

Publications (sélection)

En préparation

—, *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).

À paraître

2019, “‘Liberaci dalla cultura’: Arts, Music and Eugenics. Cultural cleansing and antisemitism in *Il Tevere* (1932-1938),” *Italian Jewish Musicians and Composers during Fascism: Let Our Music Be Played*, Annalisa Capristo et Alessandro Carrieri (dir.), Londres-New York, Palgrave Macmillan.

2019, “Clementi, Muzio,” (avec Leon Plantinga et Alan Tyson), *Grove Music Online*, Deane Root (dir.), Oxford-New York, Oxford University Press.

Parues

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

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

2019, “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, *Muzio Clementi: Sonatas for Piano or Harpsichord Opp. 7-10* (avec Rohan H. Steward-MacDonald), édition critique, Bologne, 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, “Music Publishing and Composers: 1750-1850, 24-26 Novembre 2017,” *Eighteenth-Century Music* (15/2), Cambridge University Press, ISSN 1478-5706, pp. 284-285, doi: 10.1017/S1478570618000246.

2018, “Karlłowicz, Mieczysław,” *Oxford Bibliographies Online*, Music Subject Area, Bruce Gustafson (dir.), Oxford-New York, Oxford University Press (2011—), doi: 10.1093/OBO/9780199757824-0232.

2017, “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), Bologne, Ut Orpheus Edizioni, ISSN 1772 - 3954, pp. 61-94.

2016, *Luigi Boccherini: Stabat Mater (Due Versioni/Two Versions/Zwei Versionen) G 532*, édition critique, Bologne, 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.

2015, “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 (dir.), Munich, Fink, pp. 217-226, ISBN 978-3-7705-5875-9.

2014, “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, “An Unpublished Letter by Mieczysław Karlłowicz 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), Bologne, Ut Orpheus Edizioni, ISSN 1772 - 3954, pp. 55-88.

2014, “Propaganda, Negotiations, and Antisemitism at the Teatro La Fenice, 1937–43: Proscription Lists and Other Unpublished Documents,” *Journal of Musicological Research* (33/4), New York, Routledge, ISSN 0141-1896, doi: 10.1080/01411896.2014.954510, pp. 271-314.

- 2014, “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 et Patrick Taïeb (dir.), Basel, Peter Lang, pp. 147-155, ISBN 978-2-87574-212-4.
- 2014, “J.P.E Harper-Scott, *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton*, New York, Cambridge University Press, 2012,” compte rendu en *Notes* (70/4), New York, Music Library Association, ISSN 0027-4380, doi:10.1353/not.2014.0066, pp. 710-712.
- 2014, “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 (dir.), Bologne, Ut Orpheus Edizioni, pp. 95-117, ISBN 978-88-8109-486-8.
- 2014, “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 (dir.), Bologne, Ut Orpheus Edizioni, pp. 119-139, ISBN 978-88-8109-486-8.
- 2013, «Grandeur et finesse»: *Chopin, Liszt and the Parisian Musical Scene* (dir.), Turnhout, Brepols Publishers, pp. xii-362, ISBN 978-2-503-54884-5.
- 2013, “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 et Christoph Flamm (dir.), Kassel, Bärenreiter («Analecta Musicologica», 50), pp. 187-212, ISBN 978-3-7618-2136-7.
- 2012, *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception* (dir), Turnhout, Brepols Publishers, pp xiii+459, ISBN 978-2-503-54613-1.
- 2012, “«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.
- 2012, *Muzio Clementi: Concerto per cembalo e orchestra/Concerto for Piano and Orchestra Op-sn 30*, édition critique, Bologne, 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.
- 2011, “«Allo stato di intuizione». Precisazioni a margine di *Volo di notte* di Luigi Dallapiccola,” *Studi Musicali* (Anno 2 - NS/2), Rome, Accademia di Santa Cecilia, ISSN 0391-7789, pp. 447-490.
- 2011, “«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), Bologne, Ut Orpheus Edizioni, ISSN 1772 - 3954, pp. 41-70.
- 2011, “«Vol de Nuit» de Luigi Dallapiccola. Ce que les sources nous disent,” *Musique et Littérature au XXe siècle*, Francis Buil, Belén Hernández Marzal et Paloma Otaola González (dir.), Lyons, Éditions Lyon 3 (Université Jean-Moulin), pp. 401-421, ISBN 978-2-916377-98-8.
- 2010, *Instrumental Music and the Industrial Revolution* (dir. avec Roberto Illiano), Bologne, Ut Orpheus Edizioni, pp. xiv+638, ISBN 978-88-8109-468-4.
- 2010, *European Fin-de-siècle and Polish Modernism: The Music of Mieczysław Karłowicz* (dir.), Bologne, Ut Orpheus Edizioni, pp. xiv+416, ISBN 978-88-8109-467-7.
- 2007, “«Guardare, meravigliarsi e tornare a guardare». Note per un’analisi della testualità in Luigi Dallapiccola,” (avec Roberto Illiano), *Luigi Dallapiccola nel suo secolo*, Fiamma Nicolodi (dir.), Florence, Olschki, pp. 293-311, ISBN 978-88-222-5637-9.
- 2002, *Muzio Clementi: Studies and Prospects* (dir. avec Roberto Illiano et Massimiliano Sala), préface par Leon Plantinga (Yale University), Bologne, Ut Orpheus Edizioni, pp. xxviii-473, ISBN 978-88-8109-448-6.

Communications (sélection)

- 2019, “Revitalizing Clementi’s Op. 2: Tracking it Back to Musical Revisions and a New Source of Sonata n. 4,” *2nd International Conference on Performance and Creativity: Historical Keyboard Music 1700–1850*, Hong Kong, Baptist University, 28 Mai.
- 2019, “The Textual Tradition of Muzio Clementi’s Output: Consistency and the Problem of the Work Title,” *Conference on the Work Level in RISM*, Mainz, Akademie der Wissenschaften und der Literatur, 11 Mai.
- 2018, “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 Septembre.
- 2018, “Boosting the Core: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence,” *IAML Congress 2018*, Leipzig, Hochschule für Musik, 23 Juillet.
- 2018, “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*, Huddersfield, University of Huddersfield, 4 Juillet.
- 2018, “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 Janvier.
- 2017, “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 Septembre.
- 2017, “La diffusion des œuvres de Muzio Clementi à Paris: texte et problèmes chez Boyer, Sieber et Naderman,” conf. invité, *De la typographie à la gravure: la partition de musique en France aux XVIIIe et au XIXe siècle et ses problèmes éditoriaux*, Paris, IreMus, 13 Mai.
- 2017, “«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 Mars.
- 2016, “«Liberaci dalla cultura»: Musique et propagande dans le contexte des politiques culturelles fascistes,” conf. invité, *Musique et propagande*, Montréal, Université de Montréal, 24 Novembre.
- 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 Octobre.
- 2015, “«After Tyson»: Revision and Expansion of Muzio Clementi’s Thematic Catalogue,” conf. invité, Music Department (Stoeckel Hall), New Haven, Yale University, 12 May.
- 2014, “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*, Murcia, University of Murcia 24 Octobre.
- 2013, “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 Octobre.
- 2013, “Romantic Traditions and Conceptual Opera. Elements of Wagnerian Intoxication and Artistic Palingenesis in Mieczysław Karłowicz’s Symphonic Poems,” *Richard Wagner’s Impact on His World and Ours*, Leeds, University of Leeds, 31 Mai.
- 2013, “Reflets wagnériens chez Mieczysław Karłowicz,” conf. invité, *Verdi et Wagner: 1813-2013*, Rennes, Université de Rennes 2, 14 Février.