

Élodie Oriol

Élodie Oriol undertook initial research on the Italian musical environment as part of the first year of the International Italo-French Masters course (MIFI-LIFI) in the University of Provence,, and in June 2008 she discussed a thesis entitled "Voyages, critiques et goûts musicaux dans l'Italie du XVIIIe siècle: Rome, Naples et Venise" ("Travel, criticism and musical taste in Italy in the 18th century: Rome, Naples and Venice"). In the second year of her Masters she was concerned specifically with the practice of music in Rome in the 18th century, and particularly the role played by the *Congregazione dei musici di Santa Cecilia*.

Subsequently, in December 2014 she prepared and discussed a doctorate thesis in co-supervision between the University of Aix-Marseille and the University of Rome "La Sapienza", entitled "Vivre de la musique à Rome au XVIIIe siècle: lieux, institutions et parcours individuels" ("Experiencing music in Rome in the 18th century: venues, institutions and individual paths").

Her research sits at the intersection between social, economic and political history, music history and the history of cultural practices in modern Italy. As part of a post-doc with the University of Rome "La Sapienza" (2015-2016, 1 year), she has undertaken research on the economy of the performing arts in 18th-century Rome, particularly on the forms of enterprise linked to cultural activity and on the various stages of an artistic career.

Since 2014 Elodie Oriol has been a member of the International Associate Workshop (LIA) "Méditerranée. Espaces urbains, mobilités, citadinités. Europe méridionale- Méditerranée (XVe-XXIe siècles)", which is held between the University of Aix-Marseille and the University "La Sapienza". In this context she has organised an international conference at the École Française de Rome entitled "Les règles des lieux. Espaces, institutions et société dans la ville moderne, XVIe-XVIIIe siècles" ("Places and their rules. Venues, institutions and society in a modern city, 16th-18th century"), in collaboration with Diego Carnival and Domenico Cecere.

Another aspect of Elodie Oriol's research, which has been made possible through her dual education as a historian and as musician, concerns the reconstitution and promotion of Roman musical heritage in the 17th and 18th centuries. Her main objective is to devise and organise innovative concerts with a foundation of new knowledge acquired through a rigorous method of perusal of the archives in the city of Rome.

In 2014 the Foundation of the University of Aix-Marseille contributed to her project of "promotion of the works from Roman musical heritage of the 18th century through historical research and artistic creation" ("Valorisation d'oeuvres du patrimoine musical romain du XVIIIe siècle, entre recherches historiques création et artistique"- This project was the winner of a competition). Within this project Elodie Oriol has collaborated with Alessandro Quarta, director of Concerto Romano, as well as the *Emelthée* choir directed by Marie-Laure Teissède.

She regularly takes part in study days and national and international conferences. Recently, she was a speaker for the "Urban society and the culture at court" study days ("Sociétés urbaines et Cultures de cour", Aix-en-Provence, February 2016) as well as for "Performance spectacles: a workshop on urban government" ("Les spectacles: un laboratoire du gouvernement urbain, XV-XVIIIe siècles", Lyon, June 2016). In September 2016 she participated in an international conference in Rome entitled "Rome in the 18th Century: literature, art and music".

Alongside her research activities, between 2011 and 2016 Elodie Oriol has also dedicated her time to teaching, including numerous courses (about 450 hours in total) in the department of History of the University of Aix-Marseille as a researcher on temporary contract (ATER, Attachée Temporaire d'enseignement et de recherche).