

Dr Nicolò PALAZZETTI [CV web]

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I am a **Marie Skłodowska-Curie Fellow** at La Sapienza University of Rome, where I have also lectured on the **sociology of music**. My publications include **fourteen peer-reviewed articles** and a **monograph**: *Béla Bartók in Italy: The Politics of Myth-Making* (The Boydell Press 2021). I earned a **PhD in music sociology** at the École des Hautes Études en Sciences Sociales (Paris) in 2017. Prior to join La Sapienza in 2021, I held positions as a Teaching Fellow at the University of Birmingham (2017-18) and as a Postdoctoral Researcher at the University of Strasbourg (2019-21).

CURRENT POSITIONS	Marie Skłodowska-Curie Postdoctoral Fellow and PI La Sapienza University of Rome, Department SARAS Research on 'Opera Fandom in the Digital Age'. Supervision of 1 research assistant. Teaching responsibilities: <i>Sociology of Music</i> (BA).	1 Nov 2022-30 Oct 2024
	Coordinator of the research group <i>Music and Intermediality in the Cyberspace</i> University of Strasbourg, CREAA Institute (with Prof. Alessandro Arbo)	since Jan 2021
	Head of the Business Unit <i>Arts and Management</i> Nomesis. Marketing Research Company (Milan, Italy) Theatre-based training programmes for executives and middle managers based on acting techniques and pedagogy (incl. Meyerhold's Biomechanics and <i>Commedia dell'arte</i>)	since Feb 2020
PAST POSITIONS	'SapiExcellence' Postdoctoral Researcher in Music and Theatre La Sapienza University of Rome, Department SARAS Research on 'Opera, Cyberfandom and Digital Communities in the Web Age'	1 Nov 2021-30 Oct 2022
	Postdoctoral Researcher in Musicology and Teaching Associate GREAM/CREAA Institute, Department of Music, University of Strasbourg Research on 'Opera Fanaticism in the Web Age'. Teaching Modules: Music and Politics; Baroque Music; Twentieth-Century Performing Arts; Twentieth-Century Cultural History.	6 Jan 2019-31 May 2021
	Teaching Fellow – Department of Music, University of Birmingham Undergraduate modules in Music Analysis (Classical and Popular Music), Tonal Harmony and Counterpoint, and Critical Musicology	29 Sept 2017-31 Dec 2018
	PhD Candidate and Teaching Assistant – EHESS, Paris Doctoral research on 'Bartók's Reception in Italy'; Coordination of postgraduate conferences.	1 Oct 2013-28 Sept 2017
VISITING POSITIONS	Visiting Research Fellow – Digital Ethnography Research Centre, Royal Melbourne Institute of Technology, Australia Visiting period related to the MSC project on <i>Opera Fandom in the Digital Age</i>	Feb-Mar 2024
	Visiting Research Fellow – Department of Music, Yale University Visiting period related to the MSC project on <i>Opera Fandom in the Digital Age</i>	Aug-Sept 2023
	Visiting Research Fellow (stipendiary) – Paul Sacher Foundation, Basel Archival research on Bartók, Mila, Petrassi, Maderna and Berio	Jun 2019 and Oct 2021
	Visiting Research Fellow (stipendiary) – Giorgio Cini Foundation, Venice Archival research on Malipiero, Casella, Milloss and Vlad	21 Aug 2015-21 Feb 2016
EDUCATION AND QUALIFICATIONS	Associate Fellowship of the Higher Education Academy (UK)	23 Mar 2018
	National Qualifications as Maître de Conférences (Associate Professor) in Arts and History, French Ministry of Higher Education	8 Feb 2018
	PhD in 'Music, History and Society', École des Hautes Études en Sciences Sociales (EHESS), Paris Thesis: ' <i>Le musicien de la liberté.</i> ' <i>La réception de Béla Bartók en Italie</i> (515 p.). Supervisor: E. Buch. Examiners: G. Borio (Pavia), B. Earle (Birmingham), L. Fournier-Finocchiaro (Paris 8), K. Le Bail (CNRS), Prof. Simon (Rouen).	1 Sept 2017
	Diploma in Humanities, Collegio Superiore, University of Bologna The Collegio Superiore is the School of Excellence of the Università di Bologna. It offers free	30 May 2013

advanced education to select students. Admission is based on merit.

Master's degree (<i>Laurea magistrale</i>) in Aesthetics, University of Bologna	19 Mar 2013
Bachelor's Degree (<i>Laurea triennale</i>) in Aesthetics, University of Bologna	13 July 2010
Piano Performance Study, Pesaro Conservatoire, Italy	1 Nov 2003- 15 June 2010

RESEARCH FUNDING, CONTRACTS AND AWARDS

Incentivisation of Principal Investigators of International Projects of Excellence, La Sapienza University of Rome Additional research funding for the appointment of a full-time Research Assistant at a postdoctoral level (6 months).	Sept 2023- Feb 2024
Marie Skłodowska-Curie Action, Horizon Europe, European Commission 188.500 € (24 months), including salary and research allowance. Principal Investigator.	Nov 2022- Oct 2024
'SapiExcellence' Postdoctoral Fellowship, La Sapienza University of Rome 50.000 € (12 months), including 10.000 € Research allowance. Principal Investigator.	Nov 2021- Oct 2022
Postdoctoral Fellowship (and Teaching Contract), University of Strasbourg [...] € (24 months), plus [...] € (Teaching Contract, 5 months).	Jan 2019- May 2021
Research Fellowship, Paul Sacher Foundation, Basel [...] (1 month in 2019, 2 months in 2020-21)	Jun 2019- Oct 2021
Early Career Fellowship, Institute of Musical Research, Royal Holloway UL 500 £, conference grant	Jul 2018- Jul 2019
Teaching Fellowship, University of Birmingham [...] per annum (latest salary), grades 6-7	Sep 2017- Dec 2018
Doctoral Contract, EHESS, French Ministry of Higher Education [...] (3 years), [...] € per annum	Oct 2013- Sep 2016
Scholarship (<i>Aires culturelles</i>), EHESS, Paris [...] € (5 weeks), Visiting research period at the University of Birmingham	Feb 2016- Mar 2016
Research Fellowship, Giorgio Cini Foundation, Venice [...] € (6 months), Monthly grant and free lodging at the Vittore Branca Centre	Aug 2015- Feb 2016
Scholarship, Collegio Superiore, University of Bologna [...] € (5 years). 11.000 € per annum, incl. free lodging and exemption from tuition fees	Oct 2007- Sept 2012

PUBLICATIONS

MONOGRAPH

Béla Bartók in Italy: The Politics of Myth-Making (Woodbridge, UK: The Boydell Press, 2021), <https://boydellandbrewer.com/9781783276202/bela-bartok-in-italy/>

Scholarly reviews:

- *Studia Musicologica*, by Malcolm Gillies, 2021, vol. 62, nos 3-4: 393–6.
- *The Musical Times*, by Arnold Whittall, 'Winter 2021': 100–103
- *Opera*, by Kenneth Chalmers, 'January 2022': 113–15, www.opera.co.uk
- *Stringendo. Journal of the Australian Strings Association*, by Susan Pierotti, 'April 2022': 49.
- *Quellen und Forschungen aus italienischen Archiven [...]*, by Michael Braun, 2022, vol. 102, no. 1: 777–8.
- *International Review of the Aesthetics and Sociology of Music*, by Claire Delamarche, 2022, vol. 53, no. 2: 529–32.
- *Transposition. Musique et sciences sociales*, by Maria Grazia Campisi, 2023, vol. 11, <https://journals.openedition.org/transposition/8664>.
- *Il Saggiatore musicale*, by Antonio Castronuovo, 2023, vol. 30, no. 2 [forthcoming]

ARTICLES IN PEER-REVIEWED SCIENTIFIC JOURNALS

1. 'Les fans d'opéra à l'ère numérique à Milan et à New York : du *loggione* aux mêmes', *Revue musicale OICRM* (2024, forthcoming)
2. 'Opera Fandom in the Digital Age: A Case Study from the Teatro alla Scala', *The Opera Quarterly*, online (May 2023), <https://doi.org/10.1093/oq/kbad004>;
3. Opera, Audio Technologies and Audience Practices in the Late Nineteenth Century: The Case of Jules Verne', *Sound Stage Screen* 2, no. 2 (2022): 33–59, <https://doi.org/10.54103/sss18617>;

	<ol style="list-style-type: none"> 4. 'La ricezione italiana di Béla Bartók nel Novecento. Storia della costruzione di un mito', <i>Musica Realtà</i>, no. 129 (2022): 79-111. 5. 'Soft Machine, la "Scène de Canterbury" et le rock progressif italien: concerts, échanges et influences au cours des années 1970', <i>Volume ! La revue des musiques populaires</i> 19, no. 1 (2022): 79-104; 6. 'Backstage Live. Theatre, Opera and the Obscene in the Visual Age', <i>Chigiana. Journal of Musicological Studies</i> 51 (2021): 43-59; 7. 'From Street Musicians to Divas. Italian Musical Migration to London in the Age of Diaspora', <i>Journal of Modern Italian Studies</i> 26, no. 1 (2021): 1-10, https://doi.org/10.1080/1354571X.2020.1855802; 8. 'Ripensare l'opera lirica nell'era di Internet, a ritroso fino a Jules Verne', <i>De Musica</i> 25, no. 1 (2021): 134-160, https://riviste.unimi.it/index.php/demusica/article/view/16868; 9. 'Béla Bartók, Ferruccio Busoni et la querelle autour de la <i>Gesamtausgabe</i> de Liszt', <i>I Quaderni dell'Istituto Liszt</i> 19 (2019): 63-105; 10. 'From Paris to Rome: Alfredo Casella and Béla Bartók in the Early Twentieth Century', <i>Archival Notes</i> 3 (2018): 1-22, http://onlinepublishing.cini.it/index.php/arno/article/view/91; 11. 'The Bartók Myth. Fascism, Modernism and Resistance in Italian Culture', <i>International Review of the Aesthetics and Sociology of Music</i> 47, no. 2 (2016): 289-314; 12. 'Italian Harmony during the Second World War. Analysis of Bruno Maderna's First String Quartet', <i>Rivista di Analisi e Teoria Musicale</i> 21, no. 1 (2015): 63-91; 13. "'Nature and Mystery." The influence of Bartók's Night Music in Italy', <i>Analitica</i> 8 (2015), http://lnx.gatm.it/analiticaogs/index.php/analitica/article/view/91/107; 14. "'Il musicista della libertà". L'influenza di Béla Bartók nella cultura musicale italiana degli anni Quaranta e Cinquanta del Novecento', <i>Rivista italiana di musicologia</i> 50 (2015): 147-97.
CO-EDITED JOURNAL ISSUES (AS MAIN EDITOR)	<ol style="list-style-type: none"> 1. with A. Arbo, 'Musique et intermedialité dans le cyberspace: musiques populaires, opéra, performance', <i>Revue musicale OICRM</i>, (2024, forthcoming); 2. with J. Costa, E. Grassi and P. Michel (eds), 'La scène de Canterbury: histoire, analyse, réception', <i>Volume! La revue des musiques populaires</i> 19, no. 1 (2022), https://doi.org/10.4000/volume.9869; 3. with A. Holden and M. Zicari (eds), 'Italian Musical Migration to London, 1800-1950', <i>Journal of Modern Italian Studies</i> 26, no. 1 (2021), https://www.tandfonline.com/toc/rmis20/26/1?nav=tocList. Impact factor 0.482 (2019); 4. with A. Cecchi and S. Caputo (eds), 'Music, Politics, Society: The Role of Analysis', <i>Analitica</i> 10 (2018), http://lnx.gatm.it/analiticaogs/index.php/analitica/issue/view/14 [English, French and Italian].
BOOK CHAPTERS	<ol style="list-style-type: none"> 1. 'Modernism, Propaganda and Diplomacy: The Politics of Sonic Modernity in Fascist Italy From the Late 1930s to the Early 1940s', in <i>Controlling Sounds: Music, Sound Technologies and Power in the Era of Fascisms (1919-1945)</i>, ed. by C. Koller, D. Alonso, and S. Just (Oxford and New York: Oxford University Press, 2024) [forthcoming]. 2. 'Bartók Against the Nazis. The Italian Premieres of <i>Bluebeard's Castle</i> (1938) and <i>The Miraculous Mandarin</i> (1942)', in <i>The Routledge Handbook to Music under German Occupation, 1938-45</i>, ed. by E. Levi and D. Fanning (London: Routledge, 2019): 489-510.
INTERVIEW	with M. Bull and V. N. Giunta, 'New Avenues for Listening. Sensory Culture in the Digital Age and the Persistence of Utopia. An Interview with Michael Bull', <i>Transposition. Musique et sciences sociales</i> 6 (2016), https://doi.org/10.4000/transposition.1580 .
SCORE PREFACE	Vorwort/Preface, reprint of Alfredo Casella, <i>Partita for piano and small orchestra</i> op. 42 (Munich: Musikproduktion Hoeflich, 2019) [in German and English].

BOOK REVIEWS

1. 'H. Lacombe (ed.), *Histoire de l'opéra français. Tome III : De la Belle Époque au monde globalisé*', *Revue de musicologie* 110, no. 1 (2024) [forthcoming, in French];
2. 'B. Earle, *Luigi Dallapiccola and Musical Modernism in Fascist Italy*', *Il Saggiatore musicale* 30, no. 1 (2023): 124-127 [in Italian];
3. 'G. Borio (ed.), *Musical Listening in the Age of Technological Reproduction*', *Transposition* 10 (2022), <https://doi.org/10.4000/transposition.7081> [in French];
4. 'S. Pasticci (ed.), *Ildebrando Pizzetti. Sulle tracce del modernismo italiano*', *Revue de musicologie* 107, no. 2 (2021): 439-443 [in French];
5. 'A. Arbo, P.-E. Lephay (eds), *Quand l'enregistrement change la musique*', *International Review of the Aesthetics and Sociology of Music* 50, no. 1/2 (2019): 387-390 [in French];
6. 'J. Dunsby, J. Goldman (eds), *The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez*', *Revue de musicologie* 105, no. 1 (2018): 233-35 [in French];
7. 'L. Giombini, *Musical Ontology: A Guide for the Perplexed*', *Transposition* 8 (2018), <https://doi.org/10.4000/transposition.2369> [in French];
8. 'K. Henson (ed.), *Technology and the Diva: Sopranos, Opera, and Media from Romanticism to the Digital Age*', *Dissonance* no. 144 (2018): 45-48 [in Italian];
9. 'H. Zender, *Essais sur la musique*', *Dissonance* no. 141 (2018): 48-49 [in French];
10. 'C. Nielinger-Vakil, *Luigi Nono. A Composer in Context*', *Dissonance* no. 137 (2017), 46-48 [in Italian];
11. 'D. P. Biró, H. Krebs (eds.), *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*', *Dissonance* no. 135 (2016): 54-55 [in English];
12. 'B. Kane, *Sound Unseen: Acousmatic Music in Theory and Practice*', *Dissonance*, no. 133 (2016): 45-6 [in French];
13. 'M. Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage and Boulez*', *Il Saggiatore musicale* 22, no. 2 (2015): 322-324 [in English];
14. 'M. E. Bonds, *Absolute Music: The History of an Idea*', *Dissonance*, no. 132 (2015): 55-56 [in Italian];
15. 'A. M. Carnelli, *Il labirinto e l'intrico dei viottoli. Verklärte Nacht di Arnold Schönberg*', *Rivista italiana di musicologia* 50 (2015): 310-312 [in Italian];
16. 'M. A. Carr, *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)*', *Dissonance*, no. 131 (2015): 49 [in French];
17. 'A. Arbo, M. Ruta (eds), *Ontologie musicale. Perspectives et débats*', *International Review of the Aesthetics and Sociology of Music* 46, no. 1 (2015): 190-93 [in English];
18. 'R. Adlington (ed.), *Red Strains: Music and Communism Outside the Communist Bloc*', *Transposition* 5 (2015), <https://doi.org/10.4000/transposition.1210> [in French];
19. 'A. Arbo (ed.), *Oltre le periferie dell'impero. Omaggio a Fausto Romitelli*', *Dissonance*, no. 129 (2015): 49-50 [in English];
20. 'A. Arbo, *Entendre comme. Wittgenstein et l'esthétique musicale*', *International Review of the Aesthetics and Sociology of Music* 45, no. 1 (2014): 187-91 [in English].

TEACHING

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|---|--------------------------------------|
| <p>Invited Lecturer, La Sapienza University of Rome
 First-year undergraduate students in Performing Arts. In Italian.
 • History of Theatre, <i>One Class</i> on 'Opera and Commedia dell'arte', 4 hours</p> | <p>Nov 2023</p> |
| <p>Module Leader, 1 module, La Sapienza University of Rome
 Undergraduate students in Performing Arts. In Italian
 • Sociology of Music, <i>Lectures + Seminars</i> 42 hours</p> | <p>Mar 2023-
May 2023</p> |
| <p>Guest Lecturer, 1 module, Liszt Academy of Music, Budapest
 PhD and postgraduate students in Musicology and Music Performance. In English.
 • Bartók in Italy. History and Politics in Twentieth-Century, <i>Lectures</i> 12 hours</p> | <p>Dec 2022</p> |
| <p>Invited Lecturer, La Sapienza University of Rome
 First-year undergraduate students in Performing Arts. In Italian.
 • History of Theatre, <i>Two Classes</i> on 'Opera and Commedia dell'arte', 4 hours</p> | <p>Nov 2022</p> |
| <p>Module Leader, 4 modules, Department of Music, University of Strasbourg
 First-year and third-year undergraduate students in Classical Music (BMus), Popular Music (BMus), Performing Arts (BA). In French
 • Music and Politics, Module Leader, <i>Lectures</i> 12 hours + <i>Seminars</i> 6 hours
 • Twentieth-Century Performing Arts, Module Leader, <i>Lectures</i> 12h + <i>Seminars</i> 6h
 • History of Baroque Music, Module Leader, <i>Lectures</i> 18 hours</p> | <p>Sep 2020-
May 2021</p> |

	<ul style="list-style-type: none"> • Twentieth-Century Cultural History, <i>Seminars</i> 9 hours 	
	Module Leader, 3 modules, University of Strasbourg First-year and second-year undergraduate students in Classical Music (BMus), Popular Music (BMus) and Performing Arts (BA). In French. <ul style="list-style-type: none"> • Music and Politics, Module Leader, <i>Lectures</i> 12 hours + <i>Seminars</i> 6 hours • Twentieth-Century Performing Arts, Module Leader, <i>Lectures</i> 12h + <i>Seminars</i> 6h • Contemporary Performing Arts, Module Leader, <i>Lectures</i> 12h + <i>Seminars</i> 6h 	Jan 2020-May 2020
	Teaching Fellow, 3 modules, University of Birmingham First-year and second-year undergraduate students in Music (BMus), Mathematics and Music (BA), Modern Languages and Music (BA). In English. <ul style="list-style-type: none"> • Music Analysis, <i>Seminars</i> 24 hours (2 groups) • Tonal Harmony and Counterpoint 1, <i>Seminars</i> 54 hours (3 groups) • Critical Musicology, <i>Seminars</i> 48 hours (4 groups) 	Sept 2018-Dec 2019
	Teaching Fellow, 3 modules, University of Birmingham First-year students in Music (BMus), Mathematics and Music (BA), Modern Languages and Music (BA). In English. <ul style="list-style-type: none"> • Tonal Harmony and Counterpoint 1, <i>Seminars</i> 36 hours (2 groups) • Tonal Harmony and Counterpoint 2, <i>Seminars</i> 90 hours (5 groups) 	Sept 2017-May 2018
	Teaching Assistant, Preparatory Workshops of three Postgraduate Conferences in Musicology and Social Sciences, EHESS, Paris Teaching (27h) + essay marking (27h). Postgraduate students. In French.	Nov 2013-Apr 2016
MENTORING AND SUPERVISION	Tutor, GREAM Laboratoire and Music Depart., University of Strasbourg 3 postgraduate students plus 2 visiting postgraduate students from Italy and China	Sep 2019-May 2021
	Member of the Monitoring Committee of a Doctoral Research, Doctoral School of Humanities, University of Strasbourg PhD Candidate: Luciana Colombo. Thesis: <i>Le tango dans les opéras des compositeurs argentins (1990-2016). Une étude pluridisciplinaire</i>	Jun 2023
	Member of the Monitoring Committee of a Doctoral Research, Doctoral School of Humanities, University of Strasbourg PhD Candidate: Vinicius Bota. Thesis: <i>Identification et compréhension des rythmes afro-brésiliens présents dans les œuvres du compositeur Camargo Guarnieri (1907-93).</i>	Jun 2020
SEMINARS FOR PHD STUDENTS	Dottorato in Musica e Spettacolo [PhD in Music and Performing Arts], La Sapienza University of Rome 'L'opera lirica nell'età digitale: appunti per un'etnografia del loggione teatrale' [3 hours]	12 Apr 2022
	'Etnografia del loggione: metodologia della ricerca nell'età digitale' [3 hours]	14 Jun 2022
	"Gronda il sangue dalle più vaghe apparenze". <i>Il castello di Barbablù e Il tabarro</i> di Puccini fra drammaturgia e storia culturale [3 hours]	22 Sept 2022
	"'All the World's a Stage": Commedia dell'Arte e musica dall'età barocca al Festival Fringe' [3 hours]	15 Giu 2023
ORGANISATION OF ACADEMIC EVENTS	<i>Il pubblico dell'opera: storia, sociologia, medialità/The Opera Audience: History, Sociology, Mediality</i> – La Sapienza Università di Roma Convener, member of the programme committee and speaker Two-day conference funded by the European Commission.	19-20 Jan 2024
INTERNATIONAL CONFERENCES	<i>Soft Machine, Robert Wyatt et la scène de Canterbury : un regard différent sur le rock dans les années 1960 et 1970</i> – Univ. of Strasbourg Member of the programme committee and speaker Study-day funded by the Laboratoire d'Excellence GREAM.	19 Nov 2020
	<i>Opera in the Web Age: Media, Technology, History</i> – Univ. of Strasbourg Convener and speaker	24 Oct 2019

	Study-day funded by the Laboratoire d'Excellence GREAM. Invited speakers: Dr J. Cachopo (Chicago/Lisbon), Prof. C. Morris (Maynooth), Prof. E. Senici (Sapienza).	
	Italian Musical Migration to the British Isles – Univ. of Birmingham, UK Convener, member of the programme committee and speaker Conference funded by the Institute of Musical Research and the University of Birmingham. Keynote: Prof. S. Rutherford (Manchester)	10 Apr 2019
	Music and Material Culture – University of Cambridge, UK Member of the organising committee and discussant Conference funded by the University of Cambridge and the Music & Letters Trust. Keynote speaker: Prof. F. Gétreau (CNRS)	7 Dec 2016
	Music on the Move. Sounds and New Mobilities – EHESS, Paris Convener, member of the programme committee and discussant Conference funded by EHESS. Keynote: Prof. M. Bull (Sussex)	8 Dec 2015
RESEARCH SEMINARS	Research in the Arts, PhD Student Seminar – EHESS, Paris Member of the programme committee, organiser and discussant. Monthly seminar. 23 PhD candidates from 8 different countries.	3 Nov 2014- 8 June 2015
POSTGRADUATE CONFERENCES	8th Conference of the Young Researchers of the GREAM – Strasbourg Convener, member of the programme committee and discussant	7 Feb 2020
	6th, 7th and 8th Postgraduate Conferences in Musicology and Social Sciences of the EHESS, Paris Member of the programme committee and organiser	12 Apr 2014, 14 Apr 2015 8 Apr 2016
INVITED PRESENTATIONS	<ol style="list-style-type: none"> 1. Public Lecture at the Grainger Museum, University of Melbourne, 6 Mar 2024 'Opera Lovers in the Digital Age: From Cultural Sociology to Fan Studies' 2. Research Talk, Digital Ethnography Research Centre (DERC), Royal Melbourne Institute of Technology (RMIT), 4 Mar 2024 'Digital Ethnography and Opera Fandom' 3. <i>Il pubblico dell'opera: storia, sociologia, medialità/The Opera Audience: History, Sociology, Mediality</i> – La Sapienza Università di Roma, 19-20 Jan 2024 'I fan dell'opera nell'età digitale: storia, sociologia, medialità' 4. <i>Maria Callas at 100: Opera, Celebrity, Myth</i>, University of Turin/Teatro Regio di Torino, 17-20 Dec 2023 'Il mito della Callas. Indagine sulle forme della mitopoiesi nel mondo contemporaneo' 5. Department of Music Research Seminar Series, Maynooth University, Ireland, 6 Dec 2023 'Opera Lovers in the Digital Age: From Music Sociology to Fan Studies' 6. <i>Il Saggiatore musicale</i>, Annual conference, Bologna, 24-26 Nov 2023 'La ricezione italiana di Béla Bartók. Storia della costruzione di un mito' 7. Opera Studies Working Group, Music Department, University of Yale, 19 Sept 2023 'Opera Fandom in the Digital Age: Boos and memes from the <i>loggione</i>'. Discussant: Prof. G. Kreuzer 8. Music Seminars, The Graduate Center, City University of New York, 8 Sept 2023 'Opera Lovers in the Digital Age: From Music Sociology to Fan Studies' 9. <i>Intersections: Interdisciplinary Approach to Opera</i>, Department of Music, University of Cambridge, 27 June 2023 'Opera Fandom in the Digital Age: A Comparative Study between Milan and New York' 10. <i>Intersections: Interdisciplinary Approach to Opera</i>, Department of Music, University of Cambridge, 27 June 2023 'Opera Fandom in the Digital Age: A Comparative Study between Milan and New York' 11. Guest Lecture in Musicology, Liszt Academy of Music, Budapest, 12 Dec 2022 'Opera Fandom in the Digital Age: A Case Study from the Teatro alla Scala in Milan' 12. <i>La propagande sonore enregistrée au vingtième siècle</i>, École des Hautes Études en Sciences Sociales, Paris, 8 Nov 2022 'L'héritage politique de Bartók entre musique, enregistrement et propagande' 13. International Workshop on Fascism, University of Nottingham, 6-7 Sept 2022 'Music, Modernism and the War. The Evolution of Fascist Modernist Culture from the late 1930s to the early 1940s' 	

14. **Transnational Opera Studies Conference in Bayreuth (TOSC@Bayreuth)**, Universität Bayreuth, 23-26 Jun 2022 'Opera Lovers as Fans. Analysing Fan Communities in the Digital Age'
15. **Music's Roles and Function in the Digital Era**, Universität Koblenz-Landau, 9-11 Jun 2022 'Opera Fandom in the Digital Age. A Case Study from Italy' [Online]
16. **Società Italiana di Musicologia, Annual conference**, Rome, 29-31 Oct 2021 'La 'scena di Canterbury' e il progressive rock italiano degli anni Settanta' (with R. Marzà, Univ. di Firenze)
17. **Transnational Perspectives on Music, Sound and (War) Propaganda**, Humboldt-Universität zu Berlin, 21-23 Oct 2021 'Propaganda, Diplomacy and Ideological Crisis: Sonic Cultures and Propaganda Fascism during the 1940s' (with J. Thomas, EHESS, Paris) [Online]
18. **Société française de musicologie, 1st biennial congress**, Lyon, 14-16 Oct 2021 'La réception de Béla Bartók en Italie et le mythe du "musicien de la liberté"'
19. **Regional experiences and external influences: reclaiming identities by popular music in the digital era**, IASPM Poland, Toruń, 16-17 Sept 2021 'The reception of the 'Canterbury Scene' on Italian progressive rock around the mid-1970s' (with R. Marzà, Univ. di Firenze) [Online]
20. **Annual Plenary Conference of the Society for Musicology in Ireland (jointly with the Irish Chapter of the International Council for Traditional Music)**, Trinity College Dublin, 27-30 May 2021 'Béla Bartók in Italy. The Politics of Myth-Making' [Online]
21. **Re-envisioning Music: Listening in the Visual Age**, Accademia Musicale Chigiana, Siena, 10-12 Dec 2020 'Backstage Live. Opera and the Obscene in the Visual Age' [Online]
22. **Soft Machine, Robert Wyatt and the Canterbury Scene**, Université de Strasbourg, 19-20 Nov 2020 'The influence of the Canterbury Scene on Italian progressive rock around the mid-1970s' (with R. Marzà, Univ. di Firenze) [Online]
23. **La classe dirigeante de la mort de Sylla à la mort de Crassus : les mutations d'une 'culture politique'**, Université de Strasbourg, 28-29 Sept 2020. 'Antiquité et opéra de Monteverdi au cyberspace'
24. **Don't Mention the C Word. Re-assessing the Meaning and Impact of Censorship in Opera**, University of Leeds, 24 Jun 2020 'Backstage live. Opera and the Obscene in the Web Age' [Online]
25. **Opera in the Web Age. Media, Technology and History**, University of Strasbourg, 24 Oct 2019 'Opera Fanaticism in the Web Age'
26. **Colloquium**, Paul Sacher Foundation, Basle, 27 Aug 2019 "'The Musician of Freedom.' Bartók's Reception in Italy'. Discussant: Prof. H. Danuser.
27. **Italian Musical Migration to the British Isles, 1700-1950**, University of Birmingham, 10 Apr 2019 'Italian Musical Migration to London in the Age of Diaspora'
28. **Journée d'étude des jeunes chercheurs du GREAM**, Université de Strasbourg, 8 Feb 2019 "'Accordare vieppiù la visione pittorica con l'effusione musicale." *Le Château de Barbe-Bleue* et *Le Mandarin merveilleux* de Béla Bartók dans l'Italie fasciste'
29. **Thinking Music in the Web Age**, Université de Strasbourg, 31 Jan-1 Feb 2019 'From Verne's *Le Château des Carpathes* to Met Opera on Demand. Thinking Opera in the Web Age'
30. **Music, Performing Arts and Artists in the North. The French and Italian Diasporas (1600-1900)**, Accademia di Danimarca, Rome, 29-30 Jan 2019 'Italian Musical Migration to London, 1860-1910'
31. **Royal Musical Association, Annual Conference**, University of Bristol, 13-15 Sept 2018 'The Bartók Myth. Fascism, Morality and Resistance in Italian Musical Culture'
32. **OBERTO Research Unit, Annual Conference**, Oxford Brookes University, 11 Aug 2018 "'Gronda il sangue dalle vaghe apparenze." The Italian Premiere of Bartók's *Bluebeard's Castle*'
33. **Music Criticism 1900-50**, Centro Studi Opera Omnia L. Boccherini, Barcelona, 17-19 Oct 2016 'The Bartók Myth. Modernism and Resistance in Italian Music Criticism'
34. **Czech and European Avant-garde Music of the Early Twentieth Century**, Czech Academy of Science, Prague, 5-8 Sept 2016 'Bartók and Busoni in the Early Twentieth Century'. Guest Speaker.
35. **Music Department's Research Seminar**, University of Birmingham, 9 Mar 2016 "'Nature and Mystery." The Influence of Bartók's Night Music in Italy'.
36. **Società italiana di musicologia, Annual Conference**, Perugia, 30 Oct-01 Nov 2015 'Béla Bartók e Roman Vlad nel dopoguerra italiano'
37. **Gruppo di Analisi e Teoria Musicale (GATM), 12th Annual Conference**, Rimini, 24-27 Sept 2015 "'La natura e il mistero." L'influenza della *Musica della Notte* di Bartók in Italia'
38. **Society for Music Analysis (KeeleMAC 2015), Annual Conference**, University of Keele, 08-10 July 2015. "'Nature and Mystery." The Influence of Bartók's Night Music in Italy'

39. **Music under German Occupation, 1938-1945, University of Manchester, 30 Mar-1 Apr 2015**
'Bartók Against the Nazis: The Italian Bartókian Wave during the Second World War'
40. **Media and Politics Group, Annual Conference, Bangor (Wales), 10-11 Nov 2014**
'Italy Divided. Béla Bartók as 'Musician of Freedom' in Italian Post-war Media'
41. **Group of Analysis and Music Theory, 11th Annual Conference, Rimini, 23-25 Oct 2014**
'L'influenza di Bartók nella cultura musicale italiana del dopoguerra: il caso di Maderna e Malipiero'
42. **Società italiana di musicologia, Annual Conference, Verona, 17-19 Oct 2014**
'L'influenza di Béla Bartók nella cultura musicale italiana del dopoguerra'
43. **8th European Music Analysis Conference (EuroMAC 2014), Leuven, 17-21 Sept 2014**
'From Bartók to Darmstadt. Analysis of Bruno Maderna's First String Quartet.'
44. **Society for Musicology in Ireland (SMI), Annual Conference, Dublin, 06-08 June 2014**
'From Bartók to Darmstadt. A Narratological Analysis of Bruno Maderna's First String Quartet'
45. **Narratology and the Arts, 2nd International Meeting, Strasbourg, 05-07 Dec 2013**
'Entre Bartók et Darmstadt. Analyse narratologique du *Premier Quatuor à cordes* de Bruno Maderna'

EDITORIAL EXPERIENCE

- Chigiana. Journal of Musicological Studies, Member of the Editorial Board** since
Peer-reviewed scholarly journal funded by the Accademia Musicale Chigiana in Nov **2022**
Siena (Tuscany). Editor-in-chief: Prof. Susanna Pasticci (Sapienza)
- Musique en acte, Member of the Editorial Board** Jan **2019**-
Peer-reviewed scholarly journal funded by the CREEA Institute, Université de Dec **2022**
Strasbourg. Editor-in-chief (since 2021): Prof. Alessandro Arbo (Strasbourg)
- Analitica. Online Journal of Music Studies, Member of the Editorial Board** July **2015**-
Peer-reviewed scholarly journal funded by the Group of Analysis and Music Theory. Sept **2018**
Editor-in-chief (2015-18): Dr Alessandro Bratus (Università di Pavia)
- Dissonance, Book Reviewer** Mar **2015**-
Quarterly scholarly journal funded by SONART – Association Suisse de Musique Dec **2018**
- Transposition. Musique et sciences sociales, Member of the Editorial Board** Dec **2014**-
Peer-reviewed journal funded by EHESS/Philharmonie de Paris. Editors-in-chief July **2018**
(2015-18): P. Szendy (Brown Univ.), É. Jardin (Centre de mus. romantique, Venice)

OTHER SKILLS

LANGUAGE SKILLS English (*fluent*); French (*fluent*); Italian (*native speaker*); German (*rudimentary*); Hungarian (*rudimentary*)

IT SKILLS VLEs (*Moodle, Canvas, Blackboard*); Notation Software (*Finale, MuseScore, Sibelius*); Web Publishing Systems for Academic Journals (*Lodel*)