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A music director, recorder player and a medievalist in musicology, Memelsdorff graduated from the Schola Cantorum in Basle, the Sweelinck Conservatorium in Amsterdam, and the Utrecht University (Ph.D. *cum laude*, Heije Prize 2007-2012). A member of Savall's Hesperion XXI and the duo Memelsdorff-Staier, in 1987 he founded the pioneering ensemble Mala Punica, specialized in late-medieval polyphony.

He has been an Artist in Residence at the University of Davis in California, the Amuz in Antwerp, and the Fondation Royaumont in Paris, a Distinguished Blodgett Artist at Harvard University, a Fellow of Villa I Tatti in Florence, and an Ernest-Bloch lecturer at the University of California Berkeley.

Co-editor of a multi-disciplinarian volume on the philosophy of restoration (with Pasquale Gagliardi and Bruno Latour), he authored a monograph on the Codex Faenza 117 and regularly publishes in the specialized press.

He has been guest professor in several institutions in Europe and America and was tenured in Zurich, Milan and Barcelona. He directs the ESMUC Master in Early Music (Barcelona) and the Early Music Seminars at the Fondazione Giorgio Cini (Venice, Italy). From 2013 to 2015 he served as the director of the Schola Cantorum Basiliensis (Basle, Switzerland).

Microcosmos

The paper aims to present Microcosmos, a series of international research projects that foresees conferences, publications, seminars and musical performances. It focusses on the interaction between different written and oral past musical cultures within shared socio-cultural environments; and it aims at contextualizing this interaction within its socio-cultural, historical and geographical background.

The first instalment (2017) concentrates on the music of the French-Caribbean colonies Saint-Domingue, Martinique and Guadeloupe in the age of Enlightenment. Basing on the long-standing debates on the multicultural strains of Haitian history, marked by a multi-faceted reception of autochthonous, Afro-American, and European cultures, on the one side, and of the philosophes' conceptions of ethnocentrism and slavery, on the other, Microcosmos will reconsider 18th-century musical issues as factors depending, but also influential on larger socio-cultural phenomena.

he second instalment (2019) concentrates on the interaction between different musical cultures in the East Mediterranean in the 14th and the 15th centuries, including influences of the Venetian, Genovese, French and Byzantine enclaves in the

Peloponnese, the East and South Aegean, Crete, Cyprus, and the Latin East. Here, again, complex musical phenomena reflect and enrich our picture of multicultural interaction.

