Symposium: *Perspectivas musicológicas de la edición crítica*, Institución Fernando el Católico (CSIC), Zaragoza, 27-28/09. [Link](#)

5. OUTREACH ACTIVITIES

(Postdoctoral time)

Since 11. '18 Responsible of the section “Soneando” (content analysis of cultural actuality through music) at the bi-weekly radio program *Enlazados* by Radio Berna (RaBe). [Link](#)

- 2019 **CÁCERES-PIÑUEL, María:** “What is musicology for?”, Pint of Science Festival, (Lay invited talk). [Link](#)
- 2019 **CÁCERES-PIÑUEL, María & Cristina URCHUEGUÍA:** “La emergencia de la experiencia musical del siglo 20: La exposición internacional de música y teatro en Viena 1892” (The Emergence of 20th Century Musical Experience: The International Exhibition of Music and Theatre of Vienna 1892”, *Exposición Ciencia Española en Suiza* (Exhibition Spanish Science in Switzerland), Spanish Embassy in Switzerland+ACECH (panel in itinerary exhibition). [Link](#)
- 2018 **CÁCERES-PIÑUEL, María:** “Noches en los Jardines de España von Manuel de Falla”, Introduction to the concert “Nacht” of the Programme “Musik verstehen! Eine kommentierte Konzertreihe der Musikschule der Stadt Zug”, Zug, 23 January (Lay conference). [Link](#)
- 2017 **CÁCERES-PIÑUEL, María & Alberto NAPOLI & Melanie STRUMBL:** “The Global Soundtrack 100 Years ago. Pictures, Music, and Sound of World Exhibitions in the 19th Century” *Nacht der Forschung*, University of Bern (Stand original idea and webpage and poster contents designer). [Link](#)

(Resulting from my PhD)

- 2016 **CÁCERES-PIÑUEL, María:** “La recuperación moderna de la tonadilla” (Contemporary revival of tonadilla), *Trilogía de Tonadillas. Blas de Laserna*, Fundación Juan March-Teatro de la Zarzuela, Madrid, January, pp.50-59 (Concert Programme Notes). [Link](#)
- 2012 **CÁCERES-PIÑUEL, María:** “Viaje musical por la expresividad femenina” (Musical travel through the female expressivity), Programme notes for the production at the Teatro de la Zarzuela, Madrid, 11 June. (Concert Programme Notes). [Link](#)
- 2010 **CÁCERES-PIÑUEL, María:** “Carmen de George Bizet” (Introduction of a performance of the opera *Carmen* by George Bizet), *Opera Oberta*, University of La Rioja, Logroño, 13/10, (invited lecturer). [Link](#)

6. GENERAL CONTRIBUTIONS TO SCIENCE

(Postdoctoral time)

- 2018** ALONSO, Diego & **María CÁCERES PIÑUEL** & Daniela Alejandra FUGELLIE VIDELA & Christina RICHTER-IBANEZ: Co-founder of the Study Group: *Deutsch-Ibero-Amerikanische Musikbeziehungen* (German-Iberian-American Musical Relations) supported by the German Musicological Society (GfM). [Link](#)
- 2017** NAPOLI, Alberto & **María CÁCERES-PIÑUEL**: Co-founder of an international network of scholars specialized in transnational history, historiography of musicology, and cultural diplomacy. The first encounter was as consequence of a Round Table that I co-organized at the International Musicological Society (IMS) Conference in Tokyo in March. To enable this network, I was co-applicant of a Fund for the promotion of Young Researchers (University of Bern). The next goal is to prepare the edition of a special issue for a peer-reviewed journal on transnational history. [Link](#)
- 2016** URCHUEGUÍA, Cristina & **María CÁCERES-PIÑUEL** & Salvatore MELIDORO & Alberto NAPOLI: SNF-Interdisciplinary project presentation: 'The emergence of 20th century "musical experience"'. Institute of Culture Studies and Theatre History (IKT), Austrian Academy of Sciences, Jour Fixe Programme, Vienna, 9.06, (Spokenperson and coordinator of the network programme). [Link](#)
- 2014** URCHUEGUÍA, Cristina & **María CÁCERES-PIÑUEL**: Establishment of an international collaborator partner as co-applicant for the SNF-Project "The emergence of 20th Century Musical Experience". Katharina Wessely, PhD. (Institute of Culture Studies and Theatre History, Austrian Academy of Sciences) was a postdoctoral member of the IASH (University of Bern) while I was doctoral candidate at the graduate school of this centre. [Link](#)

7. OTHER ARTEFACTS WITH DOCUMENTED USE

(Postdoctoral time)

- 2020** **PARRALEJO MASA, Francisco**: "El despertar de los olvidados: Una aproximación crítica a la obra de José Subirá", *Revista de Musicología*, XLII,2, pp.728-737. (Book review). [Link](#)
- 2019** **MIRÓ, Carmen**: "El hombre del rincón", *Sonograma Magazine*, (Book review). [Link](#)
- 2019** **DEL OLIVO, Javier**: "María Cáceres-Piñuel: El hombre del Rincón. Trabajos bien fundamentados.El hombre del rincón. José Subirá y la historia cultural e intelectual de la musicología en España. María Cáceres-Piñuel. Edition Reichenberger. Kassel 2018", *Platea Magazine* (Book review). [Link](#)
- 2017** **CÁCERES-PIÑUEL, María** & Alberto NAPOLI & Melanie STRUMBL: *Der Globale Soundtrack vor 100 Jahren/ Pictures, Music, and Sound of World Exhibitions in the 19th Century* (Content Designer and co-author of this open access bilingual webpage with research results with the occasion of the *Nacht der Forschung* (University of Bern). [Link](#)
- 2016** **CÁCERES-PIÑUEL, María** & Alberto NAPOLI & Salvatore MELIDORO: webpage of the SNSF project: The Emergence of 20th Century "musical Experience". Vienna 1892 (Content designer). [Link](#)