

Prof Chiara Bertoglio



1. Personal details and contact

- University addresses:
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2. Research interests

- Study of historic piano performance (especially through instructive editions)
- Reception of J. S. Bach
- Music in Reformation and Counter-Reformation
- Theology of music performance and interpretation
- Interdisciplinary theology of music

3. Degrees

- MA in Systematic and Philosophical Theology, with distinction (University of Nottingham, 2016)
 - Dissertation: “*Mit Harfen und mit Zimbeln schon*: Bach’s Cantata BWV 140 as a case-study for a theological interpretation of music”. Supervisor: R. Bell
- PhD in Music Performance Practice (University of Birmingham, 2012)
 - Thesis: “Instructive editions of Bach’s *Wohltemperirtes Klavier*: an Italian perspective”. Supervisor: K. Hamilton
- Master’s (MSPT) in History of the Theological Thought, with distinction (University of Rome, Tor Vergata, 2008)
- Laurea Specialistica (MPhil) in Musicology, with distinction (University of Venice, 2006)
 - Thesis: “*Das klinget so herrlich* – metric structures in the themes of Mozart’s Piano Concertos”. Supervisor: G. Morelli
- Master’s (MMUS) in Music of the Twentieth Century (University of Rome, Tor Vergata, 2004)
- Master’s Diploma in Piano, with distinction (Accademia di Santa Cecilia, Rome, 2003)
- Diploma in Piano, with distinction and honours (Conservatory of Turin, 1999)

Private piano studies with Ilonka Deckers, Paul Badura Skoda, Konstantin Bogino

Master classes with A. Lonquich, A. Ciccolini, C. Zacharias, L. Fleisher, M. Bilson, S. Kovacevich

4. Publications

4.1 Books

- *The Trinity and Music* (provisional title) (Lanham: Rowman and Littlefield, forthcoming).
- *Musical Scores and the Eternal Present: Theology, Time and Tolkien* (Eugene OR: Pickwick, 2021).
- Chiara Bertoglio and Maria Borghesi (eds.), *Bach e l’Italia. Sguardi, scambi, convergenze* (Lucca: Lim, 2022).
- *Reforming Music: Music and the religious Reformations of the sixteenth century* (Berlin: De Gruyter, 2017); Prefaces by Jeremy Begbie and James MacMillan. Winner of the RefoRC Book Award 2018; Finalist of the Premio Alberigo (FSciRe) 2019. Italian translation as *La musica e le Riforme del Cinquecento* (Turin: Claudiana, 2020).

- *Through Music to Truth. Music and theology in dialogue with Italian culture* (Turin: Effatà, 2016).
- *Per Sorella Musica: San Francesco, il Cantico delle Creature e la Musica del Novecento* (Turin: Effatà, 2009; 2014²).
- *Logos e musica: Ascoltare Cristo nel Bello dei suoni* (Turin: Effatà, 2009; 2014²).
- *Musica, maschere e viandanti: Figure dello spirito romantico in Schubert e Schumann* (Turin: Effatà, 2008); Preface by Gianfranco Ravasi; with CD (Schubert's Sonata D959 and Schumann's Carnival) in Chiara Bertoglio's performance.
- *Voi suonate, amici cari: La musica di Mozart tra palcoscenico e tastiera* (Turin: Marco Valerio, 2005); Preface by Paul Badura Skoda.

4.2. Articles

- “The Musicality of the Triune God in Selected Medieval Writings”, *Wrocławski Przegląd Teologiczny* 31/1 (2023): 43-69 DOI: 10.34839/wpt.2023.31.1.43- 69
- “The Italian Reception in Bach’s Keyboard Works and Passions: Intersections of the Sacred and the Secular”, in Eftychia Papanikolaou and Markus Rathey (eds.), *Sacred and Secular Intersections in Music of the Long Nineteenth Century* (Lanham: Rowman & Littlefield, 2022): 207-226.
- Chiara Bertoglio, Maria Borghesi, Vasiliki Papadopoulou, “Adapting the Past: Instructive Editions and Transcriptions of J. S. Bach’s Solos for Strings, in Italy and Abroad”, *Il Paganini*, special issue (May 2021): 39-73
- “‘Quark’s jingle’: Reception of Bach’s Air BWV 1068 in Italy” in Cristina Santarelli (ed.), *Helicon Resonans. Festschrift per Alberto Basso* (Lucca: LIM, 2021): 157-180.
- “Horns, Bullets and Rings: Tolkien’s ‘extreme fondness’ for Carl Maria von Weber”, in Julian Eilmann and Will Sherwood (eds.), *The Romantic Spirit in the Works of J. R. R. Tolkien* (Zurich and Jena: Walking Tree Publishers, 2021 [forthcoming]).
- “The Lion and the Pitch: Creation Myths and Music in Lewis and Tolkien”, in Lukasz Neubauer and Guglielmo Spirito (eds.), *The Songs of the Spheres* (Zurich and Jena: Walking Tree, 2021 [forthcoming]).
- “Contemplazione e creatività: il canto degli Ainur”, in Angelo Mereghetti and Ivano Sassanelli (eds.), *Vive in fondo alle cose la freschezza più cara. Percorsi umani e letterari nella Terra di Mezzo di Tolkien* (Rome: Aracne, 2021): 163-180, <https://doi.org/10.4399/97912599429758>.
- “Innocence and Grace: Bach’s organ music in Ermanno Olmi’s *L’albero degli zoccoli*”, *The Journal of Film Music* (2021): <https://doi.org/10.1558/jfm.18990>
- “Non c’è musica nella Commedia”, in Davide Fara (ed.), *La musica di Dante* (Rome: Aracne, 2021 [forthcoming]).
- “Behold Your Music”, in Giuseppe Scattolini (ed.), *Barlumi di cose più alte, più profonde o più oscure della sua superficie. L’opera di Tolkien dalla critica accademica al legendarium* (Bari: L’arco e la corte, 2021): 239-264.
- “Vedere il tempo in una dolce armonia: la profezia di Cacciaguida in Paradiso XVII e l’eterno presente”, in Stefano A. E. Leoni (ed.), *La Musica e Dante. Percorsi sonori intorno al Sommo Poeta* (Milan: Rugginenti, 2021): 91-102.
- “Light Music: Christoph Graupner’s Sacred Cantatas and the Idea of Light”, in Ivan Moody (ed.), *Enlightenment & Illumination. Proceedings of the Second International Conference “Sacred Music East and West”* (Prague: Univerzita Karlova, 2020): 199-216.
- “Polifonia, armonia e comunione: dal canto della Trinità alla convivenza sociale”, in Fausto Gianfreda (ed.), *Lo spirito nella musica* (Villa Verrucchio: Pazzini, 2020): 45-74.
- “‘Sopra le bellissime bella’: due sacerdoti del Cinquecento e la riforma della musica”, *Bruniana & Campanelliana* 2/2020: 47-62.
- “Sacred Music and Interpretation”, in Carlos Alberto Moreira Azevedo and Richard Rouse (eds.), *Chiesa, Musica e Interpreti. Un dialogo necessario (Atti del Convegno, Roma 7-9 novembre 2019)* (Rome: Aracne Editrice, 2020): 19-30.

- “From Bach’s violin to Italian pianos: the *Sei Solo* in the Italian Piano Transcriptions”, in Michael Maul and Alberto Nones (eds.), *Forms of Performance. From J. S. Bach to M. Alunno (1972-)* (Wilmington DE: Vernon Press, 2020): 17-24.
- “High Scores: The Notation of Music, Time and the Eternal Present”, *Logoi.ph*, V/14 (2019): 59-122 (<http://bit.ly/logoi2019>).
- “Nearly Unplayable: Giuseppe Martucci’s interpretations of Bach’s Orchestral Suites”, *Musica/Realtà* (March 2019): 123-158.
- “Musical Scores as Symbols for the Eternal Present”, *Culture e fede – Pontificium Conilium de Cultura*, XXVII/1 (2019): 6-13.
- “Busoni e Sibelius un’amicizia in musica”, in A. Bini, F. Colusso and F. Tammaro (eds.), *Sibelius e l’Italia. Atti del Convegno internazionale di studi interdisciplinari (Roma, 2015)* (Rome: Accademia Nazionale di S. Cecilia, 2019): 117-218.
- “Polyphony, collective improvisation and the gift of Creation”, in J. Eilmann and F. Schneidewind (eds.), *Music in Tolkien’s work and beyond* (Zurich and Jena: Walking Tree Publishers, 2019): 3-28.
- “Translating Bach: Understanding Bach piano performance through Lipiński’s instructive edition”, in S. Paczkowski et al. (eds.), *Conference proceedings for the International Chopinological Conference 2017 (“Baroque traditions in the music of the Romantics during the first half of the nineteenth century”) – Warsaw, Sept. 1-3, 2017* (Warsaw: Narodowy Instytut Fryderyka Chopina, 2019): 343-369.
- “Virtuous or Virtuoso? The Reformations of Music in the Sixteenth Century”, in Harald Rise (ed.), *Lutherske Perspektiver på liturgisk Musikk* (Oslo: Novus Forlag, 2019): 89-114.
- “Interpreting Musical Holy Texts”, in K. Fitschen, M. Schröter, C. Spehr, E.-J. Waschke (eds.), *Kulturelle Wirkungen der Reformation / Cultural Impact of the Reformation*, Leucorea-Studien zur Geschichte der Reformation und der Lutherischen Orthodoxie vol. 3 (Leipzig: Evangelische Verlagsanstalt, 2019): 327-336.
- “Dissonant Harmonies: Tolkien’s musical theodicy”, *Tolkien Studies* 15 (2018): 93-114 ([doi:10.1353/tns.2018.0007](https://doi.org/10.1353/tns.2018.0007))
- “La polifonia della salvezza: musica e giustificazione nell’anniversario della Riforma”, *Divus Thomas* 121 (May/August 2018): 162-186.
- “The Mother, the Sinners, and the Cross: Pergolesi’s *Stabat Mater* and Bach’s *Tilge, Höchster*”, *Pro Ecclesia* 27, 4 (Fall 2018): 451-482, feature article (<https://bit.ly/2UiXW6e>).
- “Biagio Rossetto: *Libellus de rudimentis musices*”, in Luisa Zanoncelli (ed.), *Musico Perfetto. Gioseffo Zarlino 1517-1590. La teoria musicale a stampa nel Cinquecento* (Venice: Fondazione Ugo e Olga Levi, 2018): 144-148.
- “Dante, Tolkien e la musica delle sfere”, in Giampaolo Canzonieri et al. (eds.), *Tolkien e i classici II* (Rome: Eteera, 2018): 55-67; English translation in Giampaolo Canzonieri et al. (eds.), *Tolkien and the Classics* (Zürich and Jena: Walking Tree Publishers, 2019): 83-96.
- “Valorizzazione del patrimonio storico musicale della Chiesa. Criteri ed esperienze”, in C. A. Moreira Azevedo and R. Rouse (eds.), *Musica e Chiesa. Culto e cultura a 50 anni dalla ‘Musicam sacram’* (Canterano: Aracne, 2017): 145-152.
- “Cats, bulls and donkeys: Bernardino Cirillo on 16th-century church music”, *Early Music* 45/4 (30 December 2017): 559-572, <https://doi.org/10.1093/em/cax081> .
- “The Untimely Timeliness of *Fides et ratio*”, *Logoi* II/7 (2017): 337-354 (<http://bit.ly/2qMZA1x>).
- “Four Hands and Four Paws: Sibelius, Busoni and Lesko the Dog”, *Trio* 1 (2016): 6-33 (<http://bit.ly/2s0N5UJ>).
- “Le *Kinderszenen* di Schumann: poesia, natura, infanzia”, *Logoi* II/6 (2016): 77-90 (<http://bit.ly/2fKoOxa>).
- “La polifonia della comunione nella *Commedia* di Dante”, *Archivio Teologico Torinese* 1 (2015): 107-126.
- “Trinitarian Perspectives in Barth and von Balthasar”, *Reportata* (December 2015) (<http://bit.ly/2qHgeQH>).

- “Italian Instructive Editions of the Well-Tempered Clavier: A Useful Resource for Performance Practice Studies”, *Understanding Bach* 9 (2014): 49-74 (<http://bit.ly/2rigZT7>).
- “Sigillo sul cuore e lampada accesa. Una lettura teologica della Cantata BWV 140 di Bach”, *Archivio Teologico Torinese* 1 (2014): 213-219.
- “A Perfect Chord: Trinity in music, music in the Trinity”, *Religions* 4 (2013): 485-501.
- “Accordo perfetto: la Trinità nella musica, la musica nella Trinità”, *Reportata* (May 2011) (<http://bit.ly/2s0yRD0>).
- “Alfred Schnittkes *Sonnengesang* zwischen Tradition und Innovation”, in Amrei Flechsig and Christian Storch (eds.), *Alfred Schnittke. Analyse – Interpretation – Rezeption* (Hildesheim, Zurich, New York: Georg Olms Verlag, 2010): 109-126.
- “Cristo, Tamino e Beethoven. Per una lettura cristologica del *Cristo sul Monte degli Ulivi*”, *Archivio Teologico Torinese* 1 (2009): 75-97.
- “Verdi’s *Va’ Pensiero* is our own song: An anthropological introduction to the world of Istrian exiles”, *TRANS* (2009) (<http://bit.ly/2rxKQj3>).
- “Si bella e perduta: gli esuli istriani ed il canto del *Va’ Pensiero*”, *Quaderni del Centro di Ricerche Storiche di Rovigno* XIX (2008): 389-538.
- “Non omnis moriar: la teologia dei Quadri da un’esposizione di Modest Mussorgskij”, *Reportata* (15.07.2008) (<http://bit.ly/2oAPkwL>).
- “Verità e Poesia: Dialettica dell’Io nella musica di Schumann e Nietzsche”, *Divus Thomas* 50 (May-August 2008): 161-200.
- “Giya Kancheli’s *Exil*: the Spirituality of Motifs”, *British Postgraduate Musicology* 9 (2008) (<http://bit.ly/2rxTAgT>).
- “Non sappia una mano: Tracce di istruzioni per dirigere l’orchestra dal piano presenti nei testi dei Concerti di Mozart”, *Atti della Classe di Scienze Morali Lettere ed Arti* 165, I-II (2007): 193-252.
- “*Si bella e perduta*. Gli esuli istriani, fiumani e dalmati e il canto del *Va’, pensiero*”, *Musica e Storia* 3 (2007): 661-678.
- “Sonorità di parola e di versificazione, residue o eminenti, nei Concerti per pianoforte di Mozart”, *AAA-TAC* 3 (2006): 31-44.
- Other:
 - Conference Report: “Bach in Italy, 22-28 November 2020”, *BACH: Journal of the Riemenschneider Bach Institute*, 52/1 (2021): 72-79.
 - Communication: “Bach and Italy”, *Eighteenth-Century Music* 18/2 (September 2021): 332-334, <https://www.doi.org/10.1017/S1478570621000075>.
 - Communication: “Lutheran Music Culture”, *Eighteenth-Century Music* 15/2 (September 2018): 271-273, <https://doi.org/10.1017/S1478570618000192>.
 - Lemmas: “Kingdom/Kingship of God. Music” (<https://doi.org/10.1515/ebr.kingdomkingshipofgod>); “Lent. Music” (<https://doi.org/10.1515/ebr.lent>); “Liszt, Franz” (<https://doi.org/10.1515/ebr.lisztfranz>); “Liturgical Year. Music” (<https://doi.org/10.1515/ebr.liturgicalyear>); “Liturgy. Christianity. Music” (<https://doi.org/10.1515/ebr.liturgy>); “Liturgical books. Christianity. Music” (<https://doi.org/10.1515/ebr.liturgicalbooks>); “Mary. Music” (<https://doi.org/10.1515/ebr.marymotherofjesus>); “Mary. Nativity of. Music” (<https://doi.org/10.1515/ebr.marynativityof>); “Nativity of Jesus. Music” (<https://doi.org/10.1515/ebr.nativityofjesus>) for the EBR (Encyclopedia of the Bible and of its Reception, De Gruyter).
 - Prefaces for Loeffler’s *Canticle of the Sun* and for Piano Concertos by Jiri Antonin Benda, Carl Heinrich Graun, Joseph Haydn, Emil von Sauer (I and II Piano Concerto), Franz Xaver Scharwenka, Bernhard Scholz, Bernhard Stavenhagen, Anton Urspruch, for MusikProduktion Jürgen Höflich (www.musikmph.de).

- Reviews: “Neal Da Costa, *Off The Record*, Oxford, Oxford University Press, 2012”, *The Pianola Journal* 23/2013: 47-49; “Laurence Wuidar, *Fuga Satanae. Musique et démonologie à l’aube des temps modernes*”, *Bruniana & Campanelliana* XXV/2 (2019): 601-602.
- Booklets for numerous CDs published by Da Vinci Classics and by Brilliant Classics

4.3. Critical editions

- Johann Sebastian Bach / Arrigo Boito: *Trascrizione d’una Partita di G. S. Bach*. Edizione critica (Osaka: Da Vinci Publishing, 2019).

4.4. Recent presentations at conferences

Date	Institution	Event title	Paper title
20/6/22	JSBach.it – Società Bachiana Italiana	Il Clavicembalo ben temperato 300 anni dopo	The WTC beyond the WTC: Creative Reception in Italy
20/5/22	Pontificio Ateneo Salesiano	Lasciare l’anello	Dante e Tolkien fra polifonia e comunione
15/6/21	Conservatory of Birmingham	Birmingham Biennial Baroque	<i>Piccolo libro d’organo</i> : Italian transcriptions after Bach’s Chorales
24/10/20	Conservatory of Genoa	Study day	Bach addobbato, Bach sfrondata: trascrizioni italiane per flauto e pianoforte dei <i>Sei Solo</i> e delle <i>Suites per violoncello</i>
4-6/12/19	Università di Macerata	Barlumi di cose più alte, più profonde o più oscure della sua superficie	Polifonia improvvisata e il dono della Creazione nel <i>Silmarillion</i> di Tolkien
7-9/11/19	Pontificio Consiglio per la Cultura	Chiesa e interpreti: un dialogo necessario	Musica sacra e interpretazione (keynote)
20-22/9/19	Hochschule für Musik, Dresden	Symposium: “Bach at the Dawn of 2020”	“ <i>Quark’s</i> Jingle: Reception of Bach’s Air in Italy”
29-30/6/19	AEMC	Music, Communication and Performance	“Italian Piano Transcriptions of Bach’s <i>Sei Solo</i> ”
19-21/10/18	Società Italiana di Musicologia	Congresso annuale della SIDM	“Martucci interprete bachiano: le trascrizioni per pianoforte e la divulgazione.”
4-6/9/18	Vilnius Musikakademie	DIP (Doctors in Performance)	Recital: “The Piano as a Baroque Orchestra: Martucci’s Transcription of Bach’s <i>Orchestral Suites</i> ”
10-14/7/18	Università di Pavia/Cremona	International Baroque Music Conference	“The Reception of Bach in Fin-de-siècle Italy”
1-3/6/18	Accademia Filarmonica, Verona	The Soundscape of the Venetian Terraferma in the Early Modern Era	“Resounding Holiness: Music and Church Reform in Biagio Rossetto’s Verona”
6-8/3/18	EuARE, Bologna	Annual Conference 2018	“Music editions as interpretation: confessional traditions and the ‘holy texts’”
31/10/17	Fondazione Levi, Venice	“Luther and Music” – Study day	“La musica e le riforme del Cinquecento” (Keynote speaker)
20-22/10/17	Società Italiana di Musicologia	Congresso annuale della SIDM	“Riformare la Chiesa partendo dalla musica: due sacerdoti del Cinquecento nel clima pretridentino”
11-14/10/17	Catholic University Leuven (BE)	LEST XI	“Holy music for holy deeds: Bernardino Cirillo and the Reformation of Music”
28-29/9/17	Trondheim	Mikkelsmaskonferensen	“Virtuous or virtuoso? The Reformation of Music in the Sixteenth century” (Invited speaker)
14-16/9/17	Uppsala	Lutheran Music Culture	“Beyond ‘Church-dividing’ differences: Music and new ecumenical perspectives on justification”

Date	Institution	Event title	Paper title
1-3/9/17	The Fryderyk Chopin Institute	Baroque traditions in the music of the Romantics during the first half of the nineteenth century	“Translating Bach: Understanding Bach piano performance through Lipinski instructive editions” (Invited speaker)
7-11/8/17	LEUCOREA Wittenberg	Cultural Impact of the Reformation	“Interpreting musical ‘holy texts’”
18-21/7/17	Ripon College Cuddesdon, Oxford	Christian Congregational Music	“Cats, bulls and donkeys: Bernardino Cirillo on reforming Church music”
10-14/7/17	Bach Network UK	Dialogue Meeting 2017	“‘Transposed for piano in the chamber style’: Busoni in 1907–9 on Ten Chorale Preludes by J. S. Bach”
4-8-/7/17	Charles University in Prague	MedRen 2017	“Cats, Bulls and Donkeys: An Italian Churchman and the Reformation of Music”
10-12/5/17	LEUCOREA Stiftung, Wittenberg	Refo500	“Music, Justification, Communion and Ecumenism, 500 years After Luther”
1-3/3/17	Pontifical Council for Culture	Musica e Chiesa. Culto e cultura a 50 anni dalla <i>Musica Sacram</i>	“Valorizzazione del patrimonio storico musicale della Chiesa: criteri ed esperienze”
3-4/10/16	University of Cardiff	International Symposium on Performance Practice: Issues, Ethics and Approaches	“Bach, Busoni and Beyond: instructive editions and performance practice” (invited speaker)
7-8/9/16	Royal Irish Academy of Music	Doctors in Performance	“Spicing up Bach: Busoni on Bach’s Goldberg Variations” (Lecture-Recital).
4-6/3/16	F. Liszt Academy Budapest	Virtuosity: An International Symposium	“Between Show and Holiness: Virtuosity in the Reformation Era”

4.5. Audio recordings

- Bach Busoni: the complete transcriptions, arrangements, and original works inspired by Bach. Box with 4 CDs to be issued in late 2023 by Da Vinci Classics.
- “Bach&Italy” vol. V – Violin and Cello Solos: Works by Bach/Boschian, Bach/Fels, Bach/Fiorentino, Bach/Fumagalli, Bach/Longo, Bach/Piccioli, Bach/Puglisi, Bach/Rendano (Da Vinci Classics, 2023 [forthcoming])
- “Spiritual Songs: Piety and Beauty in Dialogue with J. S. Bach” – *Lieder* by Bach-Britten, Brahms, Beethoven and Schubert, with baritone Mauro Borgioni (Da Vinci Classics, 2023)
- “Bach&Italy” vol. IV: Bach/Martucci, *Three Orchestral Suites* (Da Vinci Classics, 2022).
- F. J. Haydn/C. Czerny, *The Seven Last Words*; C. Reinecke, *Biblische Bilder* (Da Vinci Classics, 2021)
- F. Liszt, *Via Crucis; Stabat Mater; In festo transfigurationis D.N.J.C.; Le Crucifix; Chorales*; C. Chiavazza, Coro Maghini (Da Vinci Classics, 2021).
- “Bach&Italy” vol. III: Works by Bogen, Boito, Facchinetti, Fiorentino, Manzotti, Togni, Trebbi, Vlad (Da Vinci Classics, 2020).
- “Bach&Italy” vol. II: Works by Vivaldi-Bach, Bach-Busoni, Bach-Perrachio (Da Vinci Classics, 2019).
- “Bach&Italy” vol. I: Works by Bach, Marcello-Bach, Bach-Brahms, Bach-Busoni (Da Vinci Classics, 2018).
- O. Respighi, *Toccata* for piano and orchestra; F. La Vecchia, Orchestra Sinfonica di Roma (Brilliant Classics, 2013).
- F. Schubert, *Impromptus* op. 90 e 142; Schubert/Liszt, *Impromptus* (Velut Luna, 2012).
- M. Mussorgskij, *A Night on the Bare Mountain; Pictures at an Exhibition*; O. Messiaen, Excerpts from *Vingt Regards sur l’Enfant Jésus* (Velut Luna, 2012).
- W. A. Mozart, *Piano Concertos KV 453 and 459*, A. Arigoni, Italian Philharmonic Orchestra (Panorama, 2006).

5. Prizes, Scholarships and Awards (academic only)

2005 “Ignazio Gherbetz” Research Prize

2006-7	Fondazione CRT (www.fondazione crt.it), “Progetto Alfieri” (Research scholarship)
2008	“Ronald Gregory Prize”, University of Birmingham
2013	“Music&Letters” Grant (for attending the London International Piano Symposium)
2016	Award of the Pontifical Academies for a Young Scholar
2018	RefoRC Book Award (<i>Reforming Music</i>)

6. Teaching

Year	Institution	Title	Course type
2024	Trinity School of Theology (Pennsylvania US)	The Trinity and Music	University course, invited professorship
2023-ongoing	University of Helsinki		Supervision of doctoral student Marjo Suominen
2023-ongoing	Facoltà Teologica dell’Emilia Romagna	Sacramentary Theology	Institutional course (3 ECTS)
2022-ongoing	Schola Palatina	Courses, seminaries, webinars	Several courses on the theology of music
2022-ongoing	Conservatorio “G. F. Ghedini” of Cuneo	Full professorship	Professor of piano
2017-ongoing	Facoltà Teologica dell’Italia settentrionale	Yearly courses on the Theology of Music	University courses (3 ECTS)
2022-3	Facoltà Teologica dell’Italia centrale	Music and Theology	University course (3 ECTS), one-year contract
2013-22	Italian Conservatories	Fixed-term professorships	Professor of piano
2020-1	Facoltà Teologica dell’Italia centrale	Music and Theology	University course (3 ECTS), one-year contract
2019-20	Conservatory of Turin	Unofficial music in the USSR	Course of music aesthetics and philology (invited professor, 30 hours)
2018-9	Conservatory of Turin	Text and Interpretation	Course of music aesthetics and philology (invited professor, 30 hours)
2017-8	Conservatory of Novara	History and technology of the piano	University course (18 hours)
2017-8	Conservatory of Turin	Authenticity and authenticism	Master course, 6 hours, for History of Music students
2017-8	Conservatory of Turin	Music and the Reformations of the 16th century	Master course, 4 hours, for History of Music students
2007-ongoing	SFD (Studio Filosofico Domenicano), Bologna	Yearly one-week summer courses on interdisciplinary topics	Summer courses
2017	Universidad de Monterrey (Mexico)	XXXVIII Cátedra de Arte Sacro	Lectures and recitals on Dante and music
2013	Facoltà Teologica dell’Italia Meridionale	“Non omnis moriar: Mussorgskij’s <i>Pictures</i> as an Easter itinerary”	Seminar
2013-5	Università di Roma Tor Vergata	Music and the Sacred: Teaching perspectives	MA for postgraduates (60 ECTS): http://bit.ly/2eEyPJK <i>Supervision of two MA theses</i>
2012	FTER (Facoltà Teologica dell’Emilia Romagna), Bologna	Using music to teach Religion	University course for postgraduates (3 ECTS)

7. Miscellaneous

7.1. Languages spoken and other skills

- Italian (first language), English (IELTS 2006: 7.5; Shenker 2010: 96/100), French, German (Goethe-Institut B2, 2013, “sehr gut”), Spanish.
- IT skills: MS Office, audio (SoundStudio) and video (iMovie) editing (creation of educational videos about music), music writing software

7.2. Performance activity

Solo performances in venues as the Carnegie Hall (New York), the Concertgebouw (Amsterdam), the Royal Academy and the Royal College (London), the Accademia di Santa Cecilia (Rome), Chopin Institute (Warsaw); with orchestras such as Rome Symphony Orchestra, Italian Philharmonic Orchestra, European Union Chamber Orchestra, Curtis Chamber Orchestra and many others; for festivals and concert seasons such as Maggio Musicale Fiorentino, MITO Settembre Musica, Cantiere di Montepulciano; broadcast by RAI, Radio3, Canale5, Vatican Radio, ORF, AVRO Klassiek, Polish and Slovenian Radio and TV etc.

7.3. Other

- Co-founder of JSBach.it (2019)
- Co-Chair of the Scientific Committee for the International Conference “Bach and Italy 2020”
- Member of the Scientific Committee for the International Conference “Il Clavicembalo ben temperato trecento anni dopo” (2021)
- Jury Member for Musicology at the Calendimaggio, Assisi (2023)
- Jury Member at the Piero Buscaroli Musicological Award (2022)
- Member of the Scientific Committee of the Centro di Studi Ferruccio Busoni, Empoli (since 2020)
- Member of the Scientific Committee for the UNICEF project “Soundz for Children” (2018)
- Vice-President of the Coro Maghini, Turin (www.coromaghini.it), 2018-2020
- Member of the Artistic Board of the International Festival “BackTOBach” (Turin, 2017-ongoing)
- Membership of Professional bodies: Ordine dei Giornalisti (Pubblicista), Italy (2014-ongoing)
- Project designer for the Fondazione Cassa di Risparmio di Torino (www.fondazionecrt.it): “Progetto Diderot” (educational project for schools on classical music), 2006 and 2007
- Articles on “La voce del popolo” (www.lavocedeltempo.it), “Avvenire” (www.avvenire.it), Mercatornet (www.mercatornet.org), “Vino Nuovo” (www.vinonuovo.it) and “Chi cercate?” (www.chicercate.net).
- Non-specialist books: “La speranza non fa rumore” (Milan: Edizioni Paoline, 2011); “I colori della misericordia” (Turin: Effatà, 2016); “Pane, vino e canto” (Roma: Centro Eucaristico, 2018); “Inni alla gioia” (Turin: Effatà, 2020).
- Founder of the musicians’ charity “Portare la Musica”, organising and realising free concerts for disabled, elderly or ill people (since 2003).