

Nicholas Cornia

Curriculum Vitae

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Info

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Biography

Nicholas Cornia, born in Rome in 1989, considers himself neither a scientist nor an artist, but rather a special combination of the two. He studied Mathematics and Physics at the University La Sapienza of Rome. After two years as Phd student at the Informatics Department of the University of Amsterdam he decided to dedicate himself to music at the Royal Conservatoire of Ghent, where he studied Classical Singing, Music Theory and Pedagogy. Since 2018 he has been active as artistic director of the ensemble *Le Vecchie Musiche*, creating original musical projects based on interdisciplinary research. In 2022, he joined the research group *Labo XIXXX* at the Royal Conservatoire of Antwerp as the main investigator of the FAAM project, a Digital Humanities platform for music annotations in the *long 19th century*. He is also research assistant at Orpheus Instituut since 2023, working on the *Resounding Libraries* project.



Languages:

Italian — mother tongue
English — academic level
Dutch — proficient
French — basic knowledge
German — basic knowledge

Music instruments:

Baritone Sax — teacher: Mauro Guidi.
Cornet — teacher: Bart Maris.
Cornetto — teacher: Marleen Leicher.
Harpsichord — teacher: Liselotte Sels.
Singing — teacher: Marcos Pujol.

Competencies:

Mensural music notation.
Italian language coaching.
Historical Popular Music and Performance Practice.
Early Music Theory, Pedagogy and Culture.
Jazz and Early Music Improvisation.

Degrees and certifications:

- Bachelor and Master in Mathematics (University of Rome la Sapienza) **2009-2013**.
- Bachelor in Classical Singing (KASK School of Arts) **2015-2018**.
- Master in Music Theory and Education (KASK School of Arts) **2019-2021**.
- Introduction to Digital Humanities (Harvard University online course) **2019**.
- Artistic Research in Music- an Introduction (KU Leuven and Orpheus Institute online course) **2019**.

As artistic director:

- **Sketches of Arcadia.** Italian and English cantata in early 18th-century London (2023).
- **La Predica del Sole.** Roman cantatas in the time of Galileo Galilei. In collaboration with Prof. Maarten Van Dijck of Ghent University (2022).
- **Madrigali Ariosi.** The influence of Ludovico Ariosto's poem *Orlando Furioso* on 16th century popular music culture (2021).
- **Heliopolis.** Music, politics and guitar in Schubert's Biedermeier Vienna (2021).
- **Caffè Cantata - The Dark Side of the Sun.** The passionate music and life of Venetian composer Antonia Bembo at the court of Louis XIV (2020).
- **Le Donne Antique.** The paradox of freedom through the life and music of Leonora and Anna d'Este in 16th century Ferrara (2020).
- **L'Amorosa Filosofia.** Madrigals and frottolas inspired by the musical life of Tarquinia Molza and her female contemporaries in 16th century Italy (2019).
- **Santa Editta.** Oratorium for soli and basso continuo by Alessandro Stradella (2018).
- **Missa Parodia.** A Renaissance mass collage, inspired by popular songs and arranged for singers and saxophone quartet (2018).
- **Barca di Venetia per Padua.** Madrigal Comedy of Adriano Banchieri (2017).

Academic contributions:

- *Introducing the FAAM project: Rediscovering the performance practice of musicians in the long 19th century through handwritten annotations on music scores.* (2023). Poster presentation at the 10th Digital Humanities BENELUX Conference.
- *A Mannerist fake book: a case study on Historical Popular music in Italy (1520-1650).* (2021). Masterthesis project with a substantial collection of transcriptions of the period with analyses based on the concept of musical schemata, recurrent musical gestures stored in the memory of performers and composers.
- *Robert Franz and J.S. Bach's cantatas: a study on 19th century performance practice of Baroque music.* (2019). This paper is the result of artistic and musicological investigation of the development of Historical Performance Practice of Early Music during the 19th century. I focused on two arrangements of Bach's cantatas BWV 27 and 37 made by Robert Franz (1815-1892). Supervisor: Yves Senden.
- *An analysis of Scott Joplin's Treemonisha Overture and Gunther Schuller's Transformation.* (2019). Musical analysis and a paper contextualizing the two compositions in the recent history of American Classical music, Ragtime, Jazz and Third Stream. Supervisors: Filip Rathé, Leon Lhoest.
- *Musical improvisation inspired by Colour Theory* (2019). A research project conducted together with clarinetist Ricardo Valero and oboist Dimitrios Tsirogiannis within the *Art Science* seminar of KASK former researcher Maria Boto Ordonez. Inspired by the principles of Goethe's *Zur Farbenlehre* (1810) and Scriabin's *Prometheus Symphony* Op.60 (1910) we developed a system that associated to each colour of the visible spectrum a pitch according to the circle of fifths. We conducted experiments with the Dance and Improvisation classes of Paola Bartoletti and Bart Maris.

- *Annotation of Ligatures in the Alamire's music manuscripts of the IDEM Database (2019)*. Stage at the Alamire Foundation in Leuven. I created a dataset of more than 2000 computer-readable annotations of ligatures appearing in the musical manuscripts of Petrus Alamire (1470-1536), recently digitized in the IDEM Database. The dataset will be used to improve OMR (Optical Music Recognition) algorithms for automatic transcription of mensural music notation. Supervisors: Stratton Bull (Alamire), Bram Geelen (KU Leuven). I have also written a handbook as an introduction to the annotation system, algorithms and the rules of Mensural notation.
- *Recontextualization and performance practice possibilities of 16th century Italian Madrigal. (2018)*. Bachelor paper about performance practice of the Madrigal genre during the so called Mannerism period (circa 1530-1650). A special focus has been given to the practice of ornamentation and the relation with music theatre of *intermedii*. Supervisor : Regis Dragonetti.
- *Type-II Errors of Independence Tests Can Lead to Arbitrarily Large Errors in Estimated Causal Effects: An Illustrative Example. (2014)*. Article published for the 2014 UAI Conference during my doctorate in Computer Science at the University of Amsterdam. Supervisor: Prof. Joris M. Mooij.
- *Dynamical Entropy in Quantum systems. (2013)*. Master thesis of Mathematics at the University of Rome La Sapienza. Supervisor: Prof. Claudia Pinzari.

Masterclasses:

- Summerschool of Cornetto, Baroque dances, Medieval ensemble music, Improvised Polyphony and 17th century Roman church music at the *Urbino Musica Antica* festival. Teachers: Andrea Inghisiano, Lieven Baert, Crawford Young, Isaac Alonso de Molina, Alessandro Quarta and Paolo da Col.
- Masterclass *Ubaldo Fabbri* on Italian prosody applied to singing.
- Masterclass *Ratas del Viejo Mundo* on Late-Renaissance madrigals. Teachers: Tomàs Maxé and Floris De Rycker.
- Stage 15th and 16th century mensural notation at the *Festival Laus Polyphoniae*. Teachers: Stratton Bull, Pieter Stas and Niels Berentsen (www.cappellapratensis.nl).
- Stage Ornamentation and Baroque Gesture at the *Festival Lanvellec*. Teachers Jean Tubéry and Béatrice Cramoix.
- Stage *Osiris Summer School*. Teachers Marleen Leicher, Lambert Colson and Jan Van Elsacker.
- Stage *En' Man' Do*, stress control in musical performance. Teacher: Yves Cortvrint.

Working and pedagogical experiences:

- Research assistant at Orpheus Instituut **2023-**, Ghent.
- Research assistant at Royal Conservatoire Antwerp **2022-23**, Antwerp.
- Music teacher at Steinerschool Gent **2021-2023**, Ghent.
- Classical Singing teacher at MUDA **2021-2023**, Evergem.
- Italian language coach at KASK & Conservatorium **2020-2022**, Ghent.
- Stages in Music Theory (Jazz/Classical), Historical Informed Practice, Music Initiation and Ensemble at Kunstacademie De Poel. **2020-2021**, Ghent.

- Music Theory teacher (Classical and Jazz music) at the *MUDA*. **2019**, Evergem.
- Singing and Solfege teacher at the *Muziekatelier Damme*. **2019**, Damme.
- Workshop Early Music within the AMC program of the Music School STAP in Roeselare. **2018**, Roeselare. The workshop illustrated the evolution of notation and polyphony in Europe from the 9th till the 16th century.
- Phd student at *University of Amsterdam*, Computer Science Department **2014-2015**.
- Scientific consultant at *Unidebit*, an Italian company specialized in Banking controversies regarding irregular application of interests in financial products. Collaboration with academic experts, publication of articles (in Italian) and design of software applications **2015-2018**.
- Student assistant at *University of Rome La Sapienza*. My tasks were the maintenance of the internal network services, like printers, library system and VPN, at the Mathematics Department **2012**.

Ensemble experiences:

- **Park Collegium**, vocal ensemble specialized in performance of 15th and early 16th century Music of the Low Countries from original sources, in collaboration with the *Alamire Foundation Leuven*. Director: Stratton Bull. Productions: Verspes music of Gombert, De la Rue, Ockeghem and anonymous works; Concert-lecture at the Hof van Busleyden (Mechelen) about the Mechelen choirbook of Petrus Alamire.
- **Saevus**, vocal ensemble specialized in Contemporary Choir Music under the direction of Johannes Dewilde. Production: *Little Man in a Hurry*, music of Eric Whitacre and others; *Nimbus*, contemporary choir music for choir, piano and percussions; *Jaanilaulud*, contemporary choir music inspired by folk songs.
- **Ex Tempore**, vocal ensemble specialized in Baroque Music under the direction of Florian Heyerick. Productions: Beethoven Choir Fantasy; Scarlatti Stabat Mater a 10 voci and other religious works; Bach, Telemann and Graupner's *Trumpets and Pauken* Cantatas during the 2019 edition of the Cydonia Barocca festival (<http://www.cydonia-barocca.org/>); Felix and Fanny Mendelssohn concert (Koorlink Antwerp, 2020-2022).

Music theatre experiences:

- **Bonze** in the opera **Le Rossignol** (1914), Igor Stravinsky and Stepan Mitussov (after Hans Christian Andersen). **2019**, Miry Concertzaal Gent. Conducted by Bruno Ferrandis and Korneel Hamers.
- **Nardo** in the opera **La Finta Giardiniera** (1775), Wolfgang Amadeus Mozart and Giuseppe Petrosellini. **2018**, Miry Concertzaal Gent. Conducted by Ewald Demeyere and Vincent van den Elshout.
- **Fernando** in the opera **Don Chischotte in Sierra Morena** (1719), Francesco Bartolomeo Conti, Apostolo Zenò and Pietro Pariati. **2017**, De Centrale Gent. Conducted by Florian Heyerick and Sigrid T'Hoofst.
- **L'Arbre** in the opera **L'Enfant et les Sortilèges** (1925), Maurice Ravel and Colette. **2016**, LOD Muziektheater Gent. Conducted by Florian Heyerick and Inne Goris.
- **Mr. Brown** in **Die Dreigroschenoper** (1928), Kurt Weill, Bertolt Brecht and Elizabeth Hauptmann. **2015**, LOGOS Foundation Gent. Conducted by Godfried-Willem Raes.

- Choir member in **Lohengrin** (1850), Richard Wagner after the 12th century *chanson de geste* *Garin le Loherain*. **2018**, Opera Vlaanderen. Conducted by Alejo Pérez and David Alden.
- Choir member in **Die Zauberflöte** (1791), W.A. Mozart and Emanuel Schikaneder. 2016 The-Atrium Mechelen. Conducted by Joris Derder, Tom Van den Eynde and Hugo Segers.
- Choir member in **L'Enfant et les Sortilèges** (1925), Maurice Ravel and Colette. **2016** LOD Muziektheater Gent. Conducted by Florian Heyerick and Inne Goris.