

EMILIO SALA  
*Curriculum vitae*

After his musical training in clarinet and saxophone (Rimini and Parma), Emilio Sala (b. 1959) got his "laurea" degree cum laude in 1982 at the University of Venice, where he studied with Francesco Orlando and Giovanni Morelli.

He was Lecturer in Music at the University of Urbino from 1990 to 1999, teaching classes of History of Music and History of Opera for both the Faculty of Sociology and the Faculty of Literature and Philosophy. Since 1999 he has been Associate Professor (L-Art/07) at the University of Milan where he currently teaches Musical Dramaturgy and Musical Historiography.

In 2014 he obtained the 'Abilitazione Scientifica Nazionale' as Full Professor. Previously committee member for the Ph.D. in 'Storia e critica delle culture e dei beni musicali' (Turin-Milan), he is now member of the Ph.D. committee in 'Scienze del patrimonio letterario, artistico e ambientale' at the University of Milan.

He serves as a member of many boards, including the Critical Edition of the Works of Giuseppe Verdi (Chicago), the Fondazione Rossini (Pesaro), the Giacomo Puccini National Edition (Lucca) and the Fondazione Pergolesi-Spontini (Jesi). He is also member of the 'Conseil d'orientation' of the Palazzetto Bru Zane-Centre de musique romantique française (Paris-Venice).

From April 2012 to December 2014 he was scientific director of the Istituto Nazionale di Studi Verdiani and director of its journal *Studi Verdiani*. Since 2008 he has taken part into the 'Comité de lecture' of the French journal *Orages*, directed by Olivier Bara. He's director of the collection 'Tesi rossiniane' for the Fondazione Rossini.

Since 1985 he has been speaker and chair in several international conferences, among which three times at the International Musicological Society meetings (Bologna 1987, London 1997 and Zurich 2007).

He has published many books as author and editor. Among them is *The Sounds of Paris in Verdi's "La traviata"*, published by Cambridge University Press (2013).

His articles and essays have appeared in various collective volumes (proceedings, encyclopedic entries, etc.), and international musicological journals (*Cambridge Opera Journal*, *Musica/Realtà*, *Musica e storia*, *Opera Quarterly*, *Orages*, *Revue de Musicologie*, *R.H.L.F.*, *Saggiatore musicale*, *Studi verdiani*, etc.).

His essays have also been published in program notes for opera houses like Milan La Scala, Venice La Fenice, Tourin Teatro Regio, Florence Teatro Comunale, London Royal Opera House, Pesaro Rossini Opera Festival, etc.

He organized an international conference about the composer Antonio Draghi (Rimini, 5-7 ottobre 1998) and he held many lectures at the Tours, and Cardiff Universities (in the framework of Erasmus teaching mobility exchanges).

He coordinated a two-years research group (2005-2006), including Paolo Fabbri, Alessandro Di Profio, Arnold Jacobshagen, Marco Marica, Lorenzo Mattei and Lucio Tufano, for studying the ten French operas adapted by Giuseppe Carpani for the Italian stage (Monza, Teatro Arciduciale, 1787-1795). The results of this research can be read in *L'opera francese in Italia: Giuseppe Carpani e le stagioni 1787-1795 del Teatro Arciduciale di Monza*, published in two issues of the journal *Musicalia* (III/2006, IV/2007).

From 2000 to 2010 he was musicological supervisor for the Notti Malatestiane Festival in Rimini, where he promoted the first modern revival and musical edition of Francesco Malipiero's *Ecuba* (incidental music for Euripides' tragedy; Mondaino, Piazza Maggiore, 23-24 June 2001), of Ildebrando Pizzetti's *Pisanelle* (incidental music for d'Annunzio's play; San Mauro Pascoli, Villa Torlonia, 6-7 luglio 2003) and Niccolò Zingarelli's *Andromeda* (melodrama based on a libretto by Giovanni Bertati; San Marino, Teatro Titano, 13 agosto 2006).

In 2013 he was supervisor for the first modern revival of Nicholas Dalayrac's *I due ragazzi savoiardi* (1789), adapted for Italy by Giuseppe Carpani e Václav Pichl (1791). He also coordinated the conference *Suoni e immagini della "Vestale" nel cinema muto* (Jesi, 12 October 2013), within the Fondazione Pergolesi-Spontini Festival, where he promoted the first revival in modern times of Luigi Maggi's silent film *Lo schiavo di Cartagine* (1910) with the reconstruction of the original musical accompaniment composed by Osvaldo Brunetti.

In 2014 he was awarded the International Prize 'Luigi ed Eleonora Ronga' for Musicology (Roma, Accademia Nazionale dei Lincei).