

Anna GIUST, PhD., Associate Professor

EDUCATION

2012: PhD in Storia e critica dei beni artistici musicali e dello spettacolo (History and Criticism of Visual and Performing Arts), University of Padua (Italy), Dep. of Visual Arts and Music.

2011: Diploma in Russian as a Foreign Language at the Faculty of Improving Teaching Skills (FPK – Fakul'tet povisheniya kvalifikatsii uchiteley – Russky yazyk kak inostranny), State Institute of Russian Language “A. S. Pushkin”, Moscow.

2008: Master's Degree in Musicology, University Ca' Foscari of Venice.

2005: Graduation in Classical Guitar, Conservatoire “A. Pedrollo” of Vicenza (Italy).

2004: Master's Degree in Foreign Languages and Literatures, University Ca' Foscari of Venice.

RESEARCH EXPERIENCE

17 September – 15 October 2017: guest researcher at Uppsala Institute for Russian and Eurasian Studies (Uppsala Universitet - Sweden).

June – Aug. 2015: post-doctoral fellowship at Université de Fribourg (Switzerland), Institut de Musicologie (Faculté of Lettres).

Nov. 2010 - June 2011: Visiting PhD candidate at the Institute of Russian Language “A. S. Pushkin”, Moscow.

Sept. – Dec. 2009: Visiting PhD candidate at the Russian Institute of History of the Arts (RIII - Rosskiysky Institut Istorii Iskusstv) of St Petersburg.

Feb. - June 2007: Visiting student at the Russian State University for the Humanities (RGGU - Rossiysky Gosudarstvenny Gumanitarny Universitet), Moscow.

Oct. 2000 - March 2001: Visiting student at the University “Paul Valéry” of Montpellier, France (Socrates-Erasmus Program).

AWARDS

2013: “Together for culture – Amici della Scala” (Milan): selection for publication of PhD dissertation.

2010: De Sono Associazione per la musica (Turin): selection for publication of master's degree thesis in Musicology.

2017: 9th “Principe Francesco Maria Ruspoli” Baroque music and musicological studies international competition: selection and publication of best article.

2017: International Rotary Prize of Istituto Nazionale di Studi Verdiani (Parma, Italy): funding for the research project “Verdi, St Petersburg, 1862: a study of the reception of *La Forza del Destino*”.

2018: Fondazione Cini (Venice): co-funding for the project “Alfredo Casella e il mondo russo: da *Islamej* a *Musica contemporanea*” (Alfredo Casella and the Russian world: from *Islamej* to *Contemporary Music*).

2018: Qualification as tenured Associate Professor in Slavic Studies “Abilitazione Scientifica Nazionale” - ASN, valid from 07/08/2018 to 07/08/2024) at the Italian Ministry of Education, University and Research.

DISSEMINATION ACTIVITY

Presented papers

1. *Giovanni Battista Perucchini Mediator between Italy and the Russian Empire*. Rome, 29-30 January 2019, Accademia di Danimarca, International conference “Performing Arts and Artists in the North, The French

- and Italian Diasporas (1600-1900)”
2. *The Ways to Russia of Alfredo Casella*. Vipiteno, 11-13 July 2018, Institute for Russian Music Studies/Orfeo Music Festival, International Conference “Italian Musical Connections”.
 3. *The Reception of Italian Opera in the Late 18th Century: The Case of Petr Plavil’shchikov*. Strasbourg (France), 6-11 July 2018, Study Group on 18th-Century Russia International Conference.
 4. *Oriental Inspirations in Russian Opera at the Time of Catherine the Great*. Białystok (Poland), 17-18 November 2017, International conference “Muslim in Eastern and Southern Slavic Literature”, Łukasz Górnicki Library.
 5. *La tempesta prima della quiete: il dibattito musicale nei periodici sovietici degli anni venti*. Turin, 6-7 November 2017, Conference “L’Ottobre delle arti”, Dep. of Humanities, University of Turin.
 6. *Translation as Appropriation: a Study Case from the Russian Operatic Repertoire in the Early 19th Century*. San Francisco (USA), 3-5 Feb. 2017, American Association of Teachers of Slavic and East European Languages (AATSEEL) annual conference.
 7. *N. P. Sheremetev and Monsieur Hyvart: An Early Case of International Networking in Russian Music Theater*. London (UK), Dec. 16th, 2016, “Russia and the Musical World”, Study-day at Goldsmiths, University of London.
 8. *Dalla corte al teatro: l’opera italiana in Russia ai tempi di Elisaveta Petrovna (1741 – 1761) (con uno sguardo al regno di Caterina II)* (From the court to the theater: Italian opera in Russia at the time of Elizabeth Petrovna (1741-1761) (With a look to Catherine II’s reign)). Lucca (Italy), 11-13 Nov. 2016, Centro Studi Opera Omnia Luigi Boccherini, International Conference “Music and Power in the Baroque Era”.
 9. *Il grand tour di Pavel Petrovič: andata e ritorno tra Russia ed Europa* (The Grand Tour of Pavel Petrovich: Round Trip between Russia and Europe). Como (Italy), 12-13 Oct. 2016, Conservatorio “G. Verdi”, SIdM (Società Italiana di Musicologia) annual conference.
 10. *From Valencia to Saint-Petersburg: the composer Martín y Soler and his Ill-Fated Knight Kosometovich (1789)*. Valencia (Spain), 13-15 Oct. 2016, Facultat de Geografia y Història, Universitat de València, “Intersections: Conference on the History of Music in Valencia”.
 11. *The Grand Tour of Pavel Petrovich: Round Trip between Russia and Europe*. Queluz (Portugal), 1-3 July 2016, Centro de Estudos Musicais Setecentistas de Portugal (CEMSP), Palácio nacional, International Colloquium “Diplomacy and Aristocracy as patrons of music and theatre in Europe of the ancien régime”.
 12. *Gli inizi del governo di Oleg: Sarti, Canobbio e Paškevič al servizio di un’idea* (The Early Reign of Oleg: Sarti, Canobbio and Pashkevich Towards an Ideal). Bologna, 21-23 Nov. 2014. XVIII Colloquio di Musicologia “Saggiatore musicale”.
 13. *Le opere di Caterina II come exemplum dell’opera nazionale russa* (Catherine II’s Operas as an Exemplum of Russian National Opera). Verona, Conservatorio di musica “E. F. Dall’Abaco”, 17-19 Oct. 2014. SIdM (Società Italiana di Musicologia) annual conference.
 14. *Catherine II’s The Early Reign of Oleg: Sarti, Canobbio and Pashkevich Towards an Ideal*. Durham (UK), 4 Oct. 2014, BASEES/REEM (Study Group for Russian and Eastern European Music) annual conference “Music and Empire in East-Central Europe”, Durham University, Music Dep.
 15. *Translation as Appropriation in Russian Operatic Repertoire (18th Century)*. Uppsala (Sweden), 2-7 June 2014, International Conference “Translation in Russian Contexts: Transcultural, Translingual and Transdisciplinary Points of Departure”, Uppsala Centre for Russian and Eurasian Studies at Uppsala University.
 16. *O retseptsii ital’yanskoy operi-seria v tsarstvovaniya Anny Ioannovni do Ekaterini II* (The Reception of Italian Opera Seria in the Reigns of Anna Ioannovna up to Catherine II). Moscow, 19-20 Sept. 2013, International conference “Muzika pri tsarskom dvore v 1645-1762 godakh” (Music at the Russian Court in the Years 1645 – 1762), German Historic Institute (DHI), Moscow (RU).

17. *Russification of Western Music*. Edinburgh, 31 Aug. - 1 Sept. 2012, International conference “Enlightened Russian: the Russian Language Society in the Age of Catherine the Great”, Princess Dashkova Russian Centre, University of Edinburgh (UK).
18. *Dall’opera in Russia all’opera russa: fratture e continuità* (From Opera in Russia to Russian Opera: Fractures and Continuity). Bologna (Italy), 26 May 2012, XVI Incontro dei Dottorati di ricerca in Discipline musicali, Dep. of Music and Performance, Alma Mater Studiorum – University of Bologna.
19. *Translation as Appropriation in Russian Opera Repertoire*. Durham (UK), 11-14 July 2011, International Conference “Russian and Soviet music: Reappraisal and Rediscovery”, University of Durham, Music Dep.
20. *Architettura teatrale e repertorio nel teatro russo del Settecento: il caso dei teatri Šeremetev* (Theatrical Architecture and Repertoire in 18th-Century Russian Theatre: the Case of the Sheremetev Theatres). Padua (Italy), June 2011, Conference “Arti & Scienze. Scambi e relazioni” (Art and Sciences, Exchanges and relations) Dep. of Visual Arts and Music, University of Padua.
21. *Comparing Two Susanins: Catterino Cavos in the History of Russian Opera*. Leeds (UK), 17 Nov. 2010: International symposium “Non-nationalist” Russian Opera”, Leeds University Centre for Opera Studies (LUCOS) School of Music, University of Leeds.
22. Four-session cycle of lectures *Puškin tradotto in musica* (“Pushkin Translated Into Music”). Padua (Italy), Oct.-Nov. 2010, Dep. of Anglo-German and Slavic Languages and Literatures, Section of Slavic Studies, University of Padua.
23. *Il principe invisibile di Hapdé-Lifanov: la traduzione come appropriazione* (*Le prince invisible* by Hapdé-Lifanov: Translation as Appropriation). Padua (Italy), 7-8 June 2010, Conference “Arte tra vero e falso” (Art Between True and False), Dep. of Visual arts and music, University of Padua.
24. *Skripka Rotshil’da i opernaya versiya Veniamina Fleyshmana* (*Rothschild’ violin* in the opera version of Veniamin Fleyshman). Yalta (Ukraine), 16-20 April 2007. International conference: “Chekhov’s Readings in Yalta, The world of Chekhov: Sound, Scent and Color”, organized by the “A. P. Chekhov” House-Museum in collaboration with the Ministry of Culture and Arts of Crimea and the Chekhovian board of the Russian Academy of Sciences.

Invited conferences

1. Cremona, 24 May 2018, University of Pavia, Dep. of Musicology, invited lecture: “Storia, estetica e politica nell’opera russa dell’Ottocento: *Oprichnik, Pskovitjanka, Boris Godunov*”.
2. Florence, 9 May 2018, Conservatoire “L. Cherubini” – book launch: *Cercando l’opera russa. La formazione di una coscienza nazionale nel teatro musicale del Settecento* (Milan, 2014).
3. Macerata (Italy), 20 Nov. 2017, University of Macerata, Dep. of Humanities - Languages, Mediation, History, Arts, Philosophy, Workshop “Italian Opera in Russia/Ital’yanskaya opera v Rossii”: “Translation as appropriation: the Russian Operatic Repertoire from Late 18th to Early 19th Century”.
4. Padua, 16th May 2017, University of Padua, Dep. of Linguistic and Literary Studies, “Le opere di Aleksandr Puškin in veste musicale tra Ottocento e primo Novecento” (The musical clothing of the works by Aleksandr Pushkin between the 19th and early 20th centuries).
5. Bologna (Italy), April 5th, 2017. Book launch: *Cercando l’opera russa, La formazione di una coscienza nazionale nel repertorio operistico del Settecento* (Amici della Scala-Feltrinelli, Milano 2014), Laboratorio “La Soffitta musica”, Dep. of Arts, University of Bologna Alma mater.
6. Pordenone (IT), Civic library, Jan. 25th, 2017. Public lecture: “The opera *The Passenger* (1967-68) by Mieczysław Weinberg”.
7. Pordenone, Civic library, Nov. 29th – Dec. 20th, 2016. Four-lectures-cycle on A. S. Pushkin’s “Four Little Tragedies” in music.
8. Padua, Palazzo Liviano, Sala dei Giganti, 12 March 2015. Introduction to the concert series “Essere a tempo”: “I. Stravinsky and Political Power”, organized by the ensemble Orchestra Sperimentale.
9. Pordenone, 5-26 Feb. 2015. “Nikolaj V. Gogol’ all’opera” (Nikolay V. Gogol’ at the Opera House), four public lectures on Russian operas based on texts by Gogol’, at the Pordenone Civic Library.

10. Pordenone, 12-18 Jan. 2007, Associazione Italia-Russia (Association for the cultural relationship between Italy and the former Soviet Republics). Lecture on *The Bedbug* by Vladimir Mayakovsky and the stage music written by Dmitry Shostakovich for Vsevolod Meyerhol'd's staging (1929).
11. Pordenone, 24 Feb., 2 March 2006, Associazione Italia-Russia (Association for the cultural relationship between Italy and the former Soviet Republics). Lecture on "The opera *The Nose* by Dmitry Shostakovich".

Publications

Monographs

1. *Cercando l'opera russa. La formazione di una coscienza nazionale nel repertorio operistico del Settecento* (Towards Russian Opera, Growing National Consciousness in 18th-Century Operatic Repertoire), Milano, Amici della Scala-Feltrinelli 2014, pp. xxi-415.
2. "*Ivan Susanin*" di Catterino Cavos, *Un'opera russa prima dell'Opera russa (Ivan Susanin by Catterino Cavos: a Russian Opera before the Russian Opera)*, Torino, EDT 2011, pp. xv-412.

Critical editions

3. *Ivan Susanin* by Catterino Cavos (1815), critical edition: commentary, full score, and libretto with Italian translation (Forthcoming with Società editrice di musicologia, Rome).

Articles published in peer-reviewed scientific journals, conference proceedings and volumes

4. *Russian Musicians in Venice*, in: *Russkoye prisutstviye v Italii 1900-1940. Spravochnik* (Russian presence in Italy 1900-1940, A Dictionary), eds. D. Rizzi and A. D'Amelia, Moscow, ROSSPEN 2019.
5. 'Giovanni Battista Perucchini mediatore d'arte e d'artisti tra Russia e Italia', *Un nobile veneziano in Europa. Teatro e musica nelle carte di Giovanni Battista Perucchini*, ed. by C. Steffan, M. R. De Luca and G. Seminara, LIM, Lucca 2018, pp. 79-104.
6. "*Ivan Susanin* by Catterino Cavos and *A Life for the Tsar* by Mikhail Glinka: Comparing the Incomparable", in *Cambridge Opera Journal* 30/1 (2018), pp. 60-102.
7. "*Passażirka* di Mieczysław Weinberg (1968): opera russa e tematica ebraica nella 'scuola šostakoviciana'" (*The Passenger* by Mieczysław Weinberg (1968): Russian opera and Jewish themes in the 'school of Dmitry Shostakovich'), *Europa Orientalis* no. 37 (2018), pp. 173-201
8. "Dalla corte al teatro: l'opera italiana in Russia ai tempi di Elisabetta Petrovna (1741 – 1762) (con uno sguardo al regno di Caterina II)", in *Music and Power in the Baroque Era*, ed. by R. Rasch, Turnhout, Brepols 2018, pp. 153-78.
9. *Translation as Appropriation: The Russian Operatic Repertoire in the Eighteenth Century*, in *Translation in Russian Contexts: Culture, Politics, Identity*, ed. by S. Witt and B. Baer, London, Routledge 2017, pp. 66-84.
10. "Un librettista d'eccezione: Caterina II di Russia" (An Exceptional Author for 18th-Century Music Theatre: Catherine II of Russia), in *Rassegna musicale Curci*, LXXI/2 (2018), pp. 32-42.
11. *Da Venezia a San Pietroburgo: il percorso biografico e artistico del compositore Catterino Cavos* (From Venice to St Petersburg: the artistic and biographical path of the composer Catterino Cavos), in *Italia-Russia: quattro secoli di musica* (Italy-Russia: four centuries of music), Moscow, Italian Embassy in Moscow and Moscow Conservatoire, 2017, pp. 191-205.
12. *Glinka e l'Italia: un rapporto controverso* (Glinka and Italy: a Controversial Relationship), in *Italia-Russia: quattro secoli di musica* (Italy-Russia: four centuries of music), Moscow, Italian Embassy in Moscow and Moscow Conservatoire, 2017, pp. 206-224.
13. *Iz Venetsii v Sanktpeterburg: Katterino Kavos i ego biografichesky put' v Rossii Romanovikh*, in *Italiya-Rossiya: chetiryve veka muziki* (Italy-Russia: four centuries of music), Moscow, Italian Embassy in Moscow and Moscow Conservatoire, 2017, pp. 191-205.
14. *Glinka i Italiya: istoriya protivorechivikh otnosheniy* (Glinka and Italy: a Controversial Relationship), in *Italiya-Rossiya: chetiryve veka muziki* (Italy-Russia: four centuries of music), Moscow, Italian Embassy in Moscow and Moscow Conservatoire, 2017, pp. 206-224.

15. “Il *grand tour* di Pavel Petrovič Romanov: andata e ritorno tra Russia ed Europa” (The grand tour of Pavel Petrovich Romanov: round trip between Russia and Europe), in *Diciottesimo secolo* (Eighteenth century), 2/2017, pp. 143-63.
16. *Die Rezeption der Italienischen opera seria von Anna I. bis zu Katararina II.*, in *Musik am russischen Hof. Vor, während und nach Peter dem Grossen (1650 – 1750)*, ed. by L. Erren, Berlin, Dr Gruyter 2017, pp. 164-81.
17. “Catherine II’s *The Early Reign of Oleg*: Sarti, Canobbio and Pashkevich Towards and Ideal”, in *Muzikologija/Musicology* (Journal of the Serbian academy of arts and sciences – Institute of Musicology), 2016/20, pp. 15-30.
18. “Dopolnitel’nie materialī k tvorcheskoy biografii Katerino Kavosa” (New Materials for the Artistic Biography of Catterino Cavos), in *Nauchny Vestnik Moskovskoy Konservatorii* (Scientific Bulletin of the Moscow Conservatoire) 2016/3, pp. 148-71.
19. “*Gli inizi del governo di Oleg* di Caterina II: Sarti, Canobbio e Paškevič al servizio di un’idea” (Catherine II’s *The Early Reign of Oleg*: Sarti, Canobbio and Pashkevich Towards and Ideal), in *Studi musicali* (musicological journal of the Accademia Nazionale di Santa Cecilia), 7/1 (2016), pp. 39-66.
20. “La ricezione dell’opera italiana in Russia nel Settecento” (The Reception of Italian Opera in 18th-Century Russia), in *Rassegna Musicale Curci*, LXVIII, no. 1, January 2015, pp. 44-52.
21. “Aleksandr S. Puškin all’opera: appunti dalla storia dell’opera russa” (A. S. Pushkin at the Opera House: Notes from the History of Russian Opera), in *Quaderni della Biblioteca Civica*, no. 14, 2014, pp. 33-9.
22. “Il principe invisibile di Hapdé-Lifanov: la traduzione come appropriazione” (*Le prince invisible* by Hapdé-Lifanov: Translation as Appropriation), in *Arte tra vero e falso, Atti delle giornate di studio* (Proceedings of the conference “Art between True and False”), ed. by C. Costa, V. Valente, M. Vinco, Padua, Cleup 2014, pp. 27-36.
23. «*Ivan Susanin*» Kavosa-Shakhovskogo: *predvestie teorii Ofitsial’noy Narodnosti v 1812 godu* (*Ivan Susanin* by Cavos-Shakhovskoy: Premonitory Symptom of Official Nationality in the Year 1812), in *Realii i legendi otechestvennoy voyny 1812 goda, Sbornik nauchnykh stat’ey* (Facts and Legends of the Patriotic War of the Year 1812, Collection of Scholarly Articles), ed. by S. V. Denisenko, Sankt-Peterburg-Tver’, Rossiyskaya akademiya nauk, Institut russkoy literaturii (Pushkinsky dom – RAN) 2012, pp. 154-71.
24. *Rukopis’ “Voennogo khora” Katterino Kavosa v Peterburgskoy Konservatorii* (The Manuscript of *Military Chorus* by Catterino Cavos at St. Petersburg Conservatory), in *Peterburgsky muzikal’ny arkhiv* (Saint Petersburg Music Archives), vol. 9, *Pamyati Anastasii Sergeevni Lyapunovoy, Sbornik statey i materialov* (In Memoriam Anastasiya Sergeyevna Liapunova, Collected Articles and Materials), ed. by T. Z. Skvirskaya, Sankt-Peterburg, Izdatel’stvo Politekhnicheskogo universiteta 2012, pp. 191-202.
25. Čechov, Flejšman, Prejs e Šostakovič: *Il violino di Rothschild come testimonianza* (Chekhov, Fleishman, Preys and Shostakovich: *The Rothschild’s violin as a Testimony*), in *Europa orientalis, Studi e ricerche sui paesi e le culture dell’est europeo*, Università di Salerno, no. XXXI, 2012, pp. 101-16.
26. *Skripka Rotshil’da i opernaya versiya Veniamina Flejšmana (Rothschild’ Violin in the Operatic Version by Veniamin Fleishman)*, in *Chekhovskiye chteniya v Yalte*, Vyp. 12, *Mir Chekhova: zvuk, zapakh, tsvet, Sbornik nauchnykh trudov* (Chekhov’s World: Sound, Scent and Colour), ed. by A. G. Golovacheva, Dom-Muzey A. P. Chekhova v Yalte, DOLYA, Simferopol’ 2008, pp. 179-89.
27. “*Il naso* di Šostakovič e il dibattito su Gogol’ nel modernismo russo” (*The Nose* by D. D. Shostakovich and the Debate about Gogol’ in Russian Modernism), in *Musica e storia*, XV, no. 3, December 2007, pp. 679-99.
28. “L’opera *Nos* di D. D. Šostakovič: un contributo al dibattito su Gogol’ nel modernismo russo”, (The Opera *Nos* by D. D. Shostakovich: a Contribution on the Debate about Gogol’ in Russian Modernism), in *Europa orientalis, Studi e ricerche sui paesi e le culture dell’est europeo*, no. XXIV, 2005, pp. 155-70.
29. *L’esilio dell’eroe (Pause del silenzio II, 1926)*, preface to G. F. Malipiero’s *L’esilio dell’eroe* (orchestral score), München, Musikproduktion Hoeflich, series Repertoire & Opera Explorer, 2018 (the preface can be read online on the webpage https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/4121.html).

Currently in press (accepted articles):

30. “Da Valencia a San Pietroburgo: il compositore Martín y Soler e il suo *Sfortunato cavaliere Kosometovič* (1789)”, Proceedings of the international conference “Intersections: Conference on the History of Music in Valencia”, Valencia (Spain), 13-15 Oct. 2016, Facultat de Geografia y Història, Universitat de València.
31. “Gli spettacoli d’occasione per il grand tour di Pavel Petrovič”, in *Diplomacy and Aristocracy as Patrons of Music and Theatre in Europe of the Ancien Régime*, eds. I. Yordanova and F. Cotticelli, Hollitzer (2019).
32. “Nikolaj Petrovič Šeremetev e Monsieur Hyvart: un caso di cooperazione internazionale nel teatro russo del Settecento”, in *Miscellanea Ruspoli, Studi sulla musica dell’età barocca*, Lucca, Lim (2019).
33. “Oriental Inspirations in Russian Opera at the Time of Catherine the Great”, per atti del convegno “Muslim East in Eastern and Southern Slavic Literature”, University of Białystok, Dep. of Russian modern literature (Białystok, Poland, 17-18 Nov. 2017).
34. “La tempesta prima della quiete: il dibattito musicale nei periodici sovietici degli anni Venti”, in Atti del Convegno di studi “L’Ottobre delle arti”, University of Turin, Dep. of Humanities, 6-7 Nov. 2017.

Dictionary entries

35. *Teatr La Feniče (Teatro La Fenice)*, *Teatr La Feniče (Teatro La Fenice)*; Bronskaja, Evgeinha Adol’fovna; Gorovic, Vladimir Camojlovič; Markevič, Igor’ Borisovič, Mil’štejn; Natan Mironovič; Raisov, Grigorij Ivanovič; Sapel’nikov, Vasilij L’vovič; Skrjabin, Aleksandr Nikolaevič; Fejnberg, Samuil Evgen’evič, in *Russkoe prisutstvie v Italii v pervoj polovine XX veka: enciklopedija* [La presenza russa in Italia nella prima metà del XX secolo: enciclopedia], a cura di A. D’Amelia e D. Rizzi, Moskva, Političeskaja enciklopedija, 2019.

Book reviews

36. B. Brover-Lubovskij, *Nachal’noe upravlenie Olega (The Early Reign of Oleg), Critical Edition* (in italiano, redazione ampliata rispetto alla precedente), Middleton, A-R Editions, 2018, in *Rivista italiana di musicologia*, No. 54 (2019), pp. 211-6
37. CARLO CANOBBIO (1741–1822), VASILIJ PASHKEVICH (1742–1797) AND GIUSEPPE SARTI (1729–1802), ED. BELLA BROVER-LUBOVSKY *NACHAL’NOE UPRAVLENIE OLEGA (THE EARLY REIGN OF OLEG)* Recent Researches in Music of the Classical Era, volume 109 Middleton, WI: A-R Editions, 2018 pp. xxviii + 453, isbn978 0 895 79864 0, in *Eighteenth-Century Music*, 16/1 (2019), pp. 72-4
38. A. Casella, *Stravinski*, ed. by B. Saglietti and G. Satragini, pref. by Q. Principe, Roma, Castelveccchi, 2016, 110 p., *Europa Orientalis*, XXXVI (2017), pp. 531-4
39. E. Restagno, *Schönberg e Stravinsky: storia di un’impossibile amicizia*, Il Saggiatore, Milano 2014, pp. 451, in *Studi slavistici*, XIV, 2017, pp. 365-7
40. R. Helmers, *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera*, pp. xvi-233, Rochester, Rochester University Press 2014, in *Studi slavistici*, XIII, 2016, pp. 398-400
41. N. Cabassi – K. Imanalieva (transl. and ed. by), *L’opera comica russa nel Settecento*, Parma, MUP 2010, pp. 230, in *Studi slavistici*, X (2013), pp. 327-9
42. M. Frolova-Walker, *Russian Music and Nationalism, From Glinka to Stalin*, Yale University Press, New Haven-London 2007, pp. xiv+402, in *Studi slavistici* VIII (2011), pp. 367-70.

Translations

43. *Musorgskij, Otto saggi e un epilogo*, Italian translation of R. Taruskin’s book *Musorgsky: Eight Essays and an Epilogue* by R. Taruskin, Rome, Astrolabio-Ubaldini 2014.

RESEARCH AND WRITINGS CURRENTLY IN PROGRESS

- *La forza dell’amore, dell’odio e del destino, Studio sulla ricezione dell’opera italiana in Russia: a study on the Russian reception of Italian opera from 1731 to 1862;*

- *Gorebogatyř' Kosometovich* (The Ill-Fated Knight Kosometovich), by Vicente Mart3n y Soler (on a libretto by Catherine II, 1789), critical edition (libretto and orchestral score);
- “Networks of Russian Music Theatre around 1800: Grand Tours, Diplomacy, and Patronage”, recently proposed to *Nineteenth-Century Music Review*;
- “Le fond de R. - A. Mooser 3 la Biblioth3que de Gen3ve: une contribution 3 l’3tude de l’histoire de la musique en Russie”, article for the Swiss journal *Annales suisses de musicologie / Schweizer Jahrbuch f3r Musikwissenschaft*;
- A. Mooser, *Souvenirs, Gen3ve 1886-1896, Saint-P3tersbourg 1896-1909*, Italian translation;
- *Translation as Appropriation in Russian Operatic Repertoire (18th and early 19th Centuries)*: project of an English monograph.

PUBLIC ENGAGEMENT (open lectures, concert introductions and program notes)

1. Pordenone, Civic Library, 28 Feb., 14 March, 21 March 2019 “Opera lirica e potere nella Russia del secondo Ottocento” (Opera and Power in late-19th-Century Russia). Three open lectures on operas of the Russian tradition: *Oprichnik* by Chaykovsky, *Pskovityanka* by Rimsky-Korsakov, *Boris Godunov* by Musorgsky.
2. Pordenone (IT), Civic Library, 12 Dec. 2014. Presentation of the bibliographical exposition “*La Guerra d’Oriente nel Mar Nero con notizie sulla Crimea di Riccardo Paderni (1854)*” (*The War of the Black Sea... with News about Crimea* by Riccardo Paderni).
3. Pordenone, Civic Library, 31 July 2014. Public lecture: “Vasily Aksyonov’s novel *Ostrov Krym*” (The Island of Crimea).
4. Milan, 25 June 2014. Book launch: *Cercando l’opera russa, La formazione di una coscienza nazionale nel repertorio operistico del Settecento* (Amici della Scala-Feltrinelli, Milan 2014), Teatro alla Scala, Ridotto dei Palchi.
5. Pordenone (Italy), May to June 2013. “Aleksandr S. Puřkin all’opera” (Aleksandr Pushkin at Opera Theatre), four public lectures on Russian operas based on texts by Pushkin, at the Pordenone Civic Library.
6. Vicenza, 18 Nov. 2012. *Ivan Susanin, Un’opera russa prima dell’Opera russa*, public lecture at Palazzo Leoni-Montanari of Vicenza, promoted by the Association Est-Ovest, Identit3 e integrazione (East-West, Identity and Integration), as part of the *Ad Est della musica* season. Concert program notes: *Catterino Cavos, un compositore veneziano alla corte russa* (Catterino Cavos, a Venetian Composer at the Russian Court) and *Ivan Susanin: un’opera russa prima dell’Opera russa* (*Ivan Susanin, A Russian Opera before Russian Opera*).
7. Pordenone, 30 Nov. 2011. Book launch: *Ivan Susanin di Catterino Cavos: un’opera russa prima dell’Opera russa* (Turin, EDT 2011). Pordenone Civic Library, Associazione Italia-Russia (Association for the cultural relationship between Italy and the former Soviet Republics).
8. Turin, 13 May 2011. Book launch: *Ivan Susanin di Catterino Cavos: un’opera russa prima dell’Opera russa* (Torino, EDT DE SONO 2011): at the Salone internazionale del libro.
9. Treviso (IT), 10 April 2010: *Rothschild’s violin in the Operatic Version of Veniamin Fleyshman*. Introduction to the opera at the Associazione Italiana Russisti.

WORK EXPERIENCE

Current positions

Sept. 2019 – present: Associate professor of Russian Studies at Universit3 degli studi di Verona, Dep. of Foreign Languages and Literatures.

2018 – present: contract professor in Music Theory and History of Musical Instruments at University Ca’ Foscari of Venice.

2000 – present (occasionally): translator from English, Russian, French into Italian.

Past positions

2019: professor of music history at Conservatoire San Pietro a Majella – Naples (Italy)

1999 – 2019: part-time classical guitar instructor in several private music schools in the Pordenone and Treviso area (Italy).

2017 – 2019: lecturer of Russian (language and culture) at Liceo Scientifico “M. Grigoletti” – Pordenone.

2017-18: part-time classical guitar instructor at Scuola media “M. e P. Balliana” – Sacile (Pordenone).

2014: temporary lecturer of Russian (Second year) at Dep. of Linguistics and Comparative Cultural Studies, University Ca’ Foscari of Venice.

2014: temporary lecturer of Russian (Attività didattiche integrative) at Dep. of Linguistics and Comparative Cultural Studies, University Ca’ Foscari of Venice.

2007 – 2017: teacher in several Middle and High Schools of the Pordenone area (Italy): French and Russian language and culture, music.

2008 – 2012: teacher of Russian at Millennium Language School (Roveredo in Piano - Italy).