

CURRICULUM VITAE

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1. CURRENT POSITION

From 01.11.2022 – Lecturer in Systematic Musicology at the “G. Verdi” Conservatoire of Music, Turin; contact person for the agreement with the University of Turin

2. QUALIFICATIONS

1998 – Degree in Modern Literature – Historical/Artistic specialisation

Faculty of Arts and Philosophy – University of Macerata

Title: *Il mito e la sua evoluzione nell'immaginario creativo musicale: Don Giovanni, Faust, Prometeo*
(Myth and its evolution in the musical creative imagination: Don Giovanni, Faust, Prometheus)

Date: 21 October 1998

Grade: 110/110 with honours and eligibility for publication (“dignità di stampa”)

1999 – D.E.A. Histoire de la musique et musicologie (Master’s Degree)

UFR Musique et Musicologie – Université de Paris-Sorbonne (Paris IV)

Title: *Le mythe de Prométhée dans l’imaginaire créatif musical au tournant du XXe siècle*

Date: 9 October 1999

Grade: très bien (highest grade)

2004 – PhD in History of Music and Musicology

Joint supervision (co-tutelle) between the Université de Paris-Sorbonne (Paris IV) and the University of Rome “Tor Vergata” (officially enrolled on the doctoral programme in Ancient History)

Committee: Prof. Danièle Pistone (supervisor; Paris IV), Prof. Claudia Colombati (supervisor, Roma II), Prof. Enrico Fubini (Chair; Professor Emeritus, Turin), Dr Sylvie Mamy (CNRS Research Director), Prof. Kasimierz Morski (Katowice)

Title: *Prometeo: fra mito e musica*

Date: 15 May 2004

Grade: très honorable avec félicitations du jury (highest grade)

2007 – Master’s programme “Redattori per l’informazione culturale nei media” (Editors for cultural information in the media)

University of Urbino “Carlo Bo”

Date: 28 June 2008

Grade: 110/110 (highest grade)

2015 – PAS (Special Teacher Training Course)

Università Cattolica del Sacro Cuore, Milan

Competitive class A043 (Italian, History and Civic Education, Geography in Middle Schools)

Date: 20/05/2015

3. QUALIFICATIONS, RANKINGS, ADMINISTRATIVE RESPONSIBILITIES, CURRENT POSITION

2005 – Appointed *cultore della materia* (recognised subject expert), Chair of “Philosophy and Musical Aesthetics”

University of Rome “Tor Vergata”, Faculty of Arts and Philosophy

2005 – Qualified for the functions of “maître de conférences” – France

C.N.U. (Conseil National des Universités): J.O. n° 119 of 24 May 2005, p. 8924, text n° 51

Section 18: musicologie, musique

2007 – Included in the Provincial Register of Professionals (Art. 9, paragraph 7, of the Implementing Regulations of Regional Law 18 October 2002, n° 26)

Province of Naples – Territorial Planning Area

Cataloguing of historical-artistic sites carried out by Municipalities

2008 – External reader/examiner report on the dissertation of Fernando Pérez Ruano, *Educación, creación e interpretación de la música en España durante la transición política, 1975-1978*

Universidad Carlos III, Madrid (November 2008)

2009 – Permanent member of the Observatoire Musical Français

Equipe d'accueil EA 2006, École doctorale V, Concepts et langages – Science de la musique

Université de Paris-Sorbonne (Paris IV)

2009 – Member of the editorial review board of the *Cahiers de la SQRM*

Société québécoise de recherche en musique, 2009

2010 – Qualified for the functions of “maître de conférences” – France

C.N.U. (Conseil National des Universités): J.O. n° 119 of 24 May 2005, p. 8924, text n° 51

Section 18: musicologie, musique

Section 22: histoire de la musique

2011 – External reader/examiner report on the dissertation of Francisco Martínez García, *El saxofón en la obra de Luis de Pablo*, Universidad Carlos III, Madrid (May 2011)

2019 – Included on the national rankings under Law n. 205/2017, AFAM – CODM/03 – Systematic Musicology

2020 – Appointed permanently as a first-tier lecturer in Systematic Musicology (CODM/03) at the Conservatoire

2022 – Transferred to the “G. Verdi” Conservatoire of Music, Turin (from the 2022–2023 academic year)

2022 – Contact person for relations between the “G. Verdi” Conservatoire of Music, Turin, and the University of Turin

2022 – Member of the Editorial Board – “G. Verdi” Conservatoire of Music, Turin

2024 – Member of doctoral boards – “G. Verdi” Conservatoire of Music, Turin
Musicological and Compositional Disciplines, and Sound & Music Computing and Cultural Heritage

2025 – Member of the Technical-Scientific Committee of the Instrument Gallery – “G. Verdi” Conservatoire of Music, Turin

2026 – Coordinator of the Research Centre of the “G. Verdi” Conservatoire of Music, Turin

4. TEACHING ACTIVITY

4.1. UNIVERSITY OF MACERATA

Faculty of Arts and Philosophy, a.y. 2000–2001

Chair of History of Music

SEMINAR “MYTH AND MUSIC” (12 hours)

- 28.02.2001 – An overview of methodologies for analysing the relationship between myth and music (Nietzsche, Lévi-Strauss, Mâche, Vial-Henninger).
- 07.03.2001 – Literary programme or musical idea? The example of the Promethean myth as a source of inspiration in instrumental music (Beethoven, Liszt, Skryabin).
- 28.03.2001 – The revival of Celtic legends and Nordic mythology in fin-de-siècle aesthetics. The myth of the Wagnerian “total artwork” and its reception from the late nineteenth century to the present day.
- 04.04.2001 – Music as an instrument of knowledge: Don Giovanni, Faust and Prometheus in the musical imagination between the nineteenth and twentieth centuries.
- 09.05.2001 – The revival of the myth of the wanderer in the twentieth century.
- 09.05.2001 – From the Romantic hero to the anti-hero: the caesura brought about by Alban Berg’s *Wozzeck*.

4.2. UNIVERSITY OF ROME “TOR VERGATA”

Faculty of Arts and Philosophy, a.y. 2000–2001

Chair of Musical Aesthetics

SEMINAR “FIN-DE-SIÈCLE AESTHETICS” (2 hours)

- 08.05.2001 – Wagnerism in France

4.3. UNIVERSITY OF MACERATA (teaching contract)

Degree course in Primary Education Sciences, a.y. 2001–2002

“ADVANCED WORKSHOP IN THE EXPRESSIVE-MOTOR AREA”

Module: Methodology and Teaching of Music Education (20 hours)

Course for fourth-year students (Primary School track).

Relationships between music, physical movement and representational techniques (film scores,

music in cartoons, opera, dance): analysis of examples, discussion.
Development of teaching proposals.

4.4. UNIVERSITY OF MACERATA (teaching contract)

Degree course in Primary Education Sciences, a.y. 2002–2003

“ADVANCED WORKSHOP IN THE EXPRESSIVE-MOTOR AREA”

Module: Methodology and Teaching of Music Education (20 hours)

Course for fourth-year students; Primary and Nursery School track.

Relationships between music and techniques in Italian, French and American cinema and animation, with particular attention to Disney cinema: analysis of examples, discussion and development of teaching proposals.

WORKSHOP IN THE EXPRESSIVE-MOTOR AREA (teaching contract)

Module: Methodology and Teaching of Music Education (5 hours)

Course for third-year students; Primary and Nursery School track.

Relationships between music, text and representation: analysis of a musical fairy tale on the theme of interculturality and development of similar teaching proposals.

4.5. UNIVERSITIES OF LAZIO (Rome “La Sapienza” – Rome “Tor Vergata” – Roma Tre – IUSM – Viterbo “La Tuscia” – Cassino – LUMSA)

POST-GRADUATE SCHOOL FOR SECONDARY TEACHING (S.S.I.S. Lazio), a.y. 2004–2005 (teaching contract)

TEACHING METHODOLOGY FOR THE HISTORY OF MUSIC (20 hours)

The approach to the history of music proposed within the course aims to highlight the importance and value of a comparative, interdisciplinary methodology for teaching the subject in secondary schools.

The course focuses on French fin-de-siècle musical culture, from the Franckist school to the Ballets Russes, with particular attention to the relationships between music, literature and the visual arts, addressing: music and symbolism (instrumental music and poetic titles, particularly in Debussy); vocal music and poetic text (Ravel and Debussy); music for the theatre (opera, tragédie lyrique, dance), with reference to the experience of the Ballets Russes.

In dealing synthetically with these themes, an attempt is made to situate the historical and cultural climate of France between the end of the nineteenth and the beginning of the twentieth century within the European musical context, with particular attention to poetic-aesthetic aspects, such as the specificity of French “classicism” as opposed to prevailing Wagnerism.

The workshop sessions involve the development, presentation and discussion of teaching projects and activities.

4.6. UNIVERSITY OF ROME “TOR VERGATA”

Faculty of Arts and Philosophy, a.y. 2004–2005

Chair of Aesthetics and Philosophy of Music

WORKSHOP IN MUSICAL AESTHETICS: CREATIVE AND RE-CREATIVE AESTHETICS (12 hours)

The workshop aims to explore the broad field of Aesthetics and Philosophy of Music, both through analytical and comparative reading of musical texts and other arts, and with reference to performance practice. In addition to the historical view of musical aesthetics and performance practice, the fundamental creative and re-creative aspect of the musical work is proposed, in keeping with current reception and changing taste.

The workshop draws on seminars, practical exercises, listening sessions, readings and collaboration with Italian and foreign institutions such as the Biblioteca Centrale Nazionale of Rome, the Observatoire Musical Français of the Université de Paris-Sorbonne (Paris IV), and the Doctoral Centre in Music of the Universidad Autónoma de Madrid (U.A.M.).

4.7. UNIVERSITY OF ROME “TOR VERGATA”

Faculty of Arts and Philosophy, a.y. 2005–2006
Chair of Aesthetics and Philosophy of Music
SEMINAR IN MUSICAL AESTHETICS (8 hours)

The seminar explores the theme of the musical creative imagination, between ontology and phenomenology, with particular attention to “mythopoetics” in music – starting from J. G. Herder – and the related conception of fable and fairy tale.

4.8. UNIVERSITY OF ROME “TOR VERGATA”

Faculty of Arts and Philosophy, a.y. 2007–2008
Chair of Aesthetics and Philosophy of Music
WORKSHOP IN PHILOSOPHY AND AESTHETICS OF MUSIC (6 hours)

- Myth in the literary and librettistic conception of French music between the eighteenth and nineteenth centuries.

4.9. UNIVERSITY OF MACERATA

Faculty of Arts and Philosophy, a.y. 2008–2009 (teaching contract)
HISTORY OF MODERN AND CONTEMPORARY MUSIC (6+3 CFU, 45 hours)

The course is devoted to the fruitful union between the marvellous world of fables, fairy tales and folk tales and art music, from the late eighteenth to the twentieth century. Its main aim is to analyse the relationship between literary text and musical language, highlighting the place of musical works within their historical-aesthetic context. The course is organised into three modules, covering instrumental music, opera and musical theatre:

- instrumental music and the literary text as an extra-musical element; the question of programme music; descriptive elements; the symphonic poem;
- the evocative and symbolic role of instrumental timbre and mode (orientalisms, archaisms);
- the marvellous element: the importance of orchestral colour and timbre.

4.10. UNIVERSITÉ DE PARIS-SORBONNE (PARIS IV)

Observatoire musical français, 23–30 September 2009
LPP ERASMUS TEACHING MOBILITY

- Courses in musical aesthetics
- Research methodologies: music and myth, comparative approaches
- Music for cinema (in preparation for the international conference *La musique française de film*, Paris, 24 October 2009)

4.11. UNIVERSITY OF MACERATA

Faculty of Arts and Philosophy, a.y. 2009–2010 (teaching contract)

HISTORY OF MODERN AND CONTEMPORARY MUSIC (6+3 CFU, 45 hours)

The course aims to provide methodological tools for a systematic study of the historical and technical points of reference that shaped musical production in the modern and contemporary period, particularly in France between the end of the nineteenth and the beginning of the twentieth century.

The course is divided into two parts: the general part covers the study of musical forms and styles during the nineteenth and twentieth centuries; the monographic part is devoted to the musical and cultural world of fin-de-siècle Paris. Particular emphasis is placed on the relationships between the various artistic movements and expressions (from Impressionism to the avant-gardes), the leading figures of the musical world, and the most significant musical creations of the period: from Debussy's *Pelléas et Mélisande* to Charpentier's *Louise*, from Ravel's *Histoires naturelles* to the revolutionary experience of the Ballets Russes.

4.12. UNIVERSITY OF MACERATA

Faculty of Arts and Philosophy, a.y. 2010–2011 (teaching contract)

HISTORY OF MODERN AND CONTEMPORARY MUSIC (6+3 CFU, 45 hours)

The course aims to provide methodological tools for a systematic study of the historical and technical points of reference that shaped musical production in the modern and contemporary period, particularly in Europe in the first half of the twentieth century.

The course is divided into two parts: the general part covers the study of musical forms and styles during the nineteenth and twentieth centuries; the monographic part is devoted to the musical and cultural world of Europe in the first half of the twentieth century. Particular emphasis is placed on the relationships between the various artistic movements and expressions (from post-Romanticism to the avant-gardes, from dodecaphony to Webern), the leading figures of the musical world, the most significant musical creations of the period, and the differences between musical production in Germany, France and Italy.

4.13. UNIVERSITY OF MILAN

Russian Centre – Pole of Linguistic Mediation Sciences and Intercultural Studies

Meetings on Russian music, a.y. 2014–2015

- I Russi nella Parigi di fin-de-siècle, 25 November 2014
- Skrjabin, Kandinskij tra musica, simbolismo ed esoterismo, 9 December 2014

4.14. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2014–2015 (annual contract)

Storia ed estetica della musica I e II (Ordinary courses)

Course on the history of music from its origins to the twentieth century for students on the ordinary courses.

Storia e storiografia della musica (Triennio I and II) - Course on the history of music and musicology for students on the three-year (Triennio) courses. - Monographic course: The myth of Faust in music.

Storia delle forme e dei repertori musicali (Triennio III) - Monographic course: The musical universe of Alexander Skryabin.

Storia della musica, Pre-academic course I - Course on the history of music for first-year pre-academic students.

4.15. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2015–2016 (annual contract)

Storia ed estetica della musica I e II (Ordinary courses) - Course on the history of music from its origins to the twentieth century for students on the ordinary courses.

Storia e storiografia della musica (Triennio I and II) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: The concepts of absolute music and programme music (18th–20th centuries).

Storia delle forme e dei repertori musicali (Triennio III) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: Musical trajectories in the twentieth century

Estetica musicale (Triennio, composition course) - Monographic course: The musical aesthetics of Claude Debussy

Storia del teatro musicale (Biennio I) - Monographic course: Musical theatre in fin-de-siècle France

Storia della musica, Pre-academic course II - Course on the history of music for second-year pre-academic students.

4.16. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2016–2017 (annual contract)

Storia ed estetica della musica II (Ordinary courses) - Course on the history of music from its origins to the twentieth century for students on the ordinary courses.

Storia e storiografia della musica (Triennio I and II) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: The concepts of absolute music and programme music (18th–20th centuries).

Storia delle forme e dei repertori musicali (Triennio III) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: Musical trajectories in the twentieth century

Storia del teatro musicale (Biennio I) - Musical theatre in early twentieth-century Paris

Storia della musica, Pre-academic course I - Course on the history of music for first-year pre-academic students.

4.17. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Poetry for Music and Musical Dramaturgy (CODM/07), a.y. 2017–2018 (annual contract)

Letteratura e testi per musica (Triennio 1, for composers) - Reading, study and analysis of the most significant poetic-musical forms in the history of Western music, from the Middle Ages to the twentieth century

Analisi delle forme poetiche (Triennio 2, for composers) - Monographic course: the poetry of Francesco Petrarca in vocal music from Jacopo da Bologna to the twentieth century.

Letteratura poetica e drammatica (pre-academic courses) - History of theatre; elements of metre, rhythm and rhetoric, the principal poetic-musical forms from the fourteenth to the nineteenth centuries; analysis of poetic texts; an outline of the history of theatre and musical dramaturgy from ancient Greece to the twentieth century.

Drammaturgia musicale (Triennio) - Course on dramaturgy: history of musical theatre, history of dramaturgy, dramaturgical analysis of the libretto (workshop on Giuseppe Verdi's operas inspired by Shakespearean theatre: *Macbeth* and *Otello*).

Storia del teatro musicale (Biennio) - Monographic course on Wagnerism in fin-de-siècle European musical theatre; listening to, viewing and analysing Wagner's *Tristan und Isolde*, Ruggero Leoncavallo's *Pagliacci* and Claude Debussy's *Pelléas et Mélisande*.

4.18. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2018–2019 (annual contract)

Storia e storiografia della musica (Triennio I and II) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: The concepts of absolute music and programme music (18th–19th centuries).

Storia delle forme e dei repertori musicali (Triennio III) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: Musical trajectories in the twentieth century

Metodologia della ricerca storico-musicale (Biennio)

Metodologia della ricerca storico-musicale delle musiche del XX secolo (Biennio)

Metodologia della critica musicale (Biennio)

Storia della musica (pre-academic courses) - Introduction to the study of the history of music (forms, genres, styles)

4.19. "STANISLAO GIACOMANTONIO" CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2019–2020 (annual contract)

Storia e storiografia della musica (Triennio I and II) - Course on the history of music and musicology for students on the three-year courses (traditional courses and Jazz, Popular Music and Traditional Music tracks) - Monographic course: The concepts of absolute music and programme music (18th–19th centuries).

Storia delle forme e dei repertori musicali (Triennio III) - Course on the history of music and musicology for students on the three-year courses. - Monographic course: Musical trajectories in the twentieth century

Metodologia della ricerca storico-musicale (Biennio)

Metodologia della ricerca storico-musicale delle musiche del XX secolo (Biennio)

Metodologia della critica musicale (Biennio) - Historical outline of music criticism; study of critical writings of the nineteenth and twentieth centuries (Robert Schumann and Alberto Savinio); contemporary criticism and the tool of the review.

Storia della musica (pre-academic and preparatory courses) - Introduction to the study of the history of music (forms, genres, styles)

4.20. “STANISLAO GIACOMANTONIO” CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2020–2021 (permanent appointment)

Storia e storiografia della musica (Triennio II) - Course on the history of music, historiography and musicology for students on the three-year courses, from the seventeenth to the nineteenth century - Monographic course: The music of Orpheus (18th–19th centuries, from Luigi Rossi's *Orfeo* to Offenbach's *Orphée aux enfers*). - Course on the history of music, historiography and musicology for students on the three-year courses, from the nineteenth to the twentieth century (Jazz, Popular Music and Traditional Music track) - Monographic course: The concept of “Folk Music” and “Art Music” between the end of the eighteenth century, musical nationalism, the rediscovery of roots and the mixing of genres in the nineteenth and twentieth centuries.

Storia delle forme e dei repertori musicali (Triennio III and Biennio) - Course on the history of music, historiography and musicology for students on the three-year and two-year courses, devoted to the Western musical scene between the second half of the nineteenth century and the end of the twentieth century. - Monographic course: Igor Stravinsky and his four compositional periods (*Le Sacre du Printemps*, *Histoire du Soldat*, *Pulcinella*, *The Flood*).

Metodologia della ricerca storico-musicale (Biennio)

Metodologia della ricerca storico-musicale delle musiche del XX secolo (Biennio)

Metodologia della critica musicale (Biennio) - Historical outline of music criticism; study of critical writings of the nineteenth and twentieth centuries (Robert Schumann and Alberto Savinio); contemporary criticism and the tool of the review.

Filosofia della musica (Biennio) - The phenomenological thought of Giovanni Piana (Philosophy of Music). References to the phenomenology of Sergiu Celibidache and Ernest Ansermet.

4.21. “STANISLAO GIACOMANTONIO” CONSERVATOIRE OF MUSIC, COSENZA

Systematic Musicology (CODM/03), a.y. 2021–2022

Storia e storiografia della musica (Triennio II) - Course on the history of music, historiography and musicology for students on the three-year courses, from the seventeenth to the nineteenth century - Monographic course: The music of Orpheus (18th–19th centuries, from Luigi Rossi's *Orfeo* to Offenbach's *Orphée aux enfers*).

Storia delle forme e dei repertori musicali (Triennio III and Biennio) - Course on the history of music, historiography and musicology for students on the three-year and two-year courses, devoted to the Western musical scene between the second half of the nineteenth century and the end of the twentieth century. - Monographic course: Twentieth-century Orpheus figures, from Francis Poulenc to Salvatore Sciarrino.

Estetica musicale (Triennio) - The concepts of “classical” and “romantic” as historiographical and aesthetic categories; the concepts of sublime and picturesque; classicism and sonata form; Romanticism or Romanticisms? Early Romanticism, with reference to Rossini and Beethoven.

Metodologia della ricerca storico-musicale (Biennio)

Metodologia della critica musicale (Biennio) - Historical outline of music criticism; study of critical writings of the nineteenth and twentieth centuries (Robert Schumann and Alberto Savinio); contemporary criticism and the tool of the review.

Filosofia della musica (Biennio) - The phenomenological thought of Giovanni Piana (Philosophy of Music), Sergiu Celibidache, Ernest Ansermet, Edmund Husserl and his followers.

4.22. “GIUSEPPE VERDI” CONSERVATOIRE OF MUSIC, TURIN

Systematic Musicology (CODM/03), a.y. 2022–2023

Estetica della musica (TSM), 4 modules - Introduction to musical aesthetics, through the concepts of aesthetic value and judgement, tracing the main lines of musical aesthetics from its origins to the twentieth century.

Estetica della musica (TSM, DCS, in partnership with CAM – University of Turin), 2 modules - After an introduction to the discipline and to the concepts of aesthetic value and judgement, the course explores the transitional period between the eighteenth and nineteenth centuries, from classical to Romantic aesthetics, with particular attention to the concepts of “classical” and “classicism”, “Romantic” and “Romanticism”, as well as “sublime” and “picturesque”, as historiographical and aesthetic categories. Philosophical-aesthetic writings up to mature Romanticism are also considered.

Organologia - The course examines the history, technology, classification and symbolic significance of musical instruments in the Western tradition.

Metodologia della critica musicale - The syllabus proposes a historiographical and aesthetic approach to music criticism, focusing in particular on the writings of important composers and music writers of the nineteenth and, above all, twentieth centuries (Berlioz, Fétis, Schumann, Debussy, Savinio, Malipiero, up to Fedele D'Amico), as well as on the role of the controversies they often provoked. A practical component examines the role of “militant” music criticism today. The fundamental tools of the contemporary critic are considered, such as listening guides, concert programme notes and reviews (of concerts, musical performances, recordings).

Musicologia 1 – La musica, l'orientalismo, l'Oriente - The vision of the Orient in the Western musical imagination.

Musicologia 2 – La musica e lo spazio - The concept of space in music, understood in its various senses, from the acoustic dimension to its phenomenological meaning.

Storia della teoria e della trattatistica musicale - Introduction to musical treatises from their origins to the seventeenth-eighteenth centuries, with a focus on the theoretical work of Jean-Philippe Rameau.

4.23. UNIVERSITY OF ROME “TOR VERGATA” (teaching contract)

Department of Literary, Philosophical and Art-Historical Studies, a.y. 2022–2023

AESTHETICS AND PHILOSOPHY OF MUSIC A+B (Sector L-ART/07, 12 CFU, 60 hours) – Bachelor's Degree Course in Philosophy

- **Module A (30 hours)** The syllabus aims to introduce the principal lines of musical aesthetics in the European panorama, particularly from the eighteenth to the twentieth century, from a historical-critical, theoretical and interdisciplinary perspective. Particular attention is given to the most important artistic movements, musical styles and concepts such as the sublime, the picturesque, the classical, the Romantic and the modernist, understood as historiographical and aesthetic categories.
- **Module B: Myth and Music (30 hours)** Module B examines the concepts of myth, archetype, metaphor and symbol and their close relationship with musical creation in the Western musical imagination of the nineteenth and twentieth centuries. Of particular interest are the concepts of musical formalism, the total artwork, and the relationship between music/text and music/image, with reference to the legend of Faust and its philosophical and mythopoetic implications.

4.24. “GIUSEPPE VERDI” CONSERVATOIRE OF MUSIC, TURIN

Systematic Musicology (CODM/03), a.y. 2023–2024

Estetica della musica (TSM), 3 modules

The course offers an introduction to the discipline of musical aesthetics, starting from the various definitions given by leading scholars, the characteristics and aesthetic problems of music seen from a theoretical perspective, and a brief history of musical thought from antiquity to the present day.

Estetica della musica (TSM, DCSL), module: Vladimir Jankélévitch, la musica e l'ineffabile - The course offers an in-depth study of the Bergson-influenced philosophical-aesthetic thought of Vladimir Jankélévitch and his conception of music as the language of “ineffability” – of the elusiveness of the artistic dynamic, given that the “charme”, the gratuitous character proper to all things, of which the work of art (and music in particular) is an emblematic testimony, is itself elusive. Writings relating to French music between the nineteenth and twentieth centuries (Fauré, Debussy and Ravel) were also considered.

Estetica della Musica (TSM, DCSL – in partnership with CAM – University of Turin), module: Mito e Musica: Faust nel XX e XXI secolo - The syllabus is organised in several parts: the protean

concepts of myth, archetype, metaphor and symbol and their intimate relationship with musical creation in the Western musical imagination from the nineteenth to the twenty-first century are examined; particular attention is given to musical formalism, the concept of the total artwork, and the relationship between music/text and music/image in relation to the Faustian legend and its philosophical and mythopoetic implications, particularly in twentieth- and twenty-first-century musical theatre.

Metodologia della critica musicale

The syllabus proposes a historiographical and aesthetic approach to music criticism, focusing in particular on the writings of important composers and music writers of the nineteenth and, above all, twentieth centuries (Berlioz, Fétis, Schumann, Debussy, Savinio, Malipiero, up to Fedele D'Amico), as well as on the role of the controversies they often provoked. A practical component examines the role of music criticism today. Some fundamental tools of the contemporary critic are also considered, such as reviews (of concerts, musical performances, recordings, books on music), listening guides, concert programme notes, and press releases, etc.

The course involves collaboration with the “Mercoledì del Conservatorio” series, with students required to write an introductory text for the programme notes of the series and to present some concerts orally.

Musicologia 1 – Musica, figure femminili e stereotipi di genere

The “Musicologia” modules aim to present various areas of musicological research and their respective methodologies. The theme of female figures in music (composers, musicians, patrons, operatic characters, etc.) falls within the field of gender studies, which in musicology also addresses questions of gender identity and stereotypes.

Musicologia 2 – L’ascolto musicale

The “Musicologia” modules aim to present various areas of musicological research and their respective methodologies. The theme of listening is considered in terms of its sociological, phenomenological, analytical and aesthetic-poietic implications.

Musicologia 3 – Musica e natura

The “Musicologia” modules aim to present various areas of musicological research and their respective methodologies. The concept of nature in relation to music is considered from various points of view: the concept of the imitation of nature through to the most recent musicological developments, such as zoomusicology and acoustic ecology.

4.25. UNIVERSITY OF ROME “TOR VERGATA” (teaching contract)

Department of Literary, Philosophical and Art-Historical Studies, a.y. 2023–2024

AESTHETICS AND PHILOSOPHY OF MUSIC A+B (Sector L-ART/07, 12 CFU, 60 hours) – Bachelor’s Degree Course in Philosophy

- Module A (30 hours) The module is organised in two parts: an introduction to musical aesthetics as an autonomous philosophical discipline and its development during the nineteenth century (Dahlhaus); the development of musical thought in the twentieth century, through its various strands and fields of reflection (semiological, linguistic, phenomenological, etc.), in relation to the historical avant-gardes and those of the second half of the twentieth century.

- Module B: Vladimir Jankélévitch, la musica e l'ineffabile (30 hours) The course offers an in-depth study of the Bergson-influenced philosophical-aesthetic thought of Vladimir Jankélévitch and his conception of music as the language of "ineffability" – of the elusiveness of the artistic dynamic, given that the "charme", the gratuitous character proper to all things, of which the work of art (and music in particular) is an emblematic testimony, is itself elusive. Writings relating to French music between the nineteenth and twentieth centuries (Fauré, Debussy and Ravel) were also considered.

4.26. "GIUSEPPE VERDI" CONSERVATOIRE OF MUSIC, TURIN

Systematic Musicology (CODM/03), a.y. 2024–2025

Estetica della musica 1 (TSM), 3 modules - Introduction to the discipline of musical aesthetics, starting from the various definitions given by leading scholars, the characteristics and aesthetic problems of music seen from a theoretical perspective, and a brief history of musical thought from antiquity to the present day.

Estetica della musica 2 (DCSL) – module A: Musica e nazionalismi nel XIX e XX secolo - After the universalism of the Enlightenment, the awakening of national consciousness at the end of the eighteenth century profoundly shaped the Romantic, and particularly the musical, imagination, with a clear impact not only on the development of musical genres understood as the embodiment of a people's spirit (from the Lied to musical theatre), but also stylistically (for example, in Slavic and Scandinavian areas, with the advent of the so-called "national schools"). Nationalisms soon fed into the authoritarian regimes of the twentieth century. The course explores the contradictory role of music as an expression of national feeling or as a tool of propaganda.

Estetica della musica 2 (DCSL, in partnership with CAM – University of Turin) – module B: Il tempo musicale nel pensiero di V. Jankélévitch, G. Brelet e Th. W. Adorno - Music, understood as the art of time, has inevitably prompted interesting aesthetic-philosophical reflections on musical time, understood as the "form of sonority and inner life" (Brelet), as the "most elusive of the elusive, since as becoming it is the very contradiction of being" (Jankélévitch), or linked to the idea of "Einstand", the suspension of time, within Adornian dialectics. The course investigates the various conceptions that allow these ideas to be explored further in relation to works analysed by these philosophers (Beethoven, Debussy, Stravinsky, etc.).

Estetica della musica 2 (DCSL) – module C: Musica e arti figurative. L'iconografia del mito di Orfeo - The relationship between music and the visual arts, introducing the discipline of musical iconography, its theoretical and methodological foundations, its recent developments, with reference to the current state of research and its relationship to iconology, as well as to anthropological, aesthetic and philosophical thought. The course focuses on the specific iconographic theme of the myth of Orpheus and its symbolic, allegorical and aesthetic-musical implications, from antiquity to the present day.

Metodologia della critica musicale - The syllabus proposes a historiographical and aesthetic approach to music criticism, focusing in particular on the writings of important composers and music writers of the nineteenth and, above all, twentieth centuries (Berlioz, Fétis, Schumann, Debussy, Savinio, Malipiero, up to Fedele D'Amico), as well as on the role of the controversies they often provoked. A practical component examines the role of music criticism today. Some

fundamental tools of the contemporary critic are also considered, such as listening guides, concert programme notes, concert presentations and reviews (of concerts, musical performances, recordings, books on music), press releases, etc.

The course involves collaboration with the “Mercoledì del Conservatorio” series and the webzine MusiDams (<http://www.musidamstorino.it>).

Organologia - The course examines the definition and implications of the discipline (conservation, restoration, etc.), classification systems from Mahillon to Schaeffner, including the Hornbostel-Sachs system, the history and technology of instruments, and the symbolic significance of musical instruments in the Western tradition (iconographic and iconological references). The course is linked to the project for the promotion of the musical instruments preserved at the Conservatoire, in the Instrument Gallery and elsewhere.

Musicologia 1 – Musica, figure femminili e stereotipi di genere - The theme of female figures (composers, musicians, patrons, operatic characters, etc.) falls within the field of gender studies, which in musicology also addresses questions of gender identity and stereotypes.

Musicologia 2 – La narratologia musicale - Musical narratology is a hermeneutic methodology of analysis that seeks to identify narrative structures in music; it has taken on a variety of forms and interpretations among scholars who have highlighted its inherent problematic nature, in the wake of the Hanslickian formalist controversy and the assertion of the a-semantic nature of music.

Musicologia 3 – La musica, l'orientalismo, l'Oriente (for doctoral students) - The vision of the Orient in the Western musical imagination, as “other”, starting from the approach proposed in the essay by Stefano A.E. Leoni, situated within the broad current of Cultural Studies. From the construction of Orientalism to its reception within twentieth-century Modernism, the course also considers the vision of Orient/Occident of a contemporary composer such as Tōru Takemitsu, the fruit of a blend of Western and Japanese culture that departs from the conventional japonisme of the early twentieth century.

Seminario di avviamento alla ricerca artistica musicale (for doctoral students) - Introduction to artistic musical research, in line with the introduction of the third-cycle programme in the AFAM sector. Reference to the methodology and rules for presenting a doctoral dissertation, within the field of research/creation and research/interpretation.

4.27. UNIVERSITY OF ROME “TOR VERGATA” (teaching contract)

Department of Literary, Philosophical and Art-Historical Studies, a.y. 2024–2025

AESTHETICS AND PHILOSOPHY OF MUSIC A+B (Sector L-ART/07, 6 CFU, 30 hours) – Bachelor's Degree Course in Philosophy

Module A – Musica e natura (15 hours) - Module A considers the polysemic concept of nature, a recurring term in all philosophical, religious and cultural contexts, and its close relationship with music and musical thought in Western culture (the harmony of the cosmos, the nature of the human soul, art as the imitation of nature, etc.), from antiquity to the present day, following a historical and theoretical approach.

Module B – Dal bello come imitazione della natura al paesaggio sonoro (15 hours) - From the vision of beauty as an imitation of nature to the Romantic “sentiment”, already emerging in

sublime visions and in Beethoven's "pastoral", nineteenth-century music drew on the natural imaginary, evoking mountains and forests, rivers and seas, with their legends and the fantastical creatures that populate them. However, the conception of music as an "imitative art" came into conflict with a formalist conception of "musical beauty" as "pure form in motion" (Hanslick), free from extra-musical references. Nevertheless, the idea of nature as a "forest of symbols" and primitivism continued to characterise the fin-de-siècle period and the early twentieth century, eventually leading to the concept of the "soundscape" (Schafer): music has continued to draw on everything that constitutes our environment (minerals, plants, animals, etc.), in a twentieth century paradoxically dominated by technique and technology. Module B considers the changes in the relationship between nature and an essentially "a-semantic" art from the Rousseauian era to the present, through aesthetic-poietic reflection rooted in an ethical and ecological outlook linked to the idea of the preservation of nature.

4.28. "GIUSEPPE VERDI" CONSERVATOIRE OF MUSIC, TURIN

Systematic Musicology (CODM/03), a.y. 2025–2026

Estetica della musica 1 (TSM), 3 modules - Introduction to the discipline of musical aesthetics, starting from the various definitions given by leading scholars, the characteristics and aesthetic problems of music seen from a theoretical perspective, and a brief history of musical thought from antiquity to the present day.

Estetica della musica 2 (DCSL) – module A: Musica e natura - In the first part of the syllabus, the polysemic concept of nature, a recurring term in all philosophical, religious and cultural contexts, and its close relationship with music and musical thought in Western culture, is considered from antiquity to the present day, following a historical and theoretical approach. In the second part of the syllabus, from the vision of beauty as an imitation of nature to the Romantic "sentiment", already emerging in sublime visions and in Beethoven's "pastoral", nineteenth-century music drew on the natural imaginary, evoking mountains and forests, rivers and seas, with their legends and the fantastical creatures that populate them. However, the conception of music as an "imitative art" came into conflict with a formalist conception of "musical beauty" as "pure form in motion" (Hanslick), free from extra-musical references. Nevertheless, the idea of nature as a "forest of symbols" and primitivism continued to characterise the fin-de-siècle period and the early twentieth century, eventually leading (in the part of the syllabus worth 6 CFA) to the concept of the "soundscape" (Schafer): music has continued to draw on everything that constitutes our environment (minerals, plants, animals, etc.), in a twentieth century paradoxically dominated by technique and technology.

Estetica della musica 2 (DCSL, in partnership with CAM – University of Turin) – module B: Musica e nazionalismi nel XIX e XX secolo - After the universalism of the Enlightenment, the awakening of national consciousness at the end of the eighteenth century profoundly shaped the Romantic, and particularly the musical, imagination, with a clear impact not only on the development of musical genres understood as the embodiment of a people's spirit (from the Lied to musical theatre), but also stylistically (for example, in Slavic and Scandinavian areas, with the advent of the so-called "national schools"). Nationalisms soon fed into the authoritarian regimes of the twentieth century. The course explores the contradictory role of music as an expression of national feeling or as a tool of propaganda.

Filosofia della musica (TSM)

The “Musicologia” modules aim to present various areas of musicological research and their respective methodologies. The theme of listening is considered in terms of its sociological, phenomenological, analytical and aesthetic-poietic implications.

Metodologia della critica musicale - The syllabus proposes a historiographical and aesthetic approach to music criticism, focusing in particular on the writings of important composers and music writers of the nineteenth and, above all, twentieth centuries (Berlioz, Fétis, Schumann, Debussy, Savinio, Malipiero, up to Fedele D’Amico), as well as on the role of the controversies they often provoked. A practical component examines the role of music criticism today. Some fundamental tools of the contemporary critic are also considered, such as listening guides, concert programme notes, concert presentations and reviews (of concerts, musical performances, recordings, books on music), press releases, etc.
The course involves collaboration with the “Mercoledì del Conservatorio” series and the webzine MusiDams (<http://www.musidamstorino.it>).

Organologia - The course examines the definition and implications of the discipline (conservation, restoration, etc.), classification systems from Mahillon to Schaeffner, including the Hornbostel-Sachs system, the history and technology of instruments, and the symbolic significance of musical instruments in the Western tradition (iconographic and iconological references). The course is linked to the project for the promotion of the musical instruments preserved at the Conservatoire, in the Instrument Gallery and elsewhere.

Musicologia 1 – Musica, figure femminili e stereotipi di genere - The theme of female figures (composers, musicians, patrons, operatic characters, etc.) falls within the field of gender studies, which in musicology also addresses questions of gender identity and stereotypes.

Musicologia 2 – L’ascolto musicale - The “Musicologia” modules aim to present various areas of musicological research and their respective methodologies. The theme of listening is considered in terms of its sociological, phenomenological, analytical and aesthetic-poietic implications.

Iconografia musicale (in collaboration with Prof. Nicola Usula) - Introduction to the characteristics and methodologies of the discipline. Portraits, the legacy of myths, symbols and allegories, instruments.

4.29. UNIVERSITY OF ROME “TOR VERGATA” (teaching contract)

Department of Literary, Philosophical and Art-Historical Studies, a.y. 2025–2026

AESTHETICS AND PHILOSOPHY OF MUSIC A+B (Sector L-ART/07, 6 CFU, 30 hours) – Bachelor’s Degree Course in Philosophy

Module A – Il pensiero musicale tra Classicismo e Romanticismo: categorie estetiche e storiografiche (15 hours) - The course explores the transitional period between the eighteenth and nineteenth centuries, from classical to Romantic aesthetics, with particular attention to the concepts of “classical” and “classicism”, “Romantic” and “Romanticism”, as well as “sublime” and “picturesque”, as historiographical and aesthetic categories. Particular emphasis is given to the influence of the figures and works of Wolfgang Amadeus Mozart, Ludwig van Beethoven and Gioachino Rossini on early European Romanticism, as well as to Richard Wagner and his mature

works, in relation to his conception of the total artwork and the philosophical thought of Schopenhauer and Nietzsche.

Module B – II “Sublime” in musica (15 hours) - This second part of the course examines the aesthetic concept of the sublime, from the analysis of Pseudo-Longinus to the Kantian critique of judgement, through its expression in the visual arts, and its association with music, from the eighteenth century to early Romanticism, particularly through the writings of E.T.A. Hoffmann and Wackenroder.

5. RESEARCH ACTIVITY

Research activity concerns the history of music between the nineteenth and twentieth centuries and covers:

- the study of the relationship between myth and music, in particular the myths of Prometheus (doctoral thesis) and Faust, and the Don Giovanni myth (degree thesis), as well as medieval and Celtic legends, and myths of knowledge and modern individualism (the Grail, Don Quixote, Orpheus, etc.) within Western art music;
- the protean theme of the musical imagination;
- relationships between music and the visual and performing arts;
- music and musical theatre in France between the nineteenth and twentieth centuries;
- the relationship between music and transcendence (philosophy and aesthetics of music).

In the works presented, the use of a scientific methodology, in which semiological and narratological analysis of musical works supports historical-aesthetic reflection, aims to uncover the reasons that justify the use of myth as a source of musical creation. This approach reveals a preference for interdisciplinary research and comparative methodologies, concerning the complex relationships between music and fields a priori extraneous to its autonomy: philosophy, poetry, the visual arts, dramaturgy.

5.1. PARTICIPATION IN INTERNATIONAL CONFERENCES AND DOCTORAL SEMINARS, AS A SPEAKER

- *Ernest Chausson et les légendes du Moyen Age* International conference *Recherche sur l'esthétique fin-de-siècle: le style musical d'Ernest Chausson* Université de Paris-Sorbonne (Paris IV), 22–24 March 1999
- *Luigi Nono l'œuvre d'art totale. Prometeo, tragedia dell'ascolto* Seminar *Opéra et narrativités musicales: le renouveau du Gesamtkunstwerk* Université de Paris-Sorbonne (Paris IV), a.y. 1999–2000
- *Autour de Prometeo de Luigi Nono* International conference *Art total et opéra dans la création musicale* Université de Paris-Sorbonne (Paris IV), 2, 4, 5 November 2000
- *Les visages de Prométhée dans la création musicale (XIXe-XXe siècle). A la recherche de l'essence musicale du mythe prométhéen* Doctoral seminar *La musique européenne aux XIXe et XXe siècles*, Université de Paris-Sorbonne (Paris IV), 2000–2001
- *Michel-Ange et Beethoven en quête de l'absolu. Analogies et différences dans le parcours stylistico-esthétique de deux titans de l'art* Doctoral and post-doctoral seminar *Musique et*

Art plastiques: analogies et interférences

Université de Paris-Sorbonne (Paris IV), a.y. 2000–2001

- *Norma ou la fascination pour l'univers mystérieux des Druides. La reviviscence des légendes gauloises dans l'imaginaire créatif en France au début du XIXe siècle* International conference *Vincenzo Bellini et la France. Histoire, création et réception de l'œuvre* Université de Paris IV-Sorbonne, in collaboration with the University of Catania, 5–7 November 2001
- *Il mito di Prometeo nell'opera e nel pensiero di Franz Liszt. Alle origini dell'umanesimo lisztiano* International conference *Franz Liszt ad Albano. Liszt e la cultura* University of Rome "Tor Vergata", Albano Laziale, 17 November 2001
- *Musica, luce e colori. L'immaginario sinestetico nel pensiero musicale novecentesco* International conference *La Musica e l'Immaginario* University of Rome "Tor Vergata", Rome, 4–5 October 2002
- *L'alliance de l'Humanité et du Progrès. La célébration de Prométhée par les musiciens du XIXe siècle* Conference *Les figures modernes de Prométhée* Centre de recherches sur les arts et le langage (CRAL), École des Hautes Études en Sciences Sociales (EHESS)-CNRS, Paris, BnF, 15–16 January 2004
- *Prométhée enchaîné ou la reviviscence de l'art tragique grec dans la pensée esthético-musicale de Maurice Emmanuel* Study day *Maurice Emmanuel (1863–1938) compositeur* Centre de Recherches "Langages Musicaux" (CRLM), Université de Paris-Sorbonne (Paris IV), 13 May 2004
- *"Les tribulations d'un musicien". Adolphe-Charles Adam écrivain et critique musical* Symposium *On Music In France (1830–1940)* The University of Melbourne (Australia), 17–19 July 2004
- *Mythe et musique dans le théâtre musical contemporain: texte, geste, couleur, son* Eighth International Congress on Musical Signification (8 ICMS), *Gestes, formes et processus signifiants en musique et sémiotique interarts* Université Paris 1–Panthéon Sorbonne, 3–8 October 2004
- *Prométhée entre mythe et musique* Seminar *Herméneutique et narrativité musicales* (Prof. Danielle Cohen-Levinas) Université de Paris-Sorbonne (Paris IV), 30 November 2004
- *"Le Chevalier à la triste figure" nell'immaginario musicale francese di inizio Novecento. Il mito di Don Chisciotte nell'opera di Massenet, Ibert e Ravel* International conference *Cervantes y El Quijote en la música* Universidad Autónoma de Madrid, 19–21 October 2005
- *L'éros et la mort dans la musique de Mozart: l'exemple de Don Giovanni* International conference for the 250th anniversary of Mozart's birth: *Mozart aujourd'hui* Université catholique de Louvain (Belgium), 21–23 March 2006

- *L'“altro Rinascimento” nell'immaginario musicale e artistico* Study conference *Il mondo cortese di Gentile da Fabriano e l'immaginario musicale. La cultura musicale e artistica nell'Europa del XIV e XV secolo e la sua riscoperta in epoca moderna e contemporanea* Municipality of Fabriano (Department of Culture and Entertainment), in collaboration with the University of Rome “Tor Vergata” and the Observatoire Musical Français, Université de Paris-Sorbonne (Paris IV), Fabriano, 30 June and 1 July 2006
- *Il corpo musicale come corpo danzante, ovvero la musica tradotta in gesto. L'esempio del Prélude d'un après-midi d'un faune* Ninth International Congress on Musical Signification (ICMS9): *Music, Senses, Body* University of Rome “Tor Vergata”, 19–23 September 2006
- *Opéra, mythe et poétiques de l'ouverture au XXe siècle* Quatrièmes rencontres interartistiques de l'OMF. *Qu'est-ce qu'un genre musical?* Université de Paris-Sorbonne (Paris IV), Observatoire Musical Français, 19–22 March 2007
- *Busoni et la nécessité d'une “Nouvelle Commedia dell'Arte”. L'exemple d'Arlecchino et Turandot (1917).* Symposium *De passage. Formes et genres dans la dramaturgie musicale du début du XXe siècle* Eighteenth International Congress of the International Musicological Society Zurich, 10–15 July 2007
- *La Vestale, les décors et l'iconographie: l'«imaginaire antique» de la création parisienne au XXe siècle* Gaspare Spontini e *La Vestale: dal mito romano alla grandeur imperiale*, on the second centenary of the première in Paris (15 December 1807–15 December 2007) Université de Paris-Sorbonne, Freie Universität Berlin, Fondazione Pergolesi Spontini, Istituto Italiano di Cultura de Paris, 14–15 December 2007
- Université d'été européenne – Les Rencontres Sainte Cécile (“L'image musicale”) Centre de Recherche CIELAM – Université de Provence, 3–9 July 2008
- *Le démoniaque mozartien dans l'imaginaire visuel d'Ingmar Bergman* Doctoral seminar *Musique et Art plastiques* Université de Paris-Sorbonne (Paris IV), a.y. 2008–2009
- *Visioni prometeiche di fin-de-siècle: l'esempio di Aleksandr Skrjabin e Gabriele d'Annunzio* Conference *La lirica da camera su testi dannunziani* “L. Canepa” Conservatoire, Sassari-Biblioteca de L'Obra Cultural de l'Alguer, Alghero, 19 August 2009
- Sergio Miceli et l'état de la recherche en Italie et présentation Filmed interview *Ennio Morricone et le cinéma français* International conference *La musique française de film, identité et spécificités* Université Paris-Sorbonne (Paris IV), 24 October 2009
- *De l'histoire à la légende, de la fiction littéraire à la scène musicale: Don Juan et Faust* Séminaire interarts de Paris 2010–2011, *Fiction et réalité* Centre Panthéon, 16 December 2010

- *La quête d'un enfant du siècle: Liszt entre faustisme et recherche de l'idéal* Triple conference Liszt, France, 20–27 September 2011 (Universities of Rennes, Dijon, Strasbourg)
Strasbourg conference *Les topiques du XIXe siècle et la musique de F. Liszt*
Strasbourg, Collège Doctoral Européen, 27 September 2011
- *“L'esprit de la statue me parlait”. La dimension apollonienne de la sculpture dans l'imaginaire musical lisztien* Liszt and the Arts: International Interdisciplinary Conference
Budapest, 18–20 November 2011
- *La scène musicale entre futurisme et métaphysique: l'exemple de Savinio et Depero* Doctoral and post-doctoral seminar *Musique et Art plastiques: analogies et interférences*
Paris, Université de Paris-Sorbonne (Paris IV), 16 May 2015
- *De Gabriel Fauré à Maurice Emmanuel: l'hellénisme et l'art tragique dans la scène parisienne* International Conference *City of Light: Paris 1900–1950*
London, Institut Français du Royaume-Uni and Institute of Musical Research, 27–29 May 2015
- *La tragédie lyrique de Fauré et les fêtes musicales à Béziers: l'exemple de Prométhée* International Conference *Gabriel Fauré, Effable and Ineffable*
Seattle (USA), University of Washington, 23–25 October 2015
- *“Le Diable qui rit”, un topos entre littérature et musique: l'exemple de Méphistophélès aux XIXe et XXe siècles* XIIIth International Congress on Musical Signification (ICMS 13). *Sound and Subject through Ages: Musical Meanings in Narratives, Topics and Technologies*
Canterbury (UK), Canterbury Christ Church University, 4–7 April 2016
- *Il mito e l'immaginario musicale romantico* Round table *Romanticismo o romanticismi? Diverse visioni di un'epoca*
University of Rome 2 “Tor Vergata”, Department of Literary, Philosophical and Art-Historical Studies, Laboratory of Aesthetics and Musical Interpretation, in collaboration with the Laboratoire d'Études Romanes – Université Paris 8, 12 May 2016
- *Saint-Saëns e l'esotismo “ellenico” di Déjanire* International conference *The Many Faces of Camille Saint-Saëns*
Centro Studi Opera Omnia Luigi Boccherini (Lucca), Palazzetto Bru Zane – Centre de musique romantique française (Venice), Lucca, Complesso Monumentale di San Michele, 7–9 October 2016
- *Le mythe de Pan dans l'imaginaire musical debussyste* International conference *Claude Debussy in 2018: a Centenary Celebration*
Royal Northern College of Music and the University of Glasgow, 19–23 March 2018
- *Berlioz e Delacroix: il faustismo romantico tra musica e arti figurative* International conference *Music and the Figurative Arts in the Nineteenth Century*
Centro Studi Opera Omnia Luigi Boccherini (Lucca), Palazzetto Bru Zane – Lucca, Complesso Monumentale di San Michele, 16–17 November 2018
- *Dalla lira alla viola: le corde di Orfeo attraverso l'iconografia seicentesca* International conference *Music and the Figurative Arts in the Baroque Era*

Centro Studi Opera Omnia Luigi Boccherini, Societat Catalana de Musicologia, Institut d'Estudis Catalans – Barcelona, 10–12 May 2023

- L'estetica musicale e il tema della disabilità e dell'inclusione dal XX secolo ai nostri giorni
Doctoral lectures *Musica e inclusione*
University of Foggia, 21 February 2024
- «La musica è fatta d'aria [...] e il meraviglioso è sua patria»: il pensiero musicale e il faustismo di Ferruccio Busoni International conference *Busoni Experience International Conference*
"V. Bellini" Conservatoire (Catania), 27–28 May 2024
- Tra natura e leggende, la dimensione del sublime nei concerti per pianoforte e orchestra di primo Ottocento: da Field e Hummel International Conference *The Early Romantic Solo Concerto*
Centro Studi Opera Omnia Luigi Boccherini and Palazzetto Bru Zane – Centre de musique romantique française
Lovere (BG), 17–19 October 2025
- Il ruolo (o i ruoli) del Conservatorio nel soundscape della città, contribution to the round table *Prospettive dal paesaggio sonoro torinese*
32nd Annual Conference – Società Italiana di Musicologia
University of Turin, 24–26 October 2025
- *Ravel entre artifice et féerie, dans la pensée esthétique-musicale du XXe siècle, de Jankélévitch à Boulez. L'exemple de l'Enfant et les sortilèges* International Conference and Festival *Music and the Arts in France – 1925: Anniversaries and Confluences*
School of Music, University of Leeds (UK), 13–15 November 2025
- *Temporalité, durée, répétition dans la musique de Satie. L'exemple de Musique d'ameublement* International conference *Satie 2025: cent ans d'héritage*
"V. Bellini" Conservatoire, Catania, 9–10 December 2025

5.2. ORGANISATION OF INTERNATIONAL CONFERENCES AND STUDY DAYS

The international research project on the theme of the musical imagination gave rise to the international scientific collaboration agreement between the Observatoire Musical Français – Université de Paris-Sorbonne (Paris IV) and the University of Rome "Tor Vergata".

Launched by the Paris conference (Université de Paris-Sorbonne, 16 March 2002), which aimed to establish the current state of research in the French field, the project continued with the organisation of a similar conference held at the University of Rome II "Tor Vergata". The general interest aroused by such a rich and multifaceted theme encouraged the continuation of research in a particularly stimulating area, with the scheduling of a further international study day (17 May 2004) on the themes of musical interpretation and creation.

Other conferences have been devoted to the two-hundredth anniversary of Gaspare Spontini's *La Vestale* (Paris, 2007), as well as to individual musical figures: Arnold Schoenberg, Luigi Nono, Edgard Varèse, Erik Satie, Sofia Gubaidulina, and others. Particular attention has also been given

to gender studies, musical narratology and semiotics, as well as the relationship between music and the visual arts.

5.2.1. Organisation of the international conference *La Musica e l'Immaginario*

University of Rome "Tor Vergata", Rome, 4–5 October 2002

Participants: Giovanni Ansaldi, Claudia Colombati, Markus Engelhardt, Franchino Falsetti, Enrico Fubini, Giovanni Guanti, Johann Herczog, Mara Lacchè, Luca Lombardi, Giuseppe Montemagno, Kazimierz Morski, José Peris La Casa, Danièle Pistone, Elisa Teglia

The conference *La Musica e l'Immaginario* aimed to explore methodologies and the state of research on the musical imagination in Italy, in relation to experiences in France, Germany, Spain and Poland, in order to establish the prospects for the development of this theme, which is of international importance.

5.2.2. Organisation of the international study day *L'imaginaire musical, entre interprétation et création*

Université de Paris-Sorbonne (Paris IV), 17 May 2004

Participants: Isaac and Zélia Chueke, Danielle Cohen-Levinas, Claudia Colombati, Maurizio D'Alessandro, Françoise Escal, Enrico Fubini, Marie-Pierre Lassus, Sylvie Mamy, Kazimierz Morski

Generally associated with musical practice, interpretation possesses the creative and re-creative dimension of the musical imagination. Musical performance in turn represents the point of convergence between the composer's poetic experience and the performer's interpretative path, who, between subjectivity and communication, becomes the intermediary between the composer and the listener.

This meeting between composers, performers and experts in aesthetics, history, musicology and philosophy was intended to allow the convergences and interactions between the multiple dimensions of the musical imagination to be grasped.

5.2.3. Organisation of the study conference *Il mondo cortese di Gentile da Fabriano e l'immaginario musicale*

Municipality of Fabriano (AN), Department of Culture and Entertainment, 30 June and 1 July 2006. In collaboration with the Observatoire Musical Français-Université de Paris-Sorbonne (Paris IV) and the University of Rome "Tor Vergata"

Participants: Frédéric Billiet, Claudia Colombati, Gérard Dénizeau, Johann Herczog, Enrico Fubini, Mara Lacchè, Stefano A.E. Leoni, Kazimierz Morski, Alessandro Pontremoli, Agostino Ziino, Francesco Zimei

Gentile's pictorial style, with its refinement and delicacy worthy of a goldsmith or a miniaturist, evokes the splendours of an idealised courtly world, in which the elegance of the garments, the precious fabrics and brocades, the jewels and decorations, the wealth of naturalistic detail and the soft fullness of the bodies convey a fragrant and sensually musical atmosphere. The narrative thread running through the Strozzi Altarpiece (*The Adoration of the Magi*), forming a long rhythmic phrase, the harmonisation of artistic influences – particularly Lombard and French – and the presence of iconographic elements inspired by musical culture (see figs. 1–4), transport us into a musical dimension, suspended between the sacred and the profane.

The main aim of this study meeting is to provide a broader and more in-depth picture of the artistic – and in particular musical – culture that inspired the Fabriano-born painter in Italy between the end of the fourteenth and the early decades of the fifteenth century.

The fifteenth-century climate, characterised by a lively ferment of new humanist ideas that affected every field of art, has its roots in the fourteenth century, when the return to naturalism in Giotto's painting, the rediscovery of antiquity in Petrarch's poetry, and the emergence of the Ars Nova in music placed emphasis on the pleasure produced by art, as well as on its usefulness.

Amid the political fragmentation that characterised Italy, the fifteenth century saw a growing intensity of cultural exchange, particularly with France. Little is known of Gentile's life, other than through the works he produced for lords or wealthy merchants, but his openness and curiosity towards Lombard and other European experiences, particularly French and Flemish, is nonetheless evident. This form of cross-fertilisation also affected secular vocal music: Italian humanism was soon welcomed by French literary circles, just as Franco-Flemish polyphony almost entirely permeated the environment of Italian court chapels.

Deeply attached to the fourteenth-century painting tradition, Gentile was certainly no *homo novus*, but neither was he a mere transitional artist: the Fabriano-born painter was also a precursor of future art, not only because of the legacy passed on by his many pupils, including the Venetian Jacopo Bellini and the Lombard Vincenzo Foppa. In the climate of rediscovery of fourteenth- and fifteenth-century art, especially following the establishment of the tradition of the Grand Tour from the eighteenth century onwards, numerous "musical travellers" and composers, particularly in the nineteenth century, found inspiration in Italian art. Interest in madrigalism and Renaissance polyphony permeated twentieth-century musical aesthetics and poetics. Considering Gentile's pictorial work and that of his contemporaries, and the musical imagination of his time, from this perspective helps to highlight the enduring relevance of the values and universal content conveyed by humanist-Renaissance art.

5.2.4. Organisational coordination of the international conference *Gaspere Spontini e La Vestale: dal mito romano alla grandeur imperiale*, on the second centenary of the première in Paris (15 December 1807 – 15 December 2007)

Istituto Italiano di Cultura, Paris, 14–15 December 2007

OMF-Université de Paris-Sorbonne (Paris IV), Freie Universität Berlin and the Fondazione Pergolesi-Spontini

Participants: Federico Agostinelli, Patrick Barbier, Thomas Betzwieser, David Chaillou, David Charlton, Andrea Chegai, Claudia Colombati, Sieghart Döhring, Arnold Jacobshagen, Mara Lacchè, Jürgen Maehder, Giuseppe Montemagno, Danièle Pistone, Danielle Porte, Pierre Vidal, Michael Wittmann

5.2.5. Organisation, together with Carla Rebora, of the study day *L'immaginario musicale di Arnold Schönberg. Omaggio per il 150° anniversario della nascita*

"G. Verdi" Conservatoire of Music, Turin, 6 December 2024

Under the patronage of CAM – University of Turin and GATM

Participants: Gianmario Borio and Enrico Fubini (Keynote Speakers); Erik Battaglia, Anna-Maria Bordin, Alessandro Maria Carnelli, Pietro Cavallotti, Anna-Maria Galliano, Stefano A.E. Leoni, Attilio Piovano, Carla Rebora, Monica Rossetti, Giangiorgio Satragini, Giuseppe Sellari

With a greeting from Nuria Schönberg

On the occasion of the 150th anniversary of his birth, the seminar takes the form of a study day devoted to Arnold Schoenberg, to his multifaceted figure – composer, teacher, all-round artist – within the complex historical context of the early decades of the twentieth century, and to the indelible mark and legacy he left on twentieth-century music, starting with his influence on the members of the so-called Second Viennese School.

The event has a scholarly/popular character, aimed mainly at teachers, students and scholars from the Conservatoire and the University, but nonetheless open to the interested public. Internal and external lecturers were present, as well as internationally renowned experts who presented their contributions in the form of keynote speeches and papers. The day devoted to exploring the work and poetics of one of the great figures of the twentieth century is naturally geared towards performance and interpretation, both during the day itself and at the evening concert as part of the “Serate Musicali” series, involving numerous instrumental classes from the Conservatoire.

5.2.6. Organisation, together with Carla Rebora, of the round table *Luigi Nono, la battaglia del musicista per una nuova società*

“G. Verdi” Conservatoire of Music, Turin, 29 January 2025

Under the patronage of the Istituto piemontese per la storia della Resistenza e della società contemporanea “Giorgio Agosti”, on the occasion of the screening of the documentary *Luigi Nono. Gli infiniti possibili* by Manuela Pellarin (National Museum of Cinema, Turin, in collaboration with SMET – School of Electronic Music of the Turin Conservatoire, and the Fondazione Archivio Luigi Nono, Venice).

Participants: Stefano Bassanese, Pietro Cavallotti, Mara Lacchè, Carla Rebora, Veniero Rizzardi

5.2.7. Organisation and coordination, together with Carla Rebora, of the study afternoon *Nono Pollini Abbado tra amicizia e impegno civile. All'ombra dell'utopia di Messiaen*

“G. Verdi” Conservatoire of Music, Turin, 28 March 2025

From an idea by the Coordinamento degli Istituti culturali del Piemonte, under the patronage of CAM – University of Turin and the Fondazione Archivio Luigi Nono

Participants: Luciano Boccalatte, Gabriella Morabito, Sabrina Saccomani (Coordinamento degli Istituti culturali del Piemonte); Stefano Bassanese, Pietro Cavallotti, Francesca Cescon, Luisella Ciaffi, Paolo Ciaffi Ricagno, Stefano A.E. Leoni, Marco Moiraghi, Paola Olivetti, Gaia Petrone

Musical moment: on the first anniversary of the death of Maurizio Pollini (5 January 1942–23 March 2024)

Luigi Nono, *...sofferte onde serene...* (1976)

Dolores Privitera (piano) and Tommaso Camarotto (sound direction)

Oiseaux exotiques (1956) by Olivier Messiaen — described by Luigi Nono as blending “a pagan-naturalistic-Catholic mixture with modules derived from Indian rhythmic structures”* — synthesised, in Nono’s words, one of the European musical developments to which the Darmstadt Ferienkurse, “a centre of debate for young people after the grim Nazi night”*, had given rise in the difficult post-war period.

It was from this ferment, marked by “great turmoil and political and cultural polemical struggles”* that permeated the work of the Venetian composer, that the friendship and collaboration with the pianist Maurizio Pollini and the conductor Claudio Abbado were born, to whom the study afternoon was dedicated.

The hope was expressed that young composers and musicians, like the protagonists of the evening concert alongside Messiaen and his utopian vision of concord among living beings, might find in this a model and a source of inspiration.

*Quotations from Una testimonianza di Luigi Nono, 1976.

5.2.8. Organisation and coordination, together with Carla Rebora, of the study day *Edgard Varèse: dagli anni torinesi al suono organizzato*

“G. Verdi” Conservatoire of Music, Turin, 4 October 2025

Participants: Giacomo Albert, Leo Izzo, Mara Lacchè, Stefano A.E. Leoni, Marco Moiraghi, Veniero Rizzardi, Carlo Serra, Andrea Sommani; Michela Garda and Carla Rebora

As part of the Festival *To Listen To*. Under the patronage of CAM – University of Turin

<https://www.to-listen-to.it/evento-festival/edgar-varese-dagli-anni-torinesi-al-suono-organizzato/>

5.2.9. Member of the scientific and organising committee of the international conference

Satie 2025: cent ans d'héritage - Honfleur, 31 October 2025 - Turin (University and “G. Verdi”

Conservatoire), 5–6 December 2025 - Catania (“V. Bellini” Conservatoire), 9–10 December 2025

In collaboration with the Institut de recherche en Musicologie (IReMus), Sorbonne Université, the project “Correspondencias entre la música y la literatura en la Edad de Plata II” (MULICO2) of the Universidad Complutense de Madrid (UCM), the Società Italiana di Analisi e Teoria Musicale – GATM, and the city of Honfleur with the Maisons Satie and the Musée Eugène-Boudin.

Scientific committee: Tatiana Aráez Santiago (Universidad Complutense de Madrid), Silvio Alovio (University of Turin), Michèle Barbe (Sorbonne Université), Anna Maria Bordin (Turin Conservatoire), Franca Bruera (University of Turin), Pietro Cavallotti (University of Turin), David Christoffel (IReMus), Sylvie Douche (Sorbonne Université), Mara Lacchè (Turin Conservatoire), Enrica Lisciani-Petrini (University of Salerno), Marie-Laure Loizeau (Musées de Honfleur), Andrea Malvano (University of Turin), Ilario Meandri (University of Turin), Benoît Monginot (University of Turin), Giuseppe Montemagno (Catania Conservatoire), Alessandro Pontremoli (University of Turin), Caroline Potter (Royal Birmingham Conservatoire), Carlo Serra (University of Turin-Calabria), Jacopo Tomatis (University of Turin), Andrea Valle (University of Turin), Nigel Wilkins (Sorbonne Université).

Organising committee: Sylvie Douche (Sorbonne Université), Mara Lacchè (Turin Conservatoire), Marie-Laure Loizeau (Musées de Honfleur), Andrea Malvano (University of Turin), Giuseppe Montemagno (Catania Conservatoire), Carla Rebora (Turin Conservatoire), Melù Anastasio (Catania Conservatoire), Roberto Carnevale (Catania Conservatoire)

Artistic coordination of the musical events, together with Carla Rebora: - *Vexations* marathon - “Serate Musicali” concert, 5 December 2025 - screening of *Entr'acte* (Cinema Massimo, in collaboration with the Museo del Cinema), 6 December 2026

One hundred years after the death of Erik Satie (1925), scholarship on the composer continues to be intense and full of surprises. Satie’s visionary poetics, despite biographical roots firmly anchored in the nineteenth century, inspired subsequent generations, leaving a significant legacy ranging from the music of Debussy and Les Six to research into American minimalism, via reworkings within popular music culture.

The natural predisposition of this repertoire towards interdisciplinary reflection demands engagement with theatre, dance and cinema, starting with the pioneering experiments of *Parade* (1917) and *Entr'acte* (1924): these are works generated by different systems of forces requiring layered analysis, achievable only through dialogue between different, albeit complementary, fields of study.

The conference aims to encourage this dialogue, bringing together musicologists and scholars of dance, theatre, silent cinema, literature and the visual arts. Satie's case has always embodied a significant balance between these components, requiring diverse knowledge and skills in order to achieve an adequate level of critical understanding. Recent studies continue to demonstrate this, favouring precisely the stimuli deriving from a multidimensional observation generated by a complex poetics, often difficult to decipher in its deeper intentions. This stylistic peculiarity undoubtedly owes much to the complexity of the Parisian context in which the repertoire took shape, fostering a dense interweaving of the arts; and this fabric often found convergence in certain intellectual communities decisive for the maturation of Satie's thought: in particular the esoteric circle of the Rose-Croix, the leadership of the Ballets Russes, the anti-academic environment of the Chat Noir, Edmond Bailly's Librairie de l'Art Indépendant, the Princesse de Polignac's salon, the Dadaist group and the emerging socialist movement — all expressions of very different currents of thought, useful also for understanding the substantial eclecticism of a composer impossible to classify under any single label.

The conference proposes a reflection on the legacy left by Satie in the twentieth and twenty-first centuries, encouraging comparison between different repertoires and experiences from a multidisciplinary perspective. It will also be an opportunity to address the issue in transdisciplinary terms, given the composer's propensity to broaden the semantic and aesthetic boundaries of music itself. This broadened perspective should not, however, exclude purely musicological consideration, which should bring innovative contributions, particularly analytical ones, also thanks to the specific expertise contributed by the partnership with the Conservatoire. It is precisely this collaboration that will also ensure a performative dimension to the event, involving students from various classes at the Conservatoire in performances of Satie's works.
<https://www.satie2025.unito.it>

5.2.10. Member of the scientific and organising committee of the International Conference *Human Body, Musical Performance and its Visual Representation throughout History*

"G. Verdi" Conservatoire of Music, Turin, 19–21 March 2026

Organised with the Centro Studi Opera Omnia "Luigi Boccherini" and under the patronage of the Istituto per i Beni Musicali in Piemonte

Programme committee: Zdravko Blažeković (Research Center for Music Iconography, CUNY Graduate Center), Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini), Mara Lacchè ("Giuseppe Verdi" Conservatoire, Turin), Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini), Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini), Nicola Usula ("Giuseppe Verdi" Conservatoire, Turin)

Keynote Speakers: Florence Gétreau (CNRS / IReMus, Paris), Nicoletta Guidobaldi (University of Bologna), Cristina Santarelli (Istituto per i Beni Musicali in Piemonte)

What happens when music — an art of time, and an ephemeral one — is fixed in an image? This is the question the international conference "Il corpo, l'atto musicale e la sua rappresentazione

visiva nella storia” seeks to answer, held in Turin from 19 to 21 March 2026, between the Conservatoire’s main site (Via Mazzini, 11, Sala Casella and Room 8) and its Library (Via San Francesco da Paola, 27).

In the age of digital reproduction and streaming, the modern listener risks losing visual contact with the moment of performance, which also entails the presentation and representation of the performer’s body. The conference aims to trace the history of this relationship, analysing how painting, sculpture, photography and video have represented the performative act throughout the centuries.

The aim is to investigate the image of musical performance not merely as documentation, but as a privileged key to understanding performance practices, instrumental techniques, social contexts and even the intimate relationship between the musician and their body. From the orchestral conductor in ecstasy to the singer caught mid-grimace, from the sacred instrumentalist to the deformation of the body: every nuance of musical performance is examined in detail.

The scientific committee has outlined several lines of research, open to contributions with no chronological limits: from instrumental technique and performance practice as shown in images, to the depiction of space, the audience and the social dimensions of performance; from the musician’s body amid ecstasy, deformation and metaphysical inspiration, to the ever-relevant questions of gender, disability and social acceptability in performance; from the symbols and metaphors of the musical act to the relationship between the graphic medium (painting, photograph, video) and sonic reality.

<https://www.conservatoriotorino.eu/produzione/altri-eventi/convegni/international-conference-human-body-musical-performance-and-its-visual-representation-throughout-history/>

<https://www.luigiboccherini.org/2025/09/08/human-body-musical-performance-and-its-visual-representation-throughout-history/>

5.3. ORGANISATION OF SEMINARS IN AESTHETICS AND PHILOSOPHY OF MUSIC, AND DOCTORAL SEMINARS, AT THE “G. VERDI” CONSERVATOIRE, TURIN

5.3.1. Meetings with Enrico Fubini

Under the patronage of CAM – University of Turin, with the participation of Stefano A.E. Leoni (former lecturer at the Turin Conservatoire and the University of Urbino) - Come si ascolta la musica (drawing on the ideas of Adorno), Sala Casella, 29 November 2023 - Il pitagorismo nelle avanguardie del Novecento, Sala Casella, 30 November 2023

5.3.2. Meetings with Enrica Lisciani-Petrini – Pensare “con” la musica: Vladimir Jankélévitch

Under the patronage of CAM – University of Turin and Athena Musica - Jankélévitch: un pensiero pieno di “charme”, Conservatoire Library, 11 March 2025 - Una filosofia “dalla” musica, Conservatoire Library, 12 March 2025

5.3.3. Doctoral Seminar

Luigi Manfrin, *L’immagine elettrica del timbro in “Professor Bad Trip” di Romitelli, tra morfologia spettrale e suono low-fi*, Sala Casella, 8 April 2025

5.3.4. Meetings with Claudia Colombati – Seminars in Aesthetics and Philosophy of Music

Under the patronage of CAM – University of Turin - La musica e l'interpretazione: la Direzione d'Orchestra, Conservatoire Library, 12 March 2026 - L'idea di libertà: il compositore nella società e nella storia tra Settecento e Ottocento, Sala Casella, 23 April 2026 - Il Nazionalismo tra storia e ideologia, Sala Casella, 12 March 2026

5.4. ORGANISATION OF, AND PARTICIPATION IN, BOOK LAUNCHES AND LIBRARY AFTERNOONS ("G. VERDI" CONSERVATOIRE OF MUSIC, TURIN)

- *Listening Again to Gesang der Jünglinge*, edited by Francesco Galante and Ivano Morrone, Edizioni Conservatorio di Musica di Cosenza, 2021. Cosenza Conservatoire, 28 April 2022, with the participation of the editors, Francesco Perri and Mara Lacchè
- Daniele Di Virgilio, *I quartetti d'archi di Malipiero. Storia, poetica e percorsi d'analisi*, LIM/De Sono, 2023 "G. Verdi" Conservatoire, Turin, 4 December 2023, with the participation of the author, Giorgio Pestelli, Andrea Malvano and Mara Lacchè
- Enrico Fubini and Laurence Wuidar, *I linguaggi dell'ineffabile. Musica e mistica: tradizioni ebraiche e cristiane a confronto*, Edizioni ETS, 2022. "G. Verdi" Conservatoire, Turin, 5 December 2023, with the participation of the authors, Stefano A.E. Leoni, Carlo Serra and Mara Lacchè
- Maurizio D'Alessandro, *Franz Liszt negli anni romani e nell'Albano dell'800*, Florestano, 2019 University of Rome "Tor Vergata", Macroarea of Arts and Philosophy, 18 April 2024, with the participation of the author, Claudia Colombati, János Herczog and Mara Lacchè
- Maurizio D'Alessandro, *Franz Liszt negli anni romani e nell'Albano dell'800*, Florestano, 2019, and Waldrudis Hoffmann and Barbara Pfeffer, *Le stanze di Liszt, a Roma, in Vaticano, a Tivoli – Die Aufenthalte von Liszt in Rom, im Vatikan, in Tivoli*, edited by Gastón Fournier-Facio, Timía, 2023. "G. Verdi" Conservatoire, Turin, 27 May 2024, with the participation of Maurizio D'Alessandro, Gastón Fournier-Facio, Silvia Massotti (Timía edizioni) and Mara Lacchè
- Enrico Fubini and Laurence Wuidar, *Viaggio musicale nell'animo umano*, Marsilio, 2004. "G. Verdi" Conservatoire, Turin, 11 November 2024, with the participation of the authors and Mara Lacchè
- Vladimir Jankélévitch, *La musica e l'ineffabile*, edited by Enrica Lisciani-Petrini, Jaca Book, 2025 (new edition). "G. Verdi" Conservatoire, Turin, 11 March 2025, with the participation of the editor and Mara Lacchè
- Massimiliano Viel, *Ascoltare. Tra musica, percezione e cognizione*, Shake, 2024 "G. Verdi" Conservatoire, Turin, 26 January 2026, with the participation of the author and Mara Lacchè
- Kasimir Morski, *Il canto dell'Autunno d'oro. Dai racconti di un musicista venuto da Est*, edited by Claudia Colombati, PM edizioni, 2026. "G. Verdi" Conservatoire, Turin, 12 March 2026, with the participation of the editor and Mara Lacchè

5.5. COORDINATION OF THE LIFELONG LEARNING PROJECT – “GIUSEPPE VERDI” CONSERVATOIRE OF MUSIC, TURIN

Introduction: aims and objectives

Building on the “continuing education” project proposed by DiTAM from the 2016–2017 academic year, and interrupted by the pandemic, a series of meetings is proposed, aimed at a broad public, intended to provide some orientation regarding the presence of music in the history of Western culture.

The meetings aim to combine outreach with scholarly rigour, and are designed particularly for an audience of “non-music professionals” and, above all, secondary school teachers; for the latter, the lectures are recognised as continuing professional development courses by the MIUR (now MIM), as they are delivered by an institution of higher artistic and musical education (AFAM).

The activity aims to promote the abilities of the best two-year and doctoral students at the Conservatoire, under the supervision of the coordinating lecturer, and is also aimed at promoting and enabling discovery, by a wider public, of the Conservatoire’s spaces.

- Music, Female Characters and Gender Stereotypes, a.y. 2024–2025

The recent deaths of the composers Kaija Saariaho (1952–2023) and Sofia Gubaidulina (1931–2025), eminent figures in the contemporary musical landscape, have drawn renewed attention to the reappraisal and discovery of female figures in music, particularly composers, performers and patrons, but also operatic characters, linking to the musicological field of gender studies. The series aims to explore, from a historical, aesthetic and sociological perspective, the female presence in Western musical culture, while also extending the discussion to further questions such as gender stereotypes and the theme of sexuality and gender identity or fluidity (for example, in Baroque opera).

- 13 May 2025 – Alessandro Furfari, *Dal mito alla modernità: le dissonanze di genere in musica*
- 23 May 2025 – Emma Bruno and Alice Rizzotto, *Il canto di Suleika e l'eterno femminile tra Oriente e Occidente: rilettura del personaggio alla luce dei gender studies del XXI secolo*
- 27 May 2025 – Veronica Bria, *Sulla decostruzione del genere come prodotto culturale: verso una narrazione nuova dell'identità e del genere attraverso la musica*
- 30 May 2025 – Carlotta Rubatto, *Librettistica e scrittura per musica al femminile dal Rinascimento a oggi*

5.6. SCIENTIFIC-ARTISTIC COLLABORATIONS, LECTURE-CONCERTS AND CONFERENCES

- Lecture-concert on Gustav Mahler (with Maestro Enrico Maria Polimanti and Trio Ludwig) Unifestival Macerata
University of Macerata, 20 May 2011
- Narration and texts on Robert Schumann, Roberto Russo, Enrique Lacárcel and Maurice Ravel Concert *Lieder, Canciones y Chansons* (with Maestro Luca Bruno and Maestro Ilaria Ganeri)
“Stanislao Giacomantonio” Conservatoire, Cosenza, 9 May 2016

- Analysis seminar: I. Stravinsky, *Histoire du soldat*/Concert Chamber Music Week (Departmental Structure for Ensemble Music)
"Stanislao Giacomantonio" Conservatoire, Cosenza, 19 May 2016
- Conference *Dialoghi sulla musica d'oggi* "Meetings with Maestro Carlo Boccadoro" – Department of Theory, Analysis, Composition and Conducting
"Stanislao Giacomantonio" Conservatoire, Cosenza, 31 May 2016
- Round table "Francesco Cilea a centocinqu'anni dalla nascita", led by Prof. Cesare Orselli and the Conservatoire's History of Music lecturers Opening of the 2016–2017 academic year
"Stanislao Giacomantonio" Conservatoire, Cosenza, 24 March 2017
- Seminar "Novi concetti et novi affetti": musica e poesia nell'opera di Claudio Monteverdi Early Music Week (Department of Early Music)
"Stanislao Giacomantonio" Conservatoire, Cosenza, 5 April 2017
- Round table *Dialoghi sull'opera lirica d'oggi* "Meetings with Maestro Carlo Galante" – Department of Theory, Analysis, Composition and Conducting
"Stanislao Giacomantonio" Conservatoire, Cosenza, 26 May 2017
- Conference and workshop *Incontro col M° Lorenzo Ferrero* "Stanislao Giacomantonio" Conservatoire, Cosenza, 3 May 2018
- Meeting with Giovanna Casolla – Masterclass in operatic singing Ridotto of the Teatro Alfonso Rendano, Cosenza, 15 June 2018
- Round table on the 100th anniversary of the death of Ruggero Leoncavallo "Stanislao Giacomantonio" Conservatoire, Cosenza, 12 May 2019
- Conference *Les femmes fatales nell'immaginario musicale francese di fin-de-siècle* Palazzetto Bru Zane, Centre de musique romantique française, Venice, 15 November 2022
- Round table *Suono, parola, gesto nell'opera di Azio Corghi* Tribute to Azio Corghi on the first anniversary of his death
Under the patronage of DAMS
Turin Conservatoire, 17 November 2023
Participants: Magda Corghi and Antonio Corghi; Mauro Bonifacio, Giorgio Colombo Taccani, Carla Magnan, Attilio Piovano, Carla Rebora, Roberta Vacca, Andrea Valle
Chair: Mara Lacchè
- Writing of the text for the concert-reading *Al di là del suono. Omaggio ad Azio Corghi* ("Serate Musicali" 2023–24) Main Hall of the Turin Conservatoire, 17 November 2023

5.7. SCIENTIFIC COLLABORATIONS AND PATRONISING BODIES

- Observatoire Musical Français (OMF), Université de Paris-Sorbonne — associate member since 1999, permanent member since 2009 (now IReMus – Sorbonne Université)
- Groupe de recherche Musique et Arts plastiques (MAP), Université de Paris-Sorbonne

- Chair of Aesthetics and Philosophy of Music (Prof. Claudia Colombati), University of Rome “Tor Vergata” (cultore della materia)
- Department of Literary, Philosophical and Art-Historical Studies, University of Rome “Tor Vergata” (contract lecturer)
- Centre de recherches sur les arts et le langage (CRAL), École des Hautes Études en Sciences Sociales (EHESS, Paris)-CNRS
- L’Itinéraire – Le CReTM – Paris IV Sorbonne
- Società Italiana di Musicologia
- Centro Italiano di Cultura, Paris
- Russian Centre, University of Milan
- Palazzetto Bru Zane, Centre de musique romantique française, Venice
- Department of Humanities, University of Turin – Master’s Degree Course in CAM, Cinema, Performing Arts, Music and Media
- Fondazione Archivio Luigi Nono ONLUS, Venice
- Universidad Complutense de Madrid (UCM) – international project “Correspondencias entre la música y la literatura en la Edad de Plata II” (MULICO2)
- City of Honfleur (Normandy) – Maisons Satie and Musée Eugène-Boudin
- Società Italiana di Analisi e Teoria Musicale – GATM
- Centro Studi Opera Omnia Luigi Boccherini, Lucca
- Coordinamento degli Istituti culturali del Piemonte
- “V. Bellini” Conservatoire, Catania

6. OTHER COLLABORATIONS WITH SPECIALIST JOURNALS (CULTURAL EDITORIAL WORK)

- Member of the scientific committee of the journal *Creative Class* (<http://www.creativeclass.net/>)
- Journal *Suono Sud* (<http://www.ismez.org/suonosud/home.asp>)
- Cultural websites (WUZ – <http://www.wuz.it>; Teatro.org – <http://www.teatro.org>)
- *Il Giornale della Musica*
- *Amadeus*
- *Hystrio*, quarterly journal of theatre and performance
- *IL – Intelligence in Lifestyle*, monthly magazine of Il Sole 24 Ore

6.1. RADIO PROGRAMMES

- *Il mito di Prometeo*, series of 4 broadcasts, June 2007, Radio Vaticana (Vatican City)
- *La musica per pianoforte di Olivier Messiaen*, series of 5 broadcasts, October 2008, Radio Vaticana (Vatican City)

7. SCHOLARSHIPS AND GRANTS

- Socrates/Erasmus grant, 5 months (Université de Liège, January–July 1997)
- Annual post-graduate scholarship from the University of Catania (2000–2001)
- Grant from the French Ministère de l’Éducation Nationale for the joint (Italy–France) doctoral supervision

8. LANGUAGE SKILLS

- Bilingual Italian/French
- English: good working knowledge (reading, writing, speaking)
- Spanish: basic knowledge (reading)
- German: basic knowledge (reading)

9. LIST OF PUBLICATIONS

9.1. Edited Volumes

1. LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, coll. Univers musical, 2006, 314 p.
2. LACCHÈ, Mara (ed.), *Il mondo cortese di Gentile da Fabriano e l'immaginario musicale. La cultura musicale e artistica nel Quattrocento europeo e la sua riscoperta in epoca moderna e contemporanea*, Rome, Aracne editrice, 2008, 209 p.
3. *Human Body, Musical Performance and its Visual Representation throughout History*, edited by Mara Lacchè and Nicola Usula, Turnhout (Belgium), Brepols, forthcoming.

9.2. Doctoral Thesis

4. *Prometeo: fra mito e musica / Prométhée: entre mythe et musique*, thèse de doctorat en Histoire de la musique et musicologie, dir. Prof. Danièle Pistone and Prof. Claudia Colombati, Université de Paris-Sorbonne (Paris IV) and University of Rome "Tor Vergata", 15 May 2004, 2 vols., 806 pp.

9.3. Essays (scholarly journals, edited volumes and conference proceedings)

9.3.1. Scholarly Journals

5. *Le mythe et son évolution dans l'imaginaire créatif musical: Don Giovanni et Faust*, «Les Cahiers de l'Observatoire Musical Français», n° 3, 1998, pp. 25-43.
6. *Ernest Chausson et les légendes du Moyen Âge*, «Ostinato Rigore. Revue internationale d'études musicales. "Ernest Chausson"» (Paris, Jean-Michel Place), n° 14, 2000, pp. 125-130.
7. *La flamme divine de Prométhée. L'humanisme de J. G. Herder dans la pensée esthético-musicale de F. Liszt*, «Ostinato Rigore. Revue internationale d'études musicales. "Franz Liszt"», (Paris, Jean-Michel Place), n° 18, 2002, pp. 45-53.
8. *Le Mefistofele d'Arrigo Boito. L'ambition "faustienne" pour la réforme du théâtre lyrique italien*, «Ostinato Rigore. Revue internationale d'études musicales. "L'Opéra italien au XIXe siècle"», (Paris, Jean-Michel Place), n° 19, 2002, pp. 167-180.
9. *Don Giovanni, Faust, Prometeo. I miti e l'incontro con la musica*, «Annali dell'Università degli Studi di Macerata», (La Fontina-Pisa, Istituti Editoriali e Poligrafici Internazionali), n° 35, 2002, pp. 413-437.
10. *Il mito e la musica, tra forma e contenuto: Prometeo da Beethoven a Luigi Nono*, «Musica/Realtà», (Lucca, LIM), n° 76, March 2005, pp. 121-151.
11. *L'alliance de l'Humanité et du Progrès. La célébration de Prométhée par les musiciens du XIXe siècle*, Communications. "L'idéal prométhéen" (Paris, École des Hautes Études en

Sciences Sociales-Centre d'Études Transdisciplinaires en Sociologie, Anthropologie, Histoire, Seuil), n° 78, October 2005, pp. 113-128.

9.3.2. Edited Volumes

12. *Une odyssée acoustique dans l'espace. Luigi Nono et Prometeo, tragedia dell'ascolto*, in COHEN-LEVINAS, Danielle (éd.), *Récit et représentation musicale*, Paris, L'Itinéraire/L'Harmattan, 2002, pp. 229-253.
13. *Luigi Nono et l'art total: Prometeo, tragedia dell'ascolto*, COHEN-LEVINAS, Danielle (éd.), *Le renouveau de l'art total*, Paris, L'Harmattan (coll. Orfeo), 2004, pp. 91-115.
14. *L'imaginaire musical entre création et interprétation: quels enjeux?*, in LACCHÈ, Mara (éd.), *L'imaginaire musical, entre création et interprétation*, Paris, L'Harmattan (coll. Univers Musical), 2006, pp. 9-20.
15. *Une conversation avec Luca Lombardi*, in LACCHÈ, Mara (éd.), *L'imaginaire musical, entre création et interprétation*, Paris, L'Harmattan (coll. Univers Musical), 2006, pp. 283-290.
16. *L'éros et la mort dans la musique de Mozart: l'exemple de Don Giovanni*, in VAN WYMEERSCH, Brigitte (éd.), *Mozart aujourd'hui*, Actes du Colloque international, Louvain-la-Neuve, Presses Universitaires de Louvain, 2006, pp. 273-282.
17. *"Le Chevalier à la triste figure" nell'immaginario francese di inizio Novecento. Il mito di Don Chisciotte nell'opera di Massenet, Ibert e Ravel*, in Begoña LOLO (ed.), *El Quijote en la música. Estudios sobre la recepción de un mito*, Madrid, Ministerio de la Educación y Ciencia-Centro de Estudios Cervantinos, 2007, pp. 443-462.
18. *Prométhée enchaîné ou la reviviscence de l'art tragique grec dans la pensée esthétique-musicale de Maurice Emmanuel*, in DOUCHE, Sylvie (dir.), *Maurice Emmanuel, compositeur français*, Praha, Editio Bärenreiter, 2007, pp. 111-130.
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20. *Busoni e la necessità di una "Nuova Commedia dell'Arte". L'esempio di "Arlecchino" e "Turandot" (1917)*, in *Beyond the Stage. Musical Theatre and Performing Arts between "Fin de Siècle" and the "Années Folles"*, edited by Michela Niccolai and Giuseppe Montemagno, Bologna, Ut Orpheus Edizioni, 2017, pp. 213-227.
21. *Il mito di Prometeo nell'opera e nel pensiero di Franz Liszt. Alle origini dell'umanesimo lisztiano*, in COLOMBATI, Claudia and D'ALESSANDRO, Maurizio (eds.), *Nel cosmo di Franz Liszt. Raccolta di scritti in onore di "un musicista dell'avvenire"*, Rome, Aracne editrice, 2012, pp. 97-118.
22. *Ennio Morricone et le cinéma français*, in ROSSI, Jérôme (dir.), *La musique française de film, identité et spécificités*, Lyon, Éditions Symétrie, 2016, pp. 409-412.
23. *La quête d'un enfant du siècle: Liszt entre faustisme et recherche de l'idéal*, in GRABÓCZ, Márta (dir.), *Les topiques du XIXe siècle et la musique de F. Liszt*, Paris, Hermann, 2018, pp. 41-53.
24. *Saint-Saëns e l'esotismo "ellenico" di Déjanire*, in STEGEMANN, Michael (ed.), *The Many Faces of Camille Saint-Saëns*, Turnhout (Belgium), Brepols, 2018, pp. 43-57.

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26. *La specificità dell'arte musicale tra interpretazione e creazione. Il pensiero estetico di Gisèle Brelet negli scritti di Enrico Fubini*, in *La passione estetico-musicale. Per i 90 anni di Enrico Fubini*, edited by Laurence Wuidar, Piergabriele Mancuso, Enrica Lisciani-Petrini, Venice, Edizioni Fondazione Levi (*Quaderni di storia della musica ebraica* 2), 2025, pp. 89-100.
27. *Musica e trascendenza nel pensiero fenomenologico della scuola di Antonio Banfi, Enzo Paci e Luigi Rognoni*, in *Musica e trascendenza. Percorsi fra storia, estetica musicale e filosofia*, edited by Enrica Lisciani-Petrini and Laurence Wuidar, Turin, Accademia University Press (coll. Biblioteca di Athena Musica), 2025, pp. 213-226.
28. «La musica è fatta d'aria [...] e il meraviglioso è sua patria»: il pensiero musicale e il faustismo di Ferruccio Busoni, in *Proceedings of the Busoni Experience International Conference* (Catania Conservatoire), Lucca, LIM, forthcoming.
29. *Marsyas écorché: le corps et la peau/membrane du silène dans sa vision symbolico-musicale à l'époque contemporaine*, in *Human Body, Musical Performance and its Visual Representation throughout History*, edited by Mara Lacchè and Nicola Usula, Turnhout (Belgium), Brepols, forthcoming.

9.3.3. Publications from International Conferences and Doctoral Seminars

30. *Michel-Ange et Beethoven en quête de l'absolu. Analogies et différences dans le parcours stylistico-esthétique de deux titans de l'art*, in BARBE, Michèle (éd.), *Musique et arts plastiques: interactions*, Actes du séminaire doctoral et post-doctoral, 2000-2001, Paris, Observatoire Musical Français, Université de Paris-Sorbonne, coll. Musique et arts plastiques, 2002, pp. 27-40.
31. *Mythe et musique dans le théâtre musical contemporain: texte, geste, couleur, son*, in MIREANU, Costin (éd.), *ICSM 8 – Huitième Congrès International sur la Signification Musicale. Gestes, Formes et processus signifiants en musique et sémiotiques interarts*, Paris, Université Paris 1-Panthéon Sorbonne, Institut Finlandais, 2004.
32. *Norma ou la fascination pour l'univers mystérieux des Druides. La reviviscence des légendes gauloises dans l'imaginaire créatif en France au début du XIXe siècle*, in *Vincenzo Bellini et la France. Histoire, création et réception de l'œuvre*, Actes du colloque international (Paris, Sorbonne, 5-7 novembre 2001), edited by Maria Rosa De Luca, Salvatore Enrico Failla, Giuseppe Montemagno, Lucca, Libreria Musicale Italiana, 2007, pp. 681-716.
33. *Busoni et la nécessité d'une "Nouvelle Commedia dell'Arte". L'exemple d'Arlecchino et Turandot (1917)*, in *Passagen. 18. Kongress der Internationalen Gesellschaft für Musikwissenschaft* (Zürich, 10.-15. Juli 2007), Kassel, Bärenreiter/Universität Zürich, Musikwissenschaftliches Institut, 2007, p. 128.
34. *Il corpo musicale come corpo danzante, ovvero la musica tradotta in gesto. L'esempio del Prélude d'un après-midi d'un faune*, "Music, Senses, Body", *Acta Semiotica Fennica XXXII*, Proceedings of the Ninth International Congress on Musical Signification (Rome, 2006), edited by Dario Martinelli, Vilnius, International Semiotics Institute (Imatra), IUmweb Publications, University of Rome "Tor Vergata", 2008, pp. 377-383.
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9.4. Book Reviews

37. Organizzare il cosmo Berlioziano. *The Cambridge Berlioz Encyclopedia*, edited by Julian Rushton (Cambridge University Press, 2018), «Ad Parnassum. A Journal on Eighteenth- and Nineteenth-Century Instrumental Music» (Bologna, Ut Orpheus Edizioni), vol. 18, issue 35, April/October 2020, pp. 137-140.

9.5. CD Booklets

38. “Je suis de nature fidèle”. Jean-Michel Damase (1928-2013) e la tradizione francese, in *Jean-Michel Damase. De nature fidèle*, Alessia Luise (harp), Stefano Parrino (flute), Teatro delle Voci Studioso di Treviso, April 2016 (CD), Merone (CO), Urania Arts, February 2017.
39. Duo Dubois, *Súsu, musiche per sax e percussioni* di Maura Capuzzo, Andrea Nicoli, Andrea Talmelli, Alessandro Milia, Maria Teresa Treccozzi, Maurizio Azzan, Fabbiana (FI), Ema Vinci, 2019.

9.6. Concert Programme Notes

40. La tragedia di Marfa, il dramma del potere e la fuga nel sogno, in “La Fidanzata dello zar” di Nikolaj Rimsky-Korsakov, programme notes, Catania, Teatro Massimo Bellini, Regione Siciliana, December 2007, pp. 9-17.
41. Il sogno di Don Quichotte secondo Minkus e Petipa, in “Don Quichotte” di Ludwig G. Minkus, programme notes, Catania, Teatro Massimo Bellini, Regione Siciliana, March 2008, pp. 27-38.
42. Carmen o la multidimensionalità di un archetipo, programme notes, Catania, Teatro Massimo Bellini, Regione Siciliana, November 2017, pp. 27-40.

9.7. Conference and Seminar Reports

43. La musica e l’immaginario, in *Società Italiana di Musicologia. Bollettino*, (Rome, Aracne editrice), n° 1, 2003, pp. 22-23.
44. Il mondo cortese di Gentile da Fabriano, in *Società Italiana di Musicologia. Bollettino*, (Rome, Aracne editrice), n° 2, 2006, p. 28.

10. JOURNALISTIC ACTIVITY: MUSIC AND CULTURAL MAGAZINES

10.1. Main Articles in Print Journals

1. “Armonie della Sera”. Notti marchigiane, «Amadeus», n° 224, July 2008, pp. 62-63.
2. Le gioie del Nord, «Amadeus», n° 11, November 2008, p. 73.
3. Nuovi ponti per tutto il mondo, «Amadeus», n° 11, November 2008, p. 73.
4. Quando Verdi dispone..., «Hystrio», n° 1, January-March 2010, p. 33.
5. L’opera d’arte totale: da Wagner ad Appia, «Hystrio», n° 1, January-March 2010, p. 34.
6. Con la sposa cadavere verso l’India.... All’avventura con Pietro della Valle. E il suo strano bagaglio, «IL – Intelligence in Lifestyle» (Il Sole 24 Ore magazine), n° 31, June/July 2011, pp. 155-157.

7. Suono dunque sono. Nelle sale dell'Ircam di Parigi, «IL – Intelligence in Lifestyle» (Il Sole 24 Ore magazine), n° 32, September 2011, pp. 105-108.
8. Cantore dell'amore. Tra vita, opere e fortuna, un ritratto del compositore di "Werther" e "Manon" nel centenario della morte. Jules Massenet (1841-1912), «Amadeus», n° 272, July 2012, pp. 38-40.
9. V.I.V.A. Verdi e Wagner, le scene di un teatro politico, «Hystrio», n° 4, October-December 2013, pp. 38-40.
10. Maria Teresa è qui, «Amadeus», n° 290, January 2014, pp. 46-47.
11. Al di là della musica: il lavoro di sinergia nell'opera lirica, «Hystrio», n° 3, July-September 2019, p. 60.

10.2. Music Criticism

12. Passione fredda. Prende le mosse dal mito di Orfeo ed Euridice la novità di Dusapin presentata al Festival di Aix-en-Provence, «Amadeus», n° 227, October 2008, p. 72.
13. La virtù e la musica nel mondo delle marionette, «Amadeus», n° 230, January 2009, p. 16.
14. Siti d'arte, programmi non convenzionali, interpreti di qualità: gli ingredienti per una rassegna doc, «Amadeus», n° 239, October 2009, p. 18.
15. Armonie della sera, «Amadeus», n° 252, November 2010, p. 14.
16. Arte, paesaggio e solidarietà, «Amadeus», n° 264, November 2011, p. 19.
17. Dai luoghi leopardiani alle Grotte di Frasassi, «Amadeus», n° 276, November 2012, p. 12.
18. Interpreti raffinati e studenti talentosi, «Amadeus», n° 276, November 2012, p. 13.
19. Maschere e simboli, «Amadeus», n° 281, April 2013, p. 14.
20. Schopenhauer e Schiller fra Wagner e Verdi, «Amadeus», n° 281, April 2013, p. 14.
21. La figura ideale del "principe", «Amadeus», n° 289, December 2013, pp. 14-15.
22. Viaggio musicale nelle Marche, «Amadeus», n° 289, December 2013, pp. 14-15.
23. Paolo Dirani: Invito personale, «Amadeus», n° 290, January 2014, p. 19.
24. Adina, Nemorino e il farmaco dell'imbroglione, «Amadeus», n° 294, May 2014, p. 17.
25. Theresia Project: giovani artisti crescono, «Amadeus», n° 300, November 2014, p. 32.

11. TRANSLATION WORK

11.1. French/Italian

1. International study conference *Il mondo cortese di Gentile da Fabriano e l'immaginario musicale*, in collaboration with the Department of Culture and Entertainment, Municipality of Fabriano (AN), the Observatoire Musical Français-Université de Paris-Sorbonne (Paris IV) and the University of Rome "Tor Vergata" (Fabriano, 30 June and 1 July 2006): translation of lectures from French into Italian.

11.2. Italian/French

2. International study day *L'imaginaire musical, entre interprétation et création* (Paris IV, 17 May 2004): translation of lectures from Italian into French (contract with the Université de Paris-Sorbonne).
3. COLOMBATI, Claudia, *L'imaginaire créatif et re-créatif dans les poétiques musicales au début du XIXe siècle: le compositeur et l'interprète*, in LACCHE, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 73-86.

4. CURINGA, Luisa, *Une conversation avec Salvatore Sciarrino. L'œuvre pour flûte entre mythe, rite et magie*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 257-282.
5. D'ALESSANDRO, Maurizio, *Hasard et nécessité dans l'imaginaire interprétatif: l'instrument et le timbre au service de l'originalité interprétative*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 231-244.
6. FUBINI, Enrico, *Le langage musical: communication sociale ou instinct naturel?*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 21-30.
7. GIANNETTI, Emiliano, *Avec les yeux d'Orphée. La Sonate pour piano d'Alban Berg. Vers de nouvelles expériences sonores, avec le regard tourné vers le passé*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 179-190.
8. GIANNETTI, Emiliano, *Une rencontre avec Aldo Ciccolini*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 245-256.
9. LEONI, Stefano A.E., *L'orient, toute une autre musique. Lorsque la musicologie de l'Ouest regardait au-delà du Bosphore: paradoxes apparents dans l'espace sonore non européen. Imaginaire et mémoire musicale entre orientalisme et exotisme*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 31-58.
10. MORSKI, Kasimierz, *La constante variable dans la vision interprétative du soliste et du chef d'orchestre*, in LACCHÈ, Mara (dir.), *L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, pp. 209-222.
11. BENEVENTI, Simone, *Reconstruction et interprétation de Golfi d'ombra (1993-2012)*, in ARBO, Alessandro (dir.), *Anamorphoses: études sur l'œuvre de Fausto Romitelli*, Paris, Hermann, 2015, pp. 117-126.
12. MANFRIN, Luigi, *Répétition et déformation chez Fausto Romitelli. Notes sur Dead City Radio: Audiodrome*, in ARBO, Alessandro (dir.), *Anamorphoses: études sur l'œuvre de Fausto Romitelli*, Paris, Hermann, 2015, pp. 203-268.
13. VIEL, Massimiliano, *Nell'Alto dei Giorni Immobili, une analyse esthétique*, in ARBO, Alessandro (dir.), *Anamorphoses: études sur l'œuvre de Fausto Romitelli*, Paris, Hermann, 2015, pp. 97-116.
14. BARBE, Michèle, «*La douleur de Nausicaa de Marie Bashkirtseff: de la conception à l'exécution*», in *Marie Bashkirtseff. Viaggio sentimentale con vedute napoletane* (Proceedings of the International Conference, University of Naples "L'Orientale", 15-16 September 2016), edited by Donatella Di Leo and Eleonora Gironi Carnevale, Naples, 15-17 September 2016 (in Italian, Russian and French), Rome, Universitalia, 2018.

The undersigned, Mara Lacchè, being aware of the criminal penalties referred to in Art. 76 of Presidential Decree (D.P.R.) 28/12/00 no. 445 in the event of false declarations, and of the forfeiture of any benefits that may result from a measure issued on the basis of untruthful declarations, pursuant to Art. 75 of Presidential Decree 28/12/00 no. 445; pursuant to, and for the purposes of, Art. 47 of the aforementioned D.P.R. 445/2000, under her own responsibility

DECLARES

that the information given in this curriculum vitae is truthful.

Milan, 05/07/2026 Signature