

Anna GIUST, PhD., Associate Professor of Russian Language and Literature

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), Dept. 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 yazik 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

10-14 May 2021: Attending the International Summer School: The Critical Editing of Music, at Fondazione Alessandro Volta, Como (Italy)

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).

Aug. 2000: intensive Russian course organized by the Assotsiatsiya mezhdunarodnogo sotrudnichestva (International Cooperation Association) of St Petersburg.

AWARDS

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.

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*”.

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.

DISSEMINATION ACTIVITY

Planned conferences

1. Padua, 6-9 June 2022, University of Padua, VII Congress of the Italian Association of Slavic Studies (AIS),
2. Lucca, 25-27 November 2022, Centro Studio Opera Omnia Luigi Boccherini-Italian Institute for Applied Musicology, International Conference “Transcending Nationalism: Music in Russia and East-Central Europe”

Presented papers

1. Moscow, Conservatoire “P. I. Chaykovsky” (online participation), March 23rd, 2022, International conference “Russkiye muzykal’niye arkhivī za rubezhom – Zarubezhniye muzikal’niye arkhivī v Rossii”: “Dzhovanni Battista Perukkini – posrednik mezhdu Italiej i Rossiej”
2. Nizhny-Novgorod, Nizhegorodsky gosudarstvenny lingvistichesky universitet im. N. A. Dobrolyubov, (online participation) December 21st, 2021, International conference “‘Ser’ezno i nadolgo, no ne navsegda’ – Vozdeystviya NĖPa na mirovuyu istoriyu i ee naslediyе v postsovetskoy Rossii”: “Kompozitor Al’fredо Kazella v Sovetskom Soyuze v 1920-ye gody”
3. Tsaritsino (Moscow), Museum Tsaritsino (online participation), October 11th, 2021, International Study-Day organized by Tsaritsino Museum, the Institute of Italian Culture in Moscow, and the Faculty of History of the Moscow State University M. Lomonosov – Dept. of Art History “Venezia in Russia: esperienza di ricerca sull’arte veneziana e sul patrimonio culturale”: “Dzhovanni Battista Perukkini – populyarizator ital’janskogo iskusstva v Rossii”
4. St Petersburg, Rossiysky Institut Istorii Iskusstv (online participation), International conference “Literatura i muzika: obrazi i struktura”, October 4th-6th, 2021: “Skupoy riġsar’ A. S. Pushkina v opernoy transpozitsii Sergeya Rakhmaninova”
5. Vipiteno, July 14th-18th, 2021, Institute for Russian Music Studies/Orfeo Music Festival, International Conference: “Giuseppe Verdi and Italian opera in *The Children of Rosenthal* by Leonid Desyatnikov”
6. Verona, Conservatorire “E. F. Dall’Abaco”-University of Verona, Dept. of Cultures and Civilizations, April 7th, 2021, V Edition of scientific lectures Musica/Culture/Civiltà: “Natura e natura urbanizzata nello spazio musicale russo-sovietico”
7. Moscow, A. Bakhrushin Museum (online participation), April 7th-8th, 2021, International conference “Bachruġinskiye chteniya-2021, Muzika i stsena”, 8-9 April 2021: “Dzhuzeppe Verdi i ital’yanskaya muzikal’naya traditsiya v opere Leonida Arkad’yevicha Desyatnikova *Deti Rozentalya*”
8. Verona, University of Verona, November 5th - 6th, 2020, C.R.I.E.R. International conference, “Il testo *en abyme*. Rappresentazioni della scrittura nell’Europa romantica”: *Un Onegin nell’Onegin: la scena della lettera di A. S. Puġkin nell’opera di P. I. Ćajkovskij*
9. Forli-Bologna (Italy), University of Bologna (online participation), Dip. di Interpretazione e Traduzione, Salerno, Dipartimento di Studi Umanistici, February 26th-27th, 2021, International conference “La traduzione di testi letterari italiani in URSS e di testi letterari russi in Italia (1917 – 1991)”: *Il Don Giovanni di Gian Francesco Malipiero (1963)*
10. Bologna, February 5th-7th, 2020, University Alma Mater Studiorum, International Conference “Parola >> Scena, Traduzione intersemiotica e interlinguistica dei testi drammaturgici, letterari, di teoria teatrale”, Dept. of Modern Languages, Literatures and Cultures: *Il cavaliere avaro di Aleksandr Puġkin nella trasposizione operistica di Sergej Rachmaninov (The Miserly Knight by Aleksandr Pushkin in the operatic version of Sergey Rakhmaninov)*
11. Rome, University Tor Vergata, Dept. of Literary, Philosophical and Art History Studies, December 13th, 2019, Study Day “Il dialogo continua: eteroglossia e traduzione”: “Polifonia intersemiotica nel Cavaliere avaro di Sergej Rachmaninov”
12. *Giovanni Battista Perucchini Mediator between Italy and the Russian Empire*. Rome, January 29th-30th, 2019, Accademia di Danimarca, International conference “Performing Arts and Artists in the North, The French and Italian Diasporas (1600-1900)”.
13. Vipiteno, July 11th-13th, 2018, Institute for Russian Music Studies/Orfeo Music Festival, International

Conference “Italian Musical Connections”: “The Ways to Russia of Alfredo Casella”

14. Strasbourg (France), July 6th-11th, 2018, Study Group on 18th-Century Russia International Conference: “The Reception of Italian Opera in the Late 18th Century: The Case of Petr Plavil’shchikov”
15. Białystok (Poland), November 17th-18th, 2017, International conference “Muslim in Eastern and Southern Slavic Literature”, Łukasz Górnicki Library: “Oriental Inspirations in Russian Opera at the Time of Catherine the Great”
16. Turin, November 6th -7th, 2017, Conference “L’Ottobre delle arti”, Dept. of Humanities, University of Turin: “La tempesta prima della quiete: il dibattito musicale nei periodici sovietici degli anni venti”
17. San Francisco (USA), Feb. 3rd-5th, 2017, American Association of Teachers of Slavic and East European Languages (AATSEEL) annual conference: “Translation as Appropriation: A Study Case from the Russian Operatic Repertoire in the Early 19th Century”
18. London (UK), Dec. 16th, 2016, “Russia and the Musical World”, Study-day at Goldsmiths, University of London: “N. P. Sheremetev and Monsieur Hyvart: An Early Case of International Networking in Russian Music Theater”
19. Lucca (Italy), Nov. 11th-13th, 2016, Centro Studi Opera Omnia Luigi Boccherini, International Conference “Music and Power in the Baroque Era”: “Dalla corte al teatro: l’opera italiana in Russia ai tempi di Elisaveta Petrovna (1741 – 1761) (con uno sguardo al regno di Caterina II)”
20. Como (Italy), Oct. 12th-13th, 2016, Conservatorio “G. Verdi”, SidM (Società Italiana di Musicologia) annual conference: “Il grand tour di Pavel Petrovič: andata e ritorno tra Russia ed Europa”
21. Valencia (Spain), Oct. 13th-15th, 2016, Facultat de Geografia y Història, Universitat de València, “Intersections: Conference on the History of Music in Valencia”: “From Valencia to Saint-Petersburg: the composer Martín y Soler and his *Ill-Fated Knight Kosometovich* (1789)”
22. Queluz (Portugal), July, 1st-3rd, 2016, Centro de Estudos Musicais Setecentistas de Portugal (CEMSP), Palacio nacional, International Colloquium “Diplomacy and Aristocracy as patrons of music and theatre in Europe of the ancien régime”: “The Grand Tour of Pavel Petrovich: Round Trip between Russia and Europe”
23. Bologna, Nov. 21st-23rd, 2014. XVIII Colloquio di Musicologia “Saggiatore musicale”: “*Gli inizi del governo di Oleg: Sarti, Canobbio e Paškevič al servizio di un’idea*”
24. Verona, Conservatorio di musica “E. F. Dall’Abaco”, Oct. 17th-19th, 2014. SidM (Società Italiana di Musicologia) annual conference: “Le opere di Caterina II come exemplum dell’opera nazionale russa” [Catherine II’s Operas as an Exemplum of Russian National Opera]
25. Durham (UK), Oct. 4th, 2014, BASEES/REEM (Study Group for Russian and Eastern European Music) annual conference “Music and Empire in East-Central Europe”, Durham University, Music Dept.: “Catherine II’s *The Early Reign of Oleg: Sarti, Canobbio and Pashkevich Towards an Ideal*”
26. Uppsala (Sweden), June 2nd-7th, 2014, International Conference “Translation in Russian Contexts: Transcultural, Translingual and Transdisciplinary Points of Departure”, Uppsala Centre for Russian and Eurasian Studies at Uppsala University: “Translation as Appropriation in Russian Operatic Repertoire (18th Century)”
27. Moscow, Sept. 19th-20th, 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): “O retseptsii ital’yanskoy operi-seria v tsarstvovaniya Anny Ioannovni do Yekaterini II” [The Reception of Italian Opera Seria in the Reigns of Anna Ioannovna up to Catherine II]
28. Edinburgh, Aug. 31st- Sept. 1st, 2012, International conference “Enlightened Russian: the Russian Language Society in the Age of Catherine the Great”, Princess Dashkova Russian Centre, University of Edinburgh (UK): “Russification of Western Music”
29. Bologna (Italy), May 26th, 2012, XVI Incontro dei Dottorati di ricerca in Discipline musicali, Dept. of Music and Performance, Alma Mater Studiorum – University of Bologna: “Dall’opera in Russia all’opera russa: fratture e continuità” [From Opera in Russia to Russian Opera: Fractures and Continuity]

30. Durham (UK), July 11th-14th, 2011, International Conference “Russian and Soviet music: Reappraisal and Rediscovery”, University of Durham, Music Dept.: “Translation as Appropriation in Russian Opera Repertoire”
31. Padua (Italy), June 2011, Conference “Arti & Scienze. Scambi e relazioni” (Art and Sciences, Exchanges and relations) Dept. of Visual Arts and Music, University of Padua: “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]
32. Leeds (UK), Nov. 17th, 2010: International symposium “Non-nationalist” Russian Opera”, Leeds University Centre for Opera Studies (LUCOS) School of Music, University of Leeds: “Comparing Two Susanins: Catterino Cavos in the History of Russian Opera”
33. Four-session cycle of lectures *Puškin tradotto in musica* (“Pushkin Translated Into Music”). Padua (Italy), Oct.-Nov. 2010, Dept. of Anglo-German and Slavic Languages and Literatures, Section of Slavic Studies, University of Padua
34. Padua (Italy), June 7th-8th, 2010, Conference “Arte tra vero e falso” (Art Between True and False), Dept. of Visual arts and music, University of Padua: “*Il principe invisibile di Hapdé-Lifanov: la traduzione come appropriazione*” [*Le prince invisible* by Hapdé-Lifanov: Translation as Appropriation]
35. Yalta (former Ukraine), April 16th-20th, 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: “*Skripka Rotshil’da i opernaya versiya Veniamina Fleyshmana*” [*Rothschild’ violin* in the opera version of Veniamin Fleyshman]

Invited conferences

1. Macerata, 22 March 2022, University of Macerata, Dept. of Humanities, Round table “La Russia tra musica e letteratura”: “Opera e potere nella Russia del Sette-Ottocento” [Opera and power in 18th- and 19th-century Russia]
2. Pavia, 30 April 2021, PhD School in Sciences of the Literary and Music Text, University of Pavia (Italy): “La prima ricezione dell’opera italiana in Russia (XVIII secolo)” [The early reception of Italian Opera in Russia (the 18th century)]
3. Pavia, 6-10 September 2021, University of Pavia (Italy), Intensive School for Advanced Graduate Studies “Western Dramaturgy from Antiquity to Today”: “Dall’opera letteraria alla scena musicale: anomalie dal contesto russo (sulle traduzioni inter-semiotiche delle ‘piccole tragedie’ di A. S. Puškin)”
4. Cremona, 24 May 2018, University of Pavia, Dept. of Musicology, invited lecture: “Storia, estetica e politica nell’opera russa dell’Ottocento: *Oprichnik, Pskovitjanka, Boris Godunov*”
5. 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)
6. Macerata (Italy), 20 Nov. 2017, University of Macerata, Dept. 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”
7. Padua, 16th May 2017, University of Padua, Dept. 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)
8. 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”, Dept. of Arts, University of Bologna Alma mater
9. 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

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.

Critic 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. *Nikolay Yakovlevich Myaskovsky, Symphony no. 27 op. 85, Preface*, preface to the edition of the orchestral score, München, Musikproduktion Hoeflich, series Musical Scores – Repertoire & Opera Explorer No. 4277, 2021, not numbered pages (see the webpage <https://repertoire-explorer.musikmph.de/prefaces/4505.html>)
5. “The Ways to Russia of Alfredo Casella”, in *Archival Notes*, n. 5 (2020), pp. 23-46
6. “Zamechaniya o retsepysii ital’janskoy operi-seria v period ot tsarstvovaniya Anni Ioannovni do tsarstvovaniya Yekaterini II”, in *Vivliofika: E-Journal of Eighteenth-Century Russian Studies*, vol. 8 (2020), pp. 27-53
7. *L'opera*, short monograph in *Čajkovskij*, series Impronte musica, vol. 12, GEDI – Accademia Nazionale di Santa Cecilia (Rome), Milan, 2020, pp. 51-145
8. *Discografia*, essay in *Čajkovskij*, series Impronte musica, vol. 12, GEDI – Accademia Nazionale di Santa Cecilia (Rome), Milan, 2020, pp. 147-157
9. *L'opera*, short monograph in *Rachmaninov*, series Impronte musica, vol. 18, GEDI – Accademia Nazionale di Santa Cecilia (Rome), Milan, 2020, pp. 57-143
10. *Discografia*, essay in *Rachmaninov*, series Impronte musica, vol. 18, GEDI – Accademia Nazionale di Santa Cecilia (Rome), Milan, 2020, pp. 145-157
11. *Gian Francesco Malipiero, L'esilio dell'eroe (Pause del silenzio II, 1926), Preface*, preface to the edition of G. Malipiero, *L'esilio dell'eroe* (orchestral score), München, Musikproduktion Hoeflich, series Musical Scores – Repertoire & Opera Explorer, 2019, n. 4121, not numbered pages (see the webpage https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/4121.html)
12. *Domenico Cimarosa, Gli Orazi e i Curiazi, Preface* to the edition of the orchestral score, München, Musikproduktion Hoeflich, serie Musical Scores – Repertoire & Opera Explorer, 2019, n. 2094, not numbered pages (see the webpage https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/2094.html)
13. “La tempesta prima della quiete: il dibattito musicale nei periodici sovietici degli anni Venti”, in *L'Ottobre delle arti*, Atti del Convegno di studi “L'Ottobre delle arti”, Univ. di Torino, Dip. di Studi umanistici (6-7 November 2017), a cura di G. Alonge, A. Malvano e A. Petrini, Torino, Accademia university press 2019, pp. 118-135
14. “Oriental Inspirations in Russian Opera at the Time of Catherine the Great”, in *Muslim East in Slavic Literatures and Cultures*, atti del convegno “Muslim East in Eastern and Southern Slavic Literature”, Università di Białystok, Dipartimento di Letteratura russa contemporanea (Białystok, Polonia, 17-18 novembre 2017), a cura di G. Czerwiński, A. Konopacki, A. Buras-Marciniak, E. Maksimowicz, Białystok, Polish Historical Society 2019, ISBN 978-83-955449-1-0, pp. 155-171
15. *Aleksandr Konstantinovich Glazunov, Raymonda, Preface* to the edition of the orchestral score, München, Musikproduktion Hoeflich, serie Musical Scores – Repertoire & Opera Explorer No. 4277, 2 voll., 2019, not numbered pages (see the webpage https://repertoire-explorer.musikmph.de/wp-content/uploads/vorworte_prefaces/1618.html)

16. “When Music Suits Diplomacy: the grand tour of Pavel Petrovich Romanov, 1781–1782”, serie *Cadernos de Queluz*, nel volume *Diplomacy and Aristocracy as Patrons of Music and Theatre in Europe of the Ancien Régime*, a cura di I. Yordanova e F. Cotticelli, Hollitzer Verlag, Wien 2019, pp. 63-92
17. ‘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.
18. “*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.
19. “*Passażirka* di Mieczysław Weinberg (1968): opera russa e tematica ebraica nella ‘scuola šostakoviana’” (*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
20. “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.
21. *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.
22. “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.
23. *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.
24. *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.
25. *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.
26. *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.
27. “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.
28. *Die Rezeption der Italienischen opera seria von Anna I. bis zu Kataharina 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.
29. “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.
30. “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.
31. “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.
32. “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.

33. “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.
34. “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.
35. «*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 nauchnikh 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.
36. *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.
37. 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.
38. *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
39. “*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.
40. “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
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42. “*Il cavaliere avaro* di Puškin nell’opera di Sergej Rachmaninov” [*The Miserly Knight* by Aleksandr Pushkin in the operatic version of Sergey Rakhmaninov], in *Arti dello spettacolo / Performing Arts*, no. 7 (2021), *Word > < Stage Stage Words: Inter-Semiotic and Inter-Linguistic Translation of Dramaturgic, Literary and Theatre Theory Texts*, pp. 121-144
43. Nikolay Yakovlevich Myaskovsky, Symphony no. 27 op. 85, prefazione all’edizione a stampa (partitura), München, Musikproduktion Hoeflich, serie Musical Scores – Repertoire & Opera Explorer No. 4277, 2 voll., 2019, pagine non numerate <https://repertoire-explorer.musikmph.de/prefaces/4505.html>
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45. “Un *Onegin* nell’*Onegin*: la scena della lettera di A. S. Puškin nell’opera di P. I. Čajkovskij”, *Romanticismi. La rivista del C.R.I.E.R.*, VI, 2021, pp. 251-289 (DOI: <https://doi.org/10.13136/2465-2393/1284>)
46. “Dzhuzeppe Verdi i ital’yanskaya muzikal’naya traditsiya v opere L.A. Desyatnikova *Deti Rozentalya*” [Giuseppe Verdi and Russian music tradition in the opera by Leonid Arkad’yevich Desyatnikov *The Children of Rozenthal*], in *Muzika i stsena, Sbornik statey po materialam mezhdunarodnoy konferentsii «Bakhrushinskiye chteniya»* (*Moskva, 8-9 aprelya 2021*), sost. T.T. Burlakova, Yu.V. Dormansky, Moskva, Teatral’ny muzey im. A.A. Bakhrushina, 2022, pp. 60-67

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48. “Gli studi scenico-musicali in ambito russistico. Contributi italiani e dibattito in Corso”, *Studi slavistici*, XX, no. 2 (2023), pp. 217-228 (DOI: 10.36253/Studi_Slavis-14781)
49. *Aleksandr Puškin nel teatro musicale russo dell'Ottocento*, in *Modest Musorgskij, Boris Godunov, Teatro alla Scala*, Vox Imago, Milano 2023, pp. 103-117
50. *La fortuna di Giuseppe Verdi in Russia*, Saggio per il progetto “Viva VERDI!” di Fondazione Levi di Venezia e Istituto italiano di cultura di Mosca e San Pietroburgo, pubblicato su <https://vivaverdi.vashdosug.ru/it/>
51. *Rachmaninov* (short bio), concert programme for La Scala Theatre, 2024 (in press)
52. Daniel Lo – *Asterismal Dance*, Sergej Rachmaninov – *Rapsodia su un tema di Paganini*, Gustav Mahler – *Sinfonia n. 1 “Il Titano”*, concert programme for Accademia Santa Cecilia – Rome, 2024 (in press)

Currently in press (accepted articles):

53. “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.
54. “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)

Dictionary entries

55. *Teatr La Fenice* (La Fenice Theatre), in *Russkoye prisutstviye v Italii v pervoy polovine XX veka: èntsiklopediya* [The Russian presence in Italy in the first half of the 20th century: a dictionary], ed. by A. D'Amelia and D. Rizzi, Moskva, Politicheskaya èntsiklopediya, 2019, pp. 646-649
56. *Bronskaya, Evgeniya Adol'fovna*, in *Russkoye prisutstviye v Italii v pervoy polovine XX veka: èntsiklopediya* [The Russian presence in Italy in the first half of the 20th century: a dictionary], ed. by A. D'Amelia and D. Rizzi, Moskva, Politicheskaya èntsiklopediya, 2019, p. 130
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62. *Sapel'nikov, Vasily L'vovich*, in *Russkoye prisutstviye v Italii v pervoy polovine XX veka: èntsiklopediya* [The Russian presence in Italy in the first half of the 20th century: a dictionary], ed. by A. D'Amelia and D. Rizzi, Moskva, Politicheskaya èntsiklopediya, 2019, pp. 592-593

63. *Skryabin, Aleksandr Nikolayevich*, in *Russkoye prisutstviye v Italii v pervoy polovine XX veka: èntsiklopediya* [The Russian presence in Italy in the first half of the 20th century: a dictionary], ed. by A. D'Amelia and D. Rizzi, Moskva, Politicheskaya èntsiklopediya, 2019, pp. 607-608
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Book reviews

65. *Mapping Artistic Networks: Eighteenth-Century Italian Theatre and Opera Across Europe*, Tatiana Korneeva (edited by), 232 p. Brepols, Turnhout, 2021, ISBN 978-2-503-58495-9, in *Notes, The Quarterly Journal of the Music Library Association*, June 2023, pp. 625-627
66. P. I. Čajkovskij, *Lettere da Sanremo*, trad. it. di Marina Moretti, introduzione di Valerij Sokolov, Zecchini editore, Varese 2022, *L'Indice dei libri del mese*, n. 6 (2023), p. 17
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68. Anna Stetsenko, Jurij Dimitrin (a cura di), *Librettologija vos'maja nota v gamme, Sbornik statej, Učebnoe posobie*, Sankt-Peterburg, Lan', 2020, *Il Saggiatore musicale* (in press).
69. *Dmitrij Šostakovič, Il grande compositore sovietico*, Milano, Fondazione Mudima, 2019, pp. 611, in *Studi slavistici* XVIII/1 (2021), pp. 312-214
70. B. Brover-Lubovsky, *Nachal'noye upravlenie Olega, Critical Edition* (in Italian, expanded version), in *Rivista italiana di musicologia*, No. 54 (2019), pp. 211-16
71. 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
72. A. Casella, *Strawinski*, ed. by B. Saglietti and G. Satragni, pref. by Q. Principe, Roma, Castelveccchi, 2016, 110 p., *Europa Orientalis*, XXXVI (2017), pp. 531-4
73. E. Restagno, *Schönberg e Stravinsky: storia di un'impossibile amicizia*, Il Saggiatore, Milano 2014, pp. 451, in *Studi slavistici*, XIV, 2017, pp. 365-7
74. 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
75. 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
76. 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

77. *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
78. Pavel M. Sobolev, *Meščanskij fol'klor (Il folklore piccolo-borghese, 1932)*, in *Una romanza crudele, Estetiche e politiche del folklore nella Russia del '900*, a cura di Emilio Mari, Pisa, Pacini editore, 2023, pp. 77-102

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 Martín y Soler on a libretto by Catherine the Great, 1789, critic edition;
- “Artisti russi a Venezia nel primo Novecento” article for the journal *Europa Orientalis*;
- *Zapiski M. I. Glinki*: Italian translation;
- “Le fond de R. - A. Mooser à la Bibliothèque de Genève: une contribution à l'étude de l'histoire de la musique en Russie”, article for the Swiss journal *Annales suisses de musicologie / Schweizer Jahrbuch für Musikwissenschaft*;
- A. Mooser, *Souvenirs, Genève 1886-1896, Saint-Petersbourg 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 programme notes)

1. 24 March 2020, Web-conversation on “Music and Politics in Russia”, for the journal *Quinte parallele*, Series “Circolo delle quinte” (video podcast available at <https://www.facebook.com/quinteparallelerivista/videos/642170606872009>)
2. Pordenone (IT), Centro Studi, January 11th, 2022, “Petr Il'ič Čajkovskij – compositore equivoco”, lecture for Pordenone, in collaboration with Associazione Italia-Russia (PN)
3. Pordenone (IT), Centro Studi, January 24th, 2022, “Sergej Vasil'evič Rachmaninov, o “della nostalgia” ”, public lecture for Pordenone, in collaboration with Associazione Italia-Russia (PN)
4. 23 June 2021, Sacile (Pordenone, Italy), San Gregorio Church, “La musica al servizio del re”, Conference for the festival Scenario d'estate 2021-Molièrefest, organised by Piccolo Teatro Città di Sacile
5. Padua, Associazione Amici della Musica, 2 March 2021, book launch of *Dmitrij Šostakovič, Il grande compositore sovietico* edited by Anna Soudakova-Roccia (Mudima, Milan 2019), with Alessandro Tommasi, Anna Soudakova-Roccia and Oreste Bossini
6. Venice, Fondazione Levi, 23 November 2020, book launch of *Dmitrij Šostakovič, Il grande compositore sovietico* edited by Anna Soudakova-Roccia (Mudima, Milan 2019), with Anna Soudakova-Roccia, Olga Strada and Angelina Zhivova
7. 7 May 2020, Web-conversation on “Chaykovsky and Brahms”, for the journal *Quinte parallele*, Series “Circolo delle quinte” (video podcast available at <https://www.facebook.com/quinteparallelerivista/videos/1075241252855334>)
8. Pordenone (IT), 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, *The Maid of Pskov* by Rimsky-Korsakov, *Boris Godunov* by Musorgsky.
9. Pordenone, Civic library, Jan. 25th, 2017. Public lecture: “The opera *The Passenger* (1967-68) by Mieczysław Weinberg”
10. Pordenone, Civic library, Nov. 29th – Dec. 20th, 2016. Four-lectures-cycle on A. S. Pushkin's “Four Little Tragedies” in music
11. 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
12. Pordenone, 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).
13. Pordenone, Civic Library, 31 July 2014. Public lecture: “Vasily Aksyonov's novel *Ostrov Krym*” (The Island of Crimea).

14. 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.
15. Pordenone, May to June 2013. "Aleksandr S. Puškin all'opera" (Aleksandr Pushkin at Opera Theatre), four public lectures on Russian operas based on texts by Pushkin, at the Pordenone Civic Library.
16. 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, Identità 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*).
17. 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).
18. 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.
19. Treviso (IT), 10 April 2010: *Rothschild's violin in the Operatic Version of Veniamin Fleyshman*. Introduction to the opera at the Associazione Italiana Russisti.
20. 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 Meyerkhof's staging (1929)
21. 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"

WORK EXPERIENCE

Current positions

Sept. 2019 – present: Associate professor of Russian Studies at University of Verona, Dept. of Foreign Languages and Literatures.

2018 – present: contract professor in Music Theory at University Ca' Foscari of Venice

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

Past positions

2018 – 2022: contract professor in Music Theory and History of Musical Instruments at University Ca' Foscari of Venice.

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 Dept. of Linguistics and Comparative Cultural Studies, University Ca' Foscari of Venice.

2014: temporary lecturer of Russian (Attività didattiche integrative) at Dept. 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).

COLLABORATIONS

2018 – Member of the selective committee of the concourse “Come and showcase in Venice” organised by MovingLab (Venice), for the category ‘Music Composition’.

2022 – Scientific committee of Institute for Russian Music Studies (IRMS) – Vipiteno, Italy