

LIST OF PUBLICATIONS

- Monograph:

- ❖ *Emergence of Modality in Late Medieval Song: The Cases of Du Fay and Binchois* (Salzburger Stier, 8), Würzburg: Königshausen & Neumann (2013).

- Articles and Reviews:

- ❖ “Melodic and Formal Peculiarities of Monophonic *chansons* around 1500 and Related Polyphonic Settings”, forthcoming in *Polifonie*;
- ❖ “*L’amour de moy si est enclose*: Pierre de la Rue’s Isolated *Credo* in the Context of the Song’s Transmission”, forthcoming for Brepols;
- ❖ “Early Venetian Opera and Contemporary Narrative: Parallels, Discrepancies, and Two Case Studies”, accepted for *Journal of Seventeenth-Century Music*;
- ❖ “Zwischen *vitio privato* und *pubblica virtù*. Parallele zwischen den Novellen und den *drammi per musica* von Maiolino Bisaccioni (1582-1663)”, accepted for the congress report *Musikwissenschaft nach Beethoven*;
- ❖ “A Network of Monophonic and Polyphonic Songs around 1500”, in *Musical Interactions*, ed. by Alessandra Ignesti, *et al.*, forthcoming for Brepols (Épitome musical);
- ❖ Review of Elena Tamburini, [*Le Accademie Romane in difesa di Galilei: L’Amor pudico \(1614\)*](#), *con un’ipotesi di ricostruzione dell’apparato teatrale di Fabio Colonnese. Edizione critica, note e commento del testo di Iacopo Cicognini e della relazione di Romolo Paradisi a cura di Aldo Roma*. Atti della Accademia Nazionale dei Lincei: Memorie, Serie IX, 46:2, Rome: Bardi (2023), *The Seventeenth Century* (2025), pp. 1-3;
- ❖ [*“Il natal di Amore by Giulio Strozzi: Interactions and Echoes with the Early Modern Literary and Operatic World and Monteverdi”*](#), *The Seventeenth Century* (2024), pp. 757-90;
- ❖ “Die Opern Antonio Caldaras für den Garten der Wiener »Favorita«: Interaktionen zwischen Bühnenbildern, Drama und Musik”, in: “Der Garten als Szenerie und Klangraum. Musiktheaterbühne und Gartenanlagen im 17. und 18. Jahrhundert”, ed. by Helena Langewitz, *Musiktheorie. Zeitschrift für Musikwissenschaft*, 3 (2024), pp. 255-69;
- ❖ “Französische *chansons* in deutschen Musikdrucken (1500-1550): Eine historische und kulturelle Kontextualisierung”, in: *Geselliger Sang: Poetik und Praxis des deutschen Liebesliedes im 15. und 16. Jahrhundert* (Frühe Neuzeit. Studien und Dokumente zur deutschen Literatur und Kultur im europäischen Kontext, 255), ed. by Cordula Kropik and Stefan Rosmer, Berlin/Boston: de Gruyter (2024), pp. 259-315;
- ❖ “Les manuscrits BnF fr. 12744 (A) et 9346 (*Manuscrit de Bayeux*) (B) : deux chansonniers monodiques entre moyen âge et Renaissance”, in: *Poésie et Musique au temps de Louis XII* («

- Colloques, congrès et conférences sur la Renaissance européenne » ; « Rencontres »), ed. by Adéline Desbois-Ientile and Alice Tacaille (Rencontres, 121), Paris: Classiques Garnier (2023), pp. 67-103;
- ❖ [“Opere veneziane per scene non veneziane: tra censura e assimilazione”](#), in: *Kreativität im Schnittpunkt der Observanzen / Creatività e osservanza. Italienische Literatur um 1600 zwischen Gegenreformation und Regelpoetik / Letteratura italiana del Seicento tra Controriforma e normatività poetica*, ed. by Maddalena Fingerle and Florian Mehlretter (Vigilanzkulturen / Cultures of Vigilance, 7), Berlin: de Gruyter (2023), pp. 207-35;
 - ❖ “Giulio Strozzi (1583-1652): drammaturgo, poeta, librettista e... libertino”, *Lettere Italiane*, 75/1 (2023), pp. 10-26;
 - ❖ “*Intra quaternarii limites musicam intelligent omnem consonantiam* (De monade, numero et figura, 1591): la musica nel pensiero di Giordano Bruno”, in: *Music and Science from Leonardo to Galileo*, ed. by Rudolf Rasch (Music, Science and Technology, 5), Turnhout: Brepols (2022) pp. 73-87;
 - ❖ [“Three *Libri missarum* of Early Lutheran Germany: Some Reflections on their Repertory”](#), in: *Early Printed Music and Material Culture in Central and Western Europe*, ed. by Andrea Lindmayr-Brandl and Grantley McDonald (Music and Material Culture), London & New York: Routledge (2021), pp. 133-48;
 - ❖ [“Espérance or: New Insights into the Origins of the *Chansonnier de Bayeux*”](#), *Musicologica Austriaca* (2021);
 - ❖ “Sänger-Komponisten rücken in repräsentative Staatsämter auf – Johannes Ockeghem und die Hofkapellen des 15. Jahrhunderts“, in: *Musik und Gesellschaft. Marktplätze · Kampfzonen · Elysium*, ed. by Frieder Reininghaus, Judith Kemp and Alexandra Ziane, 2 vols., Würzburg: Königshausen & Neumann (2020), I, pp. 171-73;
 - ❖ [“Caught in the Web of Texts: The Chanson Family *Bon vin/Bon temps* and the Disputed Identity of ‘Gaspart’”](#), in: *Gaspar van Weerbeke: New Perspectives on his Life and Music*, ed. by Andrea Lindmayr-Brandl & Paul L. Kolb, Turnhout: Brepols (2019), pp. 255-80;
 - ❖ [“Ferrante Pallavicino’s Venetian Years and Opera: A Thwarted Connection?”](#), *The Seventeenth Century*, 35/4 (2019), pp. 525-41;
 - ❖ [“*La fille qui n’a point d’amy*: Secular and Ecclesiastical Friends of an Abandoned Girl”](#), *Journal of the Alamire Foundation*, 10/2 (2018), pp. 207-35;
 - ❖ “Caspar Glanners Liedersammlungen (1578 & 1580): Ein retrospektives Repertoire?”, *Die Musikforschung* 3 (2018), pp. 221-41;
 - ❖ [“Zu Stil und Form einstimmiger Melodien um 1500 – Einige Fälle in den Pariser monophonen Chansonniers”](#), in: *Creatio ex unisono: Einstimmige Musik im 15. und 16. Jahrhundert*, ed. by Nicole Schwindt (troja, Jahrbuch für Renaissancemusik, 13), 2017 for 2014, pp. 81-103;

- ❖ [Review of Astrid Opitz, *Modus in den Chansons von Binchois* \(Saarbrücker Studien zur Musikwissenschaft 18\), Sinzig: Studio Verlag \(2015\), Zeitschrift der Gesellschaft für Musiktheorie, 13/1 \(2016\), pp. 151-5;](#)
- ❖ “*Gentilz gallans de France*: The Vicissitudes of a French War Song between Brittany and Rome”, *Musica Disciplina*, 59, (2016 for 2014), pp. 7-51;
- ❖ “Oper, Politik und Philosophie in der *Serenissima* des 17. Jahrhunderts und ihre internationalen Vernetzungen”, in: *Von Venedig nach Salzburg. Spurenlese eines vielschichtigen Transfers* (Veröffentlichungen der Forschungsplattform „Salzburger Musikgeschichte“ 3), ed. by Gerhard Ammerer, Ingonda Hanneschläger & Thomas Hochradner, Vienna: Hollitzer (2015), pp. 184-200;
- ❖ “Musik in den Werken Giordano Brunos: Eine erste Erkundung”, *Archiv für Musikwissenschaft*, 72/2 (2015), pp. 77-98;
- ❖ “*Mal mariées*, Adulterers and Lovers in Late Fifteenth-Century Song: A Cultural and Social Perspective”, *Revue Belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, 68 (2014), pp. 43-74;
- ❖ “Johannes Brassart und Kaiser Sigismund: Versuch nach einer historischen Kontextualisierung anhand der Introiten”, in: *Music and Culture in the Age of the Council of Basel* (Collection „Épitome musical“), ed. by Matteo Nanni, Turnhout: Brepols (2013), pp. 269-84;
- ❖ Report on the symposium “Arbeit am musikalischen Werk. Zur Dynamik künstlerischen Handelns”, *Österreichische Musikzeitschrift*, 66/3 (2011), pp. 69-70;
- ❖ “*Musica ficta* Usage: Old Questions and a Reappraisal”, *Studi Musicali*, 2010/1, pp. 53-78;
- ❖ “Analisi modale, polifonia e teoria musicale tardo-medievale: un approccio storico critico”, *Rivista Italiana di Musicologia*, 42/1 (2007), pp. 3-39;
- ❖ Critical review of Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*, *Il Saggiatore Musicale*, 14/2 (2007) pp. 405-12;
- ❖ “Modal Usage in Fifteenth-Century Secular Polyphony”, in: *Music and the Arts: Proceedings from ICMS 7*, (Acta Semiotica Fennica, 23; Approaches to Musical Semiotics, 10), 2 vols., ed. by Eero Tarasti *et al.* Helsinki (2006), II, pp. 899-914;
- ❖ “*Tant que mon/nostre argent dura*: Die Überlieferung und Bearbeitung einer ‘populären’ Melodie in fünf mehrstimmigen Sätzen”, *Acta musicologica* vol. 77/2 (2005), pp. 205-29;
- ❖ “Modal Usage in the Secular Works of Du Fay”, *Revue Belge de Musicologie*, 59 (2005), pp. 5-42;
- ❖ “Modalità e Polifonia: una discussione critica dei più recenti approcci di ricerca”, *Rivista Italiana di Musicologia*, 34/1 (2004), pp. 173-98;
- ❖ “Strutture matematiche nei mottetti isoritmici di Dufay”, *Musica & Storia*, 7/1 (1999), pp. 59-76.

- Translations:

- ❖ Andrea Lindmayr-Brandl & Agnese Pavanello, Introduction to the Critical Edition of Gaspar van Weerbeke's Complete Works, published by the American Institute of Musicology (translated from the Italian);
- ❖ Oliver Huck & Julia Gehring, "La notazione 'italiana' del 'Trecento'", *Rivista Italiana di Musicologia*, 34/2 (2004), pp. 235-70 (translated from the German).
- Others:
- ❖ Regular contributor to *Medioevo Musicale / Music in the Middle Ages. Bollettino bibliografico della musica medievale / Mediaeval Music Bibliographical Bulletin*, dir. Maria Sofia Lannutti, Florence: Edizioni del Galluzzo per la Fondazione Ezio Franceschini (2007-)
- Websites:
- ❖ <http://chansonmelodies-sbg-ac.eu/db/welcome.php>: in connection to the FWF projects "Borrowing and Citation of Monophonic Secular Tunes in Late 15th-Century Song", P 22365-G18 and "Borrowing and Citation of Monophonic Melodies in Secular and Sacred Polyphony around 1500", P 27257-G18);
- ❖ <https://operaincogniti.org/>: in connection to the FWF project "Early Venetian Opera and *Incogniti* Literature", P 31859-G
- Articles and Essays in Preparation:
- ❖ "Il germanico Marte by Antonio Caldara: An 'Arminio' Opera and Its Tradition";
- ❖ "Music and Esoteric Culture between Fifteenth and Sixteenth Century: A New Interpretation of Josquin's *Missa Hercules Dux Ferrariae*".
- Monographs in Preparation:
- ❖ *Frühe venezianische Oper und Literatur der „Accademia degli Incogniti“: Thematische und strukturelle Überschneidungen im Schatten ‚libertinen‘ Denkens*, for Peter Lang → **Habilitation**;
- ❖ *The Chansonnier de Bayeux: An Early 16th-Century Monophonic Source and Its Polyphonic Relatives*, for Brepols