



Medieval and Renaissance Music Conference

6–10 July 2026

UNIVERSITY OF WARSAW



MedRen
WARSAW 2026

Medieval and Renaissance Music Conference

6–10 JULY 2026

UNIVERSITY OF WARSAW

Old University Library Building
ul. Krakowskie Przedmieście 26/28

Organizer



wydział
nauk 
o kulturze
i sztuce



Co-organizers



Partners

The National Library of Poland
University of Warsaw Library
Warszawskie Towarzystwo Chorałowe „Gregorianum” im. Edwarda Jozajtisa

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medren2026.uw.edu.pl

Scan the QR code to access the conference venue map



Conference rooms

- Room A (no. 107, first floor)
- Room B (no. 205, second floor)
- Room C (no. 207, second floor)
- Room D (no. 106, first floor)
- Room E (no. 111, first floor)
- Room F (no. 116, first floor)

Welcome Address

A warm welcome to the Medieval and Renaissance Music Conference in Warsaw. We hope that your time here will be both inspiring and enjoyable, filled with new insights into the music of the Middle Ages and the Renaissance. In addition to the academic sessions, we have prepared a wide range of accompanying events that will allow you to gain a deeper understanding of the music of historical Poland and to discover Warsaw as an important centre of European culture and scholarship.

The conference is organised by the University of Warsaw in cooperation with the Institute of Art of the Polish Academy of Sciences and the Fryderyk Chopin National Institute. The main MedRen events will take place on the University's historic campus, located in the heart of the city. From the campus, all conference venues can be reached easily on foot or by public transport. We have selected the locations of the accompanying events so that, on your way to a concert or exhibition, you will have the opportunity to discover some of Warsaw's most significant historic sites.

Throughout the conference, participants will be able to attend papers, round tables, and lecture-recitals on a wide range of topics relating to music up to c. 1600. A number of sessions will be dedicated to the principal themes of MedRen 2026:

- Thomas Stoltzer (d. 1526) and Music in Silesia
- Valentin Greff Bakfark (d. 1576) and Lute Music
- Lost Musical Heritage
- Musical Materialities
- Myths in Music Historiographies

The conference will open with the keynote lecture, *Looking Back*, delivered by Katalijne Schiltz (University of Regensburg).

Three concerts will be devoted to music cultivated in fifteenth- and sixteenth-century Poland:

- Corina Marti, *Johannes de Lublin Tablature* (6 July)
- La Morra, *Krasne barszo. Music from Late Medieval Kraków* (7 July)
- Gregorianum, *Music from Sixteenth-Century Polish Sources* (9 July)

In cooperation with our partners, we have also prepared three exhibitions. At the conference's main venue, the Old Library, visitors will be able to explore an exhibition connected with the MSCA project "MusiConduits". The National Library of Poland and the University of Warsaw Library have prepared presentations of some of their most valuable musical treasures, described at the end of this booklet. We warmly encourage you to take this opportunity to view manuscripts and early prints and to meet the librarians, who will be delighted to introduce you to Warsaw's rich musical collections.

MedRen conferences are also an opportunity for informal encounters, scholarly networking, and friendship. We hope that such opportunities will arise not only during coffee and lunch breaks, but also at the University of Warsaw's welcome reception, the conference dinner on Wednesday evening, and the LGBTQ+ gathering on Monday evening.

We wish you a pleasant stay in Warsaw!

Organizers of the MedRen 2026

Conference Team

Coordination

Agnieszka Leszczyńska
Paweł Gancarczyk
Jacek Iwaszko
Katarzyna Spurgjasz

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Program

MONDAY 6 JULY

Old University Library Building, Ground-Floor Foyer

11.00–13.00 Registration

12.00 **MusiConduits** exhibition opening

Old University Library Building, Auditorium Hall

13.00–15.30 Conference 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	1. Reformation Chair: Paul Newton-Jackson	2. Heavenly Belonging and Musical Myths: Eschatological Heimat before 1600 Chair: Reinhard Strohm	3. New Binchois Studies Chair: Jane Alden	4. Patrons, Owners and Composers Chair: Katelijne Schiltz	5. Reproducing Instrumental Performance Practices Chair: Félix Verry	6. San Gaudenzo: A New Source of the Italian Trecento Chair: Michael Scott
16.00–18.00	Christian Thomas Leitmeir <i>Ein feste Burg ist unser Gott: Adaptations of Psalm 46 across confessional and linguistic boundaries</i>	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	Asato Cuthbert Francesco Zimei Discovery, restoration, main features

<p>Daniel Trocmé-Latter The four <i>Gesangsbücher</i>: a case-study in hymnic innovation and shifting con- fessional priorities</p>	<p>Hanna Schmeink (2)</p>	<p>Scott Metcalfe Distinguishing dissonance from error in Binchois's songs</p>	<p>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)</p>	<p>Contemporary Engagements with Medieval Music</p>	<p>Giacomo Pirani From analysis to digital reassembling</p>
<p>Alanna Tierno Lost Sources and Confessional Borrowing: A Snapshot of Music and the Reformation Across Early Modern Slovakia</p>	<p>2a. Towards Expression Michael Carlson From Love's Arrow to the Cross: Hearing the Passion in Aquilino Coppini's Sacred Contrafacta for S. Sepolcro in Milan (1607) (online)</p>	<p>Sean Gallagher On Binchois's "Later" Songs</p>	<p>Louisa Hunter-Bradley Living Notation: Marks of Use in Early Printed Polyphony</p>	<p>Chelsey Belt Learning from the Lyre: Experiential Reflections on Unwritten Practice</p>	<p>Matteo Leonardi The poetic texts</p>
<p>Ana López Suero Spanish Protestant Psalmody in Exile: The <i>Cinquecenta psalmos</i> of Pedro de Coster</p>	<p>Antonio Cascelli Aristotelian Phantasia and the Formation of Vocal Expressivity in Drama in Musica</p>	<p>Adam Knight Gilbert Symmetries in the Chansons of Gilles Binchois</p>	<p>Francesco Saggio The Page and the Music: Mise-en-page in the Musical Editions of the Sixteenth Century</p>	<p>Frauke Jürgensen RTFM: Reconstructing the missing manual for Buxheim Organ Book</p>	<p>Lucia Marchi The unica of the Italian repertory</p>

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: David Fallows	8. The Gates and Walls of the City as Sonic Demarcation in Early Modern Catalunya Chair: Tin Gugelj Sergi González “Sounding” gates and liminal spaces: emotional mapping in cities of the Crown of Aragon	9. The E-LAUTE Project: The State of Affairs in 2026 Chair: John Griffiths	10. New Perspectives on the Origins of the Madrigal Chair: Cathy Ann Elias	11. New Liturgical Music in Thirteenth-Century Bohemia: Sources, Repertoires, Notations Chair: Jan Ciglbauer Hana Vrhová-Wörner Liturgy, Poetic Genres, and the “Rubrica ecclesiae Pragensis” in the Thirteenth Century (online)	12. Early Music and Digitalization Chair: James Cook
	Jesse Rodin Josquin’s Birthplace		Kateryna Schönning The state of affairs in 2026 (1)	Zoezy Cochran (1)	Philippa Owendén, 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	Tess Knighton The meanings of sounds heard through and at city gates in early modern Barcelona	Reinier De Valk The state of affairs in 2026 (2)	Cory McKay (2)	Konstantin Voigt South German Song Culture and Bohemian Sources before 1350	Debra Lacoste & Jennifer Bain The DACT Armchair SoundWalk
	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 Señora 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 digital monophonic songs between the North Sea, Alps and central Europe c. 1400

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

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
7 July 14.30- 16.00	19. Round Table Small Sources – Large Questions: Microhis- tories of Central Euro- pean Music Chairs: Inga Mai Groo- te & Nicolò Ferrari Fiona Kizzie Lee Hein Sauer Inga Mai Groote Nicolò Ferrari	20. Early Elaborations of the <i>Benedicamus Dominus</i> versicle Chair: Konstantin Voigt Catherine Bradley <i>Benedicamus Dominus</i> Elaborations before 1100 Thomas Phillips Eastertide Elabora- tions: <i>Alleluia</i> Interpolations in the <i>Benedicamus Dominus</i>	21. Medieval Sacred Music in Practice Chair: Grantley McDonald Cathy Ann Elias Singing Sacred Music and Preaching Morality on the Road Giovanni Zanovello The Other Mendicants: The Servants of Mary and their Chant Tradition Lorenzo Tunesi The Santo Stefano Antiphoner: Recovering the Musical Life of a Milanese Church	22. Between Ancient Rome, Byzantium and Arabia Chair: Uri Jacob Flannery McIntyre Sounding Roman: The Hydraulis in Aquincum Marie-Fimmanuelle Torres A treat for the ears: Sound and music to eat by at Byzantine Imperial banquets (10th–12th c.) Christoph Weyer Hidden Treasures in Unedited Arabic Music Manuscripts: The Case of ‘Abd al-Qādir al-Ma- rāgī’s <i>Ḍikr al-angām</i>		23. Modality, Tonal- ity and Intonation in Renaissance Chair: Niels Beren- tsen Vania Dai Maso “Modi siue toni ipsi af- fectiones adducunt” The nature and prop- erties of the modes, viewed retrospectively Vlad Praskurinin Tonal Expectations? On Cadenential Trajectories and Half Cadences in Petrucci’s First Books of Frottole Richard Parncutt Intonation of early vo- cal music: Pythagorean or Just?
16.00- 16.30	Coffee break					
7 July 16.30- 18.00	24. Polychorality Chair: Christian Thomas Leitmeir	25. The Worcester Fragments in Context: Music, Scribes, Com- munity Chair: Catherine Brad- ley	26. Early Wind Instru- ments from a 21st Century Perspective Chair: Martin Kirn- bauer	27. Soundscape Chair: Alexandros Maria Hatzikiriakos	28. Familiar Terms – New Meanings Chair: Franz Körmle	29. Workshop Shared Digital Infra- structures – Using Corpus Monodicum’s Open Source Digital Tools for Editing and

	<p>Sam Bradley Problems in Early Poly-choral Music (Especially in VerA 218)</p>	<p>Eric Nemarich Worcester I</p>	<p>Patrick Dittamo The Crumhorn Problem: Challenges, Choices, and Changes in the Reproduction of an Iconic Instrument</p>	<p>Maddalena Mengardi The Materiality of Public Sound: Bells, Clockwork, and Civic Time in Trecento Padua</p>	<p>Antonio Chemotti Permatas</p>	<p>Collaborative Research Chair: Debra Lacoste Konstantin Voigt Ina Schütte</p>
<p>Rachel Carpentier Philippe Rogier and Ruggiero Giovannelli: Several Cases of Mistaken Identity</p>	<p>Johanna Thöne Worcester III</p>	<p>Lambert Colson, Patrik Sabo & Tim Meulenbelt ZinkNET – Linking Musical Sources and Tomographic Data</p>	<p>Elena Murarotto From the Sultan's Palace to the Minarets: Sound Testimonies from Egypt in the Embassy of Domenico Trevisan (online)</p>	<p>Daniele Sabaino & Marco Mangani What, then, is a "plagal cadence"?</p>	<p>Marco Beghelli An alternative etymology of the term "baritone"</p>	
<p>Rosemarie Darby An anonymous collection of manuscript parts books in the archive of the Chiesa Nuova, Rome</p>	<p>Karen Desmond Worcester II</p>					

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

19:00

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

Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
8 July 9.30– 11.00	30. A New Rhenish Source of Polyphony from the Long Fourteenth Century Chair: Antonio Calvia	MUSICAL MATERIALITIES 31. Musical Manuscripts and Their Practical Applications Chair: Sanna Raminen	32. Workshop Virtual Valencia: Rebuilding Spaces in the Sixteenth Century Chair: Tess Knighton	33. The <i>Ut-Sol</i> Motif in Renaissance Polyphony: Pitch-Space Trends in Melodic Manifestation, and Contrapuntal Statement through Vertical Chaining Chair: Brett Kostrzewski	34. Iconography Chair: Vincenzo Borghetti	
	Richard Dudas A Requiem and a Union: An Overview of Koblenz 153 and Its Two Unique Motets	Michael Alan Anderson The Sound of the Page: Medieval Sequences in Books of Hours	James Cook Eduardo Carrero Santamaria Francesc Orts-Ruiz Chiara Mazzeletti Andrew Kirkman	Cathal Twomey (1) "Shining Like the Sun": Signature, <i>De-ductio</i> , and Mimesis in Melodic Treatments of the <i>Ut-Sol</i> Motif (online)	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	35. Interpreting Medieval Notation Chair: Mark Everist (10.00–11.00)
	Elina G. Asato Hamilton A New Gratissima Tenor	Eliška Baťová "Incipite laici": Typology of late medieval books with Czech liturgical singing		Fernando Cardoso Pereira (2) Joquin, Werrecore, and Gasparo Costa: An <i>Ut-Sol</i> Milanese Connection? (online)	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 Concordian-	Stefan Gasch A Duchess and Her Songbook: Dorothea of			Gaetan Naulleau Permitting or Encouraging Music in	Giacomo Ferraris Italian Trecento notation and (real-time)

11.00–11.30	ce for a Montpellier Motet	Prussia and the Concept of the Lied as Gift			the Wake of the Council of Trent? A Reappraisal of the Carominale Episcoporum in Light of Its Illustrated Plates	parsing: some observations
Coffee break						
8 July 11.30–13.00	36. Round Table "Traduttore, traduttore" – the Challenges of Translating 16th-Century Italian Music Treatises Chair: David Gallagher	CONDUITS OF CULTURE 37. New Sources, Old Sources, Cultural Transfer: The Long Thirteenth Century Chair: Matthew Thomson	38. Minding the Gap: Reframing France (1475–1515) Chair: Catherine Deutsch	39. Medieval Theory of Music Chair: Charles Atkinson	40. 15th-Century English Polyphony Chair: Margaret Bent	
	Martin Kirnbauer German/English translations of Vicentino's <i>L'antica musica ridotta alla moderna prattica</i> , 1555	Mark Everist (1)	Jeannette D. Jones Poetry as Archive: Crétin, Lemaire, and the Musical Genealogies of the Rhétoriciens	Michael Eberle "So strive, dear brother": Comparing spiritual ascent through Arabic, and Latin sources	Nicholas Walters The Value and Intentionality of Melisma in Early-Tudor Polyphony	41. Against Myths Chair: David Burn (12.00–13.00)
	Dina Titan English translation of Ganassi's <i>Fantegara</i> , 1535	Agneszka Budzińska-Bennett (2)	Simon Frisch Ceremonialists Versus the Archive, or Fictions of the Late Medieval Motet	Adam Francis Filaber Mapping Affinity in Guido d'Arezzo's <i>Micrologus</i>	David Allinson In Pursuit of Heavenly Joys: Critical Approaches to the Early-Tudor Votive Antiphon	Conor Sinclair Musical Reupsoosing, Revision, and the limits of "Publication Narrative". Luca Marenzio in 1594–5
	Paula Callegari & Massimo Privitera Brazilian Portuguese translation of part 3 of	Catherine Bradley (3)	Deanna Pellerano Reflections on the Function of Music in Military Texts (1474–1515)	Kaho Inoue Did Franco of Cologne Know The St Emmeram Antiphonal?	Michael Winter "A peculiarly English regional ornament": a	Bartłomiej Gembicki Back to school(s)

	Zarlino's <i>Le istitutioni harmoniche</i> , 1558 (online)				marker in English polyphony	
	Johannes Menke German/English translations of Pontio's <i>Ragionamento di musica</i> , 1588, and <i>Dialogo ove si tratta della theorica e pratica di musica</i> , 1595					

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	42. Late-Medieval Polyphony in Poland and Central Europe: Reconstructing Repertory from Fragmentary Evidence Chair: Agnieszka Leszczyńska	MUSICAL MATERIALITIES 43. Manuscript Music as a Testament to Circulation of Repertory Chair: Emily Peppers	44. The Musical Management of the Body in the Twelfth, Thirteenth, and Fourteenth Centuries Chair: Warwick Edwards	45. Gregorian Chant in Central Europe Chair: Jennifer Bain	46. Music without Music Chair: Antonio Chemotti	
14.30–16.00	Paweł Gancarczyk Fragments of Polyphonic Music Preserved in Central Europe (c.1350–1450)	Uri Jacob 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	47. Renaissance Theory of Music Chair: Moritz Kelber (15.00–16.00)
	Antonio Calvia The Poznań Fragments	Giovanni Cunego To and Fro across the Alps: Gallican Rite in	Matthew Thomson Musically Embodied	Irina Chachulska Notational Practice in the Cistercian Scripto-	Henry T. Drummond Un-Notated Music	Anna Braddick When Monsters Make Music: The

<p>16:00–16:30</p>	<p>Michael Scott Asato Cuthbert Late-Medieval International Repertory in Poland: New Identifications and Reconsiderations</p>	<p>Early Medieval Northern Italy</p> <p>Francesco Orto Regional Identities and Notational Practices in Tenth- and Eleventh-Century pre-Catalonia: Evidence from the Archive of Vic (ABEV)</p>	<p>Sanctity in Early Fourteenth-Century Female Monastic Communities</p> <p>Philip Wetzler “und sich nider an mînen fuoz (Look at my foot)”: Middle High German Minnesang and the construction of sexualized reality</p>	<p>Trium of Paradise in the 13th Century</p> <p>Zsuzsa Czagány & Julianna Kömög Liturgical Chant Manuscript Fragments in the Franciscan Library of Gyöngyös</p>	<p>from Catholic Delft during the Eighty Years' War</p> <p>Ricardo Pintus Printed Memory and Musical Loss: Funeral Books as Sources for Reconstructing Early Modern Repertoires</p>	<p>Transformation of <i>musica humana</i> in Early Modern Europe</p> <p>Andrea Horz Through the lens of Heinrich Glarean's <i>Dodecachordon</i>: Annotations on Sebald Heyden's <i>Musicae, id est artis canendi</i> (1537)</p>
<p style="text-align: center;">Coffee break</p>						

Old University Library Building, First-Floor Foyer

16:30–17:30

Poster session

- Allin Arjmand:** RicercaDataLab: A Home for Collaborative Projects in Early Music Research
Ralph Corrigan, James Cook: LiM parsing of multilingual texts in large-scale database projects
Anne Levitsky: "I draw fire from the snow and fresh water from the sea": The Natural World in Troubadour Song
Chiara Mazzeletti: Where Sound Once Lived: Soundspace and Ritual Life in the Dominican Convents of Barcelona, Valencia and Palma de Mallorca
Réka Mildós: 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
Berhold 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 *Scelta de madrigali*
Janosch Umbreit: Expanding musicconn.scoresearch: Making White Mensural Notation Searchable via OMR

Old University Library Building, Auditorium Hall

17:30–18.15

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	48. EarlyMuse (2023–2026) Chairs: Philippe Vendrix and Rebekah Ahrendt	MUSICAL MATERIALITIES 49. Patronage Products Chair: Ana López Suero	50. Lecture-Recital Two enigmatic dedications to Milanese Rognomi Chair: Bartłomiej Gembicki	51. Extra-ordinary Sounds Chair: Tim Shephard	52. Hidden and Forgotten: at the Boundaries of the Italian Lauda Chair: Lucia Marchi	53. Local Chant Tradition in Central Europe Chair: Katarina Šter
9.30–11.00	Philippe Vendrix Rebekah Ahrendt Grzegorz Joachimiak Andrea Puentes Blanco	Marek Behak A forgotten patron: Lac-tantius Domiano and musical culture among Mantuan Carmelites in the late sixteenth century	Aleksandra Brzósłkowska	Andrew Hallock Auditory Roughness in Vocal Polyphony	Luisa Passamani <i>Ave mundi spes Maria:</i> a devotional composition between liturgical chant and Italian lauda	Antanina Kalechytis Particular characteristics of the Officium repertoire of the Klosterneuburg canonesses

<p>Aleksandra Pister Pedro Sousa Silva Brianne Dolce</p>	<p>Romane Massart Tracking the Consumers and Patrons of Antwerp's Music Books Through Dedicatory Epistles and Archival Traces</p>	<p>Willem Peek Musica Reservata (A Genealogy)</p>	<p>50a. Unusual Instruments Arianna Rigamonti Scap(p)ino and his Extravagant Musical Instruments: "The Famous Comedian who Played them Marvellously"</p>	<p>Ann Allen Locked and Loaded: exploring the resonant capabilities of original renaissance instruments in comparison to contemporary models</p>	<p>Anita Sisino New reflections about lauda background in I-PEC MS G. 20 (alias MS 431)</p>	<p>Melanie Batoff Elucidating the Visitation sepulchri from St. Vitus Cathedral in Prague</p>
				<p>Adam Rahbee The Imperfect Fifth: Re-interpreting Organ Temperaments of the Middle Ages and Renaissance</p>	<p>Luca Benedetti Hints of Lost Music: The Laude of Benedetto da Cingoli</p>	<p>Domnika Grabiec The musical aspect of devotion of the Cracovian Archconfraternity of the Lord's Passion in the context of the musical traditions of other confraternities of penitents in Europe</p>
Coffee break						
11.00–11.30						
9 July	<p>54. Different Perspectives Chair: Nicolò Ferrari</p>	<p>MUSICAL MATERIALITIES</p>	<p>56. Auditory Conflict, Coexistence, Collaboration, and Community in the Eastern Mediterranean Chair: Vincenzo Borghetti</p>	<p>57. Boethius and Others Chair: Elina G. Asato Hamilton</p>	<p>58. Early Chant Chair: Jeremy Llewellyn</p>	<p>59. Georgia Chair: Michael Eberle</p>
11.30–13.00	<p>Franz Körndle Organs, Bells, and a Murder: The Sound of Allegorical and Real Musical Instruments in the Middle Ages</p>	<p>Jacob Mariani & Félix Verry Continuities in Italian bowed string traditions: designs, function, and technique</p>	<p>Alexandra Siso A Collision of Conflicts: The London Celebrations of Lepanto (1571)</p>	<p>Leanna York Text, Circles, and Memory in Medieval Music Theory</p>	<p>Brittany Roberts Hearing Supernatural Singers in Gregory of Tours' Hagiographic Works</p>	<p>Tamar Chkheidze The Genesis of the Hypakoe Genre in Georgian Liturgical Practice: The Hypakoi of Holy Week as a Case Study</p>

	<p>Brett Kostrzewski The Identity of "Netherlands Court Scribe B"</p>	<p>Alexandros Maria Hatzikiakos Sonic Coexistence in Venetian Crete (1453–1669)</p> <p>Tim Shephard (Convener) Celebratory Collaboration and the Sonic Experience of Pilgrimage</p> <p>Tin Cugelj Listening for a Perfect Community: Ship-as-Community Metaphors in the Early Modern Mediterranean</p> <p>Deanna Pellerano (Respondent)</p>	<p>Jasmin Hartman-Strauß Graphical Intersections: Diagrams from LogG, Geometry, and Astronomy in Boethius' <i>De Institutione Musica</i></p> <p>Charles Atkinson Boethius, Ptolemy, the τόvoι, and the Modes</p>	<p>Kosmo Love The 11th C. Ferial Office as Pedagogical Paradigm</p> <p>Chiara Mazzoletti Musical Notation(s) in the Marca di Toscana (10th–11th c.): The area of Lucca</p>	<p>Khatuna Managadze Byzantine-Georgian Cultural Integration in Medieval Georgian Ecclesiastical Culture: The Case of the Great Canon of Andrew of Crete</p> <p>Gvantsa Ghvinjilia Georgian Church Polyphony and Literary Triadicism: Ioane Petritsi's Influence on Shota Rustaveli (online)</p>
	<p>Paul Newton-Jackson Is the Allemande a Polish dance?</p>	<p>Esteban Marino The Myth of Marsyas and the Only Extant English Cittern: The Playing of Social and Musical Values in Early Modern Musical Materiality</p>			

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	<p>60. Politically Entangled Music: The Habsburg Empire Chair: David Burn</p>	<p>MUSICAL MATERIALITIES 61. Central Europe: Lost Sources Chair: Mattias Lundberg</p>	<p>62. Lecture-Recital Exploring Rhythmic Variations in Silvestro Ganassi's <i>La Fontegara</i> for Performance Chair: Pawel Gancarczyk</p>	<p>63. Beyond Binaries: Hybridity, Mobility, and Meditation in the Long Thirteenth Century Chair: Karen Desmond</p>	<p>64. Madrigal Chair: Danièle Sabaino</p>	<p>65. Singers and Their Affairs Chair: Peter Urquhart</p>

	(online) David Coney "Cantus Alius"; Reevaluating the political, religious and musical purpose of the Chapel Royal of Stirling, 1501–1560	Mattias Lundberg The polyphonic settings in the <i>Piae Cantiones ecclesiasticae et scholasticae</i> (1582)		Ryszard Wieczorek Deconstructing the Myth of "German" Sacred Polyphony c. 1500	Archie Glover What defines Lost? Reconstitution and adaptation within manuscript transmission, and what we are missing in the 21st century	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 <i>Pavana</i> and <i>gallarda dolorosa</i>	Sanna Raminen Songs of <i>Piae Cantiones</i> as medievalist revival songs in Finnish choral repertory		Peter Urquhart "...for those who want to play the risky game of attributions based upon stylistic criteria...."		David Dolata The Philosophy of Transcription: What Do You Really Mean by That? (online)

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	72. Spanish Late Renaissance Polyphony Chair: Emilio Ros-Fabregas	73. Lost Medieval Heritage Chair: Tomasz Jeż	74. Different Shades of Femininity Chair: Henry T. Drummond	75. Printed Anthologies Chair: Hein Sauer	76. Preserved Collections Chair: Ute Evers	
9.30–11.00	Marcel Klinke Self-Reference and National Identity in	Jeremy Llewellyn "Si ista est ignota, canatur alia" - Dealing	Juyuan Feng Singing Like Women: Gender Politics of the Male Vocal Femininity	Gabriele Taschetti & Daniel Zilio The Early Modern Music Club: A Social	Anna Martini Rediscovering the Capitulare Musical Heritage	

	<p>the Masses of Tomás Luis de Victoria</p> <p>Paolo Belli Victoria's <i>Requiem</i> in Seventeenth-Century Florence: Persistence, Centonization, and Local Repertoire</p> <p>Ascensión Mazuela-Anguita Two new works by Sebastián López de Velasco in the narratives of early modern Granada</p>	<p>with Unknown Chants in the 11th Century</p> <p>Katarina Šter Something Gained and Something Lost: Liturgical Chant of the Gornji Grad Benedictine Monks</p> <p>Richard Robinson Lost musical heritage in minnesang and the medieval myth of Neidhart</p>	<p>in John of Salisbury's Policraticus (1159)</p> <p>Lucia Denk "Blando Vocis Melo": Hildegard of Bingen, Elisabeth of Schönau, and Marian Soundscapes in the Twelfth Century</p> <p>Daniela Graca Leaky Voices: The Voice as a Bodily Fluid in the Writings and Songs of Sixteenth-Century Dominican Women</p>	<p>Network Analysis of RISM B/1 Anthologies</p> <p>Roman Lüttin Shared creativity: Collaborative composing in Italian music anthologies, c. 1565–1615</p>	<p>of Treviso: The Work of Giovanni D'Alessi</p> <p>Sylvia Urdová Gregorian chant and "opus franciscanum" in the 18th-century in Slovakia</p>	
11.00–11.30	Coffee break					
10 July	<p>77. MusicCare: Taking Care of Incomplete Music Chair: Jacek Iwaszko</p> <p>Marina Toffetti MusicCare: Taking Care of Incomplete Music</p> <p>Gabriele Taschetti & Giorgia Cozzi Incomplete sacred collections printed in Italy between 1580</p>	<p>78. Sacred Music in the Long 16th Century Chair: Thomas Schmidt</p> <p>Ute Evers The Music of the Lucerne Passion Play in a Counter-Reformation Context</p> <p>Stephen Rice Some unedited motets by Jacquet of Mantua</p>	<p>79. Lecture-Recital: Der Flytzen Lust-hof as a Renaissance Wunderkammer Chair: Irena Bieńkowska</p> <p>Alfredo Zaine</p>	<p>80. Artists on the Move Chair: Gioia Filocamo</p>	<p>81. Fragments of Chant Manuscripts Chair: Zsuzsa Czagany</p>	<p>82. Medieval Song Chair: Konstantin Voigt</p> <p>Joseph Mason Behind bars: song and imprisonment in the twelfth and thirteenth centuries</p> <p>Peter Loewen A Melody for Friar: William Herebert's Tail-rhyme Song "Pou wommon boute uère"</p>

<p>and 1640: census, analysis, and a case-study</p>			<p>and plainchant fragments at Worcester Cathedral Library</p>	
<p>Enrico Scavo Incomplete secular collections printed in Italy between 1580 and 1630: a preliminary census</p>	<p>Magnus Williamson Votive Responsory: a forgotten genre?</p>			
<p>Chiara Comparin Incomplete instrumental compositions published in Italy between 1590 and 1640</p>	<p>Karol Knapinski Embellishment in <i>Communiones totius anni</i> by Mikolaj Zielenski</p>			

Abstracts

Monday, 6 July

16.00–18.00

Room A SESSION 1. Reformation

Christian Thomas LEITMEIR

Ein feste Burg ist unser Gott: Adaptations of Psalm 46 across confessional and linguistic boundaries

This paper explores the cultural, theological, and musical appropriations and re-appropriations of Martin Luther's hymn *Ein feste Burg ist unser Gott* ("A Mighty Fortress Is Our God") within the context of the 16th-century confessional age. Inspired by Psalm 46, this hymn has gained notoriety as the "Marseillaise of the Reformation" (Heinrich Heine, 1833/34). While Luther employed the possessive pronoun "our" to assert a militant group identity, the words of the original psalm and of Luther's hymn were open to re-appropriations across confessional boundaries.

This phenomenon, which challenges received ideas about confessional identities, is manifested across a range of liturgical genres (Masses, motets and psalm settings). Musical settings of Psalm 46 (Vulgate 45) show how Lutherans, Calvinists and Catholics reconfigured the Biblical according to their own liturgical and theological needs. The continuing attraction of the Latin language within Lutheran liturgy inspired Latin translations of Luther's vernacular hymn and provided eminently susceptible to inter-confessional exchange with Catholics. Despite its later ideological career, *Ein feste Burg* constituted a flexible cultural artefact that afforded diverse appropriations and reinterpretations across confessional lines.

Daniel TROCMÉ-LATTER

The four Gesangbücher: a case-study in hymnodic innovation and shifting confessional priorities

In 1541, Georg Messerschmidt published a *Gesangbuch* in Strasbourg. It was an impressive book by any measure, not least in dimension and presentation,

and was the culmination of two decades-worth of reform and exploration of congregational hymnody in the city. The book included a long preface by Martin Bucer on the merits of singing the scriptures – his most important writing on music. It also marked the beginning of a process in which Strasbourg aligned itself ever more closely with the Lutheran Reformation. Three more editions of the Strasbourg *Gesangbuch* followed: in 1560, 1572, and 1616, in increasingly large proportions: the 200-odd pages of the original 1541 edition had by 1616 more than tripled to over 650 pages.

Through a comparison of their prefatory material, illustrations, and hymns, these four books reveal insights into the confessional journey taken by Strasbourg across a century of ecclesiastical reform and hymnodic innovation.

Alanna TIERNO

Lost Sources and Confessional Borrowing: A Snapshot of Music and the Reformation Across Early Modern Slovakia

The Kingdom of Hungary lacked an iconic Reformation figure like Martin Luther or John Calvin; instead, the territory has distinguished itself by an array of ethnicities and Christian confessions. The Slovak region within the Hungarian Kingdom was home to Germans, Slovaks, and Hungarians who formed Lutheran, Reformed, and Catholic churches. Despite an occasionally uneasy coexistence and theological differences, Christians in Slovakia frequently borrowed from each other's musical styles and repertoire. German Lutherans in Bardejov and Levoča preserved the two most extensive early music collections, which work in tandem with inventories and incomplete sources to provide a clearer musical picture of Slovakia. This paper highlights cases of confessional ambiguity that contributed to a vibrant liturgical music scene connected to all corners of Europe.

Lutheran musicians in Spiš and Šariš aligned with fellow central European Lutherans by performing music inherent to the Catholic Church, such as Latin Mass Ordinary settings and pieces for non-Biblical feasts like Corpus Christi. Meanwhile, a 1571 Catholic choirbook from St. Martin's cathedral in Bratislava contains works by older Lutheran composers Sixt Dietrich and Johann Walter, an unusual case when Tridentine-era Catholics embraced contemporaneous composers like Palestrina and Orlando di Lasso. Reformed churches typically eschewed most Catholic and Lutheran music in pursuit of an austere liturgical aesthetic, but a 1560 hymnal printed in Košice by Hungarian Reformed leader Gál Huszar contains Lutheran

chorales translated into Hungarian. The ethnic, linguistic, and confessional heterogeneity of early modern Slovakia shaped an equally heterogeneous musical tradition that cannot become lost or forgotten.

Ana LÓPEZ SUERO

Spanish Protestant Psalmody in Exile: The *Cinquenta psalmos* of Pedro de Coster

This paper examines an exceptional witness to Spanish Protestant musical culture: *Cinquenta psalmos del psalterio en rima y canto*, a psalter compiled by Pedro de Coster Vander Ven. The manuscript contains fifty psalms translated into Spanish from the 1562 *Psaumes de David* by Clément Marot and Théodore de Bèze. Dedicated to James I of England, the volume raises fundamental questions concerning its intended users, devotional functions, and confessional context.

Through an analysis of the relationship between text and music, marginal annotations, and the circumstances of the manuscript's production, this paper reconstructs the communities that may have engaged with this repertoire. These include Spanish Protestant exiles in the Low Countries and England, multilingual Reformed congregations, and individuals navigating multi-confessional environments. Particular attention is paid to the ways in which practices of reading and singing were shaped by differing levels of musical and textual literacy, and to how the translation of French psalmody into Spanish reshaped the theological and affective meanings of the Psalms for a diasporic audience.

The study further considers the manuscript's potential uses in private devotion, collective worship, and instruction, situating it within broader processes of cultural translation, sociability, and identity formation among religious minorities. Far from being merely a presentation copy for a royal patron, *Cinquenta psalmos* preserves a substantial and carefully adapted repertory, offering rare evidence for previously undocumented Spanish Protestant musical practice in early modern Europe.

**Room B SESSION 2. Heavenly Belonging and Musical Mythos:
Eschatological Heimat before 1600**

Christiane WIESENFELDT (1) & Hanna SCHMEINK (2)

This double paper examines how pre-1600 music constructs belonging through eschatological forms of Heimat, engaging with broader questions

of cultural myth, materiality, and mediated heritage in medieval and Renaissance music. Rather than imposing modern notions of home or place, the contributions explore how musical and textual strategies articulate belonging to a transcendent “home” in ways that shaped early audiences’ lived experiences and imaginary worlds.

This first paper explores how sacred vocal music before 1600 constructs heaven as a locus of ultimate belonging through musical and textual means. Focusing on hymns, motets, and other liturgical genres, it analyses references to *patria caelestis* and *domus Dei* and considers how modality, melodic shaping, cadences, and text-music interplay generate affective orientations toward an eschatological home. Read not merely as theological statements but as performances of cultural belonging and myth-making, these works reveal music’s active role in negotiating spiritual orientation in premodern Christian contexts.

The second paper examines how songs printed in pamphlets represented heaven and the journey toward it as an ultimate *Heimat*, shaped by devotional and social concerns of urban audiences. Analysing textual motifs and their circulation, it shows how eschatological belonging became a shared cultural image beyond elite contexts, revealing how ordinary singers engaged with ideas of home and salvation through widely distributed song.

Together, both papers foreground how concepts of belonging and home were mediated through specific musical practices and material forms, what myths of heavenly home they generated, and how these intersect with historiographical and cultural narratives in the study of pre-1600 music, speaking directly to current interests in lost heritage, musical materialities, and the role of myth in music historiographies.

SESSION 2a. Towards Expression

Michael CARLSON

From Love’s Arrow to the Cross: Hearing the Passion in Aquilino Coppini’s Sacred *Contrafacta* for S. Sepolcro in Milan (1607)

In his *Musica tolta... e fatta spirituale* (1607), Milanese rhetorician Aquilino Coppini (d. 1627) took the music of erotic Italian madrigals – mostly of Claudio Monteverdi’s settings of *Il pastor fido* – and “made them spiritual” through Latin sacred poetry. Coppini’s erudite approaches have recently attracted the attention of scholars who have identified some

inter-textualities (Kendrick, Georis, Ermann Herfort, Toffetti). New research suggests an unexplored context which forces a re-reading of the project through the lens of its proposed performance space, the Milanese church of S. Sepolcro celebrating the establishment of the Biblioteca Ambrosiana by Cardinal Federico Borromeo. Reconstruction of the artwork, such as returning Bramantino's fresco, *Cristo in pietà* (c. 1475–1500) to the lintel of the church (now in the Piancoteca Ambrosiana) suggests space was a factor for Coppini's listeners. My research illustrates that Coppini "composed out" the voices of the saintly figures as interloquitors attending to Christ's wounded body in a series of meditations on his Passion, made evident in Coppini's poetic choices informing his spiritual colloquies for five singers. This article argues that Coppini's frequently links erotic associations of blood, tears, and woundeness in the model texts with Christ's Passion, a subversive spiritual eroticism made explicit in my analysis which challenges narratives that understand contrafacts as mere didactic tools of power, thus proposing Coppini as demonstrating a highly nuanced form of syncretic listening in post-Tridentine Milan that blurs the sacred and the profane.

Antonio CASCELLI

Aristotelian Phantasia and the Formation of Vocal Expressivity in Drama in Musica

The aim of this paper is to highlight elements within a broad constellation of ideas that, taking their cue from Aristotle's *De Anima* and its Renaissance interpretations by Panfilo Fenario, Francesco Veniero, and Gian Francesco Pico della Mirandola, uncover cultural connections between voice, imagination/phantasia, desire, and drama in musica. Central to this inquiry is Aristotle's claim that voice is a "significant sound" produced by an embodied soul through imagination and desire. Imagination, the faculty that manipulates images derived from perception and memory, not only initiates motion but also shapes the expressive content of vocal utterance. Fenario and Veniero distinguish voice from mere sound by emphasizing its dependence on the soul's imaginative and volitional faculties, while Pico della Mirandola elevates imagination to a generative force shaping perception, action, and moral disposition. In this context, the voice becomes a means of expressing inner images, desires, and movements of the soul. When vocal expression is linked to the imaginative handling of images, early opera creates a synthesis of

sound and sight. I would like thus to argue that the strong link between voice and imagination/Phantasia in the embodied soul suggests that the rise of drama in musica, beyond the usual linear historical narrative, was a musical, visual, and imaginative emergence.

Room C SESSION 3. New Binchois Studies

Twenty-five years after the appearance of *Binchois Studies* (ed. Andrew Kirkman and Dennis Slavin), it is striking how little new research has been published on Binchois, by any measure one of the most significant composers of the fifteenth century. In his contribution to that volume, David Fallows made two points that remain valid today: first, the need for much more work on Binchois's biography, and second, the need for more technical and detailed consideration of his dissonance treatment and other compositional elements. The proposed session will present recent research addressing these two areas, stimulated by a new consideration of archival documents (by David Fallows) and by work in process on the new critical edition of the composer's songs (by Scott Metcalfe and Sean Gallagher).

David FALLOWS

Birthdate of Binchois

Returning to documents destroyed by fire-bombing in 1940 but saved by copies made in the early twentieth century, I realise that their wording establishes a birth-date for Binchois very close to 1403. This has its direct impact on many related dates, among them the chronology of Dufay's early works. Taken together with a new chronology of the works of Lionel Power (outlined in the revised MGG), this can result in a redrawing of the picture of European music in the second decade of the fifteenth century.

Scott METCALFE

Distinguishing dissonance from error in Binchois's songs

The editor of early fifteenth-century songs is inevitably forced (as were the musicians who used the manuscripts originally) to grapple with questions of error and the need to emend faulty note readings. The operation of distinguishing intended dissonance from error sometimes poses delicate questions, particularly in a composer like Binchois whose style appears to embrace a range of striking dissonances. This paper proposes a set of principles for evaluating and emending source readings

based on a granular analysis of Binchois's counterpoint, while keeping in mind the risk of self-fulfilling, circular reasoning.

Sean GALLAGHER

On Binchois's "Later" Songs

Many of Binchois's nearly sixty songs share a striking number of stylistic features, particularly compared with the compositionally more adventurous songs of Du Fay. But a small group of Binchois's songs stands apart owing to their opening phrases with reduced textures of various kinds. Along with other stylistic/technical markers, I consider what these openings can contribute to establishing a corpus of "later" songs by the composer, as well as their potential impact on the generation of composers emerging in the 1450s.

Adam Knight GILBERT

Symmetries in the Chansons of Gilles Binchois

The chansons of Gilles Binchois reveal previously unrecognized formal, melodic, and contrapuntal symmetries, traits shared with anonymous contemporaries in the Burgundian court manuscript E-E MS V.III.24 (Escorial A), copied c. 1430–45. First among these is the presence of rondeaux with the same number of pitches on either side of *signa congruentiae* indicating their poetic and musical center. Usually found in the tenor voice, in some chansons this formal and numerical symmetry extends to all three voices. Second is the presence of extended pitch passages that form consonant counterpoint against their retrograde, retrograde-inversion, or both in combination. In Binchois's *Lamy de ma dame*, the tenor is divided at its mid-line rhyme into two sections that are consonant against their retrograde-inversion. In *Triste plaisir*, the 38 pitches of its tenor are consonant against their retrograde-inversion, while half of its 76-pitch cantus is consonant against its retrograde. The tenor of *De plus en plus* has 25 pitches on either side of its poetic center, 25 of which are consonant against their retrograde. These melodic symmetries also occur in anonymous chansons of EscA, especially among ones that Water Kemp and Dennis Slavin attributed to Binchois based on stylistic traits. In the anonymous *Helas, je n'ose découvrir*, the entire 36-pitch tenor voice is consonant against its retrograde-inversion. This passage provides an opportunity to consider how such passages might have been crafted and addresses questions about the degree to which these passages

reflect compositional intent, natural artifacts of consonant counterpoint, or the apophenia of analytical eyes.

Room D SESSION 4. Patrons, Owners and Composers

Ilaria GRIPPAUDO

Marcantonio Colonna, a Patron of Music during the Viceregal Period in Sicily (1577–1584)

Marcantonio Colonna (1535–84), Prince of Paliano and Viceroy of Sicily from 1577 to 1584, played a significant role in shaping the musical life of late sixteenth-century Sicily. His activity as a patron extended well beyond institutional reform, encompassing the direct support of individual musicians and composers, the promotion of civic spectacle, and a series of urban interventions that profoundly altered the urban fabric. Colonna's entourage included prominent musicians, among them the lutenist Mario Cangialosi, celebrated by contemporaries as "the most excellent man at touching a lute in all Europe". The viceroy's name also figures prominently in the dedicatory strategies of composers active between Sicily and the mainland. Pietro Vinci, in particular, addressed several of his printed collections to Colonna and his family between 1580 and 1583, including the *Quattordeci sonetti spirituali*, dedicated to Marcantonio's daughter Vittoria. At the same time, Colonna's musical patronage intersected with broader projects of urban renewal and cultural representation. Initiatives such as the reconfiguration of Palermo's waterfront and the creation of new spaces for elite sociability fostered musical practices that blurred the boundaries between court, city, and civic institutions. The re-establishment of the musical staff at the Palatine Chapel in 1584 should be understood within this wider framework, as one element of a multifaceted cultural strategy. In light of the variety of this agenda, my paper situates Colonna's musical patronage within the dynamics of early modern governance, emphasizing the interplay between personal patronage, urban transformation, and musical production in viceregal Sicily.

Andrew H. WEAVER

An Unknown Music Collection and Amateur Composer from Sixteenth-Century Germany: Evidence from a Copy of the *Novus thesaurus musicus* (1568)

Despite the long-held truism that musical amateurism was growing in the sixteenth century, the actual activities of amateurs, especially outside

courtly spheres, are difficult to track, as they are not generally reflected in the sources privileged by musicologists. Tantalizing evidence of amateur music making can, however, show up in unexpected places, as I discovered when examining a copy of the monumental music print *Novus thesaurus musicus* (Venice, 1568), a collection of Latin motets in six partbooks of 468 pages each. A well-used set of partbooks in their original bindings, now owned by the Lippische Landesbibliothek in Detmold, bears traces of many hands spanning over a century, but among the annotations are two items of interest stemming from the original owner, both offering insights into different activities of musical amateurs.

On the blank staves on pp. 25–27 of each partbook, someone has written an original setting of *Dilectus meus mihi*, and an inscription in the Tenor partbook states that it was written in 1586 by Georg Schunemann at the University of Helmstedt for his friend Vitus Holstein, the owner of the book. The blank final pages of three of the partbooks, moreover, contain a hand-written inventory of sixty-six music prints (mostly sacred) dating from 1555 to 1591. By examining the composition and inventory, together with biographical information on Schunemann and Holstein, this paper offers a glimpse into amateur music making and collecting, shedding light on such issues as musical taste and skill in Lutheran Germany in the late sixteenth century.

Louisa HUNTER-BRADLEY

Living Notation: Marks of Use in Early Printed Polyphony

This project reconsiders how early printed music functioned in practice by examining the traces of use preserved in sixteenth-century polyphonic music books. Inscriptions, annotations, and performance markings reveal how readers and musicians actively engaged with printed notation, transforming books into adaptable tools rather than static artefacts. While scholarship on early music printing has traditionally focused on production, circulation, and dissemination, this research shifts attention to the afterlives of music books, foregrounding the dynamic interactions between notation, interpretation, and performance. Central to the project is the question of how interpretive strategies recorded by early modern users, such as crosses, dashes, numbering systems, and alterations to text, can inform present-day performance practice. Addressing this question requires a multidisciplinary, practice-based methodology that places

material evidence from historical sources in dialogue with specialist early music performers.

This presentation draws on findings from the first series of exploratory workshops conducted as part of the ERC/UKRI-funded project DORMEME: *Dissemination, Ownership, and Reading of Music in Early Modern Europe* (King's College London). Using newly documented marks of use, the workshops invited performers to engage directly with annotated sources, testing how historical modes of reading and rehearsal resonate with contemporary musical practice.

By integrating performers into the analysis of material evidence, the project foregrounds the experiential knowledge of those who sang from, handled, and modified these books. In doing so, it amplifies both the voices of early modern users and the testimony of the books themselves, offering new perspectives on the relationship between notation and performance across time.

Francesco SAGGIO

The Page and the Music. Mise-en-page in the Musical Editions of the Sixteenth Century

The advent of movable type printing played a crucial role in the dissemination of musical repertoires throughout the sixteenth century. In its early phase, music printing developed in close coexistence with the manuscript tradition, which it did not replace but progressively reduced, inheriting many of its material and visual characteristics, including formats and modes of musical presentation. From the 1530s onwards, this dependence gradually diminished. Throughout the century, changes in musical genres and the growing commercialization of repertoires significantly influenced mise-en-page, fostering the emergence of new typographic-musical formats and presentation strategies. These developments unfolded in parallel with the evolution of typographic systems, creating a reciprocal dynamic that shaped the production of music books. Among the most significant transformations were the shift from oblong to vertical layouts, the redistribution of musical content on the page, and the differentiation between repertoires intended for small formats (in-octavo) and those designed for larger ones (especially in-quarto and in-folio). While the partbook remained the dominant format, alternative layouts – such as complete or partial scores and pseudo-score synoptic formats – began to circulate, facilitating the rise of accompanied musical

forms and contributing to the decline of others, notably the choirbook. Paratextual elements (title pages, decorations, etc.) also underwent changes, reflecting a new conception of the editorial product. By examining musical mise-en-page and book layout from the third decade of the sixteenth century onward, this paper identifies major trends, explores their relationship with evolving repertoires, and highlights the commercial and editorial strategies underlying music printing. In doing so, it sheds light on the graphic choices of music printers as deliberate editorial decisions rather than mere continuations of manuscript practice.

Room E SESSION 5. Reproducing Instrumental Performance Practices

Claudia CAFFAGNI & Sofia MASUT

Between Body and Sound: Materiality and Musical Practice in Contemporary Engagements with Medieval Music

Studies of medieval and late-medieval music have often approached memory, oral transmission, and extemporaneous performance through cognitive models or textual evidence. The role of the instrument itself as a material mediator of musical practice has received comparatively less attention. This paired paper addresses this gap by asking how the physical properties of historical musical instruments may have shaped practical forms of musical reasoning and learning.

Rather than attempting to reconstruct historical practices, the contribution adopts a heuristic and methodologically cautious approach. It explores how embodied interaction with an instrument can orient musical action without presupposing direct reliance on written instruction. The first paper proposes a conceptual framework for thinking about instrumental materiality within debates on orality, memory, and practice-based research. The second paper develops a practice-informed reflection, using short performed examples to examine how specific instrumental characteristics may suggest or constrain patterns of gesture, modular organization, and anticipation.

Performed examples are used as analytic tools rather than reconstructions, making perceptible forms of practical knowledge that are rarely articulated in written sources. By foregrounding the physical relationship between performer and instrument, the paper proposes a material perspective on “lost” musical knowledge understood as procedural and experiential, rather than repertorial. The paired-paper format enables a dialogue between

conceptual reflection and practice-based observation, with the instrument functioning as a site of mediation.

Chelsey BELT

Learning from the Lyre: Experiential Reflections on Unwritten Practice

The Italian chordal fiddle known as the *lira da braccio* was at the height of its popularity between the late fifteenth and mid sixteenth centuries. Primarily used to accompany oral poetic performances, the *lira da braccio* is better documented as an iconographic and literary trope than as a functional instrument. These factors, along with the *lira's* peripheral relationship to ensemble- and notation-based musical practices, have contributed to the instrument's relative obscurity in the contemporary early music movement.

Sterling Scott Jones' 1995 work remains the sole performance-oriented study of the *lira da braccio*. While his chord charts and tablature adaptations of polyphony offer a valuable starting point for experienced string players, those wishing to approach the improvisatory accompanimental techniques at the heart of the *lira's* historical role must draw on significant additional primary source inquiry and practical trials. In this paper, I pair reflections from my first five years as a *lira da braccio* player with context from my research on poetic performance formulas in sixteenth-century sources in order to articulate a practical theory of singing to the lyre for the contemporary performer. Recorded examples will illustrate these techniques in addition to discussion of the affordances and challenges of musicking-as-research in the study of oral and improvisatory traditions.

Frauke JÜRGENSEN

RTFM: Reconstructing the missing manual for the fundamenta of the Buxheim Organ Book

Unfortunately, the *fundamenta* of the Buxheim Organ Book, partially attributed to Conrad Paumann, are not accompanied by written instructions for their use. While later *fundamenta* such as Buchner do include such instructions, the differences in their structure mean that these cannot simply be retrofitted to the earlier collections of improvisation exercises. I approach the problem of reconstructing a practice of learning how to improvise at the keyboard against a *cantus firmus* from two directions, which are in continuous dialogue. Through conventional and computer-aided analysis, I search for patterns of repetition that might suggest underlying

schemata such as ghymel, while systematic practicing of fundamenta, notated cantus-firmus-based pieces, and improvisation helps me both identify which analytic questions might be the most useful, and allows me to test hypotheses about the pedagogical process. Questions addressed include: What could the steps in the process be, and how do they compare to those described in later sources? How can I learn to manage rhythm/metre? How do I get from the cantus firmus into a cadence (formula)? At what stage in the process can I begin to ornament/alter the cantus firmus itself, and what is the range of possibilities? And can the at times very strange errors in Buxheim tell us anything about the thought or notational processes that produced them?

Room F SESSION 6. San Gaudenzo: A New Source of the Italian Trecento

This panel presents, for the first time, the extraordinary discovery of a new source, primarily devoted to Italian Trecento music, preserved at the Archivio di Stato di Rimini. One hundred and seventy-six small fragments from a substantial musical collection, plausibly compiled at the Malatesta court, were reused to reinforce the gatherings of an administrative book belonging to the Benedictine monastery of San Gaudenzo in the same city. After a long preparatory phase, the fragments were recently restored and virtually reassembled using state-of-the-art photographic techniques (RGB, UV, multispectral imaging) and image-processing software, within the framework of the ERC Advanced Grant project LAUDARE. The codex, which will soon be published in facsimile, reveals five gatherings from a larger manuscript containing the main musical forms and composers of the period. Four gatherings transmit exclusively fourteenth-century Italian music, while the final one includes French rondeaux and a slightly later repertory. Of the eighty-six polyphonic compositions identified, sixteen were previously unknown.

Francesco ZIMEI

Discovery, restoration, main features

The presence of such a large number of musical fragments embedded in the binding of the monastic volume was first recognized in 2016. Given the exceptional complexity of the recovery process, however, six years elapsed – and several advocacy efforts were required – before the restoration

of all materials was authorized. Once the fragments had been removed from their supports, it became possible to understand how the monk responsible for the binding had dismantled the original musical collection, and thus to reassemble the resulting “puzzle”. This paper will present the structure of the recovered folios – 48 surviving out of an original total of 110 – and offer an overview of their contents, clarifying the defining features of the collection and its internal organization.

Giacomo PIRANI

From analysis to digital reassembling

The dismemberment of the San Gaudenzo codex resulted in more than 170 parchment fragments. Each fragment measures approximately 400 × 40 mm, covering a small portion of musical and poetic texts. Moreover, these remains are in disarray, variously cut, deformed by humidity and glue, and stained by water and dirt. Such damage called for material restoration and, at a later stage, for digital reproduction and rearrangement of the fragments according to the manuscript’s physical features, as well as for a carefully studied reconstruction of its textual continuity. This contribution retraces the steps that the LAUDARE team followed in order to restore the readability of the San Gaudenzo codex and to provide other scholars with a highly reliable reproduction.

Matteo LEONARDI

The poetic texts

The transcription of the poetic texts preserved in the manuscript required a significant exegetical effort as well. This paper examines the major points of interest of the poems, in particular the ones not attested in other sources. Special interest will be dedicated to the texts whose musical settings are models (i.e. “cantasi come”) for the lauda repertory, which invite a reflection on the implicit relationship between the secular models and their devotional contrafacta, both when they clearly imitate them and when they hide their original inspiration.

Lucia MARCHI

The unica of the Italian repertory

The four gatherings of Italian music preserve several compositions not previously attested, which greatly increase the Trecento repertory. This paper analyses their style as a group and considers peculiarities of individual

pieces. Their position in the manuscript suggests possible attributions. In particular, one ballata can be assigned with a certain degree of certainty. Franco Sacchetti's *Né te né altra voglio amar giamai* had been set to music – according to Sacchetti's autograph – by Francesco Landini. The music, considered lost, is now made available by the San Gaudenzo manuscript. Besides adding to the Landini corpus, this piece also provides the music of four laude which are to be sung to the same melody.

Tuesday, 7 July

9.30–11.30

Room A SESSION 7. Josquin

Jesse RODIN

Josquin's Birthplace

It may at last be possible to solve a mystery that has dogged Josquin scholars for more than half a century. In 1976 Herbert Kellman described a newly discovered document from Condé-sur-l'Escaut, dated four days before the composer's death (23 August 1521). Josquin "asks to be put on the official role of bastards and foreigners since he was born beyond the 'noire eauwe'".

What is this "black water"? And what does it mean that Josquin was born beyond it? New evidence makes it possible to identify with a fair degree of confidence the place of Josquin's birth.

Michael MEYER

Revisiting Josquin's Ferrara: Representation Culture between Devotion, Arts and Architecture

In an interdisciplinary approach, this paper re-evaluates the position of Josquin's *Missa Hercules Dux Ferrarie* in the context of Renaissance Ferrara. It is known that the famous musical homage to Ercole d'Este is intertwined with specific aspects of the culture of sacred devotion and secular representation. In my paper, I attempt to broaden the knowledge of this relationship firstly regarding the history of mass celebration. Josquin's pervasively repeated *soggetto* can be seen as connected to the importance of raising devotional affects during mass celebration, an aspect that was crucial around 1500. Secondly, I will have a deeper look at strategies of

“branding” the ruler in other art forms. I try to show that in architecture and literature praising Ercole d’Este, one can find designs that can be compared to Josquin’s pervasively repeated *soggetto* regarding their function. My considerations draw, among others, on mass celebration instructions and prayer books on one side and on panegyric poetry and representative architecture on the other side. Regarding the latter, I will deal with the works of the poet Johann Michael Nagonius and the architect Biagio Rossetti.

Stefano MENGOZZI

Tu solus facis mirabilia meets *Preter rerum seriem*

A well-known trait of Josquin’s *Tu solus* is the brief citation of Ockeghem’s *D’un aultre amer* at the beginning of its second part, which also links the motet to Josquin’s mass based on the model of Ockeghem’s chanson. Petrucci’s print of the mass features *Tu solus* in place of the Benedictus, a circumstance that has long been interpreted as an indication of a possible Milanese origin of *Tu solus* in the tradition of the *motetti missales*. However, *Tu solus* is not found in Milanese manuscripts and its earliest source, Petrucci’s *Motetti de passione* of 1503, appeared long after Josquin’s documented sojourns in Milan in the 1480s.

What has remained thus far undetected is the fact that the second part of *Tu solus* is directly linked also to Josquin’s *Praeter rerum seriem*: the cantus firmus of that later motet, a 13th-century Marian sequence, is cited *verbatim* first in the Superius of *Tu solus* (mm. 86–97), then in the Tenor (mm. 98–109) (the middle phrase of the sequence is omitted). The citation expands the intertextual reach of the motet, adding a Marian dimension to its thoroughly Christological text. It also complicates the question of the origin of *Tu solus*, making it more likely that Josquin composed its second half of the motet at a later time, as suggested by the evidence of the sources and by other textual considerations.

Fabrice FITCH

Plainchant Palimpsests: Josquin’s *Que Vous Madame/In pace*, Agricola’s *Si dederò*, and their chant sources

The two pieces mentioned in the title are among the most widely circulated works of their time, and they survive either right next to each other or nearly so in several sources. Both are based on the same plainchant, the Responsory *In pace in idipsum*, with v. *Si dederò*. In the course of exploring the relationship between them I have investigated the chant sources for the Respond. In this

paper I focus on this specific aspect of the research. Although there appears to be no “smoking gun” among the chant sources – no single source could account for the peculiarities of the two composers’ chant treatment and the significant differences of approach between them –, there is enough evidence to trace their processes more closely than has perhaps been the case previously. Of the conclusions that present themselves, some are consistent with the composers’ respective habits and some less so; but most of them are surprising.

Room B SESSION 8. The Gates and Walls of the City as Sonic Demarcation in Early Modern Catalunya

For over two decades, interest in the sounds of the city in the late medieval and early modern periods has burgeoned (Kisby 2001; Carter 2002; Garrioch 2003; Marín, Carreras & Bombi 2005; Knighton & Mazuela-Anguita 2015; Garrioch 2023, etc.), while, more recently, research into the sounds of the countryside and seascapes increased. Few studies have focused on the sonic thresholds of city walls and gates with their key role in the liminality between the city and its largely rural hinterland of smaller towns and villages, and on the porosity of sounds emanating from city walls or travelling through gates, both in and out of the urban complex. This session raises questions about what sounds were brought into the city and what sounds spilled out into the surrounding areas, how sounds might have acquired different meanings and emotional reactions inside and outside the city and what could be heard from within and without. Four members of the research group SOUNDSPACE will address these issues from the perspective of processional practices that crossed the sonic threshold.

Sergi GONZÁLEZ GONZÁLEZ

“Sounding” gates and liminal spaces: emotional mapping in cities of the Crown of Aragon

During the early modern period, city walls were among the most defining symbols of the urban fabric, while their gates functioned as devices of transition, regulating not only the movement of people and goods but also the circulation of information. Far from being mere architectural elements of passage, these gates marked a threshold between inside and outside, between urban and rural environments, and articulated

a change of spatial, social and symbolic status. This paper proposes an analysis of urban gates from an ontological perspective focused on their acoustic dimension, understanding them as vectors of change of status rather than ephemeral staging-points. City walls and gates have been studied as performance sites, but the approach adopted here combines digital humanities, especially techniques of sonic and emotional mapping applied to historical soundspaces. This paper will show how gates were used and operated as liminal spaces that generated emotional responses by focusing on the performative contexts generated by, for example, royal entries, *Attolite portas* rituals and processions more broadly. Drawing on the emotional mapping of Mediterranean cities of the Crown of Aragon, it offers an interpretation of how the interplay between open/closed gates and the vertical axis of above/below intensified the experience of exchanges between centre and periphery, urban settings and the public sphere. This sonic modulation of access functioned as a mechanism for controlling emotional expectation, so that the gates contributed to shaping behaviours, perceptions and uses of space among those who passed through them, as well as directly affecting the configuration of ritual performance.

Tess KNIGHTON

The meanings of sounds heard through and at city gates in early modern Barcelona

This paper explores how the sounds of the city travelled beyond its walls through processional activity that led to and through its gates. Some of these rituals linked Barcelona with its surrounding countryside, by going beyond the city walls to plead for rain or to a gate as a liminal space where the land of the whole province could be blessed from a vantage point on the edge of the city. Other rituals were occasioned by events that brought processions into the city, such as the reception of a relic from another town or the collection of the bones of the condemned from the scaffold erected on one of the main routes into Barcelona for burial in one of its parish churches. All this ritual of civic religion was characterised by sounds that held significance for those who heard and participated in the processions – festive and non-festive –, sounds that heightened their sensory impact and triggered the expected (or hope for) emotional response. In this way, and in these liminal spaces, the message(s) the civic and ecclesiastical authorities wished

to convey were more likely to be successfully communicated and become ingrained in collective memory.

Lola PEÑA

Gendered routes, gendered soundspaces: the transfer of the Dominican nuns of Nostra Senyora dels Àngels from extra- to intramural Barcelona (1562)

On 19 March 1562, thirty-six Dominican nuns of Nostra Senyora dels Àngels left their extra-mural convent beyond the Sant Daniel gate and were transferred in solemn procession to a new house at the Peu de la Creu inside Barcelona's walls. accompanied by clergy and civic authorities, being received at the door of their new church by the bishop to inaugurate their new enclosure through ritual. This paper reads the event as a gendered route unfolding across a liminal axis between outside and inside, countryside and city, street and cloister. The translation of the community from an extramural to an intramural location temporarily unsettled usual hierarchies of mobility and visibility as cloistered women become collectively present in spaces normally dominated by male and lay actors. At the same time, the procession produced a gendered soundspace, in which the nuns' voices, prayers, and rhythmic steps, together with bells and other ritual sounds, inscribe female embodiment into an urban acoustic field usually shaped by civic and ecclesiastic male institutions. Drawing on the notion of the female embodied social subject, the analysis foregrounds how these women's bodies, gestures and regulated postures operate as sites where meanings of gender, enclosure and authority are negotiated precisely in this liminal movement between exterior and interior. In dialogue with work on sonic thresholds and emotional mapping, particular attention is given to city gates as acoustic-emotional devices that mark changes of status for both community and bodies. By tracing posture, gait, and collective movement as the nuns pass from extra- to intramural space, the paper explores tensions between visibility and enclosure, obedience and female agency to show how these women are "seen and heard" in the streets while being re-inscribed into a stricter enclosure after crossing the urban threshold.

Andrea GUTIÉRREZ

Devotion beyond the city: neighbouring towns and processional practice during the canonisation festivities of Sant Ramon de Penyafort in Barcelona (1601)

On 10 May 1601, the city of Barcelona awoke to the news of the canonisation of the Dominican friar Sant Ramon de Penyafort. The religious community of the convent of Santa Caterina, the church that housed the saint's relics, took charge of spreading this news with the help of banners bearing his image and the ringing of bells, all accompanied by a widespread feeling of joy, made manifest through the visible tears of those involved. This event marked the beginning of a period of festivities that would last for three months, transforming the urban space into a source of multisensory experience with a profound emotional impact, not only on the city's inhabitants but also on visitors arriving from nearby towns to venerate the saint. More specifically, this contribution focuses on the case of Sabadell, exploring issues related to the organisation prior to the departure of the procession, the route it followed and the patterns of sonic behaviour to be observed once inside the city walls.

Room C SESSION 9. The E-LAUTE Project: The State of Affairs in 2026

E-LAUTE (Electronic Linked Annotated Unified Tablature Edition) [1] is a research project establishing an open-access, comprehensive, interactive edition of lute tablatures from the German-speaking area 1450–1550. This corpus – consisting of some 2000 pages – has become inaccessible to scholars, musicians, and the general public due to its unwieldy, complex notation. E-LAUTE is sustainably digitising this important part of European cultural heritage as machine-readable music encodings, unlocked for a contemporary audience through transliteration into currently understood types of lute tablature and transcription into common Western music notation, and through professional recordings of the music. The data is enriched with music-historical and performance-practical metadata, and interlinked. The main aim is to create a novel form of music edition – an “open knowledge platform” in which musicology, music practice, music informatics, and literary studies intertwine – which will be permanently hosted by the Austrian National Library (ÖNB), and integrated into the RISM Catalogue of Musical Sources.

Kateryna SCHÖNING

The state of affairs in 2026 (1)

In 2025–2026, we enter the last stage of the project's first phase. This session paper provides an overview of the current state of affairs focusing on the progress made and the milestones achieved, but also addressing the work that remains to be done. We discuss (i) the usability of the E-LAUTE-ÖNB-platform, showcasing examples of specific sources and juxtaposing various notational representations [2]; (ii) the project database, containing re-indexed sources, new text & music concordance-, historical-, and performance information; (iii) editorial process and our policies; (iv) the insights gained and the questions raised during the first three years of the project.

Reinier DE VALK

The state of affairs in 2026 (2)

We discuss further (v) the encoding and transcription workflows: transcriptions into tablature and CMN, and the encodings they are based on; (vi) the MEI model for German lute tablature developed for the project [3], as well as the related updates to Verovio [4]; (vii) new functionality integrated into mei-friend [5] in the course of the project, such as format flexibility, markup, and annotation; (viii) abtab [6], a toolbox for computational processing and analysis of music in lute tablature, developed for the project. We conclude also here by looking to the future, now from a technical perspective. We demonstrate further some case studies and examples from our editorial practice.

Irina DÖRING

Reconstructing and encoding lost and unclear information

Reconstructing and Encoding Lost and Unclear Information Early lute manuscripts often confront today's interpreter with hardly solvable difficulties. It often happens that information is lost because the paper has been damaged. Moreover, the writing is often hard to read, and the scribe sometimes used additional signs of which the meaning is not clear to us. Using Stephan Craus's (A-Wn Mus.Hs. 18688) lute tablature as an example, I present how we address these difficulties in the project E-LAUTE. I explain how we encode lost or unclear information in general and how our editors handle particular cases that are difficult to interpret.

Silas BISCHOFF

The “Regensburg diagram” – an enigmatic draft for intabulating mensural notation?

In the manuscript D-Rp Ms. Th. 98 4°, dated around the mid of the 15th century, a little diagram with elements from mensural notation and tablature signs of German lute tablature is depicted, which is titled with “Nonachordus secundum boetium compositus”. The tablature symbols however seem to stand in no discernible relation to the mensural notation – at least assuming the symbols are indeed German lute tablature symbols. This short paper shall examine what argues for or against a reading as German lute tablature and present some other hypotheses of interpretation.

[1] <https://e-laute.info/>

[2] <https://edition.onb.ac.at/context:elaute/>

[3] <https://music-encoding.org/guidelines/v5/content/tablatre.html>; [https:// github.com/music-encoding/schema/blob/main/5.1/mei-all.rng](https://github.com/music-encoding/schema/blob/main/5.1/mei-all.rng)

[4] <https://verovio.org/>

[5] <https://mei-friend.mdw.ac.at/>

[6] <https://github.com/reinierdevalk/abtab/>

Room D SESSION 10. New Perspectives on the Origins of the Madrigal

There are many theories about the origins of the madrigal. We present multiple new approaches to this old question. We know the poets of almost all the early madrigals. Cochran studies the spelling of the madrigal texts and the role of the poets in relation to the debate on the Italian language. Cumming and McKay created a corpus of 204 midi files of all the genres found in Italian sources c. 1510–27. McKay quantifies the stylistic similarity and difference among genres and composers with his jSymbolic, which extracts hundreds of musical features from symbolic music files. Shafner shows that Pisano’s style is distinct from that of other madrigal composers. Cumming proposes that each of the three early madrigalists (Pisano, Sebastiano Festa, and Verdelot) developed his own version of the early madrigal to support modern Florentine Italian as the literary language of Italy.

Zoey COCHRAN (1)

The *questione della lingua*, a heated sixteenth-century debate on the Italian literary language, articulated three competing positions: literary Florentine, modern Florentine, and Italianist (or *lingua cortigiana*) (Trovato 1994). Musicological scholarship has largely privileged the first (Cummins 2004; Feldman 1995), leaving the potential impact of alternative linguistic positions on the emergence of the madrigal underexplored. Drawing on an analysis of spelling practices in early madrigal manuscripts associated with Florence, together with the literary affiliations of early madrigal poets, this paper argues that the first madrigals align with the modern Florentine position, reframing the genre's emergence within contemporary literary debates.

Cory McKAY (2)

The Symbolic software quantitatively measures up to 1,497 “features” in digital scores. These systematically characterize aspects relating to melodies, chords, texture, rhythm, etc. When combined with techniques drawn from machine learning and formal statistical analysis, features can be used to detect patterns that characterize or distinguish the styles of different groups of music (e.g., by composer or genre), and can suggest the relative similarity or dissimilarity of the groups. This talk presents the results of a feature-based analysis of 204 pieces in order to empirically investigate the styles and influences of early composers of the madrigal and its precursor genres.

Noah SHAFNER (3)

Shafner's reconstruction of the missing cantus and tenor voices of Bernardo Pisano's *S'ïl dissì mai* reveals the stylistic individuality of Pisano's madrigals. Analysis of counterpoint, text-setting, texture, imitation, and mode reveals distinctive habits and idiosyncrasies – most notably, Pisano's irregular and unpredictable use of imitative techniques. These features set Pisano apart from other early madrigal composers, such as Festa and Verdelot. Shafner also considers the broader significance of stylistic individuality in the early madrigal, as well as the affordances of reconstruction for understanding sixteenth-century musical thinking.

Julie CUMMING (4)

Did the madrigal evolve out of earlier genres? Or did individual composers choose to create a new genre in response to language debates? Scholars

have tended to assume the first. The first composers of the madrigal, Pisano, S. Festa, and Verdelot, composed settings of high-style Italian poetry by Petrarch and by contemporary Florentine poets involved in the language debates. The styles of the three composers are distinct (as established by McKay and Shafner). Cumming proposes that each of the composers devised his own approach to the genre in relation to earlier genres.

Room E SESSION 11. New Liturgical Music in Thirteenth Century Bohemia: Sources, Repertoires, Notations

During the thirteenth century, the liturgical repertoire in Bohemia underwent substantial development. With the purchase of the St. Vitus troper (Prague, Cim 4) in 1235, Prague Cathedral adopted staff notation as a new technology in its scriptorium, along with new repertoires of tropes and sequences. By the end of the century, the nuns at St. George's Convent had cultivated Benedicamus-Songs, originating west of the Rhine around 1100, as a newly introduced genre. By this time Bohemia had become part of a wider Central European song culture based around the reception and transformation of French materials and new production, also testified by South German manuscripts after 1200.

This session studies the dynamic developments of liturgical music in Bohemia in the thirteenth and early fourteenth centuries, focusing on new repertoires and staff notations. In doing so, it widens our understanding of the relations between liturgical music in the Czech Lands and that of its neighbours.

Hana VLHOVÁ-WÖRNER

Liturgy, Poetic Genres, and the "Rubrica ecclesiae Pragensis" in the Thirteenth Century

From the mid-thirteenth century, the "Rubrica ecclesiae Pragensis" ("Prague Use") included a large selection of liturgical poetry. According to chronicles from Prague Cathedral, Dean Vít (d. 1270) played a major role in the Use's organisation. It was during his officeship that St Vitus's library was enriched by a large collection of tropes for Mass Ordinary chants, a lectionary with troped lessons, and, when the antiphonary was organised, tropes for responsories.

This paper will show that some tropes became an integral part of the Prague liturgy and argue that the roots of the rich song culture that developed in Bohemia from the end of the fourteenth century were laid in this period.

Konstantin VOIGT

South German Song Culture and Bohemian Sources before 1350

The study of songs of French origin in Bohemian sources before 1350 has revealed strong connections to South German collections (e.g. Stuttgart 95 or Graz 409). By providing transmission-studies of songs both with and without concordances west of the Rhine, this paper aims to show that a common Central European song culture of the thirteenth century extended from the river Rhine to Bohemia and its “Central European” neighbours. It will examine the adaptation of French models and their integration and transformation into a song culture of its own right, showing that the idea of “Streuüberlieferung” of “central” (French) materials to the eastern “peripheries” is an insufficient model for understanding the diversity of thirteenth century musical cultures.

Rhianydd HALLAS

Notations in Thirteenth-Century Czech Manuscripts

When considering the movement of music into a region, the notation is of particular interest. Was notation transmitted with the chants or were existing notational models applied and adapted for the new repertoire? Analysis reveals that several notational styles were used in thirteenth-century Bohemia and Moravia. Through an analysis of sources from St George’s Convent, St Vitus Cathedral, Cistercian institutions, and other peripheral manuscripts, this paper investigates the notational traditions used within the thirteenth-century Czech lands. The results evidence the employment of multiple concurrent scribes on individual sources, the continued use of manuscripts and their adaption to fit the needs of the community, and the influence of both French and German notations within Czech scriptoria.

Gionata BRUSA

Marian Sequences in Fourteenth-Century Bohemia: Witnesses of the Past?

As recently demonstrated by Hana Vlhová-Wörner, sequences dedicated to the Blessed Virgin gained increasing popularity in Bohemia from the fourteenth century onwards. For example, the so-called *Sequentiarium Arnesti* (CZ-Pak VIII), copied in the late 1360s or early 1370s, contains a collection of seventeen Marian sequences of diverse origin, arranged in alphabetical order. This raises the question of whether this collection – or at least part of it – was organised a century earlier, during the deanship of Vít. The aim of the present contribution is to analyse this specific portion of the repertoire

from both textual and musical perspectives, shedding light on its origins and proposing a possible working hypothesis regarding its compilation.

Room F SESSION 12. Early Music and Digitalization

Philippa OVENDEN, Robert EISINGER & Frank HENTSCHEL

A Computational Corpus Study of Cadences in Thirteenth-Century Motets

Attempts to formalise the use of sonorities in thirteenth-century motets have so far fallen short of identifying a generalisable system or grammar, with previous studies analysing individual compositions (Pesce 1990) and applying manual corpus techniques to two-voice motets (Hofmann 1972). Our hypothesis-driven research project uses a Python-based software to analyse a corpus of seventy three-voice thirteenth-century motets with at least three identical repetitions of a tenor cursus in order to arrive at a deeper understanding of sonority in motets. The proposed paper presents interim results on “cadences”, sequences of two sonorities, the second of which is “stable” (comprising unisons, fifths and octaves) that feature specific motion in the tenor. We parse the four cadence types that appear most frequently at the ends of the motets of our corpus (FCs) with their voice-leading, showing that these cadences are much more likely to appear in other structurally important locations – at the ends of tenor cursus (TCs) and tenor phrases (TPs) – than elsewhere. Particularly notable is the sequence of sonorities 3-6 → 5-8 (“cadence type A”) with stepwise voice-leading in contrary motion, which occurs at the end of over 50% of the motets in our corpus, but only ~1% of the time in places other than FCs, TCs and TPs. This sequence matches the fourteenth-century ‘directed progression’ theorised by Fuller (1992). We also discuss additional cadence types, contextualising our results with earlier attempts to detect and define cadences (Kidwell 1998 and Pesca 2018).

Debra LACOSTE & Jenniffer BAIN

The DACT Armchair SoundWalk

The Digital Analysis of Chant Transmission (DACT) project includes a “Chant Out Loud” team to develop activities that will bring our research to a broader public. Kate Helsen, musicologist at Western University in London, Ontario who leads the team, developed the idea of hosting app-based SoundWalks – digital mini-exhibits – which immerse participants in the rich auditory and visual world of chant manuscripts and fragments. As participants enter

designated geographical areas with our “DACT app” open on their cell phones or tablets, the audio begins and the app displays an image of the specific manuscript that is being performed, alongside contextual descriptions. We have mounted six SoundWalks in a variety of cities in North America, and we are currently developing four more. After the localized events have concluded, we have kept the manuscript images, recordings, and artefact descriptions for each of the SoundWalks in the app, which means that these components are available for anyone, anywhere, to explore. We are now launching a consolidated version of all the SoundWalks, presented in the app as an “Armchair SoundWalk,” designed for the user as armchair travel, to interact with the content at their own pace, not tied to a specific conference, event, city, or walking path. It is also a valuable pedagogical tool: the manuscript sources offer an assortment of chant notations, text scripts, and decoration; and the accompanying recordings are specific to the chant in the images while being presented by a wide range of singers in a variety of performance styles.

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

Although the visual presentation of the 27 sources from which the melodies originate differs, the 346 melodies of secular monophonic song between the North Sea, the Alps and Central Europe around 1400 exhibit many features that connect them. By applying a convention-based analysis to a selection of these melodies, a series of conventions emerged. The most characteristic of these are a wider variety of modal orientations (in comparison with modal theory) and a multitude of recurring melodic formulas. The fact that these characteristics occur throughout the region evokes a sense of similarity among these melodies. To enable a quantitative assessment of this feeling of likeness, the melodies have been encoded in the MedMel: *The Music of Medieval Vernacular Lyrics*, <https://medmel.seai.uniroma1.it> (dir. Stefano Milonia, January 2026), as part of my PhD-research in Nijmegen/Tübingen. Since the melodies have been preserved in different notations, the encoding process had to go beyond specific notations and implied standardisation. Due to the relatively small size

of the corpus, the use of a digital counting system is the most suitable method for quantifying the recurring melodic formulas.

In this presentation, I will report on the encoding process, reflect on the standardisation, the selection of melodic formulas and their digital counting. I will then demonstrate whether and how the sense of similarity is supported by the quantification of recurring melodic formulas in the corpus.

Emilio ROS-FÁBREGAS

The new website of Books of Hispanic Polyphony (BHP): recent contributions and technological developments

The digital platform *Books of Hispanic Polyphony* (BHP: <https://hispanic-polyphony.eu/es/home>) has been completely overhauled in 2026, and this presentation will highlight its technological updates and most significant recent contributions. Created in 2013 and in open access since 2017 (it was presented at the Prague MedRen), BHP is an internationally recognized digital platform with contrasted information on more than 2,500 manuscript and printed books of polyphony from Spain, as well as Hispanic polyphony in books from other countries. It provides links to information on people (musicians and non-musicians), institutions, musical genres, works, documentation (such as old inventories of books), and bibliography. This resource has no chronological limitations and contains information from the 15th to the 20th centuries. The comprehensive renovation of BHP, which has involved a change of content management system (CMS), is one of the results of the R&D Project *Hispanic Polyphonic Practices (16th–19th centuries) in Digital Perspective: Musical Sources, Survivals, Women* (PID2021-123990NB-I00), funded by the Spanish Ministry of Science, Innovation and Universities, MCIU/AEI/10.13039/501100011033/ and by FEDER A Way of Making Europe, European Union. The presentation of BHP's new website will focus, with specific examples, on: 1) new features and recent contributions to BHP's contents; 2) links to other digital, related projects; 3) application of artificial intelligence agents in the workflow of BHP; and 4) incorporation of materials from the collection Monumentos de la Música Española.

Tuesday, 7 July

12.00–13.00

Room A **SESSION 13. Dunstaple the Musician in Theory and Practice**

Elżbieta WITKOWSKA-ZAREMBA

Dunstaple's readings on music theory: annotations to Boethius's *De institutione musica*

Dunstaple's interest in the quadrivial disciplines has been well known for a long time. His knowledge of astronomy and astrology, recognized by his contemporaries is witnessed by the manuscripts Cambridge, Emmanuel College Library MS 70 and Cambridge, St John College Library MS 162 containing his autographs. The manuscript Oxford, Corpus Christi College Library MS 118 is particularly important for musicologists as it contains a 12th-century copy of Boethius's *De institutione musica* and 15th century copy of his *De institutione arithmetica*. In 2008, Rodney Thompson who was preparing at that time a catalogue of the manuscripts preserved in Oxford Corpus Christi College, with the support of Margaret Bent, discovered that this codex was owned by John Dunstaple and a copy of Boethius's arithmetical treatise was written in his hand. Moreover, the musical treatise of Boethius contains numerous annotations entered by Dunstaple.

In the proposed paper, I would like to focus on one of Dunstaple's glosses regarding the concept of "artifex".

Margaret BENT

The original English versions of two Dunstaple works hitherto unique to Aosta

When Bukofzer edited the works of Dunstaple in 1953 (*Musica Britannica* 8), his sources for the Mass music and motets were almost entirely Continental. Indeed, only one English source (Pemb) was available to him for any Mass movement. Since then, many English fragments have come to light, mostly anonymous, and are now in facsimile in EECM 62. As well as new works, some of these provide fragmentary English copies of works hitherto known only from Continental MSS.

In previous publications (the four anonymous English masses in EECM 22, and subsequently), I have drawn attention to the sometimes striking differences between Continental copies and the English sources from

which they deviate, all the way from repertory choices and exclusions to features of presentation, notation and texting. More recent discoveries of radical adaptation affecting texting, mensuration and tempo in two Mass movements by Dunstaple (the Credo no. 5 and the Gloria no. 11) are the subject of this paper.

Room B SESSION 14. Printed Music in the Fondo Cappella Sistina in the Sixteenth Century

The Fondo Cappella Sistina of the Vatican Library preserves a remarkable and very substantial, yet underexplored corpus of printed music. Music scholars have long privileged the manuscript sources of the fondo, resulting in an insufficient understanding of the role printed books played within the musical life of the Cappella Sistina. This double paper is a first attempt to fill this gap by examining the Sistine prints from two complementary perspectives in order to reconstruct their history, contextual use, and relationships with manuscript copies. Together, the two papers highlight the pivotal role of printed music in shaping performance practices, textual traditions, and institutional identity within the Cappella Sistina.

Nicolò FERRARI

The first paper reconstructs how some prints were actively used by the singers of the Cappella Sistina. By analysing layer of annotations, performance markings, inscriptions and other paratexts, we discuss how some of these prints were embedded in the daily musical life of the chapel. These traces not only provide direct evidence that the singers rehearsed and performed also from the prints, but also reveal insights on repertory making, adaptations, and long-term reuse. The paper also explores the diverse forms of ownership represented in the collection: some prints once belonged to individual singers and only subsequently found their way into the fondo, others were presented as gifts to the pope, and some others were institutionally owned by the Cappella.

Thomas SCHMIDT

The second paper investigates the possible repertorial and philological relationships between prints and manuscripts in the fondo. As is well known by now, printed editions often served as exemplars for manuscript copies, and the Cappella Sistina seems rife for this exploration as the singers clearly

used printed music in informal contexts (see Ferrari's paper), but when in an official capacity in a *capella papalis*, invariably sung from large manuscript choirbooks suited to the performance space of the cantoria in the Sistine Chapel; indeed these manuscript books, produced by a series of scribes employed for the purpose, formed part of their identity and "brand". By comparing selected works from printed collections – especially those with links to the papal choir, such as Andrea Antico's *Liber Quindecim Missarum* (1516), the two Morales mass books of 1544, and Tomás Luis de Victoria's *Officium Hebdomadae Sanctae* (1585) – with their concordant manuscript copies, it examines the possible interactions between the printed editions held today in the fondo and the concordant manuscript version.

Room C SESSION 15. Valentin Bakfark

John GRIFFITHS

Bakfark and the fantasia

Although one of the outstanding lute composers of the mid-sixteenth century, little attention has been paid to the music of Valentin Bakfark (1507–76) during the last forty years. He is particularly renowned for his fantasias that are the highpoint of his musical output. A native of Transylvania, Bakfark travelled extensively during his lifetime to many parts of Europe, but most notably was at the Polish court from 1549 until 1565. Most of his surviving music dates from this period. First edited in 1911 by Adolph Kocirz, Bakfark's fantasias were analysed in detail by Otto Gombosi in 1935, then re-edited and recorded by Daniel Benkő in the 1970s and 1980s. The present paper examines Bakfark's fantasias afresh with today's eyes, seeking to approach his compositional technique and the context of his music from a contemporary perspective. The paper addresses the origins of Bakfark's penchant for the fantasia-ricercar, until the middle of the sixteenth century a genre that had developed in southern Europe, but that had perhaps flourished in Poland after the marriage of Bona Sforza to King Sigismund I in 1518. Bakfark's fantasias are also considered alongside contemporaries who also composed long, extended fantasias of the same period, particularly his Italian predecessor Alberto da Ripa and Spanish contemporary Miguel de Fuenllana. The analytic formulation of the fantasia as the confluence of architecture and rhetoric is the methodological prism through which their respective contributions are examined and compared.

Kateryna SCHÖNING

Tracing Valentin Bakfark: Mnemonic practices and networks in *alba amicorum*

The paper examines a lute intabulation attributed to Valentin Bakfark, transmitted in the album amicorum of Achatius zu Dohna (RUS-KA, Gen. 2.150). The album itself is today considered lost, surviving only through partial documentation and references. Within this context, the manuscript is of particular significance, as it once contained the only complete intabulation of *Je prens en gré* by Bakfark, a work that has been discussed repeatedly in the scholarly literature. Despite this attention, the function of the intabulation within the specific context of the album amicorum has remained unresolved. This paper addresses that gap by situating the piece within 16th century humanist practices of memory, collection, and social representation. Drawing on comparative evidence from contemporaneous tablature manuscripts, pedagogical sources, and loci communes culture, it argues that Bakfark's contribution functioned not merely as a musical work, but as a mnemonic, emblematic, and socially meaningful entry within the album. The study reframes the intabulation as part of a broader culture in which instrumental music functioned as a portable and recognisable unit within networks of humanist exchange, friendship, and performance practice.

Room D SESSION 16. Thomas Stoltzer

Jan BAŤA

Thomas Stoltzer and the Czech Lands

Much of the existing scholarly literature on Thomas Stoltzer avoids discussing the reception of his work in the Czech lands. This paper aims to present the sources of Stoltzer's compositions preserved in the Czech Republic. It also explores how these sources can improve our understanding of Stoltzer's relationship with the region.

Ágnes PAPP

Thomas Stoltzer en route between Wittenberg and Hungary. Bártfa Mus. pr. 6 revisited.

One of the most interesting units of the so-called "Bártfa music collection", kept in the Széchényi Library in Budapest, is the partbook set of four volumes containing both printed material and manuscript appendices (BudOS P6

= H-Bn Mus. pr. Bártfa 6a–d). The first section of the partbooks consists of Balthasar Resinarius' *Responsorium octoginta*, printed in 1544 by Georg Rhau of Wittenberg. Researchers have identified at least eleven Stoltzer compositions in the handwritten section, while the selection of motets goes back to another Rhau print, an anthology from 1542 (*Sacrorum hymnorum*). The surviving colligatum used by the Lutheran school and church in Bártfa (now Bardejov in North-Eastern Slovakia) dates from 1558. At that time, Leonard Stöckel (1510–60), a prominent ecclesiastical figure in Upper Hungary who had received an excellent humanist education in Wittenberg, was the rector of the school in Bártfa. Another entry in the manuscript refers to Stöckel's younger brother, Peter, who was also active as a musician in Bártfa in the 1550s. Even if a re-examination of the colligatum does not yield new results in the Stoltzer research, it may at least provide a close-up view of the relationship between Rhau's publication and the manuscript copy, and may also shed light on the connections of the copy believed to originate from Bártfa with Saxony. The presentation also aims to provide information on the purpose of church music copies and the practical use of musical works in the Protestant urban environment.

Room E SESSION 17. Remembered Tunes, Textless Tenors: Repertory Development in Central European Music

Reinhard STROHM (1) & Marc LEWON (2)

Early European musical repertoires are developed not only by adding entire pieces, but also by changing specific ingredients in a process of "part-exchange": the words of a vocal item, the voices of a polyphonic texture, the figurations of an instrumental setting may be added or changed to adapt the piece to a new usage.

One particular part-exchange, frequent in Central European repertoires, is the "contrafactum" practice ("Kontrafaktor"), where new words are made up for a melody which previously had different words. Its uses went far beyond the world of written transmission, because new words may be sung to a remembered tune. The scholarly term "Kontrafaktor" implies a written process ("facere" = composing verse, or music, in writing) – whereas countless re-uses of remembered melodies with new words must have happened orally.

Written and orally transmitted "tenores" were not a specific song form, but were simply textless melodies, available for performing with self-chosen

words or added voices. “Tenores” appear throughout Central European repertoires, from the Monk of Salzburg and Oswald von Wolkenstein manuscripts to later tablatures and songbooks such as the Locham Songbook, and are prominent in the Liedflugschriften (German broad sheet ballads) of the sixteenth century. They often circulate without text, functioning as flexible patterns for new words or as foundations for polyphonic settings. Strikingly, many monophonic melodies are designated as “tenor” in these sources despite the absence of a polyphonic context. One such tune even bears a rubric that appears to point towards its suitability for an improvised descant.

In conclusion, “tenores” and “remembered tunes” involve the same mental, written or oral, procedure.

Room F SESSION 18. Song rhythms of the thirteenth century

The session addresses 1) “musical materialities” by taking a fresh look at what treatises can tell us about the rhythms of songs recorded in the Carmina Burana MS and 2) “myths in music historiographies” through a challenge to the view that rhythmically inflected notations are necessarily manifestations of “measurable” music as understood by Parisian teachers in the thirteenth century.

Solomon GUHL-MILLER

Engaging with Rhythm in the Monophonic Song Repertoire of the Codex Buranus

Despite a century of study on how to interpret rhythm and meter in monophonic song definitive answers are still elusive. Part of the reason for this is that while ritmus and metric scansion have been used to analyze and interpret Latin poetry successfully, according to music theorists like the author of the *Scolica Enchiridis* and Guido of Arezzo, performers should use inclination rather than reason in selecting rhythms and meters for songs, suggesting performers could employ the opposite meter implied by the poetry for the sake of *varietas*. With this flexibility in mind, this paper explores the multiplicity of approaches singers and editors could take to the Latin song repertoire of the Codex Buranus, which would be consistent with the approaches to applying rhythm to song in the contemporaneous treatises.

Warwick EDWARDS

Rhythmically inflected song notations of the thirteenth century

My title calls for an explanation. Are not “rhythmically inflected” notations in the thirteenth century, if not fully “mensural”, then at least “semi-mensural”? The question has to be aired because, at this time, the expressions *musica mensurabilis* and *musica mensurata* always concerns either discant organum, its offshoot the motet, or the sine littera passages of polyphonic conducti. So far as I know, they never refer unequivocally to vernacular monophonic songs or to the cum littera content of Latin songs. So, we need a way of dealing with rhythmically inflected song notations that, at the very least, enables us to probe the hegemony of novel Parisian concepts of “measurable music”. And to ask whether a fundamental distinction needs to be drawn between the “syllabic” rhythms of song melodies that are intimately bound up with their words and the rhythms of Notre Dame polyphony that are sine littera in essence, notwithstanding the ensuing accidental birth of the motet. We might also consider whether thirteenth-century song notations should be viewed in the context of a variety of received performing traditions exhibiting rhythmic palettes infinitely richer than that represented by so-called “modal rhythm”. Finally, it is as well to ask at what point the well-documented interpenetration of motet and song rhythms eventually becomes such that song notations can truly be described as “mensural”?

Monday, 7 July

14.30–16.00

**Room A SESSION 19. Round Table Small Sources – Large Questions:
Microhistories of Central European Music**

Microhistory, developed in the wake of Ginzburg, Levi, and Medick, has recently gained renewed attention through its application to global processes. For fifteenth- and sixteenth-century Central European musical culture, this approach is especially valuable in challenging “big histories” that marginalize the region and explain musical transmission and changing practices in overly coherent and teleological terms. This roundtable focuses on musical knowledge transfer, confessional identity, and media practices. The four case studies foreground regional actors, specific media, and

individual networks within a shared Central European sphere not yet defined by modern national borders. They range from Leonhard Kleber's pedagogical activity and a reassessment of so-called "German keyboard tablature" in a broader Central European context, to a *carmen figuratum* print linking religious and musical ideas and Silesian Türkenlieder and Türkengebete responding to Ottoman conflict. Together, these microhistories present Central Europe as a dynamic zone of production, adaptation, and exchange, and argue for a more interconnected historiography of early modern musical life.

Hein SAUER

Leonhard Kleber is best known for his illustrated organ tablature (1520s, Berlin Ms. Mus. 40026), featuring organ pieces as well as transcriptions of chanson, masses, motets, and hymns. The manuscript also lists his students, revealing his role as a teacher. Another newly attributed source – a choral treatise (1514, Berlin Ms. lat. fol. 258) – further highlights his pedagogical work, as he was foremost a practitioner, not an academic. Together, these sources offer insight into 16th-century music theory beyond universities and Latin schools, reflecting which theoretical knowledge was considered to be important for a musician at the time.

Fiona Kizzie LEE

The term "German keyboard tablature" remains widely used in musicological discourse, despite its origins in nineteenth- and early twentieth-century source rediscoveries rather than the full corpus now known. This paper argues that the repertory and its notational practices are more accurately understood within a broader Central European context. A reassessment of surviving sources reveals extensive concordances with Central European monophonic and polyphonic repertories, alongside theoretical foundations rooted in the *Ars organisandi* tradition, with the main sources from Prague. Notational features further support shared continental practices, challenging a narrowly "German" framing and inviting a more inclusive historiography.

Inga Mai GROOTE

A third case study will focus on a very early example of a printed "carmen figuratum" depicting a harp is to be found on a hitherto unstudied Leipzig broadsheet from the 1560s. A poet and philologist dedicated the print

to Johann Walter, the former Torgau cantor. It is discussed as an expression of Lutheran identity and as a piece of *evicende* for musical knowledge as part of general education. It conveys theological ideas in a cross-media combination of music, literature and visual art, and it originates from a close personal network that contributed to establishing a Lutheran confessional culture.

Nicolò FERRARI

The fourth example will address a bound collection of 19 pamphlets containing *Türkengebete* and *Türkenlieder*, some with notation, mostly printed in Wrocław around 1566 in the context of the Habsburg–Ottoman war of 1565–68, in which Silesian troops participated. While *Türkenlieder* are known as a broader German phenomenon, their Silesian context has received little focused study; this corpus suggests that Wrocław was an important production centre. This contribution highlights what distinguishes Silesian texts in their language, imagery, and attitudes toward the Turks, while analysis of paratexts and musical practices helps reconstruct intended audiences and shows how these prints embedded anti-Ottoman rhetoric within familiar devotional forms.

Room B SESSION 20. Early Elaborations of the *Benedicamus Domino* versicle

The versicle *Benedicamus Domino* ("Let us bless the Lord") was a long-standing site of musical and poetic creativity. This session opens up various creative perspectives on the *Benedicamus Domino* versicle, from its earliest notated records in the late tenth century up to c. 1400, revealing a range of practices of textual, melodic, and polyphonic expansion. Bradley defines a corpus of poetic elaborations of the *Benedicamus* versicle before 1100, reflecting broader patterns of transmission and circulation. Phillips highlights the flexible nature of the versicle, presenting evidence of its adaptation with added "Alleuias" during Eastertide, considering what this reveals about performance and use. Focusing on early Italian polyphony, Korzeniewski asks how these notations might inform our understandings of multi-voiced singing in Italy, reflecting on the role of the *Benedicamus* versicle within this tradition. Together, these papers reveal the diverse contexts that informed the inscription, notation, performance, and

transmission of *Benedicamus* elaborations, offering crucial insights into the creative practices of medieval singers.

Catherine BRADLEY

***Benedicamus Domino* Elaborations before 1100**

This paper analyses a corpus of textual elaborations of the *Benedicamus Domino* versicle written down in late-tenth and eleventh centuries. This earliest layer of the repertory has proved elusive because it survives chiefly in the form of ad hoc, marginal or endleaf additions. I present overlooked sources and concordances, synthesising trends in the manuscript and geographical contexts for early *Benedicamus* elaborations. In the face of an almost complete lack of concrete evidence as to the use and/or performance of *Benedicamus* elaborations pre-1100, I draw out clues as to their conceptualisation and function and reveal the range of their compositional techniques and possibilities.

Thomas PHILLIPS

Eastertide Elaborations: “Alleluia” Interpolations in the *Benedicamus Domino*

This paper examines the Eastertide adaptation of the *Benedicamus Domino* through the addition of “Alleluias”, situating the practice within broader traditions of augmenting chants with alleluias during Easter. From at least the early twelfth century, sources begin to show *Benedicamus* melodies equipped with festive alleluia extensions, indicating that the versicle could be expanded for seasonal use. Rather than reflecting a single standardised model, these interpolations point to flexible, largely local elaboration at the institutional level. This paper demonstrates that the *Benedicamus* offered a distinctive space for creative Eastertide elaboration, and that the extent of this practice varied considerably across the manuscript corpus.

Emily KORZENIEWSKI

Early Polyphony in Italy: New Sources and Questions

This paper presents a study of two little-known and previously unstudied sources of early Italian polyphony. The first is a Florentine Dominican processional around 1300, I-Fn Conv. Soppr. Santa Maria Novella 12 (str. 243), with two-voice polyphony in its final gathering, including a unique Marian song. The second source, a bifolio (c. 1200?) bound in I-Lc 500, uses

a striking cursive square notation and highly abbreviated texts. I propose this fragment – although difficult to decode – records elaborate two-voice polyphony. These very different sources of “peripheral” polyphony shed new light on the history of polyphonic singing in Italy.

Room C SESSION 21. Medieval Sacred Music in Practice

Cathy Ann ELIAS

Singing Sacred Music and Preaching Morality on the Road

This presentation draws on the late medieval writings of Giovanni Sercambi – especially his *Novelliere* and *Croniche* – alongside other sources to explore how traveling groups shaped the performance and meaning of sacred music. Sercambi’s narratives portray pilgrims, clerics, confraternities, and missionaries moving across cities, rural landscapes, and pilgrimage routes, carrying liturgical traditions into diverse settings. His accounts reveal processions pausing at roadside shrines, confraternities transporting relics across territories, and pilgrims chanting hymns as they crossed contested borders, often using music to unite communities and promote peace.

Attention is given to the performative dimension of these “road liturgies”, where music transformed temporary, outdoor, and improvised spaces into sites of devotion and reconciliation. Rather than viewing sacred music as bound to stable institutions, this perspective highlights its fluidity: a chant could resound in a cathedral one day and in a village square or roadside shrine the next. Ultimately, this study shows how mobility expanded sacred music’s reach, fostering communal identity, spiritual experience, and cultural exchange beyond church walls.

Giovanni ZANOVELLO

The Other Mendicants: The Servants of Mary and their Chant Tradition

Music historians have rigorously investigated the Dominican and Franciscan chant traditions and their roles in the development of the Roman liturgy. Other mendicant orders, however, have been studied more sporadically and less comprehensively. In this paper, I present my research on the chant tradition of the Servants of Mary, or Servites, an order originating in medieval Florence. In particular, I review and comment on the thirteenth-century Servite Rule (*Constitutiones Antiquae*) and relate my study of the surviving thirteenth- and fifteenth-century Graduals and Antiphonaries from the friary of Santissima Annunziata

in Florence, with special attention to key offices and the sanctorale, and compare them with the books preserved in the friaries of Siena and Bergamo. As I claim, the liturgical choices made by the Servite leaders reflect the centrality of the “Acts of Devotion” to the order’s identity and offer a glimpse into the friary’s ritual culture.

Lorenzo TUNESI

The Santo Stefano Antiphoner: Recovering the Musical Life of a Milanese Church

On a shelf in the underground deposit of Milan’s Archivio Storico Diocesano lies a musical source that has so far escaped music scholars’ attention. Lacking a shelfmark, it has been nicknamed “Il libro corale di Santo Stefano”, after the Milanese church for which it was made: Santo Stefano in Brolo. Dating from the first half of the fifteenth century, it was part of a set of three chantbooks for use throughout the liturgical year.

This paper uses the manuscript to explore what it and its lavish decorations can reveal about the group of people who commissioned and sang from it, as well as the interplay between the Milanese church and ducal authority, given that its illuminator also served the Visconti court. Together with its companion volumes – a missal and a *Liber Officiorum Dominicalium* – the Santo Stefano antiphoner opens a previously unexplored window onto the lost musical heritage of a major Milanese church, revealing its liturgical practices, institutional culture, and networks of power that have until now remained largely unknown.

Room D SESSION 22. Between Ancient Rome, Byzantium and Arabia

Flannery McINTYRE

Sounding Roman: The Hydraulis in Aquincum

In the Roman city of Aquincum (now the outskirts of modern Budapest), two artifacts link the hydraulis to the lives of civilians adjacent to the Roman military. The Aquincum hydraulis is one of the few hydraulis to survive, albeit in a fragmented form. This instrument was dedicated in the third-century A.D. to a guild (or collegium) of wool weavers who also served as firefighters; when their headquarters burnt down, the hydraulis fell into the cellar, where it was covered by earth and debris and preserved until it was uncovered in 1931. This hydraulis is smaller than many of the ones described in texts that were used for theatrical, gladiatorial, or imperial

music. Also, from third-century Aquincum, the sarcophagus of Aelia Sabina states that she “reigned amongst hydraulis players”, and played in frequent public concerts. Her husband, Titus Aelius Justus, was also a hydraulis player employed by the Second Auxiliary Legion of the Roman army. This is an extremely unusual position in the army that is not seen accounted for elsewhere and was probably held by a civilian. In this paper, I explore what the comparatively substantial evidence for the hydraulis in a Roman frontier city tells us about the relationship between this instrument and ideas of Romanitas. An instrument beloved by music theorists and emperors and used for gladiatorial games and theatrical events, its presence in Aquincum raises questions about its usage by non-elite people and its role as a tool of “sounding” empire on its very edges.

Marie-Emannuelle TORRES

A treat for the ears. Sound and music to eat by at Byzantine Imperial banquets (10th–12th c.)

Imperial banquets in Byzantium were not merely occasions of conviviality, but highly codified performances in which power, hierarchy, and ideology were staged through multiple sensory registers. While scholarship has extensively explored the visual and ceremonial dimensions of these events, the role of sound and music remains quite undermined, probably because all secular music was not written down. But since non-musical sources provide many echoes performed during Imperial feasts and ceremonies, the place and function of sonic elements – music, acclamations, spoken formulae, and ambient noise – within imperial banquets can actually be investigated from the middle Byzantine period onward.

Drawing on normative sources such as the *De Ceremoniis* of Constantine VII, narrative accounts, and travel accounts, this study paper will approach the banquet as a soundscape deliberately structured to shape perception and reinforce imperial authority. Music performed by court musicians, ritualized acclamations addressed to the emperor, and the precise alternation of silence and sound contributed to the construction of an ordered acoustic environment. These sonic practices tagged social hierarchies, marked ritual transitions, and connected the banquet to broader ceremonial and liturgical frameworks.

This paper aims to “make hear” the sonic orchestration of the banquet, in order to reveal how the sound contributed to the diplomatic experience. It will present and discuss the use of spectacular sound to show social

hierarchy, express imperial rhetoric and demonstrate the superiority of the Empire. By adopting perspectives from sensory history and sound studies, the paper will show that sound was not a secondary embellishment but a central component of imperial representation and experience, the acoustic dimension of the banquet transforming the meal into a multisensory performance of power.

Christoph WEYER

Hidden Treasures in Unedited Arabic Music Manuscripts: The Case of ‘Abd al-Qādir al-Marāḡī’s *Ḍikr al-anḡām*

The vast majority of Arabic manuscripts remain unedited and unstudied, particularly in music theory. Among these hidden treasures is a previously overlooked text by the 15th-century theorist ‘Abd al-Qādir al-Marāḡī (d. 1435): the *Ḍikr al-anḡām wa-uṣūlihā*. Preserved in three manuscripts this treatise has escaped scholarly attention. This paper demonstrates how material-based manuscript analysis yields insights beyond textual approaches. Codicological examination reconstructs contexts of production and transmission; paleographic analysis reveals scribal practices and educational settings; paratextual marks indicate oral performance functions. Applied to the *Ḍikr al-anḡām*, these methods reveal a text bridging Persian and Arabic musical cultures. As al-Marāḡī’s only known Arabic work, it represents cultural translation: Persian modal theory reformulated for Arabic-speaking contexts. Material evidence suggests pedagogical use in late medieval Cairo. The treatise systematizes twelve maḡāmāt according to humoral-pathological principles. Unlike al-Marāḡī’s theoretical works following Ṣafī al-Dīn al-Urmawī’s rational-mathematical tradition, the *Ḍikr al-anḡām* emphasizes practical application: which modes suit which social groups, times of day, and poetic meters. This shift from speculative theory to empirical practice marks a significant development in Arabic music theory. This case study illustrates that manuscript studies must integrate material and textual analysis. The physical manuscript – script, layout, annotations, circulation history – constitutes evidence in its own right. For understudied traditions, this approach uncovers sources conventional catalogues overlook. The thousands of unedited Arabic music manuscripts represent an untapped resource; material-focused methods offer a pathway to recovery. The *Ḍikr al-anḡām* demonstrates what rigorous codicological analysis of seemingly marginal texts can reveal.

Vania DAL MASO

“Modi siue toni ipsi affectiones adducant”. The nature and properties of the modes, viewed retrospectively

The treatises of music theory compiled in the course of the Renaissance allocate more or less space to the “modes” or “tones”, providing definitions of a technical character (species of diapason, diapente, diatessaron; harmonic or arithmetical division; final notes, cadences; ambitus, clefs) and explaining the modal system from various points of view. They then offer guidance for the composer on the choice of mode (which must be appropriate to the content of the text to be set) and on how to handle the composition. Some other theorists, aware that the modes carry within them affects or passions (“Modi siue toni ipsi affectiones adducant”, Vanneo, *Recanetum*, 1533), describe their nature and properties. They take it for granted that the modes generate various and distinct effects, but they do not explore the causes.

It is in 1695 that these causes are investigated and clarified by Giovanni Andrea Angelini Bontempi in his treatise *Historia Musica*. Subsequently, in the *Musico Testore* of 1706, Zaccaria Tevo laments that the demonstrations of the nature of the modes given earlier by Zarlino, Diruta and Artusi are of scant use because they are too short. With explicit reference to Angelini Bontempi, Tevo therefore undertakes a full treatment of the subject, “in accordance with the common arrangement of our ancestors”.

By collecting and comparing the statements of both the later authors and those from the previous period, this research aims to assess concordances and divergences, and also to consider any other elements that might contribute towards modifying the expressive nature of the musical composition, in line with Pietro Ponzio’s claim in the *Dialogo di Musica* (1595) that the composer “might for each Tone modify its nature”.

Vlad PRASKURNIN

Tonal Expectations? On Cadential Trajectories and Half Cadences in Petrucci’s First Books of Frottole

A precursor to the madrigal, the frottola has long been associated with the origins of tonality (Lowinsky 1962, Dahlhaus 1966, Rivera 1987). Recently, Megan Long (2020) has called attention to dominant-tonic cadential relationships on various hierarchical levels as important features

of tonal expectation, extending her research on light genres around 1600 to address the frottola.

This paper builds on Long's work by considering in more detail the relationships between cadence types and cadence pitches, investigating the degree of interdependence of phrases through specific cadence pairings. Among others, I address two little theorized cadence types, plagal and what I call ascending whole step (both characterized by specific voice-leading), investigating the degree to which they might be understood as tonal half cadences through their pairing with subsequent stronger cadences to pitches a fifth lower.

I collect cadence data for roughly fifty settings of barzelletta texts drawn from Petrucci's first three books of frottole (1504, 1504, 1505). These compositions' tendency towards schematic text setting, regular phrase length, and consistent cadence placement suggests that adjacent phrases can gain interdependency through strategic selection of cadence pitches and cadence types.

My findings reveal much variety in cadence relations between phrases; plagal or ascending whole step cadences to strong authentic cadences a fifth lower are but one of many possible cadential trajectories. While the voice-leading associated with tonal half cadences and dominant-to-tonic cadence trajectories are present in this repertoire, these two features do not yet exhibit the same degree of colocation as in later repertoires.

Richard PARCUTT

Intonation of early vocal music: Pythagorean or Just?

Renaissance music theorists favored Just intonation (major third = 5:4) whereas ancient Greek and medieval theorists preferred Pythagorean (81:64). Should Renaissance polyphony be performed Just? Is Pythagorean right for chant? In an evidence-based psychoacoustic approach, intonation of melodic intervals depends on three conflicting principles: (i) pitch commonality, (ii) intervallic combination, and (iii) preference for equal diatonic scale steps. (i) When audible partials coincide, the melodic octave approaches 2:1, fifth 3:2, fourth 4:3, major third 5:4, minor 6:5. The major second is tuned by approximately lining up harmonics 7 to 10 of one tone with 8 to 11 of the other (harmonics above 10 are typically inaudible). In unaccompanied melody, audible harmonic coincidences enhance timbral similarity. (ii) A major second is two fifths minus one octave (9:8), minor third = three fourths minus one octave (32:27), major third = four fifths minus two

octaves (81:64). Melodic intonation can depend on (i) and/or (ii), consistent with the Just-Pythagorean conflict in the history of Western theory (assuming iii is negligible). Modern measurements of excellent performances do not demonstrate consistent preferences for (i) or (ii). The ideal intonation of melodic intervals (but also harmonic) has probably always been a compromise (close to equal temperament). Therefore, the modern piano, with its slightly stretched octave and equal semitones, is an appropriate and possibly optimal intonational standard for almost all European vocal music since the Middle Ages. There is no clear evidence that major thirds should be intoned significantly larger (Pythagorean) or smaller (Just) in vocal music.

Tuesday, 7 July

16.30–18.00

Room A SESSION 24. Polychorality

Sam BRADLEY

Problems in Early Polychoral Music (Especially in VerA 218)

It's now a well-known fact that there is polychoral repertoire predating Willaert's 1550 psalm publication. An examination of this repertoire, however, often presents an elusive picture, with persistent problems relating to dating, attribution, and performance practice. Many pieces are compositionally polychoral but appear in sources that preclude spatial separation. Still others require spatial separation but don't consistently divide into constituent ensembles. The polychoral pieces at the end of VerA 218 are especially thorny to pin down, and new codicological evidence from the presenter's visit to the books in summer 2025 will suggest that the final piece, Ruffino's *Missa Verbum bonum*, was likely added to the books after their initial copying. The sum picture will suggest new and overlapping definitions of polychoral music, with the issue of spatial separation considered separately from compositional practices. Before 1550, it seems we either have a lot more or a lot less polychoral music than we might think, depending on our definition(s) of the technique(s). This in turn calls for a reconsideration of repertoire that may sound polychoral to the listener, but which doesn't appear to be when viewed on the page. Finally, Willaert's actual contributions to the development of polychoral

music will be reconsidered, particularly the idea that he was the first to consistently conceive of spatially separated constituent ensembles.

Rachel CARPENTIER

Philippe Rogier and Ruggiero Giovannelli: Several Cases of Mistaken Identity

Philippe Rogier and Ruggiero Giovannelli: that the names of these two composers could be confused or conflated is not at all surprising. Add to this that they were exact contemporaries, with their music circulating at roughly the same time, and it is no surprise that we find two 8vv psalm-motets, *Laudate dominum* and *Super flumina babylonis*, alternately attributed to both Rogier and Giovannelli, with seemingly no reconciliation in the literature. In this paper, I examine the authorship of these two works, arguing that both are by Giovannelli, not Rogier. The larger implications of this conclusion, however, are perhaps more consequential than simply moving a handful of works from the output of one late sixteenth-century composer to another. I analyze how the polychoral styles of these two composers (and their roles within the development of the so-called Ibero-Roman polychoral style) are affected by the addition or redaction, respectively, of these works from their worklists.

Rosemarie DARBY

An anonymous collection of manuscript part books in the archive of the Chiesa Nuova, Rome

The music preserved today in the archives of the Chiesa Nuova, Rome, is a small amount of a much larger collection, perhaps one of the most significant in seventeenth-century Rome, which was accumulated from 1575 onwards for the liturgical and spiritual needs of the Congregation of the Oratory. Included are eighteen manuscript part books [I-Rf H.II.1], which form an arrangement for triple choir of Palestrina's *Missa sine nomine*. They are not dated and no composer is identified.

The manuscripts are in a state of decay, having clearly suffered from both damp and acid corrosion. The expert use of decoration suggests that they are in the hand of a professional copyist and they appear to be in the same hand throughout. The precise notation helps in the deciphering of the music and thus enables a worthwhile study.

This paper will consider, firstly, what the manuscripts reveal in relation to performance practice, especially in such grandiose spaces as provided

by the Chiesa Nuova. Secondly, in an era when composers would pay homage to a great master or to their teacher by arranging their music, consideration will be given to the use of Palestrina's Mass of the same name and the compositional style evident in this this triple choir arrangement. Finally, by considering the work in relation to the background of those musicians associated with the Chiesa Nuova, suggestions will be made as to possible authorship.

These manuscript part books provide an important and rare source of Renaissance polychoral music. Theories on late sixteenth and early seventeenth performance practice in Rome of pieces for multiple choirs (more than two) are unfortunately based on the relatively few surviving works that have been discovered. This applies in particular to Mass settings, thus making this collection invaluable material for investigation.

Room B SESSION 25. The Worcester Fragments in Context: Music, Scribes, Community

Generations of scholars have examined the "Worcester fragments": sixty-three leaves of polyphonic music copied in the decades around 1300, then recycled, centuries later, in bindings at Worcester Cathedral. This session's contributors – one historian and two musicologists – are collaborators on a large-scale ERC project (BROKENSONG) that uncovers what the making of music books meant for communities in medieval Britain and Ireland. The analysis offered here builds a picture of one such community.

Using methods that range from palaeography to multispectral imaging, we reassess the three sets of Worcester fragments known as Reconstructions I, II, and III. Paper 1 reveals patterns of scribal collaboration in Reconstruction I; Paper 2 traces a century and more of scribal activity in Reconstruction III; Paper 3 shows Reconstruction II to have been copied by one scribe and adapted by others. We propose that these books were produced within a large monastic priory, most likely Worcester Cathedral.

Eric NEMARICH "Worcester I"

This paper presents a new reconstruction and palaeographical analysis of Reconstruction I, the remains of a thirteenth-century book of polyphony that ended its life as binding material at Worcester Cathedral in the sixteenth century. Reconstruction I's medieval foliation reveals that it originally consisted of at least 139 folios, although only about twenty percent remains

My identification of a previously unplaced fragment clarifies Reconstruction I's original structure and raises new questions about its production. Analysis of text and music hands reveals patterns of scribal activity – solitary copyists in some sections and collaborative “networks” in others – that correspond to patterns in repertory.

Johanna THÖNE

“Worcester III”

Reconstruction III, comprising three bifolios and a single leaf, appears at first glance the most unassuming of the Worcester Reconstructions. Yet its densely stratified scribal activity allows us to trace successive contributions from the late thirteenth century well into the fourteenth. I concentrate on three fourteenth-century polyphonic settings of *Gloria Laus et honor*. Copied by different scribes at different times and showing marked differences in style, these settings point to changing institutional needs and generations of creative revision. This evolving Worcester “Gloria cluster” is further suggested by yet another Gloria likely concealed beneath one of the settings I discuss here.

Karen DESMOND

“Worcester II”

Although “Reconstruction II”, comprising twelve bifolios, ranks among the largest collections of thirteenth-century Insular polyphony, it remains poorly understood. I argue that this assortment of chant settings, motets, and conductus, seemingly copied at random by five scribes, conceals what was originally a coherent and purposeful libellus. Through analysis of the fragments and their host volumes, aided by multispectral imaging, this paper traces three stages in the book's history: its thirteenth-century copying as an ordered sequence of troped polyphonic Mass settings; its fourteenth-century palimpsesting with motets; and its dismantling in the fifteenth century for use as binding material at Worcester Cathedral.

Room C SESSION 26. Early Wind Instruments from a 21st Century Perspective

Patrick DITTAMO

The Crumhorn Problem: Challenges, Choices, and Changes in the Re-production of an Iconic Instrument

Since its reintroduction to modern musical life, the crumhorn – a cylindrically-bored capped double reed instrument with a distinctive curved lower

body – has become an icon of the “early music revival” and a favorite auxiliary instrument of university collegia and amateur ensembles. However, most commonly-available crumhorns are poor reflections of extant originals in museums. This gap between historical evidence and modern practice is the crux of the ongoing “crumhorn problem.” In this paper, I analyze the twentieth-century crumhorn revival, focusing on the implications of ahistorical design elements in successive generations of reproduction crumhorns.

When crumhorns were revived beginning in the 1950s, Otto Steinkopf and other makers adopted several design changes, resulting in quieter and timbrally simpler crumhorns, and leading some to liken it to a sixteenth-century kazoo. A second wave of makers in the 1970s and 1980s reengaged with original crumhorns, and some subsequent reproductions increasingly approached historical design parameters and increased in volume.

Nonetheless, the most ubiquitous crumhorns today derive from “first generation” designs. Their limited sound restricts their use in concert: the modern crumhorn plays nearly exclusively in a uniform consort, whereas the historical crumhorn was commonly documented in mixed consorts, especially with sackbuts and shawms. The relative inability of most modern crumhorns to function effectively in such ensembles distorts our view of the past. Ultimately, the crumhorn’s modern history illustrates how instrument makers’ decisions can shape both our perception of the musical past and our choices in performance, and persist in doing so for decades to follow.

Lambert COLSON, Patrik SABO & Tim MEULENBELD

ZinkNET – Linking Musical Sources and Tomographic Data

This paper presents the results of an interdisciplinary research project that reassesses the historical use of the cornett by combining a newly corrected repertoire catalogue with high precision organological data. The project begins with a comprehensive re evaluation of all known works involving the cornett, integrating and updating the foundational paper catalogues (Dickey-Collver 1993, and Pearse-Leonard-Weiner) through systematic comparison with RISM Digital. More than 1,500 sources have been reviewed, leading to the identification of lost or misattributed works, the clarification of collective entries, and the submission of more than 400 corrections to RISM. A new classification system distinguishes explicit, implicit, doubtful, and erroneous references, while a lightweight

digital platform enables multifactor searches and future synchronization with RISM.

Building on this renewed understanding of the repertoire, the project also develops a new methodology for studying historical instruments, addressing longstanding limitations in available measurements. This methodology is based on industrial grade tomography (Zeiss Metrotom, 62 µm voxel resolution) combined with systematic extraction of bore profiles, detailed mapping of tonehole geometries, and other crucial features of instrument design. Results will also include controlled access to 3D models generated directly from raw volumetric data using specialized software, allowing the production of high precision SLA 3D printed replicas of research instruments for reliable practical evaluation. This approach has revealed previously inaccessible information: assessment of instrument wear, internal repairs, post manufacture modifications, structural damage, workshop consistencies, among others. Detailed X ray imagery even allows for qualified estimation of the intended geometries of bore profiles or tonehole shapes, which may have been altered by natural or external factors.

Room D SESSION 27. Soundscape

Maddalena MENEGARDI

The Materiality of Public Sound: Bells, Clockwork, and Civic Time in Trecento Padua

This paper investigates how, in fourteenth-century Padua, bells and clocks helped to construct a shared time through their material presence in the urban space. They produced a web of signals that crossed squares, palaces, and bell towers, and that depended decisively on the materiality of the devices that generated them: bells of different sizes, clappers, hammers, ropes, wooden frames, toothed wheels, and weights. Reconstructing this dimension means tracing sounding objects in their concrete conditions of existence, in order to understand how the city made audible the ordering of work, justice, and communal life.

The Paduan sources examined – historical, documentary, literary, and iconographic – reveal a functional semantics of bronze: signals of summons, administration and hearings, labour, and even the procedural micro-divisions of small handbells, capable of making audible the very validity of acts. Particularly revealing is the *Specimen expensarum* of the Cathedral

Chapter Archive, which brings to light the technical infrastructure of bell sound, on which the continuity and intelligibility of signals depended. Within this system, the tower clock made by Jacopo Dondi intervenes, its mechanical striking adding a periodic and automatic voice: gears, weights, and hammer transformed the measurement of time into a regular toll, conversing with bell language without replacing it. Finally, attention to materiality focuses on two fourteenth-century Paduan realia: the late-Trecento bell in the Musei Civici Eremitani, depicting the carro, emblem of Carraresi lordship, and the bell inscribed “Gregorius me fecit”, now kept in the sacristy of the Scrovegni Chapel, whose morphological features suggest an early-Trecento date.

Elena MURAROTTO

From the Sultan’s Palace to the Minarets: Sound Testimonies from Egypt in the Embassy of Domenico Trevisan

The journey of the Venetian ambassador Domenico Trevisan to Egypt in 1512 is documented in the travelogue written by Zaccaria Pagani. This account represents one of the earliest expressions of a Venetian Renaissance sensibility attentive to the sonic dimension of Egyptian cities, particularly Cairo.

Trevisan and his entourage encountered an acoustic world perceived as “other”. This included the solemn settings of the sultan’s court, where ceremonial music accompanied diplomatic rituals. It also included the calls of the muezzins, which sounded from the minarets and structured the rhythm of daily life in the city. Pagani’s narrative provides detailed and contextually grounded descriptions of these sonic experiences, preserving traces of a historical sonic and musical heritage for which no direct evidence survives, and elucidating the role of sound in mediating intercultural encounters.

To analyse and contextualise these materials, Trevisan’s journey has been systematically catalogued within the web application “Echos. Sound Ecosystems in Travelogues”, developed by the Department of Cultural Heritage at the University of Padua. The platform enables the relational analysis of Pagani’s diary alongside numerous earlier and later travel accounts, allowing patterns, continuities, and divergences in the perception of urban soundscapes to emerge.

Within this methodological framework, Pagani’s diary becomes a key source for reconstructing the soundscapes of early sixteenth-century Cairo. The Venetian embassy thus appears not only as a diplomatic mission,

but also as a privileged site for observing interactions between distinct sonic worlds.

Room E SESSION 28. Familiar Terms – New Meanings

Antonio CHEMOTTI

Fermatas

Fermata passages are iconic moments in fifteenth-century music, fulfilling a striking rhetorical function. One need only think of Du Fay's *Supremum est mortalibus bonum*, with its "Eugenius et rex Sigismundus" section. Notationally, such passages typically involve long note values and a specific sign placed above the notes, most often taking the form of a semicircle with a dot. This symbol, commonly referred to as the fermata sign, recurs with great frequency in musical sources, making it one of the most widespread notational signs in mensural polyphony. And yet, its precise meaning remains poorly understood. The only detailed scholarly discussion of fifteenth-century fermatas from a performance-practice perspective is that by Charles W. Warren (1976). Warren advanced the intriguing hypothesis that the sign may imply ornamentation, a proposal that has been well received by both scholars and historically informed performers. In this paper, I first revisit the meaning of the fermata sign as discussed in theoretical sources, before proposing new interpretations based on a comprehensive mapping of its occurrences in the Trent Codices. By analysing scribal variation across different sources of the same compositions, I argue that it is possible to arrive at a more precise understanding of the notational status of the fermata sign and of its implications for performance practice.

Daniele SABAINO & Marco MANGANI

What, then, is a "plagal cadence"?

As Caleb Mutch has convincingly shown, the term "plagal cadence" as applied to sixteenth-century music derives from an eighteenth-century terminological misunderstanding. With regard to the Renaissance repertoire, maintaining this label is problematic and creates significant conceptual confusion, as it improperly overlaps with contemporary concepts of authentic and plagal modes. This does not imply, however, that the procedure with the descending fourth in the bass did not exist in the sixteenth century. On the contrary, it is widely attested as confirmation of a previous authentic cadence, and as such it should not be regarded as a true cadence, similar

to what Caplin has noted for tonal practice. Within the same repertoire, however, the very same procedure is also present as an element of internal articulation. By analysing a large sample of compositions by renowned composers such as Lasso, Palestrina and Marenzio, this paper aims to investigate whether the so-called “plagal cadence” can be interpreted as a point of arrival or, conversely, as a predominantly suspensive procedure, with a view to arriving at a new and no longer ambiguous terminology.

Marco BEGHELLI

An alternative etymology of the term “baritone”

It is generally agreed that the musical term *baritone* derives from the Greek βαρυτονος, in turn βαρυς (“heavy”, “low”) and τονος (“tone”). If we consider the vocal character of a modern baritone, however, which is neither heavy nor low, some doubts emerge.

Histories of opera often state that the baritone voice emerged only during the first half of the nineteenth century, as a lighter variant of the bass voice. Nevertheless, many literary sources speak of the baritone as early as the eighteenth and even the seventeenth century (as far back as Monteverdi), always as an intermediate voice between the bass and the tenor. Still earlier, in sources such as musical treatises (Galliculus, Ornithoparcus) and polyphonic music, the term *baryton* is used as a synonym of “bass”, alongside the linguistic variants *baritonans*, *baricanor*, *barisonans*, *baryphonus*, etc.

Very often, we find these words written with the orthographical variant “-rr-” (*barritonans*, *barryphonus*, etc.). This graphic fluctuation would be of no interest in the unsteady language of the time if we were not to consider Latin expressions such as the verb *barritono* (“Barritonare componitur a barritus et tono”: *Conflatus vocabulorum*, c. 1480), which bear no trace of the Greek *barys* (“heavy”) but only the Latin *barritus* (“trumpeting”, the elephant sound), that seems to refer to the barbaric singing of the German people described by Tacitus.

From this point of view, perhaps the word *baritone* didn’t originally mean “heavy voice” or “low voice”, but “powerful voice”. The Hellenisation of the spelling (and hence of the etymology) may be due to the influence of ancient Greek grammar in humanistic studies, given that paroxytone words are called *barytone* (i.e. “with grave accent”). By the beginning of the seventeenth century (Viadana, *Salmi a quattro cori*, 1612), it will be

clear that the *baritonus* is neither the lowest voice of the choir nor the strongest, but simply an intermediate male voice.

**Room F SESSION 29. Workshop Shared Digital Infrastructures
– Using Corpus Monodicum’s Open Source Digital Tools for Editing
and Collaborative Research**

Konstantin VOIGT & Ina SCHÜTTE

Please note: Participants are invited to bring their own computers

Over the course of 16 years the long-term editorial project Corpus monodicum has recorded more than 6,000 pieces of monophonic music in digital editions (<https://corpus-monodicum.de/>). In addition, several thousand chants transcribed with the help of AI and a digital version of the *Graduale synopticum* have been made accessible via the Corpus monodicum viewer, creating a substantial dataset of medieval monophony.

At the end of the project’s funding in 2026, the editorial software developed by Corpus monodicum, the Monodi+-Editor and the AI-tool OMMR4all, will be made accessible in open-source versions. This will provide an effective infrastructure for further funded or community-driven projects, either editing monophonic music or using the data for digital analysis.

The proposed workshop is an invitation to get acquainted with the open source digital tools of Corpus monodicum (Monodi+ editor for editorial work and OMMR4all for automated corpus transcription and retro-digitization of existing editions) in a hands-on manner. It is also an invitation to develop ideas on how to expand datasets, connect projects, and make previously undigitized corpora digitally accessible through AI-transcription, philological editions, or retro-digitization. Transforming Corpus monodicum from a “closed” editorial project into an “open” collaborative standard represents an opportunity for digital sustainability and for efficient digital work in future projects. Therefore, all colleagues interested in (digital) editing and corpus-building are welcome to join the discussion, learn the tools, and connect.

Wednesday, 8 July

9.30–11.00

**Room A SESSION 30. A New Rhenish Source of Polyphony from
the Long Fourteenth-Century**

The important discovery of Ars nova polyphony in the Landeshauparchiv Koblenz in 2018 by Karl Kügle, along with the archive's recent digitization of their manuscript collection, has led to the discovery of a new source of fourteenth-century polyphony within a different manuscript in the archive's collection, Best. 701 Nr. 153. The music is preserved on twenty-six parchment strips used as sewing guards bound deep within the manuscript. When digitally reassembled, the strips comprise two nearly complete bifolios. The eleven compositions contained therein comprise six Mass Ordinary settings, including concordances for the Mass of Tournai, four motets (two new and two known, including one securely attributed to Vitry), and a unique chanson. The use of the EMMSAP digital corpus has located concordances for some works and affirmed the uniqueness of others. This themed session introduces this new source, discusses its discovery, reconstructs its contents, and examines its relationships to other known sources.

Richard DUDAS

**A Requiem and a Union: An Overview of Koblenz153 and Its Two Unique
Motets**

Among the five unique compositions preserved on the strips of Koblenz153 are two motets which augment our knowledge of the changing notational practices of the nascent Ars nova. The first of these is a requiem-themed motet whose heading *Planctus cuiusdam defuncti* (lament for the deceased) clarifies its intended function. The second motet names John of Bohemia directly, and its texts celebrate a union between the eagle and the lily – Bohemia and France – suggesting the 1329 marriage between John's son Charles and Blanche of Valois. This paper introduces this new source and presents reconstructions of these hitherto unknown motets.

Elina G. ASATO HAMILTON

A New Gratissima Tenor

A new concordance for Philippe de Vitry's motet *Vos/Gratissima*, preserved in binding strips of Koblenz153, has been discovered. Of the six sources transmitting the tenor (Aachen, Cambrai, Durham20, Escorial, Ivrea, Koblenz153), only Aachen and Cambrai closely correspond. Surprisingly, the scribe of the Koblenz 153 strips interprets Vitry's musical intent with a punctus syncopationis in a manner unlike any other known source. This paper will expand the already diverse discourse of one of Vitry's most securely identified motets and confront assumptions of notational chronology of all currently known manuscript sources.

Kevin COSTELLO

The Digital Ars Antiqua and a New Concordance for a Montpellier Motet

The motet *Aucuns vont souvent /Amor qui cor /Kyrie eleison* (Mo-VII-264, ff. 290v–292r) is found in Koblenz153, making this the earliest concordance within the newly-discovered collection. This identification was made algorithmically with the aid of a digital corpus encompassing the complete Montpellier and Bamberg codices – a collection of 361 Ars antiqua motets that affords new analyses of the repertoire. This paper discusses the concordance for *Aucuns/Amor/Kyrie* alongside its other concordance in Turin and presents computational studies on harmony and text-painting from the largest corpus of Ars antiqua motets to date.

Room B SESSION 31. MUSICAL MATERIALITIES. Musical Manuscripts and Their Practical Applications

Michael Alan ANDERSON

The Sound of the Page: Medieval Sequences in Books of Hours

Scholarship has tended to treat the medieval sequence either as a liturgical item of the Mass Proper or, beyond the twelfth century, as a vehicle for choral polyphony. Yet the monophonic sequence persisted well into the later Middle Ages and circulated widely outside formal liturgical settings, functioning as a flexible locus of poetic and devotional creativity. This paper centers shifts attention away from its better-studied early epochs and later polyphonic reception and instead toward its presence as unnotated devotion in late-medieval books of hours. It surveys where sequences appear in books

of hours and how compilers framed them for use, whether as suffrage antiphons for saints or as stand-alone Marian sequences.

A prominent family of sequences rooted in *Gaude virgo mater Christi* provides a focused lens for observing how meter, stanzaic repetition, and rhyme rendered these texts both malleable and performable. Capitals, line breaks, line-fills, punctuation, and rubrication further operate as script-devices that cue rhythmic parsing and potential vocality, pointing toward a material encryption of sound beyond traditional notation.

Rather than claiming recoverable sound in any single case, the paper argues that the performative potential of sequences in books of hours is a consequence of their poetic structure and scribal presentation. With poetry and music deeply embedded in devotional memory, users could silently “hear” texts through the mind’s ear or murmur them in practice. An “ear-first” reading thus reframes books of hours as sonorous artifacts whose sound world was carried not by staves, but by meter, rhyme, and careful attunement encoded in the mise-en-page.

Eliška BAŤOVÁ

“Incipite laici”: Typology of late medieval books with Czech liturgical singing

The paper provides a unique insight into the hitherto completely neglected research into the sources of Czech liturgical chant in the second half of the 15th century, which in the past was either ideologically confronted with the idea of Hussites as the people’s movement or, conversely, overlooked as a missing link in its development. It presents the results of research not only into extensive liturgical books, but especially into fragments, separate folders, marginalia, and texts included in manuscript miscellanies on other topics. It draws on current trends in research into book culture, and therefore also asks questions about the influence of materiality and the social environment in which books were created on the formation of Czech liturgical singing. The main topic of the paper will be new classification of books with Czech liturgical singing and their material and content types.

The analysis showed that the fundamental link between the preserved parts of Czech liturgy is their practical relevance for the lay community. Manuscript sources show Czech liturgy to be non-standardized, highly individualized, and based on local practice in terms of its legitimacy, which meant, in particular, the personal activity of priests and cantors. Book

printing accelerated the gradual shift in the focus of the Czech liturgical repertory from solo and performative genres to collectively sung song forms by simplifying the formal structure of the compositions.

Stefan GASCH

A Duchess and Her Songbook: Dorothea of Prussia and the Concept of the Lied as Gift

The exchange of gifts between friends, family, or members of the same community remains one of the most prevalent cultural practices in human society, typically accompanied by specific gestures, customs, or ceremonies. Musical compositions – and indeed the act of their presentation – represented a singular form of gift-giving. This remained true even as the musical object became established as a marketable commodity around 1500; a period that represents a significant paradigm shift in the perception and valuation of music. While research to date has focused almost exclusively on musical gifts within the sacred or Latin spheres, this contribution seeks to expand this horizon into the realm of the Lied. Although the fundamental questions regarding patron, recipient, composer, and occasion remain constant, this change in genre necessitates a shift in perspective that raises numerous questions: what repertoire is accessed here, and what are its characteristics? To what extent are gender aspects relevant? How should the value and appreciation of such a gift be assessed in the age of its technical reproducibility? What role does materiality play in connection with this form of gift-giving? Finally, within what socio-cultural framework are these songs presented and performed?

Following several foundational observations regarding this aspect of sixteenth-century gift culture, this paper will examine the songbook of Duchess Dorothea of Prussia (B-Br II.3843) to explore the aforementioned questions.

Room C SESSION 32. Workshop *Virtual Valencia: Rebuilding Processional Soundspaces in the Sixteenth Century*

James COOK, Eduardo CARRERO SANTAMARIA, Francesc ORTS-RUIZ, Chiara MAZZOLETTI & Andrew KIRKMAN

Processions were highly performative acts that fostered social collectivity while simultaneously expressing the authority of civic and religious institutions and reinforcing existing social structures. The SoundSpace

project is founded on the premise that studying processions as performances offers valuable insight into social organization and everyday urban experience. Through detailed investigation of Valencia Cathedral in the early sixteenth century, the project has traced the building's development from its origins after the Reconquest through successive phases of transformation. This research has generated new interpretations of the cathedral's evolution up to the third decade of the sixteenth century, the period selected for acoustic reconstruction.

SoundSpace uses Virtual Reality to reconstruct the experiential dimensions of processions and to support experimental exploration of historical sound environments. Our workshop will present current progress on the reconstruction of early modern Valencia, focusing on one of the recreated spaces. We will outline our methodology, showing how physical evidence from LiDAR, photogrammetry, structured-light scanning, and standing buildings archaeology is integrated with interpretative material from archival, literary, and artistic sources. Particular attention will be given to our strategies for addressing uncertainty and evidential gaps.

We will present our initial visual and acoustic models, illustrating how variations in materiality influence acoustic outcomes. The workshop will also feature recordings of vocal and instrumental music produced within these reconstructed environments, together with an explanation of the methods used in their creation.

Finally, we will consider the broader conceptual and historiographical questions raised by this work, examining what immersive, experimental approaches reveal about historical practice and how they might reshape more traditional forms of historical interpretation.

Room D SESSION 33. The *Ut–Sol* Motif in Renaissance Polyphony: Pitch-Space Trends in Melodic Manifestation, and Contrapuntal Statement through Vertical Chaining

The *Ut–Sol* motif was frequently employed in the Renaissance as a source of metamusical wit. In settings of the text phrase “electa ut sol” (“shining like the sun”), found in texts such as *Virgo prudentissima* and *Quae est ista*, composers often placed the Latin word *sol* on a pitch a perfect fifth above that of *ut*, thereby evoking the solmization systems central to early musical training. This musical pun could operate not only on a melodic level, but also through its interaction with other contrapuntal lines, giving rise to

a wide range of polyphonic structures and textural solutions. Composers from Josquin to Simone Molinaro, across the entire sixteenth century, made more or less systematic use of this device, exploring both the limits of its solmization-based application and the myriad possible combinations in the melodic domain – particularly in the syllabic setting of “electa ut sol” – as well as in the contrapuntal dimension. Taken together, these practices reveal compositional trends and lines of influence among composers. In this paired-paper proposal, Cathal Twomey and Fernando Pereira examine their respective topics in depth, sharing a common focus on musical symbolism.

Cathal TWOMEY

“Shining Like the Sun”: Signature, Deductio, and Mimesis in Melodic Treatments of the *Ut-Sol* Motif

The earliest uses of the *Ut-Sol* motif, among which that in Josquin’s *Illibata dei virgo nutrix* a 6 is perhaps the most famous, deploy it at only one pitch level: G–D. Yet in *Illibata*, and many of these other pieces, G and D should not technically be solmized as “ut” and “sol”, since these pieces all operate within a one-flat signature. As the sixteenth century wore on, composers began to experiment with increasingly complex treatments of the motif, incorporating multiple pitch levels (G–D, C–G, and F–C in Isaac’s *Virgo prudentissima* a 6, among many others), inganno (G–G in de Cristo’s *Virgo prudentissima* a 4), and intervallic inversions that seem to abandon the solmization significance almost entirely (D–G in Palestrina’s *Isti sunt viri* a 4). Through all of these increasingly ingenious treatments, however, at least one excessively sharpward placement of the motif was maintained (G–D in pieces with a one-flat signature, D–A in pieces with no signature), with the flatter side of the gamut (F–C in pieces with no signature) plumbed only after the turn of the seventeenth century. This paper explores the evolving treatment of the *Ut-Sol* motif across the Renaissance, examining how different composers responded to this self-imposed compositional challenge, and how their various approaches reflect changing music-theoretical priorities. In the process, it also suggests a mimetic feature of the pun’s employment: the motif is “brighter” (sharper) than everything around it, and so is truly “like the sun”.

Fernando CARDOSO PEREIRA

Josquin, Werrecore, and Gasparo Costa: An *Ut-Sol* Milanese Connection?

Recent studies have demonstrated the use of the *Ut-Sol* motif as a compositional device by a range of sixteenth-century composers, together with identifiable compositional strategies in the selective deployment of melodic variants for the text “electa ut sol” in two four-voice settings of *Virgo prudentissima* by Pedro de Cristo (Pereira, MedRen Conference, 2023). It was also identified the continuous reiteration of the *Ut-Sol* motif within a single voice, observable in Josquin’s *Virgo prudentissima* and in homonymous settings by Werrecore and other composers (Pereira, TeMA Meeting, 2023). While these studies focused primarily on melodic aspects, a closer examination of contrapuntal texture reveals additional organizational strategies for *Ut-Sol* motives, most notably a direct vertical chaining of fifths between “ut” and “sol” across the polyphony. This paper shows that, among fifty-six analysed pieces, only three – by Josquin, Palestrina, and Gasparo Costa – display a sequential vertical chaining comparable to that found in Josquin’s *Virgo prudentissima* (a 4), a motet likely circulating in Milan during his service to the Sforza court (Rifkin, 2003). Together with *Ave Maria... virgo serena* and *Intemerata virgo*, this motet represents a rare example of Josquin’s early technique of paired duos with transposed imitation before the year 1500, which exerted lasting influence on the post-Josquin generation, including figures active in the Milanese musical milieu such as Werrecore and, later, Gasparo Costa, suggesting a possible local connection traceable to Josquin through the singular use of the *Ut-Sol* motive.

Room E SESSION 34. Iconography

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

One of the most persistent problems in current cataloguing systems for medieval musical iconography is the problem of nomenclature. This problem is not merely the assignment of a name; it also involves the definition and description of musical instruments, the identification of which is conditioned by the visual, symbolic and contextual nature of the representations. Despite advances in methodology for the study of musical iconography

and organology, cataloguing systems still rely heavily on the classification model formulated by Curt Sachs and Erich von Hornbostel in the early 20th century, which has notable limitations when applied to medieval iconographic sources.

This issue is further complicated by the existence of multiple reference points that influence instrumental designation, including the practical knowledge of craftsmen and their relationship with historical musical practice, as well as medieval theoretical and literary sources characterised by inconsistent and occasionally conflicting terminology. Added to this is the impact of translations from Latin into vernacular languages, particularly in the context of the development of Romance languages between the 11th and 13th centuries, which favoured the proliferation – and often the imprecision – of instrumental names.

These tensions highlight the inadequacy of current cataloguing systems when it comes to resolving the lexicographical ambiguity inherent in medieval musical iconography, and they emphasise the need for a rethink of naming models based on more flexible, interdisciplinary approaches. Based on an analysis of these reference frameworks, this paper puts forward three models for naming instruments – general, literal and symbolic – and applies them to the study of the medieval viola. Here, the term “viola” is used generically to encompass the various designs of bowed string instruments represented in iconographic sources from the 11th to 13th centuries.

Sebastian SEIFERT

“Ave sanctissima Maria” – The iconography of Mary Immaculate at the Burgundian-Habsburg court

The religiousness of the House of Habsburg and Burgundy is undoubtedly evidenced by the many works of art, devotional and musical manuscripts, and many other preserved sources. The veneration of the Virgin Mary played a particularly important role for Emperor Maximilian I and his daughter Margaret of Austria. Likewise, foundations, the establishment of brotherhoods and the introduction of new forms of liturgical devotion testify to a popular Marian piety that was also found far beyond Flanders at that time. Since its very beginnings, the Mother of God has occupied an extraordinary position in Christianity. Discussions such as conciliar and synodal doctrinal decisions report on the enormous preoccupation with

the subject of Mariology. This paper, based on illustrations and miniatures from the Alamire codices as well as other works by artists, provides insights into an increasingly intensive iconographic representation of a doctrine that only became dogma in the 19th century.

Gaetano NAULLEAU

**Permitting or Encouraging Music in the Wake of the Council of Trent?
A Reappraisal of the *Cæremoniale Episcoporum* in Light of Its Illustrated
Plates**

While musical historiography has often drawn on the *Cæremoniale Episcoporum* – a Roman normative text unparalleled in the precision of its musical considerations – the illustrations included in the first two Roman editions (1600) remain largely unexplored. The long tradition of commentary has considered the text alone, particularly the chapter *De Organo et Organista* XXXXX, whose musical instructions have been read as a series of authorizations (and prohibitions).

Yet polyphonic chant also occurs in the Roman ceremonial through a clearly identifiable visual element: the gathering of children and adult singers around a lectern unambiguously indicates the practice of polyphonic singing. This iconographic motif is incorporated into twelve of the seventy illustrated plates in the first Roman editions and remains unchanged in all subsequent illustrated editions up to the last one (Madrid, 1779).

The recurring motif, in a work produced with the utmost care by the Roman authorities and addressed to the “universal Church”, calls for a striking observation: on several occasions, the polyphonic choir appears in engravings depicting passages of the text in which it is not explicitly mentioned. This apparent contradiction provides the starting point for a cross-analysis of the images and the text, within the context of post-Tridentine works.

The findings are diverse: the polysemy of the iconographic motif (occasionally referring to the organ); a reconsideration of the musical lexicon in the *Cæremoniale Episcoporum*; and, more generally, a reappraisal of its musical scheme, substituting the notion of authorization (limitation) with that of encouragement, thereby promoting a greater use of musical ornaments in the liturgy.

Yu SASAKI

Suspended Meaning: Musical Emphasis, Nicht-Kurrent Neumes, and Temporal Realization in Gregorian Chant

This paper reconsiders musical emphasis in Gregorian chant, as a working hypothesis of the author, not as an attribute determined by individual neumatic signs or durational values, but as a structural phenomenon that emerges from the interaction between melodic flow and moments of temporary stabilization. Focusing on the role of nicht-kurrent neumes in melismatic chant, the study reorganizes previous analytical observations within a clearer methodological framework. It is positioned as a methodological response to a question raised in the author's earlier presentation: how melismatic chant can be approached as an object of musical analysis.

In melismatic structures, melodic progression unfolds far beyond the level of individual syllables, making a direct correspondence between textual units and musical emphasis problematic. Rather than treating melismas as decorative elements or expressive excess, this paper understands them as temporal processes through which musical meaning gradually takes shape. Within this process, kurrent neumes sustain continuity and interpretive openness, whereas nicht-kurrent neumes momentarily suspend the melodic flow, creating points of relative focus and stabilization. Musical emphasis becomes perceptible precisely at such moments.

Drawing on Hans-Georg Gadamer's hermeneutic understanding of meaning as something generated through temporal realization (Vollzug) rather than fixed representation, this paper argues that musical emphasis cannot be reduced to note length or isolated notational elements. Instead, emphasis arises where melodic progression, notational articulation, interpretive realization, and theological resonance intersect in time. By situating nicht-kurrent neumes within the internal dynamics of melismatic progression, the paper proposes a model of musical emphasis as a temporally generated and structurally mediated phenomenon, integrating notation, temporal unfolding, and interpretation without privileging quantitative acoustic analysis.

Giacomo FERRARIS

Italian Trecento notation and (real-time) parsing: some observations

The notational system of the Italian Trecento differs from that of the French *ars nova* in several important ways. Whereas the French system – as clearly discussed by scholars such as Karen Desmond – extends the principles of imperfection and alteration uniformly across all hierarchical levels of notation, the Italian system isolates the value of the breve, establishing that within the breve unit – graphically delimited through the use of the so-called *pontellus* – entirely different notational principles apply from those governing higher hierarchical levels. In my paper, I will examine how the Italian system, despite its undeniable disadvantages – particularly in terms of flexibility and adaptability – also offers, alongside a greater propensity for expressing binary value relations, a significant advantage in terms of parsability for the reader/performer. By dichotomizing the notational principles that apply below and above the value of the breve, the Italian system largely eliminates the need to maintain mechanisms of parallel counting across multiple levels, such as tracking cycles of perfection at different hierarchical layers and evaluating multiple levels of imperfection of a note (*ad totum* and *ad partem*).

I will argue that many issues surrounding Italian notation and its evolution can be more clearly understood when viewed through the lens of a fundamental trade-off between notational flexibility and expressivity, on the one hand, and parsability, on the other; more generally, I will suggest that concepts and tools borrowed from formal linguistics can help us better understand the evolution of notation in different countries between the thirteenth and fourteenth centuries.

Wednesday, 8 July

11.30–13.00

Room A SESSION 36. Round Table “Traduttore, traditore” – the challenges of translating 16th-century Italian music treatises

To judge by 21st-century scholarly activity, the editing and translation of music treatises into modern languages (with attendant commentary) offers an ever more important contribution to our understanding of the constantly evolving interaction between theory and practice in 16th-century Italy.

But as the Italian proverb reminds us, translation is treacherous terrain. This 90' roundtable brings together scholars from four current and recent projects to explore its problematics. Short (10') papers from each speaker will lead to discussion among panel members then wider discussion with the audience, aimed at inferring some general conclusions. Can our struggles and/or successes help define best practice – or more likely, since various methodologies are often likely to be valid, a range of best practices?

Topics covered will encompass the global and the very local, including:

- “To what in the original text should a translation be faithful?” (Palisca, 1997) Linguistic register/style? Syntax? Terminology by the use of cognates or retention of the original Italian?
- Issues of comprehension: implicit/explicit references to other texts; new technical terminology; mutual interdependence of theory and instrumental/vocal practice.
- Consistency in vocabulary, especially technical vocabulary.
- Dialectic with previous translations.
- Punctuation: divergence from modern usage; typesetters' interventions.
- Words used with more than one meaning; words whose meaning has changed since the 16th century; “false friends”.

Martin KIRNBAUER

German/English translations of Vicentino's *L'antica musica ridotta alla moderna prattica*, 1555

See: <https://forschung.schola-cantorum-basiliensis.ch/en/forschung/vicentino21.html>

Dina TITAN

English translation of Ganassi's *Fontegara*, 1535

See: <https://dspace.library.uu.nl/handle/1874/375222>

Paula CALLEGARI & Massimo PRIVITERA

Brazilian Portuguese translation of part 3 of Zarlino's *Le istituzioni harmoniche*, 1558

Johannes MENKE

German/English translations of Pontio's *Ragionamento di musica* (1588) and *Dialogo ove si tratta della theorica e prattica di musica*, 1595

See: <https://forschung.schola-cantorum-basiliensis.ch/en/forschung/musico-pratico.html>

Room B SESSION 37. CONDUITS OF CULTURE: New Sources, Old Sources, Cultural Transfer: The Long Thirteenth Century

Mark EVERIST, Agnieszka BUDZIŃSKA-BENNETT & Catherine BRADLEY

Recent approaches to the music of the long thirteenth century have sought to decentralise understanding of the relationship between sources and their provenance. Three studies – two of newly-discovered sources and one review of a well-known set of fragments – demonstrate three trajectories that reveal three different types of cultural exchange: relationships between Paris and the deutsche Sprachgebiet, Paris and Polish-speaking lands, the British Isles and British-occupied Aquitaine. Movement of music across Europe was determined by such larger political and intellectual movements as war, scholasticism and intellectual mobility. Analysis of the three trajectories reveals how genres, human agents and institutions interact as they contribute towards a new understanding of the musical ecosystem that encompassed Western Europe in the long thirteenth century. This themed session develops these ideas across the entire continent.

Room C SESSION 38. Minding the Gap: Reframing France (1475–1515)

On the 27th October 1737 a devastating fire destroyed the main archives of Paris's *Chambre des Comptes* on the *Île de la Cité*, consuming thousands of volumes documenting French institutions, including the royal court. Registers and accounts burned or were trampled during the chaos. This catastrophe and similar disasters created a critical thirty-five-year documentation gap (1475–1515) that has hindered scholars of one of the most significant cultural institutions in early modern Europe. Despite this archival loss, evidence from other sources confirms that the king's musical establishments – the *chapelle* and *maison* – thrived continuously during this period. This session explores how we can recover and illuminate historical truths through alternative avenues beyond traditional archival documentation, drawing on poetry, accounts of historical events, ceremonial records, and other

non-documentary traces to reconstruct musical life and institutional continuity in the face of such irreplaceable losses.

Jeannette D. JONES

Poetry as Archive: Crétin, Lemaire, and the Musical Genealogies of the Rhétoriqueurs

Late medieval French poetry can function as a form of verse historiography, addressing gaps in the documentary record of French court musical culture. Focusing on the *rhétoriqueurs*, a network of writers active in France and Burgundy at this time, I analyze works by Guillaume Crétin and Jean Lemaire within their French court context. Crétin, a royal singer who overlapped with Okeghem, uses musician lists and genealogical structures to memorialize interconnected musical networks in France. Lemaire extends this approach by rhetorically linking poets and musicians. Drawing on genealogy as narrative form and prosimetra as subjective historiography, these poems blend fact with symbolic memorialization. They construct truths of lived cultural experience, preserving symbolic connections between musicians and demonstrating poetry's power to transmit historical understanding despite archival absences.

Simon FRISCH

Ceremonialists Versus the Archive, or Fictions of the Late Medieval Motet

Scholars of late medieval music have long assumed that French court motets played a prominent role in royal ceremonies up to and around 1500. Both for France and abroad, this has sustained a construction of the "occasional" or "state" motet genre, meaning works believed destined for the likes of coronations, funerals, and processions. Yet this pervasive historiography rests on layers of conjecture, erroneous citation, and (implicitly) a presumption of lost or missing corroborative sources. A broad reconsideration of the evidence tells a different story, offering new valences on motet functions, the role of royal chapel singer-composers, and the nature of "political" music.

Deanna PELLERANO

Reflections on the Function of Music in Military Texts (1474–1515)

Without textual sources, critical information on musical chapels, household musicians, and military ensembles would not be known. While their function is partly derived from their potential for positivistic supplementation,

they are also intertwined with discussions of political symbolism, poetic analysis, and narratology. This paper presents several overarching observations on the place of music in the military texts of the grands rhétoriciens. An overview of the place of chapel singers, minstrels, and polyphonic metaphors is used to demonstrate the manner in which music is more than mere documentation but a source of commentary on changing social norms, military tactics, and morality.

Room D SESSION 39. Medieval Theory of Music

Michael EBERLE

“So strive, dear brother”: Comparing spiritual ascent through music in Byzantine, Arabic, and Latin sources

Striving upwards to God was a maxim in medieval thinking that permeated all branches of intellectual knowledge, and thus also influenced the respective idea of music in theory and practice. The concept of *anagogē* is present in Byzantine, Arabic, and Latin sources alike, yet, the specific model deviates in each context depending on the fertile ground of religion and the available tools of rational philosophy. Pythagoreanism and Neoplatonism provided the arguments for elaborating the respective idea of how music could guide a way to God. On the other hand, these views were confronted with the claims of Aristotelianism. Aristotle’s positions had been discussed by Arabic writing scholars since the translation movement at the school of Bagdad and reached a new level of absorption with Ibn Sinā in the 11th century, a time in which Aristotelian-influenced Latin scholasticism was still in the future, while for Byzantine writers, this knowledge had never ceased to be subject of controversy. It is no wonder then, that the anagogical power of music took different shapes depending on the religious and philosophical environment.

The paper based on my PhD-project presents three notions of spiritual ascent through music from approximately the same temporal context in transcultural comparison, based on the works of Michael Psellos (Constantinople, c. 1018–78), the Ikhwān al-Ṣafā’ (Baṣra, later 10th century), and Otloh of St. Emmeram (Regensburg, c. 1010–70). The focus of the presentation is on how the selected authors suggest a listener could transcend the material world through music, and how they touched on the nowadays in great parts lost musical practice.

Adam Francis FILABER

Mapping Affinity in Guido d'Arezzo's *Micrologus*

In chapters 7 and 8 of the *Micrologus* (c. 1026–28), Guido d'Arezzo develops the concept of “affinity” (*affinitas*), according to which intervallic patterns reoccur within the tone system at the interval of a fourth or fifth, creating pairs of related notes. For instance, from both *a* and *E* one descends by two tones and a semitone. Ultimately, it is uncertain how Guido's various observations pertaining to affinity correlate. He explains that *D* and *G* descend similarly by a tone and a semitone. Yet, two intervals sufficing to produce affinity is incompatible with Guido's claim that affinity occurs solely at the interval of a fourth or fifth, since the diatonic segment *F–G–a–b* contains adjacent pairs of tones: *F–G–a* and *G–a–b*. Inconsistent terminology poses an additional challenge: “to have concordance” (*habere concordiam*) signifies either that notes are distant from each other by a consonant interval or that they have affinity – two relatable but distinct ideas. The diagram in chapter 8 constitutes the summation of Guido's exposition, illustrating all the combinations of affinity pairings. Thus, it provides an important clue to understanding the preceding discussion. I will compare the diagram's possible interpretations, notably that of Dolores Pesce. Building on her conclusion, I will propose a simplified diagram that shows how the entirety of Guido's thoughts on affinity at the fourth or fifth are encapsulated by the relation between the natural and hard hexachords. Moreover, this solution exposes the connection between affinity and solmization.

Kaho INOUE

Did Franco of Cologne Know the St Emmeram Anonymous?

Most scholarship has agreed with the theory that Franco of Cologne's *Ars cantus mensurabilis* adopts several mensural principles from Lambertus' *Ars musica*. The St Emmeram Anonymous Treatise – written on 23 November 1279 – also refers to Lambertus. On the other hand, there is no clear evidence for a connection between the St Emmeram Anonymous and Franco, although they must have been contemporary, belonging to the same Parisian academic community. Wolf Frobenius (1970) dates the *Ars cantus mensurabilis* to c. 1280 as the St Emmeram Anonymous Treatise was not influenced by this authoritative work. Yet, such a hypothesis raises another question: did Franco know the St Emmeram Anonymous? This paper therefore examines if Franco knew the St Emmeram Anonymous's precepts

and to what extent the doctrines demonstrated by both theorists have similarities and differences.

Franco must have been acquainted with at least the following three points discussed by the St Emmeram Anonymous: (1) Prohibition of the order of a major semibreve and a minor semibreve; (2) criticism of Lambertus' nine modes; and (3) notational confusion between plicated ligatures with ascending *perfectio* and *imperfectio*. In respect to point (1), the St Emmeram Anonymous criticises that Lambertus allows the order of a major semibreve and a minor semibreve. Franco also strictly forbids the order of a major and a minor. As regards point (2), the St Emmeram Anonymous censures that Lambertus' second mode should be put to the first according to ancient teachings and that the eighth and ninth modes are inappropriate owing to their imperfection. Then Franco seems to have integrated Lambertus' first and second modes into his first mode and Lambertus' seventh, eighth and ninth modes into his fifth mode. Concerning point (3), the St Emmeram Anonymous repeatedly warns that ascending *perfectae* and *imperfectae* ligatures *cum plica* have the same shape despite their difference in note values. Presumably, Franco tried to solve this problem and devised the notation of ascending imperfectae ligatures in an upwards oblique square.

Room E SESSION 40. 15th-Century English Polyphony

Nicholas WALTERS

The Value and Intentionality of Melisma in Early-Tudor Polyphony

Although melisma is a characteristic feature of the sacred polyphony of pre-Reformation, Tudor England, it has never been focused upon in its own study. Some analytical claims in the major published resources covering this repertoire suggest that melisma signals a "distant" interest in the words on account of a lack of "intelligibility", reflecting a predominantly post-Reformation humanist approach that is not suited to late-medieval English polyphony. This paper asks an essential question: what is the devotional and compositional value and purpose of melisma? In other words, why did early-Tudor composers write such exceedingly luxuriant and intricate passages of wordless expression? It is shown through both literary and musical evidences from the time that melisma was generally viewed as a positive and worthwhile form of musical expression, one that should not be seen as a sign of a lack of compositional interest in the words despite

melisma's longstanding associations with wordlessness. Coeval literary sources, including theological and dramatic texts, show melisma to be highly valued as the ideal way to please the divine ear, no doubt a legacy of plainsong jubilation and its well-documented devotional significance. Close examination of the music shows that melismatic passages are constructed to be extravagant and unique musical worlds of their own, paradoxically heightening the words with musically autonomous materials. Melisma's fundamental spiritual and compositional importance reminds us that early-Tudor sacred works were (and are) acts of worship, their words carrying a devotional weight regardless of their comprehensibility to the human ear.

David ALLINSON

In Pursuit of Heavenly Joys: Critical Approaches to the Early-Tudor Votive Antiphon

Critical accounts of early Tudor votive antiphons have tended to emphasize imitation and text intelligibility over other features of this music, often negatively contrasting the insular English style with contemporary continental music. In this paper, taking examples from representative works by Ludford, Fayrfax and contemporaries, I ask how we might approach this perplexingly rich and prolix musical style in terms which may have made sense to its original composers, singers and listeners.

In reframing votive antiphons as an intentional, dynamic musico-poetic creations within a rich ritual and aesthetic culture, what are the ways in which composers approached their task, to create acts of devotion which showcased institutional and artistic opulence? Within this culture, what might constitute a votive antiphon that was both impressive and successful in the eyes and ears of patrons, musicians and worshippers? How might this challenge our tendency to place momentary textual comprehensibility and individual subjectivity at the heart of our value judgements?

I explore how the best composers of votive antiphons knowingly manipulated multiple parameters of texture, rhythm and harmony, and suggest that this was done not in order to project the momentary meaning of their elaborate petitionary texts nor, conversely, to create a passive mood of contemplation but rather to create a persuasive, argumentative unfolding of a devotional process, efficacious in moving an unseen and eternal divine hearer. And I suggest that, by entering imaginatively into contemporary rhetorical theories which prize abundance and mysticism as offerings to move an intercessor to action on behalf of a soul facing the jeopardy of

Purgatory and judgment, our renewed sense of the technical and aesthetic imperatives driving this genre may shift the ways in which we analyse, perform and hear this music.

Michael WINTER

“A peculiarly English cadential ornament”: a regional cadential marker in English polyphony

There is a common cadential pattern in English fifteenth- and early sixteenth-century polyphony that is seemingly absent from continental polyphony from the same era. This non-suspension-based cadence is identified through the decoration of the cantizans, with a 6676 figure above the tenorizans, when defined harmonically. The 6676 pattern can appear as part of a *clausula vera*, authentic cadence, or an avoided cadence. It can also appear in full or reduced textures, in triple or duple time, and at the end or middle of sections of a composition. This cadential pattern frequently occurs in English polyphony for a period of at least seventy years from John Dunstaple to John Taverner.

This paper will discuss the nature of manuscript circulation and cadential variants, and it will explore the way in which this pattern survives across different generations of English composers, whether it survives at all on the continent, and how (if at all) it can be used as a stylistic marker to form regional attributions and to identify English pieces in Continental manuscripts.

Room F SESSION 41. Against Myths

Conor SINCLAIR

Musical Repurposing, Revision, and the limits of “Publication Narrative”. Luca Marenzio in 1594–5.

This paper examines Luca Marenzio and his departure for Poland in 1595, focusing on the culminative six-voice publication from the same year (*Il sesto libro de madrigali a sei voci*). When subjected to data-driven stylistic analysis, the publications heterogenous nature unfolds, indicating that certain works underwent a form of adaptation prior to an eventual appearance in print.

Placing this knowledge within a broader context, new evidence of modelling is immediately apparent. Detailed comparison with Marenzio's 1594 madrigal print for five voices (*Il sesto libro de madrigali a cinque voci*)

reveals passages of near-identical musical material, though here realised with greater ambition and technical refinement. Such instances of shared material complicate our conventional reliance on publication dates as indicators of compositional chronology.

These findings also serve to expose a broader musicological problem; publication dates in the late sixteenth century offer an unstable foundation for assessing compositional development, stylistic change, and artistic chronology.

Bartłomiej GEMBICKI

Back to school(s)

Recording industry and music historiography are deeply interconnected: recorded music not only provides material for academic narratives but also influences public perceptions of the musical past through repertoire selection, cover art, and paratexts, all shaped by economic and institutional factors. Conversely, musicology supplies interpretative frameworks that the recording industry translates into accessible stories, with the “school” concept – representing real or imagined centres, masters and pupils, or networks of composers – proving especially fruitful.

This paper introduces the research project *Narrating History through Discs. Early Music Schools, Historiography and the Recording Industry* (2025–28), funded by the Polish National Science Centre. The project examines how the recording industry constructs historiographical narratives around Early Music, exploring the mobilisation of scholarly concepts by record labels to render repertoires intelligible and marketable. It asks: how are these narratives shaped by performers, producers, scholars, and institutions, and through which media (sound, text, image)? What forms of historical knowledge do recordings stabilise, revise, or challenge?

The project adopts a comparative framework focused on three “schools” (c. 1450–1650): Franco-Flemish, Venetian, and German, treating “schools” as heuristic tools with shifting meanings across different contexts. Analysing a corpus of approximately 2,000 albums, the research addresses six problem-fields: taxonomy, geography, simplification, urban iconography, confession, and identity. The methodology integrates database mapping with discourse and visual analysis, attending to market dynamics and the roles of performers and producers, and advocates for a non-hierarchical approach to scholarly and phonographic knowledge production.

Wednesday, 8 July

14.30–16.00

Room A SESSION 42. Late-Medieval Polyphony in Poland and Central Europe: Reconstructing Repertory from Fragmentary Evidence

This session is devoted to late-medieval polyphony in Poland and Central Europe, examined through the analysis of manuscripts – primarily fragmentary ones – from the late fourteenth and the first half of the fifteenth centuries. The three papers focus on sacred and secular polyphonic repertoires preserved in Polish sources as well as in a wider group of little-known polyphonic fragments from Central Europe. Together, they reveal the diversity of repertoires transmitted in these manuscripts, encompassing, on the one hand, Italian and French works circulating internationally and, on the other, repertoires shaped by local Central European traditions. Through the identification of concordances and the reassessment of surviving sources, the session demonstrates the circulation of different musical repertoires in Central Europe and the role of regions such as Poland in the dissemination of trecento music and French *ars nova*. It also points to new interpretations and identifications of works that are both well known and preserved in a single source.

Paweł GANCARCZYK

Fragments of Polyphonic Music Preserved in Central Europe (c. 1350–1450)

More than twenty fragments of polyphonic music in full mensural notation survive in libraries and archives of the Czech Republic, Hungary, Poland, and Slovakia, many of them little known or previously unstudied. From codicological and repertorial perspectives, these sources form a diverse group that, alongside complete manuscripts, reveals a complex mosaic of genres and styles cultivated in Central Europe. This paper presents these fragments and uses their analysis to map regional polyphonic practices. It addresses the reception of the French *ars nova* and the trecento, as well as features specific to local traditions, with particular attention to lesser-known and especially challenging sources.

Antonio CALVIA**The Poznań Fragments**

This paper develops recent research on the Poznań fragments (Archdiocesan Archive, MS 174a, now lost; University Library, Rkp 7012), building on work presented with Paweł Gancarczyk at MedRen 2025. The two codices from which these fragments derive still raise a number of unresolved questions concerning their context of production and the nature of the repertoire they transmit. The present study focuses on the reconstruction of the surviving repertoire, which includes unedited works from the late fourteenth century. This reconstruction is based on a renewed examination of the sources and on an updated assessment of recent scholarly identifications and concordances. These findings provide the foundation for advancing new hypotheses regarding the reception, circulation, and intertextual relationships of the Italian-texted repertoire preserved in MS 174a, as well as for reassessing the stylistic characteristics of the liturgical polyphonic settings transmitted in Rkp 7012.

Michael Scott ASATO CUTHBERT**Late-Medieval International Repertory in Poland: New Identifications and Reconsiderations**

Medieval Poland and its music have seen a flourishing of scholarship in the past decade, demonstrating the vitality of its composers and traditions. Many foreign or internationally transmitted works also appear in sources of Polish origin or now housed in Polish libraries. This presentation introduces new identifications, including a concordance for Mass music by Grossin, a source for an unknown tenor in Wrocław, secular music by Zachara da Teramo, and works concordant with manuscripts Reina and Bologna Q15. The paper consistently demonstrates how the EMMSAP database enables finding these connections.

Room B SESSION 43. MUSICAL MATERIALITIES: Manuscript Music as a Testament to Circulation of Repertory**Uri JACOB****Inscribing Music across Faiths: Evidence from the Twelfth-Century Eastern Mediterranean**

Amid the geopolitical shifts of the twelfth and thirteenth centuries, written musical practice across Eurasia changed markedly. These changes

include the Latin West's standardization of square notation as well as its first systematic rhythmic indications, the Byzantine adoption of neumes that signify pitch explicitly, and the first emergence of a substantial manuscript corpora preserving musical signs in the Armenian and Georgian liturgical traditions. Although innovative and increasingly widespread in this period, such phenomena have generally been studied in isolation. While a preliminary mapping of interrelations among these systems is still lacking, my paper highlights several cases from the high medieval Eastern Mediterranean where notational links across confessional lines are especially clear. Best known are the notated leaflets attributed to Obadiah the Proselyte, born a Christian in southern Italy and converted to Judaism in 1102; I hypothesize that he used these mirror-image Latin neumes to notate Hebrew texts in a setting marked by crusader presence, such as Tyre in present-day Lebanon. A further, newly discovered case comes from a codex now in Douai: scribbled Byzantine neumes, each paired with a Latin label naming a musical interval, in a non-musical manuscript otherwise largely devoted to Latin crusader chronicles. These and other case studies exhibit how music inscription could serve as a vehicle for cross-cultural exchange and knowledge transmission across medieval frontiers, complementing previous analyses of verbal and visual sources.

Giovanni CUNEGO

To and Fro across the Alps: Gallican Rite in Early Medieval Northern Italy

The liturgical landscape of early Medieval Northern Italy was characterized by deep-seated connections with the traditions of Gaul and the Iberian Peninsula. By focusing on the shared materials between the Northern Italian rites and the broader Gallican liturgical family, this paper re-examines the networks of exchange that facilitated the circulation of pre-Gregorian materials across the Alps prior to the Carolingian reforms. Treating the Gallican rite as a complex of related local practices rather than a single uniform system, the research traces the movement of these archaic materials through the analysis of indirect evidence and later liturgical witnesses that preserved traces of this earlier heritage. Within this context, the appearance of various musical scripts from the ninth century onwards provides a crucial opportunity to reflect on the underlying liturgical-musical substratum of the region. The final section evaluates the potential graphic links and similarities among the neumatic notations that eventually emerged in these

areas, considering how their emergence aligns with the enduring traces of a shared musical and liturgical heritage.

Francesco ORIO

Regional Identities and Notational Practices in Tenth- and Eleventh-Century pre-Catalonia: Evidence from the Archive of Vic (ABEV)

This paper investigates the liturgical-musical repertoire preserved in Catalan sources of the tenth and eleventh centuries, focusing on the relationship between regional identity, musical notation, and the transmission of chant. While earlier scholarship established a foundational framework, recent discoveries now permit a more systematic comparative reassessment.

The study is based on an extensive survey of Catalan and Aquitanian notated sources across several archives. All sources are indexed according to Cantus Index standards and analysed from notational, melodic, and liturgical perspectives. Rather than assuming a unified Catalan tradition, the paper examines the coexistence of distinct notational practices within a politically and ecclesiastically fragmented landscape.

The archive of Vic (ABEV) functions as a central case study and point of comparison. Sources produced in the Vic area show a largely coherent notational and melodic profile; however, a small group of fragments preserved at ABEV diverges from this pattern, sharing graphic forms and melodic behaviours with sources associated with Urgell and the Andorran area. The systematic use of a V-shaped pes linked to semitonal articulation emerges as a particularly clear marker of regional practice.

These observations raise broader questions about the circulation of books, scribes, and repertory within Catalonia, shaped by overlapping diocesan jurisdictions, bishop-count figures, and early divergences between inland areas connected with Toulouse and the coastal dioceses traditionally linked to Narbonne. Rather than positing fixed regional identities, the paper frames notational and melodic plurality as the outcome of long-term processes of negotiation within a frontier society.

Room C SESSION 44. The Musical Management of the Body in the Twelfth, Thirteenth, and Fourteenth Centuries

Suzanna FELDKAMP

Music, Candlewax, Confraternal Healing, and the Sacramental Mind

In the twelfth-century foundation mystery of an Arrageois confraternity, two jongleurs feed a melted holy candle to dying parishioners, healing

their bodies and spirits. By engaging contemporary writings that compare the mind and memory to imprinted wax, I argue that this story leverages material associations to define music's restorative properties. The candlewax serves as a proxy for both the Eucharist and remembered, reproduced sound, songs that everyday jongleurs might "feed" to listeners and transform their communities. I turn to the confraternity's niello silver reliquary to offer further evidence that transformation (sonic and physical) was foundational to these performers.

Matthew THOMSON

Musically Embodied Sanctity in Early Fourteenth-Century Female Monastic Communities

By the early fourteenth century, clerical authorities were increasingly suspicious of un vowed devotional communities (Beguines) and the mystical bodily devotion associated with them. By comparing two repertoires compiled for the seemingly safer context of a female monastic house, I trace the responses that song, as a similarly bodily activity, could provide to such clerical anxieties. Building on Daniel E. O'Sullivan, I show that the vernacular devotional songs of the *Rosarius* (1330s), compiled by a Dominican friar, aim to instil in nuns a strictly disciplined way of engaging their body in divine praise. Then, utilising the scholarship of David Catalunya, I outline the different response embodied by the motets compiled for the powerful Royal Abbey of Las Huelgas, which afford a broader series of possible relationships between song, body, and sanctity.

Philip WETZLER

"und sich nider an minen fuoz" (Look at my foot): Middle High German Minnesang and the construction of sexualized reality

Middle High German courtly love song, Minnesang, performatively mediated and constructed knowledge about sexualities. By making desires intelligible through song, Minnesang captured and produced reality, manifesting concepts of gender and role-play. This paper explores how songs provided social scripts that could be employed both in imagination and real-life interpersonal interaction. Case studies ranging from Walther von der Vogelweide's *Lindenlied* and Neidhart's song of the flax-wielding woman to songs by Steinmar highlight practices, roles, and desires deviating from courtly norms, including flexible power relationships, the fetishization

of body parts such as feet, and the potential for readings regarding same-sex male desires.

Room D SESSION 45. Gregorian Chant in Central Europe

Gabriela GILÁNYI

Musical Marginalia in the Admont Bible: New Palaeographical Insights

One of the most impressive manuscripts of the Österreichische Nationalbibliothek in Vienna, richly decorated with Romanesque illuminations, is the two-volume Bible, shelfmarked Cod. ser. 2701–2702. The history of the codex is well documented: its production dates to mid-twelfth-century Salzburg. According to users' inscriptions, by the late twelfth century, the Bible was already in use at Csátár in western Hungary, in the monastery of St Peter belonging to the diocese of Veszprém. In the fifteenth century, it came into the possession of the monastery of Admont in Styria, from where it was purchased by the ÖNB in 1937. Musical notation appears in the margins of several folios of the codex, transmitting parts from a Cistercian hymnal, tonary and a Benedictine antiphoner. Janka Szendrei identified the musical script as Esztergom notation. On this basis, the entries can be assumed to have been added during the manuscript's period of use in Hungary. This paper investigates the circumstances and practical considerations that may have prompted the inclusion of Cistercian and Benedictine liturgical material in early Esztergom notation. The palaeographical analysis forms part of a broader research project investigating the early history of staff notation in Hungary and its presumed Benedictine connections.

Irina CHACHULSKA

Notational Practice in the Cistercian Scriptorium of Paradyż in the 13th century

This paper examines a group of thirteenth-century Cistercian liturgical manuscripts of Paradyż provenance (Greater Poland), preserved in the Archdiocesan Archive in Poznań. Its primary aim is to establish the earliest notational practice of the Paradyż scriptorium (13th c.).

Palaeographical and liturgical analysis makes it possible to establish an approximate date for the beginning of the scriptorium's activity in Paradyż and, more importantly, to identify which manuscripts were produced locally. Research on musical notation reveals remarkable palaeographical coherence in both musical notation and textual script among the Paradyż

manuscripts. However, the analysis also shows that these books do not employ the so-called Cistercian notation – the dominant notational system used in thirteenth-century Cistercian manuscripts in Central Europe and the only system attested in Polish Cistercian sources by c. 1300. Instead, the Paradyż manuscripts feature a highly distinctive mixed notational system combining German and Messine neumes. This system is not found in any other Cistercian sources in the Polish lands, nor in local manuscripts produced outside the Paradyż scriptorium.

Comparative research on music notation, based on a broader corpus of music sources selected with regard to the historical context of Paradyż Abbey, has made it possible to trace the origins of Paradyż notation by identifying related notational systems.

Zsuzsa CZAGÁNY & Julianna KÖNIG

Liturgical Chant Manuscript Fragments in the Franciscan Library of Gyöngyös

A large group of over one hundred fragments, presumably originating from the same medieval chant manuscript, preserved in the Franciscan Library of Gyöngyös was first brought to scholarly attention by Janka Szendrei. While her pioneering work identified the significance of this unusually extensive fragment corpus, no detailed, systematic, and comprehensive study has yet been devoted to it. The present research builds upon Szendrei's initial observations and aims to provide an in-depth examination of the fragment group, which has recently been further expanded by the identification of additional related fragments in other collections.

The research commenced with a systematic examination of the material. Each fragment was individually digitized and analysed, and subsequently identified on the basis of its liturgical content, melodic structure, and notational features. This analytical phase was followed by an attempt to classify and arrange the fragments in a coherent order. The results suggest that the fragments most likely originate from a 15th-century Franciscan gradual, almost certainly from the Gyöngyös monastery's own codex.

One of the principal challenges of the project has been the reconstruction of the original manuscript context. Only in a limited number of cases can chants be shown to follow one another directly, suggesting a substantial degree of loss. Furthermore, the presence of chants belonging to both the *temporale* and the *sanctorale* complicates the reconstruction

and raises the possibility that the surviving material does not originate from a single codex. Instead, the fragments may represent remnants of multiple manuscripts, perhaps even paired or closely related volumes.

This paper presents the most recent results of the ongoing research, focusing on the structure and internal relationships of the fragment group, its liturgical and musical characteristics, and the current state of the attempted reconstruction.

Room E SESSION 46. Music without Music

Jan CIGLBAUER

Music and Rhetorics in manuscripts from Central European universities around 1400

The manuscript preservation of Latin songs of Central European origin from around 1400 is concentrated in modest sources from the university education environment. Typically, a single volume contains several compositions surrounded by non-musical texts. These are often poetic compositions intended for teaching Latin and other texts whose content and method of notation indicate that they originated in a higher education environment. With manuscripts of this type, we may ask whether there is any connection between the written texts and the music. Were the scribes of the texts and music the same people? Can the analysis of non-musical texts reveal something about the creative environment from which the preserved song repertoire originated? The texts for teaching rhetoric and their relationship to song lyrics deserve special attention. Can the paths of these repertoires intersect? We will attempt to answer this question by taking a closer look at one manuscript from the Jagiellonian Library in Kraków (PL-Kj 2214) and to a certain extent similar bohemical manuscript now preserved in Wolfenbüttel (D-W 30.9.2 Aug. 4°).

Henry T. DRUMMOND

Un-Notated Music from Catholic Delft during the Eighty Years' War

For Catholics living in Calvinist parts of the Low Countries during the Eighty Years' War (c. 1566–1648), books of devotional poetry and song were popular. While these books could not replace the Catholic liturgy, they offered solace to those worshipping in secret, who did not have regular access to a priest. Such books were common in Delft in the early seventeenth century, during the time of Johannes Stalpaert van der Wiele (1579–1630).

Stalpaert was a Catholic priest who wrote books of devotional poetry and song, which were published and disseminated across the Low Countries. One book, the *Gulde-Jaer ons Heeren Jesu Christi* (1628), contains an appendix of un-notated song texts known as the “Madrigalia”, believed to have been intended for the religious women – Delft’s beguines and Poor Clares – under Stalpaert’s supervision. The texts in the “Madrigalia” appear with incipits of known polyphonic madrigals in Italian. I am currently creating a musical edition of Stalpaert’s “Madrigalia”, and this paper presents some of the research questions encountered along the way. First, why would Stalpaert contrafact secular, polyphonic, Italian madrigals to Dutch, devotional texts? Second, in the absence of performance instructions, how would these pieces have been sung by Delft’s religious women and the wider Catholic communities who owned copies of Stalpaert’s 1628 book? In this paper, I will show my work in progress, and pose specific questions about editorial practice – textual underlay, basslines, and use of instruments. More broadly, I will also attempt to define Catholic music, in an era where the links between music and religious identity was subject to substantial change.

Riccardo PINTUS

Printed Memory and Musical Loss: Funeral Books as Sources for Reconstructing Early Modern Repertoires

As with much of the repertoire from the 16th and 17th centuries, the music composed for the liturgy of the dead is also marked by numerous lost compositions. For other repertoires, the only surviving traces of lost music often come from indirect sources, such as printers’ inventories, library catalogues, or private correspondence. Funerary music, however, provides an additional resource: funeral books, that are printed accounts of solemn exequies, usually dedicated to the commemoration of noble figures. These publications, besides describing the ceremonial arrangements and ephemeral structures, usually offer significant details about the liturgical celebration and its musical accompaniment.

In recent years, musicology has shown renewed interest in these documents, focusing in particular on the terminology used, with the aim of exploring late Renaissance and Baroque attitudes and sensibility toward death. My paper seeks to direct attention more specifically toward the musical dimension, analysing funeral books as potentially valuable sources for reconstructing lost repertoires and performance practices. By examining particularly significant cases printed in Italy, the research aims to identify as many

features as possible of certain lost compositions: their structure, the liturgical texts that were set to music, their stylistic characteristics and some details on performance practice.

Room F SESSION 47. Renaissance Theory of Music

Anna BRADDICK

When Monsters Make Music: The Transformation of *musica humana* in Early Modern Europe

This paper will investigate the reception of *musica humana* in early modern musical thought. Drawing from a corpus of educational and philosophical texts from the long sixteenth century, it will argue that *musica humana* was an expansive yet malleable philosophy through which to mediate bodily knowledge. The idea of a uniquely human music – that hovered between imperceptible cosmic harmony and the sounds produced by instruments – was inherited from the ninth century writings of Boethius. For early modern thinkers, it proved a persuasive means through which to articulate the stakes of music making. As a pedagogical tool, *musica humana* could take the form of scientific and spiritual investigation into the inner harmony, facilitated by lavishly illustrated diagrams. By interrogating who was deemed capable of such acts, this paradigm centred music within broader humanist discourses surrounding moral and physical difference.

The classical heritage of these assertions made *musica humana* an uncontroversial means of demonstrating the transformative power of music. Boethius, however, did not provide a consistent framework to justify its place in the broader intellectual currents of the sixteenth century. By examining the writings of Franchinus Gaffurius (1451–1522) and Gioseffo Zarlino (1517–90), I will argue that *musica humana* was not only restated by early modern music theorists, but transposed to suit their contemporary context. The ambiguity presented in these texts, between the imagined and real, the visual and literary, and the natural and monstrous, will be of particular interest.

Andrea HORZ

Through the lens of Heinrich Glarean's *Dodecachordon*: Annotations on Sebald Heyden's *Musicae, id est artis canendi* (1537)

Current research emphasises that Glarean approached the subject of tonality from a variety of angles: a careful reading of old and newly discovered

ancient texts goes hand in hand with the analysis of monophonic and polyphonic music; Glarean also examined music treatises from all centuries. It is therefore no surprise that Glarean's reference to Sebald Heyden's *Musicae* in the *Dodecachordon* is well documented. Most recently, Christle Collins Judd drew attention to the numerous examples that Glarean took from Heyden. In her view, however, Heyden's treatise is almost exclusively significant as a collection of music examples, as Glarean integrated a large number of exempla from it. But – as argued in this paper – Heyden's treatise was much more than a source of music examples. Glarean could also see his line of argument confirmed in Heyden's considerations. This is indicated not least by entries in two copies of Heyden's treatise from the library in Solothurn (Switzerland), which can be attributed to Glarean's circle of students. The paper focuses on these handwritten annotations and their relation to Glarean's *Dodecachordon*.

First, I point out that both Solothurn copies of Heyden's treatise contain a common corpus of glosses relating to Glarean's theory, but also have significant focal points. This already shows that – beyond the common intersection of musical examples – there are other points of reference between Glarean's *Dodecachordon* and Heyden's *Musicae*. I subsequently elaborate on the connections between Heyden's theoretical explanations and Glarean's *Dodecachordon*. Finally, these annotations, as well as Glarean's *Dodecachordon*, demonstrate that although the confessional differences between the Catholic and Lutheran faiths were registered, they did not constitute an obstacle to an intensive examination of the "opposing" music theory doctrine.

Wednesday, 8 July

16.30–17.30 Poster Session

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

Anne LEVITSKY

“I draw fire from the snow and fresh water from the sea”: The Natural World in Troubadour Song

Chiara MAZZOLETTI

Where Sound Once Lived: Soundspace and Ritual Life in the Dominican Convents of Barcelona, Valencia and Palma de Mallorca

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 *Scielta de madrigali*

Janosch UMBREIT

Expanding musicconn.scoresearch: Making White Mensural Notation Searchable via OMR

Thursday, 9 July

9.30–11.00

Room A SESSION 48. Round Table Early Muse (2023–2026)

Philippe VENDRIX

Rebekah AHRENDT

Grzegorz JOACHIMIAK

Andrea PUENTES BLANCO

Aleksandra PISTER

Pedro SOUSA SILVA

Brianne DOLCE

EarlyMuse (COST Action CA21161) was launched in October 2022 to imagine a new, Europe wide ecosystem for early music studies. Since then, the Action has mobilized a geographically inclusive community of more than 300 scholars, performers, librarians, archivists and cultural professionals from nearly 40 countries. We have collectively worked toward strengthening the place of early music research, teaching, performance and cultural engagement in a rapidly changing cultural and digital landscape. Regular working group meetings, an extensive Short-Term Scientific Mission programme and cross-sectoral collaborations have generated a substantial open-access corpus of reports, case studies and scholarly outputs that substantively reframe how early music can be studied, taught, edited, performed and governed in Europe today.

Featuring Action Chair Philippe Vendrix, Vice-Chair Rebekah Ahrendt and Working Group Leaders Aleksandra Pister, Grzegorz Joachimiak, Andrea Puentes Blanco, Pedro Sousa, and Brianne Dolce, this roundtable will share the most important results and insights of the four-year project. We will show how EarlyMuse's coordinated activity across the domains of Education, Sources, Publications, Performances and Policies has collectively reshaped the conditions for early music in Europe. We trace how the Action has progressed from diagnostic mapping and community-building to the articulation of concrete tools, recommendations and models that chart new directions. These achievements will be presented in an integrated manner, demonstrating how the five Working Groups' distinct yet interlocking perspectives converge toward a new ecosystem for early

music studies, while outlining the final steps that will carry EarlyMuse to the conclusion of its mandate in 2026.

Room B SESSION 49. MUSICAL MATERIALITIES: Patronage Products

Marek BEBAK

A forgotten patron: Lactantius Domanino and musical culture among Mantuan Carmelites in the late sixteenth century

Recent scholarship on early modern patronage has increasingly turned toward religious orders as key agents in shaping local musical cultures. Yet the role of intra-monastic patrons – figures who exercised intellectual authority and cultural influence from within the cloister – remains significantly understudied. This paper examines one such figure: Lactantius Domanino, a Carmelite theologian active in late sixteenth-century Mantua, whose influence extended beyond the monastery. As confessor and theological advisor to Dukes Guglielmo and Vincenzo Gonzaga, Domanino occupied a position of exceptional prestige, bridging monastic and courtly spheres. His prominence is reflected in three Venetian music prints (1589–90) dedicated to him by Giovanni Giacomo Gastoldi (maestro di cappella at Santa Barbara), and two Carmelite composers: Giovanni Maria Bacchini and Octavio Ragazzoni.

Romane MASSART

Tracking the Consumers and Patrons of Antwerp's Music Books Through Dedicatory Epistles and Archival Traces

Understanding who used and interacted with music books in early modern Europe remains challenging, especially when direct marks of use are scarce. In sixteenth-century Antwerp, however, dedicatory epistles offer a distinctive perspective on the sociocultural world of printed music. Unlike other centers where patronage was dominated by royalty or the church, many of the dedicatees here belonged to the burgeoning and wealthy bourgeoisie. By naming individuals who supported, purchased, or were expected to value a publication, these epistles open a window onto those who might be considered its first readers or intended users.

This paper explores whether these dedicatees were merely patrons and/or active consumers who collected, used, and engaged with music books. To do so, it combines a corpus of Antwerp dedicatory epistles (c. 1540–1600) with complementary archival evidence, notably Antwerp's notarial probate

inventories and the Plantin-Moretus sales ledgers. These sources make it possible to trace concrete patterns of ownership, to identify books present in households, and to link named dedicatees to actual material practices. By bringing together paratextual and archival traces, the paper reassesses the place of dedicatees within the broader field of book usage. It argues that their roles blur traditional distinctions between patronage, possession, reading, and musical practice, and thus sheds new light on the users of music books in a major early modern print centre.

Willem PEEK

Musica Reservata (A Genealogy)

In 1563, Samuel Quicchelberg characterized Orlando di Lasso's Penitential Psalms as "musica reservata", defining the genre as "expressing the force of each affection and presenting the subject almost as if enacted before the eyes". Although Quicchelberg's "Declaratio" offers detailed descriptions of the numerous images contained in the codices illuminated by Hans Mielich, and although the various, often contradictory, definitions of musica reservata appear to converge materially in the illuminated music manuscripts produced for Duke Albrecht V of Bavaria (r. 1550–79) by Lassus, Mielich, and Cipriano de Rore, the relationship between these projects and musica reservata has yet to be examined in detail. Establishing this connection enables a more precise understanding of the significance of musica reservata in its relation to the Munich codices and their iconographic programmes, and vice versa. This study analyses the development of Albrecht's patronage as a coherent, though discontinuous, enterprise: rather than seeking a unified music-theoretical definition of musica reservata – for example in Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (1555) – that may or may not function as an overarching explanatory principle for a genre that, in Alfred Einstein's words, "has been haunting the history of sixteenth-century music", this study adopts a genealogical approach. Rejecting narratives of linear development and clear relationships between historical theories and music, it traces the contingent, fragmented, and power-laden processes through which new musical-artistic practices and forms of knowledge of "ancient" music emerged amid religious and political upheaval. What surfaces is not an ill-defined genre whose historical significance may have been overstated, but rather a dense, trans-Alpine network of Renaissance humanist musical works, composers, theorists, performers, patrons, and institutions.

Room C SESSION 50. Lecture-Recital Two enigmatic dedications to Milanese nuns by Francesco Rognoni

Aleksandra BRZÓSKOWSKA

Amongst the several examples of diminutions from Francesco Rognoni's *Selva de varii passaggi* (1620) are two pieces, one vocal and the other instrumental, dedicated to Gracia Ottavia Crivella and Ginepra Crivelli, two nuns from a Milanese convent. The usage of dedicating music to nuns was a common practice throughout the 16th and early 17th centuries. However, these specific dedications stand apart, as they are the only examples of such practice in a diminution method, and might shed light on the instrumental virtuosity of nuns musicians in the late Renaissance era and their use of improvised ornamentation, a topic which is still widely overlooked.

Apart from identifying these characters and highlighting a potential family tie, this double dedication raises questions regarding the relation Rognoni could have had with the Milanese convents' renowned musical culture. If Rognoni knew these nuns, to what extent might that have affected the contents of the diminutions themselves? Toward understanding this potentially complex interplay, we will analyse the contents of these two diminutions, especially in terms of choice and processing of the original models from Mortaro and Palestrina, and in consideration of other diminutions by Rognoni, as well as different musical pieces composed around Milanese convents during the same period. We will also compare these two dedications with others specifically connected to nuns. In addition to the presentation, the two pieces will be performed.

SESSION 50a. Unusual Instruments

Arianna RIGAMONTI

Scap(p)ino and his Extravagant Musical Instruments: "The Famous Comedian who Played them Marvellously"

This paper looks at the curious figure of Francesco Gabrielli, a seventeenth-century commedia dell'arte performer who designed and built a variety of musical instruments for his own performances. Originally from Florence, Gabrielli travelled across Europe under his stage name of Scap(p)ino. The extravagant style and design of his instruments attracted the attention of several courts and personalities: among others, the king of France Louis XIII, Claudio Monteverdi, who tried to obtain a drawing of the comedian's

instruments, and renown collector Ferdinando Cospi who owned “seven recorders of various sorts” by Gabrielli.

Although no instruments made by Scap(p)ino are known to have survived, a remarkable engraving by Carlo Biffi from 1633 depicts the comedian surrounded by an extraordinary assortment of musical instruments. Among them there are most common types of instrument, but also a theorbo with anthropomorphic features of a siren, a pseudo guitar with a mechanical theatre attached to it, a stinged instrument in the shape of a rifle, and a composite plucked and bowed instrument with three necks.

Although it is impossible to tell whether or not the instruments in the engraving are representative of the real instruments, this paper uncovers the figure of Scap(p)ino as extravagant musical instrument maker, using also literary sources and comparable surviving instruments. This case study allows to reflect on how visual sources can shed light on overlooked musical materiality and collectibles that were not of aristocratic provenance, such as those made by a humble comedian that from street performances reached noble courts and collections of international fame.

Room D SESSION 51. Extra-ordinary Sounds

This themed session spotlights aspects of Renaissance sound that fall outside the standard analytical story. Topics may include noise, beats, tuning, registration, timbre, and other qualitative variables. Rather than treating repertoire as a purified object – a collection of disembodied pitches – the session foregrounds sound as a material phenomenon shaped by equipment, performance, and acoustic context. These things are also “the music”. “Extra-ordinary Sounds” aims to foster new ways of describing, modeling, and accounting for aesthetic parameters beyond the language of common-practice analysis, and in turn suggest how their marginalisation has shaped our assessment of the repertoire and practice itself.

Andrew HALLOCK

Auditory Roughness in Vocal Polyphony

This paper introduces auditory roughness as a parameter in the study and performance of Renaissance vocal polyphony, an approach which sidesteps and reframes historical categories of dissonance and consonance, illustrating how aural cognition – not universal proportion – may have shaped polyphonic practice. Focusing on the voicing of vertical sonorities, the paper

shows how technically consonant events can nevertheless be perceptually rough. Using score-based estimation and computational modelling it demonstrates how spacing, timbre and tuning affect roughness under controlled conditions. This approach clarifies which aspects of roughness are constrained by notation and which remain open to the performer. The aim is methodological: to show how roughness can be used, what kinds of musical questions it supports, and where its explanatory limits lie.

Ann ALLEN

Locked and Loaded: exploring the resonant capabilities of original renaissance instruments in comparison to contemporary models

Original Renaissance instruments seem to have favoured a sound loaded with overtones and with strong articulation possibilities. Therefore performers could easily lock-in as an ensemble when performing polyphony or dance repertoire. These qualities are often missing on modern copies and seem at odds with our modern performing style favouring a darker, covered sound. This paper explores and questions how resonant was the Renaissance and when did the shift in aesthetics take place, with its knock-on effect on the beginnings of the early music movement and implications on how instruments were developed in 20th century.

Adam RAHBEE

The Imperfect Fifth: Re-interpreting Organ Temperaments of the Middle Ages and Renaissance

Re-interpreting the sources on organ temperament from the Late Middle Ages and Renaissance has challenged the “Pythagorean-then-meantone” paradigm, finding that lost tuning systems long pre-dating meantone had fairly pure thirds and alternating clusters of purer fifths and very narrow, beating fifths. Perception of a beating fifth is malleable, influenced by the organ’s size, acoustics, timbre, and the context of simultaneous major or minor thirds. In tuning practice, there were no theoretical bases used to describe these tuning systems, but only qualitative descriptions. The objective was not constant purity but variety, serving modal music and the organ’s imitation of vocal intonation, and dependent on each organ’s unique conditions.

Room E Session 52. Hidden and forgotten: at the boundaries of the Italian lauda

This themed session explores repertoires at the margins of the lauda tradition, with the aim of defining its contours more precisely and recovering materials that have been overlooked or misunderstood.

The three papers address the fluid boundaries of the lauda tradition by examining materials that challenge conventional definitions of the genre. One examines a thirteenth-century Latin oratio adopted as a lauda, revealing how devotional practices in the Middle Ages often blurred generic distinctions. Attention then shifts beyond the customary geographical scope of lauda studies to a group of fifteenth-century compositions linked to Naples, a city that remained curiously peripheral to the genre until the Counter-Reformation. Finally, drawing on evidence of possible musical settings, the discussion re-evaluates a number of poems and their long-forgotten author, restoring them to the lauda's interpretative framework.

Our initiative is part of the ERC Advanced Project LAUDARE, which analyzes the intrinsic intermediality of Italian lauda, examining text–music transmission up to the mid-sixteenth century and the oral mechanisms of its composition and dissemination.

Luisa PASSAMANI

***Ave mundi spes Maria*: a devotional composition between liturgical chant and Italian lauda**

Ave mundi spes Maria is a composition variously rubricated as “hymnus”, “oratio”, or “sequential” and often attributed to Innocent III or Celestine V. Salimbene de Adam may have been referring to it when he ascribed an *Ave mundi spes Maria* to Friar Vita of the Franciscans of Lucca, who would have written “litteram et cantum”. The piece, not to be confused with the well-known sequence with identical incipit, emerged from the same milieu as the Italian lauda, with which it shares numerous features. Its long and varied transmission history obscures its original structure, yet preserves a German seventeenth-century melody consistent within a certain tradition of Marian-penitential laude.

Anita SISINO

New reflections about lauda background in I-PEc MS G 20 (alias MS 431)

I-PEc MS G 20 (alias MS 431), a late fifteenth-century polyphonic manuscript associated with the Aragonese milieu, preserves the lauda *Questa la nocte sancta* on the Nativity, alongside two further devotional compositions whose generic attribution remains uncertain owing to the fragmentary state of their texts: the bilingual *O lux inmensa*, surviving only in its first two hendecasyllabic lines, and *Sento li spiritj mej*, preserved solely in its incipit. By reassessing the textual tradition of the latter setting, this paper advances new hypotheses concerning possible contexts of reception, particularly given that the singing of laude does not appear to have been practiced in Naples before the Counter-Reformation.

Luca BENEDETTI

Hints of Lost Music: The Laude of Benedetto da Cingoli

Benedetto da Cingoli was an Italian poet active in the second half of the fifteenth-century, whose corpus of laude has not yet been studied. His poems survive through posthumous printed editions from the early sixteenth-century, with the sole exception of a polyphonic setting in the manuscript I-Fn Panciatichi 27. Although the lack of music or “cantasi come” rubrics, formal and textual features suggest a plausible musical destination for other laude. The analysis of these texts provides a broader understanding of lauda circulation and performance practice. Moreover, it highlights intertextual relationships and affinities within liminal repertoires.

Room F SESSION 53. Local Chant Tradition in Central Europe

Antanina KALECHYTS

Particular characteristics of the Officium repertoire of the Klosterneuburg canonesses

The cataloging and digitization of medieval manuscripts increasingly allows us to learn and comprehend the repertoire of Mass propriums and divine offices. In this way, the characteristics of medieval local liturgical traditions and their influence on neighboring regions can be studied. The double monastery of Klosterneuburg on the outskirts of Vienna bears witness to a repertoire that was widespread throughout the southern German region. Nevertheless, the manuscripts used in the canoness monastery in particular contain special and, in some cases, unique chants, which are presented

and analyzed in this article. These chants are not only evidence of the special veneration of certain saints – for example, they also include chants from older feasts such as the Assumption of Mary – but also testify to the creative activity of the canonesses, although no names of poets or composers have been handed down. Detailed studies of the manuscripts are needed to identify these chants, investigate their possible connections with other liturgical traditions, or determine their unique status. This study focuses on manuscript A-KN 1012 (12th century), the oldest surviving summer section of a complete antiphony. The more recent manuscripts A-KN 1018 and A-KN 589 (both 14th century) are consulted for reference. They bear witness to the continuous liturgical tradition of the canonesses. This makes it possible to recognize and preserve a very special liturgical and musical heritage of the women in Klosterneuburg.

Melanie BATOFF

Elucidating the *Visitatio sepulchri* from St. Vitus Cathedral in Prague

During the late Middle Ages, at St. Vitus Cathedral in Prague, Easter Sunday Matins included the *Visitatio sepulchri* (Visit of the Sepulcher), a sung rite in which the canons reenacted the Gospel narrative of the Marys' encounter with an angel who announced the Resurrection. The version that is documented in ten 14th- and 15th-century liturgical manuscripts from the cathedral is typical of *Visitations* from east of the Rhine River with respect to the narrative conveyed and the chants sung. However, some aspects are highly unusual, such as the performance of devotional acts that are usually suspended during the rite, the inclusion of the kiss of peace from communion and the presence of a prelate who sang the incipits of the chants, but did not assume a biblical role. This *Visitatio* is quite complex, as it incorporates actions that recall the stripping of the altars on Maundy Thursday and the covering of the cross with the altar cloths to represent Christ's enshrouded body on Good Friday. I will argue that the prelate acted like the celebrant at communion, a sacrament that imitated the Last Supper, but that also commemorated the Crucifixion and Resurrection. The community at St. Vitus had just experienced affective portrayals of these same events during the triduum. With everyone's devotion elevated, an association between communion and the *Visitatio* was formed in hopes that when the worshippers participated in communion in the future, they would remember Christ's suffering and triumph with the same fervor that they felt during the Easter season.

Dominika GRABIEC

The musical aspect of devotion of the Cracovian Archconfraternity of the Lord's Passion in the context of the musical traditions of other confraternities of penitents in Europe

The Archconfraternity of the Lord's Passion was founded in Kraków in 1595, at the Franciscan church, by Marcin Szyszkowski, bishop of Łuck and Kraków (since 1616). The confraternity was a continuation of a medieval devotion to the Lord's Passion and to Our Lady of Sorrows existing in the church of St. Francis already in the fifteenth century. In 1607 bishop Szyszkowski published in Kraków a prayer book addressed to the confraternity with very detailed instructions concerning its organisation, charitable activity, and most of all, its devotions.

The members of the Archconfraternity were obliged to participate in many religious services, particularly during Lent. For example, every Sunday they were singing or reciting Officium BVM, and on all the Fridays of Lent they were participating in singing Passion and Psalms. One of the most important elements of their piety constituted also processions, especially so called Jerusalem Processions to precisely designated churches and altars in the city, during with hymns and antiphons indicated in the prayer book were sung. But the most important was the special and unique devotion of the Fifteen Stages of the Lord's Passion, celebrated until today, arranged probably by the founder of the Archconfraternity. The purpose of my paper is comparison of the liturgical and devotional practices of the confraternity from Kraków with the practices of similar brotherhoods of penitents active in Europe since the Middle Ages to indicate their similarities and particularities.

Thursday, 9 July

11.30–13.00

Room A SESSION 54. Different Perspectives

Franz KÖRNDLE

Organs, Bells, and a Murder. The Sound of Allegorical and Real Musical Instruments in the Middle Ages

Research into medieval musical instruments relies on accounts, descriptions, visual representations, and also theoretical discussions. Apart from a few

fragments, virtually nothing has survived of what was once a generous arsenal of organs, bells, fiddles, or psalteries. Kees Vellekoop has furthermore expressed doubts as to whether the famous organ of Winchester in the tenth century ever actually existed. A comparison with the nearly contemporaneous text on the *Instrumenta Hieronymi* (Pseudo-Jerome) led to the thesis that the description of the Winchester organ – with its numbers for pipes and bellows – must also be interpreted allegorically. If reports of other early church organs are likewise put to the test in this sense, the suspicion may arise that organs may not have existed in churches at all prior to the twelfth century. Indeed, it is difficult to find solid evidence for such real instruments. Remarkably, the accounts of the murder of Count Charles of Flanders in 1127 contribute to this issue. Moreover, the vocabulary used to describe the sound of medieval organs and bells contains clues that bring a completely unexpected phenomenon to light.

Brett KOSTRZEWSKI

The Identity of “Netherlands Court Scribe B”

The matter of “Netherlands Court Scribe B” remains a complex and contentious issue. For almost a century, this scribe of such important manuscripts as the Chigi Codex and Brussels, Royal Library of Belgium, Ms. 9126 was thought to have been one Martin Bourgeois, a member of the Habsburg-Burgundian court chapel who was paid for the production of court music books. The apparent lack of substantiation for this initially tentative hypothesis has led in recent decades to this scribe’s eventual anonymization. Yet for the duration of his discussion in the relevant literature, named or not, “Scribe B” has been inextricably linked – and opposed – to his apparent successor and counterpart at the court, the famous Petrus Alamire. In this paper, I present evidence that the identity of Scribe B has been right in front of us all along. I furnish a paleographical identification, and lay out the historiographical circumstances that hid this ultimately unsurprising observation from view. I offer a new hypothesis for the date and production of Brussels Ms. 9126, and conclude by identifying the implications for the relationship among the “Scribe B” manuscripts, the Habsburg-Burgundian court, and the later corpus of manuscripts attributed to Alamire and his workshop.

Paul NEWTON-JACKSON

Is the Allemande a Polish dance?

We tend to think that dances known as allemandes and the polonaises developed along very separate lines during the early modern period. However, when we look at musical sources for dances labelled “German” or “Polish” (in various languages) during the earliest century of their known history (c. 1540–1640), the boundary between the two begins to blur. In particular, there are many dances referred to as “German and Polish” (with no distinction between the two) in early printed collections. At the same time, specific dances circulated under a variety of seemingly contradictory names, with some being known as “Polish” in one source, and “German” in another. This paper draws on the evidence of early musical sources containing German and Polish dances to explore the implications of this apparently interchangeability of two dance genres that are usually regarded as having parallel histories. I argue that the early history of the complex of dances known as allemandes (or simply “Tanz”) cannot be fully understood without reference to the contemporary popularity of Polish dances (known variously as “chorea polonica”, “polnische Tanz”, “ballo polacco”, and so on). Although the later history of these dances (as baroque allemandes and polonaises) would see them take on markedly different musical and choreographical features, could the histories of early modern German and Polish dances be much more closely intertwined than previously believed?

Room B SESSION 55. MUSICAL MATERIALITIES: Medieval String Instruments

Jacob MARIANI & Félix VERRY

Continuities in Italian bowed string traditions: designs, function, and technique

This joint presentation aims to propose new approaches to the viella, which was the most common instrument during the Trecento and the subject of a doctoral thesis by luthier and viellist Jacob Mariani, defended at the University of Oxford in 2022. As none of these instruments have survived, the study of the viella and its reconstruction, as well as its repertoire and playing techniques, can only be done through the interpretation of secondary sources: iconography and written sources. In his presentation, Jacob Mariani will explain his methodology and approach to instrument

making based on the analysis of these sources, and will question some of the assumptions that have been generally accepted until now in musicological research circles on medieval stringed instruments. To illustrate his points, he will present two of his reconstructions: an instrument based on the marquetry of Federico da Montefeltro's Studiolo in Urbino (1473–76), and a viella based on the paintings of Taddeo di Bartolo (1363–1422), whose work is particularly important in Tuscany and Umbria. Félix Verry, a bowed strings instruments player and specialist in historical improvisation, will offer an approach to the viella and its hypothetical repertoire based on the study of the lira da braccio rather than that of the viella described by Jerome of Moravia, often used as the default source applied to the entire Middle Ages. He will illustrate his point of view with examples played on instruments built and presented by Jacob Mariani, and will propose new avenues for the musical performance of bowed string instruments from the Trecento and Quattrocento.

Esteban MARINO

The Myth of Marsyas and the Only Extant English Cittern: The Flaying of Social and Musical Values in Early Modern Musical Materiality

While citterns were extremely popular in Britain only one example survives and it is not only rare because of its provenance but because of its rather odd carved finial. A howling cross between human and animal crowns this seventeenth century musical instrument now preserved at the National Music Museum in South Dakota. The portrait of Lady Frances Sidney (1531–89), Countess of Sussex, who, among her portentous attire and luxurious material context, exhibits a fur topped with a strikingly similar hybrid creature that can only be identified as a chimerical monster. While analogous examples are found in other citterns depicted in contemporary iconography, the marble bust of Marsyas by Balthasar Permoser (1651–1732) provides a considerable insight for an interpretative discussion of these depictions and their cultural significance. Flayed alive after losing a musical contest to Apollo, the satyr Marsyas's skin became the god's trophy to be exhibited to crown his triumph.

The myth of Marsyas, surprisingly popular among Renaissance artists, has a deep meaning for western culture for not only is a symbolic story about social supremacy and repression of liberty but also the battle between the Apollonian and the Dionysian among other rich and contrasting interpretations. In this paper I will not only discuss the cultural significance

of this English cittern finial as an evocation of the Myth of Marsyas in its organological context but its importance as an illustration of a cruel aspect of early modern materiality when it reflects the western need for suppressing the rebellious, the popular, the natural, the feminine, the grotesque, the free and the authentic.

Room C SESSION 56. Auditory Conflict, Coexistence, Collaboration, and Community in the Eastern Mediterranean

Convener: Tim Shephard, Respondent: Deanna Pellerano

Over the past decade the Mediterranean has emerged in medieval and early modern musicology as a key site of encounter, exchange, conflict and migration – particularly its eastern zone, at the interface of the Ottoman, Mamluk, East Roman (aka Byzantine), Venetian and Genoese empires. Over the same decade, Med/Ren musicologists have increasingly embraced the turn in the wider humanities towards soundscapes, sensory studies, and auditory history.

This panel brings together these two strands to consider how distinct “auditory communities” experienced, responded to, found agency in, and were changed by their frictions and interactions in the Eastern Mediterranean region. The panel deliberately foregrounds the range of differing sonic relations, reflecting the knotty and shifting complexity of power relations and hegemonies in the region. We begin from conflict: Siso’s paper considers the repercussions of the Battle of Lepanto for distinct and conflictual auditory communities in London. Hatzikiriakos then highlights Greek and Venetian auditory communities living in parallel at the Ottoman border on the island of Crete, considering the sonic dimensions of control and resistance under colonial authority. Next, Shephard analyses a rich description of sonic collaboration among Latin and Eastern Christians – and also, more indirectly and to an extent, Muslims – at the holy sites in and around Jerusalem. Finally, Cugelj concludes the panel by considering the auditory communities formed – both theoretically, and practically by necessity – on board galleys running the pilgrim ferry route between Venice and Jaffa. Cugelj considers the galley community as a microcosm of the phenomena found across the other three papers, inviting broader reflections on the nature and historical study of “acoustic communities” in contested regions.

Alexandra SISO

A Collision of Conflicts: The London Celebrations of Lepanto (1571)

In November 1571, two celebrations were held in London following the announcement of the Holy League's victory at Lepanto. One was held at the private residence of the Spanish ambassador while the other was held on the streets of the city with the official backing of the Elizabethan government. The celebrations were marked by bonfires and religious services, as well as music (sacred and secular) and ringing of the bells across the city. At a first glance, the events might suggest a temporary cease to the hostilities that characterized Anglo-Spanish relations in 1571, but diplomatic correspondence shows a complex web of conflictual relations underneath the celebrations. This paper examines the aural dimension of these events and how their sonic elements represented a collision of religious and political conflicts.

Alexandros Maria HATZIKIRIAKOS

Sonic Coexistence in Venetian Crete (1453–1669)

For more than four hundred years, the island of Crete was a crucial node of the Venetian maritime empire, granting Venice control over major trade, military, and pilgrimage routes in the Eastern Mediterranean. Ruling as a powerful minority, Venetian authorities relied on strict systems of governance and direct administration to maintain control over the territory, especially in the face of the growing Ottoman threat. In this talk, I will focus on deliberate sonic strategies that shaped practices of control and coexistence. Shared liturgical ceremonies, civic rituals, festivals, and processions functioned as forms of sonic propaganda, making Venetian authority audible and structuring urban space and time. At the same time, the regulation of sound reveals how Greek-speaking communities negotiated, adapted to, or were compelled into forms of sonic coexistence. Greek Orthodox rituals and vernacular sound practices were selectively tolerated, restricted, or silenced, turning listening itself into a site of negotiation and asymmetrical power relations. Attending to sound and noise thus allows us to trace both Venetian political strategies and the lived experience of coexistence in colonial Crete.

Tim SHEPHARD

Celebratory Collaboration and the Sonic Experience of Pilgrimage

The Franciscan Niccolò da Poggibonsi undertook a Holy Land pilgrimage lasting several years in the second half of the 1340s. His vernacular description of his experiences entered print in 1491 and remained the bestselling pilgrim account in Italy up to the end of the 18th century (though it was never published under Niccolò's own name, most often appearing with the apocryphal appellation "Noè Bianco"). Niccolò's account was popular because it was particularly rich and detailed, and because it was enlivened with personal observations and anecdotes – as the title page of the anonymous 1500 edition puts it, the holy sites are "more thoroughly and accurately described than in any of the other accounts". Among numerous observations with sonic components, particularly fascinating are his descriptions of the celebration of several important feasts, including Holy Week in Jerusalem, Christmas in Bethlehem, and Epiphany at the River Jordan. On these occasions Niccolò describes rich and joyful collaboration among the various Christian "generations" (Latins, Greeks, Nestorians, Christians of the Girdle, Ethiopians, Indians, Jacobites, Georgians, Armenians), and sometimes also records the response of the Muslims, particularly relishing the confusing but stimulating sonic outcome. This paper will analyse these descriptions, and consider what we might learn from them about acoustic community, both in the Levantine setting of Niccolò's account, and in the Italian setting in which his descriptions were (apparently) quite avidly read.

Tin CUGELJ

Listening for a Perfect Community: Ship-as-Community Metaphors in the Early Modern Mediterranean

Early modern Mediterranean travellers imagined the ship as a perfect community in the form of a floating monastery (Fabri), a mobile city (Crescenzo), and a perfect religion (anonymous of Vergoncey), in which travellers, compelled by shared danger and destination, were often perceived as temporarily reconciled across rank, language, and origin. Felix Fabri writes in 1494 how "the constitution of a ship is of all constitutions the most exactly arranged ... for in a ship more than anywhere else there is the household community that includes all other communities, for without it neither a kingdom, nor a city, nor a village can exist" (Fabri 1494, transl. Stewart 1896: 132). This suggests an idealised sense of order as the condition for "the perfect community".

This paper examines that phenomenon in late medieval and early modern sources (pilgrim narratives, nautical treatises, and spiritual guidebooks) as an ideological programme of “perfect community”. Through a close comparative acoustemological reading, it asks how it was made plausible, contested, and destabilised, through shipboard soundworlds made of sound, music, silence, and noise. As the panel’s concluding contribution, the paper offers a conceptual bridge between civic celebration, forced co-habitation, and collaborative ritual in the Eastern Mediterranean: can a community be heard into being, and can we still hear those communities through their music and sonic phenomena?

Room D SESSION 57. Boethius and Others

Leanna YORK

Text, Circles, and Memory in Medieval Music Theory

Circle diagrams, used across various disciplines, first emerged in music theory treatises around the tenth century to illustrate intervallic and modal relationships. Where did these designs originate, and in what sources were they transmitted? Why did some scribes choose circular designs while others did not? In this paper, I survey musical and non-musical manuscripts of the post-Carolingian era to show that, while Boethian arch diagrams may have prompted full circles in some theory texts, stronger influences lie in the ancient geometric practice *apparentias salvare*, in theological imagery, and most significantly, in Isidore of Seville’s *De rerum natura*. Drawing on the work of Mary Carruthers, I argue that Medieval scribes adopted well-known circular designs to engage their readers’ inner senses, rational minds, and memories. By re-presenting the circle shape, rich in physical and metaphysical associations, scribes wielded the ideal didactic tool. Ann Buckley observes that iconography dissolves barriers between disciplines and helps to construct a longer-term view of music history. My research attempts to do just that by pairing the work of music theorists Elizabeth Mellon, Calvin Bower, and Gabriella Initchi with that of historians of Medieval astronomy, meteorology, theology, and literature. My focus on interdisciplinary diagrammatic trends and Medieval theories of cognition offers new insights into the forms, functions, origins, and extramusical associations of circle diagrams in Medieval music theory texts.

Jasmin HARTMANN-STRAUß

Graphical Intersections: Diagrams from Logic, Geometry, and Astronomy in Boethius' *De Institutione Musica*

As part of the medieval educational canon of the septem artes liberales, Ars Musica is linked in various ways to other disciplines, especially arithmetics. On a graphic level, this similarity is evident in the use of identical diagrammatic schemes in Boethius' *De institutione musica*. Visualisation through graphical schemes analogous to those employed in arithmetic is predominantly observed when contents are correlating. In fact, the processes are more complex when music-theoretical knowledge is linked to diagrammatic schemes from other artes, as is evident in medieval modifications of the diagrammatic tradition.

Based on diagrams from the Boethius manuscript, this paper shows how graphical schemes derived from logic, geometry and astronomy can be used in the reception of musica and how knowledge and graphic form transform each other under these conditions.

Charles ATKINSON

Boethius, Ptolemy, the τόνοι, and the Modes

As most of us know, the theory of "modes, which are also called τρόποι or τόνοι" presented in Boethius's *De institutione musica*, became the foundation for the medieval and Renaissance theory of the church modes. As we also know, however, the mature system of the church modes was actually founded in part upon a misunderstanding of Boethius's presentation of the ancient Greek τόνοι or modes by the principal author of the ninth- or early tenth-century treatise *Alia musica*. But was it?

This paper will demonstrate that the principal author of the *Alia musica*, and indeed other authors of music treatises from the ninth century of the Common Era onwards, could not have understood the τόνοι as presented by Boethius. Boethius simply did not give them enough information to do so. To understand why, we shall look at the theory of the τόνοι as presented by Klaudios Ptolemaios in Book 2 of his *Harmoniká*. Ptolemy's theory is based on the species of octave displayed between fixed pitches by transpositions of the ancient Greek systema teleion, and depends upon the distinction between thesis and dynamis to orient the reader. While Boethius does present the theory of the τόνοι/modi as transpositions of the systema teleion, he does not explain how to identify the τόνοϛ of each transposition via octave species. Had he done so by taking one simple

step, the history of the modes in Western music would be completely different from the one we have known for over a thousand years.

Room E SESSION 58. Early chant

Brittany ROBERTS

Hearing Supernatural Singers in Gregory of Tours' Hagiographic Works

In Gregory of Tours' (c. 538–594) hagiographic writings, singing and chanting are invoked with wondrous frequency. Most of his remarks on music are tangential, neither central to the narrative nor conventionally “helpful” to musicologists. Musical specifics are largely absent, and of course notation is still centuries away. Still, Gregory's musical anecdotes seem to refer to already understood practices, familiar habits of sacred musicmaking with rules of decorum for who is allowed to participate and when. His singers are usually clergymen in church or laypeople who might be traveling with a relic and joining the ceremonial psalmody. But in several cases, Gregory recounts singing performed by supernatural bodies, both heavenly and demonic. The heavenly singers may manifest as angels singing along with the nightly psalmody of a most holy saint, whereas the demonic voices may appear in daily services, possessing and singing through the church's regular deacon. Gregory identifies which people can, and cannot, hear these unearthly voices, and he seems to use that distinction as a gauge of holiness or spiritual merit. In this paper, I explore the abstract implications of these voices. Did Gregory himself ever hear them, or was he reporting what others claimed to hear, and why? Was he engaged in supernatural mythmaking or participating in learned theological debate about divine and demonic influences on body, spirit, and the voice? Through examining each of these supernatural musical events, I inquire into how closely music was woven into the very fabric of spiritual safety against heresy and evil.

Kosmo LOVE

The 11th C. Ferial Office as Pedagogical Paradigm

In the monastic culture of the first millennium, liturgies were formed and performed to transmit the tradition; monasteries were de facto educational institutions. Music, having an inherently didactic function in this process, was the core of daily life and a vessel for the tradition, shaped by centuries of use. The Ferial Office is such a “vessel” investigated in this paper and is understood as a core element in the oral transmission of musical culture.

Indications of pedagogical thinking are sought in the organization of the Office chants. Several contemporary sources are compared with similar Ferial Offices, used by communities affected by Benedictine reforms in the 10th & 11th centuries. My ongoing analysis of the Ferial Office in this context focuses on the most frequent and regular material which forms the basis of the kalendar and remains stable in its transmission. My hypothesis is that this stable layer is, musically speaking, an artifact; a factor of liturgical organization which furnishes cognitive strategies for transmission, i.e. education. This paper focuses on one aspect of this, presenting a prosodic analysis of Antiphon texts in connection with the modal “landscape” of the weekly cycle.

Chiara MAZZOLETTI

Musical Notation(s) in the Marca di Tuscia (10th-11th c.): The area of Lucca

While considerable attention has traditionally been devoted to diplomatic documents and records of the Cathedral Chapter and the State Archives of Lucca (Italy, Tuscany), the liturgical sources, dating from the later 10th century onwards have received comparatively little focus. Among these, some manuscripts and several fragments contain adiaستمatic neumatic notations belonging to the West Frankish tradition.

This paper examines key features of the notations found in all the adiaستمatic sources, offering targeted comparisons with manuscripts originating from the same region, known in the 10th–11th centuries as the Marca di Tuscia. Historical studies (Tomei 2019; Vignodelli 2012; Ghignoli 2016; Savigni 2020) provide evidence that helps to explain the geo-political coherence of this territory, shaped by a marchional and imperial framework closely intertwined with major monastic institutions and their networks. This monastic system played a central role in structuring cultural exchange, fostering contacts between Tuscan and both northern and southern Italian scribal milieus. The resulting evidence sheds light on broader questions of scribal mobility and on the diffusion of notational practices across regional boundaries.

By situating these manuscripts within their historical, palaeographical, and liturgical contexts, this paper reassesses the role of interregional networks of notational transmission and liturgical communication in this area. The analysis contributes to discussions on the flourishing and transformation of notations in 10th–11th-century northern Tuscany, and

on the circulation of knowledge in the centuries following the emergence of the earliest notational families.

Room F SESSION 59. Georgia

Tamar CHKHEIDZE

The Genesis of the Hypakoe Genre in Georgian Liturgical Practice: The Hypakoai of Holy Week as a Case Study

Georgian liturgical practice has developed a highly differentiated system of hymnographic-musical genres, characterized by a rich melodic vocabulary and a coherent modal organization within the framework of the eight-mode system (Oktoechos). Among these genres, the Hypakoe occupies a particularly early and significant position.

This paper examines the genesis of the Hypakoe genre in the Georgian chant tradition, focusing on its musical and liturgical characteristics, with particular attention to the Hypakoai of Holy Week. The analysis of both the poetic texts and their musical settings, as preserved in Georgian manuscripts from different historical periods, provides insight into the functioning of the eight-mode system in Georgian practice and into the processes shaping the internal development of the Hypakoe genre.

Furthermore, the paper explores the relationship between the musical rhetoric of the Hypakoe and the so-called “ornamented” (*chreli*) hymns established in the Georgian tradition, highlighting shared stylistic features and divergent compositional principles. Through this approach, the study contributes to a clearer understanding of genre formation and modal thinking in medieval Georgian liturgical music.

The study is supported by Shota Rustaveli National Science Foundation of Georgia and Giorgi Mtatsmindeli University of Chant, in the frame of Fundamental Research Grants # FR-22-7504 “Holy Week Chants in Georgian Church Tradition”.

Khatuna MANAGADZE

Byzantine-Georgian Cultural Integration in Medieval Georgian Ecclesiastical Culture: The Case of the Great Canon of Andrew of Crete

Cultural integration within medieval Georgian ecclesiastical culture constituted a complex and multidimensional phenomenon. Georgia’s strategic geographical position between East and West fostered sustained interactions among diverse civilizations, religious traditions, and cultural currents.

Following the adoption of Christianity in the fourth century, the Georgian Church became increasingly integrated into the broader Christian world, a process expressed through liturgical practices, theological thought, and artistic production.

One of the most distinctive manifestations of this cultural integration is Georgian polyphony, which fundamentally differentiates Georgian ecclesiastical music from other Christian musical traditions. Within this context, the Great Canon of Andrew of Crete represents a compelling example of creative synthesis between text and music, in which Byzantine hymnographic heritage was not merely transmitted, but reinterpreted and adapted in accordance with Georgian spiritual sensibilities and musical identity.

Gvantsa GHVINJILIA

Georgian Church Polyphony and Literary Triadicism: Ioane Petritsi's Influence on Shota Rustaveli

This paper examines the influence of the Georgian Neoplatonist Ioane Petritsi's philosophical worldview on Shota Rustaveli's *The Knight in the Panther's Skin*. In his commentary on Proclus' *Elements of Theology*, Petritsi develops the concept of an "artificial God", reflected in a harmoniously musicalised universe in which music embodies metaphysical unity. Rustaveli likewise conceives the world as a musically resonant phenomenon.

Petritsi interprets Georgian church polyphony – based on the interaction of three independent voices (*mzakhr*, *zhir*, and *bam*) – as a reflection of the Holy Trinity. This triadic principle finds a literary counterpart in the poem through the spiritual unity and coordinated actions of three knights – Avtandil, Tariel, and Pridon – and three female characters. As in Georgian chant, where the upper voice guides the others, Avtandil and Tinatin function as narrative drivers, while the remaining characters ensure structural balance.

Just as Petritsi viewed chant as a symbol of identity linked to the salvation of Georgian statehood, the coordinated actions of the knights in the poem serve a similar function. Specifically, they rescue Nestan-Darejan from the demon's fortress; her dual name alludes directly to a divided Georgia, while her liberation symbolises the restoration of harmony.

Thus, while for Petritsi the unity of three voices forms the foundation of the Georgian chant, Rustaveli translates this principle into the poetic realm by portraying the harmonious unity of three women and three

knights, bound by Christian faith, as a cultural model of supreme value. Within this shared intellectual space, the influence of Ioane Petritsi's Christian philosophy on Shota Rustaveli is examined at the levels of worldview and structural coherence, constituting the study's novelty.

Thursday, 9 July

14.30–16.00

Room A SESSION 60. Politically Entangled Music: The Habsburg Empire

Raphaela HERZFELD

The Habsburgs and the Virgin Mary in Burgundy: Late Medieval Legitimization of Power in Art and Music

This paper explores the strategic instrumentalization of Marian piety by the House of Habsburg in the Burgundian Netherlands under Maximilian I and Philip the Fair. It argues that the devotion to the Seven Sorrows of the Virgin was deliberately employed to overcome political instability following the death of Mary of Burgundy (1482) and to forge an "emotional community" between the dynasty and its subjects. By analyzing the Petrus Alamire choirbook (MS 215–216) and Pipelare's motet *Memorare Mater Christi*, this study demonstrates how music and visual arts served to conflate the deceased princess with the Mater Dolorosa, thereby sacralizing Habsburg rule and fostering a shared regional identity.

Wolfgang FUHRMANN

Between Imperial Politics and Marian Celebrations: What was the Occasion for Heinrich Isaac's Motet *Virgo prudentissima*?

Heinrich Isaac's *Virgo prudentissima*, one of his most compelling and sonorous motets, has long been thought to have been composed for the feast of Assumption of Mary at the Imperial Diet of Constance in 1507. But this cannot be, as Franz Körndle demonstrated in 2007. However, Körndle's argument that the work was performed at a memorial service for Philip the Fair on 15 June 1507 is not entirely convincing either. The lecture proceeds from the assumption that the – comparatively uninteresting – question of a possible premiere date is directly dependent on the much more interesting question of the meaning and significance of this work. The most important

information for this revised view is provided by the motet itself. Its music and text combine a church festival – the Assumptio Mariae, the Assumption of Mary into Heaven – with a political, but also a personal message.

Moritz KELBER

Hans Leo Hassler's Political Music and an Unknown Motet

Hans Leo Hassler's close ties to the powerful figures of the Holy Roman Empire are a central part of almost all biographies of the composer. It was, in particular, his entrepreneurial activities and considerable wealth that helped him cultivate contacts in the highest circles, including with the Emperor himself. Nevertheless, only a few of Hassler's political compositions have survived.

The proposed paper examines the reasons for the absence of major political works in the oeuvre of one of the most politically engaged musicians of the years around 1600. Particular attention will be paid to a largely unknown motet by Hassler. The six-voice, bipartite motet *Alta tuum penetreret* is a tribute to Bishop Johann Adam von Bicken, Archbishop of Mainz from 1601 to 1604 and thus one of the most influential figures in the German-speaking world. Hassler reveals himself as the composer in the *secunda pars* of the motet text, and the dedicatee is not only explicitly mentioned by name in the first part but also indicated with an acrostic.

This paper not only discusses questions of attribution and the identity of the dedicatee but also sheds light on the transmission of the work in the Ratsschulbibliothek in Zwickau. How were political works transmitted at the end of the 16th century? What loss rates should we assume when examining this genre? Furthermore, *Alta tuum penetreret* raises questions about Hassler's personal style. How does the motet fit into the small corpus of his occasional motets?

Room B SESSION 61. MUSICAL MATERIALITIES: Central Europe: Lost Sources

Hana STUDENIČOVÁ

Johannes Wircker's Choirbooks: An Example of Lost Musical Heritage

Johannes Wircker, a musician, teacher, and copyist, may at first appear to be a minor figure in the history of European Renaissance music. He is usually described as a local musician, known mainly from brief dictionary entries or short references in general musicological studies with a regional focus.

However, his role in copying and presenting musical manuscripts extends beyond the borders of a single region. By comparing information from archival sources, relevant literature, and surviving musical sources, it is possible to understand Wircker's work from a different perspective. During his period of active work (approximately 1557–71), Wircker produced nearly thirty parchment choirbook-type manuscripts, which he presented to municipal councils or rulers across Central Europe (present-day Germany, Poland, the Czech Republic, and Slovakia). Of these, only five complete manuscripts have survived to the present day, while three others are preserved only in fragmentary form.

This paper aims to present detailed information about the Wircker's manuscripts, with particular emphasis on their subsequent history. It also highlights the considerable loss of musical heritage that could have deepened our knowledge of Renaissance musical culture in Central Europe. Finally, the paper raises the question of whether the production of such a large number of similar manuscripts should be understood primarily as a form of musical practice or rather as a practical strategy to derive financial benefit.

Gintė MEDZVIECKAITĖ

Mapping the lost music of religious institutions in Vilnius, 1387–1655

Only a small number of sources documenting the music heard in medieval and Renaissance Vilnius survived to the present day; recurrent city fires and plundering by foreign armies took a heavy toll on the city's musical heritage. Researchers seeking to reconstruct the musical landscape of the Grand Duchy of Lithuania's capital must therefore find creative ways to compensate for the losses. One way of coming closer to understanding the city's musical life is by tracing the institutions that helped create it. Undeniable contributors to the musical soundscape of Vilnius were the prayer and community houses of various Christian denominations, as well as those of the Jews and the Muslims, which were continuously added to the urban landscape throughout the Middle Ages and early modern period. This paper will revisit the city map, marking the locations of the religious institutions that were active in Vilnius between 1387, when it obtained Magdeburg rights and officially became a city, and 1655, when the Muscovite invasion brought about the first major destruction of the city. By doing so, it aims to take account of the musical sources that must once have existed within these institutions but are now lost or yet to be rediscovered.

Nadezhda IGNATEVA

Absent Scores, Present Aesthetics: Sigismund Gonzaga-Myszkowski and Mantuan Musical Culture in Poland

The historiography of early seventeenth-century Polish music is often described as a transition from the “Roman” polyphonic idiom of the early Vasa courts to the stylistic innovations associated with Marco Scacchi. This paper proposes to reconsider this narrative by drawing attention to an understudied Mantuan context connected with the figure of Sigismund Gonzaga-Myszkowski (c. 1562–1615).

In 1597 Myszkowski was formally adopted by Duke Vincenzo I Gonzaga and incorporated into the Mantuan court at a time when pastoral and theatrical culture played a prominent role in courtly artistic life. Although no musical sources from Myszkowski’s private chapel in Pińczów have survived, his documented integration into the Gonzaga milieu invites a reassessment of the aesthetic frameworks available to members of the Polish elite around 1600.

Rather than attempting a reconstruction of a lost repertory, the paper situates Myszkowski’s patronage within the broader musical culture of Mantua, as reflected in madrigal repertories by composers active at court, including Giaches de Wert, Giovanni Giacomo Gastoldi, and Claudio Monteverdi. The study focuses on the circulation of aesthetic models and patronage ideals, especially those associated with text-centered expression and theatrical sensibility.

By examining Myszkowski’s position between Italian court culture and the Polish–Lithuanian Commonwealth, this paper contributes to current discussions on lost musical heritage and the transmission of musical aesthetics beyond surviving sources.

Room C SESSION 62. Lecture-Recital Exploring Rhythmic Variations in Silvestro Ganassi’s *La Fontegara* for Performance Settings

Henry VAN ENGEN

La Fontegara is notable for being the earliest surviving source specifically discussing instrumental and vocal ornamentation, in addition to being the primary source for Renaissance recorder fingerings and technique. However, Silvestro Ganassi’s work stands apart from succeeding treatises primarily for its rhythmical variation and complexity, advising divisions of the semi-brevis into 5, 6 and 7 in both *tempus perfectum* and *imperfectum*,

a practice less common in modern early music performance practice. Additionally, his more “equal” examples of diminuting the semi-brevis into 4 contain unique and unusual rhythmic groupings of crome and impart a more flexible understanding of rhythm divisions. How can we practically adapt this “laboriosa et incommode” (Ganassi, f. 69r) ornamentation and these proportions of 4/4, 5/4, 6/4 and 7/4 to concerts, recordings and other performance settings for “wind and stringed instruments as well as those who delight in singing” (Ganassi/Peter, p. 7) which freely vary and embrace Ganassi’s “unequal” groupings?

Room D SESSION 64. Beyond Binaries: Hybridity, Mobility, and Mediation in the Long Thirteenth Century

Historiographies of thirteenth-century repertoires have long emphasized linear stylistic progress and binary classifications: monophony to polyphony, antiqua to nova, sacred vs. secular, vernacular vs. Latin. This panel problematizes these frameworks, highlighting works and practices that exhibit distinctive taxonomies of function, practice, and use. Across three case studies, we examine works that resist simple generic categorization: a politically-charged conductus and motet read against literature for behavioral and political counsel; a hybrid trouvère song whose notation unsettles the boundaries of vernacular monophony; and a balada whose musical and textual transformation into polyphony bridges linguistic and generic divides. Scribal, social, and citational practices actively mediated notated music, yet simultaneously were mediated by music’s mutability in ways that shaped compositional form and meaning. These studies therefore explore how hybridity and mobility played a constructive role in medieval media more broadly, suggesting new ways of interpreting the works themselves, the compositional processes that created them, as well as the notational practices that encoded them.

Anya B. WILKENING

Singing “Eya”: The Case of *A l’entrade del temps clar* and *Veris ad imperia*

A l’entrade del temps clar is a rather rustic balada, replete with joyous vocalizations and invocations to dance. Its melody also appears as the tenor of *Veris ad imperia*, a three-voice conductus that echoes and alters its vernacular counterpart. On the surface, this fits neatly into linear narratives about compositional developments: monophony into polyphony. Yet these

songs are each anomalous and challenge historiographic genre conceptions. Considered together, they complicate our understanding of how and why these conversions occurred. In this paper, I explore what the pair reveals about the mechanics of recomposition and consider the potential meanings of such revoicing.

Simon FRISCH

Sounding Conduct and Morality in Medieval Information Networks

Histories of French medieval repertory acknowledge the political and historicist bent of particular clusters of conductus and motets. Yet a historiography oriented toward musical innovation, especially the *ars nova*, may be at cross-purposes with a comparatively stable history of functions and performance contexts for politically charged media. Conduct literature offers an obvious corollary in the regulation of authority and behavior across royal, aristocratic, and ecclesiastical circles. In rereading the alleged planctus *In occasu sideris* and the motet *Servant regem/O Philippe/Rex regum* against this corpus, notated music emerges as having particular affordances for socio-political intervention, suggesting alternative historiographies for medieval composer-creators.

Áine PALMER

Bridging Song and Motet in F-Pn fr. 846

Bien m'ont amors entrepris is the only piece of music notated with a tenor in F-Pn fr. 846 (TrouvO). This strophic song straddles the genres of the high-style *chanson* and the polyphonic motet yet fails to fully conform to the conventions of either. Here, I situate *Bien m'ont amors* within the context of the O-scribe's notational practices. This paper argues that, far from merely being a music-historical quirk, this song and the *chansonnier* that records it point to the role played by novel writing technologies in compositional practices at the end of the 13th century.

Room E SESSION 64. Madrigal

Matthew GOULDSTONE

Playing the part... Elitism. Class. Quality; an alternative definition

During the second half of the 16th century, musicians were often forced to adapt to seismic changes in religious, cultural and political spheres.

The music of Alfonso Ferrabosco (and others to be outlined through this study) shows clear signs of having been conceived with more in mind than a lucid liturgical or profane environment. This “para-liturgical”, or “private chamber” performance tradition gained momentum over the course of the century, and provided a platform for the finest musicians to thrive on a newly widened European stage. This engendered a clear hierarchical structure, establishing yet another golden age of performance practise which extended in to the 17th century.

Through counter-reformation efforts in Northern Europe and the continued (parallel) growth of the Italian madrigal, secular and sacred were subsequently entwined in a melee of artistic liberality. North Italian academies led the way, normalising an environment that would (hundreds of years...) later be revered in its new form as the musical “salon”. This, in turn, created opportunities for social mobility on a scale barely seen before. Many of the above themes and issues are ones that we are encountering today. The big question: could clearer reception history help to inform how we might progress the discipline itself over the coming years...?

Sarah SABOL

Veggio quell'hor un' honorata gara: The Social Worlds of Early Modern Veronese Academies

In Pietro Cavatoni's 1572 print, dedicated to the Accademici Novelli of Verona, one madrigal envisions a challenge among equally worthy virtues and directly names an academy that merged with the renowned Accademia Filarmonica. This paper examines relationships between the dense network of sixteenth-century academies in Verona and their ambitious cultivation of music as a marker of prestige within and outside the city. Scholarship has traditionally treated the Filarmonica in isolation due to the absence of formal records of other seldom-discussed academies, but I situate it within a broader constellation of Veronese academies, tracing how some institutions merged and their members integrated and how others retained distinct identities. Drawing on *Accademico Moderato Alessandro Canobbio's Breve trattato sopra le Accademie* (1571), madrigal books dedicated to Veronese academies and their members, and the Filarmonica's archival records, I reconstruct a competitive yet interconnected academic milieu.

Rather than framing these relationships primarily through agonism, my analysis employs Actor–Network Theory and Social Worlds Theory to highlight affiliation, circulation, and shared cultural work. I argue that music

patronage and performance were central to the self-fashioning of Veronese academies and were important factors in a race for status among often short-lived institutions. Despite rivalries, their musical activities articulated shared tropes of academic and spiritual values and of civic pride, contributing to a collective sense of Veronese identity in a city under Venetian jurisdiction. By examining how multiple music-engaged academies interacted, I offer the first sustained account of the Filarmonica's relationship to its local academic ecosystem.

Catherine DEUTSCH

Digital Casulana: A Polyphonic Reconstruction, Performance, and Digital Edition of Casulana's *Primo libro de' madrigali a quattro voci* (1568)

Maddalena Casulana's *Primo libro de' madrigali a quattro voci*, published in Venice in 1568, marks a significant milestone in the history of music and in gender history. As the first book of music to be published by a woman under her own name, it was also remembered in its own time – and has continued to be remembered ever since – for the protofeminist critique articulated in its dedication to Isabella de' Medici. Casulana has recently attracted renewed historiographical and musical interest (Stras 2023; Deutsch 2025), yet the contents of her first collection remain largely unknown because of its fragmentary state. Only five pieces – published in anthologies in 1566–67 – survive complete today (Pescerelli 1979); for the others, we possess only the Canto and Tenore parts. The Digital Casulana project has consisted in reconstructing the missing Alto and Basso voices, enabling the premières of these restored madrigals by performers, and producing a digital edition of the data. This paper retraces the project's successive stages and presents its results, addressing the technical and creative dimensions of polyphonic reconstruction, collaboration with performers, the open-access resources made available, and the new perspectives opened up by this work. Taken together, these outcomes suggest how digital methods and artistic practice can help recover – and critically reframe – lost music heritage.

Stras 2023: Casulana Maddalena, *First Book of Five-Voice Madrigals*, ed. Laurie Stras, Southampton, Musica secreta edition, 2023.

Deutsch 2025: Deutsch Catherine, *Maddalena Casulana: Music Advocating for Women in Early Modern Italy*, Cambridge, Cambridge University Press, 2025.

Pescerelli 1979: Casulana Maddalena, *I madrigali di Maddalena Casulana*, ed. Beatrice Pescerelli, Firenze, Olschki, 1979.

Room F SESSION 65. Singers and Their Affairs

Grantley McDONALD

Singers on the side: the case of Sebastian de Bonis, chaplain to Maximilian I

This case study focuses on Sebastian de Bonis, a singer, chaplain and almoner in the chapel of Maximilian I. De Bonis, a member of the lower nobility, served as a diplomat in Maximilian's negotiations with Hungary in 1490. He was also head of the hospital of St Anthony in Memmingen, which cared for those suffering from ergotism. De Bonis was also involved with a push to expel the Jewish population from Nördlingen and replace their synagogues with chapels. An examination of this controversial figure thus provides rich detail about the activities of singers in princely chapels while they were away from the court, and about the ways in which princes used them to negotiate their delicate relationships with imperial cities, ecclesiastical structures, and minority communities.

Luis NEIVA

Flesh, Voice, and other excrements: Vocal practice and the economy of sovereignty in the Iberian Renaissance

The political theology of the Renaissance has been shaped above all by visual and ceremonial regimes of sovereignty, in which authority was materialized through images, architecture, and ritual choreography. Far less attention, however, has been paid to the sonic dimensions of this regime, and in particular to the role of vocal music in organizing collective investment. In courtly and religious institutions, singing formed part of the everyday staging of authority, devotion, and hierarchy. Musical practice was therefore not only admired as artistic distinction, but often marked as morally ambivalent and socially consequential, giving rise to discourses of regulation and containment that reveal how closely music, embodiment, and power were entangled.

This paper examines documented encounters between kings and singers, as well as explicit royal comments on vocal musical practice, in sixteenth- and seventeenth-century Iberian Peninsula, in order to theorize the political stakes of the singing voice in relation to sovereignty. Drawing on the work of Ernst Kantorowicz, Mladen Dolar, and Eric L. Santner, I argue that these sources register not only admiration but also forms of envy directed

at the authority exercised by the voice, insofar as vocal practice concentrated collective attention in ways that unsettled the representational economy of sovereignty. This ambivalence, in turn, prompted recurrent efforts to frame and discipline singers through moral and institutional discourse, shaping the conditions under which vocal performance could be publicly celebrated while remaining politically and ethically dubious.

Alvise STEFANI

Singing writers, written epics: Teofilo Folengo as a canterino

The early Cinquecento is a period of profound metamorphosis for the Italian editorial market, and in particular for the epic genre: printing co-exists with the ongoing oral tradition of the canterini, generating permeability between the two forms. The performances in the Italian piazze slowly coexist with written products: a token of this process is represented by opuscoli, booklets of octaves which reworked passages from the epic poems of authors such as Pulci, Boiardo, and Ariosto in a canterino fashion. Meanwhile, as Luca degl'Innocenti explores, the figure of the printing poet tried to maintain a pristine aura of orality, intentionally self-portraying the writing author as a singer, or comparing the ability of the canterini to their mythical counterparts, starting of course with Orpheus. The centrality of the musical element does not only provide an insight into the readers' taste, but confirms the prominence of canterini performances, and also remarks the conception of poetry as a music-driven art. In my paper, I explore how Teofilo Folengo intentionally employs canterino strategies in the so-called Arrivabene print (1520) of the Macaronic poem *Baldus*, while also highlighting the uniqueness of his approach, which involves a multi-media fruition of the printed book, encompassing text, sound, and image as well. Building on Jean Du Verger study on the importance of paratextual elements, which suggests that the formal characteristics of the Arrivabene edition – as well as of other macaronic prints – are of primary importance in interpreting the author's poetic goals, I discuss Folengo's relationship with genre identity, literary fruition, and the canterino-influenced epic genre of the early Cinquecento.

Thursday, 9 July

16.30–18.00

Room A **SESSION 66. Politically Entangled Music: British Isles**

Fiona BALDWIN

The sound of dissent: Liturgical resistance and the endurance of the Becket Office in late medieval Ireland

Scholarship vis-à-vis the office of Thomas Becket has largely overlooked the existence of proper material in liturgical sources beyond the British mainland or the continent. Yet, the survival of chants and texts commemorating the saint in four late-medieval Irish Sarum Office manuscripts speaks not only to the popularity of his cult in Ireland, but also signals a defiant act of liturgical rebellion against the Tudor crown. While Henry VIII's 1538 injunction mandated that the memory of Becket be expunged from all service books, manuscripts IRL Dtc MSS 78, 79, 80 and 88 reveal a calculated failure to comply. The propers for Becket's Feast and Translation remain mostly intact in these Office books, despite clear evidence of Henrician sanctions – such as the erasure of references to the papacy – elsewhere in these sources.

This selective preservation challenges the traditional narrative that the Irish church operated purely under the shadow of English ecclesiastical rule. It serves as a powerful testament to local agency and the deep-seated cultural resonance of a saint whose cult thrived across the island, as evidenced by a broad network of church dedications. Protecting these Offices ensured that Becket was not to be silenced; he was to remain “heard”, with his story of resistance to royal overreach continuing to resonate throughout the liturgy. This deliberate act suggests that the Irish church navigated the Reformation with a sophisticated autonomy, asserting a distinct cultural identity that prioritized long-standing local devotion over centralized English mandates.

David CONEY

“Cantus Alius”: Reevaluating the political, religious and musical purpose of the Chapel Royal of Stirling, 1501–1560

Typically, the Chapel Royal of Stirling has been characterised as a primarily musical institution, following familiar models of performing complex,

composed polyphony for the delectation of the sovereign and the royal court. This approach, relying especially on the now-disproven association of the composer Robert Carver with the chapel, has led to the de-centring of many other remarkable aspects of its foundation and practice. As a result, the chapel's success has been unduly undersold when research has sought for evidence of practice that simply isn't there.

This paper proposes that the pre-reformation chapel should instead be viewed primarily as a means of royal patronage and a method of securing royal involvement in, and power over, the cultural and religious life of the nation, of which music was merely one aspect of a broader scheme. It argues that it is quite plausible that a royal chapel could satisfactorily function without complex composed polyphony, instead utilising Gregorian chant and other, quasi-improvised music such as *faburden* – of which we have definitive evidence – and this may be an indicator of reform-oriented theological and artistic tendencies.

The paper concludes by asserting that the Chapel Royal was a truly Early Modern experiment. Its establishment in 1501 represents a transition moment from medieval concepts of external piety to a more progressive, internal piety; as well as a conflation of the spiritual and temporal realms in the person of the monarch typical of Early Modern absolutism.

Saraswathi SHUKLA

The subversion of keyboard polyphony: Peter Philips's *Pavana and galiarda dolorosa*

English composers like William Byrd, John Bull, Giles Farnaby, and Peter Philips developed a distinctive stylistic language for keyboard music through their deep connections to vocal polyphonic traditions. Forced to adapt their liturgical music to Anglican practice, these composers went to great lengths to incorporate political and social commentary into their music, and they transferred the musical idioms they learned during their childhoods to instrumental music during Elizabeth I's reign. While scholars have documented these techniques at length in vocal polyphony, they have less often been studied in instrumental music. This paper examines Peter Philips's unusual *Pavana and galiarda dolorosa* to reveal how instrumental technique and the performance of polyphony on the keyboard served as an act of potential political subversion.

In studies of Elizabethan music, the tensions between national identity and religious identity have sometimes led to circular logic: musicologists just as often cite composers' religious identities to explain their stylistic choices as they look to their compositional choices to justify their true religious identities. Ignoring the relationships between historical context and musical style, however, also poses problems. In this paper, I suggest that using Philips's music and its sources as historical evidence has led scholars to overlook how Philips reconciled his numerous and contradictory identities as expressed through his unique contrapuntal vocabulary, the physical gestures his composition imposes on the performer, and the organological constraints raised by the disposition of the piece itself.

Room B SESSION 67. CONDUITS OF CULTURE: Nordic Reformed Music

Árni INGÓLFSSON

Singing Polyphony (?) in 16th-Century Iceland

In the wake of the Lutheran Reformation, a new kind of music arrived on the distant shores of Iceland: four-part singing, introduced at the country's newly-established cathedral school at Skálholt in the 1560s by a Danish priest and pedagogue, Erasmus Villatsson. While written documents describe him as having introduced "discant-singing", no coeval manuscripts or printed sources have survived to document this practice. The repertoire that he and some of his successors introduced to Latin school students from c. 1560 to 1600 can only be reconstructed from much later manuscripts (c. 1660–80): songs such as the widely popular *Susanne un jour*, Ludwig Senfl's *Patientiam muss ich han*, *Godt es mijn licht* by Jacobus Clemens, a villanella by Francesco Corteccia (taken from the German *Cantiones suavissimæ* of 1576) and several songs from the psalter of George Buchanan. Yet only a few of these later sources present the songs in all four parts, while the majority contain only a single part (tenor or, in one case, bass), or a tenor/bass duet. In this paper, I will give an overview of the polyphony that exists in Icelandic manuscripts, and argue that the dwindling resources of the cathedral school at Skálholt in the seventeenth century most likely led to the decline of four-part singing there. Yet, as demonstrated by the later sources, the songs continued to be a welcome addition to the repertoire, leading to their

cultivation in an unexpected performance practice, at the periphery of European musical culture.

Mattias LUNDBERG

The polyphonic settings in the *Piae Cantiones ecclesiasticae et scholasticae* (1582)

No printed source of medieval school songs have had greater impact and broader reception than the *Piae cantiones ecclesiasticæ et scholasticæ veterum episcoporum, in inclyto regno Sueciæ passim usurpatæ* ("Pious church and school songs after the old bishops, used widely in all of the illustrious kingdom of Sweden"). Printed in Greifswald in 1582 on a commission from a Swedish school (in present-day Finland) it claims to convey the singing traditions of all Swedish schools, and about half of the melodies and texts may indeed be corroborated by concordances throughout Europe reaching back far into the Middle Ages. Concerning the settings of a number of the songs for two to four voices, Theodoricus Petri Ruuth (c. 1560–c. 1617) acknowledges in the preface that these "differ in no small degree to the rules of present-day musicians". The settings showcase under-third-cadences, double leading note clausulae and other elements which seem decidedly outdated by 1582.

A number of factors point towards the possibility that the 1582 print deliberately reproduced polyphonic practices either in practical use throughout the Swedish schools, or available to the editors in the form of now lost manuscript sources. Theodoricus claims that several illustrious men at the school of Turku have approved on the versions printed, which has generally been interpreted to apply exclusively to theological issues. A contextual reading of the preface suggests that the printing enterprise ought to be understood as political (glorifying the Kingdom of Sweden), theological (making the medieval school songs possible in Lutheran circumstances by careful selection and revision), and as an early example of musical antiquarianism otherwise associated more with the later Early-Modern period. This paper aims to bring into discussion many uncertainties concerning the production of the *Piae cantiones* by analysing the polyphonic settings in the light of coeval and older singing practices of Swedish schools.

Sanna RANINEN

Songs of *Piae Cantiones* as medievalist revival songs in Finnish choral repertory

The song collection *Piae Cantiones*, first published in 1582, is often lauded as an important source in the preservation of school song tradition dating back to the medieval times, as nearly two thirds of the book's songs have no previously known source. At the time of its publication, the repertory presented in the song collection was somewhat antiquarian in style, representing pre-existing traditions rather than providing new repertory. Although the songs have an international background as collected by Nordic students attending European universities, the songs published in *Piae Cantiones* enjoyed a long tradition of copying and publishing through the seventeenth and eighteenth century in Sweden and Finland, and later became to be referred to being of a distinctly Nordic origin. Some of the melodies from *Piae Cantiones* became a part of the hymnal tradition in Finnish Lutheran church, whereas some melodies faded from use, only to be rediscovered in later nineteenth and twentieth-century sacred song and choral practices and becoming a vital part of building a Finnish medieval music history narrative.

My presentation focuses on re-editions of the songs from *Piae Cantiones* and their revival in choral singing in late nineteenth and early twentieth century Finland, their impact on how the medieval Finnish soundscape was imagined, and the use of the song collection in arguing cultural heritage through sound.

Room C SESSION 68. Lecture-Recital Valentin Bakfark – The Cracow lute book

Petar PETKOV

This proposal presents a recital with lecture devoted to selected works by Valentin Bakfark preserved in the Cracow Lute Tablature, performed on a 12-string classical guitar. The project explores questions of source transmission, performance practice, and instrumental adaptation in sixteenth-century lute music, viewed through the lens of historically informed yet contemporary guitar performance.

Valentin Bakfark (c. 1506–76) remains one of the most distinctive and enigmatic figures of Renaissance instrumental music. His works, characterized by dense polyphony, refined contrapuntal thinking, and expressive harmonic

language, pose significant interpretative challenges and continue to inspire questions regarding idiomatic performance and instrumental realization. The Cracow Lute Tablature constitutes a particularly valuable source for understanding Bakfark's compositional language and its reception in Central Europe.

The recital will feature selected intabulations and original fantasias from the Cracow Lute Tablature, performed on a 12-string classical guitar. This instrument, with its extended resonance and sympathetic stringing, enables a faithful rendering of lute polyphony while allowing for a nuanced exploration of timbre, resonance, and sustain. The performance seeks to balance historical awareness with an investigation of the guitar's sonoric potential as a medium for Renaissance repertoire.

The performance will be preceded by a short lecture introducing the source, its historical context, and Bakfark's compositional style. Particular attention will be given to issues of notation, polyphonic density, and interpretative decision-making in the process of adapting lute repertoire to the modern classical guitar. The presentation aims to demonstrate how historically grounded performance can coexist with subtle sonic exploration, contributing to current discourse on early music performance practice.

This recital with lecture is intended for both scholarly and performer audiences, offering insight into Renaissance lute repertoire while proposing the 12-string classical guitar as a viable and expressive instrument for its contemporary interpretation. Examples of previous Bakfark performances can be viewed here: https://youtube.com/playlist?list=PLL1f_iHjbNvP5lumP3s7cQSg2OrSThI4N&si=N4j0OfjJtcZddGO0

Room D SESSION 69. Sacred Music ca. 1500

Gioia FILOCAMO

Some missing words in Franchino Gaffurio's *Glorias* and *Credos*

In the vast majority of the twelve known masses by Franchino Gaffurio (1451–1522) present in the four "Libroni" of the Archive of the Veneranda Fabbrica del Duomo in Milan, the canonical texts set to music in the *Glorias* and the *Credos* contain interesting gaps. These omissions cannot be attributed to the possible alternative presence of monodic or spoken declamations, or instrumental parts, since they do not appear at caesuras.

This curious phenomenon will be analysed in detail at least in the four masses (two of the Roman rite and two of the Ambrosian rite) of which

I have recently realised the critical edition: Mass II.40, Mass III.13, *Missa montana* (III.17), *Missa de carneval* (III.18). My paper will clarify that the parts missing from the Glorias and the Credos contain concepts that are dissonant between what was sanctioned by Western Christianity and what was believed by Eastern Christianity, whose exponents the Emperor Maximilian I of Habsburg (1459–1519) sought an alliance with against the Turks. It follows that the singing of incomplete texts during mass may have programmatically contributed to bringing late fifteenth-century Milanese Sforza politics closer to the imperial one, as was clearly intended by Ludovico il Moro (1452–1508), who was raised to the rank of duke by Emperor Maximilian I in 1494.

Ryszard WIECZOREK

Deconstructing the Myth of “German” Sacred Polyphony c. 1500

One of the deeply rooted myths in Renaissance music historiography is the question of the “German” polyphonic tradition. Since the times of Hugo Riemann, the technique of leading the outermost voices of a composition in parallel tenths around the long-held cantus firmus has been regarded as a feature specific to polyphony in the German-speaking realm c. 1500. The widespread use of this technique in works from Saxon “Apel Codex” (LeipU 1494) inclined him to consider it a distinctive type of texture, specific to Germany. The perpetuation of this view can be ascribed to the authority of Heinrich Bessler and his influential *Die Musik des Mittelalters und der Renaissance*. Wilhelm Ehmann also deemed the parallel tenths “an eminently German way of composing”, and similar opinion was held by Fritz Feldmann and later by Lothar Hoffmann-Erbrecht and Martin Just, according to whom the presence of parallel tenths in anonymous works from the Saxon and Silesian manuscripts from c. 1500 (LeipU 1494, BerIS 40021, WarU 2016) testified their local, German – rather than Franco-Flemish – provenance. The question of whether this technique was indeed confined to music composed within the German-speaking realm, or else constituted an element of the universal musical language is crucial to the broader question of the existence of a “German” polyphonic tradition towards the end of the fifteenth century. An answer should be sought both in the output of composers active in various parts of Latin Europe and in the music theory of the time.

In this paper, I want to demonstrate that technique of the parallel tenths in the outer voices cannot be considered a useful criterion of origin. The source of its exceptional popularity in the German-speaking area should be sought primarily in its didactic value. It was a useful and easy-to-learn compositional formula that allowed for the rapid expansion of a two-voice construction into a three- and four-voice counterpoint without difficulty.

Peter URQUHART

“...for those who want to play the risky game of attributions based upon stylistic criteria...”

There are a surprising number of excellent composers active around 1500, and yet we are hard pressed to distinguish one's style from another's. If the source provides no name, our "connoisseurship", to borrow the term from art history, is rarely sufficient to provide one. Most often, style criticism is used negatively, to remove works from consideration even when there is a name provided, rather than to claim authorship. This paper will be an attempt to assign authorship for an anonymous mass based on a musical detail – a rhythmic fingerprint – that is rare enough to have caught the author's attention. Rather than name the composer or the mass at the outset (i.e. for this abstract), the paper will trace the development of the author's hunch from the rhythmic detail, to the identification and evaluation of the composer's other works, then through discovery of its use by other composers associated with the French court, and finally back to a defense of the original insight. The mass, from the Alamire scriptorium, is quite worthy of our attention, as is the composer.

Room E SESSION 70. Incomplete Polyphony

Niels BERENTSEN

The Project REIMAGE: Reimagining Polyphony in the Medieval Low Countries

The (Swiss) SFNS-funded project Reimagining and re-enacting polyphony (REIMAGE) reconstructs incomplete music and explores practices of polyphonic musical creation during the "long 14th century" (c. 1300–1430). Some of this music survives not as complete compositions, but as musical fragments. The central corpus studied by REIMAGE consists of 21 fragments from the historical "Low Countries" (current day Belgium, The Netherlands and northern France) with music ranging from early 14th-century

isorhythmic motets in Latin to secular songs in French and Dutch dating around 1400. Most fragments have previously been studied, however, new technologies such as multispectral imaging can reveal information that has become invisible to the naked eye. As a next step, creative, philological and computational approaches may be used to reconstruct the missing music.

This presentation gives an overview of the aims, research questions, and methodologies projected for REIMAGE. As a case study it looks into the fragment B-Gra Fonds Groenenbriel, MS 133, containing (amongst others) 3 anonymous Gloria settings. When Reinhard Strohm published on the Ghent fragments in 1984 no concordances were known, but in 2010 Michael Asato Cuthbert was able to partly reconstruct the setting on fol. 2v from concordances. The preparations of REIMAGE revealed that the tenor of the Gloria on f. 1v is based on a Gregorian melody, enabling a secure reconstruction of the tenor-cantus duo. The presentation explores possible musical links between the Ghent Glorias and polyphonic settings from the Low Countries, France and Britain, pointing to models for reconstruction of the incomplete works.

Archie GLOVER

What defines Lost? Reconstitution, recomposition and adaptation within manuscript transmission, and what we are missing in the 21st Century

The Forrest-Heyther Partbooks (GB-Ob MS. Mus. Sch. e. 376–381) were compiled in the early part of the 16th century by multiple scribes and constitute a central part of the repertory of pre-reformation Latin masses emanating from the British Isles. Of the eighteen masses present, two primary scribes are encountered. However, the Sextus voice contains a third scribal hand which appears partway through the set. This scribal hand is commonly attributed to John Baldwin, as per an inscription at the end of the Sextus partbook. This mass in particular (Richard Allwoods *Missa Praise Him Praiseworthy*) contains various notational and mensural discrepancies. Two other musical discrepancies within the partbooks will be explored alongside this. A newly created inventory of what may have existed at origin, plus an examination of subsequent reconstruction will shed further light on the fragile topic of manuscript transmission.

Murray STEIB

The “Rule” of One Syllable per Ligature: Useful Advice or Impractical Pedantry?

Modern editors usually claim that when underlaying text in fifteenth-century music, a ligature should not have more than one syllable. Although sixteenth-century theorists agree that this is a rule that should be observed, only two fifteenth-century theorists discuss this topic: Antonius de Leno and Guillaume Guerson. De Leno, writing c. 1440, is ambiguous whereas Guerson, writing c. 1500, is the progenitor of the one-syllable-per-ligature rule. Music manuscripts in the fifteenth century suggest that ligatures were used more as a notational shorthand that saved both time and space and less as an indicator of text placement. For example, the use of ligatures in instrumental works such as Martini's *La Martinella* belies any reference to text underlay. In vocal music, concordant sources often placed ligatures differently in long melismatic passages, again suggesting that they are being used more for convenience than implying text placement. More significantly, in shorter passages, ligatures often have to be ignored in order to accommodate the syllables to the number of notes available.

Joshua STUTTER

“We just need the dots”: Interviews with performers on their experiences with editions of Medieval and Renaissance music

For small professional vocal ensembles there is a wealth of pre-modern music from which to perform, yet contemporary performance practice continues to revolve around a relatively narrow canon. While this phenomenon is often explained in terms of taste, audience expectation, or processes of historical canonisation, this paper argues that questions of editorial mediation and trust play a central and under-examined role in shaping what is sung today. Drawing on a workshop and from conversations with two professional early music vocal ensembles the paper explores how performers encounter and evaluate the editions on which their work depends. Open-access resources and digital platforms have dramatically expanded the availability of early repertoires, but they have also unsettled traditional relationships between editors and performers. Performers now must navigate a heterogeneous field that includes historical prints, critical editions, and crowdsourced scores of uneven provenance. Far from experiencing this plurality

as straightforwardly liberating, many performers describe uncertainty about editorial rigour, practical reliability, and the degree to which an edition can be trusted under the pressures of rehearsal and performance. This paper suggests that the democratisation of early music editing has had paradoxical consequences. Rather than eliminating the need for editorial authority, it has intensified performers' desire for clear and accountable editorial voices capable of mediating complex philological situations into usable musical texts. Editors therefore need to consider performers' perspective in greater depth, inviting a reconsideration of current editorial ideals and raising questions about expertise, trust, and responsibility in the contemporary circulation of Medieval and Renaissance music.

David DOLATA

The Philosophy of Transcription: What Do You Really Mean by That?

Of the ten definitions of "transcribe" in the Oxford English Dictionary, this is the closest relating to the transcription of tablature: "To write out in other characters, to transliterate; to write out (a shorthand account) in ordinary 'long-hand'; formerly also, to translate or render accurately in another language" (1639). That other language is mensural notation. The transcription of tablature into mensural notation is an interpretation of the intentions of the composer, scribe, and transcriber. Ideally, it aims to reveal the true nature of the composition.

The transcriber's most basic obligation is to convey the essence of the piece as clearly and directly as possible, primarily in terms of pitch and rhythm. The transcription into mensural notation is where the understanding of contemporary mensural notational practice of both the scribe and transcriber, and sometimes the publisher, reveal themselves, intersect, and must be reconciled. Furthermore, since the nature of tablature is to convey the composite rhythm rather than that of the individual polyphonic voices, should they exist, the transcriber must choose between showing the counterpoint the instrument is actually producing or what it is implying. Thus, the transcriber has greater agency in the conveyance of the polyphony and less regarding the presentation of the composite rhythm, which notates the moment pitches are activated but not their duration.

This presentation will draw upon examples from the forthcoming *Tablature 1300–1750, Europe*, which represents a wide diversity of transcriptional

approaches by scholars and players whose creativity mirrors that of those whose tablatures they transcribe.

Friday 10 July

9.30–11.00

Room A SESSION 72. Spanish Late Renaissance Polyphony

Marcel KLINKE

Self-Reference and National Identity in the Masses of Tomás Luis de Victoria

As early as in the first edition of his masses, the *Liber primus qui missas, psalmos, magnificat ad virginem Dei matrem [...] aliaque complectitur* (Venice, 1576), Tomás Luis de Victoria, who had moved to Rome in 1565, aged 17, paid a musical tribute to his Spanish homeland: All three of the imitation masses contained in this collection are based on motets by composers of Spanish origin, namely Cristóbal de Morales, Francisco Guerrero and, finally, Victoria himself. The concept of compositional self-reference which Victoria deployed here for the first time, would subsequently become a hallmark of his mass compositions: of his 16 imitation masses, no fewer than twelve are modelled on his own works – mostly motets, but also two antiphons and one psalm setting.

Based on this striking feature and in addition to obvious biographical turning points and his practice of dedicating his music prints to members of the Spanish court, my paper explores the traces of Victoria's conscious effort to establish or consolidate a decidedly "Spanish" musical tradition within the music of his masses through the phenomenon of adapting his own models.

Paolo BELLI

Victoria's *Requiem* in Seventeenth-Century Florence: Persistence, Centonization, and Local Repertoire

After the Council of Trent, Italy witnessed a significant expansion in the composition of *Requiem* Masses and funeral Offices. Florence emerged as a major centre for this repertoire, shaped by contributions from local composers such as Marco da Gagliano, Domenico Belli, Antonio Brunelli, and Filippo Vitali.

Recent research that I have undertaken in the collections of the Basilica di Santa Maria del Fiore and the Basilica of San Lorenzo, however, has brought to light a hitherto unnoticed body of sources revealing a sustained performance tradition of Tomás Luis de Victoria's four-voice *Requiem* (Rome, 1583). The significance of this finding lies in two closely related aspects. First, Victoria's *Requiem* recurs with remarkable regularity in Florentine sources spanning the period from 1600 – when the 1583 print entered the holdings of the Opera of Santa Maria del Fiore – to 1676, the date of the latest manuscript identified. Secondly, the work is never transmitted as a fixed, self-contained entity. Instead, it is repeatedly subjected to processes of centonization, whereby Victoria's texts are combined with sections by Florentine composers such as Marco da Gagliano, Luca Bati, and Michele Cilandri.

The presentation will offer a systematic examination of the Florentine sources transmitting Victoria's *Requiem*, foregrounding its distinctive entanglement with the local funeral repertoire. In doing so, the presentation will also shed light on the structure of the musical apparatus employed in Florentine exequies, offering new perspectives on the repertoire and performance practices associated with these ceremonies.

Ascensión MAZUELA-ANGUITA

Two new motets by Sebastián López de Velasco in the nunneries of early modern Granada

The study of the polyphonic practices developed in the nunneries of Granada in the sixteenth and the seventeenth centuries is an arduous task, due to a lack of preserved musical sources. In her doctoral dissertation, María Julieta Vega García-Ferrer catalogued the musical archives of Granada nunneries, and the earliest polyphonic pieces that she identified are: 1) a fragment of a four-voice Kyrie in fabordón style, copied in black square notation on a sixteenth-century choir book belonging to the Poor Clare convent of the Encarnación; and 2) the parts of altus and tenor of two four-voice motets, *Israel es tu rex* and *Coetus in excelsis*, ascribed to Sebastián López de Velasco (1584–1659) and copied on two plainchant quarto-format booklets for individual use, currently located in the archive of the Poor Clare nunnery of Santa Isabel la Real. The aim of this paper is to shed light on the polyphonic practices of the convents in early modern Granada, through a study of these three fragments of polyphony, paying special attention to the two motets of López de Velasco, as they are not included in the composer's catalogue

of works and their history is shrouded in mystery. Due to the dispersion and vicissitudes suffered by the archives of these nunneries, we do not know to which convent the books containing the motets originally belonged. It is also worth asking who copied the motets on the books, at what point in López de Velasco's career they were composed, and whether this polyphonic repertoire was ever performed in the nunneries of early modern Granada.

Room B SESSION 73. Lost Medieval Heritage

Jeremy LLEWELLYN

“Si ista est ignota, canatur alia”. Dealing with Unknown Chants in the 11th Century

At first glance, the rubric found in a mid-11th-century pontifical from Canterbury appears supremely functional: if the following antiphon is not known, there is a substitute below. But this simple observation opens up an ever-widening vortex of questions. At the very outset it should be emphasised that these differ from the thrust of the article by Andreas Haug on “Gewinn” and “Verlust” in music history. This is because they are, primarily, frontloaded i.e. a decision was taken by the compiler of the pontifical to include an antiphon whose melody might not be known to the singers involved in the ceremony. The irony is that, in the pontifical in question, the antiphon is not neumed, whereas the substitute is. On closer inspection, the opening text of both antiphons is identical and found broadly across Europe. In other words, the redaction of the initial antiphon may shed light on the broader compositional activity attested to in the manuscript. And capturing the “unknown” accrues greater significance against the background of the Norman Conquest and notational innovations in the 11th century symbolised by Guido of Arezzo.

Katarina ŠTER

Something Gained and Something Lost: Liturgical Chant of the Gornji Grad Benedictine Monks

In 1461, the Holy Roman Emperor Frederic III founded the Diocese of Ljubljana (Laibach). Through this gesture, he achieved greater independence for a part of Inner Austria (the hereditary Habsburg lands) from the Patriarchate of Aquileia. This must have meant and brought great musical possibilities, even if the liturgy of the cathedral was not new but continued to

follow the Aquileian rite, and even if preserved musical sources for the early period of the Ljubljana cathedral are scarce and fragmentary.

Frederic's deed, however, had other ecclesiastical and musical consequences. The main source of income for the new bishop's mensa was to come from the venerable, important and rich Benedictine monastery in Gornji Grad (Oberburg). For that purpose, Frederic intended to minimise the number of monks and to transfer a large part of the monastery's possessions to the new bishop Sigmund Lamberg, the Emperor's chaplain and confessor. The monks opposed the plan and fled with everything they could take from the monastery, including musical manuscripts, and the traces of their musical life grew cold. The rise of one institution meant a fall for another one of great importance.

The paper aims to present an overview of the liturgical activities and chant associated with the Gornji Grad Benedictines, based on sporadically preserved charters, and to speculate on the possible fates and locations of their missing musical manuscripts. Thus, it will hopefully serve as the first step in research on the medieval musical culture of the Benedictines in the territory of today's Slovenia.

Richard ROBINSON

Lost musical heritage in minnesang and the medieval myth of Neidhart

Scholars have long lamented the dearth of surviving melodies for 12th to 14th-century German song lyric – minnesang, Sangspruch, Leich – and the resultant fragmentary musical picture this has created. The situation is further compounded by the imbalanced representation of certain genres above others (e.g. the Jena MS, c. 1330, notable for its 89 notated Spruch strophes) as well as the later date of notated manuscripts (e.g. the Colmar MS, c. 1460, and those relating to the Meistersingers). How, therefore, can lost musical practices be reintroduced into discussions of this sizeable corpus of minnesang? What musical myths arose over the centuries of minnesang manuscript production?

Leaving aside thorny (and more studied) questions of contrafacta and notation, this paper first reinstates music's importance in minnesang via analysis of overlooked contemporary texts which unambiguously emphasize its performative aspects. This sets the stage for a focused consideration both of music's (ever-mutating) role in song and also musical myths via the example of Neidhart: the best-represented of all minnesänger, with some 56 surviving melodies. How should one address the sizeable

temporal remove between Neidhart and his surviving melodies (mostly in the Ried MS, dating after 1450)? How should one approach the numerous relevant textual misattributions and alterations (including in “authoritative” manuscripts like the Codex Manesse)? What does Neidhart’s transformation into the exaggerated 15th-century “Neidhart Fuchs” figure of legend really tell us?

Through the example of minnesang and Neidhart, notions of lost musical heritage and myth are thus examined, thereby forming a useful comparison for other similar repertory.

Room C SESSION 74. Different Shades of Femininity

Juyuan FENG

Singing Like Women: Gender Politics of the Male Vocal Femininity in John of Salisbury’s *Policraticus* (1159)

Studies of medieval gender non-binariness rarely address human voices, yet voice – then and now – offers a crucial perspective for understanding both normative and anomalous genders. Focusing on John of Salisbury’s eight-volume *Policraticus* (1159), this paper examines male vocal femininity through the lens of non-binary gender, probing the intersections of voice, gender, and disembodiment in a misogynist context. Extending recent work on medieval gender non-binariness, such as Leah DeVun’s *The Shape of Sex* (2021), I argue that male vocal femininity functions as a form of androgyny, and that John’s ambivalent views on such vocality – often devalued, yet in some cases particularly laudable – can be elucidated not only through his ontology of music and morality but also through his discourses on androgyny. In John’s thought, femininity is a key component of androgyny – whether androgyny is conceived broadly or in specifically vocal terms – and his discussions of it are entangled with a multilayered anxiety about the moral beauty and tyrannical–tyrannicidal power of femininity. For John, such androgyny – and the femininity it contains, with its potential to overturn established social hierarchies and moral norms – can become benign only when both are disempowered and harnessed in a “reasonable” manner. Although John often appears to celebrate feminine virtues, including vocal femininity, I argue that he ultimately appropriates these virtues through disembodiment: Femininity is abstracted from female

bodies and transformed into intellectual property claimed exclusively by men deemed rational enough to deploy it in the production of a proper androgyny. Reading male vocal femininity through the framework of androgyny thus opens a window onto the nuanced manipulations of femininity in a medieval misogynist context.

Lucia DENK

“Blando Vocis Melo”: Hildegard of Bingen, Elisabeth of Schönau, and Marian Soundscapes in the Twelfth Century

Elisabeth of Schönau (1129–64) and Hildegard of Bingen (1098–1179), both of whom were visionaries, leaders of their respective Benedictine communities, and close correspondents, lived in an age in which Marian devotion was reaching new heights of liturgical and cultural expression. This included a greater emphasis on, longing for, and descriptions of the voice of the Virgin Mary in musical and non-musical sources (see Denk, 2021 and Fulton, 1994, 1996, 2002, and Fulton Brown, 2017). While Elisabeth of Schönau recounts explicit contact with the Virgin, who appears and speaks to her throughout her visions, Hildegard of Bingen records no such direct experience of Mary; however, her sixteen musical plainchants for Mary along with her text “O Fili dilectissime” simulate her presence, and her *Ordo Virtutum* enacts the pedagogical embodiment of Mary through the multifaceted ways in which the Virtues take on her voice (Denk, 2021). On the other hand, while Elisabeth of Schönau did not compose music for Mary, a number of her visions happen in context of the sung liturgy within her community.

With these contexts in mind, and drawing upon Elisabeth’s and Hildegard’s visionary writings, correspondence, and Hildegard’s compositions, I compare and contrast the ways in which they construct their own respective soundscapes of the Virgin Mary. Notwithstanding obvious differences, a juxtaposition of the explicit and implicit presence of Mary, of music and speech, of sound and silence, reveals points of convergence hitherto unexplored. Situating both women’s experiences against the backdrop of twelfth-century Marian devotion, I make the case that they collectively convey a wide, multifaceted range of Mariological expression, and that Elisabeth’s visions would have impacted Hildegard’s experience of her own music for Mary within her community.

Daniela GRACA

Leaky Voices: The Voice as a Bodily Fluid in the Writings and Songs of Sixteenth-Century Dominican Women

Gender in sixteenth-century Europe was deeply intertwined with corporeality, with femininity defined by the leaky body. While masculine bodies were drier and controlled their bodily fluids, the average female body lactated, cried, and menstruated: evidence of women's excessively bodily nature, lacking self-control and intellect. Women Religious often utilised the bodily nature of femininity in displays of spirituality – the study of which has minimally included the voice. In my research on Florentine women of the Dominican order, however, I have found frequent references to the voice as a bodily fluid likened to blood and breast milk or otherwise described as its own unique fluid outflow of the body. This liquid voice was a material with a taste, smell, and feeling, which created meaning as it entered the bodies of listeners.

This paper examines the vocal practices of women's Dominican communities in early sixteenth-century Florence. It contextualises the voice with other bodily fluids and gendered spiritual practices to reveal new dimensions of the gendered nature of vocality. I analyse the musical practices of these communities with attention to improvisation and lauda composition to suggest that song, particularly when improvised, occupies a space between controlled and uncontrolled leakiness central to displays of spiritual and vocal agency. Through song, women could call attention to the gendered body and, perhaps, its instability. Examining vocality as a bodily fluid within the gendered paradigm of the sixteenth century opens new doors for the historical study of gender and the body, and introduces new meanings to the singing female voice.

Room D SESSION 75. Printed Anthologies

Gabriele TASCHETTI & Daniel ZILIO

The Early Modern Music Club: A Social Network Analysis of RISM B/I Anthologies

The printed music anthology, in which works by multiple authors appear within a single publication, constitutes an important source for the study of musical circulation. This paper applies social network analysis (SNA) to the corpus of anthologies catalogued in RISM B/I – over 2,000 editions containing music by more than 3,100 composers, published between 1500

and 1700 – treating co-occurrence in the same volume as a measurable relationship between composers. Our dataset draws on the systematic indexing of B/I composers undertaken by Zappalà et al. (2005–13), enriched with biographical and publication metadata from RISM Online.

We construct a weighted network in which edges reflect the frequency of shared anthology appearances. Combining quantitative metrics (centrality, density, clustering) with qualitative historical interpretation reveals patterns of association that echo known geographies of music printing while uncovering subtler dynamics of visibility, mediation, and circulation. Some composers occupy dense local communities, while others bridge otherwise separate groups, suggesting different modes of “social” participation in the anthology market.

The network further permits analysis of posthumous reception by distinguishing anthology appearances during a composer’s lifetime from those published after death. The resulting data allow us to observe how circulation patterns changed across this threshold, and whether geographic distribution shifted accordingly. Such findings bear on myths in music historiography concerning the stability of reputation and the continuity of canonical status, offering a quantitative basis for reassessing how early modern musical culture maintained or abandoned its prominent figures over time.

Roman LÜTTIN

Shared creativity: Collaborative composing in Italian music anthologies, c. 1565–1615

Between c. 1565 and 1615, almost 80 Italian music anthologies document various forms of collaboration among composers. These printed collections not only reflect shared affiliations to particular cities, institutions, and social circles, but also include compositions on common themes, as well as collaborative works in which larger poetic texts are divided among several composers by verses or stanzas. They demonstrate the growing importance of editors in the second half of the sixteenth century and build a distinct discourse within music publishing. At the same time, they reveal a growing sense of community among Italian composers that extended beyond local and institutional frameworks.

This paper first examines selected anthologies and presents characteristic motifs and modes of shared creativity, before it secondly considers the wider music-historical implications of these publications. It seems that collaborative

composing within printed anthologies was closely linked to the emergence of the composer as a distinct profession in the Early Modern period. Rather than merely reflecting this development, these collections may actively have shaped it by fostering new forms of social and artistic communitisation. Considering the transformative power of collaborations within Italian music anthologies, the paper ultimately proposes a hermeneutical approach to music from the 16th-century, that considers not only the achievements of individual composers in terms of “productive rivalry” (Lütteken 2011), but also emphasizes the dialectical relationship between individual and collective accomplishments within such elitist discourses.

Room E SESSION 76. Preserved Collections

Anna MARTINI

Rediscovering the Capitolare Musical Heritage of Treviso: The Work of Giovanni D'Alessi

The Capitolare Library of the Duomo of Treviso, though small, has long preserved musical holdings of significant historical value. Until the last century, its collection included 42 manuscripts of sixteenth-century figurative music, dating from the period of greatest splendor of the Treviso Cathedral Chapel. Led by highly esteemed masters, the chapel's output was, in quality and vitality, in some respects comparable to that of nearby Venice. Today, only half of this heritage survives: on April 7, 1944, Treviso was bombed by American forces, and the Library was among the most heavily damaged buildings. Of its musical collection, apart from about ten prints, only 21 manuscripts were saved.

Fortunately, before this tragic event, an influential and versatile figure was active around the Library: Giovanni D'Alessi (1884–1969), maestro di cappella of the Duomo and musicologist. From the 1920s onward, D'Alessi undertook extensive efforts to preserve the collection, producing transcriptions, scholarly studies, and concerts devoted to the Capitolare repertoire.

This paper presents the results of a two-year research project, still in progress, focused in part on D'Alessi's work in recovering the lost musical holdings. By examining his transcriptions, correspondence with like-minded scholars, and other unpublished materials, it is now possible – more than eighty years after the partial destruction of Treviso's musical collection – to reconstruct and study in detail, albeit indirectly, part of the lost repertoire,

restoring its memory and providing tools for the study of early music, beyond the Venetian context.

Sylvia URDOVÁ

Gregorian chant and “opus franciscanum” in the 18th-century in Slovakia

This year, 2026, the Order of Friars Minor, or Franciscans, commemorates the 800th anniversary of the death of its founder, St Francis of Assisi (1181–1226). A particular contribution by Franciscan musicians to two areas of European musical culture – figural (vocal-instrumental) music and medieval Gregorian chant – is confirmed by surviving musical sources of 18th-century Franciscan origin in Slovakia. Noteworthy in this context are 4 manuscript collections (books) from Jozef Řehák OFM (1742–1815), one of the most notable musical figures in 18th-century Slovakia. This article deals with the repertoire of medieval Gregorian chant in these collections, with particular attention being devoted to a larger-format collection, a handbook of choral works in Latin and German, that Řehák wrote in 1793. He elucidates in it the musical and theoretical aspects of Gregorian chant and it contains a selection of Gregorian chants for various parts of the Office. The majority of the music in the collection belongs to the common layer of European chants in Latin of the Roman Liturgy, which had been formed before the 10th century. Less space is taken up by chants created in the 13th and 14th centuries (in particular for the feasts of Franciscan saints). Jozef Řehák’s collections are proof of the presence of the oldest classical stratum of European medieval Gregorian chant in part of the office repertoire of 18-century Franciscans and its adaptation to the aesthetic, compositional and stylistic characteristics of contemporary musical practice.

Friday, 10 July

11.30–13.30

Room A SESSION 77. MusiCare: Taking Care of Incomplete Music

Marina TOFFETTI

MusiCare: Taking Care of Incomplete Music

Thousands of compositions published in separate parts have been forgotten due to their incomplete state of preservation: for centuries, no one has performed or listened to them, as if they had never existed.

We have calculated that among the collections of sacred, secular and instrumental music published in Italy between 1580 and 1630 in separate parts, about a quarter are incomplete. Approximate knowledge of a quarter of the musical repertoire leads to an inaccurate view of the musical past. To overcome this distortion, it is useful to understand the extent of the phenomenon by analysing what remains of the music, verifying how many and which parts are missing, as well as obtaining information from the dedication, the “Avvertimenti” and any additional dedications present in the individual part-books. These aspects are addressed by the Mus.I.C.A.Re project (Incomplete Music: Census, Analysis, Restitution), whose research criteria and results are illustrated in this paper.

Gabriele TASCHETTI & Giorgia COZZI

Incomplete sacred collections printed in Italy between 1580 and 1640: census, analysis, and a case-study

This paper presents the results of one part of the project “Mus.I.C.A.Re. Taking Care of Incomplete Music”, which focused on Italian sacred music printed between 1580 and 1640 that survives in incomplete form. Through verification of incompleteness, content analysis, and the identification of complete works within incomplete collections, the study enables a more precise assessment of the phenomenon. A key case is Giovanni Battista Ala, active in early seventeenth-century Milan. None of his collections survive complete, yet his first two books of motets (Milan, 1618 and 1621) circulated widely and remain performable today thanks to the surviving full-score “partiture”.

Enrico SCAVO

Incomplete secular collections printed in Italy between 1580 and 1630: a preliminary census

The project “Mus.I.C.A.Re. Incomplete Music: Census, Analysis, Restitution” has devoted a specific line of research to secular music printed in Italy between 1580 and 1630. Through a critical census, the project has enabled both a quantitative assessment of the phenomenon and the identification of the type of incompleteness. Particular attention has been paid to the presence of complete individual compositions within incomplete collections. For each category, selected paradigmatic case studies will be briefly discussed, chosen for their relevance to music history and their significance in addressing musicological, analytical or philological issues.

Chiara COMPARIN

Incomplete instrumental compositions published in Italy between 1590 and 1640

The paper presents the results of the census of instrumental compositions and music collections published in Italy between 1590 and 1640 that have survived in incomplete form. Although collections of instrumental music are less numerous than those of vocal music, a closer examination reveals a more complex scenario. Several instrumental compositions are transmitted within collections of sacred and secular music, requiring a refinement of the search criteria. The paper aims to share the initial results of the survey, highlighting the specific issues and characteristics of this type of production.

Room B SESSION 78. Sacred Music in the Long 16th Century

Ute EVERS

The Music of the Lucerne Passion Play in a Counter-Reformation Context

In the late 16th century the Catholic cantons of central Switzerland were almost completely surrounded by Protestant cantons. Lucerne was the largest city in central Switzerland and therefore served as a capital city. The Easter, Passion and Saints' plays, which were no longer in use in the Protestant regions, became a very important factor for shaping a Catholic identity during the Counter-Reformation. The plays had representation purposes and were attended by a large audience from all Catholic parts of Switzerland. In Lucerne the Passion and Easter plays were organised by city officials. Both the performers and the audience received an indulgence for participating or attending, a fact which turned the plays into an important factor for salvation, too.

There are many sources for the Lucerne Passion and Easter plays dating from the late 16th century, but only two with music, both dating from 1583. These plays are well researched by scholars of Medieval German literature, with recent research also focussing on the Counter-Reformation context. However, the music has not been researched yet.

In both manuscripts most of the music are the chants of the Jews. In many other 15th and 16th century Passion plays the chants of the Jews are normally written in very strange notations, from which a transcription is not possible in many cases. In the Lucerne Passion play, however, the music is

written in white mensural notation. There is even a 6-part setting in note-against-note counterpoint.

Most of the melodies and the 6-part setting are written in major mode. Considering that the Genevan Psalter has many major mode melodies for late 16th century standards and uses note-against-note counterpoint the musical style of the chants of the Jews gets a significant anti-Protestant bias. It shows the audience that the Jews in the Passion play sing like the Calvinists.

Stephen RICE

Some unedited motets by Jacquet of Mantua

Jacques Colebault, better known as Jacquet of Mantua (1483–1559) is one of the most significant figures in the field of sacred composition in the mid-sixteenth century. His output of twenty-four Mass settings, about 120 motets, plus hymns, Magnificats, and psalm settings, is comparable to that of contemporaries such as Nicolas Gombert, Adrian Willaert, and Cristóbal de Morales. Despite his eminence, Jacquet has received relatively little scholarly attention, even by the standards of his often overlooked generation. The collected edition in the *Corpus mensurabilis musicae* series, begun by Philip T. Jackson and George Nugent, remains incomplete with just over half the Mass settings in print, plus about two-thirds of the motets (Nugent produced two volumes, and a third emerged posthumously in 2013).

Thus, forty-two motets (32 à5 and 10 à4) have not been made available in any modern scholarly edition. Although Jacquet is more than usually beset with conflicting attributions, due mainly to name confusion with Jacquet Berchem and Maistre Jhan of Ferrara, only about eight of these pieces are so affected, and even of these the majority were thought by Nugent to be authentically Jacquet's work. In this paper I will examine a selection of the currently unavailable motets, and offer analytical thoughts, drawing on my previous work on Jacquet's contemporaries. In particular I shall examine dissonance treatment, contrapuntal techniques, and modality. The paper will be illustrated with live performance and excerpts from my and others' recordings.

Magnus WILLIAMSON

Votive Responsory: a forgotten genre?

The term "votive antiphon" encapsulates a whole culture of intercessory practice, particularly in discussions of English Marian polyphony. "Antiphon" neatly dovetails with the vernacular "anthem"; it conforms with

late-medieval descriptions of *Salve* ceremonies; it aligns with the substance of the surviving repertory (in which ritual antiphons were adapted for devotional use); and it exemplifies – indeed culminates – the traditional Memorial (antiphon + versicle + collect) tradition. It is easy to see how its assumed historicity has legitimised the misleading term, “votive antiphon”. However, the “votive antiphon” repertory incorporated texts which were plainly not antiphons: most commonly, the Sequence-style text exemplified by *Stabat mater* and its kindred. Similarly, the sixteenth-century psalm motet has been recognised as potentially votive. Another such votive genre, largely unrecognised as such in the literature, is the responsory. The “respond motet” has been characterised as a post-Reformation development. However, examples of the respond motet can be found in pre-Reformation fragmentary sources: post-Reformation composers of respond motets were clearly following a recently-living tradition, rather than inventing a new one. We can include in this tradition several responsories from Matins of the Dead, namely *Peccantem me quotidie* and *Domine secundum actum*.

Karol KNAPIŃSKI

Embellishment in *Communiones totius anni* by Mikołaj Zieleński

This paper examines written ornamentation and diminution practices in *Communiones totius anni* (1611) by Mikołaj Zieleński, one of the most significant composers of the late Renaissance in the Polish–Lithuanian Commonwealth. While Zieleński’s collection has attracted attention for its stylistic synthesis of late 15th-century Italian polyphony and emerging early Baroque idioms, the case of ornamentation in his oeuvre remains underexplored. Particularly striking is the fact that several communions are printed in two parallel versions: one unornamented and one with written-out embellishments, a rare and valuable source for understanding compositional and performative approaches to ornamentation around 1600.

The paper analyses the types of ornaments and diminutions employed in the ornamented versions, their melodic and contrapuntal placement, and their structural function within the musical texture. The study then situates Zieleński’s practice within a broader historical context by comparing his written diminutions with characteristic diminution figures known from fifteenth-century polyphonic repertory, as well as with models codified in Renaissance theoretical treatises on ornamentation and improvisation.

Through this comparative perspective, the paper argues that Zieleński’s embellishments reflect both continuity with earlier Renaissance diminution

traditions and a selective adaptation of those models to a late Renaissance idiom shaped by print culture and confessional repertory. The coexistence of ornamented and unornamented versions suggests a conscious engagement with contemporary performance practices and offers rare insight into how composers could mediate between notated composition and expected performer agency at the turn of the seventeenth century.

**Room C SESSION 79. Lecture-Recital *Der Fluyten Lust-hof*
as a Renaissance Wunderkammer**

Alfredo ZAINE

This lecture-recital proposal explores the encyclopaedic and anthological nature of Jacob van Eyck's *Der Fluyten Lust-hof*, interpreting it as a musical extension of the cultural phenomenon of the Cabinets of Curiosities (Wunderkammern) of the Dutch Golden Age. In the context of the United Provinces, the transition between the Renaissance and the Baroque was marked by a collecting impetus that sought to organise the entirety of the world into delimited spaces. This idea is corroborated by the editorial practice of Paulus Matthijsz, whose publications – such as *'t Uitmement Kabinet* – reinforce the idea of the book as a repository of sonic artificialia.

This lecture-recital will address how van Eyck, by transposing sacred themes, aristocratic melodies, popular songs and foreign works into the realm of instrumental virtuosity, creates a catalogue of musical varieties from 16th-century Europe brought into the 17th century.

Selected Repertoire: To illustrate the different thematic axes of Van Eyck's cabinet, the following works will be performed:

Identity and Politics: Wilhelmus von Nassowe; Popular Culture: More Palatino; English Renaissance Influence: *Comagain* (Based on *Come Again*, by John Dowland); Italian "Gusto": *Amarilli mia Bella* (Variations on Giulio Caccini's madrigal); Dance and Balletto: *Questa Dolce Sirena*.

Room D SESSION 80. Artists on the Move

Alexander ROBINSON

"Dins aques lioc tant escartat": Music, mobility, and identity in Renaissance Avignon

It is not new to remark that musical life in Renaissance France was pluralistic rather than unified – shaped as it was by regional, civic, and institutional identities – and yet Paris and the royal court continue to exert a powerful influence on how music from this period and domain is understood.

No example better illustrates this phenomenon than Avignon. Now indisputably part of modern-day France, this area actually lay under Papal control until 1791. Beyond raising questions about whether modern borders should be (dis)respected when writing histories centred around a geographical region, this case study also encourages us to ask if people at the time thought of themselves and their music as French, as Avignoneuse, or as something else. The present paper explores these issues in several ways. Firstly, it considers the background of some of the musicians active in Avignon between c. 1500 and c. 1650, as well as the mobility of such figures elsewhere. Secondly, it turns towards more general observations about the type of music heard in the “*cit  des papes*”, in order to consider whether this aligns with what is generally understood about teleological models of progress and national style in Renaissance France. Finally, it then considers some of the surviving music sources from Avignon at this time – among them a collection of no ls from c. 1570–c. 1610 currently owned by the city’s *Biblioth que Ceccano*, and a song manuscript in the *Biblioth que Nationale de France* once owned by an Avignoneuse guitar player in the first half of the seventeenth century.

Agnieszka LESZCZYŃSKA

**“*Arnoldus Juliani Causin de Ath, magnus musicus Jusquin discipulus*”,
*Universitatis Cracoviensis studiosus***

Born in Ath, Walloon, the composer Ernoul Caussin, a contemporary of Jacob Clemens non Papa, is relatively rarely mentioned in musicological literature. As a boy – around 1520 – he sang at the cathedral in Cambrai. In 1526, he matriculated at the Krak w University, where he presented himself as a student of Josquin. In 1529, he arrived in Parma, where from 1534 to 1539 he directed the musical ensemble at the *Chiesa della Madonna della Steccata*. The last biographical information about him comes from Parma in 1548. Caussin’s works survive in prints published between 1539 and 1556 in Lyon, Nuremberg, and Venice. The collection *Arnoldi Caussini musici celeberrimi motectorum liber primus* was printed by Antonio Gardano in 1548 (modern edition: Richard Sherr 1989). Answering the question of the reasons behind Caussin’s decision to study in Krak w is difficult, especially since it is unknown how long he stayed there. However, this paper will present hypotheses on this subject. In this regard, it may be helpful to shed light on the environment the musician found himself in 1526 – both the city itself and the Krak w University.

Room E SESSION 81. Fragments of Chant Manuscripts

Melanie SHAFFER

Newly noticed chants in the Old Hispanic rite

Compared with the Franco-Roman Rite, sources for the music of the Old Hispanic rite are exceedingly few. As part of a broader search for instances of Old Hispanic notation in non-music manuscripts (neumes used as gloss tie-marks, for example), I have recently discovered two chants which are unattested in Randel's essential *An Index to the Chant of the Mozarabic Rite*. Crucially, one of these "new" chants is our first notated witness to a chant text, for the proper office of St. Pelagius, otherwise known only from an edition of a now-lost codex. The other melody, known for a chant for St. Martin in other sources, is notated in the "vertical" style often associated with the northern, Christian parts of medieval Iberia. Yet, the manuscript in which this notation is found is thought to be from al-Andalus, an area for which we have little early liturgical evidence. This paper explores what these new findings might tell us about the transmission of saint's offices and about liturgical practice across the peninsula, especially al-Andalus, about which so much is still unknown.

Inês TRINIDADE

The collection Additional 68: a neglected heritage of liturgical and plainchant fragments at Worcester Cathedral Library

My research aims to bring to light a lost heritage of music and liturgy that has not only been unstudied, but also remains partly uncatalogued. Fragments are often undervalued, especially when there is such a wealth of complete books on the shelves of archives and libraries. In addition to the celebrated polyphonic fragments from Worcester Cathedral, the music fragment collection Worcester Cathedral Library Additional 68 contains unexplored fragments of plainchant and other liturgical books that have received no academic attention. Although Neil Ker (1992) briefly noted some of them, others have not yet been catalogued.

This presentation is a case study of Add. 68, fragment 14, and Add. 68, fragment 33, which, at first glance, appear to have physical connections to the well-known Worcester Antiphoner F. 160 (13th century). The former contains annotated sequences, and the latter consists of two strips of parchment with prayers. The sequence fragment is particularly valuable since the Worcester Antiphoner is incomplete, and breaks off

at the beginning of its sequence section. By analysing the musical and liturgical content of both and comparing them with other insular sources, I aim to discover whether they are part of the Worcester repertoire or whether they are examples of parchments acquired by the monks of Worcester for use as binding material. My research will eventually result in a complete catalogue of the chant and liturgical manuscripts in the Add. 68 collection, and help to fill gaps in our knowledge of Worcester chant, in addition to offering a more comprehensive view of the reuse and recycling of parchment at Worcester.

Angelika MOTHS

***Ave, florum flos, Hyazinthe* – Ukrainian finds of manuscripts from former Dominican monasteries**

Dr. Ivan Kuzminskyj, a musicologist from Kyiv and specialist in early music from Ukraine and Poland, identified unexplored fragments of manuscripts in Ukrainian archives that clearly originate from Dominican monasteries in Kyiv, L'viv and Luz'k. He requested my palaeographic assistance in order to describe these fragments in more detail and make them accessible to a wider audience in a publication, but above all to identify and classify the musical notation they contain. Ivan Kuzminskyj, though, was killed in action in the Luhansk Oblast. I felt responsible to go on researching on these manuscripts as there are of great importance: Dominican manuscripts mainly from countries of Western Europe have been extensively researched, whereas the monasteries of Ukraine can be considered as a lost heritage.

Room F SESSION 82. Medieval Song

Joseph MASON

Behind bars: song and imprisonment in the twelfth and thirteenth centuries

Written around 1260, the *Chronicle of the Minstrel of Reims* tells that King Richard I of England was captured and imprisoned in Austria on his way back from crusade. He was discovered by a minstrel, Blondel, who heard the king singing a song that they had composed together. This well-known myth about two trouvères “of course is a fiction” (Lee, 2021), but points to an intriguing context for the composition of song in twelfth- and thirteenth-century France: imprisonment and hostage-giving in medieval courts.

This paper examines the ways that medieval practices of imprisonment shaped songs by the trouvères. In the first part of the paper, I look at three songs written by prisoners of war and show how their text and music were conditioned by the circumstances of imprisonment. In the second part of the paper, I look at love songs in which the lover's heart or body has been imprisoned by the lady. In these songs, ideas of coercive imprisonment influenced the ways that trouvères talk about love and are described as a condition for making a song. Ultimately, these songs show that music was not only a consolation for men in prison, but also that conditions of imprisonment could be a catalyst for musical composition.

Peter LOEWEN

A Melody for Friar William Herebert's Tail-rhyme Song "Pou wommon boute uére"

Among the six lyrics in William Herebert's *Commonplace book* not identified as chant contrafacta, two stand out because they are translations of Anglo-French songs by Nicholas Bozon. "Vous purueez en cete vye" is a Middle-English translation of a verse sermon and "Pou wommon boute uére" is drawn from Bozon's lyric "Le mel de ceel". Neither of them have musical notation. Nevertheless, two modern critics have raised the possibility that at least "Pou wommon" was modeled on a chant. Carleton Brown demonstrated that whole passages were "appropriated without essential change from such hymns [sic] as *Virgo gaude speciosa*". And Margot Fassler observes that "Pou wommon" has the same verse form as many Victorine sequences when it deploys the aabaab rhyme scheme. *Virgo gaude speciosa* is one such sequence.

The literary content and versification of *Virgo gaude speciosa* certainly parallels Bozon's poem and Herebert's translation, but it was not sanctioned for Franciscan use, so where would they have heard it? A thirteenth-century English missal (BnF lat. 135) confirms that they might have heard it in secular use. But another possibility emerges when one includes the *Prosarium* BnF lat. 1339, which belonged to the Minoreesses of Longchamp. It includes no fewer than two versions of the same sequence: *Virgo gaude speciosa* and *Deus deum genuit*. In this paper, I shall probe the historical circumstances that bound the friars to the minoreesses in late-medieval France and England so that Herebert could sing "Pou wommon boute uére" to this sequence melody.

Eleanor PRICE

Sanc in Song: Wine, Students, and Violence in Motets on Par Verité

In 1229, a dispute over a wine bill at a tavern turned Paris into a battleground for town-gown relations. The resulting violence, in which both university students and civilians were killed, triggered the Great Dispersion, where masters and students withdrew from Paris; classes would not resume at the university until 1231. In this paper, I situate motets on the *Par verité* tenor, a retexting of *Veritatem*, as part of a network of parodical literature and music framing student life and drinking in thirteenth-century Paris.

Par verité, a vernacular retexting of the Latin *Veritatem* tenor, parodies its liturgical origins by humorously comparing different kinds of wine. Depending on the manuscript in which the motet is found, the tenor changes which wines are praiseworthy and which are not. The upper voices of the motet *Mout sont vallant cil de Gant/A la cheminee/Par verité* contain regional identifiers that are specific to kinds of wine produced in the north of France, but the motet also reflects anti-Flemish sentiment that was perpetuated at the University of Paris by parodying the rich meals that these northern patricians enjoyed. In this paper, I examine the motet *Mout sont vallant cil de Gant/A la cheminee/Par verité* alongside *Dum domus lapidea* and *Denudata veritate* from the Codex Buranus that treat drinking and gambling. Taken alongside the context of the Great Dispersion and the ethnicity-crafting, parodical themes present in other thirteenth-century motets, I demonstrate how the wines of *Par verité* echo the anxieties of medieval university students and magisters.

Concerts

Monday, 6 July

JOHANNES DE LUBLIN TABLATURE

Corina Marti, Renaissance harpsichord

Old University Library Building, Auditorium Hall

6 July, 18:15

Program

- Preambulum in g
- Surrexit Dominus valet luctus
- Passamezzo antico / Proporcja Jeszcze Marcynye
- Deus qui sedes super thronum (after Johann Walter)
- Perché al viso / Italicum (after Sebastiano Festa)

- Praeambulum in F
- Christe Regi omnes Jubilemus 1547
- Christe iam surrexit
- Poznanie
- Preambulum in d (N.C.)
- Plus mille regres (after Josquin des Prez)
- Alia Italica

- Preambulum super d
- Bona (corea)
- Preambulum in c
- Sicut lilium inter spinas (after Antoine Brumel)

The Johannes de Lublin tablature is one of the most remarkable monuments of sixteenth-century European keyboard culture and the largest surviving

collection of organ music from Renaissance Europe. Preserved today in Kraków, the manuscript belonged to the monastery of the Canons Regular in Kraśnik near Lublin and was bound in 1540, as indicated by the inscription on its cover. Written in German organ tablature notation, it comprises 260 folios containing more than 230 compositions, two theoretical treatises, and over 250 didactic musical examples. The manuscript was compiled over more than a decade (1537–48) by several scribes, though its principal compiler and owner was undoubtedly Johannes de Lublin himself.

Little is known about Johannes's life. He was probably educated at the University of Kraków and may have worked there as an organist before joining the monastery in Kraśnik. Yet his biography survives chiefly through the manuscript that bears his name. Beyond its documentary value, the tablature reveals the intellectual and artistic horizons of a Renaissance musician. Its theoretical sections discuss instrumental counterpoint and organ tuning, offering invaluable insight into sixteenth-century keyboard practice.

The repertory itself is extraordinarily diverse. Liturgical works coexist with secular chansons, motets, dances, and instrumental preludes. Alongside arrangements of vocal polyphony appear compositions intended specifically for keyboard instruments, demonstrating both contrapuntal sophistication and virtuoso instrumental writing. The anthology includes works of Polish, German, French, and Italian provenance, reflecting the international circulation of musical styles in Renaissance Europe. At the same time, the manuscript remains deeply rooted in Polish culture through vernacular dance titles and the presence of composers such as Nicolaus Cracoviensis (N.C.).

The seemingly unordered structure of the tablature suggests that it functioned as a living and practical collection, used directly by musicians rather than conceived as a finished anthology. Today, the Johannes de Lublin tablature stands not only as a unique source for the study of Renaissance keyboard music, but also as a vivid testimony to the richness of musical life in sixteenth-century Poland.

Harpichord and recorder player **Corina Marti** is internationally recognized for her “strikingly superior” and “expressive” (*Toccata*) interpretations, and “infallible” (*Diapason*) technique. Her extensive discography of repertoire ranges from the fourteenth-century istanpitte and intabulations to – and beyond – the chamber music and solo concertos of the High Baroque and reflects the breadth of her musical interests and technical skills.

She leads a full life as a soloist, chamber musician and teacher, travelling regularly across Europe, both Americas, and the Middle and Far East. She has appeared with numerous early music ensembles and orchestras (including Hespèrion XXI, Coro della Radiotelevisione Svizzera Italiana and Helsinki Baroque Orchestra) and is artistic co-director and founding member of La Morra, an award-winning Late Medieval and Early Renaissance music ensemble which “never fails to keep the listener’s attention alive” (*Gramophone*).

Her ongoing research into aspects of the repertoire and reconstruction of late-medieval and early-renaissance keyboard instruments and recorders has contributed substantially to the present-day revival of these instruments. She teaches the next generation of early music performers at the Schola Cantorum Basiliensis in Basel, Switzerland, and in masterclasses worldwide

Tuesday, 7 July

KRASNE BARSZO. MUSIC FROM LATE MEDIEVAL KRAKÓW

La Morra, dir. Corina Marti & Michał Gondko

Doron Schleifer, Ivo Haun de Oliveira, Matthieu Romanens, voices

Corina Marti, clavicimbalum, recorders

Michał Gondko, lute

Vojtěch Jakl, fiddle

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

7 July, 19:00

Program

- Chwała thobye gospodzyne (anonymous, PL-KÓ 801, f. 114v)
- Ave maris stella (anonymous, PL-Kj 320, f. IIIv)
- Gloria (anonymous, PL-Pu 7012, recto, reconstruction: Antonio Calvia)
- Postaris in presepio / Maria amplioribus (anonymous, PL-Wn III.8054, f. 185r)
- Maria en mitissima (anonymous, PL-Wn III.8054, f. 176r)
- Ave mater o Maria (anonymous, PL-Wn III.8054, f. 186v)
- Sancta Maria succurre miseris (chant, PL-Klk 1, f. 218r)
- Magnificat (Mikołaj Radomski, PL-Wn III.8054, ff. 182r–183v)

- [Rondellus] (Othmarus Opilionis de Jawor, I-TRbc MS 93, f. 365v)
- Hystorigraphi aciem (Mikołaj Radomski, PL-Wn III.8054, ff. 174v–175r)
- Cracovia civitas (anonymous, PL-Wn Lat. F.I.378, ff. 27v–29r / PL-Wn III.8054, ff. 173r–174r, 195v)
- [Balatum] (Mikołaj Radomski, PL-Wn III.8054, f. 185v)
- Jesus Christus nostra salus (anonymous, PL-Kj 1267, ff. 157v–158r)
- Sanctus: Gustati necis pocula (Schweikl? Jacobus de Clibano? PL-Wn III.8054, ff. 199v–200r)
- Nitor inclite claredinis (Nicolaus [Mikołaj Radomski?], PL-Wn III.8054, ff. 180v–181r, reconstruction: Michał Gondko)
- Presulis eminentiam (Petrus Wilhelmi de Grudencz, PL-Kj 2464, ff. 13r and 12v)
- Breve regnum erigitur (anonymous, PL-Wn III.8054, f. 181v)

In the first decades of the 15th century, Kraków, “that city, above all given to theology, virtually abandoning all the other liberal arts, placed a particularly high value on music, thanks principally to which it could achieve the greatest possible solemnity for divine services”. The author of this report, an expatriate Florentine humanist Filippo Buonaccorsi, even states that the city was “gripped by the greatest enthusiasm” for music. Evidence of this seems to survive chiefly in two musical manuscripts, PL-Wn III.8054 (copied, as has recently been demonstrated, by Petrus de Kazimiria) and PL-Wn Lat. F.I.378, both dating from around 1440. Formerly part of the Krasieński and Załuski collections, they contain predominantly sacred liturgical music, but are chiefly known for their secular works celebrating the city of Kraków and the royal family that resided therein.

A central figure in these sources is the composer Mikołaj Radomski. His identity is unclear: is he identical with a priest mentioned in some papal documents in 1390, or rather with a “clavicymbalista domine regine Poloniae” documented in Kraków in 1422, or perhaps with yet another person? The ceremonial composition *Hystorigraphi aciem*, written on the occasion of the birth of Prince Kazimir (1426), suggests that he was no stranger to the royal court. It seems likely that Radomski’s sacred music originated in connection with the cathedral on Wawel Hill or with another prominent church in the city. Lastly, both manuscripts may be evidence of his activity as a teacher.

In Kraków, Radomski may have encountered the poet and composer Petrus Wilhelmi de Grudencz, who studied at the university in the 1420s

(Wilhelmi is now widely regarded as perhaps the most important Central European poet-composer of his time); and perhaps also the six “cantores reverendissimi patris domini Sbignei Cracoviensis Episcopi”, documented in Kraków in 1441 (among them Othmarus Opilionis de Jawor, author of a textless composition that survives in one of the Trent codices). Since such men served not only as singers but also as trusted envoys, they could very well have acted as carriers of the international repertoire to Kraków.

For PL-Wn III.8054 and PL-Wn Lat. F.I.378 testify to an intensive study of Italian and French art music. Many of Radomski’s own works are stylistically informed by Antonio Zacara da Teramo’s and Johannes Ciconia’s liturgical music, and he was also familiar with more modern compositional techniques (as his *Magnificat* reveals). Local musicians like Radomski were furthermore acquainted with French chansons, in which they replaced the original texts with new ones in Latin (see, for example, *Maria en mitissima*), as well as with Italian laude (such as *Ave Mater o Maria*). Occasional notes by the copyists (for instance “krasne barszo”, “very beautiful”) reveal admiration for this music, which they clearly sang themselves (as performance remarks testify). The use of the word “opus” documented in PL-Wn III.8054 is among the earliest recorded occurrences of this term in reference to a musical work.

The insight into Kraków’s musical life afforded by PL-Wn III.8054 and PL-Wn Lat. F.I.378 can be expanded by considering types of music that may have been more familiar at the time to many people in Poland (and in Central Europe in general) than the works of Zacara and Ciconia. Besides chant, this included less complex polyphonic sacred and secular music, such as the two-voice *Ave maris stella* and the student song *Breve regnum erigitur*, respectively. The latter, together with the Latin song *Presulis eminentiam* by Petrus Wilhelmi de Grudencz (preserved in a manuscript that belonged to a Kraków student and dates from around 1420), betrays the connection of some of the sources with the city’s educational institutions.

Michał Gondko

La Morra is well-established as one of Europe’s leading ensembles for Late Medieval and Early Renaissance art music. An international vocal-instrumental formation named after Henricus Isaac’s famous instrumental *fantasia*, La Morra makes its home in Basel, the cosmopolitan cultural capital of Switzerland, where the tradition of historically informed performance of early music at the renowned Schola Cantorum Basiliensis dates back to the 1930s. Under the joint artistic leadership of Corina Marti and Michał Gondko,

La Morra re-configures itself according to the requirements of the repertoire, usually numbering four to seven musicians. Reputed for the evocative, thoroughly researched programming as well as interpretations that “never fail to keep the listener’s attention alive” (*Gramophone*), the ensemble is constantly busy performing and recording. It has travelled extensively across Europe as well as in the United States and in the Far East, appearing in the most prestigious early music festivals and concert series. La Morra’s CD releases are enthusiastically received. Among the proofs of this are numerous phonographic distinctions and the constantly high ratings in the international music press.

Thursday, 9 July

MUSIC FROM THE 16TH-CENTURY POLISH SOURCES

Men’s Vocal Ensemble Gregorianum, dir. Berenika Jozajtis

Robert Lawaty, countertenor

Jacek Iwaszko, Marcin Trzciński, tenor

Tomasz Gozdek, baritone

Krzysztof Chalimoniuk, Leszek Kubiak, bass

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

9 July, 19:00

Program

- Marcin Paligon – *Rorate caeli*
- Waław z Szamotuł – *In te domine speravi*
- Krzysztof Borek – *Missa Mater Matris – Kyrie*
- Tomasz Szadek – *Officium in melodiam motettae Pisneme – Gloria*
- Anonymous – *Magnificat Primi Toni*
- Giulio Belli – *Salve regina*
- Franciszek Lilius – *Missa a 4 voci – Credo*
- Jean Lh eritier – *Magnificat Quarti Toni   voce pari*
- Krzysztof Borek – *Missa Te Deum – Sanctus*
- Marcin Leopolda – *Missa Paschalis – Agnus dei*
- Walentyn Gawara – *Per merita sancti Adalberti*

The surviving musical sources from 16th-century Poland provide only a partial glimpse of a rich and diverse musical culture, shaped by a history that has not always been kind to its documentary heritage. Among the most important witnesses to this tradition are the collections of the Wawel Cathedral in Kraków. Preserving repertoire associated with one of the principal musical centres of the Polish Kingdom, they reveal the close connections linking local musicians with the artistic currents that shaped Renaissance Europe. Rather than merely receiving foreign influences, composers and performers in Kraków adapted, transformed, and enriched the compositional models of their age.

The programme is built around five Mass cycles preserved in Wawel sources. They illustrate a variety of approaches to pre-existing musical material, from Krzysztof Borek's reworking of *Missa Mater Patris* (formerly attributed to Josquin) and Tomasz Szadek's parody mass based on a chanson *Pis ne me peult venir* by Thomas Crecquillon, to Borek's *Missa Te Deum* and Marcin Leopolda's *Missa Paschalis*, founded on well-known liturgical and devotional melodies. Franciszek Lilius, an Italian-born composer active in Kraków, represents a slightly later generation whose music combines Renaissance contrapuntal practice with elements of early Baroque musical rhetoric.

Wacław of Szamotuły's *In te Domine speravi* is one of the earliest Polish compositions to be published abroad (Nuremberg 1554), Giulio Belli's *Salve Regina*, in turn, survives in the Pelplin Tablatures as one of more than eight hundred European works transmitted there in organ intabulations. The two Magnificat settings preserved uniquely in Kraków represent some of the finest polyphonic repertoire transmitted in Wawel sources. The anonymous *Magnificat Primi Toni*, probably of Franco-Flemish origin, is an unusually expansive and festive composition, while Jean Lhéritier's concise setting is one of the relatively rare Magnificats written for equal voices.

Taken together, these works offer a glimpse into a musical culture situated at the crossroads of local tradition and international exchange, demonstrating the place of Polish musicians and institutions within the wider network of Renaissance Europe.

Men's Vocal Ensemble Gregorianum was founded in 2005 and has been directed by Berenika Jozajtis – conductor, director of several choirs and ensembles, and a social activist working for the development of the choral movement. The group specialises in Renaissance music, although from time

to time it also turns to medieval (Gregorian chant, Guillaume de Machaut) or Baroque music (Marcin Mielczewski, Antonio Lotti). Gregorianum has released five CDs so far – *O magnum mysterium* (2011) devoted to Spanish masters of Renaissance polyphony, and three albums with the repertoire of Rorantists' Chapel at Wawel Cathedral in Kraków – *Magnificat anima mea Dominum* (2013), *Omnes sancti Dei* (2014) and *Virgini Mariae laudes* (2016), as well as *Memento homo* (2022), presenting the Catholic Lenten music by English composers.

Exhibitions

MUSICAL MATERIALITIES AND CONDUITS OF CULTURE IN EARLY MODERN POLAND: GEMS FROM THE MARIE SKŁODOWSKA-CURIE FELLOWSHIP “MUSICONDUITS”

Exhibition curator: Emily Peppers

The Old Library, University of Warsaw, ground floor

6-10 July

This exhibition is part of the “MusiConduits” project (Emily Peppers MSCA Fellow), supported by the European Union’s Horizon 2020 research and innovation program under the Marie Skłodowska-Curie grant agreement number 890285.

Additional information on 8-9 July:

The multiple MedRen sessions “Musical Materialities” and “Conduits of Culture” on Wednesday (8 July) and Thursday (9 July), room B, align thematically with the research objectives of Emily Peppers’ MSCA Fellowship “MusiConduits” and function as a mini-conference within the larger MedRen conference. A relevant portion of MedRen conference expenses have been paid by the “MusiConduits” project, supported by the European Union’s Horizon 2020 research and innovation program under the Marie Skłodowska-Curie grant agreement number 890285.

MANUSCRIPTS AND EARLY PRINTS FROM THE MUSIC COLLECTION OF THE UNIVERSITY OF WARSAW LIBRARY

Exhibition curator: Piotr Maculewicz

The University of Warsaw Library (Biblioteka Uniwersytecka), New Building,
ul. Dobra 56/66

8 July, 10.00–18.00, room 318 (3rd floor)

The University of Warsaw Library holds a large collection of musical documents, including early prints and manuscripts. A substantial part of this collection originates from Wrocław and was relocated after the Second World War. It documents the musical life of Lower Silesia from the late fifteenth to the eighteenth century. One of its most valuable treasures is manuscript RM 5892 (“Wrocław Codex”), dating from the 1490s. We invite you to a presentation of selected items from this collection.

THE KRASIŃSKI CODEX IN THE KRASIŃSKI PALACE: EARLY MUSIC SOURCES FROM THE NATIONAL LIBRARY OF POLAND (registration required)

Exhibition curator: Sonia Wronkowska

The National Library of Poland (Biblioteka Narodowa), The Krasiński Palace (The Palace of the Commonwealth), pl. Krasińskich 3/5

9 July, 14:00

10 July, 14:00 and 15:30

The National Library of Poland has prepared a special exhibition of selected musical sources from the Middle Ages and Renaissance. Although most of the Library’s special collections were destroyed during World War II, some miraculously survived. Among them are the 15th-century “Krasiński Codex” (PL-Wn III.8054) and a 16th-century organ tablature on a wooden board. We invite you to the recently reopened 17th-century Krasiński Palace, now known as the Palace of the Commonwealth, where, in addition to temporary exhibitions and presentations, the National Library Treasury is on permanent display (see below “Treasures from the National Library of Poland”).

GUIDED TOUR “TREASURES FROM THE NATIONAL LIBRARY OF POLAND”
dr Maciej Szablewski

The National Library of Poland (Biblioteka Narodowa), The Krasiński Palace (The Palace of the Commonwealth), pl. Krasińskich 3/5

10 July, 15:30

Sponsor

We would like to express our sincere gratitude to our sponsor, Fischer Trading Group, for their support.

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