

Gloria Giordano

Dancer, choreographer and historical dance scholar.

She graduated in Pedagogy at the L.U.M.S.A. University in Rome and in classical ballet at the National Academy of Dance in Rome, where she is now a freelance lecturer in *Theory of dance* since 1986.

She has specialised in Italian and French dance from the 15th to the 18th century, undertaking advanced studies with internationally renowned masters, including Christine Bayle, Angene Feves, Francine Lancelot, Barbara Sparti and Ana Yepes. In 1985 she co-founded the *La Folia* dance company (dir. F. Sparapani, Florence), with which she worked for ten years.

In the course of her career she has been invited to dance with Italian and foreign companies which are active in this field, including *Gruppo di Danza Rinascimetale* (B. Sparti, Rome), *L'Autre Pas* (K. Abromeit, Berlin), *BTTB* (BarockTanzTheaterBremen, J. Schrape, Bremen) and currently works with *Ensemble Donaires* (A. Yepes, Paris) and *Douce Mémoire* (chor. H. Hazebroucq). She specialises in research, interpretation of historical manuals and choreographic reconstruction. She has created, performed and choreographed early dance performances in collaboration with famous soloists and instrumental ensembles specialised in Renaissance and Baroque repertoire, including *Pifarescha*, *Il Rossignolo*, *I Bassifondi* (Simone Vallerotonda), *Musica Antiqua Roma* (Riccardo Minasi).

She has created choreographies for Baroque and Classical works (*Diana schernita*, G. Cornacchioli; *Chi soffre spera*, C. Mazzocchi-V. Marazzoli; *Il Ballo delle ingrate*, C. Monteverdi; *Dido and Aeneas*, H. Purcell; *Don Giovanni*, W. A. Mozart) for international festivals, including the Innsbrucker Festwochen der Alten Musik (*L'Oronthea*, A. Baskets) and the International Music Festival of Macao (*Acis and Galatea*, G.F. Handel), working with the filmmakers Vera Bertinetti, Domenico De Martino and Stefano Vizioli, amongst others.

She has acted as choreographer and mime coach in the "Opera Bhutan" project (*Acis and Galatea*, G.F. Handel) and for JapanOrfeo (*Orfeo*, C. Monteverdi), directed by Stefano Vizioli and conducted by Carpenè Aaron. She has also created choreographic movements for *Danza macabra*, directed by Luca Ronconi, at the 57th Festival dei 2 Mondi in Spoleto, as well as for the documentary film 'Palestrina' *princeps musicae*, directed by Georg Brintrup, (Arte TV and ZDF, 2008-2009).

She has taken part in international conferences, has published essays in collective works and on specialised magazines, and has written entries for the Treccani Biographical Dictionary of Italians.

She has edited the publication of a facsimile of the manuscripts of the *Balletti* by Gaetano Grossatesta (Venice, 1726) for the Biblioteca Musicale Italiana (L.I.M., with CD-ROMS, 2005) as well as Barbara Sparti's volume *Dance, dancers and Dance-Masters in Renaissance and Baroque Italy* (2015), in collaboration with Alessandro Pontremoli.

From 1989 she has regularly been invited to hold conferences, theoretical and practical workshops and masterclasses in universities and music conservatoires in Italy and abroad (Leipzig, Moscow, St Petersburg) as well as for musical associations (including The International Early Music Festival in Urbino). Since 2001 she has coordinated the early dance workshop *Corti in Festa* in Rome. Since 2012 she has been responsible for the "Biblioteca di Danza" collection for Massimiliano Piretti Editions.