

**Thomas Cressy** is currently exploring the academic intersection between anthropology, social theory, and musicology – with a focus on ethnographic approaches to Western art music. His field site for his work has been Japan for the past five years, where he has been researching the Japanese reception and social conceptions of Johann Sebastian Bach's music in particular. He has also conducted historical and archival work on the music of the foreign trading settlements of 19th century East Asia, and Japanese music conservatoires. He was born in British Sovereign Cyprus and was educated in Scotland, studying classical guitar with Peter Argondizza.

He completed his MA (first class, highest mark of the year) at the University of Glasgow in 2012, submitting a portfolio of compositions supervised by William Sweeney, also submitting a dissertation on the aesthetics and philosophy of Bach's fugal works and their philosophical relevance to modernity (supervised by John Butt). After securing the MEXT research scholarship from the Japanese government in 2013, he explored the reception history of Bach's music at Tokyo University of the Arts, while also studying Japanese language at Saitama University. In 2015 he entered the master's course in musicology at Tokyo University of the Arts, achieving the Acanthus Music Prize in 2017 for his thesis on the reception of Bach's music in 19th century Japan (written in Japanese) supervised by Kinya Osumi. He has worked as a research assistant for the anthropology department of the University of Oxford and finished an MSc (Distinction) there in Social Anthropology under the supervision of Inge Daniels and Roger Goodman.

Cressy's academic activities include several published translations, conference presentations, articles, and book chapters focusing on the music, history, and religion of Japan, and he is also an administrative assistant for Bach Network. Thomas is currently a PhD student in Cornell University's music program.