

Federica Rovelli

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Academic Profile

Federica Rovelli is Associate Professor of Musicology in the Department of Musicology and Cultural Heritage at the University of Pavia, where she teaches *History of Music 2*, *Musical Philology 3*, and *Methodology of Digital Music Editions*.

Her research lies at the intersection of musical philology, genetic criticism, and the digital humanities, integrating historical-philological research with the theory and practice of critical and digital editing. At the core of her work is a theoretical reflection on the categories and models through which compositional processes and musical working documents are described, represented, and interpreted, as well as on the epistemological implications of the use of digital technologies.

A comparative perspective is central to her research. While Beethoven remains one of her principal objects of study, her work seeks to develop theoretical and methodological models transferable to other repertoires, composers, and compositional traditions, thereby contributing to a broader reflection on musical working documents and practices of artistic creation. Alongside her research, she designs initiatives aimed at innovating practices of scholarly communication and international cooperation, with particular attention to the European dimension, the training of younger generations of researchers, and the creation of inclusive research environments.

Career and Activities

After completing her PhD at the University of Pavia, she conducted research in Germany and the United States. From 2012 to 2018 she was a researcher at the Beethoven-Haus Bonn, first as a fellow of the Alexander von Humboldt Foundation and subsequently as a wissenschaftliche Mitarbeiterin in the project *Beethovens Werkstatt. Genetische Textkritik und Digitale Musikedition* (a project of the Akademie der Wissenschaften und der Literatur Mainz, funded within the Akademienprogramm, in collaboration with the Beethoven-Haus Bonn and the Musikwissenschaftliches Seminar Detmold at Paderborn University). She has been a visiting scholar at the Eberhard Karls University of Tübingen and at the Center for Beethoven Research, Boston University. Since 2019 she has collaborated with Lewis Lockwood as his research assistant at Harvard University. She has presented the results of her research at more than 40 conferences, seminars, and scholarly meetings in Europe and the United States, many of them by invitation.

She has taught at Italian and German universities, including Paderborn University and Johannes Gutenberg University Mainz, and has contributed to advanced training within the Beethoven-Studienkolleg of the Beethoven-Archiv Bonn. In 2026 she taught at the Lake Como School of Advanced Studies devoted to *The Critical Editing of Music*. She has also promoted research-oriented and digitally experimental forms of teaching, directing from 2018 to 2021 the student project *Edizioni digitali di schizzi: i Quaderni di Ludwig van Beethoven*, funded by the University of Pavia's Fondo Ricerca Giovani.

From 2021 to 2024 she was head of the Cremona research unit of the PRIN 2017 project *Vincenzo Bellini nel XXI secolo: edizioni critiche, digitalizzazione storiografica, messinscene, videografia*, funded by the Italian Ministry of University and Research. Since 2025 she has chaired the International Musicological Society Study Group *Comparative Perspectives on Genetic Criticism*, which grew out of the international colloquium *Towards a Comparative Study of Compositional Creative Processes: Shared Terminology and (Digital) Philological Models*, conceived in an experimental format between 2021 and 2024 and held at Villa Vigoni with the support of the Deutsche Forschungsgemeinschaft (DFG). The Study Group promotes an international network devoted to

developing comparative perspectives on genetic criticism in music and the study of musical working documents. She is also an associée étrangère at ITEM (Institut des Textes et Manuscrits Modernes) in Paris and a member of its International Research Network (IRN) *Les ateliers de la création (Arts, Lettres, Sciences)*, funded by the CNRS through 2031. In 2025 she obtained the Italian National Scientific Qualification (Abilitazione Scientifica Nazionale) for the rank of Full Professor in Musicology and History of Music.

Academic Service and Scholarly Output

She is a member of the Academic Board of the PhD Programme in Scienze del testo letterario e musicale at the University of Pavia and undertakes peer review and research evaluation for national and international journals, including *Music & Letters*, *Archival Notes*, *Il Saggiatore musicale*, *Studi musicali*, and *Bollettino di Studi Belliniani*, as well as for research funding bodies, including the Social Sciences and Humanities Research Council of Canada (SSHRC). Her evaluation activities also include admissions to advanced training and doctoral programmes, final assessment of doctoral dissertations in Italy and abroad, and the adjudication of scholarly prizes; since 2021 she has served on the jury for the American Beethoven Society *Research Award*.

She serves on the scientific committees of *The Beethoven Journal* and *Philomusica on-line* and on the board of the *International New Beethoven Research Conference*. In 2021 she served on the scientific committee of the *Humboldt Preisträger Forum* devoted to Beethoven, organized by the Alexander von Humboldt Foundation. She is a member of the VQR Committee and the Research Committee of the Department of Musicology and Cultural Heritage, as well as the Research and Doctoral Studies Committee of ADUIM; she has also held departmental responsibilities in teaching, communication, and international mobility.

Her scholarly output comprises more than 160 publications and research outputs, in addition to works currently in preparation. Her published work includes 2 monographs, journal articles and book chapters, digital publications and resources, edited volumes, reviews, translations, and more than 100 dictionary, glossary, and encyclopedia entries. Currently in preparation are the historical-critical edition of Ludwig van Beethoven's *Scheide-Skizzenbuch*, the critical edition of Giuseppe Verdi's *Aida*, with Fabrizio Della Seta, for *The Works of Giuseppe Verdi* (University of Chicago Press–Ricordi), and the critical edition of two collections from Gioachino Rossini's *Péchés de vieillesse* for the critical edition of Rossini's works (Fondazione Rossini).

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Cremona, 18 August 2026

