



Carmina Burana vom Codex zum Klang from Source to Sound

The *Carmina Burana* song-collection is widely known through Carl Orff's famous cantata and through the sound-world recreated by 'historically informed' performers since the 1960s. At its core lies a thirteenth-century manuscript, the *Codex Buranus*, preserving a large collection of Latin and vernacular poems with musical notation. Celebrated for its lyrical, satirical, and dramatic texts, this manuscript is a key witness to medieval song culture.

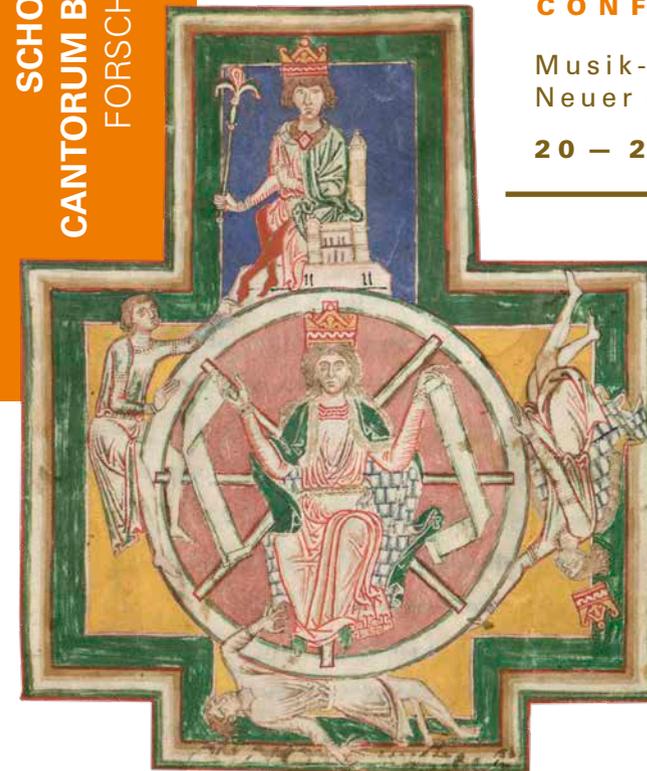
The SNSF-funded *Carmina Burana Online* project (based at the Schola Cantorum Basiliensis) is preparing a comprehensive study and digital edition of its texts and musical notation. The questions, challenges, and new insights emerging from it – both scholarly and performative – will be explored in this conference. We will consider the *Carmina Burana* both from within its historical and cultural context and as a modern object of study. Central themes include the different types of poetic and musical compositions it contains; their notation; strategies of analyzing and editing them, and the specific challenges associated with creating online editions in the context of digital humanities.

Combining scholarly analysis and performance practice, the conference opens new perspectives for reviving the *Codex Buranus* in sound. It incorporates three especially commissioned concerts, focusing on Latin songs, German songs and the Passion Play respectively. These feature students and teachers of the Schola Cantorum Basiliensis, as well as invited performers. All showcase the results of taking knowledge-based practical exploration and experimentation as a point of departure.

Fig.: München, Bayerische Staatsbibliothek, Clm 4660, fol. 72v

Fig. front page: München, Bayerische Staatsbibliothek, Clm 4660, fol. 1

SCHOLA
CANTORUM BASILIENSIS
FORSCHUNG



Carmina Burana

vom Codex
zum Klang
from Source
to Sound

CONFERENCE

Musik-Akademie Basel
Neuer & Kleiner Saal

20 – 22 NOVEMBER 2025

**THURSDAY
20 NOVEMBER 2025**

NEUER SAAL Codex Buranus and Carmina Burana

- 13:30 – 14:00** Welcome and Introduction
- 14:00 – 14:45** Giulia Gabrielli (Bozen)
The Codex Buranus in the Context of South Tyrolean Sources
- 14:45 – 15:30** Kelly Landerkin (Basel)
Invention and Imitation in the Early Recordings of the Carmina Burana
- 15:30 – 16:00** Break
- 16:00 – 16:45** Christelle Cazaux (Basel)
The Codex Buranus: What It Is and How It Was Made
- 16:45 – 17:30** Marina Bernasconi Reusser (Lausanne)
Der Buchschmuck des Clm 4660 mit den Carmina Burana.
Wohin mit den Miniaturen?

LEONHARDSKIRCHE

- 18:00** *In nemore sub folio.* Love Songs from the Carmina Burana
Students of the SCB together with
Silke Schulze & Baptiste Romain (Basel)

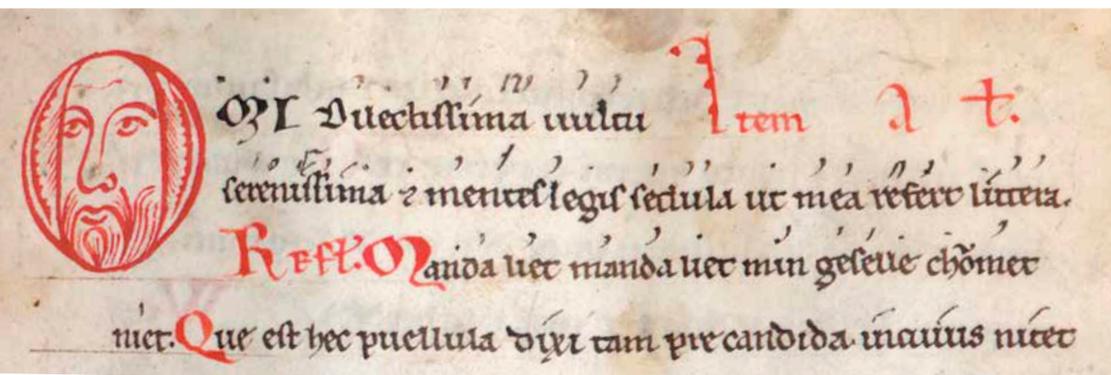


Fig.: München, Bayerische Staatsbibliothek, Clm 4660, fol. 71

**FRIDAY
21 NOVEMBER 2025**

NEUER SAAL Editing and Interpreting Lost Melodies

- 9:15 – 10:00** Solomon Guhl-Miller (New Jersey)
A Possible Digital Edition of the Music of the Codex Buranus
- 10:00 – 10:45** Ugo Bindini (Basel)
Benefits and Duties of Digital Means in Editing the Carmina Burana
- 10:45 – 11:15** Break
- 11:15 – 12:00** Agnieszka Budzińska-Bennett (Würzburg)
Venite Exultemus – Come, let us exalt the Lord. Two New Concordances of Philip the Chancellor in Kraków
- 12:00 – 14:30** Break

NEUER SAAL Latin and German Songmakers

- 14:30 – 15:15** Davide Daolmi (Milano)
Musical Ghosts: The Goliardic Verse in the Codex Buranus
- 15:15 – 16:00** Pascale Bourgain (Paris)
La disparition du sens de l'accent dans les poèmes tardifs du Codex Buranus
- 16:00 – 16:30** Break
- 16:30 – 17:15** Matthieu Romanens (Basel)
Within the Rhythmic and Melodic Nexus of the Bilingual Songs

KLEINER SAAL

- 17:30 – 18:15** Anne-Zoé Rillon-Marne (Angers)
Carmina Burana in the Classroom: a Didactic Approach to Performance Practice
- 18:30** *Wol dir meie!* Mittelhochdeutsche Lieder in den Carmina Burana
Students of the SCB together with
Matthieu Romanens & Marc Lewon (Basel)

**SATURDAY
22 NOVEMBER 2025**

NEUER SAAL

Carmina Burana and Conductus Repertoire

9:00 – 9:45

Mark Everist (Southampton)
Hercules Slaying Monsters, Aristippus Advising Diogenes:
Classical Allusion, the Conductus and the Carmina Burana

9:45 – 10:30

Anne-Zoé Rillon-Marne (Angers)
Codex Buranus and Polyphonic Conductus: Agree to Disagree?

10:30 – 11:00

Break

NEUER SAAL

The Making and Staging of the ‘Ludi’

11:00 – 11:45

Michael Eberle (München)
Exempla in loco specialis. Thoughts on Performing Ritual
in the Codex Buranus Plays

11:45 – 12:30

Laura Albiero (Basel)
The Passion in Performance: Staging and Music
in the Codex Buranus

12:30 – 13:00

Break

LEONHARDSKIRCHE

13:00

Concert
Ludus Passionis (excerpts). Students from the Vocal Ensemble
Course of the SCB, dir. **Katarina Livljanić** (Basel)



Fig.: München, Bayerische Staatsbibliothek, Clm 4660, fol. 92

Programme subject to change,
as of 17 November 2025

Design: www.dagmarpuzberg.de

ADMISSION

Admission to the conference and concerts is free of charge.
Registration is required by 18 November 2025.

CONTACT / REGISTRATION

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LIVESTREAM

The symposium will be livestreamed:
musik-akademie.ch/de/veranstaltungen/streaming

EVENT VENUE

Schola Cantorum Basiliensis / FHNW
Musik-Akademie Basel
Leonhardsstrasse 6
CH-4051 Basel

CONCERTS

Thursday 20 November 2025, 18:00
Leonhardskirche, Leonhardskirchplatz 10, 4051 Basel
Friday 21 November 2025, 18:30
Kleiner Saal
Saturday 22 November 2025, 13:00
Leonhardskirche, Leonhardskirchplatz 10, 4051 Basel
Free admission, subject to availability

The conference is supported by the
Maja Sacher Stiftung.

MAJA SACHER STIFTUNG

M. Sacher

