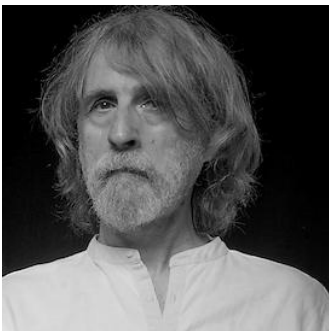




Nicola Badolato

ALMA MATER STUDIORUM – University of Bologna

Nicola Badolato is Associate Professor of Musicology and Music History in the Department of the Arts at the University of Bologna, where he teaches Music Theory and Musical Dramaturgy. He has published scholarly editions of drammi per musica by Carlo Maria Maggi, Giovanni Faustini, and Benedetto Ferrari, as well as of operas staged in Rome by Filippo Juvarra between 1710 and 1714, in addition to several essays on seventeenth-century Venetian opera. He serves on the editorial board of the series *Francesco Cavalli • Opere*, for which he has edited *La Calisto* and *L'Erismena*. He has recently published the critical edition of *Mosè risorto dall'acque* and of the *Carteggio Verdi-Solera*. He is a member of the SSCM – Society for Seventeenth-Century Music and of the International Musicological Society, and serves on the scientific committee of the Istituto di Studi Rinascimentali in Ferrara.



Rodolfo Baroncini

Conservatory of Adria

Rodolfo Baroncini, formerly adjunct lecturer at the University of Parma (1994–2000) and subsequently a tenured professor at the Conservatory of Adria (RO), has written extensively on instrumental music of the sixteenth and seventeenth centuries. Since 2000, his research has focused – through the development of innovative methodological approaches – on reconstructing the Venetian musical context between the sixteenth and seventeenth centuries. In addition to numerous articles on this subject, he has published three monographs: *Giovanni Gabrieli* (Palermo: L'Epos, 2012), *L'altro Orfeo* (Rome, 2016), and *Monteverdi a San Marco* (Lucca: LiM, 2020).



Maria Ida Biggi

Ca' Foscari University of Venice

Maria Ida Biggi teaches History of Theatre and Performance at Ca' Foscari University of Venice and has served since 2007 as Director of the Istituto per il Teatro e il Melodramma of the Fondazione Giorgio Cini in Venice. Her research focuses on theatre architecture and stage design, the history of directing and acting, and theatre iconography. She has also curated numerous conferences and exhibitions devoted to the performing arts.

Sergio Bozzola

University of Padua

Sergio Bozzola is Professor of Italian Linguistics at the University of Padua. In the first half of the 1990s, alongside his research activity, he taught in the public secondary school system. Since 1998 he has been teaching at the University of Padua, offering courses in Italian Stylistics and Metrics and in the History of the Italian Language. His principal research interests include literary prose between the sixteenth and seventeenth centuries; the tradition of Italian poetic language; metrics, syntax, and poetic language between the nineteenth and twentieth centuries; language and the expression of alterity in travel writing; and the language and style of Calvino.



Denis Brotto
University of Padua

Denis Brotto is Professor at the University of Padua in the field of Film and Visual Culture Studies. His research has resulted in publications such as *Osservare l'incanto* (2010), the first Italian monograph on the cinema of Aleksandr Sokurov; *Trame digitali* (2012); and *Jean Vigo* (2018). Alongside his theoretical research, he is also engaged in film practice. His works include the film *Logos Zanzotto* (2021), presented at the Venice Film Festival, and *La forma della memoria* (2022).



Chiara Casarin
Ca' Foscari University of Venice

Chiara Casarin was a postdoctoral research fellow at the University of Padua (2025), where she also teaches Modern Music History, and at Ca' Foscari University of Venice (2024), where she teaches the History of Musical Theatre. In 2024 she completed her PhD with a dissertation entitled *Edition of the Violin Concertos and Orchestra in Manuscript Transmission by Giuseppe Tartini*, which was awarded the prize for best doctoral thesis by the Fondazione Castello (Roma Tre University, 2024).

She is among the editors of the National Edition of the Works of Tartini. Her undergraduate thesis received a commendation for scholarly merit at the fourth edition of the "Pier Luigi Gaiatto" Prize (Fondazione Ugo e Olga Levi, 2018). She also graduated with highest honors in piano performance from the "A. Steffani" Conservatory in Castelfranco Veneto (2014).



Camilla Cavicchi
CNRS - Université de Tours

Camilla Cavicchi is a musicologist at the Centre National de la Recherche Scientifique (CNRS) and Vice-Director of the Centre d'études supérieures de la Renaissance in Tours (France). She has been invited as a research fellow at the Italian Academy for Advanced Studies at Columbia University and at Villa I Tatti – The Harvard University Center for Italian Renaissance Studies in Florence. She has held research and teaching appointments at the Universities of Bologna, Padua, Montpellier–Paul

Valéry, and Brussels. Her publications are characterized by a multidisciplinary approach and focus on the history of Renaissance music in Europe and the Mediterranean, with particular attention to the history of European musical institutions, prosopography, orally transmitted repertoires, and the relationship between music and territory. Her monograph *Maistre Jan. La carriera di un cantore francese alla corte degli Este di Ferrara (1512–1538)* was published by Brepols in 2024. She is co-founder of the Early African Sound Worlds Study Group of the International Musicological Society.



Lorenzo Cutuli

Academy of Fine Arts of Venice

Lorenzo Cutuli graduated with highest honors in Set Design from the Academy of Fine Arts of Bologna and also pursued studies in Art History at the Faculty of Letters and Philosophy of the University of Ferrara.

In the fields of theatre and the visual arts, he has collaborated extensively with artists including C. Abbado, E. Luzzati, H. De Ana, P. L. Pizzi, and L. Kemp, working both as associate set designer and as costume designer.

As a painter and sculptor, he has held numerous significant solo exhibitions in Italy and abroad. He has taught Exhibition Design and Set Design in the Public Communication of the Arts and Performing Arts program at the University of Ferrara, as well as Set Design at the Academy of Fine Arts of Venice. Since 2024 he has been teaching Scenic Space Analysis and Stage Technology in the stage directors' training course at the Opera Academy of the Teatro Comunale di Bologna. From 2022 to 2025 he served as Coordinator and Head of the School of Set and Costume Design at the Academy of Fine Arts of Venice. In December 2014 he received the International Opera Award – “Oscar della Lirica” as Best Set Designer of the Year at the Katara Amphitheatre in Doha, Qatar.



Paolo Da Col

“Benedetto Marcello” Conservatory of Music of Venice

Paolo Da Col pursued musical studies at the Conservatory of Bologna and musicological studies at the University of Venice and at the Centre d'Études Supérieures de la Renaissance in Tours. From an early age, he oriented his interests toward the Renaissance and pre-Classical repertoire, consistently combining scholarly research with performance practice. For over twenty years, he was a member of numerous Italian vocal ensembles. He currently serves as librarian at the Conservatory of

Venice. Since 1998, he has been the director of the vocal ensemble Odhecaton, with which he has received major international recording awards, including the Premio Abbiati of the Italian music critics (2018) and the ADUIM Prize (Associazione Docenti Universitari Italiani di Musica, 2024) for the best musical production resulting from collaboration between musicological research and performers. He has co-directed, with Luigi Ferdinando Tagliavini, and continues to direct the journal *L'Organo*. He has contributed as a music critic to several specialized journals, directed the music catalogue of the publisher Arnaldo Forni (Bologna), and served as editor of instrumental and vocal music editions. He is the author of catalogues of musical collections and essays on the history of vocality. He collaborates on the critical editions of the works of Carlo Gesualdo da Venosa, Giuseppe Tartini, and Gioachino Rossini.



Paola Dessì
University of Padua

Paola Dessì is Full Professor of Musicology and History of Music at the University of Padua. Her research is characterised by a distinctly historical and anthropological approach, attentive to cultures otherness across different epochs and with a multidisciplinary and integrated project design. This orientation has led her to be PI of the PRIN 2022 "MUSE. MUSical Ecosystems of ANcient Northern Italy (XIII B.C. - VII C.E)" <https://muse.beniculturali.unipd.it/>, coordinator group of ECHOS.

Sound Echosystems in Travelogues (<https://echos.beniculturali.unipd.it/home>) and now co-coordinator with Camilla Cavicchi (CNRS-CESR) of the research strand "The Exotic in Music in Seventeenth- and Eighteenth-Century Venetian Opera" within the PNRR project "MTNT-MUSIC THEATRE AND NEW TECHNOLOGIES Toward a New Paradigm in Opera Studies and Performance". Always attentive to the sonic and musical dimension from antiquity to the modern age, notable contributions in this field include numerous publications and the editorial projects "Per una storia dei popoli senza note" (Clueb 2010), "Traveling Diaries from Cristoforo Colombo to Charles Darwin: Identità musicali di popoli senza note nei racconti di viaggio" (Itineraria, 2021), Suoni e strumenti musicali nel mondo antico: per un sistema disciplinare e metodologico integrato (L'Erma di Bretschneider, 2024).



Massimiliano Dragoni
Université de Tours

Massimiliano Dragoni is a percussionist, multi-instrumentalist, and researcher specializing in early music (Middle Ages, Renaissance, and early Baroque) and in European oral-tradition music. He holds a degree in Philosophy and is currently a doctoral candidate in Musicology at the University of Tours. Since 1996 he has pursued an international concert career, performing throughout Europe, the Americas, Asia, and North Africa, and collaborating with numerous distinguished ensembles,

including Micrologus, Lucidarium, Cappella della Pietà de' Turchini, Odhecaton, Cantar Lontano, Diwan, Dramsam, among others. He is Artistic Director of the Festival *Musica dalla Torre* (Marciano della Chiana) and Co-Director of *DeMusicAssisi*. He is actively engaged in teaching at conservatories, universities, and early music centers in Italy and abroad. He is co-founder of the Accademia di Arti Antiche Resonans in Assisi and founder and president of the Associazione Ritmi APS.



Cristina Ghirardini
University of Trento

An ethnomusicologist, Cristina Ghirardini specializes in Italian oral-tradition music. She earned her PhD from the University of Turin in 2007 with a dissertation on the sources of the *Gabinetto Armonico* (1722) by Filippo Bonanni, and she has collaborated with the Museo del Paesaggio Sonoro in Riva presso Chieri (Turin).

Her research also focuses on oral-tradition singing in Emilia-Romagna and on improvised poetry in *ottava rima* in central Italy, the latter forming the subject of her doctoral dissertation at the University of Huddersfield (2024). She is currently a postdoctoral research fellow on the ERC-funded project *Laudare* (laudare.eu), directed by Francesco Zimei at the University of Trento.



Gloria Giordano

National Academy of Dance of Rome

Gloria Giordano is a dancer, choreographer, and scholar of historical dance. She teaches Dance Theory and Historical Dances at the National Academy of Dance. She earned her PhD from the Université “François Rabelais” de Tours with a dissertation on dance in Rome between the seventeenth and eighteenth centuries. She edited the facsimile publication of the manuscript *Balletti* by G. Grossatesta (LIM, 2005). She has participated in international research projects, including *Les «chaînonns manquants»* (on G. Magri’s 1779 treatise; directed by Natalie van Parys, CND - CMBV, 2016-2018) and *PerformArt* (directed by Anne-Madeleine Goulet, ERC grant agreement no. 681415, 2016-2022). Since 2012 she has served as editor of the series *Biblioteca di Danza* for Massimiliano Piretti Editore.



Cristina Grazioli

University of Padua

Cristina Grazioli is Professor at the University of Padua, where she teaches *History and Aesthetics of Stage Lighting* and *Figure Theatre: Histories and Aesthetics*. Her research focuses on the relationship between theatre and the visual arts, early twentieth-century German theatre, the history and poetics of puppetry, and stage lighting design. She serves as Principal Investigator of the research projects *Atlante Fortuny* and *Dire Luce. Le parole e le cose che illuminano la scena* (www.sciami.direluce.com). Together with Véronique Perruchon, she directs *Lumière de Spectacle* at the CEAC (Centre d’Étude des Arts Contemporains), Université de Lille, where she is *membre associée*. She has been Visiting Professor at several universities in Brazil and France and serves on numerous national and international scientific committees.



Elena Murarotto

Independent Researcher

Elena Murarotto was a postdoctoral research fellow at the Department of Cultural Heritage of the University of Padua, within a PNRR-funded project devoted to the analysis of forms of sonic and exotic otherness in Venetian opera between the seventeenth and eighteenth centuries. In 2025, she earned her PhD in “Storia, Critica e Conservazione dei Beni Culturali” with a dissertation entitled “Echi dal Nilo. Musiche, suoni e danze dai racconti di viaggiatori veneti in Età moderna”.

Her research interests focus on the study of African musical and choreutic practices from a historical-musicological and anthropological perspective, the reconstruction of early modern soundscapes, and organological studies. Particular attention is devoted to the analysis and documentation of both printed and manuscript sources – published and unpublished – through the use of digital technologies, such as the web application “Echos. Sound Ecosystems in Travelogues”, of which she is among the web creators (<https://echos.beniculturali.unipd.it/home>).

She has presented her research at numerous national and international conferences and has taught at the university level. In the academic year 2024/2025, she was the instructor of record for the course “Musiche dal mondo: storie, fonti e metodi” at the University of Padua.



Stefania Onesti
University of Siena

Stefania Onesti is Associate Professor of Performance Studies in the Department of Historical Sciences and Cultural Heritage at the University of Siena. Between 2016 and 2023 she carried out teaching and research activities at the Universities of Padua and Bari. Her research interests lie at the intersection of theatre and dance, ranging from ballet-pantomime to early nineteenth-century Italian theatre, and extending to twentieth-century theatre. Among her most recent publications are the edited volume *La scena coreutica e teatrale italiana fra Sette e Ottocento: fermenti, sperimentazioni e incontri* (Pagina, 2025) and the article “‘Je lui dictois par les gestes, et elle écrivoit’: Reflections toward a Study of the Relationship between Dance and Music in Eighteenth-Century Ballet-Pantomime” (*Danza e ricerca*, 18, 2025).

Elena Randi
ALMA MATER STUDIORUM – University of Bologna

Elena Randi is Full Professor of Performance Studies at the University of Bologna. Among her publications, particular prominence is given to her monographs devoted to François Delsarte. She is a specialist in Romantic theatricality, to which she has dedicated several volumes, including *Il teatro romantico* (Laterza, 2016). Her most recent books focus on the history of dance between the nineteenth and twentieth centuries: *Il corpo pensato. Teorie della danza del Novecento* (2020), *La grande stagione del balletto russo* (2022), and *La storia di Giselle. Due secoli di metamorfosi* (2025). Over approximately the past twelve years, she has conceived a prototype for a critical choreographic edition, which she continues to refine.



Philippe Vendrix
CNRS - Université de Tours

Philippe Vendrix is a research director at the CNRS and a member of the Centre d'Études Supérieures de la Renaissance (Tours), where he coordinates the activities of the RicercarLab. As series editor (Brepols, Garnier), he leads research groups exploring the future of musicology within Europe's digital research infrastructures (*COST Action EarlyMuse, European Cloud for Heritage*). Together with Camilla Cavicchi, he investigates the possibilities offered by the *Cubiculum Musicae* in various formats.



Emily Wilbourne
The City University of New York

Emily Wilbourne is Director of the Aaron Copland School of Music and Professor of Musicology at Queens College and the Graduate Center in the City University of New York. Her most recent book, *Voice, Slavery, and Race in Seventeenth-Century Florence* (Oxford University Press, 2023), was the winner of the 2024 Judy Tsou Award from the American Musicological Society and of the 2025 Phyllis Goodhart Gordan Book Prize for the best book in Renaissance studies from the Renaissance Society of America.