

## Barbara Nestola

Following a degree in modern humanities (historical/musical specialism) from Pisa University and a piano diploma from Lucca Conservatoire, Barbara Nestola obtained a Phd in Musicology at the University of Tours. In 2000-2001 she was a research assistant at the University of Pisa. Since 2001 she is *Ingénieur d'études* at the Centre National de la Recherche Scientifique (CNRS) and is part of the research team of the Centre d'Études Supérieures de la Renaissance/Centre de musique baroque de Versailles.

Her works are dedicated to the reception of Italian music in France in the 17th and 18th centuries (opera, cantatas, arias, sonatas, concerti), musical practice in the Comédie Italienne and the Comédie Française (1680-1730) and the repertoire of the *Académie Royale de Musique* in Paris from Lully to Rameau. In 2006 she was a member of the academic committee of the *Twelfth Biennial Conference on Baroque Music* (Warsaw). Since 2007 she has been a member of *Cavalli and 17th Century Venetian Opera*, a research group of the International Society of Musicology, overseeing of the edition of the works of Francesco Cavalli for Barenreiter under the direction of Ellen Rosand. As part of this Study Group she has co-created the edition of *Xerse* (Paris version, 1660, available on loan) with Michael Klaper and Sara Stangalino Elisa.

In 2008 she was part of the academic committee for the National Edition of the Opera Omnia of Alessandro Stradella, directed by Carolyn Gianturco. From 2010 to 2012 she was part of the research team for the ANR-DFG "Musici" project, directed by Anne-Madeleine Goulet and Gesa Zur Nieden (<http://www.musici.eu/>), addressing the question of the influence of French music on Italian operatic repertoire in the 17th and 18th centuries. From 2016 she joined the PeformArt programme (ERC) directed by Anne-Madeleine Goulet.

She regularly collaborates with professional performers in concerts, recitals, operas and audiovisual recordings. The operatic productions directly linked to her research include the modern premiere of *Egisto o Chi soffre spera* by Marco Marazzoli and Virgilio Mazzocchi (Paris version, 1646), a production by the Fondation Royaumont conducted by Jérôme Corréas and directed by Jean-Denis Monory, 2011; the first contemporary performance of *Xerse* by Francesco Cavalli (Paris version 1660), production of the Opéra de Lille, 2015, conducted by Emmanuelle Haïm and directed by Guy Cassiers. She has worked with the following performers: Aymes Jean-Marc (*Concerto Soave*), Fabio Bonizzoni (*La Risonanza*), Julien Chauvin (*Le Concert de la Loge*), Patrick Akénine Cohen (*Les Folies françaises*), Jérôme Corréas (*Les Paladins*), Andrea De Carlo (*Mare Nostrum*), Manuel de Grange (*The Feast*), Vincent Dumestre (*Le Poème Harmonique*), Toni Florio (*I Turchini/Cappella Neapolitana*) Emmanuelle Haïm (*Concert d'Astrée*), Marco Horvat (*Faenza*), Gérard Lesne (*The Music Workshop*), Hervé Niquet (*The Concert Spirituel*), Raphaël Pichon (Pygmalion), Jean Tubéry (*La Fenice*).

Her interest for vocal repertoire has led her to a more thorough enquiry into questions of interpretation concerning the declamation of sung Italian and the relationship between music and poetry. In 2015 she organised a

workshop at the Centre de musique baroque de Versailles dedicated to the performance of recitativo in Italian and French opera in the 17th century, from which a documentary has been drawn. She has taught on the Masters 2 courses at the University of Rouen and the Université Catholique de l'Ouest of Angers (2007-2008).

She is regularly involved in the student training programme at the Maîtrise in the Centre de musique baroque de Versailles (music history, musical editing). Since 2002 she has been part of the Italian examination committee at the Conservatoire National Supérieur de Musique in Paris and at the École de Notre Dame in Paris.