

Publications

In preparation

—, Book: *New Catalogue of the Works of Muzio Clementi (Thematic Catalogue with updated Bibliography for each work, Documents and Iconography relevant to Muzio Clementi's life)*, Bologne, Ut Orpheus Edizioni (Opera Omnia, Italian National Edition XV).

Forthcoming

2020, Review: “Michela Niccolai-Charlotte Ginot-Slacik. *Musiques dans l'Italie fasciste (1922-1943)*, Fayard, 2019,” *Revue de Musicologie*, (105/1), Paris, Société française de musicologie, ISSN 0035-1601.

2020, Critical Edition: *Muzio Clementi: Sonatas for Piano or Harpsichord Opp. 11-13, 20 and 23*, Bologna, Ut Orpheus, (Opera Omnia, Italian National Edition VIII.3, CCE 4).

2019, Peer-Reviewed Dictionary Article: “Mieczysław Karłowicz: *Bianca da Molena*,” *Portal Muzyki Polskiej (Dziedzictwo Muzyki Polskiej)*, Warsaw, Narodowy Instytut Fryderyka Chopina.

2019, Review: “Mieczysław Karłowicz: *Dzieła*,” *Studia Chopinowskie* 2, no. 4 (2019), Warsaw, Narodowy Instytut Fryderyka Chopina.

In press

2020, Peer-Reviewed Chapter: “Cultural Cleansing in Italian Music Criticism in the early 1930s: Autarchy, Eugenics and Anti-Semitism,” in *Italian Jewish Musicians and Composers during Fascism: Let Our Music Be Played*, ed. Annalisa Capristo and Alessandro Carrieri (London-New York: Palgrave Macmillan).

2020, Peer-Reviewed Article: “Much land and water have I and my sweet companion run over...” newly discovered letters from Muzio Clementi to Gottfried Christoph Härtel,” *Early Music* 48, no. 1 (February 2020), Oxford, Oxford University Press.

2019, Peer-Reviewed Dictionary Article: “Clementi, Muzio,” (with Leon Plantinga and Alan Tyson), *Grove Music Online*, Deane Root (ed.), Oxford University Press.

2019, Peer-Reviewed Article: “The Textual Tradition of Muzio Clementi's Output: Consistency and the Problem of the Work Title,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (XVII/34), Bologna, Ut Orpheus Edizioni, ISSN 1772-3954.

Published

2019, Peer-Reviewed Dictionary Article: “Clementi, Muzio,” *Oxford Bibliographies Online*, Music Subject Area, Kate Van Orden (ed.), Oxford-New York, Oxford University Press (2011—), doi: 10.1093/OBO/9780199757824-0253.

2019, Book (ed.): *Muzio Clementi and British Musical Culture: Sources, Performance Practice, Style* (with Rohan H. Steward-MacDonald), New York, Routledge, ISBN 978-1-138-63389-6.

2019, Peer-Reviewed Chapter: “Muzio Clementi's Output Beyond England: Dissemination, Issues of Authenticity and Textual Problems in Vienna (1787-1799),” *Muzio Clementi and British Musical Culture*, op. cit., pp. 41-68, ISBN 978-1-138-63389-6.

2018, Critical Edition: *Muzio Clementi: Sonatas for Piano or Harpsichord Opp. 7-10* (with Rohan H. Steward-MacDonald), Bologna, Ut Orpheus Edizioni (Opera Omnia, Italian National Edition VIII.2, CCE 3), pp. lii+181, ISMN 978-88-8109-499-8, ISBN 979-0-2153-2382-7.

- 2018, Report: “Music Publishing and Composers: 1750-1850, 24-26 November 2017,” *Eighteenth-Century Music* (15/2), Cambridge University Press, ISSN 1478-5706, pp. 284-285, doi: 10.1017/S1478570618000246.
- 2018, Peer-Reviewed Dictionary Article: “Karłowicz, Mieczysław,” *Oxford Bibliographies Online*, Music Subject Area, Bruce Gustafson (ed.), Oxford-New York, Oxford University Press (2011—), doi: 10.1093/OBO/9780199757824-0232.
- 2017, Peer-Reviewed Journal Article: “Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi’s Op. 12: The ‘Lawrell’ Collection (US-NH),” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (XV/30), Bologna, Ut Orpheus Edizioni, ISSN 1772-3954, pp. 61-94.
- 2017, Report: “The Italian National Edition of the Complete Works of Muzio Clementi,” *Eighteenth-Century Music* (14/1), Cambridge University Press, ISSN 1478-5706, pp. 1-2, doi: 10.1017/S1478570616000452.
- 2017, Chapter: “‘Ce qui a été déjà, cela ne revient plus.’ Bianca da Molena de Mieczysław Karłowicz. Une épreuve pour le théâtre musical,” *Beyond the Stage: Musical Theatre and Performing Arts between ‘fin de siècle’ and the ‘années folles’*, Giuseppe Montemagno and Michela Niccolai (ed.), Bologna, Ut Orpheus Edizioni, pp. 99-129, ISBN 978-88-8109-505-6. Previously published in English: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18), Bologna, Ut Orpheus Edizioni, ISSN 1772-3954, pp. 41-70.
- 2017, Booklet: *Luigi Boccherini: Stabat Mater (1781), String Quartet Op. 45/1*, CD recording by Magali Léger and Ensemble RosaSolis, Bruxelles, Musica Ficta (MF 8026), pp. 6-9 and 12-15.
- 2016, Critical Edition: *Luigi Boccherini: Stabat Mater (Due Versioni/Two Versions/Zwei Versionen) G 532*, Bologna, Ut Orpheus Edizioni (Opera Omnia, Italian National Edition VI, BCE 6), pp. cxxxviii+190, ISMN 979-0-2153-2378-0, ISBN 978-88-8109-498-1.
- 2016, Practical Edition: *Luigi Boccherini: Stabat Mater Op. 61 G 532 for 2 Sopranos, Tenor, 2 Violins, Viola, Violoncello and Basso*, Bologna, Ut Orpheus Edizioni (PEB 38A-38B), pp. xiv-94 (score PEB 44A 979-0-2153-2379-7; vocal score PEB 44R 979-0-2153-2381, parts PEB 44B 979-0-2153-2380-3).
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- 2015, Editorial: “Muzio Clementi’s New Catalogue of the Works,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (XIII/26), Bologna, Ut Orpheus Edizioni, ISSN 1772-3954, pp. 5-7.
- 2015, Practical Edition: *Luigi Boccherini: Stabat Mater in F minor G 532 for Soprano, 2 Violins, Viola, Violoncello and Basso*, Ut Orpheus Edizioni (PEB 37A-37B), pp. x-91, ISMN 979-0-2153-2311-7; Vocal Score (PEB 37R), pp. x-47, ISMN 979-0-2153-2351-3.

- 2015, Chapter: “Le fonti secondarie francesi dello *Stabat Mater* Op. 61 di Luigi Boccherini: due manoscritti inediti,” *Die wiener Klassiker und das Italien ihrer Zeit*, Petra Weber (ed.), Munich, Fink, pp. 217-226, ISBN 978-3-7705-5875-9.
- 2014, Peer-Reviewed Journal Article: “Le *Stabat Mater* Op. 61 (1801) de Luigi Boccherini: genèse et état des sources,” *Revue de Musicologie*, (100/2), Paris, Société française de musicologie, ISSN 0035-1601, pp. 323-356.
- 2014, Magazine Article: “Nieznany list Mieczysława Karłowicza,” *Ruch Muzyczny*, (LVII 22), Warsaw, Instytut Książki, ISSN 0035-9610, pp. 90-91.
- 2014, Peer-Reviewed Journal Article: “An Unpublished Letter by Mieczysław Karłowicz and Others Previously Unknown Documents. The «Souvenirs inédits de Frédéric Chopin»: New Evidence,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (XII/24), Bologna, Ut Orpheus Edizioni, ISSN 1772-3954, pp. 55-88.
- 2014, Peer-Reviewed Journal Article: “Propaganda, Negotiations, and Antisemitism at the Teatro La Fenice, 1937–43: Proscription Lists and Other Unpublished Documents,” *Journal of Musicological Research* (33/4), Routledge, ISSN 0141-1896, doi: 10.1080/01411896.2014.954510, pp. 271-314.
- 2014, Chapter: “Deux manuscrits inconnus du *Stabat Mater* Op. 61 de Luigi Boccherini,” *Quatre siècles d'édition musicale. Mélanges offerts à Jean Gribenski*, Joann Élar, Etienne Jardin and Patrick Taïeb (ed.), Basel, Peter Lang, pp. 147-155, ISBN 978-2-87574-212-4.
- 2014, Review: “J.P.E Harper-Scott, *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton*, New York, Cambridge University Press, 2012,” *Notes* (70/4), New York, Music Library Association, ISSN 0027-4380, doi:10.1353/not.2014.0066, pp. 710-712.
- 2014, Chapter: “Le *Stabat Mater* (1781) de Luigi Boccherini: nouveaux témoignages sur le manuscrit M. 2103.3 B65 de la Bibliothèque du Congrès de Washington,” *Boccherini Studies: New Evidence*, Christian Speck (ed.), Bologna, Ut Orpheus Edizioni, pp. 95-117, ISBN 978-88-8109-486-8.
- 2014, Chapter: “Le manuscrit espagnol I-Li PI 233 du *Stabat Mater* Op. 61 de Luigi Boccherini: ce que les sources nous disent,” *Boccherini Studies: New Evidence*, Christian Speck (ed.), Bologna, Ut Orpheus Edizioni, pp. 119-139, ISBN 978-88-8109-486-8.
- 2014, Translation: “Fabrizio Ammetto, ‘Avant-propos’,” *Luigi Boccherini: 6 Sextets for Strings Op. 23 (G 454-459)*, Bologna, Ut Orpheus Edizioni (XIX, BCE 7), from Italian to French, pp. x-xi, ISMN 979-0-2153-2537-1, ISBN 978-88-8109-508-7.
- 2013, Chapter: “Il percorso di un compositore: Luigi Dallapiccola fra critica, politica e morale,” (with Roberto Illiano), *Palabra de crítico. Estudios sobre prensa, música e ideología*, Teresa Cascudo and German Gan Quesada (ed.), Sevilla, Editorial Doble J, pp. 135-160, ISBN 978-84-96875-42. Also reprinted in Logroño, Calanda Ediciones Musicales, 2017, pp. 129-156, ISBN 978-84-943568-2-7.
- 2013, Book (ed.): «Grandeur et finesse»: *Chopin, Liszt and the Parisian Musical Scene*, Proceedings Selection, Turnhout, Brepols Publishers, pp. xii-362, ISBN 978-2-503-54884-5 [Review in: *Nineteenth-Century Music Review*, 12, pp 148-151, by Alicia C. Levin (University of Kansas) doi:10.1017/S147940981400055X]; *Frédéric Chopin. A Research and Information*

- Guide. Second Edition* (William Smialek and Maja Trochimczyk, ed.), Routledge Music Bibliographies, Taylor & Francis, 2015, p. 28, *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, XIII/26 October 2015, Ut Orpheus Edizioni, pp. 205-212, ISSN 1772 3954, by Livia Laifrova, EHESS (Paris), pp. 135-138; *Quaderni dell'Istituto Liszt*, n. 15, Fondazione Istituto Liszt onlus, Bologna, Rugginenti, 2015, pp. 213-216, ISSN 0182-6689-15, by Piero Mioli (Accademia filarmonica di Bologna)].
- 2013, Chapter: “Gli anni Quaranta di Luigi Dallapiccola tra ricostruzione ed espressione e la genesi di *Rencesvals*: note di carteggio inedito,” *Umbruchzeiten in der italienischen Musikgeschichte*, Roland Pfeiffer and Christoph Flamm (ed.), Kassel, Bärenreiter («Analecta Musicologica», 50), pp. 187-212, ISBN 978-3-7618-2136-7.
- 2012, Critical Edition: *Muzio Clementi: Concerto per cembalo e orchestra/Concerto for Piano and Orchestra Op-sn 30*, Bologna, Ut Orpheus Edizioni (Opera Omnia, Italian National Edition II.5, CCE 2), pp. xxxix+65, ISMN 979-0-2153-1996-7, ISBN 978-88-8109-477-6 [Review in *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (X/20), Bologna, Ut Orpheus Edizioni, pp. 199-201, by Steve Lindeman (Brigham Young University)].
- 2012, Translation: “Fulvia Morabito and Andrea Schiavina, ‘Avant-propos’,” *Luigi Boccherini: 9 Quintets for guitar, 2 violins, viola and violoncello (G 445-450, 451, 453)*, Bologna, Ut Orpheus Edizioni (XXII), practical edition (PEB 27A-B-34 A-B), from Italian to French, pp. x-xi, ISMN 979-0-2153-1951-6.
- 2012, Book (ed.): *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*, Turnhout, Brepols Publishers, pp. xiii+459, ISBN 978-2-503-54613-1.
- 2012, Chapter: “«Patrz – to Tetmajer!». Le texte et la poésie chez Mieczysław Karłowicz. Un Tristan confondu,” *The Legacy of Richard Wagner*, op. cit., pp. 289-308, ISBN 978-2-503-54613-1.
- 2011, Peer-Reviewed Journal Article: “«Allo stato di intuizione». Precisazioni a margine di *Volo di notte* di Luigi Dallapiccola,” *Studi Musicali* (Anno 2 - NS/2), Roma, Accademia di Santa Cecilia, ISSN 0391-7789, pp. 447-490.
- 2011, Peer-Reviewed Journal Article: “«What has already been will return no more». *Bianca da Molena* by Mieczysław Karłowicz: A test of musical theater,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18), Bologna, Ut Orpheus Edizioni, ISSN 1772 3954, pp. 41-70.
- 2011, Review: “Jadwiga Paja-Stach, *Muzyka polska od Paderewskiego do Pendereckiego*, Cracow, Musica Iagellonica, 2009,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18) Bologna, Ut Orpheus Edizioni, ISSN 1772 3954, pp. 79-81.
- 2011, Journal Themed Issue (ed.): “Monographic Issue on Polish Fin-de-siècle Music,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18) Bologna, Ut Orpheus Edizioni, ISSN 1772-3954.
- 2011, Editorial: “Editorial,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18) Bologna, Ut Orpheus Edizioni, ISSN 1772 3954, pp. 5-7.
- 2011, Peer-Reviewed Chapter: “«Vol de Nuit» de Luigi Dallapiccola. Ce que les sources nous disent,” *Musique et Littérature au XXe siècle*, Francis Buil, Belén Hernández Marzal and

- Paloma Otaola González (ed.), Lyons, Éditions Lyon 3 (Université Jean-Moulin), pp. 401-421, ISBN 978-2-916377-98-8.
- 2011, Chapter: "Muzio Clementi: A Virtuoso Cosmopolitan," *Henryk Wieniawski and the Bravura Tradition of Style, Techniques and Performing Practice*, Maciej Jabłoński (ed.), Poznań, Henryk Wieniawski Musical Society, pp. 208-217, ISBN 978-83-7654-067-2.
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- 2011, Review: "Boccherini Studies: Volumes 1 and 2, Christian Speck (ed.), Bologna Ut Orpheus Edizioni, 2007-2009 (BS 1-2)," *Rivista Italiana di Musicologia* (xlvi/2011), Lucca, LIM, 2011, ISSN 0035-6867, pp. 278-283.
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- 2010, Book (ed.): *European Fin-de-siècle and Polish Modernism: The Music of Mieczysław Karłowicz*, Bologna, Ut Orpheus Edizioni, pp. xiv+416, ISBN 978-88-8109-467-7. Published under the auspices of the Polish Cultural Institute in Rome [Review in *Nineteenth-Century Music Review* (2011/8), pp. 322-325, ISSN 1479-4098, Cambridge University Press, by Anne Swartz (Baruch College and The Graduate Center, The City University of New York); Review in *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (IX/18), Bologna, Ut Orpheus Edizioni, ISSN 1772 3954, pp. 73-75, by Didier Van Moere (Grenoble University); Review in *Quarta. Polish Contemporary Music Magazine*, Cracow, 3/10, Polskie Wydawnictwo Muzyczne, ISSN 2080-4598, p. 14; Review in *Fontes Artis Musicae* (60/1), pp. 35-37, by Maja Trochimczyk (Moonrise Press, Los Angeles); Review in *Muzyka. Kwartalnik poświęcony historii i teorii muzyki* (LVIII/2:229), ISSN 0027-5344, pp. 94-99, by Grzegorz Zieziula (Polish Academy of Sciences)].
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- 2010, Editorial: "Editorial," *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (VIII/16) Bologna, Ut Orpheus Edizioni, ISSN 1772-3954, p. 5.
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- 2002, Book (ed.): *Muzio Clementi: Studies and Prospects* (with Roberto Illiano and Massimiliano Sala), Introduction by Leon Plantinga (Yale University), Bologna, Ut Orpheus Edizioni, pp. xxviii-473, ISBN 978-88-8109-448-6 [Review in *Music and Letters* (85/2), Oxford University Press, ISSN 0027-4224, pp. 295-300, by W. Dean Sutcliffe (Auckland University); *Eighteenth Century Music* (2/01), Cambridge University Press, ISSN 1478-5706, pp. 138-140, by Susan Wollenberg (Oxford University)].
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- 2002, Chapter: “Luigi Dallapiccola. «An Mathilde» (Heinrich Heine) e l’idea di un universo laico,” *Album Amicorum Albert Dunning*, Giacomo Fornari (ed.), Turnhout, Brepols Publisher, pp. 645-668, ISBN 2-503-52123-1.
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- 2001, Review: “Anna e Zygmunt Szweykowski, Włosi w kapeli królewskiej polskich Wazów, Cracow, Musica Iagellonica, 1997,” *Hortus Musicus*, (II/5), ISSN 1129-4965, pp. 88-89.

Talks and Guest Lectures

Submitted

- 2020, Talk: “Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi’s Opp. 2 and 12: The «Lawrell» Collection (US-NH),” *Beethoven and the spirit of innovation: a 250th birthday celebration*, 9th Annual Conference of the Historical Keyboard Society of North America (HKSNA), Schubert Club/Landmark Center, St. Paul (Minnesota), August 5-8.
- 2020, Talk: “The collection held at the *Staatsbibliothek zu Berlin*. New evidence from the unpublished correspondence between Gottfried Christoph Härtel, Haydn and Clementi,” *International Association of Music Libraries (IAML) Congress*, Municipal Library of Prague and the National Library of the Czech Republic, Prague, 19-24 July.
- 2020, Talk: “The *I-BGi Preis.h1.8764* Autograph: “Haydn’s Symphonies Scored by Clementi.” A New Source of the London Symphonies,” *21st Biennial International Conference on Nineteenth-Century Music*, University of British Columbia, Vancouver, 18-20 June.
- 2020, Talk: “Haydn’s Symphonies Scored by Clementi.” A New Source of the London Symphonies.” *Eighth Biennial Conference: Musical Interconnections*, organized by *The Society for Eighteenth-Century Music*, Royal Swedish Academy of Music, Stockholm, March 19–22.

Attended

- 2019, Talk: “The Textual Tradition of Muzio Clementi’s Output: Consistency and the Problem of the Work Title,” *Works, Work Titles, Work Authorities: Perspectives on Introducing a Work Level in RISM*, Mainz, Akademie der Wissenschaften und der Literatur, 11 May.
- 2018, Talk: “Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi’s Opp. 2 and 12: The «Lawrell» Collection (US-NH),” *Perspectives on Historically*

- Informed Practices in Music (Transforming C19 HIP)*, Oxford, Oxford University, 10 September.
- 2018, Talk: “Boosting the Core: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence,” *IAML Congress 2018*, Leipzig, Hochschule für Musik, 23 July.
- 2018, Talk: “Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi’s Opp. 2 and 12: The «Lawrell» Collection (US-NH),” *20th Biennial International Conference on Nineteenth-Century Music*, Creative Arts Building, Huddersfield, University of Huddersfield, 4 July.
- 2018, Talk: “Muzio Clementi’s Output Beyond England: Dissemination, Issues of Authenticity and Textual Problems in Vienna (1787-1799),” *AMS-Greater NYC* (Winter Meeting), New York, Columbia University, 27 January.
- 2017, Talk: “Muzio Clementi’s Output in Vienna (1787-1799): Dissemination, Issues of Authenticity and Textual Problems”, *Music Publishing and Composers: 1750-1850*, Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini), 26 November.
- 2017, Talk: “Cultural Purification: Musical Autarchy and Antisemitism in Italian Music Criticism of the 1930s,” *Composers and Music Critics*, *AMS-Greater NYC* (Fall Meeting), New York, New York University, 23 September.
- 2017, Invited Speaker: “La diffusion des œuvres de Muzio Clementi à Paris: texte et problèmes chez Boyer, Sieber et Naderman,” *De la typographie à la gravure: la partition de musique en France aux XVIIIe et au XVIIIe siècle et ses problèmes éditoriaux*, Paris, IreMus (Institut de Recherche en Musicologie, laboratoire de recherche mixte CNRS - Université de Paris Sorbonne), 13 May.
- 2017, Talk: “«After Tyson»: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence,” *20th Quinquennial Congress*, International Musicological Society, Tokyo, University of the Arts, 21 March.
- 2016, Talk: “The puzzle in Mieczysław Karłowicz’s Symphonic Poems: Cyclical Forms and Textual Palingenesy,” *Nineteenth-Century Programme Music*, Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini), 25 November.
- 2016, Guest Lecture: “«Liberaci dalla cultura»: Musique et propagande dans le contexte des politiques culturelles fascistes,” *Musique et propagande*, Montréal, Université de Montréal, 24 November.
- 2015, Talk: “Variations on Haydn’s «Gott erhalte den Kaiser»: New Evidence,” *Muzio Clementi and the British Musical Scene*, Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini, in collaboration with Ad Parnassum Journal and Italian National Edition of the Complete Works of Muzio Clementi), 26 November.
- 2015, Invited Speaker: “«After Tyson»: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence,” *Muzio Clementi and the British Musical Scene* Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini, in collaboration with Ad Parnassum Journal and Italian National Edition of the Complete Works of Muzio Clementi), 26 November.

- 2015, “Antisemitismo e propaganda al Teatro La Fenice, tra il 1937 e il 1943,” *Italian Jewish Musicians and Composers during Fascism*, Trieste, University of Trieste, 26 October.
- 2015, Guest Lecture: “«After Tyson»: Revision and Expansion of Muzio Clementi’s Thematic Catalogue,” Music Department (Stoeckel Hall), New Haven, Yale University, 12 May.
- 2014, Invited Speaker: “«Liberaci dalla cultura»: autarchia fascista tra musica e immagini. Purificazione culturale e antisemitismo ne *Il Tevere* (1932-1938),” *Music and Figurative Arts in the Twentieth Century*, Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini), 14 November.
- 2014, Talk: “La critique musicale italienne dans les journaux des années trente: le cas de *Il Tevere* (1932-1938). Modèles et axes sémantiques de la propagande,” *Crítica, polémica y propaganda* (Congreso Nacional del Grupo de Trabajo Música y Prensa de la Sociedad Española de Musicología), Murcia, University of Murcia 24 October.
- 2013, Talk: “Luigi Dallapiccola between Expression and Dissent: The Birth of the «Canti di prigionia». New unknown documents,” *Protest Music in the Twentieth Century*, Lucca, Complesso monumentale di San Michele (Centro Studi Opera Omnia Luigi Boccherini, in association with Universidad de Granada I+D+I HAR2010-17968. Ministerio de Ciencia e Innovacion de España), 15 November.
- 2013, Talk: “Épreuves, ébauches et variantes d’auteur: les cas de *Vol de nuit* et *Ulisse* de Luigi Dallapiccola,” *Tracking the Creative Process in Music*, OICRM, Montréal, Université de Montréal, 1 October.
- 2013, Talk: “Tests, sketches and authorial variants: work in progress and creative process in Luigi Dallapiccola’s *Volo di notte* and *Ulisse*,” *Eighth Biennial International Conference on Music Since 1900*, Liverpool, Liverpool Hope University, 15 September.
- 2013, Talk: “Romantic Traditions and Conceptual Opera. Elements of Wagnerian Intoxication and Artistic Palingenesy in Mieczysław Karłowicz’s Symphonic Poems,” *Richard Wagner’s Impact on His World and Ours*, Leeds, University of Leeds, 31 May.
- 2013, Invited Speaker: “Reflets wagneriens chez Mieczysław Karłowicz,” *Verdi et Wagner: 1813-2013*, Rennes, Université de Rennes 2, 14 February.
- 2012, Talk: “Identity and National Influences in Mieczysław Karłowicz Symphonism,” *19th Congress. Musics, Cultures, Identities*, International Musicological Society, Rome, Accademia Nazionale di Santa Cecilia, 3 July.
- 2011, Talk: “Lo *Stabat Mater* di Boccherini. Evidenze estetiche e stato delle fonti,” *Luigi Boccherini (1743-1805)*, Centro Studi Opera Omnia Luigi Boccherini and Palazzetto Bru Zane (Centre de musique romantique française) under the auspices of Italian National Edition of the Boccherini's Complete Works, Ut Orpheus Edizioni, Ad Parnassum Journal, Municipality of Lucca, Province of Lucca, Lucca, Palazzo Ducale, 2 December.
- 2010, Guest Lecture: “Beyond the Performance. Muzio Clementi’s production between the Sonata and the Concertos,” Bangkok, Assumption University, 9 December.
- 2010, Talk: “Le regard sur le monde: la tradition lisztienne chez Karłowicz,” *Chopin and Liszt: Two Composers and their Relation to the Parisian Musical Scene*, Centro Studi Opera Omnia Luigi Boccherini and Palazzetto Bru Zane (Centre de musique romantique française) under the

- auspices of Municipality of Lucca, Province of Lucca, Association Angevine Franz Liszt, Istituto Liszt, Lucca, Palazzo Ducale, 4 December.
- 2010, Invited Speaker: “«Volo di notte» di Luigi Dallapiccola e il dramma della modernità,” *Italianische Musik der 1940er Jahre*, 2° Roundtable coordinated by Christoph Flamm, *Mobility and Change in Music: Music and Music Research in International Context*, Rome, Gesellschaft für Musikforschung, German Historical Institute, 4 November.
- 2010, Talk: “«Vol de Nuit» de Luigi Dallapiccola. Antoine de Saint-Exupéry reinventé,” *Littérature et Musique. Musique et Littérature au XXe siècle*, C.E.D.I.C (Equipe interne du centre de recherches en littérature Jean Prévost), Lyon 3, Université Jean-Moulin, 22 October.
- 2010, Guest Lecture: “Les deux versions du *Stabat Mater* de Luigi Boccherini. Analyse de la genèse et état des sources,” *Doctorales Musique-Musicologie 2010*, Paris, Université Sorbonne (Paris IV), 31 March.
- 2010, Guest Lecture: “Les deux versions du *Stabat Mater* de Luigi Boccherini. Analyse de la genèse et état des sources,” *Espace, modèles, conflits aux époques moderne et contemporaine* (Master 2 Recherche), Poitiers, Université de Poitiers, 11 February.
- 2009, Guest Lecture: “Le parcours parisien de Luigi Boccherini,” *Relations franco-italiennes. Histoire du goût, imaginaire, réception* (Master 2 Recherche), Poitiers, Université de Poitiers, 3 December.
- 2009, Talk: “Muzio Clementi: The cosmopolitan Virtuoso,” *Henryk Wieniawski and the Bravura Tradition of Style, Techniques and Performing Practice*, Poznań, Henryk Wieniawski Musical Society, 2 October.
- 2004, Talk: “«Guardare, meravigliarsi e tornar a guardare»: note per un’analisi testo-musica in Luigi Dallapiccola,” *Luigi Dallapiccola nel suo secolo*, Fiamma Nicolodi (ed.), Florence, Palazzo Vecchio, 11 December.
- 2002, Talk: “Il modello clementiano in Beethoven,” *Muzio Clementi. Cosmopolita della Musica*, Austrian Historical Institute and German Historical Institute, in collaboration with the Da Ponte Institut für Librettologie, Don Juan Forschung und Sammlungsgeschichte (Wien), Rome, German Historical Institute, 6 December.
- 2002, Guest Lecture: “Clementi’s Concerto in C and his Soloistic Adaptation,” *Musiques et musiciens entre Lumières et Restauration*, Fribourg, Université de Fribourg, 25 June.
- 2002, Guest Lecture: “Muzio Clementi. Studies and Prospects,” Institut für Musikwissenschaft, Graz, Karl-Franzens-Universität Universität, 22 April.
- 2001, Talk: “Luigi Dallapiccola and the Ideological Context of Fascism,” *Western Music and Racial Discourses. 1883-1933*, London, University of London, 11 October.
- 2001, Talk: “The Concerto for Piano and Orchestra of Muzio Clementi,” *Twelfth Biennial International Conference on 19th-Century Music*, Leeds, University of Leeds, 5 July.