

# Curriculum Vitae - Prof Giovanni Varelli

BMus (Pavia) MMus (Londin) PhD (Cantab)

## Associate Professor – Early Medieval Music

**Principal Investigator** – *SCRIBEMUS Scribes of Musical Cultures. Decoding Early Technology of Music Writing in Latin Europe (ca. 900–1100)*, funded by the European Research Council

**Principal Investigator** – *RIGO La rivoluzione Guidoniana. – studio e mappatura delle dinamiche di diffusione del rigo musicale nell'Italia ed Europa del sec. XI*, funded by Cariplo Foundation.

**Co-Investigator** – *Digital Analysis of Chant Transmission*, funded by Social Sciences and Humanities Research Council of Canada (PI Jennfer Bain, Dalhousie University).

## University of Pavia

Department of Musicology and Cultural Heritage  
Corso Garibaldi, 178 Cremona 26100 ITALY

[giovanni.varelli@unipv.it](mailto:giovanni.varelli@unipv.it)

## Education

2017 – PhD in Music - University of Cambridge, Faculty of Music (St John's College).

Dissertation: *Musical Notation and Liturgical Books in Late Carolingian Nonantola*.

Supervisor: Prof. Susan K. Rankin.

2010 – MMus in Advanced Musical Studies - Royal Holloway, University of London.

Dissertation: *A Newly-Discovered Organum for St. Boniface*. Supervisor: Dr Helen Deeming.

2008 – BMus in Musicology - University of Pavia.

Dissertation: *I codici ed i frammenti musicali del fondo polironiano della Biblioteca Comunale Teresiana di Mantova*.

Supervisor: Prof. Giacomo Baroffio.

## Past working and research experience

2022 - 2023 – Marie Skłodowska-Curie Action Fellow, University of Trento.

Project *Musica Restituta. Retrieving Hidden Chant from Medieval Palimpsest Manuscripts* Marie Curie Fellow

2021 - 2022 – Fellow of The Harvard University Centre for Italian Renaissance Studies 'I Tatti'

Project: *Processionalia Italica – Music in Motion and the Shaping of Processional Books in Late Medieval and Early Renaissance Italy*.

2020 - 2021 – Marie Skłodowska-Curie Actions 'Seal of Excellence' Research Fellow, University of Trento.

Project *Musica Restituta. Retrieving Hidden Chant from Medieval Palimpsest Manuscripts*.

2019 - 2021 – Principal Investigator on John Fell Fund and BA/Leverhulme Trust proof-of-concept project

'*Musica Restituta - Digital Data Retrieval from Medieval Music Palimpsests*', Faculty of Music, Oxford.

2016 - 2020 – Prize Fellow in Music at Magdalen College, University of Oxford.

Research project: *Politics and Geographies of Early Music Writing (Italy, ca. 850-1050)*.

2019 – Gerda Henkel Stiftung Visiting Fellow (April–September)

University of Würzburg, Institut für Musikforschung (host: Prof. Andreas Haug)

Research project: *The Rise of Music Writing in Italy's 'seculum obscurum'*.

– Deutscher Akademischer Austauschdienst Visiting Fellow (September–December)  
University of Regensburg, Fakultät für Katholische Theologie (host: Prof. Harald Buchinger).  
Research project: *The Rise of Music Writing in Italy's 'seculum obscurum'*.

- 2016 – Freiuniversität Bozen/Libera Università di Bolzano. Research assistant (cataloguer) for the project *I frammenti musicali medievali di Novacella/Neustift*. [01.01.2016 - 01.05.2016]  
– Università di Padova, research assistant (cataloguer) for the project *I manoscritti datati d'Italia: La provincia di Mantova*. [01.01.2016 - 01.03.2016]
- 2010 – The British Library, Music Department. Consultant musical palaeographer for the Digital Catalogue of Illuminated Manuscripts (DigCIM), [01.02.2010 - 10.06.2010]
- 2009 – Digital Image Archive of Medieval Music (DIAMM), University of Oxford, Faculty of Music. Research assistant. [20.01.2009 - 20.09.2009, and freelance to present]

### Awards, grants, funding and scholarships

- 2023 – Cariplo Foundation ‘Attrattività’. Project *RIGO La rivoluzione Guidoniana. – studio e mappatura delle dinamiche di diffusione del rigo musicale nell'Italia ed Europa del sec. XI* [€300.000]
- 2022 – ERC Starting Grant. Project *SCRIBEMUS Scribes of Musical Cultures. Decoding Early Technology of Music Writing in Latin Europe (ca. 900–1100)* [€1.497.789]
- 2021 – Marie Skłodowska-Curie Actions Individual Fellowship. Project *Musica Restituta. Retrieving Hidden Chant from Medieval Palimpsest Manuscripts* [€171.473]  
– The Harvard University Centre for Italian Renaissance Studies 'I Tatti' – One-year Research Fellowship Project: *Processionalia Italica – Music in Motion and the Shaping of Processional Books in Late Medieval and Early Renaissance Italy*. [01/07/2021-30/06/2022] [\$80,000]
- 2020 – Adjunct Fellow at the Centre for Advanced Studies *Beyond Canon*, Faculty of Catholic Theology, University of Regensburg.  
– Marie Skłodowska-Curie Actions 'Seal of Excellence' Awarded by the European Commission for the project *Musica Restituta. Retrieving Hidden Chant from Medieval Palimpsest Manuscripts* (Principal Investigator).
- 2019 – BA/Leverhulme Fund – Small research Grant [£10,000] Project: *Musica Restituta* (PI)  
– John Fell Fund, Oxford – 'Pump-priming' Grant [£7,500] Project: *Musica Restituta* (PI)  
– Deutscher Akademischer Austauschdienst – Short-Term Grant [€ 2.000]
- 2018 – Gerda Henkel Stiftung – Research Fellowship [€ 18.500]  
– Association Paléographique Internationale. Culture, Écriture, Société – 'J.M.M. Hermans' Grant [£ 1,300]
- 2017 – Magdalen College, Oxford - Annual Fund [£ 6,600]
- 2016 – University of Oxford - Master of Arts by Resolution
- 2015 – St John's College, Cambridge - 'Tenth Term' grant [£ 2,700]
- 2014-2015 – St John's College, Cambridge - 'Learning & Research Fund', Research Grant [£1,500]
- 2014 – University of Cambridge, Faculty of Music - 'William Barclay Squire Fund', Research Grant [£ 350]
- 2012 – Doctoral Awards (scholarships):  
– University of Cambridge, St John's College - Research Grant [£ 19,500]  
– Cambridge Home (UK) and European Scholarship Scheme (CHESS) [£ 19,500]

- Arts and Humanities Research Council (UK) - Doctoral Scholarship [£ 18,500]

2011 – Royal Holloway College, University of London - Research Scholarship [£ 14,400]

2009 – British Academy - Digital Image of Medieval Music (Oxford) - Internship grant [£ 8,000].

2010 – EU-University of Pavia - 'Leonardo da Vinci' Internship Grant (British Library) [€ 6,000].

## Publications

### Books

– *Il Salterio-Innario Giunta Venezia 1572*, Monumenta Liturgiae et Cantus VI (Lucca: LIM, 2022).

– *Disiecta Membra Musicae. Studies in Musical Fragmentology*, Series in Manuscript Cultures, ed. G. Varelli (Berlin: De Gruyter, 2020).

### Chapters

– 'Design, and the Historiography of Early Music Scripts' in *Scriptor, Cantor & Notator: The Materiality of Sound in Chant Manuscripts*, eds. J.-F. Goudezenne, E. De Luca, J. Moody (Turnhout: Brepols, 2023), pp. 43–57.

– 'Aspects of Visuality in Nonantolan Music Script' in *Von der Oralität zum Schriftbild. Visuelle Kultur und musikalische Notation (9.-11. Jh.)*, ed. M. Nanni (Paderborn: Brill - Wilhelm Fink Verlag, 2020), pp. 105–122.

### Journal articles

– 'Per la storia del breviario notato nel sec. XI – Un frammento alla Biblioteca Teresiana di Mantova', *Muzikološki zbornik / Musicological Annual* 59/1 (2023), pp. 17–43.

– 'Cantus Domini Mathei: Virtuoso Liturgical Singing in the Early Trecento', *Critica del testo* 26/1 (2023), pp. 163–191.

– 'How did Musical Notation Travel? Singers, Manuscripts and Routes in Italy (ca. 800–1100)', *Philomusica* 20/1 (2021), pp. 1–31.

– 'Le passioni Sebastiani, Nazari et Celsi e Christophori in un frammento inedito di passionario in minuscola retica', *Analecta Bollandiana* 137/2 (2019), pp. 298–312.

– 'Appunti sulla nonantolana come più antico canone notazionale di area italiana', *Studi Gregoriani* 30 (2014), pp. 47–76.

– 'Two Newly-Discovered Tenth-Century Organa', *Early Music History* 32 (2013), pp. 277–315.

– 'The Early Transmission of Chant in Northern Italy: The Evidence of Milan, Biblioteca Ambrosiana, B 48 sup., ff. 141-142', *Études Grégoriennes* 40 (2013), pp. 253–282.

– 'Liturgia e musica a Polirone: le testimonianze manoscritte nei codici della Biblioteca Teresiana di Mantova', *Rivista Internazionale di Musica Sacra* 32/2 (2011), pp. 157–192.

### Conference proceedings

– 'I frammenti medievali nelle legature degli incunaboli di Novacella nell'Universitäts- und Landesbibliothek Tirol' in *La ricerca sulle fonti musicali in Trentino-Alto Adige / Die musikalische Quellenforschung in Trentino-Südtirol*, ed. G. Gabrielli (Lucca: LIM, 2022), pp. 243–260.

– 'Rhythm, Pitch and Text Setting in Palaeofrankish Notation: The Case of London, British Library, Harley MS 3019' in *Cantus Planus: Papers Read at the 16th Meeting of the IMS Study Group, Vienna, Austria, Aug. 21-27 2011*, ed. Robert Klugseder (Vienna-Purkersdorf: Hollinek, 2012), pp. 409–414.

### **Reviews**

- *The Cambridge History of Medieval Music*, 2 vols., eds. M. Everist and T. F. Kelly (Cambridge: University Press, 2018), *Medium Aevum* 88/1 (2019), pp. 435–436.
- L. Nardini, *Interlacing traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts* (Turnhout: Brepols, 2016), *Rivista Italiana di Musicologia* 53 (2018), pp. 213–8.
- *Musica e liturgia a Montecassino nel medioevo*, a cura di N. Tangari (Roma: Viella, 2011), *Plainsong and Medieval Music* 22/2 (2013), pp. 237-240.
- *Medioevo Musicale: Bibliographical Bulletin of Medieval Music* 2006-7, reviews in vols. X–XI.

### **Translations**

- G. Baroffio, 'Music Writing Styles in Medieval Italy' in *The Calligraphy of Medieval Music*, ed. J. Haines (Turnhout: Brepols, 2011), pp. 101-124.

### **Other publications**

- 'Fragments of Note', *Magdalen College Records*, 2018, pp. 109–116.
- 'Politics and Geographies of Early Music Writing (Italy, ca. 850– 1050)', *compte-rendu* in *Gazette du Livre Medieval* 62 (2016), p. 85-86
- 'L'Archivio Etnomusicologico 'G. Vezzani' nell'Istituto Superiore di Studi Musicali di Reggio Emilia e Castelnuovo ne' Monti' in *Il Cantastorie - Atti della giornata di studi Motteggiana, 10 giugno 2012* (Bologna, 2013), pp. 14–23.

### **Collaborations to publications**

- *Katalog der mittelalterlichen Manuskriptfragmente Neustifts* a cura di G. Gabrielli (Vienna: Österreichische Akademie der Wissenschaften, forthcoming 2021).  
[Identification and study of the manuscript fragments in the Universitäts- und Landesbibliothek Tirol].
- *I manoscritti datati d'Italia: La provincia di Mantova*, a cura di Nicoletta Giovè (Firenze: SISMEL, forthcoming 2021). [Cataloguing of dated and datable manuscripts in the Polironiani collection].
- *The Ferrell-Vogüé Machaut Manuscript*, facsimile edition, with introductory study by Lawrence Earp, Domenic Leo and Carla Shapreau. Preface by Christopher de Hamel (Oxford: DIAMM Publications, 2015).  
[Digital enhancement and image preparation for publication]
- *The Eton Choirbook, Eton College Library MS 178*, facsimile edition, with an introduction by Magnus Williamson (Oxford: DIAMM Publications, 2010).  
[Digital enhancement and image preparation for publication]  
Winner of *Claude V. Palisca* 2011 Award of American Musicological Society for 'best edition or translation'.
- *The Dow Partbooks, Christ Church Oxford MSS 984-988*, facsimile edition, with an introduction by John Milsom (Oxford: DIAMM Publications, 2010).  
[Digital enhancement and image preparation for publication]

### **Conferences papers**

- 'Scribes of Musical Cultures at the Turn of the First Millennium, Medieval and Renaissance Music Conference, Munich [27.07.23].
- 'Eighteenth-Century Musical Fragmentology and Early-Modern Musical Historiography', Lost and Found Conference, Cascais [20.07.23]
- 'Lowe and the Beneventan Script', paper read at The Legacy of Oxford Palaeographers conference, Oxford, Corpus Christi College [21.03.22]

- '*In manu foeminae*: Il libro di Giuditta nella liturgia', Round Table, University of Trento.
- 'Digital Reconstruction of Early Chant Manuscript Palimpsests', 20th meeting of the International Musicological Society study group 'Cantus Planus' [28.07.21].
- '*Cimelia palaeographica*. Early Chant Palimpsests from Italy', Medieval and Renaissance Music Conference, Lisbon [05.07.21].
- *Managing Frustration Positively: Working with Early Medieval Liturgical Chant Palimpsests*, 16th Annual Marco Manuscript Workshop 'Immaterial Culture', University of Tennessee, [05.02.21].
- 'Early Modern Musical Historiography and Padre Martini's Collection of Medieval Fragments', Medieval and Renaissance Music conference, Edinburgh [03.07.2020]
- *The Roman Schola Cantorum According to the Carolingians: A Reading of the Lost Berlin Diptych*, Medieval and Renaissance Music conference, Basel. [03.07.2019]
- *Nonantolan Notation and the nota romana*, paper read at the 19th meeting of the International Musicological Society study group 'Cantus Planus', Växjö. [08.08.2018]
- *Musical Graphs and the Crafting of Communal Identity in Early Medieval Europe*, paper read at the 'Material Cultures of Musical Notation' conference, Utrecht. [20.04.2018]
- *Come si crea una notazione musicale? Il caso di Nonantola*, paper read at the 20th 'Colloquio di Musicologia del Saggiatore Musicale', Alma Mater Studiorum - University of Bologna. [19.11.2016]
- *Stratigrafie: nuova luce su una tipologia bibliologico-liturgica di area padana altomedievale*, paper read at the 18th meeting of the International Musicological Society study group 'Cantus Planus', Dublin. [04.08.2016]
- *What Is 'Oral' and What Is 'Written' in Early Medieval Notation?* paper read at the 'Communication and Exploitation of Knowledge Conference', Leiden. [21.02.2015]
- *Il più antico testimone della notazione Nonantolana*, paper read at the 17th meeting of the International Musicological Society study group 'Cantus Planus', Venice. [31.09.2014]
- *Canctus domini Mathei: virtuoso singing (and writing) in the early 14th century*, paper read at the 'Cantum Pulcriorem Invenirem' conference, University of Southampton. [11.09.2013]
- *La cultura grafica e grafico-musicale a Nonantola e Montecassino nel IX e X secolo*, paper read at the 'Medieval and Renaissance Music' conference, Certaldo, Centro Studi sull'Ars Nova Italiana. [05.07.2013]
- *A newly-discovered organum for St Boniface*, paper read at the 16th meeting of the International Musicological Society study group 'Cantus Planus', Vienna. [23.08.2011]
- *An Early Source for Two-Voice Organa in British Library, Harley 3019*, paper read at the 'Medieval and Renaissance Music' conference, Barcelona, Institut d'Estudis Catalans (IEC). [07.07.2011]
- *Notae aut figurae: A newly-discovered organum for St Boniface*, paper read at the Colloque International 'Notarum Figura, Auxerre, Centre d'études médiévales. [18.06.2011]
- *Ad organa notanda: two new manuscript sources for the Cambridge wave-note*, paper read at the 'Plainsong and Medieval Music Society' Annual Conference, University of Cambridge. [13.03.2010]

<b>Invited talks and lectures</b>
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- *If words are chant, text is notation: How music should 'look like' according to early-medieval singers*, lecture delivered for the course *Unfolding Early Music History Through its Sources* (Dr E. De Luca), University of Lisbon [16.12.21]

- *Musica e liturgia nella Langobardia maior*, 'Lingue, scritture e società nell'Italia longobarda. Un percorso di sociolinguistica storica', University of Naples, 2021.
- *Charting Movement and Exchange of Music Writing Techniques in Carolingian and Ottonian Europe*, Centre for Advanced Studies 'Beyond the Canon', University of Regensburg (host: Prof. Harald Buchinger). [11.12.19]
- *Mapping Notational Dialects of Early Medieval Italy*, All Souls College, Oxford (host: Dr Margaret Bent). [05.12.19]
- *An Exploration of Graphic Substrata for Early Italian Music-Writing Techniques*, University of Würzburg (host: Prof. A. Haug) [09.05.19]
- *Manoscritti e notazioni italiane nell'alto medio evo*, University of Lisbon (host: Dr Elsa De Luca). [04.10.2018]
- *The Worcester Fragments* talk given at the Plainsong and Medieval Music Society Annual Conference, Worcester Cathedral. [20.05-2017]
- *Early Medieval Writing Culture and the Visuality of Nonantolan Music Script*, talk given at the 'Von der Oralität zum Schriftbild. Visuelle Kultur und musikalische Notation (9.-11. Jh.)' conference, Justus-Liebig-Universität Gießen. [07.02.2017]
- *The Earliest Examples of Musical Notation and Liturgical Manuscripts in the Bodleian*, talk given as part of the *Bodleian Master Classes in Medieval Manuscripts*, Bodleian Library, University of Oxford. [30.01.2017]
- *Maculature liturgico-musicali in Tirolo: lo spoglio degli incunabula di Novacella/Neustift alla ULBT di Innsbruck*, talk given at the conference 'Die musikalische Quelleforschung in Trentino-Südtirol', Brixen, [28.09.2016]
- *Early polyphony: adding another layer*, talk given at the 'Gregorian Chant Network Biennial Conference', London Brompton Oratory. [14.03.2015]
- *Dead monks and burnt books: music (and) manuscripts before and after Nonantola A.D. 899*, seminar given at the Medieval History Research Seminar, Faculty of History, University of Cambridge. [28.11.2013]
- *Ransacking the 'toolbox' of tenth-century Italian music scribes: reflections on a first survey*, seminar given at the Cambridge Medieval Palaeography Workshop, Trinity College. [24.05.2013]
- *La notazione della polifonia primitiva*, talk given for the course of Paleografia Musicale, Dipartimento di Musica e Spettacolo, Alma Mater Studiorum, University of Bologna. [24.11.2011]
- *Ciaramelle e cornamuse (la zampogna italiana, la uilleann pipes irlandese e la gaita galiziana)*, joint seminar for the courses of Organologia musicale and Storia degli strumenti musicali, Faculty of Musicology, University of Pavia (Cremona). [06.03.2007]

### Teaching experience

- 2019 – Teaching and designing of Master of Studies elective seminar course *Music and Writing*, University of Oxford, Faculty of Music. [Hilary Term 2019]
- 2014–2016 – Tutor for the course *Music in Sacred Ritual 800-1600*, University of Cambridge, Faculty of Music/St John's College. [2014-2016]
  - Advising first-year doctoral students on 'Paleographical and codicological theories and methodologies', University of Cambridge. 15.02.2015
- 2005–2006 – Tutor for the courses of Latin Palaeography and Codicology, University of Pavia, Faculty of Musicology (Cremona). 2005-2006

### Most recent organisational activities

2021 – present – Team Leader of the 'Notation' Work Group of the *Digital Analysis of Chant Transmission* project [<https://dact-chant.ca/>].

– Organiser and convenor of the international study day *Musica Restituta Digital Data Retrieval from Medieval Music Palimpsests / Recupero di dati digitali da palinsesti musicali medievali*, University of Trento [18.06.21].

2019–2021 – Principal investigator manager of collaborative project '*Musica Restituta - Digital Data Retrieval from Medieval Music Palimpsests*' and leader of research team from Oxford's Digital Image Archive of Medieval Music (DIAMM).

2019 – Organiser of the first Ancient Music and Theology Workshop: 'Opening a Dialogue', Faculty of Classics, University of Oxford, [06-07.12.19].

2018 – Coordinator/convenor of *Music Scripts in Early Medieval Italy*, conference session at the 19th meeting of the International Musicological Society study group 'Cantus Planus', Växjö, Sweden, 08.08.2018.

– Organiser and chair of Colloquium '*Qui de codice canunt. The Manuscript and the Ritual of Chant in the Latin West. 400-900 AD*', Prof. A. Haug (Würzburg), Centre for the Study of the Book, Weston Library (Bodleian Library), Oxford, [04.05.18].

– Organiser /convenor and chair of International Symposium *Disiecta Membra Musicae. The Study of Medieval Music Manuscript Fragments (ca. 800–1500)*, Magdalen College, Oxford, 19-21.03.2018.

- Conference reports in:

J. Mason (Oxford), 'Peering Through the Gaps in Music History', *Early Music* 46/2 (2018), pp. 358–9;

N. Bell (Cambridge), Report in the *Oxford Medieval Studies* Blog;

B. Dolce (Yale), Report in the Newsletter of the *National Early Music Association* UK.

– Organiser and chair of 'The Plainsong and Medieval Music Society', Annual Study Day, *Polyphonic Music of the Late Middle Ages from England and the Continent: Sources, Contexts, and Court Culture*, Magdalen College, Oxford, [20.01.18].

2017 – Curator of the exhibition *Fragments of Note. The Afterlives of Medieval Manuscripts* (with Mr Daryl Green), Magdalen College, Oxford, [20.11.17-19.04.18].

### Languages

Italian (native), English (fluent), Spanish (fluent), French (good), German (good), Portuguese (good).

### Computer Skills

European Computer Driving Licence (ECDL) - Microsoft Office (Word, Excel, Powerpoint); Adobe Photoshop; iWork.

### Media/Impact

– My discovery of the earliest known polyphonic composition (see Publications, 'Two Newly-Discovered Tenth-Century Organa') received a vast coverage by world media, including The Guardian, El Pais, France Musique, Süddeutsche Zeitung, not counting an extensive presence in blogs and social networks.

I was interviewed by The Daily Telegraph, BBC Radio 4 'The World Tonight' and a video coverage of the discovery was featured on ITV news (see links below). The video of the piece was performed by choristers of St John's College Choir, Cambridge, reaching +138,650 views [YouTube (05.09.19)].

<https://www.cam.ac.uk/research/news/earliest-known-piece-of-polyphonic-music-discovered>

BBC Radio 4 interview: <http://www.bbc.co.uk/programmes/b04v4sxx> (starts at 27:10)

The Guardian, *Chance discovery casts new light on origins of polyphonic music* (online).

The Daily Telegraph, *Manuscript showing 'birth' of 1,000 years of choral music discovered* (online).

– My transcription of the medieval polyphonic piece was performed by several international choral ensembles and was also used as material for new compositions, like Christopher Goddard's *VOX REGULA*.

– Producer of the video *Singing the Collections. The Medieval Music Fragments of Magdalen College*

[4,670 views on 07.12.20] <https://youtu.be/GIIQbTsyjTQ> The video was played in loop in the exhibition *Fragments of Note. The Afterlives of Medieval Manuscripts* (co-curated with Mr Daryl Green) which took place from November 2017 to April 2018 at Magdalen College, Oxford and which was visited by more than 1,000 visitors.

– Curator of the digital exhibition *Fragments of Note* (with Mr Daryl Green)  
<http://fragmentsofnote.magd.ox.ac.uk/>