CONFERENCE PROGRAMME

The Musical Humanism of the Renaissance and its Legacy

Conference, 2-4 June 2016, University of Warwick’s Palazzo Pesaro Papafava, Venice

THURSDAY 2 JUNE, 1.30PM–6PM

1.30-2pm  Registration & Coffee/Tea
2-2.15pm  Welcome (Jacomien Prins and Tom McAuley)

2.15-3.45pm Session 1: Ancient and Medieval Origins of the Musical Humanism of the Renaissance
Session chair: Tomas McAuley

1. Tosca Lynch (Classics and Philosophy, University of Pavia-Cremona) (20 mins)
‘The Harmony of Virtue in Plato’s Republic: Musical Imagery and Practical Models’
2. Frans de Haas (Philosophy, University of Leiden) (20 mins)
‘Renaissance Echoes of Ancient Critical Approaches to Music’
3. Stefano Mengozzi (music, University of Michigan, US) (20 mins)
‘Cicero or Augustine? On the Intellectual Models of Johannes Tinctoris’s Musical Humanism’

30 mins Discussion

3.45-4pm Short Tea/Coffee Break

4-5pm Session 2: The Musical Humanism of the Renaissance Revisited
Session chair: Teresa Rodriguez

‘Auditioning a Philosopher: Music, Ficino, and the Apollonian Soul’
5. Penelope Gouk (Intellectual History, Manchester University) (20 mins)
‘Historiographical Reflections on Musical Humanism and its Legacy’

20 mins Discussion
5-6pm *Roundtable Discussion* 1 (60 mins)
Theme: 1. Revisiting a Number of Paradigmatic Interpretations of the Relationship between Renaissance Humanism and Music
Introduction by Penelope Gouk
Led by Penelope Gouk and Michael Allen

FRIDAY 3 JUNE, 9AM-6.45PM

9am-10.30am **Session 3: The Musical Humanism of the Fifteenth Century**
Session chair: Stefano Mengozzi

6. Karsten Mackensen (Musicology, Technische Universität Dresden) (20 mins)
‘Re-reading Boethius: Faber’s *Elementa musicalia* (1496)’
7. Jeremy Coleman (Music, King’s college, London) (20 mins)
‘Instrumental Theory: Boethius’s Place in the Humanist Project of Music’
8. Ronald Woodley (Music, Birmingham Conservatoire/ City University) (20 mins)
‘Johannes Tinctoris and the Rejection of Cosmic Harmony’

30 mins Discussion

10.30-11am **Short Coffee Break**

11am-12.30am **Session 4: The Musical Humanism of the Sixteenth Century**
Session chair: Katherine Butler

9. Jacomien Prins (Philosophy/Musicology, Warwick University) (20 mins)
‘What You Assert about the Power of Ancient Music Makes no Sense to Me at All”: Scaliger’s Attack on Cardano’s Conception of Musical Subtlety’
10. Giuseppe Gerbino (Musicology, Columbia University) (20 mins)
‘The Pleasure of Sound and the Meaning of Pleasure’
11. Timothy R. McKinney (Music Theory, Baylor University, US) (20 mins)

30 mins Discussion

12.30am -1.30pm **Lunch**

1.30-2.30pm **Lecture Recital**
Catalina Vicens (Leiden University /Orpheus Institute, Gent) harpsichord
‘Sweetening the Soul: Stringed Musical Instruments and the Performance of Sweetness in the Cinquecento’

2.30-4.00pm **Session 5: New Directions in the Study of Renaissance Philosophy of Music**
Session chair: Charles Burnett

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1 A full description of the three roundtables is given at the end of the *List of Abstracts*.
2 For the concert programmes, see pp.5 and 6 below.
‘Music, Words and the Ascending Soul of the Philosopher: Possible Influences from Jewish Mysticism on Marsilio Ficino’s Theory of Sound and Spiritus’
13. Teresa Rodriguez (Philosophy, Instituto de Investigaciones Filosóficas, UNAM, Mexico City) (20 mins)
‘A New Epistemological Approach to Marsilio Ficino’s Philosophy of Music’
14. Ovanes Akopyan (Renaissance Studies, University of Warwick) (20 mins)
‘Symphony, Diapason, and Number: The World as Musical Structure in Francesco Zorzi’s De harmonia mundi’

30 mins Discussion

4.15-5.45pm Session 6: New Directions in the Study of the Musical Thought of the Renaissance
Session chair: Wendy Heller

15. Daniel Rogers (Music, Indiana University, US) (20 mins)
‘A Reevaluation of Musical Imitatio in the Late 15th Century’
16. Stefano Lorenzetti (Music, Conservatory of Vicenza) (20 mins)
‘Memory of Music and Music of Memory in the Renaissance’
17. Sigrid Harris (Music, University of Queensland, Australia) (20 mins)
‘“Sì canta l’empia”: Women’s Music as Power in Early Modern Italy’

Discussion (30 mins)

5.45-6.45pm Roundtable Discussion 2 (60 mins)
Theme: New Directions in the Study of the Musical Humanism of the Renaissance
Introduction by Samantha Bassler
Led by Charles Burnett and Giuseppe Gerbino

SATURDAY 4 JUNE 9AM-6.15PM

9am-10.30am Session 6: Music’s Connections to Mathematics, Philosophy of Nature, Medicine, and Rhetoric
Session chair: Frans de Haas

18. Remi Chiu (History of Medicine, Loyola University Maryland) (20 mins)
‘Sympathetic Resonance, Sympathetic Contagion: Theories of Plague Transmission from Ficino to Fracastoro’
19. Isaac Louth (English, Princeton University) (20 mins)
‘Musical Matter and Rhetorical Experience in Francis Bacon’s Natural Philosophy’
20. Samantha Bassler (Musicology, Westminster Choir College of Rider University) (20 mins)
‘Ophelia’s Mad Songs, Humanism, and Performing Story in Early Modern England’

30 mins Discussion
10.30-11.am Short Coffee/Tea Break

11am-1pm Session 7: Music’s Connections to Rhetoric, Poetics, Literature, Religion, and Classical Scholarship
Session chair: Jacomien Prins

21. Tim Shephard (Music/History of Art, University of Sheffield, UK) (20 mins)
‘Orpheus and the Animals: Representing Persuasion Musically (Italy ca.1500)’
22. Giovanni Zanovello (Music, Indiana University) (20 mins)
‘Singing and Debating: Religious Communities, Classical Culture, and Music in Late-Fifteenth-Century Florence’
23. Bláithín Hurley (History of Art, Warwick University) (20 mins)
‘Moderating the Motions of the Soul: Attaining a Musical Humanist Education in Renaissance Venice’
24. Katherine Butler (Music, Oxford University) (20 mins)

Discussion (40 mins)

1-2pm Lunch
2-3pm Lecture recital³
Patrizia Bovi (Leiden University/Orpheus Institute, Gent) voice and harp
Catalina Vicens (Leiden University/Orpheus Institute, Gent) harpsichord
‘The Song of the Courtly Humanist: Musical Spaces in 16th Century Venice and Valencia’

3-5pm Session 8: The Musical Humanism of the Renaissance from the 17th Century onwards
Session chair: Giuseppe Gerbino

25. Wendy Heller (Music/Italian Studies, Princeton University) (20 mins)
‘Ovidio Travestito: Viewing Seicento Opera through Anguillara’s Lens’
26. Andrea Korenjak (Music, Austrian Academy of Sciences, Institute for the History of Art and Musicology) (20 mins)
‘Musical Humanism in Medical Writings and Psychiatric Practices in 19th Century Vienna’
27. Tomas McAuley (Music, Cambridge University) (20 mins)
‘Renaissance Humanism and Relational Musicology’
28. Charles Burnett (Intellectual History, Warburg Institute) (20 mins)
‘The Lute and the Monochord Compared’

Discussion (40 mins)

5-5.15pm Short Coffee/Tea Break

5.15-6.15pm Roundtable Discussion 3 (60 mins)
Theme: ‘The Legacy of the Musical Humanism of the Renaissance’
Introduction by Ruth Tatlow
Led by Tomas McAuley and Jacomien Prins

³ For the concert programmes, see pp.5-6 below.
CONCERT PROGRAMMES

Friday 3 June, 1.30-2.30pm - Lecture Recital
Catalina Vicens (Leiden University/Orpheus Institute, Gent), harpsichord

‘Sweetening the Soul: Stringed Musical Instruments and the Performance of Sweetness in the Cinquecento’

Antonio Valente (fl 1565–80) Fantasia
From Intavolatura de cimbalo (1576)

Joan Ambrozie Dalza (fl 1508) Calata alla Spagnola
Poi che volse la mia stella
From Intabolatura de lauto libro quarto (1508)

Marchetto Cara (1470-1525) Per dolor mi bagno il viso
From Andrea Antico’s Frottole Intabulate (1517)

Jacobo Fogliano (1468-1548) Ricerchare de Jacobo Fogliano
From MS Castell’Arquato

Marchetto Cara Cantai mentre
From Andrea Antico’s Frottole Intabulate (1517)

Josquin Desprez (1450-1521) Plus ne regres
From M. A. Cavazzoni’s Libro Primo (1523)

Marco Antonio Cavazzoni (c1490-c1560) Ricercada
From MS Castell’Arquato

Antonio Valente Sortemplus, disminuita
Gagliarda Napolitana
From Intavolatura de cimbalo (1576)

Saturday 4 June, 2-3pm - Lecture recital
Patrizia Bovi (Leiden University/Orpheus Institute, Gent) voice and harp
Catalina Vicens (Leiden University/Orpheus Institute, Gent) harpsichord

‘The Song of the Courtly Humanist: Musical Spaces in 16th Century Venice and Valencia’

Luys de Milán (c.1500- c.1560) Durandarte, durandarte - Romance
Anonymous, El Maestro, Valencia, 1536

Duro en l’arte, duro en l’arte - Romance
Joan Fernández de Heredia, Proceso de coplas y burlas

Aquel cavallero - Villancico en castellano
Anonymous, El Maestro, Valencia, 1536

Nova angeleta - Soneto en yitaliano
Petrarca (Rime, 148), El Maestro, Valencia, 1536

O gelosia d’amanti - Soneto en yitaliano
Sannazzaro (Rime, 23), El Maestro, Valencia, 1536
Marchetto Cara (1470 ca. 1525) Nasce la speme mia – Aer de Capitoli, O. Petrucci, Frottole Libro nono, Venice, 1509

Giovanni Lullino Veneto (early 16th c.) Poichè son di speranza al tutto privo - Aer da Capitoli, O. Petrucci, Frottole Libro undecimo, Fossombrone, 1514

Marco Facoli (late 16th c.) Arie e Canzoni From Balli et aeri diversi, Venice, 1588

Deh pastorella cara - Villanella

Andrea Gabrieli (1510 ca. 1586) Forestier inamorao From Il Primo libro delle liustiniane a tre voci, Venice, 1570

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