

PUBLICATIONS

Book

Il 'concerto grosso' romano: questioni di genere e nuove prospettive storiografiche.
Tournhout: Brepols 2006.

Edited Books

Kontrafakturen im Kontext. Ed. Agnese Pavanello, Basel: Schwabe, 2020 forthcoming (Basler Beiträge für Historische Musikpraxis 40).

Motet Cycles between Devotion and Liturgy. Ed. Daniele Filippi and Agnese Pavanello. Basel: Schwabe, 2019.

Codici per cantare. Ed. Daniele Filippi and Agnese Pavanello, Lucca: LIM, 2019.

Corelli als Modell, Studien zum 300. Todestag von Arcangelo Corelli (1653–1713). Ed. Agnese Pavanello. Winterthur: Amadeus 2015 (Basler Jahrbuch für Historische Musikpraxis 37).

Critical Editions

Digitale Edition of Selected Motet Cycles (e.g Gaspar van Weerbeke, *Ave mundi domina*; Anonymous *Gaude flore virginale* from MS München 3154) forthcoming on the Research Portal des Projektes “Polifonia sforzesca”.

Weerbeke, Gaspar van. *Opera Omnia*, vol. V: *Chansons and Liturgical Works*. Ed. Paul Kolb and Agnese Pavanello, American Institute of Musicology, 2020.

Weerbeke, Gaspar van. *Opera Omnia*, vol. I: *Masses*. Ed. Agnese Pavanello. In: *Corpus mensurabilis musicae* 106. American Institute of Musicology, 2016.

Weerbeke, Gaspar van. *Opera Omnia*, vol. IV: *Motets*. Ed. Agnese Pavanello. In: *Corpus mensurabilis musicae* 106. American Institute of Musicology, 2010.

Bonporti, Francesco Antonio. *Concerti a quattro, due violini, alto viola, e basso, con violino di rinforzo, opera undecima (1735)*. Ed. Agnese Pavanello. Trento: Società Filarmonica di Trento, 2002.

Locatelli, Pietro Antonio. *Concerti grossi*, Op. I. Ed. Agnese Pavanello. In: *Opera omnia*. Ed. P.A. Locatelli Stiftung (Amsterdam-Cremona). London-Mainz: Schott, 1998.

Giuseppe Tartini, *Sonate in g moll für Violine und Basso continuo* (‘Devil’s Trill Sonata’, Brainard g5). Ed. Agnese Pavanello. Kassel: Bärenreiter, 1997 (HM 278).

Peer-Reviewed Journal Articles

‘A Flemish Venus in Milan: Gaspar van Weerbeke’s *Missa O Venus bant*’. In: *Early Music History* 38 (2019), 107–139.

‘Fortuna on the dolphin. Notes on an iconographic motif in Cappella Sistina 14 and 51’. In: *Tijdschrift van de Koninklijke Vereniging* 67 (2017), 51–67.

‘Elevation as Liturgical Climax in Gesture and Sound: Milanese Elevation Motets in Context’. In: *Journal of the Alamire Foundation* 9/1 (2017), 33–58.

‘The Other Corelli: Sonatas Attributed to Corelli in English Sources’. In: *Ad Parnassum, A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 13/XXVI (2015), 15–44.

‘Weerbeke at Rome: The Making of a Papal Composer’. In: *Musikalische Performanz im medialen Spektrum päpstlicher Repräsentation um 1500*. Ed. Klaus Pietschmann. Kassel: Bärenreiter, 2014 (Trossinger Jahrbuch für Renaissancemusik, 11), 227–251.

‘From the “Devil’s Trill” to 19th-century Bravura Studies: The Presence and Reception of Tartini’s Music in Early Nineteenth-Century France’. In: *Ad Parnassum, A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 11/XXII (2013), 99–111.

‘*Stabat mater / Vidi speciosam*: Some Considerations on the Origin and Dating of Gaspar van Weerbeke’s Motet in the Chigi Codex’. In: *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 60 (2010), 3–19.

‘Il ciclo di mottetti "In honorem sancti Spiritus" di Gaspar van Weerbeke: Un’ipotesi sulla sua origine’. In: *Musica disciplina* 54 (2009), 147–180.

‘Corelli tra Scalatti e Lully: una nuova fonte della sonata WoO2’. In: *Acta Musicologica* 71 (1999), 61–75.

‘Il “Trillo del Diavolo” nell’edizione di Jean Baptiste Cartier’. In: *Recercare* 11 (1999), 265–279.

‘Per un’indagine sullo sviluppo diacronico del linguaggio musicale di Arcangelo Corelli’. In: *Schweizer Jahrbuch für Musikwissenschaft* 19 (1999), 197–245.

Other Peer-Reviewed Articles (Proceedings, and Other Miscellanies)

‘Weerbeke’s Stylistic Repertoire: New Insights from the Marian Motets.’ In: *Gaspar van Weerbeke: Works and Contexts*. Ed. Andrea Lindmayr-Brandl and Paul Kolb. Tournhout: Brepols, 2019, 123–149.

‘Praying to Mary: Another Look at Gaspar van Weerbeke’s Marian Motetti missales’. In: *Motet Cycles between Devotion and Liturgy*. Ed. Daniele V. Filippi and Agnese Pavanello.

Basel: Schwabe, 2019, 339–380.

‘The Development of a Model: Rome as a Resonance Space for Corelli’s work’. In: *Corelli als Modell*. Ed. Agnese Pavanello. Winterthur: Amadeus 2015 (Basler Jahrbuch für Historische Aufführungspraxis 37), 35–51.

‘Corelli ‘inedito’: composizioni dubbie o senza numero d’opera. Percorsi tra fonti, attribuzioni e fortuna della trasmissione’. In: *Studi Corelliani VII. Arcangelo Corelli fra Storia e Prassi Esecutiva nel tricentenario della morte*. Ed. Guido Olivieri and Marc Vanscheeuwijck. Lucca: LIM, 2015, 393–422.

‘I concerti con quattro violini obbligati di Giuseppe Valentini, Giovanni Mossi e Pietro Antonio Locatelli’. In: *Italienische Instrumentalmusik des 18. Jahrhunderts: alte und neue Protagonisten*. Ed. Enrico Careri and Markus Engelhardt. Laaber: Laaber Verlag, 2002, 95–126 (Analecta Musicologica 32).

Other Articles and Book Chapters

‘Noch ein Porträt von Du Fay? Eine *postilla* zu Martin Le Francs *Le Champion des Dames* (F-Pn, ms. français 12476).’ In: *Beredte Musik. Konversationen zum 80. Geburtstag von Wulf Arlt*. Ed. Martin Kirnbauer. Basel: Schwabe, 2019, 323–334.

‘Giuseppe Tartini’. In: *Il contributo della musica italiana alla storia del pensiero*. Ed. Sandro Cappelletto. Roma: Istituto dell’Enciclopedia Italiana, 2018, 249–255.

‘Weerbeke, Gaspar van’. In: *Kirchenmusikalisches Lexikon*. Ed. Günther Massenkeil and Michael Zywiets, Vol. II, Laaber: Laaber, 2013, 1375–1378.

‘Locatelli, Pietro Antonio’. In: *Dizionario Biografico degli Italiani*. Vol. 65 (2005), Roma: Istituto dell’Enciclopedia Italiana, 362–368.

‘Sullo stile dell’Opera VI di Arcangelo Corelli’ in: *Studi corelliani V, Atti del Quinto Congresso Internazionale* (Fusignano 9–11 settembre 1994). Ed. Stefano La Via. Firenze: Olschki, 1996, 161–180.

‘Locatelli e il Cardinal Camillo Cybo’, in: *Intorno a Locatelli. Saggi per il tricentenario della nascita di P.A. Locatelli*. Ed. Albert Dunning. Lucca: Libreria Italiana Musicale Editrice, 1995, 749–791.

‘Contributi ad una definizione stilistica delle sonate a tre di Giuseppe Tartini’. In: *Giuseppe Tartini. Il Tempo e le Opere*. Ed. Andrea Bombi and Maria Nevilla Massaro. Bologna: Il Mulino, 1994, 133–159.

Reviews

Pietro Antonio Locatelli, *Opera Omnia*, vols. IV, V, VII, VIII. Review. In: *Die Musikforschung* 52 (1999), 277–279.

Saskia Fikentscher, *Die Verzierungen zu Arcangelo Corellis Violinsonaten Op. 5. ein analytischer Vergleich unter besonderer Berücksichtigung der Beziehung von Notation und Realisation*, Lucca: LIM 1997. Review. In: *Rivista Italiana di Musicologia* 39 (1998), 120.

Online Resources/Publications

<http://www.motetcycles.ch/>

The Motet Cycles Database, Online Research Tool developed within the SNF-research project *Motet Cycles (c. 1470–c.1510): Compositional Design, Performance, and Cultural Context* (Schola Cantorum Basiliensis, FHNW University of Applied Sciences and Arts Northwestern Switzerland, Academy of Music, Basel, Switzerland, 2014–2017)

<https://www.gaffurius-codices.ch>

Gaffurius Codices: research portal dedicated to the four Gaffurius Codices of the Veneranda Fabbrica del Duomo di Milano is maintained by the SNF Project Polifonia Sforzesca: The Motet Cycles in the Milanese Libroni between Liturgy, Devotion, and Ducal Patronage (Schola Cantorum Basiliensis FHNW, 2018–2020). In its complete form, it will include a digital reproduction of the four manuscripts, their full inventory and catalogue, a digital critical edition of selected motet cycles, a set of monographic essays, and additional multimedia resources.

(Stand 2.06.2020)