

BELLA BROVER LUBOVSKY

CURRICULUM VITAE

Latest update: 5 March, 2026

1. PERSONAL DETAILS

Marital status: married+3

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2. HIGHER EDUCATION

A. Undergraduate and Graduate Studies

Period of Study	Name of Institution and Department	Degree	Year of Approval
1992–2000	Hebrew University, Musicology Department	Ph.D.	2001
1981–1986	Moldavian State Arts Institute, Kishineu, Music Theory Department	M.A.	1986 <i>Summa cum laude</i>
1977–1981	Music College, Tiraspol, Moldova, Music Theory Department	B.A.	1981 <i>Summa cum laude</i>

B. Post-Doctoral Studies

Period of Study	Name of Institution, Department and Host	Degree	Year of Completion
2003–2005	University of Illinois, Urbana-Champaign, School of Music, Musicology Division	Post-doctoral Research Fellow	2005

3. ACADEMIC RANKS AND TENURE IN INSTITUTES OF HIGHER EDUCATION

A. Academic Positions at the Jerusalem Academy

Dates	Name of Department	Rank/Position
2025–	Music Theory, Composition, and Conducting Department	Full Professor
2016–2025	Music Theory, Composition, and Conducting Department	Associate Professor

Dates	Name of Department	Rank/Position
2011–2016	Music Theory, Composition, and Conducting Department	Senior Lecturer
2005–2011	Music Theory, Composition, and Conducting Department	Lecturer
1995–2005	Music Theory, Composition, and Conducting Department	Adjunct Lecturer

B. Academic Positions in Other Institutions

Dates	Name of Department	Rank/Position
2017–2019	Hebrew University, Musicology Department	Teaching Associate
2010–2017	Hebrew University, Musicology Department	Senior Research Associate
2001–2010	Hebrew University, Musicology Department	Research Associate
2012	Tel Aviv University, The Buchmann-Mehta School of Music, Musicology Division	Teaching Associate
2009–2011	Open University of Israel, Arts and Letters Department	Course Writer / Lecturer
2006–2007	Columbia University (NY), The Italian Academy of Advanced Studies in America	Research Associate
2005–2007	Bar-Ilan University, Music Department	Lecturer
2003–2005	University of Illinois, Urbana-Champaign, School of Music	Visiting Assistant Professor
1993–2001	Hebrew University, Musicology Department	Teaching Assistant
1994–2003 2013–2014	Hebrew University, Magid Institute for Adult Education	Lecturer
1992–1996	The Jerusalem Institute of Israel Studies	Research Assistant

4. OFFICES IN ACADEMIC ADMINISTRATION

Dates	Name of Institution	Position
2025–	Jerusalem Academy	International Office Head
2021–	Jerusalem Academy	Vice-President of Academic Affairs
2019–	Jerusalem Academy	Research Authority Head
2023	Jerusalem Academy	Academic Organization Change, Committee head
2019–2023	Jerusalem Academy	Appointments and Promotion Committee member

Dates	Name of Institution	Position
2019–2021	Jerusalem Academy	Dean of the Faculty of Composition, Conducting & Music Education
2018	Jerusalem Academy	Strategic Planning Committee member (resigned)
2013–2019	Jerusalem Academy	Dean of the Students Affairs
2012–2019	Jerusalem Academy	Prevention of Sexual Harassment Commissioner
2009–2011	Jerusalem Academy	Academic Faculty Organization Committee member

5. Scholarly Positions outside the institution

Dates	Type of Activity	Position
2023–2026	COST Action EarlyMus Ecosystem	Management Committee for Israel; Working Groups 1, 2, 4, 5 member
2019–2025	<i>Eighteenth-Century Music</i> , Cambridge University Press	editorial board member
2018–	<i>Arts. Vestnik</i> , St. Petersburg University Faculty of Humanities periodical	editorial board member
2005–2014	Répertoire International de Littérature Musicale (RILM) (CUNI Graduate Center, New York)	Israel national committee chair
2008–2014	Open University of Israel	courses, publications, and didactic materials reviewer
2013–	<i>The Journal of the American Musicological Society</i> , AMS Annual Meetings program, <i>Acta Musicologica</i> , <i>Eighteenth-Century Music</i> , <i>Ad Parnassum</i> , <i>Music Theory and Analysis</i> , <i>Vestnik: Arts</i> ; <i>Min-Ad</i> , Israel Studies in Musicology <i>De Gruyter</i> University Press Library, Bar-Ilan University Press, Slovenian Research and Innovation Agency, etc.	Publications and research projects submissions reviewer in refereed periodicals and publishing houses
2012–	<i>Arteconciencia</i> , Guanajuato University periodical	editorial board member
2012–	Israel Science Foundation (Individual Research Grants, Book Publication Grants); Israel Ministry of Science and Technology	Committee member

Dates	Type of Activity	Position
2008–2011	Israel Musicological Society	Chair
2010–	Hebrew University Open University of Israel University of Haifa Bar-Ilan University	doctoral dissertations and research proposals committee member and reviewer

6. PARTICIPATION IN SCHOLARLY CONFERENCES

A. Active Participation

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
07–09.07.2025	6 th Transnational Opera Conference	University of Cambridge	“The Covert Language of Love: Russian Princesses and the Consumption of Opera in the Late 18 th Century	Paper presenter
16–20.07.2025	21 th Biennial Conference on Baroque Music	Birmingham, Royal Conservatoire / City University	“ <i>Salve Sanguis</i> by F. A. Calegari and the Epistemology of Dissonance”	Paper presenter
9–12.07.2024	Institute for Russian Music Studies, 2024 Annual Conference	Vipiteno, IRMS/Orfeo Festival	“Il suono vale l’infernal canzone”: a Musico as Ethnographer in Kalmuck Steppe.”	Invited speaker, session chair
11–13.04.2024	Women, Opera and the Public Stage in Eighteenth-Century Venice	Trondheim, Norwegian University of Science and Technology	“The Virtue of Epponina”: Sarti’s <i>Giulio Sabino</i>	Invited speaker
03–07.07.2023	Antiquity and the Shaping of the Future in the Age of the Enlightenment. 16th Congress for Eighteenth-Century Studies	Rome	"Ahead of their Time? Women and Italian Opera in the Eighteenth Century"	Panel participant
28.06–02.07.2023	20 th Biennial Conference on Baroque Music	Geneva, Haute École de Musique	Filippo Balatri: a <i>musico</i> as Ethnographer in Russia	Paper presenter
20–23.10.2022	XIX Congress of Music Analysis and Theory	Salerno, Conservatorio Martucci	"Francescantonio Calegari and the Epistemology of Dissonance"	Paper presenter

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
22–26.08.2022	<i>Music across Borders</i> 21st Congress of the International Musicological Society	Athens, National & Capodistrian University	"Algarotti, Tartini, and Cognate Concepts of Music in the Age of the Enlightenment"	Paper presenter, session chair
11–15.07.2022	Institute for Russian Music Studies, 2022 Annual Conference	Vipiteno, IRMS/Orfeo Festival	"Taking a Wigg off; Giuseppe Sarti in the Russian Empire"	Paper presenter, session chair
16–17.05.2022	<i>Text: Music: Translation</i> , 2022 Annual Conference	St. Petersburg, Herten Pedagogical University	"Andromeda Rescued on the Banks of the Neva"	Program committee, paper presenter
02–04.12.2021	<i>Music and Power in the Long Nineteenth Century</i>	Siena: Accademia Chigiana	"Andromeda Rescued on the Banks of the Neva: Opera for the Grand Master of the Order of Malta"	Paper presenter
09–12.09.2021	<i>The Figured Bass Accompaniment in Europe</i>	Department of Ancient Music Città di Brescia (virtual)	"Figured Bass in Calegari's Arrangements of Palestrina's 8 <i>Magnificati à 4</i> "	Paper presenter, with Carmel Curiel
06–07, 13–14.08.2021	Society for Eighteenth-Century Music, 8th Meeting with the Swedish Royal Academy of Science	Stockholm (virtual)	"Armida's Magic Gardens in the Northern Palmira"	Paper presenter
06–09.05.2021	<i>Between Centres and Peripheries, Music in Europe from the French Revolution until WWI (1789-1914)</i>	Lucca / ERASMUSH, University of Oviedo / Centre de musique française Venice (virtual)	"Do not Call Me Court Composer: Music and Social Mobility in Eighteenth-century Russian Empire"	Paper presenter
16–17.11.2020	<i>In Search of Perfect Harmony: Giuseppe Tartini's Music and Music Theory in Local and European Contexts</i>	University of Ljubljana / Pirano, Tartini" Museum (virtual)	"No other Art than the Imitation of Nature: Tartini, Algarotti, and the Hermeneutics of Modal Dualism"	Paper presenter
30.10–3.11.2019	American Musicological Society (AMS) 85 th Annual Meeting	Boston	"Dissonance Treatment in the <i>prima pratica</i> as viewed by the <i>Scuola dei rivolti</i> "	Paper presenter
07–10.11.2019	Society for Music Theory (SMT) 42nd Annual Meeting	Columbus, OH	" <i>Scuola dei rivolti</i> : a Bridge between the <i>prima</i> and <i>seconda pratica</i> "	Paper presenter

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
*02–05.10.2019	<i>Terms, Concepts, and Categories in Musicology.</i> The 4th Congress of the Russian Society for Music Theory	Kazan' State Conservatory	"Dissonance Treatment in the <i>prima pratica</i> as viewed by the <i>Scuola dei rivolti</i> "	Paper presenter
01–04.07.2019	<i>Corpus Research as a Means of Unlocking Musical Grammar</i>	Tel Aviv University / Bar-Ilan University	"Vivaldi: Musical Syntax and Tonal Expansion"	Invited Speaker
30.06–02.07.2019	<i>Eighteenth-Century Theater Capitals: From Lisbon to St. Petersburg</i>	Lisbon, Queluz National Palace	"Armida's Magic Island on the Neva-river, or an Inauguration of the Hermitage Theater"	Paper presenter
18–27.03.2019	<i>XLVIII International Philological Conference</i>	St. Petersburg State University	Ferdinando Moretti at Russian Court and the <i>opera seria</i> Reform	Paper presenter
17–19.01.2019	<i>Music, Performing Arts and Artists in the North. The French and Italian Diasporas</i>	Rome: Academy of Denmark	"Do not Call Me Court Composer: What Were Italian Musicians in Russia Seeking?"	Invited speaker
10–15.07.2018	<i>Crossing Borders: Music, Musicians and Instruments 1550-1750: 18th Conference on Baroque Music</i>	Cremona, University of Pavia-Cremona	" <i>Scuola dei rivolti: Between Harmony and Counterpoint</i> "	Paper presenter
13–15.11.2017	<i>St. Petersburg in a Dialogue with European Cultural Capitals</i>	St. Petersburg, Russian Institute of Art History	"Operas for Emperor Paul I"	Invited Speaker
26.09.2017	<i>Patrimoniul musical din Republica Moldova in contemporaneitate</i>	Kishineu, Academy of Music, Theater and Visual Arts	"Performed in Bendery: <i>Giove, la Gloria e Marte</i> by Sarti as a Generic Paradigm"	Paper presenter
11–13.07.2018	<i>Russian-Italian Musical Connections</i> Inaugural Institute for Russian Music Studies Conference	Vipiteno, IRMS/Orfeo Festival	"Giuseppe Sarti and the topos of the tragic in Russian Music"	Paper presenter
05–07.07.2017	TOSC@Bern: Second Transnational Opera Conference	Bern University	"Sights and Sounds from the Middle East: Operas for Russian Emperor"	Paper presenter
01–03.07.2017	<i>Theater Spaces for Music in 18th Century Europe</i>	Lisbon, Queluz National Palace	" <i>Andromeda</i> for Russian Emperor"	Paper presenter
14–20.04.2017	<i>Tutte le Stagioni Vivaldi</i> International	Turin, Biblioteca universitaria	"Vivaldi's Style and its Cultural Connotations"	Invited Speaker

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
	Festival & Symposium			
06–08.04.2017	<i>The Italian Violin Tradition: 1650-1850; On the 300th anniversary of T. P. Alberghi's Birth</i>	Faenza, Teatro Masini	"Sarti and the Violin: The Demise of Tradition or Its Revision?"	Paper presenter
14–16.11.2016	<i>Beethoven's Creative Vision: Journeys and Worlds</i>	Jerusalem, Israel Institute for Advanced Studies	"Teaching the <i>Eroica</i> "	Invited Speaker
13–16.07.2016	17th Biennial Conference on Baroque Music	Canterbury Christ Church University / Royal Musical Association	"Between Baroque and Romantic: Giuseppe Sarti as Counterpoint Student and Teacher"	Paper presenter
01–06.07.2016	International Musicological Society (IMS) Regional Congress	University of Stavanger	"The History of two Rescues: or Sarti-Moretti-Gonzaga Operas"	Paper presenter
25–26.11.2015	Realizările treptului, i provocările prezentului	Kishineu, Academy of Music, Theater and Visual Arts	"Giuseppe Sarti in Moldova"	Invited Speaker
01–04.09.2015	International Musicological Society (IMS) Regional Congress	St. Petersburg, Russian Institute of Art History	"Giuseppe Sarti Thematic Catalogue: Challenges and Pitfalls"	Paper presenter
03–04.03.2015	<i>Giuseppe Sarti and Late Eighteenth-Century Italian Opera: From Text to Performance</i>	Jerusalem Academy of Music and Dance	"Giuseppe Sarti in His Contemporaries Reception"	Conference organizer, Session chair, Paper presenter
28–30.12.2014	<i>Music and War from Napoleon to the WWI</i>	Lucca, San Michele Palace	"Music for Cannons: Giuseppe Sarti in the Second Turkish War"	Paper presenter
18–20.07.2014	<i>Giuseppe Sarti: Individual Style, Aesthetical Position, Reception and Dissemination of his Works</i>	Berlin, University of Arts	"Potemkin's Villages of Giuseppe Sarti"	Conference organizer, Session chair, Paper presenter
09–13.07.2014	The 16th Biennial Conference on Baroque Music	Salzburg, Mozarteum	"Representation of the Greek Monody in the late-Eighteenth Century Italian Music"	Paper presenter
10–12.10.2013	<i>Luigi Cherubini: From Autograph to Performance</i>	Berlin, University of Arts	"Reform in Parma and Cherubini's Early Career in Paris"	Invited Speaker

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
04–06.10.2013	16th Congress of the Gesellschaft für Musiktheorie (GMTH)	Rostock, University of Music and Theater	"Theories of Modal Dualism from Zarlino to Tartini"	Paper presenter
30.09–02.10.2013	1st Congress of the Society for Music Theory	St. Petersburg State University	"Epistemology of Modal Dualism in North-Italian Musical Thought from Aron to Tartini"	Paper presenter, session chair
16–18.09.2013	Gesellschaft für Musikforschung (GfM) Annual Meeting	Dresden, Weber Hochschule für Musik	"Representation of Greek Monody in Eighteenth-Century Italian Music"	Paper presenter
30.06.2013	Israel Musicological Society Annual Meeting	Tel Aviv, Levinsky College for Education	"Representation of Greek Monody in Eighteenth-Century Italian Music"	Paper & research project presentation
02–08.07.2012	19th Congress of the International Society (IMS)	Rome, Teatro della Musica	" <i>The Harpsichord of Colours, and the Music of the Eyes: Francesco Algarotti and Synesthetic Theories in Italy</i> "	Paper presenter
27–30.11.2011	Society for Music Theory (SMT) 34th Annual Meeting	Minneapolis	"Concepts of Modal Dualism in Tonal Theories of the Paduan School"	Paper presenter
29/09–02.10.2011	7th European Music Analysis Conference	Rome: Conservatory of Music Santa Cecilia	"Concepts of Modal Dualism in Practice and in Theory in Eighteenth-Century Northern Italy"	Paper presenter
25–27.11.2010	<i>Luigi Cherubini: Vielzitiert - Bewundert - Unbekannt</i>	University of Weimar-Jena, Institute of Musicology	"Sarti, Cherubini, and the <i>musica antica</i> Movement in Italy"	Invited Speaker
30.06–04.07.2010	14th Biennial International Conference on Baroque Music	Belfast, Queen's University	" <i>Tuoni armoniali: Major-Minor Polarity in Tonal Theories of the Paduan School and the Venetian Enlightenment</i> "	Paper presenter
21–25.02.2010	<i>Visible Sounds</i>	Institute for Advanced Studies / Israel Science Foundation	"Newtonian Optics and Modal Polarity in Eighteenth-Century Venetian Music and Art"	Invited Speaker

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
28.10–01.11.2009	Society for Music Theory (SMT) 32th Annual Meeting	Montreal	"Newtonian Optics and Modal Polarity in Eighteenth-Century Venetian Music"	Paper presenter
02–03.04.2009	Music Theory Society Mid-Atlantic Annual Meeting	Fairfax, VA, George Mason University	" <i>Il Cembalo dei colori e la Musica degli occhi: Newtonian Optics and Venetian Music and Art</i> "	Paper presenter
26–28.11.2009	<i>Present Perspectives on Tonality</i>	Tours, François Rabelais University	"Major-minor Polarity and the Venetian Enlightenment"	Paper presenter
18–20.09.2009	Euro-Mediterranean Inaugural Music Conference	Nicosia, Cyprus Music Institute	"East and West in the 'Greek Project' of Catherine the Great and Giuseppe Sarti"	Paper presenter, session chair
09–12.10.2008	8th Congress of the Gesellschaft für Musiktheorie (GMTH)	Graz, University of Music and Performing Arts	"Newtonian Optics and Modal Polarity in 18th-century Venetian Music and Art"	Paper presenter
11–14.09.2008	<i>Early Music: Context and Ideas</i>	Krakow: Jagellonian University	" <i>The Early Reign of Oleg: Catherine the Great, Giuseppe Sarti, and the musica antica revival</i> "	Round table, Paper presenter
10–15.07.2007	<i>Passagen</i> , 18th Congress of the International Musicological Society (IMS)	University of Zürich	" <i>Le diable boiteux</i> , Omnipresent Meyer, and 'Intermediate Tonic' in Eighteenth-Century Instrumental Music"	Paper presenter
13–16.06.2007	Venice: Fondazione Cini	<i>Antonio Vivaldi. Passato e futuro</i>	"Vivaldi, Tiepolo, and the Venetian Enlightenment"	Invited speaker
03–04.03.2007	<i>Music and Written Word</i> , Music Theory Association Special Symposium	Bloomington, University of Indiana, School of Music	"The Picaresque Hero and the Morphology of the Eighteenth-Century Symphony"	Paper presenter
26–30.07.2006	12th International Conference on Baroque Music	Warsaw University	" <i>Le diable boiteux, Herr Meyer</i> and the Intermediate Tonic in 18th-Century Instrumental Music"	Paper presenter
28–30.06.2006	<i>Instrumental Music and the Industrial Revolution</i>	Cremona, Locatelli Foundation	"Omnipresent Meyer and 'Intermediate Tonic' in Eighteenth-Century Music"	Paper presenter

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role at Conference
16–19.03.2005	<i>Music's Intellectual History: Founders, Followers & Fads</i> , RILM Inaugural Conference	New York, CUNY Graduate Center	"'Harmony' and the Paradox of Historical Recognition"	Paper presenter
30.04–02.05.2004	<i>Music in the 18th-Century Life: Cities. Courts. Churches.</i> Society for Eighteenth-Century Music (SECM) Inaugural Conference	Washington, D.C., Georgetown University	"Death in Vienna"	Paper presenter
06–09.11.2003	<i>Uses of the Comic.</i> American Society for Eighteenth-Century Studies (ASECS) Midwest Chapter	Chicago	"The stylistic Evolution in Music in Italian Writings"	Paper presenter
27–29.03.2003	<i>Concept of Syntax in Language and in Music</i>	Paris, Sorbonne-IV	"Opening with the Closure: Cadence and Syntax in the Music of Vivaldi"	Paper presenter
02–07.08.2002	The 17th Congress of the International Musicological Society	Leuven, Catholic University	"Did Vivaldi's Style Evolve?"	Paper presenter
17–21.07.2002	The 10th Biennial Conference on Baroque Music	Logroño, University of La Rioja	"When the Dominant doesn't Dominate"	Paper presenter
02.06.2002	Israel Musicological Society Annual Meeting	Jerusalem, Hebrew University	"Between Modality and Tonality: Vivaldi's Harmony"	Paper presenter
12–16.07.2000	The 9th Biennial Conference on Baroque Music	Dublin, Trinity College	"Vivaldi's Harmonic Language"	Paper presenter
03.2000	<i>Form and Forming in Music</i>	Cambridge, Polytechnical University	"Morphological Function of the Tonic in Eighteenth-Century Instrumental Music"	Paper presenter
09–12.07.1998	The 8th Biennial Conference on Baroque Music	University of Exeter	"Vivaldi and Contemporary German Music Theory"	Paper presenter
13–15.07.1998	<i>Music in Eighteenth-Century Italy</i>	Cardiff University	"Tonal Structure of Vivaldi's Concertos and the Venetian Theoretical Tradition"	Paper presenter
09.02.1998	<i>The Italian Concerto in Early 18th-Century Europe: Style, Genre, Dissemination</i>	London, King's College, the RMA Study Day	"Tonal Organization in Vivaldi's Concerto Movements"	Panel participant

B. Organization of Conferences or Sessions

Date	Name of Conference	Place of Conference	Subject of Conference / Comments	Role at Conference
19–23.05.2024 (postponed)	<i>A Transcultural Model of Early Music: Joining traditional Middle-Eastern music with its Western offspring</i>	Jerusalem Academy	“Early Muse: A New Ecosystem of Early Music Studies” COST Action – Short-Term Scientific Mission	Workshop & study day organizer
13.06.2024	<i>Crusades in Opera</i> (480th Anniversary of Torquato Tasso)	Jerusalem Theater / The Jerusalem Opera	Giuseppe Sarti <i>Armida e Rinaldo</i> performance	Event organizer & speaker
14–16.06.2023	Perspectives of Performing Arts Pedagogy	Jerusalem Academy	International Conference for the 90th anniversary of the JAMD	Organizer
21.03.2021	<i>Tzvi Avni: Life and Works</i> by Jehoash Hirshberg & Rakefet Bar-Sadeh (Carmel 2020)	Jerusalem Academy	Study day & concert	Organizing committee chair
07.02.2021	<i>The Gut Feeling: Art and Science of the Baroque Violin</i>	Jerusalem Baroque Orchestra / Jerusalem Academy	International Study day (virtual) & master classes	Organizer together with David Shemer
28.01.2020	<i>Michal Zmora-Cohen (1926–2015)</i>	Jerusalem Academy	Round table	Organizer
28.01.2020	<i>Beethoven 250</i>	Jerusalem Academy	Study day	Organizer
09.01.2019	In Honor of Jehoash Hirshberg	Jerusalem Academy	Study day & concert	Organizer, paper presenter
13–15.10.2015	<i>Jewishness and the Arts</i>	Rome, Accademia Filarmonia Romana	Centro Studia Opera Omnia, Lucca: Palazzetto Bru Zane, Venice	Academic committee member
03–04.03.2015	<i>Late Eighteenth-Century Italian Opera: from Text to Performance</i>	Jerusalem Academy	International conference and opera productions	Organizing committee chair, session chair, paper presenter
18–20.07.2014	<i>Giuseppe Sarti: Individual Style, Aesthetical Position, Reception and</i>	Universität der Künste Berlin	International conference	Organizer, session chair, paper presenter

	<i>Dissemination of his Works</i>			
13.05.2014	Music Theory Group Meeting	Jerusalem Academy	Study day	Organizer
9.6.2013	Music Theory Group Meeting	Jerusalem Academy	Study day	Organizer
06.07. 2011	Israel Musicological Society Annual Meeting	Open University, Raanana	International conference	Organizing committee chair
04–05.07. 2010	Israel Musicological Society Annual Meeting	Jerusalem Academy	International conference	Organizing committee chair, session chair
02–03.07. 2009	Israel Musicological Society Annual Meeting	Bar Ilan University / Levinsky College	International conference	Organizing committee chair, session chair

C. Invited Lectures / Colloquium Talks

Date	Place of Lecture	Name of Forum	Presentation / Comments
26.05.2025	HfMT Hamburg, University of Music and Drama	Music Theory Colloquia Series	“Francesco Antonio Calegari and the Epistemology of the Dissonance”
13–14.05.2025	Milan, Conservatory Giuseppe Verdi	Blended Intensive Program Early Music	<i>La Resurrezione</i> : Handel and Italian Oratorio
06–08.02.2025	Bern, Academy of the Arts	“Luigi Cherubini und die Kompositionslehre am Pariser Conservatorium”	“Cherubini and <i>Fugue d'école</i> : Sources, Practice, Tradition”
18–20.02.2025	Venice, Centro Tedesco di Studi Veneziani	“Women as Agents for the Pan-European Mobility of Italian Opera in the 18th Century”	“Music libraries of Russian Princesses and Consumption of Italian Opera in Late 18th-century Russia”
05.02.2025	Lucerne, University of the Arts	Music Theory Colloquium	“Palestrina and Harmonic Theory in Northern Italy”
30.01.2025	University of Verona, Faculty of Languages and Literatures (online)	Digital Archives and Databases of Italian Opera – Study Day	“Italian Opera Sources in Russian Libraries and Archives”
11–13.04.2024	Trondheim, Norwegian University of Science and Technology	Women, Opera and the Public Stage in Eighteenth-Century Venice	“The Virtue of Epponina”: Sarti’s <i>Giulio Sabino</i>
22–24.03.2023	Venice	CAPA film for the Arte Channel	Interview for the film “Grands-Vents Sirocco 47”, released 02.09.2024

09.01.2023	Bar-Ilan University	Musicology Colloquium	"Italian Composer in Ukraine"
06.07.2022	Jerusalem Academy / Jerusalem Symphony Orchestra	International Conducting Workshop	"What is 'Russian' in Russian Music"
25.05.2022	Jerusalem Academy	Theorists Forum	"Martyrdom and Canonization in Western Art Music"
10.05.2022	Jerusalem Academy	Cross-Disciplinary Faculty Forum	"Myth of Wagner / A Myth Created by Wagner"
06.05.2019	<i>Secolo diciottesimo</i>	Stockholm University, Inter-disciplinary Colloquium	"Francesco Algarotti and the Synesthetic Theories in Italy"
*15.10.2016	St. Petersburg State University	Musicology & Early Music Colloquium	"Giuseppe Sarti in Russian Politics and Culture"
*08.03.2016	Jerusalem, Hebrew University	Musicology Department: Round Table & Research Project Presentation	"Cosmopolitan Composer in Revolutionary Europe"
*07.02.2016	Berlin, Universität der Künste	Musicology Colloquium: Round Table & Research Project Presentation	"Cosmopolitan Composer in Revolutionary Europe"
11.10.2014	St. Petersburg State University, international conference	<i>Music. Text. Translation</i>	"Francesco Algarotti and Synesthetic Theories in Italy", keynote speaker
15.11.2013	Kishineu, Moldavian State University of the Arts	<i>Vladimir Axionov: Savant, Pedagog, Persoană publică</i>	"Vladimir Axionov – a Lecturer in the History of Western Music"
30.03.2011	Tel Aviv University School of Music	Musicology Colloquium	"Metaphor of the Cloud in Venetian Arts, Music, and Science"
19.11.2009	<i>Movements between Hearing and Seeing</i>	Thurnau, Bayreuth University	Thurnau Award Winner talk
08.10.2008	<i>Intervall, Stimmung, Tonsystem, Graduate Seminar</i>	University of Zürich	"Early Tonality: Theories and Practices"
04.04.2007	Italian Academy Research Seminar	New York, Columbia University	" <i>Prima and seconda prattica</i> of Settecento Music Theory"
14.02.2006	Music Theory Graduate Colloquium	University of Iowa, School of Music	"The Reception of Vivaldi's Sequence in the Eighteenth-Century Musical Thought"
02.2004	University of Illinois Urbana-Champaign, School of Music	Musicology Colloquium	"Early Tonality in Vivaldi's Music"

09.12.2003	University of Notre Dame, South Band	Music theory colloquium	"Early Tonality in Vivaldi's Music"
16.02.2003	Jerusalem, Dante Alighieri Society	Colloquium	"Antonio Vivaldi: Myths and Reality"
29.05.2003	Jerusalem, Italian Jewry Museum	International Festival <i>Venice of Dreams</i>	"Venice: a Musical Capital"

8. Research Grants & AWARDS:

Year	Role in Research	Topic	Funded by/ Amount
2024	Principal Investigator & Organizer	<i>A Transcultural Model of Early Music: Joining traditional Middle-Eastern music with its Western offspring</i>	"Early Muse: A New Ecosystem of Early Music Studies" COST Action (€ 5.000)
2013–2016	Principal Researcher (with Christine Siegert and Döerte Schmidt, Universität der Künste Berlin)	<i>A Cosmopolitan Composer in pre-Revolutionary Europe – Giuseppe Sarti. Individual Style, Aesthetical Position, Reception and Dissemination of his Works</i>	Einstein Stiftung Berlin (€602.369)
2011	Principal Researcher	<i>Modal Dualism in the School of Padua' Theories</i>	Vittore Branca Senior Research Fellowship Venice: Fondazione Cini lodgings and access to archives and library
2009	Principal Researcher	"The 'Greek Project' of Catherine the Great and Giuseppe Sarti"	Thurnau Award for Music Theater Studies, University of Bayreuth (€1500)
2007–2010	Principal Researcher	<i>Tonal and Harmonic Theories in Eighteenth-Century Italy</i>	Israel Science Foundation Award for Individual Research (ILS 135.000)
2007	Principal Researcher	<i>Prima and seconda prattica</i> of Settecento Music Theory	Columbia University, Italian Academy for Advanced Studies in America (\$21.500)
2006, 2007	Researcher	<i>Marquis Who's Who in America</i> , 60th and 61st editions	Bio citations
2005	Principal Researcher	<i>Prima and seconda prattica</i> of Settecento Music Theory	Newberry Library, Chicago, Short-term Fellowship for Individual Research (\$1500)
2003–2004	Principal Researcher	<i>Tonal Space in the Music of Antonio Vivaldi</i>	Orsen Postdoctoral Fellowship Award,

			Hebrew University (\$37.000)
2004	Principal Researcher	<i>Tonal and Harmonic Theories in Eighteenth-Century Italy</i>	The Newberry Library Renaissance Center Consortium Grant (\$500)
2003	Principal Researcher	Work in the Biblioteca universitaria, Turin, on a book <i>Tonal Space in the Music of Antonio Vivaldi</i>	Vigevani Postdoctoral Prize for Study in Italy (\$3.000)

Teaching

A. Courses Taught in Recent Years at the Jerusalem Academy

Undergraduate courses

Year	Name of Course	Type of Course	N. of Students
1995–present	The History of Western Music: Medieval and Renaissance Periods	Mandatory Course Lecture	95–120
1996–present	The History of Western Music: Baroque Period	Mandatory Course Lecture)	95–120
1995–present	The History of Western Music: Classical Style	Mandatory Course Lecture	95–120
1996–present	The History of Western Music: Romantic Period	Mandatory Course Lecture	95–120
2024–	The History of Western Music: from Romantic to Modernism	Mandatory Course Lecture	95–120
2010, 2014, 2016, 2020, 2022 – present	Music Analysis: Semiotics, Rhetoric, Syntax	High Learn Course Lecture (theory & composition majors)	20–34
2010, 2014, 2016, 2020, 2022 – present	Music Analysis: Simple Forms	High Learn Course Lecture (theory & composition majors)	24–30
2010–2012, 2015, 2017, 2019, 2021	Music Analysis: Sonata & Compound Forms	High Learn Course Lecture (theory & composition majors)	15–30
2014, 2015, 2017, 2019	Music Analysis: Rhetoric & Fugue	High Learn Course Lecture (theory & composition majors)	15–30
2021, 2023	Methodology of Teaching the History of Music in the High Schools	Lecture & Workshop	49

Graduate Courses

Year	Name of Course	Type of Course	N. of Students
2022 –	Western Art Music and Its Histories (in English)	Research seminar for M.MUS/thesis	20–28
2015, 2022	Italian Opera from Monteverdi to Verdi (in English)	Elective Course Lecture	16–34
2014, 2018	From Mirtillo to Tristan: Tonality as Cultural Metaphor	Elective Course Lecture	25–35
2006, 2013, 2023	Music, Art, and Science in Venice (in English)	Elective Course Lecture	25–33
2002, 2011, 2014, 2020	East–West: Music in Nineteenth-Century Russia	Elective Course Lecture	16–30
2016	Tonal and Harmonic Theories in 18th-Century Italy	Research Seminar	12
2002, 2005, 2012, 2021	The Demise of Love and what shall be of Tonality? Aesthetical and Analytical Problems in <i>Tristan und Isolde</i>	Elective Course Lecture	8–36
2016	<i>Der Ring des Nibelungen</i> : Wagner's Myth and the Myth of Wagner	Elective Course Lecture	20
2008	Music and Drama in Wagner's Operas of the 1840s	Elective Course Lecture	17

Courses taught at other institutions of higher education

Sigla of Institutions:

HUJI – Hebrew University

BIU – Bar-Ilan University

TAU – Tel-Aviv University

OPU – Open University (recording of a distant-learning course)

UIUC – University of Illinois Urbana-Champaign

Undergraduate Courses

Year	Name of Course	Type of Course	Institution	N. of Students
2018–2019	Music in European Capitals	Elective Course for non-majors Lecture	HUJI	87
2017–2019	Diatonic Harmony (Harmony I)	Mandatory Course	HUJI	13–16
2017–2018	Chromatic Harmony (Harmony II)	Mandatory Course	HUJI	10–14
2005–2007	The History of Western Music:	Mandatory Course Lecture	BIU	20–24

	Medieval and Renaissance Periods			
2006–2007, 2009–2010	The History of Western Music: Baroque Period	Mandatory Course Lecture	BIU, OPU	20–24
1996–2016, 2009–2010	The History of Western Music: Classical Style	Mandatory Course Lecture	HUJI, OPU	15–25
1997–2017, 2012, 2009–2011	The History of Western Music: Romantic Period	Mandatory Course Lecture	HUJI, TAU, OPU	15–25 18
2002–2003	Music Analysis in Historical Perspective	Mandatory Course Lecture	HUJI	18
1996–2017	Advanced Theory: Strict Counterpoint (Palestrina Style)	Mandatory Course	HUJI	10–14

Graduate Courses

Year	Name of Course	Type of Course	Institution	N. of Students
2014, 2017	From Mirtillo to Tristan: Tonality as Cultural Metaphor	Elective Course Lecture	HUJI	11–18
2006	Music, Art, and Science in Venice	Elective Course Lecture	BIU	19
2002, 2011	East–West: Music in Nineteenth-Century Russia	Elective Course Lecture	HUJI	15–24
2005, 2007	Antonio Vivaldi: The Red Priest and his Girls	Elective Course Lecture	HUJI, BIU	14–17
2016	Tonal and Harmonic Theories in 18th-Century Italy	Research Seminar	HUJI	12
2005	The Demise of Love and what shall be of Tonality? Aesthetical and Analytical Problems in <i>Tristan und Isolde</i>	Elective Course Lecture	BIU	23
2004	Harmonic, Tonal, and Modal Styles of the Late Baroque and Early Classic Periods	Research Seminar	UIUC (with John Walter Hill)	22

B. Supervision and Individual Instruction

Graduate

Date of Completion/ in Progress	Name of Student	Title of Thesis	Degree / Institution Function	Students' Achievements
2024	Miraglia Eliana	“In and beyond the Ghetto”: Jewish Music Experience and Repertoire in Medici Tuscany (co-advisor: Dr. Piergabriele Mancuso, Boston University)	M. Mus. thesis	
2022	Ishlach Herut	Between Italian Opera and Elizabethan Theatre: The Interrelationships of Dramatic Foundations (co-advisor: Dr. Magnus Tessing-Schneider, Aarhus University)	M. Mus. thesis	Research assistant
2022–2023	Serov Yuri	“Symphonic music by Boris Tischenko and the renovation of the National Symphonic School in the Second Half of the XX century”	Habilitation committee member, St. Petersburg State University	St. Petersburg Mussorgsky Music College head
2019–2021	Sela Sarig	“Division Ornamentation Practice: Guidelines, Theory, and Statistical Evidence. A Case Study Based on Giovanni Bassano’s Transcriptions”	Ph. D. supervising committee, Hebrew University	Ph.D., Ruppin Academic Center, Faculty Member, Internationally acclaimed performer
2017–2021	Nesterova Olesia	“Contemporary Technic of Flute Performance: History and Typology.”	D.M.A. supervisor Kurmangazy State University of Music, Alma-Aty, Kazakhstan	Wind Department head, Kurmangazy University
2018–2020	Reuven Ram	“A Comparative Study of the Pedagogical Approaches to Instructing the Traditional Theory of Counterpoint”	Ph.D. committee, Hebrew University	Associate Professor of Music Theory, Norwegian Music Academy, Oslo
2017–2021	Tatkenova Sholpan	“Musical Tradition of the Torgay County, Kazakhstan.”	Ph.D. supervisor Kurmangazy State University of Music, Alma-Aty, Kazakhstan	Senior Lecturer, Kurmangazy University of Music
2017–2018	Fainberg Aviram	“Music beyond the Canon: Ephemeral Expression of Stylistic Diversity in Compositions for Esoteric Instruments in Vienna 1770–1850”	Ph.D. committee University of Haifa	Ph.D. Musicology

2013–2016	Harmelin Yifat	<i>A Cosmopolitan Composer in pre-Revolutionary Europe: Giuseppe Sarti</i>	Graduate Research assistant, Hebrew University	M.A. Musicology
2013–2014	Paul Ariel	<i>A Cosmopolitan Composer in pre-Revolutionary Europe: Giuseppe Sarti</i>	Post-Doctoral Research Assistant, Hebrew University	Ph.D. Musicology
2013–2014	Avram Omri	<i>A Cosmopolitan Composer in pre-Revolutionary Europe: Giuseppe Sarti</i>	Graduate Research assistant, Hebrew University	Ph.D. candidate University of Friburg, composer
2014	Boazson Gittit	“Mozart’s unfinished Serenade K. 320e: stylistic Analysis of Six Versions of its Completion”	M.A. committee Hebrew University	Ph.D., JAMD faculty, active harp performer
2013–2015	Arzi Assaf	<i>A Cosmopolitan Composer in pre-Revolutionary Europe: Giuseppe Sarti.</i>	Research Assistant, Jerusalem Academy	M.A. physics/music theory
2013–2015	Kaminsky Evgeny	“Richard Wagner and Opera in the fin-de-siècle Paris.”	Ph.D. candidate (resigned) Research Assistant Hebrew University	M.A., JAMD faculty, accompanist
2011	Prag Inbal	“Tradition and Development of the Ricercar Repertoire for Recorders in Late-XVI-Century Italy.”	Graduate study, Individual instruction, Hebrew University	Recorder player and teacher, Ph.D. candidate
2010–2015	Paul Rimona		Teaching Assistant, Hebrew University	Ph.D.; Ministry of Education Music Programs Coordinator
2010	Rabin Yuval	“Sonatas with Altered Reprises by Carl Philipp Emanuel Bach: Problems of Improvised Ornamentation.”	Ph.D. Supervision committee, Hebrew University	Ph.D. Educator, musicologist, organist
2007–2009	Mazar Sophia	<i>Harmonic and Tonal Theories in Eighteenth-Century Italy</i>	Graduate Research assistant, Hebrew University	Ph.D., JAMD faculty, Israeli opera coach and accompanist
2006–2007	Rabinovich Gilad	<i>Tonal Space in the Music of Antonio Vivaldi</i>	Graduate Research Assistant, Hebrew University	Ph.D., Associate Professor of Music Theory, Queens College, University of New York
2004–2007	Greenberg Yoel		Undergraduate & graduate student at the Hebrew University	Ph.D., Associate Professor, Hebrew University

2005–2007	Stratievsky Daniel	<i>Tonal Space in the Music of Antonio Vivaldi</i>	Graduate Research Assistant	M. Mus., Neustrelitz/Neubrandenburg Theater Music Director; Frankfurt Chamber Opera music director
2010–2011	Lovael Rachel	“Social Interplay in String Quartets Op. 33 by Joseph Haydn.”	Graduate study Hebrew University Individual instruction	
1995–2001	Bar-Eitan Avi		Undergraduate \$ graduate student, Hebrew University	Ph.D., Senior teacher, Bar-Ilan Music Department,

Undergraduate

Date of Completion/ in Progress	Name of Student	Title of Thesis	Degree / Institution Function	Students' Achievements
2020–2022	Curiel Carmel	“A Revision of Historical Position of dissonance in the <i>prima pratica</i> tradition: F. Calegari and his analysis of Palestrina’s Magnificats”	Research assistant & theory/ composition/ conducting graduate student Jerusalem Academy	Basel High School of Music, graduate student; Acting composer, winner of international and national prizes and competitions
2020–2022	Lifshitz Matetiah	“Spiritual and semiotic Roots of Passacaglia in the Music of the XX-XXI Centuries”	B. Mus., advisee in music theory, Jerusalem Academy	Publication in a peer-reviewed journal, educator, editor at Kol Ha-Musika
2014–2017	Epstein Ronnie	<i>A Cosmopolitan Composer in pre-Revolutionary Europe – Giuseppe Sarti</i>	Research assistant, Hebrew University	M.A.
2013–2015	Segal Akiva	<i>A Cosmopolitan Composer in pre-Revolutionary Europe – Giuseppe Sarti.</i>	Research Assistant, Jerusalem Academy	B. A. Mus.
2004–2007	Shab Alon		Teaching assistant, Jerusalem Academy	Ph.D. Associate Professor, Department of Music, Bar-Ilan University
2003	Beck Jonathan	“Op. 43b by Arnold Schoenberg and the Principle of Developing Variation.”	Undergraduate Study individual instruction Hebrew University	M.A.

International Research Cooperation:

2023–: with Larissa Ivchenko, National Library of Ukraine named Vernadsky, Music Department
2019–: with Alexei Panov (St Petersburg State University), on hold
2013–2017: with Christine Siegert, Dörte Schmidt (Universität der Künste, Berlin)
2013–2018: with Albina Boyarkina, St. Petersburg University, Faculty of Foreign Languages and Linguistics, Department of the Diachronic Translation for the Arts

Membership in Professional Organisations:

2010–: Cherubini Gesellschaft
2007–: International Musicological Society
“Global Music History” Study Group member
2004–: Society for Eighteenth-Century Music
2004–: Society for Music Theory
2003–: American Musicological Society
“History of Music Theory” Study Group member
1997–: Israel Musicological Society

PUBLICATIONS

A. Ph.D. Dissertation

2001: “Vivaldi’s Harmony: Practice and Theory,” 315 pp., (in English), Hebrew University, Supervisor: Professor Jehoash Hirshberg

B. Books (Refereed)

1. 2024: *Tonal Space in the Music of Antonio Vivaldi*, Russian translation as *Тональное пространство в музыке Антонио Вивальди* (= Contemporary European Studies 3), Academic Studies Press, Boston, 446 pp. See B5.

Book page on Academic Studies Press:

<https://www.academicstudiespress.com/9798887196930/>

2. 2023: *Giuseppe Sarti. Te Deum Settings for Prince Potemkin’s Victories. Part 1: Tebe Boga Khvalim (1789)*, A-R Editions: Recent Researches in the Music of the Classical Era, 117; Middleton, WI, 120 pp.

Book page on Worldcat

3. 2023: *Giuseppe Sarti. Te Deum Settings for Prince Potemkin’s Victories: Part 2: Te Deum Laudamus*, A-R Editions: Recent Researches in the Music of the Classical Era, 117;

Middleton, WI, 144 pp.

Book page on Worldcat

4. 2018: *Nachal’noe upravlenie Olega (The Early Reign of Oleg). Music by Carlo Canobbio, Vasilij Pashkevich, and Giuseppe Sarti for the Play by Catherine the Great*. A-R Editions: Recent Researches in the Music of the Classical Era, 109; Middleton, WI, 453 pp.

Book page on Worldcat

5. 2008: *Tonal Space in the Music of Antonio Vivaldi* (= Music and the Early Modern Imagination 1), Indiana University Press, Bloomington, 357 pp.

Book page on Project Muse
Book page on Worldcat

6. 1997: with Jehoash Hirshberg and Michal Ben-Zur. *Absorption Processes of Immigrant Musicians from the Soviet Union to Israel, 1989-1994*. Research Series No. 74 (in Hebrew). The Jerusalem Institute for Israel Studies, Jerusalem, 155 pp.

C. Edited:

7. 2025: with Irit Youngerman (eds.), *Musical Networks across Borders: The Multiplicity of Musical Creation* (= Ad Parnassum Studies 15), Bologna: Ut Orpheus edizioni, 446 pp.

Book page on Ut Orpheus:

https://www.utorpheus.com/index.php?route=product/product&product_id=3790

D. Publications in Refereed Journals

1. 2024 “Tuning and Temperament: Practice vs Science, 1450–2020, by Patrizio Barbieri” (Gangemi Editore, Rome, 2023). *Music & Letters*, 105/3, pp. 392–95.

2. 2023: “Vita e viaggi” by Filippo Balatri, by Maria di Salvo (ed. and com.), *Il Saggiatore musicale* XXIX /2, pp. 263–67.

3. 2021: “Quarrels on Harmonic Theories in the Venetian Enlightenment”, by Patrizio Barbieri (Lucca: LIM, 2020), *Eighteenth-Century Music*, 18/2, pp. 295–98.

4. 2020: “Eighteenth-Century Theater Capitals: From Lisbon to St. Petersburg (Palácio Nacional de Queluz, Lisbon 27-29 June 2019)”; *Eighteenth-Century Music*, 17/1, pp. 159–62.

5. 2019: “Giuseppe Sarti and the Topos of the Tragic in Russian Music,” *Vestnik of Saint Petersburg University. Arts*, 9/1, pp. 4–29.

6. 2015: “Giulio Sabino in Jerusalem,” *Early Music*, 43/3, pp. 551–53.

7. 2014: with Christine Siegert, “Giuseppe Sarti: a Cosmopolitan Composer in pre-Revolutionary Europe,” *Eighteenth-Century Music*, 11/1, pp. 141–44.

8. 2013: “The ‘Greek Project’ of Catherine the Great and Giuseppe Sarti,” The 2009 Thurnau Award Winner, *Journal of Musicological Research*, 2/1 (2013), pp. 28–62.

9. 2013: “Between Parma and St. Petersburg: Giuseppe Sarti’s *Alessandro e Timoteo*,” *Die Tonkunst*, no. 13/1, pp. 68–81.

10. 2012: “Vivaldi, Algarotti, Tiepolo, and the Venetian bizzarrie,” *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 10/19, pp. 1–26.

11. 2008: “*Le diable boiteux*, Omnipresent Meyer, and ‘Intermediate Tonic’ in Eighteenth-Century Instrumental Music,” *Indiana Theory Review*, 26: pp. 1–36.

12. 2010: “Eighteenth-Century Russian Music” by Marina Ritzarev (Aldershot: Ashgate, 2006),” *Min-Ad: Israel Studies in Musicology Online* 8.

13. 2005: “The Italian Concerto 1700-1760. Rhetorical Strategies and Style History by Simon McVeigh and Jehoash Hirshberg,” *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 3/6, pp. 161–66.

14: 2004: “When the Dominant Doesn’t Dominate: Tonal Structure in Vivaldi’s Concertos,” *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 2/4, pp. 131–52.

15. 2003: “*Die schwarze Gredel* or the Parallel Minor Key in Vivaldi’s Instrumental Music,” *Studi vivaldiani*, 3, pp. 105–32.

16. 2000: “Between Modality and Tonality: Vivaldi’s Harmony,” *Informazioni e studi vivaldiani*, 21, pp. 111–33.

17. 1999: “Vivaldi and Contemporary German Music Theory,” *Informazioni e studi vivaldiani*, 20, pp. 59–82.

18. 2026: “The Concept of Dissonance in Francesco Antonio Calegari’s Arrangements of Palestrina’s *Magnificati à 4* (1591),” *Theoria: Historical Aspects of Music Theory*. 30 (forthcoming).

E. Articles or Chapters in Scientific Books (which are not Conference Proceedings)

1. 2025: with Larissa Ivchenko, “Chamber Music for Ukrainian Cossacks: The Razumovsky Family Collection,” in *Storie di fondi, raccolte, collezioni musicali* (=Librerie musicale 2), Annarita Colturato, Bianca M. Antolini, and Francesco P. Russo (eds.), Venice: Fondazione Levi, pp. 51–80.

2. 2025: “Major Problems of “Minor Composers,” in: Bella Brover-Lubovsky and Irit Youngerman (eds.), *Musical Networks across Borders: The Multiplicity of Musical Creation* (= Ad Parnassum Studies 15), Bologna: Ut Orpheus edizioni, pp. 3–24.

3. 2024 “The Harpsichord of Colours, and the Music of the Eyes”: Francesco Algarotti and *Cognate Concept of Music in the Age of the Enlightenment*,” in: Ignacio Prats Arolas (ed.), *Cognate Music Theories: The Past and the Other in Musicology*, Routledge (Taylor&Francis), pp. 215–35.

4. 2021: “Cherubini’s Madrigal *Ninfa crudel* and the Legacy of the *Scuola dei rivolti*,” in: Massimiliano Sala (ed.), *Luigi Cherubini: A Multifaceted Composer at the Turn of the 19th Century* (= Studies on Italian Music History 14), Turnhout: Brepols, pp. 3–22.

5. 2018: “*Cum Sancto Spiritu*: Giuseppe Sarti as Cherubini’s Counterpoint Teacher,” in: Elisabeth Bock and Michael Pauser (eds.), *Denn Musik ist der größte Segen... Festschrift Helen Geyer zum 65. Geburtstag*, Sinzig: Studio Verlag, pp. 93–104.

6. 2016: “Concepts of Modal Dualism in the Time of Vivaldi,” in: Alessandro Borin and Jasmin Melissa Cameron (eds.), *Fulgeat sol frontis decorate. Studi in onore di Michael Talbot*, Venice: Fondazione Cini, pp. 65–84.

7. 2016: “On Wagner and Substitute Reprises: Homage to Vladimir Axionov – a lecturer of the History of Western Music,” in: Svetlana Tirkunova (ed.), *Vladimir Axionov: Savant, Pedagog, Persoană publică*, Kishineu: The Moldavian Academy of Sciences, pp. 3–14.

8. 2012: “*Sirocco, Borea e tutti i venti: Wind Allegory in Venetian Music,*” in: Antonio Baltassare (ed.), *Musik. Raum. Akkord. Bild. Festschrift zum Geburtstag von Dorothea Baumann*, Bern: Peter Lang, pp. 149–162.

9. 2010: “‘Die schwarze Gredel,’ or the Parallel Minor Key in Vivaldi’s Instrumental Music,” in: Michael Talbot (ed.), *Vivaldi. The Baroque Composers Series*, Farnham: Ashgate, pp. 387–414. See D14.

10. 2010: “Vivaldi’s Harmony in the Stylistic Context of his Time,” in: Elena Dolenko (ed.), *From Mozart to Schnittke: Essays in Honor of Evgenia I. Tchigareva* (in Russian), Moscow: Moscow State Conservatory Publishing, pp. 58–71.

F. Articles in Conference Proceedings

1. 2026: “Cherubini and *Fugue d’école*: Sources, Practice, Tradition,” in: *Luigi Cherubini und die Kompositionslehre am Pariser Conservatorium* (= Cherubini Studies 4), Claudio Bacciagaluppi (ed.), Weimar-Jena: Verlag Königshausen & Neumann.

2. 2026: “‘The Virtue of Epponina’: Sarti’s *Giulio Sabino*,” in: *Women, Opera and Public Stage* (= Music History and Performance: Practices in Context 4), Melania Bucciarelli, Francesca Menchelli-Butini, and Christine Jeanneret (eds.), Turnhout: Brepols.

3. 2025: “The Transnational Polonaise: Russian Empress and Consumption of Italian Opera,” in: *Voices in Motion. Women and the Pan-European Mobility of Italian Opera in the Eighteenth Century*, Tatiana Korneeva, Melania Bucciarelli, and Piermario Vescovo (eds.), Venice: Edizione di pagina, pp. 297–322.

4. 2022: “‘No Other Art than the Imitation of Nature’: Tartini and the Hermeneutics of Modal Dualism,” in Gabriele Taschetti, Nejc Sukljan, Margherita Canale Degrassi and Paolo da Sol (eds.), *Giuseppe Tartini and the Musical Culture of the Enlightenment*, 3 vols., Bern: Peter Lang, vol. 2, pp. 203–21.

5. 2021: “Andromeda rescued on the Banks of the Neva: Opera for the Grand Master of the Order of Malta,” in: Tatiana Korneeva (ed.), *Mapping Artistic Networks: Italian Theatre and Opera across Europe, 1600–1800* (= Music History and Performance: Practices in Context 3), Turnhout: Brepols, pp. 143–70.

6. 2021: “Cherubini’s French Debut and Operatic Reform in Parma,” in: Helen Geyer und Michael Pauser (eds.), *Luigi Cherubini. Vom Autograph zur Aufführung. Kongressberichte Berlin 2013 und Aosta 2016* (= Cherubini Studies 2), Würzburg: Koenigshausen-Neumann, pp. 22–43.

7. 2019: “‘Potemkin Villages’ of Giuseppe Sarti: The *Te Deum* Case,” in: Christin Heitmann, Dörte Schmidt, and Christine Siegert (eds.), *Giuseppe Sarti. Ästhetik. Rezeption. Überlieferung* (= Forum Musikwissenschaft 12), Schliengen: Argus, pp. 267–88.

8. 2016: “Music for Cannons: Giuseppe Sarti in the Second Turkish War,” in: Étienne Jardin (ed.) *Music and War. From French Revolution to WWI* (= Music, Criticism & Politics 2), Turnhout: Brepols, pp. 71–88.

9. 2016: “Cherubini, Sarti, and *musica antica* movement in Italy,” in: Helen Geyer and Michael Pauser (eds.), *Luigi Cherubini: Vielzitiert, bewundert, unbekannt* (= Cherubini Studies 1), Sinzig: Studio Verlag, pp. 123–44.

10. 2011: “Newtonian Optics and Modal Polarity in Eighteenth-Century Venetian Music,” in: Clemens Gadenstätter and Christian Utz (eds.), *Music Theory and Interdisciplinarity*. Saarbrücken: PFAU-Verlag, pp. 145–58.

11. 2007: “*The Early Reign of Oleg: Catherine the Great, Giuseppe Sarti, and the musica antica revival*,” in: Andrzej Sitarz (ed.), *Early Music: Context and Ideas*, Krakow: Musica Iagellonica, pp. 272–85.

12. 2006: “*Le quattro regioni: Vivaldi and the Paradox of Historical Recognition*,” in: Mara Parker (ed.), *Music in Eighteenth-Century Life: Cities, Courts, Churches*, Ann Arbor: Steglein, pp. 47–68.

G. Entries in Encyclopedias

1.2017: with Christine Jeanneret, Nicolai Østenlund and Roland Pfeiffer, “Sarti, Giuseppe Francesco Eligi,” in Lorenzo Bianconi (ed.), *Dizionario biografico degli Italiani*, Rome: Treccani, vol. 90.

H. Other Scientific Publications

1. 2012: with John A. Rice, *Giuseppe Sarti: Magnificat and Gloria*, Mariinsky Theater Chorus and Orchestra, Mattia Rondelli (cond.). SONY 8691965062, pp. 1–8.

2. 2007: “Prima and seconda prattica of Settecento Music Theory” Project Report, New York: The Italian Academy for Advanced Studies in America at Columbia University, Abigail Asher (ed.): pp. 25–29.

3. 2004: *Antonio Vivaldi. Concertos and Sinfonias for Strings and Continuo*, “L’Orfeo Ensemble” of Spoleto, Fabrizio Ammetto (dir.), Bologna: Bongiovanni, GB 5620-2: pp. 1–7.

4. 1993: with Jehosh Hirshberg, “The Russians are Coming,” *Music in Time: A Publication of the Jerusalem Rubin Academy of Music and Dance*, pp. 9–22.

K. Reviews on Published Books:

Nachal’noe upravlenie Olega (The Early Reign of Oleg). Music by Carlo Canobbio, Vasilij Pashkevich, and Giuseppe Sarti for the Play by Catherine the Great. A-R Editions: Recent Researches in the Music of the Classical Era, 109; Middleton, WI, 2018:

Giust, A. (2019): *Eighteenth-century Music*

Giust, A. (2019): *Rivista Italiana di musicologia* 54, pp. 211–16;

Houghton, M. (2019): *The Slavonic and East European Review* 97/3, pp. 548–50.

Tonal Space in the Music of Antonio Vivaldi (= Music and the Early Modern Imagination 1), Indiana University Press, Bloomington, 2008:

Selfridge-Field, E. (2010): *Notes*, 66/3, pp. 542–43;

McVeigh, S. (2010): *Eighteenth-Century Music* 7, pp. 281–83;

Zohn, S. (2009). “The Baroque Concerto in Theory and Practice”, *The Journal of Musicology*, 26/4, pp. 566–94;

Lockey, N. (2009): *Music and Letters*, 90/4, pp. 683–87.

Talbot, M. (2009): *Studi Vivaldiani* 9, p. 181.

Chambers, L. (2014): *ECCB: Eighteenth-Century Current Bibliography*, n.s. 35.