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MASSIMILIANO GUIDO Curriculum Vitae

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Università degli Studi di Pavia
Corso Garibaldi, 178
26100 Cremona CR
Italy

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CURRENT POSITIONS

Associate Professor, Musicology and Cultural Heritage Department, Pavia University, Cremona, 10/C1 Theatre, Music, Cinema, Television and Audiovisual Media, full time, tenured on November 16, 2019

Dean of the Graduate Degree in Conservation and Restoration of Cultural Heritage, concentration in Musical Instruments, Scientific Instruments and Tools (from October 2022)

Workshop Coordinator, Research Project of National Relevance (PRIN) *Improvisation and Composition: The Double Identity of European Music*, P.I. Gianmario Borio

EDUCATION

Ph. D. (equiv.), Musicology	Pavia University	December 2008
Laurea, Musicology	Pavia University	March 2003
M.A., Musicology and Organ	Göteborg University	May 2001
Harpsichord Diploma	Como Conservatory	August 2004
Organ Diploma	Parma Conservatory	July 1998

MASTER'S THESIS AND DOCTORAL DISSERTATION

Dal Madrigale alla Toccata. La poetica degli Affetti cantabili nell'Ancidetermi pur di Frescobaldi. Tesi di laurea in Musicologia, Università degli Studi di Pavia, 2003. Professor Stefano La Via and Professor Luigi Ferdinando Tagliavini, advisers.

“Il maestro è nell'anima”. Fenomenologia poetico-musicale delle canzoni di Paolo Conte. Tesi di dottorato in Musicologia e Scienze Filologiche, Università degli Studi di Pavia, 2008. Professor Stefano La Via, adviser.

ACADEMIC HONOURS AND GRANTS

- InRoad+ ERC Candidate for UniPV 2021-22: *ECHo Keys to Sound: Unlocking Ecologies of Music Cognition from Materiality to Digital Twins*, Principal Investigator, 2022-23, € 10.000
- Blue-Sky Research Grant, Principal Investigator, 2017-2019, € 30.000.
- Social Sciences and Humanities Research Council of Canada, *Connection Grant*, Principal Investigator, 2013-14, \$ 50,000.
- Federal Government of Canada, *Banting Foundation*, Banting Post Doctoral Research Fellowship, 2012-14, \$ 140,000.
- Federal Government of Canada, Post Doctoral Research Fellowship, 2011, \$ 36,500.
- European Network for Musicological Research, 2010, € 2,000.
- Stiftelsen 'C. M. Lerici', Italienska Kulturinstitutet, Stockholm, 2000-2001 € 9,000.

SECTION A - RESEARCH

PREVIOUS RESEARCH POSITIONS

Pavia University, Musicology and Cultural Heritage Department

- *Senior Researcher* (assistant prof. equiv.), November 2015 – November 2019.
- Principal Investigator, *Music Theory While Playing*, Blue-Sky Research Grant, Pavia University, 2017 - 19.
- Postdoctoral Fellow, *Compositional Principles and Performance Practice at the Keyboard in the XVII and XVIII century*, April 2015 – September 2017.

McGill University, Montreal, Canada

- 2012-14 *Banting Postdoctoral Fellow*, Research project: *Music in the Memory Palace. Learning Processes in Music Making and Performance at the Keyboard (1450-1750)*.
- 2011-12 *Postdoctoral Fellow*, Federal Government of Canada Postdoctoral Research Grant
Research Project: *Improvisation at the Keyboard as the Art of Making Counterpoint in the Italian Seicento*.

Pavia University, Cremona, Italy

- 2008-11 *Postdoctoral Fellow*
Research Project: *Music Theory and Performance Practice of Keyboard Instruments*.

ORGANIZED CONFERENCES

- Member of the program committee International Conference *The Harpsichord in the 16th Century II Per Aures ad Animum*, San Colombano, Tagliavini Collection, Bologna, October 26-29, 2023

- Member of the program committee *20TH Biennial International Conferene on Baroque Music*, Geneva, Switzerland, July 2023
- CO-CHAIR (with Catalina Vicens and Michele Ducceschi) International Symposium and Workshop *Sharp Touch, Quilling Techniques in Plucked Keyboard Instruments: Interdisciplinary Approaches*, San Colombano, Tagliavini Collection, Bologna and Online, May 5-7, 2023
- CURATOR of the exhibition *Expression(s): le tante vite dell'harmonium*, Palazzo Raimondi, Cremona, 20 November 2019 - 26 January 2020
- Member of the scientific committee *The Harmonium: the Music, Musicians, Instruments, and their Makers*, Dipartimento di Musicologia e Beni Culturali, Università di Pavia, 20-23 November 2019
- Member of the program committee *19TH Biennial International Conferene on Baroque Music*, Birmingham, UK, July 2021
- CHAIR *18TH Biennial International Conferene on Baroque Music*, Cremona e Mantova, July 10-15, 2018
- GENERAL SECRETARY *Convegno internazionale di Studi on Claudio Monteverdi*, Cremona and Mantua, June 2017, Monteverdi450
- CHAIR International Conference, *Con la Mente e con le Mani: Improvisation from 'cantare super librum' to Partimento*, Venice, November 9- 11, 2013. Fondazione Giorgio Cini, Schulich School of Music – McGill University
- CHAIR International Conference, *Con la Mente e con le Mani: Teaching and Learning the Art of Counterpoint on the Keyboard*, Trento and Smarano, November 18-20, 2010.

PUBLICATIONS

Monographs or edited books and journals

- *Con la mente e con le mani. Storia, tecniche e forme della composizione alla tastiera fra il XVI e il XIX secolo*, Lucca: Lim 2024 [forthcoming]
- *Expression(s): le tante vite dell'harmonium*. M. Guido, D. Melini, L. Rossi. Lemus Edizioni, 2023
- *Studies in Historical Improvisation: from 'Cantare super Librum' to Partimenti*, Massimiliano Guido ed., London: Routledge, 2017.
- *Con la mente e con le mani*, a cura di Massimiliano Guido, *Philomusica-online*, Vol. 12/2 (2012), (philomusica.unipv.it).
- M. Guido e M. Bico, *Paolo Conte: un rebus di musica e parole*, Roma: Carocci, 2011.
- *Arte organaria italiana e germanica tra Rinascimento e Barocco*, Atti del Convegno Internazionale (Trento – Smarano, 3-5 Settembre 2004), a cura di Massimiliano Guido, Trento: Provincia Autonoma di Trento, 2007.

Journal articles and book chapters

- In cantoria. Frammenti di dialogo sugli strumenti musicali fra imagine e realtà, in *La musica degli angeli. Bernardo Zenale e la cantoria di Santa Maria di Brera. Un dono, un ritorno*, Cristina Quattrini ed., Venezia, Marsilio, 2021, pp. 76-91.
- *Improvisation Matrices: a Possible Reading for Bach's and Chopin's Preludes?*, in *Bach and Chopin. Baroque Tradition in the Music of the Romantics*, Szymon Paczkowski ed., Warsaw: The Fryderyk Chopin Institute, 2019, pp. 283-300.
- *Sounding Theory and Theoretical Notes. Bernardo Pasquini's Pedagogy at the Keyboard: a Case of Composition in Performance?*, in *Musical Improvisation in the Baroque Era*, Fulvia Morabito ed., Turnhout: Brepols, 2019, pp. 31-42.
- *Der Allerschönste Tohn: A Comparative Study of the G minor Præludia in the North German School*, in «*Informazione Organistica* » N. 43 (2018), pp. 23-44.
- *Contrapuntal Audacities in Frescobaldi: Structures and Processes of Fantasia IX*, in *Perspectives on Early Keyboard Music and Revival in the Twentieth Century*, Rachele Taylor and Hank Knox eds., London: Routledge, 2018, pp. 162-72.
- *Documenti inediti sull'organaria milanese fra Cinque e Seicento*, in «*Informazione Organistica* » N. 39 (2017), pp. 15-20.
- *Climbing the Stairs of the Memory Palace: Gestures at the Keyboard for a Flexible Mind*, in *Studies in Historical Improvisation: from 'Cantare super Librum' to Partimenti*, Massimiliano Guido ed., London: Routledge, 2017, pp. 86-105.
- *Peter Schubert and M. Guido, Back into the Classroom: Music Learning through Historical Improvisation*, in *Improvisation and Music Education: Beyond the Classroom*, Ajay Heble and Mark Laver eds., New York: Routledge, 2016, pp.131-39.
- *M. Guido and Peter Schubert, Unpacking the Box in Frescobaldi's Ricercari of 1615*, in «*Music Theory Online*» Vol. 20/2, June 2014.
- *'Con questa sicura strada:' Girolamo Diruta's and Adriano Banchieri's Instructions on How to Improvise Versets*, in «*The Organ Yearbook*» Vol. 42, 2013, pp. 40-52.
- *Giovanni Maria Trabaci and the New Manner Inganni: a Musical Mockery in the Early Seicento Ricercare*, in *Interpreting Historical Keyboard Music: Sources, Contexts and Performance*, Andrew Woolley and John Kitchen eds., Farnham: Ashgate, 2013, pp. 43-69.
- *Counterpoint in the fingers. A Practical approach to Girolamo Diruta's Breve & Facile Regola di Contrappunto*, in «*Philomusica-online* » Vol. 11/1, 2012, pp. 63-76.
- *Rethinking Counterpoint through Improvisation. A Multidisciplinary Conversation with Edoardo Bellotti, Michele Chiaramida, Michael Dodds, Andreas Schiltknecht, Peter Schubert, and Nicola Straffelini*, in «*Philomusica-online* » Vol. 11/1, 2012, pp. 5-9.
- *Affetti Cantabili from Frescobaldi to Pasquini*, in *Pasquini Symposium 2010. Atti del Convegno Internazionale*, a cura di Armando Carideo, Trento: Provincia Autonoma di Trento, Assessorato alla Cultura, Rapporti europei e Cooperazione, 2012, pp. 154-176.

- *Die Daniel-Herz-Orgel im Diözesanmuseum zu Trient*, in *Die Daniel-Herz-Orgel der Frauenkirche in Brixen*, Tiroler Orgelschatz, Band 2, herausgegeben von Franz Comploi und Kurt Estermann, Rum/Innsbruck: Helbling Verlag, 2011, pp. 396-403.
- Riding the Horse: Time as a Form Generator in Frescobaldi's Toccatas, in «Dutch Journal of Music Theory», 15/1 (2010), pp. 52-58.
- Lo stile come manifestazione degli affetti, in *Melodia, Stile, Suono. Storia dei Concetti Musicali (Terminologia dell'Estetica Musicale)*, a cura di G. Borio, Roma: Carocci, 2009, pp. 145-59.
- Imparare gli Otto. Sull'uso didattico dei kleine Präludien und Fugen al clavicordo, in «Informazione Organistica» N. 17 (XIX/2) 2007, pp. 99-118.
- Le misure dei corpi sonori praticate dai maestri d'organo nei due versanti alpini tra XVII e XVIII secolo, in *Arte organaria italiana e germanica tra Rinascimento e Barocco*, Atti del Convegno Internazionale (Trento – Smarano, 3-5 Settembre 2004), a cura di Massimiliano Guido, Trento: Provincia Autonoma di Trento, 2007, pp. 173-183.
- "La regola che si torce": alla ricerca del concetto di forma nella toccata del primo Seicento, in *Espressione, Forma, Opera. Storia dei Concetti Musicali (Terminologia dell'Estetica Musicale)*, a cura di G. Borio e C. Gentili, Roma: Carocci, 2007, pp. 177-189.
- Franz Tunder's chorale fantasia In dich hab Ich gehoffet, Herr: an example of organ preaching in Lübeck?, in «Rivista Internazionale di Musica Sacra», XXII/1 2001, pp. 293-306.

Reviews

- *Johann Sebastian Bach e il clavicordo a pedale*, recensione in «Informazione Organistica» N.15 (XVIII/3) 2006, pp. 277-79.

Paper Presentations

2023

- “Historical Keyboard Instruments in Italian Public Collections: A Kaleidoscopic Approach,” 2023 CIMCIM Annual Meeting, Amsterdam, The Netherlands, August 30 – September 1, 2023.
- “Staging Frescobaldi's Toccatas: Performance Practice and Interpretation,” Lecture-recital, 20th Biennial International Conference on Baroque Music, Geneva (CH), June 29-July 2, 2023.
- M.Guido & J. Speerstra, “Cognitive Organology: A Case Study in Reconstructing Musical Ecology at the Clavichord,” 52nd Annual Meeting of the American Musical Instrument Society, Memphis (TN), May 31- June 3, 2023.
- “A New Approach to Organology? Sound from Materiality to Cognition,” International Symposium *Sharp Touch* Quilling Techniques in Plucked Keyboard Instruments: Interdisciplinary Approaches, Collezione Tagliavini, San Colombano, Bologna, May 5-7, 2023.

2022

- “Ecologia del suono al clavicordo,” XXIX Convegno della Società Italiana di Musicologia, Cremona, October 21-23, 2023.

2021

- “In the Process of Becoming: The Musical Instrument Collection at Pavia University as a Museum Gallery, a Project Incubator, and a Conservation Workshop,” 50th Annual Meeting of the American Musical Instrument Society, Online, June 4-6, 2021.

2019

- “Facing Sound: How to Use the English Piano for Displaying Musical Taste,” 48th Annual Meeting of the American Musical Instrument Society, Greenville (SC), May 15-19, 2019.
- Themed Session: “*Non senza fatica si giunge al fine*. Analyzing, Performing and Improvising Frescobaldi’s Toccatas”. Eight Annual Meeting of the Historical Keyboard Society of North American, Huntsville (TX) May 10-15, 2019, chair Massimiliano Guido:
 - M.Guido, Analyzing Toccatas: Towards a Performative Approach
 - E. Baiano, Staging Toccatas: Performance Practice and Interpretation
 - P. Ruiter Feenstra, Improvising Toccatas: Lessons from Frescobaldi

2018

- Special Joint Session: “*Extemporaneous Dialogues on Historical Improvisation: Bridging Music, Music History, and Theory*”. Joint Meeting of the American Musicological Society and the Society for Music Theory, San Antonio (TX) November 1-4, 2018, Massimiliano Guido, chair; Anna Maria Busse Berger, respondent:
 - M.Guido, *General introduction: What is Historical Improvisation?*
 - P. Schubert, P. Ruiter-Feenstra, G. Rabinovitch, J. Slominski: three historically informed improvisations.
 - A. M. Busse Berger, M. Guido: reactions to the improvisations and comments upon the role of memory.

2017

- “Improvisation Matrixes: A Possible Reading for Bach’s and Chopin’s Preludes?” International Conference *Baroque Traditions in the Music of the Romantics during the first half of the nineteenth century*, Chopin Institute, Warsaw, September 1-3, 2017.
- “*Con voce argentina: Sound Descriptions and Voicing Parameters for Italian Organ Pipes from Renaissance to Baroque*” joint meeting of the Galpin Society and the American Musical Instrument Society, Edinburgh (UK), June 1-4, 2017.
- “Sounding Theory and Theoretical Notes. Bernardo’s Pasquini’s Pedagogy at the Keyboard: A Case of Composition in Performance?” Conferenza Internazionale *Musical Improvisation in the Baroque Era*, Centro Studi Opera Omnia Luigi Boccherini, Lucca, May 19-21, 2017.

- “Comporre alla tastiera: introduzione all’improvvisazione storica”, workshop *La didattica Musicale a Napoli nel Settecento*, Università degli Studi di Milano, Dipartimento di Beni Culturali e Ambientali, January 17, 2017.

2016

- “Poetic Choices of Frescobaldi: a Paradoxical Keyboard Madrigal”, XIII Convegno Internazionale di Analisi e Teoria Musicale, Rimini, October 1, 2016s.
- “From Affetti to Individual Sensitivity: Emotions and Subjectivity from Frescobaldi to Carl Philipp Emanuel Bach,” 17th Biennial International Conference on Baroque Music, Canterbury, July 13-17, 2016.
- “From Affetti to Individual Sensitivity: Emotions and Subjectivity from Frescobaldi to Carl Philipp Emanuel Bach,” Fifth Annual Meeting of the Historical Keyboard Society of North America, Oberlin (OH) March 20-24, 2016.

2014

- “Contrappunti Bestiali alla Mente: Esperienze d’Oltreoceano sull’Improvvisazione,” XVIII Colloquio di Musicologia del *Saggiatore Musicale*, Bologna, November 21-23, 2014.

2013

- “Climbing the Stairs of the Memory Palace: Gestures at the Keyboard for a Flexible Mind,” *Con la mente e con le mani: Improvisation from ‘cantare super librum’ to Partimenti*, Fondazione Giorgio Cini, Venice, November 9-11, 2013.
- “Unpacking the Box in Frescobaldi’s *Ricercari* (1615),” joint presentation with Peter Schubert, Society of Music Theory Annual Meeting, Charlotte NC, 31 October-3 November ,2013.
- “Sounding Theory and Theoretical Notes. Bernardo Pasquini’s Pedagogy at the Keyboard,” Second International Conference on Historical Keyboard Music, Edinburgh (UK) July 19-22, 2013.
- “Using Improvisation to Teach Theory and... Improvisation,” joint presentation with Peter Schubert, The Summit on Improvisation Pedagogy and Community Impact, Guelph, ON, May 23-26, 2013.

2012

- “Formal Issues in the *Ricercari* of Trabaci and Frescobaldi: Structures and Processes,” Joint Meeting of The Society for Music Theory, American Musicological Society & Society for Ethnomusicology, New Orleans, LA, November 1-5, 2012.
- “Counterpoint Audacities at the Keyboard: Structures and Processes in Trabaci’s and Frescobaldi’s *Ricercari*,” *Music. Musics, Structures and Processes*. 15th International Conference of the Gesellschaft für Musikforschung, Göttingen, DE, September 3-8, 2012.

- “Audacities at the Keyboard: Ricercari by Trabaci and Frescobaldi,” 15th Biennial International Conference on Baroque Music, Southampton (UK), July, 11-15, 2012.
- “Gluing Music Identities: Teaching Historical Counterpoint at the Keyboard as a Crossover Experience,” 19th Conference of the International Musicological Society, Rome, July 1-7, 2012.
- “Music and Poetry Whispering in a Bath tub: Paolo Conte’s *Via con me*,” Congress 2012, Canadian Society for Italian Studies, Waterloo, ON, May 26-28, 2012.
- “Audacities at the Keyboard: Ricercari by Trabaci and Frescobaldi,” *Antiqua & Nova*, Conference of the American Historical Keyboard Society, Cincinnati, March 21-25, 2012.

2011

- “The Inganni: a Musical Mockery in the Early Seventeenth Century Ricercare. An Analytical Explanation,” 1st International Conference on Historical Keyboard Music, Edinburgh, UK, July 1-3, 2011.

2010

- “Gli *Affetti Cantabili* from Frescobaldi to Pasquini,” *Pasquini Symposium*, International Conference on Bernardo Pasquini, Smarano (TN), Italy, May 27-30, 2010.
- “Teaching and Learning the Art of Counterpoint at the Keyboard,” 14th Biennial International Conference on Baroque Music, Belfast, UK, 30 June - 4 July 2010.

2009

- “*Riding the Horse*: Time as a Form Generator in Frescobaldi’s Toccatas (Composition and Performance),” The Dutch-Flemish Society for Music Theory, 11th International Conference, Leuven, February 20-22, 2009.
- “Shaping *Affetti Cantabili* on the Keyboard,” Smarano International Summer Academy, July 2009.

2007

- “In the Voice: Looking for Expressivity in Paolo Conte,” Meeting of the European Network for Musicological Research, Berlin, Humboldt University, February 2007.
- “Poesia per musica in Paolo Conte: verso la definizione di una poetica?,” XI Colloquio Nazionale dei Dottorati di Ricerca in Musicologia, Bologna, May 2007.

2006

- “*E Dir a l’Empia Fera*: an ‘Echo of Whispers’ and the Poetics of the *Affetti Cantabili*,” 14th Meeting of the Society of Seventeenth Century Music, Toronto, April 2006.

2004

- “Le misure dei corpi sonori praticate dai maestri d’organo nei due versanti alpini tra XVII e XVIII secolo,” Convegno Internazionale *Arte Organaria Italiana e Germanica tra Rinascimento e Barocco*, Trento, September 2004.

CD Recording

- *L’Organo Carlo Prati 1683 - Giuseppe Colombo 1862 (Chiesa di S. Bartolomeo, Caspiano, Sondrio)*. (CD), Milano: La Bottega Discantica, 2006 (DI 151). Music by W.A. Mozart and G.B. Martini.

SECTION B – TEACHING

TEACHING EXPERIENCE

2015- Dipartimento di Musicologia e Beni Culturali, Pavia University

- History of Musical Instruments (36 hours, 6 CFU)
- Musical Iconography (36 hours, 6 CFU) [every other year]
- Conservation and Restoration of Musical Instruments (36 hours, 6 CFU) [every other year]
- History of Building Techniques of Musical Instruments (36 ore, 6 CFU)
- Musical Improvisation: History, Forms, and Techniques (36 hours, 6 CFU) [from a.y. 2021-22]

2020-21/22-23 Scuola di Specializzazione per i Beni Musicali, Bologna University

- Restoration and Conservation of Musical Cultural Heritage (24 hours, 5 CFU)

2013-14 McGill University, Montreal, Canada

- Supervisor, Undergraduate Special Project MUGS 675-3, Improvisation and Pedagogy
- Instructor, Undergraduate Course MUTH 202-1, Modal Counterpoint I, special edition
- Instructor, Graduate Seminar MUPP 693, Improvising and Performing (Early) Music

INVITED SEMINARS

2019-20 Levi Campus2020: Doctoral seminar, ‘*l’Organo ha da essere la nostra cartella*’, Fondazione Levi, Venice

2018-19 Graduate Seminar, ‘The Pedagogy of Historical Improvisation at the Keyboard’. The New York Central Humanities Corridor, Andrew W. Mellon Foundation, Brian Mosely coordinator

- 2018 ‘*Ways of the Hand: Historical Improvisation at the Keyboard*’. Conference ‘The Keyboard as a Musical Interface. Materiality, Experience, Idiom. Deutsches Museum, München
- 2018 ‘Il patrimonio musicale nella storia della cultura dall’Antichità all’Età moderna. Ricerche e progetti’. Dipartimento di Beni Culturali dell’Università di Bologna, campus di Ravenna, *Settimana dei Beni culturali 2018*
- 2017 ‘Comporre alla tastiera: introduzione all’improvvisazione storica’, doctoral workshop *La didattica Musicale a Napoli nel Settecento*, Università degli Studi di Milano, Dipartimento di Beni Culturali e Ambientali
- 2014 ‘From Affects to Individual Sensibility: Changing Emotions in the Music of C. Ph. E. Bach,’ Eastman School of Music, Rochester University, Rochester, NY
- 2010 “Counterpoint at the Keyboard,” *Counterpoint as an Art of Improvisation*, Lectures & Workshops, Mannheim Musikhoschule, DE, 5-6 November 2010.
- 2009 “*Ancor che col partire. Affetti Cantabili & the Madrigal at the Keyboard. Works by Gabrieli, Mayone, Trabaci, Frescobaldi, and Strozzi*,” Smarano International Summer Academy, Smarano (TN), July 2009.
- 2006 “The Poetics of *Affetti Cantabili*,” Eastman School of Music, Rochester University, Rochester, NY, November 2006.
- “Shaping the Affects: Frescobaldi’s and Pasquini’s Toccatas on Performance,” Eastman School of Music, Rochester University, Rochester, NY, April 2006.
- 2002 “Seminario d’introduzione al Clavicordo,” Conservatorio di Musica di Rovigo, Italy, 2-6 April 2002.

SECTION C – PROFESSIONAL EXPERIENCE

COMMISSIONS OF TRUST

- 2022- Governor, Board of Governors, *American Musical Instrument Society*
- 2022- Editorial and Scientific Board, *Informazione Organistica e Organologica*
- 2020- Editorial and Scientific Board, *L’interia Musica Cultura*.
- 2017- Scientific Board, *Sistema Museale d’Ateneo* and Curator of the Musical Instrument Collection, Pavia University
- 2017- Scientific Board, *Centro Interdipartimentale di Studi e Ricerche per la Conservazione del Patrimonio Culturale (CISRIC)*, Pavia University
- 2017- Scientific Board, *Museo del Violino*, Cremona

PROFESSIONAL MEMBERSHIPS

- American Musical Instrument Society: 2018-
- Galpin Society for Musical Instruments: 2018-
- Historical Keyboard Society of North America: 2019-

- Società Italiana di Musicologia: 2017-
- ICOM: 2015-
- Society of Seventeenth Century Music: 2006-2018
- Society of Music Theory: 2011-2019
- American Musicological Society: 2015-2019

OTHER RELEVANT WORK EXPERIENCE

Organology and Museology

2023- Restoration Consultant for the Antegnati organ, Chiesa di San Giuseppe in Brescia

2023 Organological Consultant, Museo Nazionale degli Strumenti Musicali, Rome, project *Resonare Fibris*

2023- Consultant for the Board of Antiquities of Pavia on the acquisition and musealization of the complex Fabbrica di Fisarmoniche Dallapè e Figli, Stradella

2007-13 Restoration Consultant for the Antegnati organ, Chiesa Parrocchiale dei Santi Eusebio e Vittore di Peglio (CO), Direzione Regionale Beni Culturali e Paesaggistici della Lombardia, Milano

Performance and Pedagogy

2012-13 European Commission, Erasmus Mundus program, Advisor, *Expanding the Number of North American Students Pursuing Doctoral Studies in Europe* (www.promodoc.eu)

2015-17 Artistic Director, Smarano International Early Keyboard Academy

1998-2019 Titular Organist, St. Michael Cathedral, Albenga, Italy

1996-2010 Artistic Director, Concert Society *Amici della Musica di Albenga*

Language Skills

Mother-tongue: Italian

Other languages:

English: Reading: fluent; Writing: excellent; Speaking: fluent.

French (TEF 4/29/2014):

- Compréhension écrite: 261/300, Niveau C1
- Compréhension orale: 339/360, Niveau C2
- Lexique et structure: 200/240, Niveau C1
- Expression orale: 296/450, Niveau B2

Swedish: Reading: good; Writing: fair; Speaking: good

German: Reading: fair; Writing: borderline; Speaking: fair