

Teaching

Visiting Lecturer at Duke Kunshan University

2021/22

Exploring Music (4 sessions), Music and Film, Music Theory

Instructor of Record at Duke University

Introduction to Music Theory (Music 161)

2020 (Spring Semester)

2019 (Fall Semester)

Medium size class (20 students), meant to give foundations of music theory for music minors. I designed the course structure, content, syllabus, homework and grading system. I taught the basics of music theory, 4-parts writing (triads and seventh chords), counterpoint in two parts, diminutions, introduction to modulations. As a final project the students wrote either a short ternary piece or a short variation. In addition to developing handouts, I created video recorded lectures, as the course of Spring 2020 switched to online/remote learning due to the Coronavirus crisis. I mentored students individually, also via Zoom.

Laboratory for Theory and Practice of Tonal Music III (Music 461)

2018 (Fall Semester)

I instructed the laboratory of the most advanced course in the theory track for undergraduate majors, taught by Prof. Anthony Kelley. In a small class environment (7 students), I led students in the study of rhythmic skills, singing, melodic and harmonic dictation, piano skills (continuo playing, modulations, first sight reading). I also delivered a lecture on Mozart's *String Quintet K.v. 516*.

Invited Lecturer at Venice International University

Venice Signatures (S 1908)

2019 (Spring Semester)

The course was taught at Venice International University by Duke Professor of Romance Studies Michèle Longino, as part of the global program *Duke in Venice*. I delivered six lectures in a small class environment. Two lectures dealt respectively with the history of music in Venice and with the history of opera; in the remaining, I presented *La Traviata* and *Aïda* and analyzed those works from a dramaturgical point of view. The course culminated with a class visit to a performance of *La Traviata* at the Teatro la Fenice. I also coached the students in preparation for a musical performance in a multidisciplinary plenary workshop at VIU under the supervision of Prof. Dorit Tanay.

Teaching Assistant at Duke University

Introduction to Electronic Music (Music 273S)

2020 (Fall Semester)

The seminar (18 students) is led by Prof. Eren Gümrükçüoğlu. Apart from assisting the professor in his duties, I facilitated the seminar discussion, focused on the aesthetic possibilities and new creative processes allowed by the use of the electronic medium in the creation of music.

Drama Through Opera (Music 89S)**2018 (Spring Semester)**

The course, a medium-sized class (22 students), was led by Prof. Harry Davidson. I assisted the Professor in his didactic and seminar activity. I also coordinated and hosted four guest lecturers.

Sound, Music & the Moving Image (Music 129)**2017 (Fall Semester)**

The class, composed of 16 students, was held by Prof. Jacqueline Waeber. I graded weekly written responses of about 1000 words each, giving feedback about content and academic writing. I also graded and commented midterm research papers. I delivered four lectures, on voice and psychoanalysis, opera and cinema, music in Quentin Tarantino's movies, and music in Federico Fellini's *E la Nave Va*.

Teacher at the Santa Cecilia Conservatory, Rome*Music Theory, Solfeggio and Ear training***Academic Year 2013/2014**

I was responsible for approximately 40 students, whom I organized in classes of various levels. I taught theory of music, solfège, dictation and aural skills.

Apprenticeships at the Santa Cecilia Conservatory, Rome

Instrumentation Teacher

2011 (6 months)

I graded and reviewed homework by undergraduate students, such as instrumentations for various wind ensembles, counterpoint and harmony exercises, short forms of band music, etc., under the supervision of Prof. Gianfilippo Pocerobba.

Composition Teacher

2007 and 2009 (12 months)

I graded and reviewed homework by undergraduate students, such as exercises in counterpoint, fugue, and harmony, compositions of small forms, orchestrations for different ensembles. Under the guidance of Prof. Luciano Pelosi, I also delivered individual lessons on those arguments.

Collaborative Pianist

2007 (6 months)

I worked in the Opera Theater Studio of Prof. Cesare Buratti as a collaborative pianist. I accompanied and coached approximately 30 operatic singers throughout the academic year, dealing principally with Italian, French and German operatic repertoire.

Freelance Teacher

Composition and Electronic Music

2012 and 2013

I prepared students privately for the admission exams for the B.M. in composition and for the B.M. in electronic music at the Santa Cecilia Conservatory. The admission exam of composition required the harmonization of basses in four voices in imitated style, harmonization of a melody for solo instrument and piano in romantic style, and realization of a short composition in dodecaphonic style. The admission exam of electronic music required knowledge of analytic techniques for the music of the twentieth century and rudiments of programming.

Research

Research Fellowship at the Paul Sacher Foundation

June 2019

I was awarded a fellowship to study Berio's Sketches of *Coro*. I spent a month at the Paul Sacher Foundation in Basel, analyzing handwritten sketches by the composer and other documents. I plan to publish a critical article on aspects of my work with *Coro* as part of my dissertation.

Research Project at the Fachhochschule Nordwestschweiz – FHNW

2014, 2019/20

I worked for one year in the research project "Ludosonica", in cooperation with the Hochschule für Musik, the Hochschule für Gestaltung and the Hochschule für Technik Basel. I contributed to the development of an immersive media environment which allows composition by means of special placement of sounding virtual objects. I recorded the sounds which have been used in the projects, designed the environment and tested the software.

Service and Leadership

Santa Cecilia Conservatory of Music, Rome

2008 to 2012

Elected as student representative (full voting member) to the Conservatory board of Directors. I Attended several meetings a year to discuss and vote on hiring practices, instrumentation budgets, other administrative processes, and ratification of curricular decisions by the Academic council.

Language Proficiency

Italian, Spanish: Native speaker

English: Fluent in speaking and writing

German, French: Fluent in reading, proficient in writing, conversational proficiency

Chinese: Elementary knowledge

Awards

Concorso Musica nel Silenzio, 1st Iteration **November, 2020**
 Special mention with the composition *Ancora un Puro Giorno*.

Concorso Musica Nova, 2nd Iteration **October, 2020**
 Third prize with the composition *Sonata per Violino*.

Media Coverage

Live Interviews and Broadcasting

Composer's Studio, hosted by Tarik Ghirardella and Anna Linvill **Upcoming**
 WHUP 104.7 FM Hillsborough

Time Out with Bill Hendrickson WCOM–LP 103.5 FM Chapel Hill **Nov 28, 2018**

Flowing, for Symphonic Orchestra, aired by Italian National Public Radio **Sept 4, 2015**
 Turin, Orchestra Sinfonica Nazionale della RAI – Yoichi Sugiyama
Il Cartellone, Rai Radio 3.

Selected Compositions (recordings and scores available upon request):

Ancora un puro giorno, Piano Solo, 2020. (7')

Special Mention at the *Concorso Musica nel Silenzio*

Edited by Edizioni Curci Music Publishing

Sonata per Violino, Violin Solo, 2020. (12')

M^o Francesco Peverini in Latina, Museo Cambellotti, October 3, 2020.

Winner of the third prize at the second edition of Concorso Musica Nova

Cristalli di Tempo, Symphonic Orchestra, 2018 (12')

Reading / Recording by the North Carolina Symphony – Grant Llewellyn, Raleigh, May 9, 2018

Perspectives, Large Wind Ensemble, 2018 (5')

Duke University Wind Orchestra – Verena Mösenbichler-Bryant, Durham, May 2018

Flowing, Symphonic Orchestra, 2013 (15')

Orchestra Sinfonica Nazionale della RAI – Yoichi Sugiyama, Turin, July 23/25, 2014

10 Folk Songs, Children Choir and Orchestra (arrangements), commission for Basel Singt 2021. 2020 (35')

Upcoming performance in Basel in 2021

Motet, Choir, 2019 (5')

The Crossing at Duke University, February 9, 2019

Conversation with Seneca, String Trio, 2018 (5')

JACK Quartet at Duke University, November 14, 2018

Venezia, Acousmatic, for the exhibition *A Portrait of Venice...* at the Nasher Museum of Art, 2017 (10')

Soundscape realized by Sofia Gallotti at CamerAnebbia

Ithaka, Soprano and Ensemble, Commission of the Basel Orchester Gesellschaft, 2015 (6')

First Performed: Jubiläumskonzert der B.O.G. Stiftung (Basel) - April 18, 2015

Performers: Amelia Scicolone, Soprano; Karin Dornbusch, Clarinet; Guillermo Pastrana, Cello; Paavali Jumppanen and Carl Wolf, Pianos

Klangliche Durchforschung, Acousmatic, 2015 (7')

First Performance: Gare du Nord, Basel - January 15, 2015

Other Performances: Haus der Elektronische Künste, Basel - October 2, 2015

Mensuralia, Violin and Digital Support, 2014 (7')

First Performance: Hochschule für Musik, Basel, April 10, 2014 – Oleksandra Fedosova, Violin

Pappagallo Ermetico, Flute, Oboe, Clarinet, Bassoon, Horn, Piano, 2012 (6')

First Performance: Sala Accademica, Conservatorio Santa Cecilia, June 20th, 2013

Performers: PMCE Parco della Musica Contemporanea Ensemble (Rome)

Selected Experiences as Conductor

I assisted M° Luciano Pelosi (former chorus master of the Roman Opera House, former artistic director of Teatro Petruzzelli Bari, Festival Pucciniano di Torre del Lago, etc.) in his professional activity as orchestral and choral conductor for several years.

As a conductor, my activity has principally been focused on the performance of new music. I directed several concerts of pieces by young composers. I also worked with traditional orchestras and vocal ensembles. Repertoire performed includes, among other pieces, Wolfgang Amadeus Mozart, *Così Fan Tutte*, Overture; Ludwig Van Beethoven, *Symphonie n°5*; Franz Schubert *Symphonie n°8* (Orchestra dell'Anello Musicale), and vocal renaissance music with the Collegium Musicum at Duke University.

I will conduct the recording session of my dissertation, the Dramatic Cantata *The Pit and the Pendulum*, with Tom Meglioranza, the Imani Wind Quintet and Ciompi Quartet, in Baldwin Auditorium, Duke University.

