

ALOMA BARDI

Biography and Select List of Publications 1992-2018

Aloma Bardi (born in Certaldo, near Florence, June 10, 1954) is an Italian-born U.S. music historian, musicologist, and translator. She is an American-music specialist, and also a scholar of opera theaters.

In Italy, she worked for many years with the Teatro Comunale di Firenze. As an author and translator, she has worked with Italian publishers, theaters, periodicals, cultural institutions and the Italian and Swiss radio, and is active on the international lecture and conference circuit. Among her accomplishments, she has podcasted American art music events on the Internet since 2005, which in those years was an innovation.

Aloma Bardi is the founding director of ICAMus, The International Center for American Music, a Non-Profit Organization affiliated with the University of Florence, Department of Music and Performing Arts, and an Affiliate Member of SAM, Society for American Music. ICAMus is led by an international Board of Directors and an Advisory Board of specialists in the field. The Center is committed to the study, performance and teaching of American music.

ICAMus has an experience of numerous productions over the years. Among the concerts, events devoted to Charles E. Ives, and to American Art Songs. Other activities include conferences, seminars, radio programs, publications. Aloma Bardi is responsible for all the projects of the Center and writes most of program notes for the ICAMus concerts. She hosts series of radio programs on American music, where ICAMus live recordings are broadcast.

From 2006 to 2011, Aloma Bardi taught “History of Music in the United States of America” at the University of Florence, the first and only academic course ever taught of this subject at a European university. In those years, her academic research and teaching were mainly focused on Early American Music. Her 2008 Florence lectures on 19th century American music had a large resonance on the national press. Rare Pre-Civil War music was performed in class during her courses, in collaboration with various schools of music and music conservatories.

Under her supervision, theses and dissertations were completed at the University of Florence, to promote knowledge and appreciation of America’s musical life before the XX century, a still largely unexplored field. Aloma Bardi works as a consultant for M.A. Theses and Doctoral dissertations in American music on an international level.

She was an associate of the Florence Opera Theater (Teatro Comunale di Firenze) and other opera theaters in Italy from 1983 to 2008. She is the author of *Catalogo delle manifestazioni 1928-1997*, 2 vols. of Chronology and Index and a CD-ROM, Aloma Bardi, Mauro Conti, eds., on a research project by Aloma Bardi, editorial project by

Prescott Studio, data-base by Mauro Conti, printed by Casa Editrice Le Lettere (1998). This Catalog of Events of the Florence Opera Theater (founded in 1928) has been an innovative project in the field. It has been the first theater catalog containing a complete index, comprising the 2nd volume. The *Catalog* has proven a valuable research tool internationally.

The second edition of the *Catalogo delle manifestazioni* (Aloma Bardi, Luca Berni, Mauro Conti, eds.) was published in May 2008. It includes a data-base covering all the Theater productions (1928-2007) and a first volume of updates (1997-2007). The CD-ROM archive consists of 7,495 records, and 97,029 names and titles. This second edition of the *Catalog* is much more than an update. It is a complete revision based on extensive research, and includes new entries, such as information on premières.

As a translator, Aloma Bardi has worked on books, articles, opera and musical comedy librettos, and plays. She is an associate of Prescott Studio, a society created in Florence in 1996 to provide surtitles for the theater and the performing arts. Prescott has been mainly devoted to text editing and the technical production of surtitles for foreign language theater, and since 2000 adding opera repertoire in Italian. For Prescott, Aloma Bardi has translated numerous librettos and plays, and in recent years she has worked on bilingual titling for the new technologies (smartphones and tablets).

She has a wide experience of scholarly translations. As groundwork for her Italian translation of the literary and philosophical writings of Charles Ives, she is the author of the first critical edition of such writings, studying Charles Ives's manuscripts at the Ives Archives of the Yale Music Library. This research has enabled her to prepare an emendated and still unpublished text.

Aloma Bardi is also the translator of the works of her husband, professor Gabriele Boccaccini (University of Michigan), a scholar of Judaism and Christian Origins, into Italian. Two volumes have been published so far.

She contributed to the scholarly translation in the international version of *LesMu, Lexicon of Italian music literature 1490-1950*, a data-base containing around 22,500 lexicographical records, making a total of over 3,600,000 words. The Italian edition was published on CD-Rom in 2008 by Franco Cesati, Firenze.

Aloma Bardi is the author and editor of the new ICAMus Web site, www.icamus.org, inaugurated in the summer 2012 and constantly expanding.

She has served as Vice_President of the Non-Profit Organization "I Fiori Musicali", and was on the Board of Vocal Images and Vox Mentor, 2002-2015.

She has recently written a book on musical adaptations of S. An-Ski's play *Der Dibuk* (1914), mainly focusing on American music: *Esotismi musicali del Dibbuk. Ispirazioni da un soggetto del folclore ebraico* [*Musical Exoticisms of the Dybbuk. Inspirations from*

a theme of Jewish folklore], published by The University of Naples, Center for Jewish Studies, March 2014.

As a result of her continued extensive research for ICAMus on rare, unpublished music manuscripts and archives of American composers, in particular at the Library of Congress Music Division and Yale University, she has lectured in prestigious venues, such as the Coolidge Auditorium of the Library of Congress, the Embassy of Italy in Washington, DC, the University of Florence, the École Normale Supérieure de Paris, and Sapienza Università di Roma.

Since 2013, Aloma Bardi has been a constituent member of the National Artistic Council of the American Classical Music Hall of Fame.

Select List of Publications 1992-2018:

Writings (Books, Book Chapters, Articles, Reviews)

Philip Glass, *The Fall of the House of Usher*, Teatro Comunale di Firenze, 1992.

Gershwin, a cura di Gianfranco Vinay, Torino, Edt 1993 (Aloma Bardi contributed to the volume with three essays and a bibliography).

Gershwin a Hollywood, compositore per il cinema, “Symphonia”, 1996.

Benny Goodman e “l’altro mondo della musica”, “Il Giornale della Musica”, 1996.

Charles Ives, *Prima della sonata*, a cura di Aloma Bardi, Marsilio Editori, Venezia 1996.

George Gershwin, *Blue Monday*, CEL-Teatro di Livorno, Stagione Lirica 1997.

Esotismi? Il centenario di George Gershwin, “Il Giornale della Musica”, 1998.

Teatro Comunale di Firenze-Maggio Musicale Fiorentino, Catalogo delle manifestazioni, 1928-1997 (two volumes and cd-rom). Progetto: Aloma Bardi. A cura di Aloma Bardi e Mauro Conti. Realizzazione: Prescott Productions, Firenze. Stampa e distribuzione: Casa Editrice Le Lettere, Firenze 1998.

Le biografie di Charles Ives, “Avidi Lumi”, Teatro Massimo di Palermo, 1999.

The Florence Opera Theater and its Historical Memory, Vocal Images, 1999 (Online publication).

Serio versatile. Aaron Copland nel centenario della nascita, “Il Giornale della Musica”, 2000.

Il teatro dei cerchi concentrici. "Kiss me Kate" di Cole Porter, Torino, Teatro Regio, 2001, pp. 21-42.

Koussevitzky in America, "Il Giornale della Musica", 2001.

Fuori dalla riserva indiana. Review of Writing American Indian music: Historic transcriptions, notation and arrangements, Edited by Victoria Lindsay Levine, "Il Giornale della Musica", 2002.

La musica americana e le sue Storie. Review of Richard Crawford, America's Musical Life: A History, "Il Giornale della Musica", 2002.

Presentazione di ICAMus, The International Center for American Music, "Il Giornale della Musica", 2002.

"Tra i due mondi". Il Dibuk come spettacolo e sua penetrazione nel mondo non ebraico, "Bollettino dell'Amicizia Ebraico-Cristiana", XXXVIII, autunno-inverno 2002-2003, pp. 7-21.

Debutto operistico di André Previn. A streetcar named Desire, Torino, Teatro Regio, 2003, pp. 9-25.

Quando la musica si anima. L'inaugurazione della Walt Disney Concert Hall a Los Angeles, "Il Giornale della Musica", 2003.

Leggenda e Storia di Charles E. Ives, "Il Giornale della Musica", 2004.

Ives in ascolto, in ascolto di Ives. Charles Ives e l'interpretazione(ricostruzione storica, esecutori, critica, pubblico) "Musica", 2004.

Trasformazione e identità nella Concord Sonata di Charles Ives, "Musica", 2004.

"La musica, tempesta spirituale". Nel cinquantenario della morte di Charles E. Ives, "Bollettino dei Programmi di Rete Toscana Classica", settembre 2004, pp. 4-5.

La banda di John Philip Sousa, "Il Giornale della Musica", 2004.

Marc Blitzstein e la musica come messaggio di libertà, "Il Giornale della Musica", 2005.

Per ricordare e per immaginare. Preparando la nuova edizione del Catalogo delle Manifestazioni del Teatro del Maggio Musicale Fiorentino, "Musica", 2005.

Review of Ives, *Concord Sonata* and Barber, *Piano Sonata*; pianoforte Marc-André Hamelin, Hyperion CDA67469, "Musica", 2005.

Review of Michael Daugherty, *Philadelphia Stories; UFO*, percussionista Evelyn Glennie, Colorado Symphony Orchestra, direttore Marin Alsop, Naxos American Classics 8.559165, “Musica”, 2005.

Review of John Adams, *Short Ride in a Fast Machine; The Wound-Dresser; Berceuse Élégiacque; Shaker Loops*, baritono Nathan Gunn, Bournemouth Symphony Orchestra, direttore Marin Alsop, Naxos American Classics 8.559165, “Musica”, 2005.

Review of George and Ira Gershwin, *Porgy and Bess*, L. Winters, C. Williams, I. Matthews, A. Long, W. Coleman, J. McMechen, Orchestra e J. Rosamond Johnson Chorus, direttore A. Lehman Engel; registrazione del 1951, Naxos Historical, Great Opera Recordings, 8.110287-88 (2 CD), “Musica”, 2005.

George Gershwin e la “musica dei popoli”. Nei settant’anni di Porgy and Bess, “Bollettino dei Programmi di Rete Toscana Classica”, settembre 2005, pp. 6-7.

Presentazione-ricordo di «Porgy and Bess», Almanacco del 10 ottobre 2005, “Bollettino dei Programmi di Rete Toscana Classica”, ottobre 2005, pp. 23-24.

Nuovi mezzi conduttori della passione musicale. Conversazione sul Podcasting, con Marco Traferri e Giovanna Piccioni, “Il Giornale della Musica”, 2006.

«The Consul», di Gian Carlo Menotti, *dramma e narrazione per musica*. Teatro Regio di Torino, 2006, pp. 27-36.

-- *«The Consul»*, di Gian Carlo Menotti. *Nota alla versione ritmica italiana di Fedele d’Amico*, Teatro Regio di Torino, 2006, p. 100.

Le Storie della musica americana, “Il Giornale della Musica”, 2006.

Gli ottant’anni di Carlisle Floyd e i cinquant’anni di «Susannah», “Il Giornale della Musica”, 2006.

Walt Whitman e la musica americana del ‘900. Presentazione delle manifestazioni ICAMus a Firenze, “Il Giornale della Musica”, 2006.

Incontro con il Dottor Alfred Tomatis a cinque anni dalla sua morte, “Il Giornale della Musica”, 2006.

I nomi e le opere di una compositrice americana. Amy Mercy Cheney (1867-1944), “La Voce delle Donne”, Firenze, 2006.

Ricordo di Gian Carlo Menotti (7 luglio 1911 - 1° febbraio 2007), “Il Giornale della Musica”, 2007.

Riflessioni sull'esecuzione di Porgy and Bess in forma di concerto, Palermo, Teatro Massimo, 2007; 2nd edition, Rai, Orchestra Sinfonica Nazionale, Auditorium Rai - Torino, 2007.

Primo Levi, 31 luglio 1919 - 11 aprile 1987. Un ricordo per musica, "Il Giornale della Musica", 2007.

Wonderful Town di Bernstein in scena a Roma. Un pensiero sull'interpretazione del musical in Italia, "Il Giornale della Musica", 2007.

Fedeltà alla parola e al contenuto, fedeltà alla musica. Riflessioni per i primi dieci anni di Prescott Studio. Prefazione al Catalogo Prescott 1997-2007, Firenze 2007.

With Luca Berni, *Laura Salvetti danzatrice e coreografa e la Scuola di Danza Salvetti nella storia del Teatro Comunale di Firenze dal 1945 al 1984*, in *Una scena per Laura*, a cura di Donatella Righini, Casa Editrice D'Anna, Firenze-Messina 2007.

«*Les Contes d'Hoffmann*»: *Olympia*, in Francis Keeping and Roberta Prada, *Opera and its Characters*, Vox Mentor LLC, New York 2008.

Opera and Caricature, Vox Mentor, 2008 (Online publication).

H. Wiley Hitchcock, studioso della "frontiera americana in movimento". Per conoscerlo e ricordarlo, "Il Giornale della Musica", 2008.

Spazi fiorentini per le Città Invisibili della musica americana, "Il Giornale della Musica", 2008.

Teatro Comunale di Firenze - Maggio Musicale Fiorentino, Catalogo delle manifestazioni, 1928-2007, Second Edition, Revised and Updated (one volume 1997-2007, and cd-rom 1928-2007). Progetto: Aloma Bardi. A cura di Aloma Bardi, Luca Berni e Mauro Conti. Realizzazione: Prescott Productions, Firenze. Stampa e distribuzione: Casa Editrice Le Lettere, Firenze 2008.

Collezionismo, revisionismo, analisi. Ivesiana 2009. Recensione *A Charles Ives Omnibus*, selected, compiled and annotated by James Mack Burk, edited by Michael J. Budds, Pendragon Press (Monographs & Bibliographies in American Music No. 14), Hillsdale, N.Y. (U.S.A.) 2008; Gayle Sherwood-Magee, *Charles Ives Reconsidered*, University of Illinois Press, Urbana, IL (U.S.A.) 2008; Dorothea Gail, *Charles E. Ives' «Fourth Symphony»*. *Quellen – Analyse – Deutung*, Wolke Verlag, Hofheim (Germania) 2009, 2 voll., vol. 3 reprint della edizione "New Music" 1929 del 2° movimento della *IV Sinfonia*; "Il Giornale della Musica", 2009.

With Roberto Baccelli, *A Temporary Finding Aid of the Music Manuscripts, Printed Editions and Related Materials of Solo Piano Compositions of Anthony Philip Heinrich (1781-1861)*, Library of Congress Music Division, 2010.

Giovinazza di «Porgy and Bess» in oltre settant'anni di interpretazioni. Discografia su «Porgy and Bess», ICAMus, 2011 (Online publication).

With Caroline Helton, *Voices of the Italian Holocaust*, Recital Program Notes, The University of Michigan School of Music, 2011; 2012; Charleston, SC, AAIS (American Association for Italian Studies) Conference, 2012.

Catalogo delle Manifestazioni ICAMus 2003-2011, ICAMus 2011 (Online publication).

Concerto “Voices of the Italian Holocaust” per onorare il Giorno della Memoria, «Il Mosaico», Società Dante Alighieri, Michigan Chapter, January 2012, pp. 8-9.

Mario Castelnuovo-Tedesco amico dei musicisti napoletani, in *Atti del Convegno “Musica e musicisti a Napoli nel primo Novecento”*, Istituto di Studi Filosofici, Napoli, 21-23 May 2009; a cura di Daniela Tortora e Pier Paolo De Martino, November 2012, pp. 227-262.

Il passato della modernità nella musica americana. Sguardi su tre secoli di vita musicale statunitense in quattro lezioni (2008-2012); Associazione culturale “I Fiori musicali”, Bologna. *Catalogo delle Manifestazioni (2007-2012)*; in *Impariamo ad ascoltare la musica classica. Percorsi interdisciplinari nella storia della musica d'arte*, a cura di Chiara Sintoni, Aracne, Roma, July 2013, pp. 163-182 and 183-243.

Samuel Barber, Souvenirs & Recollections: Early and Late Piano Music; Giampaolo Nuti and Daniela De Santis, piano; CD Booklet and Liner Notes in English and Italian; Stradivarius, in collaboration with ICAMus, October 2013.

With Caroline Helton, *L'infinito: Songs from a Lost World of Italian Jewish Composers 1910-1945*, Caroline Helton soprano, Kathryn Goodson piano; CD Booklet Liner Notes and Translations of Song Texts; Equilibrium, November 2013.

With Caroline Helton, *L'infinito: Songs from a Lost World of Italian Jewish Composers 1910-1945; Il Giorno della Memoria. A Recital in Commemoration of International Holocaust Memorial Day*. Caroline Helton soprano, Kathryn Goodson piano; Recital Program Notes and Translations of Song Texts, Washington DC, Embassy of Italy - IIC, Italian Cultural Institute, January 27, 2014.

Esotismi musicali del Dibbuk. Ispirazioni da un soggetto del folklore ebraico [Musical Exoticisms of the Dybbuk. Inspirations from a theme of Jewish folklore; musical adaptations of S. An-Ski's play *Der Dibuk* (1914); the volume mainly focuses on American music, and rare unpublished music manuscripts], The University of Naples, Center for Jewish Studies, March 2014.

A Guide to The MAB, Museo Amedeo Bassi, Montespertoli (Firenze), Italy, Inaugurated November 30, 2014.

Eleganza e fantasia nelle canzoni americane di Cole Porter, ICAMus Program Note for the concert “*You’re the Top*”: *A Tribute to Cole Porter*, Camerata Strumentale «Città di Prato», December 31, 2014.

With Caroline Helton, *Songs from a Lost World of Italian Jewish Composers: New Program; Il Giorno della Memoria. A Recital in Commemoration of International Holocaust Memorial Day*. Caroline Helton soprano, Kathryn Goodson piano; Recital Program Notes and Translations of Song Texts, The University of Michigan School of Music, Ann Arbor, MI, January 25, 2015, and Wayne State University, Detroit, MI, January 27, 2015.

Gioinezza di «Porgy and Bess» in ottant’anni di interpretazioni 1935-2015 [«Porgy and Bess»: An Annotated Discography 1935-2015]. ICAMus, October 10, 2015. <http://www.icamus.org/en/depth/previews/porgy-and-bess-annotated-discography-american-musi/>

The Music of a Spiritual and Transparent Language: Mario Castelnuovo-Tedesco’s Unpublished Settings of Whitman and Shakespeare, and Rare Settings of Modern American Poets. In *Mario Castelnuovo-Tedesco and His Unpublished Settings of Whitman and Shakespeare Poetry, “Intersections/Intersezioni” 2015, ICAMus Session*. Aloma Bardi, Editor. Essays by Aloma Bardi, John Champagne, Mila De Santis, Eleonora Negri. ICAMus, October 30, 2015.

http://www.icamus.org/media/filer_public/09/65/0965303c-cbc3-4b1c-93dc-e34d130dc947/icamus-intersections_2015_-_5_-_aloma_bardi.pdf (Essay by Aloma Bardi).

<http://www.icamus.org/en/depth/previews/mario-castelnuovo-tedesco-and-his-unpublished-sett/> (Complete Volume).

The Music of a Spiritual and Transparent Language: Mario Castelnuovo-Tedesco’s Unpublished Settings of Whitman and Shakespeare, and Rare Settings of Modern American Poets (In English; see previous record); *Orizzonti americani di Mario Castelnuovo-Tedesco. Gli inediti Whitman Songs e Shakespeare Sonnets* (In Italian). In *European and American Horizons of Mario Castelnuovo-Tedesco: Leaves of Grass and the Shakespeare Sonnets*. Essays by Daniela Tortora, Aloma Bardi, and John Champagne, From the ICAMus Events - Florence, June 2015. Edited by Aloma Bardi. ICAMus, November 26, 2015.

http://www.icamus.org/media/filer_public/39/0d/390d5172-f828-488b-b71a-da7579d5a44f/european_and_american_horizons_of_mct_-_icamus_2015_-_5_-_abardi1.pdf (1st Essay by Aloma Bardi - in English).

http://www.icamus.org/media/filer_public/0c/e7/0ce7e129-35fd-427c-be92-ec0763332f26/european_and_american_horizons_of_mct_-_icamus_2015_-_6_-_abardi2.pdf (2nd Essay by Aloma Bardi - In Italian).

<http://www.icamus.org/en/depth/previews/european-and-american-horizons-mario-castelnuovo-tedesco-leaves-/> (Complete Volume).

The Music of a Spiritual and Transparent Language: The Leaves of Grass Song Cycle and the Shakespeare Sonnets by Mario Castelnuovo-Tedesco. In “What Think You I Take My Pen in Hand to Record?”: Mario Castelnuovo-Tedesco’s settings of Whitman and Shakespeare texts, Salvatore Champagne tenor, Howard Lubin piano; CD Booklet ICAMus Liner Notes and Booklet coordination; Oberlin Music distributed by Naxos (Oberlin Music OC 16-02); Released: February 26, 2016.

Leonard Bernstein e la «trappola operistica»: West Side Story. Teatro Regio di Torino, December 2016, pp. 15-25.

With Caroline Helton, *La Tregua: Songs from a Lost World of Italian Jewish Composers, Vol. II (1895-1945)*, Caroline Helton soprano, Kathryn Goodson piano; CD Booklet Liner Notes and Translations of Song Texts; Blue Griffin (BGR 425); Released: January 26, 2017.

Alle origini della musica d’arte per il flauto in Nord America. Melodie per voce, flauto e pianoforte, 1800-1858. Concerto ICAMus in collaborazione con Conservatorio di Musica “Luigi Cherubini” di Firenze. Villa Bardini, April 4, 2017. Program Notes and Translations of Song Texts.

http://www.icamus.org/media/filer_public/6e/28/6e28be8a-ffe2-4e04-b448-b80baf6fd032/icamus_-_conservatorio_cherubini_-_program_program_note_04-04-2017.pdf (Program Notes).

http://www.icamus.org/media/filer_public/12/55/12552582-459b-48c0-8da6-2aa31fd2ecc1/icamus_-_eam_concert_04-04-2017_-_texts_translations.pdf (Translations of Song Texts)

«How an Italian Composer Came to Create the First All-Indian Opera»: *The Approach to Native American Motifs and Musical Sources in Winona.* In *Winona, ‘All-Indian Opera’ by Florentine-American Composer Alberto Bimboni (1882-1960) and the Italian Contribution to the Indianist Movement in American Music and Culture, “Intersections/Intersezioni” 2017, ICAMus Session.* Aloma Bardi, Editor. Essays by Davide Ceriani and Alexandra Monchick, Barbara Boganini, Aloma Bardi, Gretchen Peters. The essays are illustrated with archival images from the ICAMus Collections. ICAMus, May 15, 2018.

http://www.icamus.org/media/filer_public/ae/b0/aeb005ef-4cbf-451f-8792-7d13c9a03dcc/icamus_intersections_2017_-_aloma_bardi.pdf (Essay by Aloma Bardi).

http://www.icamus.org/media/filer_public/06/57/06577612-337f-4e12-adf0-f3abb05f9694/winona_-_intersections_2017_-_icamus_05-15-2018.pdf (Complete Volume).

Il teatro dei cerchi concentrici. “Kiss me Kate” di Cole Porter, Ravenna Festival, June 2018, pp. 107-117; Updated and Shortened/Condensed from the Torino, Teatro Regio, 2001 publication.

Leonard Bernstein e la «trappola operistica»: West Side Story. Teatro Comunale di Bologna, July 2018; Updated from the Teatro Regio di Torino, December 2016 publication.

L'America musicale e culturale di Mario Castelnuovo-Tedesco. Note dalla lunga traversata. In *Mario Castelnuovo-Tedesco. L'ignoto iconoclasta. Atti del Convegno internazionale di studi*, Sapienza Università di Roma, 12-14 giugno 2018; a cura di Gianluca Bocchino e Alessandro Avallone, LIM, Lucca, Forthcoming December 2018.

The Scrap Book of Anthony Philip Heinrich as a Corpus and as a Concept. In *Anthony Philip Heinrich: Occasional Publication by The Dvořák Society of Great Britain for Czech and Slovak Music*, Peter Herbert, Ed., Forthcoming 2018.

Translations of Books

Gabriele Boccaccini, *Beyond the Essene Hypothesis. Oltre l'ipotesi essenica*, Morcelliana, Brescia 2002.

Gabriele Boccaccini, *Roots of Rabbinic Judaism. I Giudaismi del Secondo Tempio, da Ezechiele a Daniele*, Morcelliana, Brescia 2008.

Translations of Opera and Musical Comedy Librettos

Cole Porter, *Kiss Me, Kate*, Torino, Teatro Regio, 2001; and Ravenna Festival, 2018

Benjamin Britten, *Albert Herring*, Cosenza, 2004

John Adams, *Nixon in China*, Arena di Verona, 2007

Leonard Bernstein, *Wonderful Town*, Accademia Santa Cecilia, 2007

Peter Maxwell Davies, *The Lighthouse*, Cantiere Internazionale d'Arte di Montepulciano, 2007

George Gershwin, *Porgy and Bess*, Parma 2008

John Adams, *I Was Looking at the Ceiling and Then I Saw the Sky*, Teatro dell'Opera di Roma, 2015

Translation of numerous Plays, among which *A Disappearing Number* by Simon McBurney, staged at the Piccolo Teatro in Milan, November 2008, and other works of contemporary experimental drama.

Updated: September 1st, 2018.