

Daniele V. Filippi

[as of November 2019]

Nationality: Italian; Sex: Male; Family Status: Married, three children

address: viale Lombardia, 46
20131 Milano (Italy)
phone: +39.02.36587282
mobile: +39.392.5507627
skype: dvfilippi
e-mail: dvfilippi@runbox.com
web: <http://www.selvarmonica.com/>
<https://scb.academia.edu/DanieleVFilippi>

Education

Italian National Scientific Qualification (ASN, Abilitazione Scientifica Nazionale, 10/C1)
to function as associate professor, 2014.

Ph.D., Music philology

Università degli Studi di Pavia (Italy), 2004

Dissertation: *Selva armonica. Giovanni Francesco Anerio e la musica spirituale a Roma fra Cinque e Seicento*

Areas of interest: post-Tridentine devotional music and literature; lauda; concertato spiritual madrigal; Christian conception of music; music and spirituality; Rome; G.F. Anerio

Supervisors: Dr. Rodobaldo Tibaldi, Dr. Antonio Delfino.

Professional Master's degree (Master di primo livello), Book Editing and Publishing
Fondazione A. & A. Mondadori – Università degli Studi di Milano (Italy), 2004

M.A. (Laurea), Musicology, *summa cum laude*

Università degli Studi di Pavia (Italy), 1999

Dissertation: *Il primo libro dei mottetti a quattro voci di Giovanni Pierluigi da Palestrina. Edizione critica e studio storico-analitico*

Areas of interest: Palestrina; motet and liturgy; motet as a genre; critical editing of Palestrina's music; harmony and form in Palestrina; borrowing and imitatio

Supervisor: Prof. Maria Caraci Vela

Awards and Honors

- Certamen Ciceronianum Arpinas, 1st place, 1994
- Nominated academic member of the Accademia Ambrosiana (Milan), Class of Borromaic Studies, 2017

Professional experience (Academic)

- 2018- Schola Cantorum Basiliensis, Musik Akademie Basel (Switzerland), Post-Doc researcher for the SNSF project “Polifonia Sforzesca/Sforza Polyphony: The motet cycles in the Milanese Libroni between liturgy, devotion, and ducal patronage” (see <http://p3.snf.ch/project-172933> and http://blogs.fhnw.ch/polifonia_sforzesca/)
- 2014-2017 Schola Cantorum Basiliensis, Musik Akademie Basel (Switzerland), Post-Doc researcher for the SNSF project “Motet Cycles (c.1470-c.1510): Compositional design, performance, and cultural context” (see <http://p3.snf.ch/project-149236> and <http://www.motetcycles.com/>).
- 2012-2014 Jesuit Institute at Boston College (USA), Research fellow (“The soundscape of early modern Catholicism”)
- 2010-2011 Università degli Studi di Pavia (Italy), Research fellow (“A history of sonic experience in the Renaissance”)
- 2004-2010 Independent researcher (while working as a publishing professional: see below, Related work experience)

Other scholarships

- Research scholarship, Università degli Studi di Pavia, 2005: “Form and Style in late Sixteenth-Century Roman motet”. Supervisor: Prof. Maria Caraci Vela.
- Research scholarship, Fondazione P.A. Locatelli, Cremona-Amsterdam, 2000: “Music at the Habsburg courts of Emperor Maximilian II and Archdukes Karl II and Ferdinand II”. Supervisor: Prof. Albert Dunning.
- Erasmus scholarship, Ruprechts-Karls Universität, Heidelberg (Germany), 1997-1998. Supervisor: Dr. Joachim Steinheuer.

Teaching experience

Invited academic lectures:

- 03/2019, 11/2019 Boston College International Program in Parma, lecture for undergraduate students, “Women’s Voices in Early Modern Music”.
- 03/2018 Boston University, lecture for doctoral students, “Sforzando: Investigating (and Digitizing) Manuscripts of Polyphony from the Milan of the Sforza dukes”.
- 03/2018 Boston College, lecture for undergraduate students, “Verdi’s *Rigoletto*”.
- 02/2017 Università degli Studi di Padova, International Winter School “Editing, Analysing and Performing Small-Scale Motets”, Milan, 20-24 February 2017, lecture for graduate and doctoral students, “Gaffurio, the Libroni, and the Motet in Early Modern Milan”.
- 12/2016 Fachhochschule Nordwestschweiz, Schola Cantorum Basiliensis, workshop for students and performers, “Motet Cycles in Performance: Compère’s *Missa Galeazescha*”.

- 03/2015 Fachhochschule Nordwestschweiz, Schola Cantorum Basiliensis, workshop for students and performers, “Motet Cycles”.
- 01/2014 University College Dublin, School of Music, “Echoes of Heaven and Hell: The sound of early modern popular missions”.
- 03/2013 Tufts University (Somerville, MA), lecture for graduate and doctoral students, “Songs, books, devotions: the Roman lauda (c. 1563-1600)”.
- 11/2012 Boston College, lecture for undergraduate students, “The musical marvels of Rome”.
- 05/2008 Università degli Studi di Bologna (Italy), lecture for doctoral students, “La musica spirituale a Roma, tra Cinque e Seicento”.
- 03/2008 Università degli Studi di Pavia (Italy), lecture for undergraduate students, “Il mottetto nel pieno e secondo Cinquecento”.
- 12/2007 Università degli Studi di Pavia (Italy), lecture for undergraduate students, “Tomás Luis de Victoria. Un ritratto intertestuale”.

Instructor, 2013-2014

Boston College, Music Department

Spring 2014 Medieval and Renaissance Music (co-teaching with prof. Michael Noone)

Spring 2014 Claudio Monteverdi (co-teaching with prof. Michael Noone)

Spring 2014 Introduction to music

Fall 2013 Introduction to music

Seminar, 2009

Università degli Studi di Pavia (Italy), October-November 2009

Il paesaggio sonoro della città rinascimentale: Milano, Venezia, Roma

Instructor, 2008

Università degli Studi di Milano (Italy)

Electronic editing of texts

Instructor, 2003-2004

Scuola Interuniversitaria Lombarda di Specializzazione per l’Insegnamento Superiore (SILSIS), Pavia – Cremona (Italy)

Research Methodologies in Musicology

Teaching assistant, 2000-2003

Scuola Interuniversitaria Lombarda di Specializzazione per l’Insegnamento Superiore (SILSIS), Pavia – Cremona (Italy)

Research Methodologies in Musicology

Invited presentations

2019. “Si procuri ch’in collegio vi sia essercitio di musica”: Music and Jesuit Education in the Early Modern Era. Paper read at the conference “*The Modern Musick-Master*” – *Historischer und historisch informierter Musikunterricht*, Basel, 21-23 November 2019.
2018. Operation Libroni: Gaffurius, the Sforza, and the Construction of a Repertory for Milan’s Duomo. Paper read at the Sound Memories project conference, Utrecht, 28-29 May 2018.
2017. Musica a scuola nel network gesuitico fra Cinque e Seicento. Paper delivered at the conference *Musica a scuola nel Tirolo storico e nel resto d’Europa*, Libera Università di Bolzano, Bressanone, 14-15 December 2017.
2017. Analisi, contesto, performance: riflessioni dal cantiere del progetto “Motet cycles (c.1470-c.1510)” (FNS - Schola Cantorum Basiliensis, 2014–2017). Paper delivered at the XIV Convegno Internazionale di Analisi e Teoria Musicale GATM, Rimini, 28 September-1 October 2017.
2017. “Catholicus non cantat?” Reframing Communal Singing in Early Modern Catholicism [expanded version]. Paper delivered at the study-day *Music and Devotion in Early Modern Europe*, Universität Heidelberg, 21-22 July 2017.
2017. “Canant omnes!” Communal Singing in Early Modern Catholicism. Paper delivered at the conference *The Soundscape of Early Modern Venice*, Ca’ Foscari University, Venice, 25-27 May 2017.
2016. The Soundscape of Italian Catholicism, c.1600. Keynote address at the conference *Music for Liturgy and Devotion in Italy around 1600*, The University of Manchester, 4-5 November 2016.
2016. Fra corte e Duomo: per una nuova messa a fuoco dei *motetti missales*. Paper delivered at the study day *Codici per cantare: I Libroni del Duomo nella Milano sforzesca*, Università degli Studi di Milano, 14 October 2016.
2016. “Il cantar de’ catolici”: La lauda filippina e il canto collettivo nel soundscape della prima età moderna. Paper presented at the study day *La lauda filippina: Origini e sviluppi*, Rome, 10 June 2016.
2016. Where devotion and liturgy meet: Gleanings from Milanese archives about and around the *motetti missales*. Paper presented at the conference *Motet Cycles between Devotion and Liturgy*, Schola Cantorum Basiliensis, Basel, 8-9 April 2016.
2015. Meditar cantando: Agostino Manni, la *Rappresentatione di Anima et di Corpo* e la spiritualità filippina. Paper presented at the conference *1515-2015: V Centenario della nascita di Filippo Neri, un santo dell’Età moderna*, Biblioteca Vallicelliana, Rome, 16-17 September 2015.
2015. Song, memory, and language in early modern missionary methods: from Europe to the Indies, and back. Paper presented at the conference *Vokalpolyphonie zwischen Alter und Neuer Welt. Musikalische Austauschprozesse zwischen Europa und Latein-amerika im 16. und 17. Jahrhundert (troja Colloquium 2015)*, Johannes-Gutenberg-Universität, Mainz, 25-26 June 2015.

2015. A cultural history of the motet in Milan. Paper presented at the conference *Mapping the post-Tridentine motet (ca. 1560-ca. 1610): Text, style and performance*, The University of Nottingham, 17-19 April 2015.
2015. Singing the catechism in early modern missions: between Europe, the Indies, and the “Indies of Europe”. Short paper presented at the workshop-conference *The Global Music Culture of the Catholic Missions in 17th-18th centuries* (The Balzan Programme in Musicology 2013-2016, research dir. Reinhard Strohm), King’s College London, 6-7 February 2015.
2014. Il viaggio sonoro di Ladislao Wasa attraverso l’Europa (1624-1625). Paper presented at the conference *Esperienze musicali e repertori polifonici: modelli di diffusione e circolazione a cavaliere delle Alpi (sec. XVI-XVIII)*, Libera Università di Bolzano, Bressanone, 15 November 2014.
2014. “Catechismum modulans docebat”: Teaching the doctrine through singing in early modern Catholicism. Paper presented at the conference *Listening to Early Modern Catholicism: New Perspectives from Musicology*, Boston College, 14-16 July 2014.
2014. The soundscape of early modern Catholicism. 45’ talk delivered at the Mícheál Ó Cléirigh Institute, University College Dublin, Dublin, 31 January 2014.
2013. Rewinding the tape of history: Everyday sonic reality in early modern Europe. 45’ talk delivered at Junior Scholars in Conversation, Boston College, Boston (Mass.), 20 March 2013, and at the Thresholds Seminar, Boston College, Boston (Mass.), 30 April 2013.
2013. Remapping the soundscape of early modern Catholicism. 45’ talk delivered at the Jesuit Institute, Boston College, Boston (Mass.), 23 April 2013.
2012. Per una fenomenologia sonora della policoralità. Paper presented at the conference *‘Musicorum et cantorum magna est distantia?’. La prassi della polifonia vocale all’epoca di Palestrina*, Università degli Studi di Pavia, Cremona, 26-28 April 2012.
2011. Formal design and sonic architecture in the motet around 1570. Palestrina and Victoria. 45’ lecture delivered at the *Congreso Internacional «Tomás Luis de Victoria»*, Centro Nacional de Difusión Musical-Instituto Complutense de Ciencias Musicales, León, 8-12 November 2011.
2011. Towards a phenomenology of polychorality. Paper presented at the conference *Central-Eastern Europe versus the Italian ‘musica moderna’ – Reception, Adaptation, Integration*, Uniwersytet Warszawski, Instytut Muzykologii - Fondazione Ugo e Olga Levi, Warsaw, 11-15 October 2011.
2011. Stili sonori nella musica di Victoria. Paper presented at the conference *Tomás Luis de Victoria (1548-1611): Contextos y prácticas musicales*, Sociedad Española de Musicología, Ávila, 23-24 September 2011.
2009. Roma, Madrid, Varsavia: policoralità e creatività sonora in T.L. de Victoria e G.F. Anerio. Paper presented at the conference *La musica policorale tra Cinque e Seicento: Italia - Europa dell’est*, Fondazione Ugo e Olga Levi, Venezia, 15-16 May 2009.
2008. Le musiche per la Settimana Santa (1546/1563) di Paolo Aretino. Paper presented at the conference *Paolo Aretino: la sua opera, il suo tempo, la sua vocazione*

- drammaturgica*, Fondazione Guido d'Arezzo – Centro Studi Guidoniani, Arezzo, 18-20 September 2008.
2004. La musica spirituale a Roma dalla lauda al Teatro armonico. Paper presented at the conference *Il Tempio armonico: Giovanni Giovenale Ancina e le musiche devozionali nel contesto internazionale del suo tempo*, Istituto per i Beni Musicali in Piemonte, Saluzzo 8-10 October 2004.
2004. Quale Roma al Nord? L'immagine musicale di Roma nel primo Seicento a partire dal caso di G.F. Anerio. Paper presented at the conference *Roma – La città eterna al centro dell'attuale ricerca musicologica: epoche, istituzioni, generi*, Musikabteilung des Deutschen Historischen Instituts, Rome, 28 September - 1 October 2004.
2004. La scrittura mottettistica di Carlo Cossoni. Paper presented at the conference *Carlo Donato Cossoni musicista nella Milano Spagnola*, Conservatorio di Como, Como – Gravedona, 11-13 June 2004.

Contributed presentations

2019. La mobilitazione sonora della città nelle missioni gesuitiche seicentesche. Paper presented at the *La città globale: La condizione urbana come fenomeno pervasivo – IX Congress of the Associazione Italiana di Storia Urbana (AISU)*, Bologna, 11-14 September 2019.
2019. “Opera et solitudine Franchini Gaffori ... impensa vero Venerabilis Fabrice”: Archival Evidence on Operation Libroni. Paper presented at the Medieval and Renaissance Music Conference, Basel, 3-6 July 2019.
2018. The sonic tour of Prince Ladislaus Wasa through Europe (1624–1625). Paper presented at the *18th Biennial International Conference on Baroque Music*, Cremona, 10-15 July 2018.
2017. “Catholicus non cantat?” Reframing Communal Singing in Early Modern Catholicism. Paper delivered at the conference *Christian Congregational Music: Local and Global Perspectives*, Ripon College, Cuddesdon, Oxford, 19-21 July 2017.
2015. “Audire Missam non est verba missae intelligere...”, or: What Did the Duke Do During the Mass? Paper presented at the Medieval and Renaissance Music Conference, Brussels, 6-9 July 2015.
2015. “Ask the Jesuits to send verses from Rome”: The Society’s networks and the European dissemination of devotional music. Paper presented at the First International Symposium on Jesuit Studies *Exploring Jesuit Distinctiveness*, Institute for Advanced Jesuit Studies, Boston College, 10-14 June 2015.
2014. Performing God’s score amidst the noise of the world: The soundscape of early modern Catholicism. Paper presented in tele-conference at the interdisciplinary symposium *Early Modern Soundscape*, Bangor University, 24-25 April 2014.
2014. Sound, experience, and identity in the popular missions of early modern Jesuits. Paper presented at the 60th Annual Meeting of the Renaissance Society of America, New York, 27-29 March 2014.
2013. Reconstructing the sonic cultures of early modern Europe: Working notes. Paper presented at the First International ESSA Conference, “Functional Sounds”, Berlin, Humboldt Universität, 4-6 October 2013.
2012. Towards a history of sonic experience in the Renaissance. Paper presented at the 19th International Congress of the International Musicological Society, Rome, 1-7 July 2012.
2011. A sonic life of Carlo Borromeo. Paper presented at the Medieval and Renaissance Music Conference, Barcelona, 5-8 July 2011.
2010. Where has classical polyphony gone? Working on Palestrina and Victoria today. Paper presented at the conference *European Sacred Music, 1550-1800: New Approaches*, Université de Fribourg, Institut de Musicologie, 10-13 June 2010.
2010. The Master and the Soundscape. Palestrina and the musical image of Rome between the 16th and 17th centuries. Paper presented at the conference *Early Modern Rome, ca. 1341-1667*, University of California, Rome Study Center, Roma, 14-15 May 2010.
2009. Lo studio dell’intertestualità nella musica del Cinquecento: esperienze e prospettive. Paper presented at the conference *Musical Philology Today: Historical*

- Heritage and New Perspectives (Sesto Seminario internazionale di Filologia musicale)*, Università degli Studi di Pavia, Cremona, 25-27 November 2009.
2007. Transition as reinvention in works by Palestrina and other Roman composers. Paper presented at the 18th International Congress of the International Musicological Society, Universität Zürich, 10-15 July 2007.
2007. Text, form, and style in Franchino Gaffurio's motets. Paper presented at the conference *On the relationship of imitation and text treatment? The Motet around 1500*, University of Wales, Bangor, 29 March -1 April 2007.
2004. Wandering in the *selva armonica*. Giovanni Francesco Anerio and the Oratorian devotional aesthetics. Paper presented at the *Eleventh Biennial International Conference on Baroque Music*, Royal Northern College of Music, Manchester, 14-18 July 2004.
2004. Palestrina's *Nativitas tua Dei Genitrix Virgo*. New perspectives about the compositional process in the Renaissance. Paper presented at the South-Central Renaissance Conference *Exploring the Renaissance 2004*, The University of Texas – St. Edward's University, Austin (Texas), 1-4 April 2004.
2003. *Amor alza le voci, amor le abbassa*. Palestrina and De Monte's debut in the field of spiritual madrigal, a.D. MDLXXXI. Paper presented at the *Colloquium Philippus de Monte 2003*, Alamire Foundation, Antwerp, 30-31 August 2003.
2002. L'orizzonte intertestuale nel mottetto romano del tardo Cinquecento: Tomás Luis de Victoria tra Palestrina e Marenzio. Paper presented at the *IX Convegno annuale della Società Italiana di Musicologia*, Conservatorio Cesare Pollini, Padova, 25-27 October 2002.
2002. Form and *inventio* in Giovanni Pierluigi da Palestrina's early motets. About the genesis of a style. Paper presented at the 17th International Congress of the International Musicological Society, Katholieke Universiteit Leuven, 1-7 August 2002.
2001. Esplorazioni sul mottetto palestriniano nel contesto del secondo Cinquecento. Paper presented at the Medieval and Renaissance Music Conference, Spoleto, 26-30 July 2001.

Talks and outreach presentations

2019. Pre-concert talks, Month of Music at the Duomo, Duomo di Milano, October 2019.
2019. Il cantiere musicale di Franchino Gaffurio, maestro di cappella del Duomo. Study day Il Duomo al tempo di Leonardo, Duomo di Milano, May 6, 2019.
2019. Il paesaggio sonoro della Milano sforzesca. Festivalungo per il Rinascimento Biellese, Centro Studi Generazioni e Luoghi, Biella, January 30, 2019.
2018. La policoralità palestriniana. Seminar for choir directors and performers during the workshop Giovanni Pierluigi da Palestrina: il Maestro, Associazione Noema, Milan, May 5, 2018.
2018. Pulling out all the stops: Jesuits and music in the long early modern era. T. Frank Kennedy, S.J. seminars: celebrating a legacy of musical scholarship, Boston College, March 27, 2018.

2017. “The universe is a polychoral chapel...”: Jesuits and music in the long early modern era. MusicTalk, Swiss Musicological Society, Jesuit Church St. Francis Xavier, Lucerne, November 7, 2017.
2017. I sospiri di Abramo, in una meditazione musicale di metà Seicento: la *Historia Abraham et Isaac* di Giacomo Carissimi. Bibbia, arte e musica: letture e interpretazioni per la cultura di tutti, Associazione Biblica della Svizzera Italiana, Centro Scolastico Canavée, Mendrisio, September 5, 2017.
2017. Palestrina: 1. Il contesto e il linguaggio / 2. I mottetti, il Priego, il Canto. Two seminars for choir directors and performers during the workshop L’opera di Palestrina: il contesto musicale e liturgico, le forme spirituali, la scrittura, Associazione Noema, Milan, March 11-12, 2017.
2016. Note d’archivio: Cantando dai Libroni. Archivio della Veneranda Fabbrica del Duomo, Milan, October 14, 2016.

Publications

Books

- 2008. *Selva armonica: La musica spirituale a Roma tra Cinque e Seicento*. Speculum Musicae 12. Turnhout: Brepols.
Reviewed by Saverio Franchi in *Il Saggiatore musicale* 19 (2012), 157-160.
- 2008. *Tomás Luis de Victoria*. Constellatio Musica 16. Palermo: L'Epos.
Reviewed by Esperanza Rodríguez-García in *Early Music* 39, no. 2 (2011), 265-267.

Edited books

- 2019. *Motet Cycles between Devotion and Liturgy*, co-edited with Agnese Pavanello. Schola Cantorum Basiliensis Scripta 7. Basel: Schwabe.
- 2019. *Codici per cantare: I Libroni del Duomo nella Milano Sforzesca*, co-edited with Agnese Pavanello. Lucca: LIM.
- 2018 [© 2019]. *Mapping the Motet in the Post-Tridentine Era*, co-edited with Esperanza Rodríguez-García. Abingdon-New York: Routledge.
[<https://www.routledge.com/Mapping-the-Motet-in-the-Post-Tridentine-Era/Rodriguez-Garcia-Filippi/p/book/9781138207103>]
Reviews:
Alfonso de Vicente in *Revista de Musicología* 42, no. 1 (2019): 254-261.
- 2017. *Listening to Early Modern Catholicism: Perspectives from Musicology*, co-edited with Michael Noone. Intersections: Interdisciplinary Studies in Early Modern Culture 49. Leiden: Brill.
[<http://www.brill.com/products/book/listening-early-modern-catholicism?page=1>]
Reviews:
Jutta Toelle in *Journal of Jesuit Studies* 5, no. 3 (2018): 457-458.
Michael O'Connor in *Renaissance and Reformation / Renaissance et Réforme* 41, no. 2 (2018): 179-181.
Jane Stevenson in *British Catholic History* 34, no. 2 (2018): 353-355.
Danilo Zardin (short version) in
<https://www.ilsussidiario.net/news/cultura/2019/3/29/letture-cattolicesimo-vs-eta-moderna-omalley-mette-in-crisi-i-soliti-schemi/1864958/>
Giorgio Peloso Zantaforri in *Musica & Figura* 5 (2018): 271-278.
Andrew H. Weaver in *Renaissance Quarterly* 72, no. 2 (2019): 728-730.
Danilo Zardin (longer version) in *Bruniana e campanelliana* 25, no. 1 (2019): 295-300.
Aaron James in *Yale Journal of Music & Religion* 5, no. 1 (2019): 71-73.

Critical editions

- Forthcoming. Luca Marenzio, *Il sesto libro dei madrigali a cinque voci*. Marenzio Online Digital Edition (<http://www.marenzio.org/>).

- 2006. Giovanni Francesco Anerio, *Selva armonica (Rome, 1617)*. Recent Researches in the Music of the Baroque Era 141. Middleton, Wisconsin: A-R Editions.
- 2003. Giovanni Pierluigi da Palestrina, *Motecta festorum totius anni cum communi sanctorum quaternis vocibus (1563)*. «Diverse voci...» 2. Pisa: Edizioni ETS.
Reviewed by Arnaldo Morelli in *Recercare* 16 (2004), 307-308.

Edited Special Issues of Journals

- 2016. “‘Their Sound Hath Gone Forth into all the Earth’”: Music and Sound in the Ministries of Early Modern Jesuits’. *Journal of Jesuit Studies* 3, no. 3 (2016). Special issue guest editor: Daniele V. Filippi.

Journal articles and book chapters

- Forthcoming. ‘Operation Libroni: Franchinus Gaffurius and the Construction of a Repertory for Milan’s Duomo.’ In *Resounding Pasts: Music as History and Memory*. Edited by Karl Kügle et al., Turnhout: Brepols.
- Forthcoming: ‘Education’. In *A Cultural History of Music in the Renaissance Age*. Edited by Jeanice Brooks and Richard Freedman. *A Cultural History of Music* 6. London: Bloomsbury.
- Forthcoming. ‘Devotional Music.’ In *A Companion to Music in RudolFINE Prague*. Edited by Christian Leitmeir and Erika Honisch. Leiden: Brill.
- 2019. ‘Where Devotion and Liturgy Meet: Re-assessing the Milanese Roots of the *Motetti missales*’. In *Motet Cycles between Devotion and Liturgy*. Edited by Daniele V. Filippi and Agnese Pavanello. *Schola Cantorum Basiliensis Scripta* 7. Basel: Schwabe, 53-91.
- 2019. ‘Breve guida ai *motetti missales* (e dintorni)’. In *Codici per cantare: I Libroni del Duomo nella Milano Sforzesca*. Edited by Daniele V. Filippi and Agnese Pavanello. Lucca: LIM, 139-169.
- 2019. ‘*Roma Sonora: An Atlas of Roman Sounds and Musics*.’ In *A Companion to Early Modern Rome: 1492–1692*. Edited by Pamela M. Jones, Barbara Wisch, and Simon Ditchfield. Leiden: Brill, 266-281.
- 2018. ‘La cultura sonora del Cattolicesimo nella prima età moderna: Cinque ricercatori’. In “*Cara scientia mia, musica*”: *Studi per Maria Caraci Vela*. Edited by Angela Romagnoli et al. 2 vols. «Diverse voci...» 14. Pisa: Edizioni ETS, 627-646.
- 2018. ‘Songs in Early Modern Catholic Missions: Between Europe, the Indies, and the “Indies of Europe.”’ In *Vokalpolyphonie zwischen Alter und Neuer Welt: Musikalische Austauschprozesse zwischen Europa und Latein-Amerika im 16. und 17. Jahrhundert*. Edited by Klaus Pietschmann. *Troja – Jahrbuch für Renaissance-musik* 14. Kassel: Bärenreiter, 39-67.
<http://nbn-resolving.de/urn:nbn:de:hbz:6-68139521489>
- 2018. ‘The Soundtrack for a Miracle and Other Stories of the Motet from Post-Tridentine Milan.’ In *Mapping the Motet in the Post-Tridentine Era*. Edited by

Esperanza Rodríguez-García and Daniele V. Filippi. Abingdon-New York: Routledge, 228-249.

- 2018. 'Per meditar cantando: Agostino Manni, la *Rappresentazione di Anima et di Corpo* e la spiritualità oratoriana'. In *La lauda dell'Oratorio: Aspetti e funzioni*. Edited by Francesco Cantone. Rome: Torre d'Orfeo, 121-154.
- 2017. "Audire missam non est verba missae intelligere...": The Low Mass and the *Motetti missales* in Sforza Milan.' *Journal of the Alamire Foundation* 9, no. 1 (2017): 11-32.
- 2017. "Catechismum modulans docebat": Teaching the Doctrine Through Singing in Early Modern Catholicism.' In *Listening to Early Modern Catholicism: Perspectives from Musicology*. Edited by Daniele V. Filippi and Michael Noone. Intersections Series. Leiden: Brill, 129-148.
- 2017. 'Sonic Afterworld: Mapping the Soundscape of Heaven and Hell in Early Modern Cities.' In *Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918*. Edited by Ian D. Biddle and Kirsten Gibson. London-New York: Routledge, 186-204.
- 2016. 'Retrieving the Sounds of the Old Society: For a History of Historiography on Jesuits and Music'. In *Jesuit Historiography Online*. Edited by Robert A. Maryks. Leiden: Brill. http://referenceworks.brillonline.com/entries/jesuit-historiography-online/*-COM_192554
- 2016. "Ask the Jesuits to Send Verses from Rome": The Society's Networks and the European Dissemination of Devotional Music.' In *Exploring Jesuit Distinctiveness: Interdisciplinary Perspectives on Ways of Proceeding within the Society of Jesus*. Edited by Robert A. Maryks. Jesuit Studies 6. Leiden: Brill, 62-80.
- 2015. 'A Sound Doctrine: Early Modern Jesuits and the Singing of the Catechism.' *Early Music History* 34 (2015): 1-43.
- 2015. 'Carlo Borromeo and Tomás Luis de Victoria: A Gift, Two Letters and a Recruiting Campaign.' *Early Music* 43, no. 1 (2015): 37-51.
- 2013. 'Carlo Borromeo e la musica, "a lui naturalmente grata".' In *Atti del Congresso Internazionale di Musica Sacra (Roma, 26 maggio - 1 giugno 2011)*. Edited by Antonio Addamiano and Francesco Luisi. 3 vols. Città del Vaticano: Libreria Editrice Vaticana, 2: 665-676.
- 2013. 'Formal Design and Sonic Architecture in the Motet Around 1570. Palestrina and Victoria.' In *Tomás Luis de Victoria. Estudios/Studies*. Edited by Javier Suárez-Pajares and Manuel del Sol. Madrid: Instituto Complutense de Ciencias Musicales, 163-198.
- 2013. 'Sonic Styles in the Music of Victoria.' *Revista de Musicología* XXXV, no. 1 (2012 [published 2013]): 155-182.
- 2012. 'Text, Form, and Style in Franchino Gaffurio's Motets.' In *The Motet around 1500. On the Relationship between Imitation and Text Treatment?*. Edited by Thomas Schmidt-Beste. Turnhout: Brepols, 383-410.
- 2012. 'Rome, Madrid, Warsaw: Polychorality and Sonic Creativity in the Music of Tomás Luis de Victoria and Giovanni Francesco Anerio.' In *Polychoral Music in*

Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century. Edited by Aleksandra Patalas and Marina Toffetti, 229-280. TRA.DI.MUS. - Studi e monografie 1. Venezia: Fondazione Levi.

- 2011. 'The Master and the Soundscape. Palestrina and the Musical Image of Rome Between the Sixteenth and Seventeenth Centuries.' In *Early Modern Rome. 1341-1667*. Edited by Portia Prebys, 502-509. Ferrara: Association of American College & University Programs in Italy - Edisai.
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- 2006. 'La musica spirituale a Roma dalla lauda al *Teatro armonico*.' In *Il Tempio armonico: Giovanni Giovenale Ancina e le musiche devozionali nel contesto internazionale del suo tempo (Atti del Convegno, Saluzzo 8-10 ottobre 2004)*. Edited by Carla Bianco, 155-180. Lucca: LIM.
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- 'Ludovico Milanese' (vol. 66, 2006); 'Agostino Manni' (vol. 69, 2007); 'Asprilio Pacelli' (with Aleksandra Patalas; vol. 80, 2014). In *Dizionario Biografico degli Italiani* (DBI). Rome: Istituto della Enciclopedia italiana, 1960- (online at <http://www.treccani.it/biografie/>).
- 'Stefano Felis', 'Giovanni Paolo Foscari' (vol. VI, 2001); 'Giulio Cesare Gabussi', 'Tomaso Graziani' (vol. VII, 2002); 'Gabriele Martinengo', 'Giulio Cesare Martinengo' (vol. XI, 2004); 'Simone Molinaro', 'Antonio Mortaro', 'Sante

Orlandi', 'Asprilio Pacelli' (vol. XII, 2004); 'Jacobus Peetrinus', 'Vincenzo Pellegrini' (vol. XIII, 2005); 'Paolo Tarditi', 'Simone Verovio' (vol. XVI, 2006); 'Annibale Zoilo', 'Cesare Zoilo' (vol. XVII, 2007). In *Die Musik in Geschichte und Gegenwart* (MGG2). Kassel-Stuttgart: Bärenreiter-Metzler, 1994-2008.

Reviews

- Dieuwke van der Poel, Louis Peter Grijp and Wim van Anrooij, eds. *Identity, Intertextuality, and Performance in Early Modern Song Culture*. Intersections, volume 43. Leiden and Boston: Brill, 2016.
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Revista de Musicología XXXVII/1 (2014): 237-245.
- Annie Coeurdevey, *Roland de Lassus*. Paris: Fayard, 2003.
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- Giancarlo Rostirolla, Danilo Zardin, and Oscar Mischiati, *La lauda spirituale tra Cinque e Seicento. Poesie e canti devozionali nell'Italia della Controriforma*. Rome: Ibimus, 2001.
Philomusica online 2 (2002).
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Other publications

- 2019. Liner notes for the CD *Teatro spirituale: Penitential Music in the Chiesa Nuova in Rome around 1610*, Alice Focroulle, Reinoud Van Mechelen, InAlto, Lambert Colson, Outhere-Ricercar.
- 2017. «*Trahe me post te: muziek, gemeenschap en devotie in het vroegmoderne katholicisme*» [*Trahe me post te: Music, community, and devotion in early modern Catholicism*]. Essay in the booklet of the Festival *Laus Polyphonie 2017 – Adoratio*, Antwerp (transl. in Flemish).
- 2017. Liner notes for the CD *Compère – Missa Galeazescha: Music for the Duke of Milan*, Odhecaton, Paolo Da Col, Outhere-Arcana.
- Concert notes for: Festival Monteverdi, Cremona, editions 2001-2005; Festival dell'Ascensione, Milan, editions 2016, 2018, 2019.

Participation in international research projects

- TRADIMUS (Tracking the Dissemination of Italian Music in Europe, Sixteenth-Seventeenth century), Fondazione Levi, Venice (2009-2017).
- MODE (Marenzio Online Digital Edition), <http://www.marenzio.org/> (2013-).
- Cantus Scholarum. Le chant scolaire dans l'Europe moderne, Institut Universitaire de France & Centre d'Études Supérieures de la Renaissance, Tours (2014-2019).

Conference organization

- 2016 Organizing committee, *Codici per cantare: I «Libroni» del Duomo nella Milano sforzesca* (International study day, Università degli Studi di Milano, 14 October 2016).
- 2016 Organizing committee, *Motet Cycles between Devotion and Liturgy* (International conference, Schola Cantorum Basiliensis, Basel, 8-9 April 2016).
- 2015 Organizing committee, *Mapping the Post-Tridentine Motet (ca. 1560-ca. 1610): Text, Style and Performance* (International conference, The University of Nottingham, 17-19 April 2015).
- 2014 Organizing committee (coordinator), *Listening to Early Modern Catholicism: New Perspectives from Musicology* (International conference, Boston College, 14-16 July 2014).

Referee/Reviewer

- *Acta musicologica*
- *Aevum - Rassegna di Scienze storiche linguistiche e filologiche*
- *Cuadernos de Música Iberoamericana*
- *Early Music*
- *Ensayos: Historia y Teoría del arte*
- Institute of Advanced Jesuit Studies (Boston College)
- *Journal of Jesuit Studies*
- *Journal of the American Musicological Society*
- *Rivista di Analisi e Teoria Musicale*
- *Il Saggiatore musicale*

Related work experience

2019: co-curator of the exhibition *Il Duomo al tempo di Leonardo*, Museo del Duomo, Milan, 22 November 2019-23 February 2020.

2019: artistic director for the concert series *Il mese della musica in Duomo/The Month of Music at the Duomo*, Milan, October 2019

2019- : music and musicology consultant for the *Veneranda Fabbrica del Duomo*, Milan

2015- : freelance reviser for *Adelphi Edizioni*, Milan

2004-August 2012: Associate editor, fiction and non-fiction, at *Adelphi Edizioni*, Milan

2004-2007: Managing editor, *Philomusica on-line* (e-journal), Università degli Studi di Pavia

Skills and qualifications

LANGUAGES

Italian: mother tongue

English: fluent

German: advanced

French: reading knowledge

Spanish: reading knowledge

Latin: advanced reading knowledge

Ancient Greek: advanced reading knowledge

COMPUTER

Proficient in *Finale*, *Sibelius*, *Reaper*, *Adobe InDesign*.

Advanced knowledge in electronic editing of texts and related problems.

Web design (*Weebly*).