

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2026

6–10 JULY

University of Warsaw, Warszawa, ul. Krakowskie Przedmieście 26, Old University Library Building

MONDAY 6 JULY

Old University Library Building, Ground-Floor Foyer

11.00–13.00 Registration

Old University Library Building, Auditorium Hall

13.00–15.30 Opening

Key Lecture: Katelijne Schiltz, *Looking back*

Old University Library Building, Ground-Floor Foyer

15.30–16.00 Coffee break

Time	Room A	Room B	Room C	Room D	Room E	Room F
6 July 16.00– 18.00	1. Reformation Chair: TBC	2. Heavenly Belonging and Musical Mythos: Eschatological Heimat before 1600 Chair: TBC	3. New Binchois Studies Chair: Jane Alden	4. Patrons, Owners and Composers Chair: TBC	5. Reproducing Instrumental Performance Practices Chair: TBC	6. San Gaudenzo: A New Source of the Italian Trecento Chair: TBC
	Christian Thomas Leitmeir <i>Ein feste Burg ist unser Gott</i> : Adaptations of Psalm 46 across confessional and linguistic boundaries	Christiane Wiesenfeldt (1)	David Fallows Birthdate of Binchois	Ilaria Grippaudo Marcantonio Colonna, a Patron of Music during the Viceregal Period in Sicily (1577–1584)	Claudia Caffagni & Sofia Masut Between Body and Sound: Materiality and Musical Practice in Contemporary	Francesco Zimei Discovery, restoration, main features

	Daniel Trocmé-Latter The four <i>Ge-sangbücher</i> : a case-study in hymnodic innovation and shifting confessional priorities	Hanna Schmeink (2)	Scott Metcalfe Distinguishing dissonance from error in Binchois's songs	Marek Bebak A forgotten patron: Lactantius Domanino and musical culture among Mantuan Carmelites in the late sixteenth century	Engagements with Medieval Music	Giacomo Pirani From analysis to digital reassembling
	Alanna Tierno Lost Sources and Confessional Borrowing: A Snapshot of Music and the Reformation Across Early Modern Slovakia	2a. Towards Expression	Sean Gallagher On Binchois's "Later" Songs	Andrew Weaver An Unknown Music Collection and Amateur Composer from Sixteenth-Century Germany: Evidence from a Copy of the <i>Novus thesaurus musicus</i> (1568)	Chelsey Belt Learning from the Lyre: Experiential Reflections on Unwritten Practice	Matteo Leonardi The poetic texts
		Michael Carlson From Love's Arrow to the Cross: Hearing the Passion in Aquilino Coppini's Sacred Contrafacta for S. Sepolcro in Milan (1607)				
Ana López Suero Spanish Protestant Psalmody in Exile: The Cinquenta psalmos of Pedro de Coster	Antonio Cascelli Aristotelian Phantasia and the Formation of Vocal Expressivity in <i>Dramma in Musica</i>	Adam Knight Gilbert Symmetries in the Chansons of Gilles Binchois	Francesco Saggio The Page and the Music. Mise-en-page in the Musical Editions of the Sixteenth Century	Frauke Jürgensen RTFM: Reconstructing the missing manual for the fundamenta of the Buxheim Organ Book	Lucia Marchi The unica of the Italian repertory	

Old University Library Building, Auditorium Hall

18.15–18.45

Recital: Corina Marti – *Johannes de Lublin Tablature*

Faculty of History, Column Hall

19.00

Reception

TUESDAY 7 JULY
Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
7 July 9.30– 11.30	7. Josquin Chair: TBC	8. The Gates and Walls of the City as Sonic Demarcation in Early Modern Catalunya Chair: TBC	9. The E-LAUTE Project Chair: TBC	10. New Perspectives on the Origins of the Madrigal Chair: TBC	11. New Liturgical Music in Thirteenth-Century Bohemia: Sources, Repertoires, Notations Chair: TBC	12. Early Music and Digitalization Chair: TBC
	Jesse Rodin Josquin's Birthplace	Sergi González González “Sounding” gates and liminal spaces: emotional mapping in cities of the Crown of Aragon	Kateryna Schöning The state of affairs in 2026	Zoey Cochran (1)	Hana Vlhová-Wörner Liturgy, Poetic Genres, and the “Rubrica ecclesiae Pragensis” in the Thirteenth Century	Philippa Ovenden, Robert Eisinger & Frank Hentschel A Computational Corpus Study of Cadences in Thirteenth-Century Motets
	Michael Meyer Revisiting Josquin's Ferrara: Representation Culture between Devotion, Arts and Architecture					
Stefano Mengozzi <i>Tu solus qui facis mirabilia</i> meets <i>Preter rerum seriem</i>	Lola Peña Gendered routes, gendered soundspaces: the transfer of the Dominican nuns of Nostra Senyora dels Àngels from extra- to intramural Barcelona (1562)	Irina Döring Reconstructing and Encoding Lost and Unclear Information	Noah Shafner (3)	Rhianydd Hallas Notations in Thirteenth-Century Czech Manuscripts	Ita Hijmans A sense of similarity. Quantifying melodic formulas in 346 digitised melodies of secular monophonic song between the North Sea, Alps and central Europe c. 1400	

	Fabrice Fitch Plainchant Palimpsests: Josquin's <i>Que Vous Madame/In pace</i> , Agricola's <i>Si dederò</i> , and their chant sources	Andrea Gutiérrez Devotion beyond the city: neighbouring towns and processional practice during the canonisation festivities of Sant Ramon de Penyafort in Barcelona (1601)	Silas Bischoff The "Regensburg diagram" – an enigmatic draft for intabulating mensural notation	Julie Cumming (4)	Gionata Brusa Marian Sequences in Fourteenth-Century Bohemia: Witnesses of the Past?	Emilio Ros-Fábregas The new website of <i>Books of Hispanic Polyphony</i> (BHP): recent contributions and technological developments
11.30–12.00	Coffee break					
7 July 12.00–13.00	13. Dunstaple – Musician in Theory and Practice Chair: TBC	14. Printed Music in the Fondo Cappella Sistina in the Sixteenth Century Chair: TBC	15. Valentin Bakfark Chair: TBC	16. Thomas Stoltzer Chair: TBC	17. Remembered Tunes, Textless Tenors: Repertory Development in Central European Music Chair: TBC	18. Song rhythms of the thirteenth century Chair: TBC
	Elżbieta Witkowska-Zaremba Dunstaple's readings on music theory: annotations to Boethius's <i>De institutione musica</i>	Thomas Schmidt (1)	John Griffiths Bakfark and the fantasia	Jan Bat'a Thomas Stoltzer and the Czech Lands	Reinhard Strohm (1)	Solomon Guhl-Miller Engaging with Rhythm in the Monophonic Song Repertoire of the Codex Buranus
	Margaret Bent The original English versions of two Dunstaple works hitherto unique to Aosta	Nicolò Ferrari (2)	Kateryna Schöning Tracing Valentin Bakfark: Mnemonic practices and networks in alba amicorum	Ágnes Papp Thomas Stoltzer en route between Wittenberg and Hungary. Bártfa Mus. pr. 6 revisited	Marc Lewon (2)	Warwick Edwards Rhythmically inflected song notations of the thirteenth century

Old University Library Building, Ground-Floor Foyer

13.00–14.30

Lunch

7 July 16.30– 18.00	25. Soundscape Chair: TBC	26. The Worcester Fragments in Context: Music, Scribes, Community Chair: TBC	27. Early Wind Instruments from a 21st Century Perspective Chair: TBC	28. Polychorality Chair: TBC	29. Familiar Terms – New Meanings Chair: TBC	30. Workshop Shared Digital Infrastructures – Using Corpus Monodicum’s Open Source Digital Tools for Editing and Collaborative Research Chair: TBC
	Chiara Mazzoletti Where Sound Once Lived: Soundspace and Ritual Life in the Dominican Convents of Barcelona, Valencia and Palma de Mallorca	Eric Nemarich Worcester I	Patrick Dittamo The Crumhorn Problem: Challenges, Choices, and Changes in the Reproduction of an Iconic Instrument	Sam Bradley Problems in Early Polychoral Music (Especially in VerA 218)	Antonio Chemotti Fermatas	Konstantin Voigt Inga Schütte
	Maddalena Menegardi The Materiality of Public Sound: Bells, Clockwork, and Civic Time in Trecento Padua	Johanna Thöne Worcester III	Lambert Colson & Patrik Sabo ZinkNET - Linking Musical Sources and Tomographic Data	Rachel Carpentier Philippe Rogier and Ruggiero Giovannelli: Several Cases of Mistaken Identity	Daniele Sabaino & Marco Mangani What, then, is a “plagal cadence”?	
	Elena Murarotto From the Sultan’s Palace to the Minarets: Sound Testimonies from Egypt in the Embassy of Domenico Trevisan	Karen Desmond Worcester II		Rosemarie Darby An anonymous collection of manuscript part books in the archive of the Chiesa Nuova, Rome	Marco Beghelli An alternative etymology of the term “baritone”	

Kościół Św. Trójcy / Holy Trinity Church, pl. Małachowskiego 1

19.00

Concert: La Morra – “Krasne barszo”: Music from Late Medieval Kraków

WEDNESDAY 8 JULY
Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
8 July 9.30– 11.00	31. A New Rhenish Source of Polyphony from the Long Fourteenth Century Chair: TBC	MUSICAL MATERIALI-TIES 32. Manuscript and Printed Sources as a Testament to Performance Practice Chair: TBC	33. Workshop Virtual Valencia: Rebuilding Processional Sound-spaces in the Sixteenth Century Chair: Tess Knighton	34. Renaissance Counterpoint Chair: TBC	35. Iconography Chair: TBC	36. Interpreting Medieval Notation Chair: TBC
	Richard Dudas A Requiem and a Union: An Overview of Koblenz153 and Its Two Unique Motets.	Michael Alan Anderson The Sound of the Page: Medieval Sequences in Books of Hours	James Cook	The Ut-Sol Motif in Renaissance Polyphony: Pitch-Space Trends in Melodic Realizations, and Contrapuntal Realization through Vertical Chaining	Christos Kanellos Malamas Between image, text and musical practice: the naming of the medieval viola as an interdisciplinary problem in musical iconography from the 11th to 13th centuries	Holly Smith Medieval Music Fragments as Dynamic Objects – A Story of Destruction and Survival
	Elina G. Asato Hamilton A New Gratissima Tenor	Eliška Bat'ová “Incipite laici”: Typology of late medieval books with Czech liturgical singing	Chiara Mazzeletti	Cathal Twomey (1)	Sebastian Seifert “Ave sanctissima Maria” – The iconography of Mary Immaculate at the Burgundian-Habsburg court	Yu Sasaki Suspended Meaning: Musical Emphasis, Nicht-Kurrent Neumes, and Temporal Realization in Gregorian Chant
	Kevin Costello The Digital Ars Antiqua and a New Concordance for a Montpellier Motet	Louisa Hunter-Bradley Living Notation: Marks of Use in Early Printed Polyphony	Andrew Kirkman	Vincente Parilla Elusive techniques in Renaissance improvised counterpoint: Problems of reconstruction	Gaetan Naulleau Permitting or Encouraging Music in the Wake of the Council of Trent? A Reappraisal of the Cæremoniae Episcoporum in Light of Its Illustrated Plates	Giacomo Ferraris Italian Trecento notation and (real-time) parsing: some observations

11.00– 11.30	Coffee break					
8 July 11.30– 13.00	37. Round Table “Traduttore, tradi- tore” – the Challenges of Translating 16th- Century Italian Music Treatises Chair: David Gallagher	CONDUITS OF CULTURE 38. New Sources, Old Sources, Cultural Transfer: The Long Thirteenth Century Chair: TBC	39. Minding the Gap: Reframing France (1475–1515) Chair: TBC	40. Medieval Theory of Music Chair: TBC	41. 15th-Century English Polyphony Chair: TBC	42. Against Myths Chair: TBC
	Dina Titan English translation of Ganassi's <i>Fontegara</i> , 1535	Mark Everist (1)	Jeannette D. Jones Poetry as Archive: Crétin, Lemaire, and the Musical Genealogies of the Rhétoriqueurs	Michael Eberle “So strive, dear brother”: Comparing spiritual ascent through music in Byz- antine, Arabic, and Latin sources	Nicholas Walters The Value and Inten- tionality of Melisma in Early-Tudor Polyph- ony	Arthur Wilkens Gregorian semiol- ogy: what is it for?
	Martin Kirnbauer & David Gallagher German/English translations of Vicentino's <i>L'antica musica ridotta alla moderna prattica</i> , 1555	Agnieszka Budzińska- Bennett (2)	Simon Frisch Ceremonialists Versus the Archive, or Fictions of the Late Medieval Motet	Adam Francis Fila- ber Mapping Affinity in Guido d'Arezzo's <i>Micrologus</i>	David Allinson In Pursuit of Heavenly Joys: Critical Ap- proaches to the Early- Tudor Votive Antiphon	Conor Sinclair Musical Repurpos- ing, Revision, and the limits of “Publication Narrative”. Luca Ma- renzio in 1594–5
	Paula Callegari & Massimo Privitera Brazilian Portuguese translation of part 3 of Zarlino's <i>Le istituzioni harmoniche</i> , 1558	Catherine Bradley (3)	Deanna Pellerano Reflections on the Func- tion of Music in Military Texts (1474–1515)	Kaho Inoue Did Franco of Cologne Know The St Emmeram Anony- mous?	Michael Winter “A peculiarly English cadential ornament”: a regional cadential marker in English po- lyphony	Bartłomiej Gembicki Back to school(s)
	Johannes Menke German/English translations of Pontio's <i>Ragionamento di musica</i> (1588) and					

	<i>Dialogo ove si tratta della theorica e prattica di musica, 1595</i>					
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Old University Library Building, Ground-Floor Foyer

13.00–14.30

Lunch

Time	Room A	Room B	Room C	Room D	Room E	Room F
8 July 14.30– 16.00	43. Late-Medieval Polyphony in Poland and Central Europe: Reconstructing Repertory from Fragmentary Evidence Chair: TBC	MUSICAL MATERIALI-TIES 44. Manuscript Music as a Testament to Circulation of Repertory Chair: TBC	45. The Musical Management of the Body in the Twelfth, Thirteenth, and Fourteenth Centuries Chair: TBC	46. Gregorian Chant in Central Europe Chair: TBC	47. Music without Music Chair: TBC	48. Renaissance Theory of Music Chair: TBC
	Paweł Gancarczyk Fragments of Polyphonic Music Preserved in Central Europe (c.1350–1450)	Jacob Uri Inscribing Music across Faiths: Evidence from the Twelfth-Century Eastern Mediterranean	Suzanna Feldkamp Music, Candlewax, Confraternal Healing, and the Sacramental Mind	Gabriella Gilányi Musical Marginalia in the Admont Bible: New Palaeographical Insights	Jan Ciglbauer Music and Rhetorics in manuscripts from Central European universities around 1400	August Valentin Rabe Sebastian Virdung’s <i>Musica getuscht</i> in the context of how-to-books
	Antonio Calvia The Poznań Fragments	Giovanni Cunego To and Fro across the Alps: Gallican Rite in Early Medieval Northern Italy	Matthew Thomson Musically Embodied Sanctity in Early Fourteenth-Century Female Monastic Communities	Irina Chachulska Notational Practice in the Cistercian Scriptorium of Paradyż in the 13th Century	Henry T. Drummond Un-Notated Music from Catholic Delft during the Eighty Years’ War	Anna Braddick When Monsters Make Music: The Transformation of <i>musica humana</i> in Early Modern Europe
	Scott Asato Cuthbert Late-Medieval International Repertory in Poland: New Identifications and Reconstructions	Francesco Orio Regional Identities and Notational Practices in Tenth- and Eleventh-Century pre-Catalonia:	Philip Wetzler “und sich nider an mînen fuoz (Look at my foot)”: Middle High German Minnesang and the	Zsuzsa Czagány & Julianna Kónig Liturgical Chant Manuscript Fragments in the Franciscan Library of Gyöngyös	Riccardo Pintus Printed Memory and Musical Loss: Funeral Books as Sources for	Andrea Horz Through the lens of Heinrich Glarean’s <i>Dodecachordon</i> : Annotations on Sebald Heyden’s <i>Musicae</i> , id

		Evidence from the Archive of Vic (ABEV)	construction of sexualized reality		Reconstructing Early Modern Repertoires	est artis canendi (1537)
16.00–16.30	Coffee break					
8 July	Old University Library Building, Ground-Floor Foyer					
16.30–17.30	<p style="text-align: center;">Poster Session</p> <p>Ailin Arjmand RicercarDataLab: A Home for Collaborative Projects in Early Music Research Ralph Corrigan, James Cook LLM parsing of multilingual texts in large-scale database projects Chiara Mazzeletti Musical Notation(s) in the Marca di Tuscia (10th–11th c.): The area of Lucca Réka Miklós The “Arsis–Thesis” Theory in the Practice of Gregorian Chant Ismael Patriota Mapping Structure and Cohesion in Heinrich Isaac: Preliminary Findings Craig Stuart Sapp, Emiliano Ricciardi, Alexander Morgan Comparative Analysis of Musical and Poetic Syntax in the Late Italian Madrigal: The Tasso in Music Project Bernhold Schmid Newly discovered prints with music by Orlando di Lasso Kateryna Schöning Loci communes and tablatures in the 16th century in the German-speaking area Hana Studeničová Polyphonic Fragments from Bratislava: Reconstruction – Identification – Significance Stanisław Twardowski The Reception of Madrigal Models of the Contrafacta in Orfeo Vecchi’s <i>Scielta de madrigali</i> Janosch Umbreit Expanding musicconn.scoresearch: Making White Mensural Notation Searchable via OMR</p>					
17.30–18.15	Aula					
	Business Meeting					

Villa Foksal, ul. Foksal 11

19.00 **Conference dinner** (additional fee)

THURSDAY 9 JULY
Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
9 July 9.30– 11.00	49. EarlyMuse (2023–2026) Chair: TBC	MUSICAL MATERIALI-TIES 50. Patronage Products Chair: TBC	51. Lecture-Recital Two enigmatic dedi-cations to Milanese nuns by Francesco Rognoni	52. Extra-ordinary Sounds Chair: TBC	53. Hidden and Forgotten: at the Boundaries of the Italian Lauda Chair: TBC	54. Local Chant Tra-dition in Central Eu-rop Chair: TBC
	Philippe Vendrix Rebekah Ahrendt Grzegorz Joachimiak Andrea Puentes Blanco	Stefan Gasch A Duchess and Her Song-book: Dorothea of Prussia and the Concept of the Lied as Gift	Aleksandra Brzóskowska	Andrew Hallock Au-ditory Roughness in Vocal Polyphony	Luisa Passamani “Ave mundi spes Maria”: a devotional composition between liturgica chant and Italian lauda	Antanina Kalechyts Particular character-istics of the Officium repertoire of the Klosterneuburg can-onesses
	Aleksandra Pister Pedro Sousa Silva Brianne Dolce	Romane Massart Tracking the Consumers and Patrons of Antwerp’s Music Books Through Dedicatory Epistles and Archival Traces	~~~~~	Ann Allen Locked and Loaded: exploring the reso-nant capabilities of original renaissance instruments in com-parison to contempo-rary models	Anita Sisino New reflections about lauda back-ground in I-PEc MS G 20 (alias MS 431)	Melanie Batoff Elucidating the Visitatio sepulchri from St. Vitus Cathedral in Prague
		Willem Peek Musica Reservata (A Genealogy)		Adam Rahbee The Imperfect Fifth: Re-interpreting Organ Temperaments of the Middle Ages and Re-naissance	Luca Benedetti Hints of Lost Music: The Laude of Bene-detto da Cingoli	Dominika Grabiec The musical aspect of devotion of the Cracovian Archcon-fraternity of the Lord’s Passion in the context of the musi-cal traditions of other confraternities of penitents in Europe

11.00– 11.30	Coffee break					
9 July 11.30– 13.00	55. Different Perspectives Chair: TBC	MUSICAL MATERIALI-TIES 56. Medieval String Instruments Chair: TBC	57. Auditory Conflict, Coexistence, Collaboration, and Community in the Eastern Mediterranean Chair: TBC	58. Boethius and Others Chair: TBC	59. Unwritten Chant Chair: TBC	60. Lecture-Recital Birgittine Chantscapes – Developing the Soundscape Concept in a Monastic Context Chair: TBC
	Franz Körndle Organs, Bells, and a Murder. The Sound of Allegorical and Real Musical Instruments in the Middle Ages	Jacob Mariani & Félix Verry Continuities in Italian bowed string traditions: designs, function, and technique	Alexandra Siso A Collision of Conflicts: The London Celebrations of Lepanto (1571)	Leanna York Text, Circles, and Memory in Medieval Music Theory	Brittany Roberts Hearing Supernatural Singers in Gregory of Tours' Hagiographic Works	~~~~~
	Brett Kostrzewski The Identity of "Netherlands Court Scribe B"		Alexandros Maria Hatzikiriakos Sonic Coexistence in Venetian Crete (1453–1669)	Jasmin Hartman-Strauß Graphical Intersections: Diagrams from Logic, Geometry, and Astronomy in Boethius' De Institutione Musica	Jeremy Llewellyn "Si ista est ignota, canatur alia". Dealing with Unknown Chants in the 11th Century	
	Paul Newton-Jackson Is the Allemande a Polish dance?	Esteban Marino The Myth of Marsyas and the Only Extant English Cittern: The Flaying of Social and Musical Values in Early Modern Musical Materiality	Tin Cugelj Listening for a Perfect Community: Ship-as-Community Metaphors in the Early Modern Mediterranean Tim Shephard (Convener) Celebratory Collaboration and the Sonic Experience of Pilgrimage	Charles Atkinson Boethius, Ptolemy, the τόνοι, and the Modes	Kosmo Love The 11thC Ferial Office as Pedagogical Paradigm	

			Deanna Pellerano (Respondent)			
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Old University Library Building, Ground-Floor Foyer

13.00–14.30 **Lunch**

Time	Room A	Room B	Room C	Room D	Room E	Room F
9 July 14.30– 16.00	61. Politically Entangled Music: The Habsburg Empire Chair: TBC	MUSICAL MATERIALI-TIES 62. Central Europe: Lost Sources Chair: TBC	63. Lecture-Recital Exploring Rhythmic Variations in Silvestro Ganassi's La Fontegara for Performance Settings Chair: TBC	64. Beyond Binaries: Hybridity, Mobility, and Mediation in the Long Thirteenth Century Chair: TBC	65. Madrigal Chair: TBC	66. Georgia Chair: TBC
	Raphaela Herzfeld The Habsburgs and the Virgin Mary in Burgundy: Late Medieval Legitimization of Power in Art and Music	Hana Studeničová Johannes Wircker's Choirbooks: An Example of Lost Musical Heritage	Henry Van Engen	Anya Wilkening Singing "Eya": The Case of A l'entrade del temps clar and Veris ad imperia	Matthew Gouldstone Playing the part... Elitism. Class. Quality; an alternative definition.	Tamar Chkheidze The Genesis of the Hypakoe Genre in Georgian Liturgical Practice: The Hypakoi of Holy Week as a Case Study
	Wolfgang Fuhrmann Between Imperial Politics and Marian Celebrations: What was the Occasion for Heinrich Isaac's Motet <i>Virgo prudentissima</i> ?	Gintė Medzvieckaitė Mapping the lost music of religious institutions in Vilnius, 1387–1655	~~~~~	Simon Frisch Sounding Conduct and Morality in Medieval Information Networks	Sarah Sabol "Veggio quall'hor un' honorata gara": The Social Worlds of Early Modern Veronese Academies	Khatuna Managadze Byzantine–Georgian Cultural Integration in Medieval Georgian Ecclesiastical Culture: The Case of the Great Canon of Andrew of Crete
	Moritz Kelber Hans Leo Hassler's Political Music and an Unknown Motet	Nadezhda Ignateva Absent Scores, Present Aesthetics: Sigismund Gonzaga-Myszkowski		Áine Palm Bridging Song and Motet in F-Pn fr. 846	Catherine Deutsch Digital Casulana: A Polyphonic Reconstruction, Performance, and Digital	Gvantsa Ghvinjilia Georgian Church Polyphony and Literary Triadicism: Ioane

		and Mantuan Musical Culture in Poland			Edition of Casulana's <i>Primo libro de' madrigali a quattro voci</i> (1568)	Petritsi's Influence on Shota Rustaveli (online)
16.00–16.30	Coffee break					
9 July 16.30–18.00	67. Politically Entangled Music: British Isles Chair: TBC	CONDUITS OF CULTURE 68. Nordic Reformed Music Chair: TBC	69. Lecture-Recital Valentin Bakfark – The Cracow lute book Chair: TBC	70. Sacred Music ca. 1500 Chair: TBC	71. Incomplete Polyphony Chair: TBC	72. Transcription Chair: TBC
	Fiona Baldwin The sound of dissent: Liturgical resistance and the endurance of the Becket Office in late medieval Ireland	Árni Ingólfsson Singing Polyphony (?) in 16th-Century Iceland	Petar Petkov	Gioia Filocamo Some missing words in Franchino Gaffurio's Glorias and Credos	Esther Dubke An Untexted Fragment in Bologna Q15: Reflections on Late Medieval Music Writing	Murray Steib The "Rule" of One Syllable per Ligature: Useful Advice or Impractical Pedantry?
	David Coney "Cantus Alius": Reevaluating the political, religious and musical purpose of the Chapel Royal of Stirling, 1501-1560	Sanna Raninen Songs of <i>Piae Cantiones</i> as medievalist revival songs in Finnish choral repertory	~~~~~	Ryszard Wieczorek Deconstructing the Myth of "German" Sacred Polyphony c. 1500	Niels Berentsen The Project REIMAGE: Reimagining Polyphony in the Medieval Low Countries	Joshua Stutter "We just need the dots": Interviews with performers on their experiences with editions of Medieval and Renaissance music
	Saraswathi Shukla The subversion of keyboard polyphony: Peter Philips's Pavana and galiarda dolorosa	Mattias Lundberg The polyphonic settings in the <i>Piae Cantiones ecclesiasticae et scholasticae</i> (1582)		Peter Urquhart The risky game of attributions based upon stylistic criteria	Archie Glover What defines Lost? Reconstitution, recomposition and adaptation within manuscript transmission, and what we are missing in the 21st century	David Dolata The Philosophy of Transcription: What Do You Really Mean by That?

Kościół św. Jacka / St Jack Church, ul. Freta 8/10

19.00 **Concert: Gregorianum Ensemble – Music from the 16th-century Polish sources**

FRIDAY 10 JULY
Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
10 July 9.30– 11.00	73. Singers and Their Affairs Chair: TBC	74. Spanish Late Renaissance Polyphony Chair: TBC	75. Different Shades of Femininity Chair: TBC	76. Printed Anthologies Chair: TBC	77. Lost Medieval Heritage Chair: TBC	78. Preserved Collections Chair: TBC
	Grantley McDonald Singers on the side: the case of Sebastian de Bonis, chaplain to Maximilian I.	Marcel Klinke Self-Reference and National Identity in the Masses of Tomás Luis de Victoria	Juyuan Feng Singing Like Women: Gender Politics of the Male Vocal Femininity in John of Salisbury's Policraticus (1159)	Gabriele Taschetti & Daniel Zilio The Early Modern Music Club: A Social Network Analysis of RISM B/I Anthologies	Katarina Šter Something Gained and Something Lost: Liturgical Chant of the Gornji Grad Benedictine Monks	Anna Martini Rediscovering the Capitulare Musical Heritage of Treviso: The Work of Giovanni D'Alessi
	Luis Neiva <i>Flesh, Voice, and other excrements: Vocal practice and the economy of sovereignty in the Iberian Renaissance</i>	Paolo Belli Victoria's <i>Requiem</i> in Seventeenth-Century Florence: Persistence, Centonization, and Local Repertoire	Lucia Denk "Blando Vocis Melo": Hildegard of Bingen, Elisabeth of Schönau, and Marian Soundscapes in the Twelfth Century	Roman Lüttin Shared creativity: Collaborative composing in Italian music anthologies, c. 1565–1615	Richard Robinson Lost musical heritage in minnesang and the medieval myth of Neidhart	Sylvia Urdová Gregorian chant and "opus franciscanum" in the 18th-century in Slovakia
Alvise Stefani <i>Singing writers, written epics: Teofilo Folengo as a canterino</i>	Ascensión Mazuela-Anguita Two new works by Sebastián López de Velasco in the nunneries of early modern Granada	Daniela Graca Leaky Voices: The Voice as a Bodily Fluid in the Writings and Songs of Sixteenth-Century Dominican Women				
11.00– 11.30	Coffee break					

10 July 11.30– 13.30	79. MusiCare: Taking Care of Incomplete Music Chair: TBC	80. Sacred Music in the Long 16th Century Chair: TBC	81. Lecture-Recital Der Fluyten Lust-hof as a Renaissance Wunderkammer Chair: TBC	82. Artists on the Move Chair: TBC	83. Fragments of chant manuscripts Chair: TBC	84. Medieval Song Chair: TBC
	Marina Toffetti MusiCare: Taking Care of Incomplete Music	Ute Evers The Music of the Lucerne Passion Play in a Counter-Reformation Context	~~~~~ Alfredo Zaine	Alexander Robinson “Dins aques lioc tant escartat”: Music, mobility, and identity in Renaissance Avignon	Melanie Shaffer Newly noticed chants in the Old Hispanic rite	Joseph Mason Behind bars: song and imprisonment in the twelfth and thirteenth centuries
	Gabriele Taschetti & Giorgia Cozzi Incomplete sacred collections printed in Italy between 1580 and 1640: census, analysis, and a case-study	Stephen Rice Some unedited motets by Jacquet of Mantua		Agnieszka Leszczyńska “Arnoldus Juliani Causin de Ath, magnus musicus Jusquin discipulus”, Academiae Cracoviensis studiosus	Inês Trindade The collection Additional 68: a neglected heritage of liturgical and plainchant fragments at Worcester Cathedral Library	Peter Loewen A Melody for Friar William Herebert’s Tail-rhyme Song “Pou wommon bouete uére”
	Enrico Scavo Incomplete secular collections printed in Italy between 1580 and 1630: a preliminary census	Magnus Williamson Votive Responsory: a forgotten genre?		Arianna Rigamonti Scap(p)ino and his Extravagant Musical Instruments: “The Famous Comedian who Played them Marvelously”	Angelika Moths <i>Ave, florum flos, Hyazinthe</i> – Ukrainian finds of manuscripts from former Dominican monasteries	Eleanor Price Sanc in Song: Wine, Students, and Violence in Motets on Par Verité
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