

## **Emilie Corswarem**

Émilie Corswarem received her doctorate in History, Art and Archeology (Musicology) from the University of Liège (2008) and is *chercheur qualifié* FRS-FNRS at the University of Liège. Emilie Corswarem directs the Liège section of the project *Musique et processus identitaire: le cas des églises nationales romaines (16e-17e siècles)* (FNRS, Université de Liège-Université libre de Bruxelles). This survey is included in the extension of the project *Le modèle musical des églises nationales à Rome à l'époque baroque* (Marie Curie Programme-Université de Liège), which has enabled the formation of a formal common model underpinning the organisation of ceremonial and musical life in national churches, particularly as employed during the so-called "extraordinary" ceremonies. These occasions feature a recurrence of commemorative formulas despite the strictly national character of some celebratory events.

The project *Musique et Processus identitaire* raises the fundamental question of cultural exchanges between these institutions and the country they are representing in Rome. In particular, it will analyse liturgical and para-liturgical traditions as a privileged means of expressing belonging to a common national identity, constituting one of the pillars around which a given community identified itself in a foreign land.

Emilie Corswarem is also Maître de conférences at Liège University, where she is responsible for courses in historiography, opera and a research seminar for Master's students.

Her doctoral thesis *De la Ville à l'église. Musique et musiciens à Liège sous Ernest et Ferdinand de Bavière (1581-1650)*, is due to be published for Brepols. She has coordinated the volume *Musique et jésuites en provinces flandro- et gallo- belges aux XVIIe et XVIIIe siècles* (Revue de la Société liégeoise de musicologie, 28), co-directed the volume *Baldassare Galuppi. L'oeuvre opératique, instrumentale et religieux* (Paris, Garnier, 2016) and is currently working with Michela Berti on a volume dedicated to the role of music in the fashioning of identity in the national churches in Rome (Brepols, 2017).

She is administrator of the Early Music Festival "Nuits de Septembre" and has secured a co-artistic direction with the label Musique en Wallonie over the past four years. She also regularly collaborates with the Opéra Royal de Wallonie (Liège) and the Théâtre Royal de la Monnaie in Brussels.