



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2026

6–10 JULY

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

MONDAY 6 JULY

Old University Library Building, Ground-Floor Foyer

11.00–13.00 Registration

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 16.00– 18.00	1. Reformation Chair: Paul Newton-Jackson	2. Heavenly Belonging and Musical Mythos: 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 Asato Cuthbert
	Christian Thomas Leitmeir <i>Ein feste Burg ist unser Gott: Adaptations</i>	Christiane Wiesenfeldt (1)	Scott Metcalfe Distinguishing dissonance from error in Binchois's songs	Ilaria Grippaudo Marcantonio Colonna, a Patron of Music during	Claudia Caffagni & Sofia Masut	Francesco Zimei Discovery, restoration, main features

of Psalm 46 across confessional and linguistic boundaries	Hanna Schmeink (2)	Sean Gallagher On Binchois's "Later" Songs	the Viceregal Period in Sicily (1577–1584)	Between Body and Sound: Materiality and Musical Practice in Contemporary Engagements with Medieval Music	Giacomo Pirani From analysis to digital reassembling
Daniel Trocmé-Latter The four <i>Gesangsbücher</i> : a case-study in hymnodic innovation and shifting confessional priorities			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)		
Alanna Tierno Lost Sources and Confessional Borrowing: A Snapshot of Music and the Reformation Across Early Modern Slovakia	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)	Adam Knight Gilbert Symmetries in the Chansons of Gilles Binchois	Louisa Hunter-Bradley Living Notation: Marks of Use in Early Printed Polyphony	Chelsey Belt Learning from the Lyre: Experiential Reflections on Unwritten Practice	
Ana López Suero Spanish Protestant Psalmody in Exile: The <i>Cinquenta psalmos</i> of Pedro de Coster	Antonio Cascelli Aristotelian Phantasia and the Formation of Vocal Expressivity in <i>Dramma in Musica</i>		Francesco Saggio The Page and the Music. Mise-en-page in the Musical Editions of the Sixteenth Century		Frauke Jürgensen RTFM: Reconstructing the missing manual for the fundamenta of the Buxheim Organ Book

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: Emily Zazulia	8. The Gates and Walls of the City as Sonic Demarcation in Early Modern Catalunya Chair: Tin Cugelj	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	12. Early Music and Digitalization Chair: James Cook
	Jesse Rodin Josquin's Birthplace	Sergi González González "Sounding" gates and liminal spaces: emotional mapping in cities of the Crown of Aragon	Kateryna Schöning The state of affairs in 2026 (1)	Zoey Cochran (1)	Hana Vlhová-Wörner Liturgy, Poetic Genres, and the "Rubrica ecclesiae Pragensis" in the Thirteenth Century (online)	Philippa Ovenden, Robert Eisinger & Frank Hentschel A Computational Corpus Study of Cadences in Thirteenth-Century Motets
	Michael Meyer Revisiting Josquin's Ferrara: Representation Culture between Devotion, Arts and Architecture	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 meets Preter rerum seriem</i>	Lola Peña Gendered routes, gendered soundspaces: the transfer of the Dominican nuns of Nostra Senyora dels Àngels from extra- to intramural Barcelona (1562)	Irina Döring Reconstructing and encoding lost and unclear information	Noah Shafner (3)	Rhianydd Hallas Notations in Thirteenth-Century Czech Manuscripts (online)	Ita Hijmans A sense of similarity. Quantifying melodic formulas in 346 digitised melodies of secular monophonic song between the North Sea, Alps and central Europe c. 1400

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

Old University Library Building, Ground-Floor Foyer

13.00–14.30

Lunch

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	20. Early Elaborations of the <i>Benedicamus Domino</i> versicle Chair: Konstantin Voigt	21. Medieval Sacred Music in Practice Chair: Grantley McDonald	22. Between Ancient Rome, Byzantium and Arabia Chair: Uri Jacob		
	Fiona Kizzie Lee Hein Sauer Inga Mai Groote Nicolò Ferrari	Catherine Bradley <i>Benedicamus Domino</i> Elaborations before 1100 Thomas Phillips Eastertide Elabora- tions: <i>Alleluia</i> Interpo- lations in the <i>Benedica- mus Domino</i> Emily Korzeniewski Early Polyphony in It- aly: New Sources and Questions	Cathy Ann Elias Singing Liturgy on the Road: Mobility, Devo- tion, and Civic Moral- ity <i>in the works</i> of Gio- vanni Sercambi (1348– 1424) Giovanni Zanovello The Other Mendicants: The Servants of Mary and their Chant Tradi- tion Lorenzo Tunesi The Santo Stefano An- tiphoner: Recovering the Musical Life of a Milanese Church	Flannery McIntyre Sounding Roman: The Hydraulis in Aquincum Marie-Emmanuelle Torres A treat for the ears. Sound and music to eat by at Byzantine Imper- ial banquets (10th– 12th c.) Christoph Weyer Hidden Treasures in Unedited Arabic Music Manuscripts: The Case of ‘Abd al-Qādir al-Ma- rāgī’s <i>Dikr al-anḡām</i>		23. Modality, Tonal- ity and Intonation in Renaissance Chair: Niels Beren- tsen (15.00–16.00) Vlad Praskurnin Tonal Expectations? On Cadential Trajecto- ries 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	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 Körndle	29. Workshop Shared Digital Infra- structures – Using Corpus Monodicum’s Open Source Digital

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

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

19.00

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

WEDNESDAY 8 JULY

Old University Library Building

Time	Room A	Room B	Room C	Room D	Room E	Room F
8 July 9.30– 11.00	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 Raninen	32. Workshop Virtual Valencia: Rebuilding Processional Soundspaces 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	35. Interpreting Medieval Notation Chair: Mark Everist (10.00–11.00) Yu Sasaki Suspended Meaning: Musical Emphasis, Nicht-Kurrent Neumes, and Temporal Realization in Gregorian Chant Giacomo Ferraris Italian Trecento notation and (real-time)
	Richard Dudas A Requiem and a Union: An Overview of Koblenz153 and Its Two Unique Motets	Michael Alan Anderson The Sound of the Page: Medieval Sequences in Books of Hours	James Cook Eduardo Carrero Santamaria Francesc Orts Ruiz Chiara Mazzoletti Andrew Kirkman	Cathal Twomey (1) “Shining Like the Sun”: Signature, <i>Deductio</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	
	Elina G. Asato Hamilton A New <i>Gratissima</i> Tenor	Eliška Bat’ová “Incipite laici”: Typology of late medieval books with Czech liturgical singing		Fernando Cardoso Pereira (2) Josquin, 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	
	Kevin Costello The Digital <i>Ars Antiqua</i> and a New Concor-	Stefan Gasch A Duchess and Her Songbook: Dorothea of			Gaetan Naulleau Permitting or Encouraging Music in	

	dance for a Montpellier Motet	Prussia and the Concept of the Lied as Gift			the Wake of the Council of Trent? A Reappraisal of the Cærimoniale Episcoporum in Light of Its Illustrated Plates	parsing: some observations
11.00–11.30	Coffee break					
8 July 11.30–13.00	36. Round Table “Traduttore, traditore” – 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	41. Against Myths Chair: David Burn (12.00–13.00) Conor Sinclair Musical Repurposing, Revision, and the limits of “Publication Narrative”. Luca Marenzio in 1594–5 Bartłomiej Gembicki Back to school(s)
	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 Rhétoriqueurs	Michael Eberle “So strive, dear brother”: Comparing spiritual ascent through music in Byzantine, Arabic, and Latin sources	Nicholas Walters The Value and Intentionality of Melisma in Early-Tudor Polyphony	
	Dina Titan English translation of Ganassi’s <i>Fontegara</i> , 1535	Agnieszka 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	
	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 Anonymous?	Michael Winter “A peculiarly English cadential ornament”: a regional cadential	

	Zarlino's <i>Le istituzioni 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: Richard Dudas	MUSICAL MATERIALITIES	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	
	Antonio Calvia The Poznań Fragments	Giovanni Cunego To and Fro across the Alps: Gallican Rite in Early Medieval Northern Italy	Matthew Thomson Musically Embodied Sanctity in Early Fourteenth-Century Female Monastic Communities	Irina Chachulska Notational Practice in the Cistercian Scriptorium of Paradyż in the 13th Century	Henry T. Drummond Un-Notated Music	47. Renaissance Theory of Music

	Michael Scott Asato Cuthbert Late-Medieval International Repertory in Poland: New Identifications and Reconsiderations	Francesco Orio Regional Identities and Notational Practices in Tenth- and Eleventh-Century pre-Catalonia: Evidence from the Archive of Vic (ABEV)	Philip Wetzler “und sich nider an mînen fuoz (Look at my foot)”: Middle High German Minnesang and the construction of sexualized reality	Zsuzsa Czagány & Julianna Kónig Liturgical Chant Manuscript Fragments in the Franciscan Library of Gyöngyös	from Catholic Delft during the Eighty Years' War Riccardo Pintus Printed Memory and Musical Loss: Funeral Books as Sources for Reconstructing Early Modern Repertoires	Chair: Moritz Kelber (15.30–16.00) 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)
16.00–16.30	Coffee break					

Old University Library Building, First-Floor Foyer

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 musicn.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	50. Lecture-Recital Two enigmatic dedications to Milanese nuns by Francesco Rognoni 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 Aleksandra Pister	Marek Bebak A forgotten patron: Lactantius Domanino and musical culture among Mantuan Carmelites in the late sixteenth century	Aleksandra Brzóskowska	Ann Allen Locked and Loaded: exploring the resonant capabilities of original renaissance instruments in com-	Luisa Passamani <i>Ave mundi spes Maria</i> : a devotional composition between liturgical chant and Italian lauda	Antanina Kalechyts Particular characteristics of the Officium repertoire of the Klosterneuburg canonesses

	Pedro Sousa Silva Brianne Dolce	Romane Massart Tracking the Consumers and Patrons of Antwerp's Music Books Through Dedicatory Epistles and Archival Traces		parison to contemporary models		
		Willem Peek Musica Reservata (A Genealogy)	50a. Unusual Instruments Arianna Rigamonti Scap(p)ino and his Extravagant Musical Instruments: "The Famous Comedian who Played them Marvelously"	Andrew Hallock Auditory Roughness in Vocal Polyphony	Anita Sisino New reflections about lauda background in I-PEc MS G 20 (alias MS 431)	Melanie Batoff Elucidating the Visitatio sepulchri from St. Vitus Cathedral in Prague
				Adam Rahbee The Imperfect Fifth: Re-interpreting Organ Temperaments of the Middle Ages and Renaissance	Luca Benedetti Hints of Lost Music: The Laude of Benedetto da Cingoli	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
11.00–11.30	Coffee break					
9 July 11.30–13.00	54. Different Perspectives Chair: Nicolò Ferrari	MUSICAL MATERIALITIES 55. Medieval String Instruments Chair: Philipp Vendrix	56. Auditory Conflict, Coexistence, Collaboration, and Community in the Eastern Mediterranean Chair: Vincenzo Borghetti	57. Boethius and Others Chair: Elina G. Asato Hamilton	58. Early Chant Chair: Jeremy Llewellyn	59. Georgia Chair: Michael Eberle
	Franz Körndle Organs, Bells, and a Murder. The Sound of Allegorical and Real Musical Instruments in the Middle Ages	Jacob Mariani & Félix Verry Continuities in Italian bowed string traditions: designs, function, and technique	Alexandra Siso A Collision of Conflicts: The London Celebrations of Lepanto (1571)	Leanna York Text, Circles, and Memory in Medieval Music Theory	Brittany Roberts Hearing Supernatural Singers in Gregory of Tours' Hagiographic Works	Tamar Chkheidze The Genesis of the Hypakoe Genre in Georgian Liturgical Practice: The Hypakoai of Holy Week as a Case Study

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

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		MUSICAL MATERIALITIES	62. Lecture-Recital Exploring Rhythmic Variations in Silvestro Ganassi's <i>La Fontegara</i> for Performance Settings Chair: Paweł Gancarczyk	63. Beyond Binaries: Hybridity, Mobility, and Mediation in the Long Thirteenth Century Chair: Karen Desmond	64. Madrigal Chair: Daniele Sabaino	65. Singers and Their Affairs Chair: Peter Urquhart
14.30–16.00		61. Central Europe: Lost Sources Chair: Mattias Lundberg				

	<p>60. Politically Entangled Music: The Habsburg Empire Chair: David Burn (15.00–16.00)</p> <p>Wolfgang Fuhrmann Between Imperial Politics and Marian Celebrations: What was the Occasion for Heinrich Isaac’s Motet <i>Virgo prudentissima</i>?</p> <p>Moritz Kelber Hans Leo Hassler’s Political Music and an Unknown Motet</p>	<p>Hana Studeničová Johannes Wircker’s Choirbooks: An Example of Lost Musical Heritage</p> <p>Gintė Medzvieckaitė Mapping the lost music of religious institutions in Vilnius, 1387–1655</p> <p>Nadezhda Ignateva Absent Scores, Present Aesthetics: Sigismund Gonzaga-Myszkowski and Mantuan Musical Culture in Poland</p>	<p>Henry Van Engen</p>	<p>Anya Wilkening Singing “Eya”: The Case of <i>A l’entrade del temps clar</i> and <i>Veris ad imperia</i></p> <p>Simon Frisch Sounding Conduct and Morality in Medieval Information Networks</p> <p>Áine Palm Bridging Song and Motet in F-Pn fr. 846</p>	<p>Matthew Gouldstone Playing the part... Elitism. Class. Quality; an alternative definition</p> <p>Sarah Sabol “Veggio quall’hor un’ honorata gara”: The Social Worlds of Early Modern Veronese Academies</p> <p>Catherine Deutsch Digital Casulana: A Polyphonic Reconstruction, Performance, and Digital Edition of Casulana’s <i>Primo libro de’ madrigali a quattro voci</i> (1568)</p>	<p>Grantley McDonald Singers on the side: the case of Sebastian de Bonis, chaplain to Maximilian I</p> <p>Luis Neiva Flesh, Voice, and other excrements: Vocal practice and the economy of sovereignty in the Iberian Renaissance</p> <p>Alvise Stefani Singing writers, written epics: Teofilo Foglengo as a canterino (online)</p>
16.00–16.30	Coffee break					
9 July	<p>66. Politically Entangled Music: British Isles Chair: Magnus Williamson</p> <p>Fiona Baldwin The sound of dissent: Liturgical resistance and the endurance of the Becket Office in late medieval Ireland (online)</p>	<p>CONDUITS OF CULTURE</p> <p>67. Nordic Reformed Music Chair: Daniel Trocmé-Latter</p> <p>Árni Ingólfsson Singing Polyphony (?) in 16th-Century Iceland</p>	<p>68. Lecture-Recital Valentin Bakfark – The Cracow lute book Chair: Grzegorz Joachimiak</p> <p>Petar Petkov</p>	<p>69. Sacred Music ca. 1500 Chair: Giovanni Zanovello</p> <p>Gioia Filocamo Some missing words in Franchino Gaffurio’s <i>Glorias</i> and <i>Credos</i></p>	<p>70. Incomplete Polyphony Chair: Fabrice Fitch</p> <p>Niels Berentsen The Project REIMAGE: Reimagining Polyphony in the Medieval Low Countries</p>	<p>71. Transcription Chair: Wolfgang Fuhrmann</p> <p>Murray Steib The “Rule” of One Syllable per Ligature: Useful Advice or Impractical Pedantry?</p>
16.30–18.00						

	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, recomposition 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>galiarda dolorosa</i>	Sanna Raninen 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 9.30– 11.00	72. Spanish Late Renaissance Polyphony Chair: Emilio Ros-Fábregas	73. Lost Medieval Heritage Chair: Tomasz Jeż	74. Different Shades of Femininity Chair: Henry T. Drummond (10.00–11.00)	75. Printed Anthologies Chair: Hein Sauer	76. Preserved Collections Chair: Ute Evers	
	Marcel Klinke Self-Reference and National Identity in the Masses of Tomás Luis de Victoria	Jeremy Llewellyn "Si ista est ignota, canatur alia". Dealing with Unknown Chants in the 11th Century	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 Capitolare Musical Heritage of Treviso: The Work of Giovanni D'Alessi	

			in John of Salisbury's Policraticus (1159)	Network Analysis of RISM B/I Anthologies		
	Paolo Belli Victoria's <i>Requiem</i> in Seventeenth-Century Florence: Persistence, Centonization, and Local Repertoire	Katarina Šter Something Gained and Something Lost: Liturgical Chant of the Gornji Grad Benedictine Monks	Lucia Denk "Blando Vocis Melo": Hildegard of Bingen, Elisabeth of Schönau, and Marian Soundscapes in the Twelfth Century	Roman Lüttin Shared creativity: Collaborative composing in Italian music anthologies, c. 1565–1615	Sylvia Urdová Gregorian chant and "opus franciscanum" in the 18th-century in Slovakia	
	Ascensión Mazuela-Anguita Two new works by Sebastián López de Velasco in the nunneries of early modern Granada	Richard Robinson Lost musical heritage in minnesang and the medieval myth of Neidhart	Daniela Graca Leaky Voices: The Voice as a Bodily Fluid in the Writings and Songs of Sixteenth-Century Dominican Women			
11.00–11.30	Coffee break					
10 July 11.30–13.30	77. MusiCare: Taking Care of Incomplete Music Chair: Jacek Iwaszko	78. Sacred Music in the Long 16th Century Chair: Thomas Schmidt	79. Lecture-Recital <i>Der Fluyten Lust-hof</i> as a Renaissance Wunderkammer Chair: Irena Bieńkowska	80. Artists on the Move Chair: Gioia Filocamo	81. Fragments of Chant Manuscripts Chair: Zsuzsa Czagány	82. Medieval Song Chair: Konstantin Voigt
	Marina Toffetti MusiCare: Taking Care of Incomplete Music Gabriele Taschetti & Giorgia Cozzi Incomplete sacred collections printed in Italy between 1580	Ute Evers The Music of the Lucerne Passion Play in a Counter-Reformation Context Stephen Rice Some unedited motets by Jacquet of Mantua	Alfredo Zaine	Alexander Robinson "Dins aques lioc tant escartat": Music, mobility, and identity in Renaissance Avignon Agnieszka Leszczyńska "Arnoldus Juliani Causin de Ath, magnus musicus Jusquin dis-	Melanie Shaffer Newly noticed chants in the Old Hispanic rite Inês Trindade The collection Additional 68: a neglected heritage of liturgical	Joseph Mason Behind bars: song and imprisonment in the twelfth and thirteenth centuries Peter Loewen A Melody for Friar William Herebert's Tail-rhyme Song "Dou wommon bouthe uére"

	and 1640: census, analysis, and a case-study			cipulus”, Universitatis Cracoviensis studiosus	and plainchant fragments at Worcester Cathedral Library	
	Enrico Scavo Incomplete secular collections printed in Italy between 1580 and 1630: a preliminary census (online)	Magnus Williamson Votive Responsory: a forgotten genre?			Angelika Moths <i>Ave, florum flos, Hyazinthe</i> – Ukrainian finds of manuscripts from former Dominican monasteries	Eleanor Price <i>Sanc</i> in Song: Wine, Students, and Violence in Motets on <i>Par Verité</i>
	Chiara Comparin Incomplete instrumental compositions published in Italy between 1590 and 1640	Karol Knapiński Embellishment in <i>Communiones totius anni</i> by Mikołaj Zieleński				