

## **Michela Berti**

Michela Berti is academic coordinator and administrator of the PerformArt project database, for which she is also undertaking her own personal research project. Her international academic career began in 2004 when she held an internship at the Centre de Musique Baroque de Versailles thanks to a Leonardo da Vinci project scholarship, allowing her to prepare her undergraduate dissertation in the History of musical theories (Università Roma Tor Vergata, 2005) with a thesis entitled *The "Recueil d'Airs nottés" manuscript in the S. Cecilia Library in Rome: An annotated catalogue*. She has worked for the same institution on the cataloguing of the Italian cantatas preserved at the Bibliothèque Nationale de France.

In 2010 she obtained a doctorate in joint supervision (Université Paris IV-Sorbonne and Università di Roma Tor Vergata) with a thesis entitled *The musical life at the French Embassy to the Holy See (1724-1791)*. For both these Universities, as well as for the French Embassy of France, she has overseen the transcription for the first modern performance (November 2007) of the cantata *La Nascita del Delfino* by Domenico Cimarosa (Orchestra Roma Sinfonietta, Francesco Lanzillotta).

In the period 2010-2012 she worked at the École française de Rome and the Deutsches Historisches Institut in Rom within the ANR-DFG project "MUSICI. European musicians in Venice, Rome and Naples (1650-1750): music, national identity and cultural exchanges". For this project, in addition to undertaking a personal research project, she was the academic curator of the data bank, which is a role she continued to cover that in the Berlin-Brandenburgische Akademie der Wissenschaften in 2013.

As 2013-2015 Marie Curie Fellow, she co-directed the project *Le modèle musical des églises nationales à Rome à l'époque baroque* with Emilie Corswarem at the Université de Liège. In 2016 she obtained an FNRS post-doc scholarship for the volume *Music and the Identity Process : the National churches in Rome in the Early Modern period* (Brepols, 2017).

Her research has always been focused on the investigation of musical activities in foreign national environments in Rome between the 17<sup>th</sup> and 18<sup>th</sup> centuries, taking an interest both in sacred and secular music. Her interests include processes of identification through music; music and diplomacy; religious, civil and diplomatic feasts and ceremonies; the movement of musicians throughout Europe during the Renaissance and Baroque periods; musical and artistic patronage; musical and liturgical traditions in European States from the 16<sup>th</sup> to the 18<sup>th</sup> century.

She has participated in conferences both nationally (Giorgio Cini Foundation, Venice; Università Roma Tre...) and internationally (Tufts and Harvard University, Boston; Paris, Science-Po; Society for Seventeenth-Century Music; Paris-Sorbonne; Université Libre de Bruxelles; University of Music and Dramatic Arts Mozarteum, Salzburg; Stadtmuseum, Ingolstadt; Bibliotheca Hertziana) and is author of numerous articles published in both Italian and international journals and volumes.

She holds a conservatoire diploma in flute, and performs in Italy (*I concerti del Tempietto* – Festival Musicale delle Nazioni; Teatro Greco, Roma; Spanish Fortress, city of Monte Argentario) and abroad (Italian Cultural Institute, Ljubljana; Stadtmuseum in Ingolstadt ; Norwegian Musical Academy, Oslo; Honorary Italian Consulate of Italy in Liège; Palazzina Leone XIII in the Vatican in the presence of Pope Benedict XVI).