



## 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	<b>1. Reformation</b> Chair: <b>Paul Newton-Jackson</b>	<b>2. Heavenly Belonging and Musical Mythos: Eschatological Heimat before 1600</b> Chair: <b>Reinhard Strohm</b>	<b>3. New Binchois Studies</b> Chair: <b>Jane Alden</b>	<b>4. Patrons, Owners and Composers</b> Chair: <b>Katelijne Schiltz</b>	<b>5. Reproducing Instrumental Performance Practices</b> Chair: <b>Félix Verry</b>	<b>6. San Gaudenzo: A New Source of the Italian Trecento</b> Chair: <b>Michael Scott Asato Cuthbert</b>
	<b>Christian Thomas Leitmeir</b> <i>Ein feste Burg ist unser Gott: Adaptations</i>	<b>Christiane Wiesenfeldt (1)</b>	<b>Scott Metcalfe</b> Distinguishing dissonance from error in Binchois's songs	<b>Ilaria Grippaudo</b> Marcantonio Colonna, a Patron of Music during	<b>Claudia Caffagni &amp; Sofia Masut</b>	<b>Francesco Zimei</b> Discovery, restoration, main features

	of Psalm 46 across confessional and linguistic boundaries	<b>Hanna Schmeink (2)</b>	<b>Sean Gallagher</b> 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	<b>Giacomo Pirani</b> From analysis to digital reassembling
	<b>Daniel Trocmé-Latter</b> The four <i>Gesangsbücher</i> : a case-study in hymnodic innovation and shifting confessional priorities			<b>Andrew Weaver</b> An Unknown Music Collection and Amateur Composer from Sixteenth-Century Germany: Evidence from a Copy of the <i>Novus thesaurus musicus</i> (1568)		
	<b>Alanna Tierno</b> Lost Sources and Confessional Borrowing: A Snapshot of Music and the Reformation Across Early Modern Slovakia	<b>2a. Towards Expression</b> <b>Michael Carlson</b> From Love's Arrow to the Cross: Hearing the Passion in Aquilino Coppini's Sacred Contrafacta for S. Sepolcro in Milan (1607) (online)	<b>Adam Knight Gilbert</b> Symmetries in the Chansons of Gilles Binchois	<b>Louisa Hunter-Bradley</b> Living Notation: Marks of Use in Early Printed Polyphony	<b>Chelsey Belt</b> Learning from the Lyre: Experiential Reflections on Unwritten Practice	
	<b>Ana López Suero</b> Spanish Protestant Psalmody in Exile: The <i>Cinquenta psalmos</i> of Pedro de Coster	<b>Antonio Cascelli</b> Aristotelian Phantasia and the Formation of Vocal Expressivity in <i>Dramma in Musica</i>		<b>Francesco Saggio</b> The Page and the Music. Mise-en-page in the Musical Editions of the Sixteenth Century	<b>Frauke Jürgensen</b> RTFM: Reconstructing the missing manual for the fundamenta of the Buxheim Organ Book	<b>Lucia Marchi</b> The unica of the Italian repertory

Old University Library Building, Auditorium Hall

18.15–18.45

Recital: **Corina Marti** – *Johannes de Lublin Tablature*

Faculty of History, Column Hall

19.00

**Reception**

**TUESDAY 7 JULY**

**Old University Library Building**

<b>Time</b>	<b>Room A</b>	<b>Room B</b>	<b>Room C</b>	<b>Room D</b>	<b>Room E</b>	<b>Room F</b>
7 July 9.30– 11.30	<b>7. Josquin</b> Chair: <b>Emily Zazulia</b>	<b>8. The Gates and Walls of the City as Sonic Demarcation in Early Modern Catalunya</b> Chair: <b>Tin Cugelj</b>	<b>9. The E-LAUTE Project: The State of Affairs in 2026</b> Chair: <b>John Griffiths</b>	<b>10. New Perspectives on the Origins of the Madrigal</b> Chair: <b>Cathy Ann Elias</b>	<b>11. New Liturgical Music in Thirteenth-Century Bohemia: Sources, Repertoires, Notations</b> Chair: <b>Jan Ciglbauer</b>	<b>12. Early Music and Digitalization</b> Chair: <b>James Cook</b>
	<b>Jesse Rodin</b> Josquin's Birthplace	<b>Sergi González González</b> "Sounding" gates and liminal spaces: emotional mapping in cities of the Crown of Aragon	<b>Kateryna Schöning</b> The state of affairs in 2026 (1)	<b>Zoey Cochran (1)</b>	<b>Hana Vlhová-Wörner</b> Liturgy, Poetic Genres, and the "Rubrica ecclesiae Pragensis" in the Thirteenth Century (online)	<b>Philippa Ovenden, Robert Eisinger &amp; Frank Hentschel</b> A Computational Corpus Study of Cadences in Thirteenth-Century Motets
	<b>Michael Meyer</b> Revisiting Josquin's Ferrara: Representation Culture between Devotion, Arts and Architecture	<b>Tess Knighton</b> The meanings of sounds heard through and at city gates in early modern Barcelona	<b>Reinier De Valk</b> The state of affairs in 2026 (2)	<b>Cory McKay (2)</b>	<b>Konstantin Voigt</b> South German Song Culture and Bohemian Sources before 1350	<b>Debra Lacoste &amp; Jennifer Bain</b> The DACT Armchair SoundWalk
	<b>Stefano Mengozzi</b> <i>Tu solus qui facis mirabilia meets Preter rerum seriem</i>	<b>Lola Peña</b> Gendered routes, gendered soundspaces: the transfer of the Dominican nuns of Nostra Senyora dels Àngels from extra- to intramural Barcelona (1562)	<b>Irina Döring</b> Reconstructing and encoding lost and unclear information	<b>Noah Shafner (3)</b>	<b>Rhianydd Hallas</b> Notations in Thirteenth-Century Czech Manuscripts (online)	<b>Ita Hijmans</b> 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

	<b>Fabrice Fitch</b> Plainchant Palimpsests: Josquin's <i>Que Vous Madame/In pace</i> , Agricola's <i>Si dederò</i> , and their chant sources	<b>Andrea Gutiérrez</b> Devotion beyond the city: neighbouring towns and processional practice during the canonisation festivities of Sant Ramon de Penyafort in Barcelona (1601)	<b>Silas Bischoff</b> The "Regensburg diagram" – an enigmatic draft for intabulating mensural notation	<b>Julie Cumming (4)</b>	<b>Gionata Brusa</b> Marian Sequences in Fourteenth-Century Bohemia: Witnesses of the Past?	<b>Emilio Ros-Fábregas</b> 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	<b>13. Dunstaple the Musician in Theory and Practice</b> Chair: <b>Andrew Kirkman</b>	<b>14. Printed Music in the Fondo Cappella Sistina in the Sixteenth Century</b> Chair: <b>Stephen Rice</b>	<b>15. Valentin Bakfark</b> Chair: <b>Christiane Wiesefeldt</b>	<b>16. Thomas Stoltzer</b> Chair: <b>Stefan Gasch</b>	<b>17. Remembered Tunes, Textless Tenors: Repertory Development in Central European Music</b> Chair: <b>Bernhold Schmid</b>	<b>18. Song Rhythms of the Thirteenth Century</b> Chair: <b>Joseph Mason</b>
	<b>Elżbieta Witkowska-Zaremba</b> Dunstaple's readings on music theory: annotations to Boethius's <i>De institutione musica</i>	<b>Nicolò Ferrari (1)</b>	<b>John Griffiths</b> Bakfark and the fantasia	<b>Jan Bat'a</b> Thomas Stoltzer and the Czech Lands	<b>Reinhard Strohm (1)</b>	<b>Solomon Guhl-Miller</b> Engaging with Rhythm in the Monophonic Song Repertoire of the Codex Buranus
	<b>Margaret Bent</b> The original English versions of two Dunstaple works hitherto unique to Aosta	<b>Thomas Schmidt (2)</b>	<b>Kateryna Schöning</b> Tracing Valentin Bakfark: Mnemonic practices and networks in alba amicorum	<b>Ágnes Papp</b> Thomas Stoltzer en route between Wittenberg and Hungary. Bártfa Mus. pr. 6 revisited	<b>Marc Lewon (2)</b>	<b>Warwick Edwards</b> 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	<b>19. Round Table Small Sources – Large Questions: Microhis- tories of Central Euro- pean Music</b> Chairs: <b>Inga Mai Groo- te &amp; Nicolò Ferrari</b>	<b>20. Early Elaborations of the <i>Benedicamus Domino</i> versicle</b> Chair: <b>Konstantin Voigt</b>	<b>21. Medieval Sacred Music in Practice</b> Chair: <b>Grantley McDonald</b>	<b>22. Between Ancient Rome, Byzantium and Arabia</b> Chair: <b>Uri Jacob</b>		
	<b>Fiona Kizzie Lee</b>  <b>Hein Sauer</b>  <b>Inga Mai Groote</b>  <b>Nicolò Ferrari</b>	<b>Catherine Bradley</b> <i>Benedicamus Domino</i> Elaborations before 1100  <b>Thomas Phillips</b> Eastertide Elabora- tions: <i>Alleluia</i> Interpo- lations in the <i>Benedica- mus Domino</i>  <b>Emily Korzeniewski</b> Early Polyphony in It- aly: New Sources and Questions	<b>Cathy Ann Elias</b> Singing Liturgy on the Road: Mobility, Devot- ion, and Civic Moral- ity <i>in the works</i> of Gio- vanni Sercambi (1348– 1424)  <b>Giovanni Zanovello</b> The Other Mendicants: The Servants of Mary and their Chant Tradi- tion  <b>Lorenzo Tunesi</b> The Santo Stefano An- tiphoner: Recovering the Musical Life of a Milanese Church	<b>Flannery McIntyre</b> Sounding Roman: The Hydraulis in Aquincum  <b>Marie-Emmanuelle Torres</b> A treat for the ears. Sound and music to eat by at Byzantine Imper- ial banquets (10th– 12th c.)  <b>Christoph Weyer</b> Hidden Treasures in Unedited Arabic Music Manuscripts: The Case of ‘Abd al-Qādir al-Ma- rāgī’s <i>Dikr al-anḡām</i>		<b>23. Modality, Tonal- ity and Intonation in Renaissance</b> Chair: <b>Niels Beren- tsen</b> (15.00–16.00)  <b>Vlad Praskurnin</b> Tonal Expectations? On Cadential Trajecto- ries and Half Cadences in Petrucci’s First Books of Frottole  <b>Richard Parncutt</b> Intonation of early vo- cal music: Pythagorean or Just?
16.00– 16.30	Coffee break					
7 July 16.30– 18.00	<b>24. Polychorality</b> Chair: <b>Christian Thomas Leitmeir</b>	<b>25. The Worcester Fragments in Context: Music, Scribes, Com- munity</b>	<b>26. Early Wind Instru- ments from a 21st Century Perspective</b> Chair: <b>Martin Kirn- bauer</b>	<b>27. Soundscape</b> Chair: <b>Alexandros Maria Hatzikiriakos</b>	<b>28. Familiar Terms – New Meanings</b> Chair: <b>Franz Körndle</b>	<b>29. Workshop Shared Digital Infra- structures – Using Corpus Monodicum’s Open Source Digital</b>

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

<b>Time</b>	<b>Room A</b>	<b>Room B</b>	<b>Room C</b>	<b>Room D</b>	<b>Room E</b>	<b>Room F</b>
8 July 9.30– 11.00	<b>30. A New Source of Polyphony from the Long Fourteenth Century in Koblenz</b> Chair: <b>Antonio Calvia</b>	<b>MUSICAL MATERIALITIES</b> <b>31. Musical Manuscripts and Their Practical Applications</b> Chair: <b>Sanna Raninen</b>	<b>32. Workshop Virtual Valencia: Rebuilding Processional Soundspaces in the Sixteenth Century</b> Chair: <b>Tess Knighton</b>	<b>33. The <i>Ut-Sol</i> Motif in Renaissance Polyphony: Pitch-Space Trends in Melodic Manifestation, and Contrapuntal Statement through Vertical Chaining</b> Chair: <b>Brett Kostrzewski</b>	<b>34. Iconography</b> Chair: <b>Vincenzo Borghetti</b>	<b>35. Interpreting Medieval Notation</b> Chair: <b>Mark Everist (10.00–11.00)</b>
	<b>Richard Dudas</b> A Requiem and a Union: An Overview of Koblenz153 and Its Two Unique Motets	<b>Michael Alan Anderson</b> The Sound of the Page: Medieval Sequences in Books of Hours	<b>James Cook</b>  <b>Eduardo Carrero Santamaria</b>  <b>Francesc Orts Ruiz</b>  <b>Chiara Mazzoletti</b>  <b>Andrew Kirkman</b>	<b>Cathal Twomey (1)</b> “Shining Like the Sun”: Signature, <i>Deductio</i> , and Mimesis in Melodic Treatments of the <i>Ut-Sol</i> Motif (online)	<b>Christos Kanellos Malamas</b> 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	
	<b>Elina G. Asato Hamilton</b> A New Gratissima Tenor	<b>Eliška Bat’ová</b> “Incipite laici”: Typology of late medieval books with Czech liturgical singing		<b>Fernando Cardoso Pereira (2)</b> Josquin, Werrecore, and Gasparo Costa: An <i>Ut-Sol</i> Milanese connection? (online)	<b>Sebastian Seifert</b> “Ave sanctissima Maria” – The iconography of Mary Immaculate at the Burgundian-Habsburg court	
	<b>Kevin Costello</b> The Digital Ars Antiqua and a New Concor-	<b>Stefan Gasch</b> A Duchess and Her Songbook: Dorothea of			<b>Gaetan Nulleau</b> Permitting or Encouraging Music in	<b>Yu Sasaki</b> Suspended Meaning: Musical Emphasis, Nicht-Kurrent Neumes, and Temporal Realization in Gregorian Chant
						<b>Giacomo Ferraris</b> Italian Trecento notation and (real-time)

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

	Zarlino's <i>Le istituzioni harmoniche</i> , 1558 (online)				marker in English polyphony	
	<b>Johannes Menke</b> 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	<b>42. Late-Medieval Polyphony in Poland and Central Europe: Reconstructing Repertory from Fragmentary Evidence</b> Chair: <b>Richard Dudas</b>	<b>MUSICAL MATERIALITIES</b>	<b>44. The Musical Management of the Body in the Twelfth, Thirteenth, and Fourteenth Centuries</b> Chair: <b>Warwick Edwards</b>	<b>45. Gregorian Chant in Central Europe</b> Chair: <b>Jennifer Bain</b>	<b>46. Music without Music</b> Chair: <b>Antonio Chemotti</b>	
14.30–16.00	<b>Paweł Gancarczyk</b> Fragments of Polyphonic Music Preserved in Central Europe (c.1350–1450)	<b>Uri Jacob</b> Inscribing Music across Faiths: Evidence from the Twelfth-Century Eastern Mediterranean	<b>Suzanna Feldkamp</b> Music, Candlewax, Confraternal Healing, and the Sacramental Mind	<b>Gabriella Gilányi</b> Musical Marginalia in the Admont Bible: New Palaeographical Insights	<b>Jan Ciglbauer</b> Music and Rhetorics in manuscripts from Central European universities around 1400	
	<b>Antonio Calvia</b> The Poznań Fragments	<b>Giovanni Cunego</b> To and Fro across the Alps: Gallican Rite in Early Medieval Northern Italy	<b>Matthew Thomson</b> Musically Embodied Sanctity in Early Fourteenth-Century Female Monastic Communities	<b>Irina Chachulska</b> Notational Practice in the Cistercian Scriptorium of Paradyż in the 13th Century	<b>Henry T. Drummond</b> Un-Notated Music	<b>47. Renaissance Theory of Music</b>

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

**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**

<b>Time</b>	<b>Room A</b>	<b>Room B</b>	<b>Room C</b>	<b>Room D</b>	<b>Room E</b>	<b>Room F</b>
9 July	<b>48. EarlyMuse (2023–2026)</b> Chairs: <b>Philippe Vendrix</b> and <b>Rebekah Ahrendt</b>	<b>MUSICAL MATERIALITIES</b>	<b>50. Lecture-Recital</b> <b>Two enigmatic dedications to Milanese nuns by Francesco Rognoni</b> Chair: <b>Bartłomiej Gembicki</b>	<b>51. Extra-ordinary Sounds</b> Chair: <b>Tim Shephard</b>	<b>52. Hidden and Forgotten: at the Boundaries of the Italian Lauda</b> Chair: <b>Lucia Marchi</b>	<b>53. Local Chant Tradition in Central Europe</b> Chair: <b>Katarina Šter</b>
9.30–11.00	<b>Philippe Vendrix</b> <b>Rebekah Ahrendt</b> <b>Grzegorz Joachimiak</b> <b>Aleksandra Pister</b>	<b>Marek Bebak</b> A forgotten patron: Lactantius Domanino and musical culture among Mantuan Carmelites in the late sixteenth century	<b>Aleksandra Brzóskowska</b>	<b>Ann Allen</b> Locked and Loaded: exploring the resonant capabilities of original renaissance instruments in com-	<b>Luisa Passamani</b> <i>Ave mundi spes Maria</i> : a devotional composition between liturgical chant and Italian lauda	<b>Antanina Kalechyts</b> Particular characteristics of the Officium repertoire of the Klosterneuburg canonesses

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

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

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

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

	<b>David Coney</b> "Cantus Alius": Reevaluating the political, religious and musical purpose of the Chapel Royal of Stirling, 1501–1560	<b>Mattias Lundberg</b> The polyphonic settings in the <i>Piae Cantiones ecclesiasticae et scholasticae</i> (1582)		<b>Ryszard Wieczorek</b> Deconstructing the Myth of "German" Sacred Polyphony c. 1500	<b>Archie Glover</b> What defines Lost? Reconstitution, recomposition and adaptation within manuscript transmission, and what we are missing in the 21st century	<b>Joshua Stutter</b> "We just need the dots": Interviews with performers on their experiences with editions of Medieval and Renaissance music
	<b>Saraswathi Shukla</b> The subversion of keyboard polyphony: Peter Philips's <i>Pavana</i> and <i>galiarda dolorosa</i>	<b>Sanna Raninen</b> Songs of <i>Piae Cantiones</i> as medievalist revival songs in Finnish choral repertory		<b>Peter Urquhart</b> "...for those who want to play the risky game of attributions based upon stylistic criteria..."		<b>David Dolata</b> 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	<b>72. Spanish Late Renaissance Polyphony</b> Chair: <b>Emilio Ros-Fábregas</b>	<b>73. Lost Medieval Heritage</b> Chair: <b>Tomasz Jeż</b>	<b>74. Different Shades of Femininity</b> Chair: <b>Henry T. Drummond</b> (10.00–11.00)	<b>75. Printed Anthologies</b> Chair: <b>Hein Sauer</b>	<b>76. Preserved Collections</b> Chair: <b>Ute Evers</b>	
	<b>Marcel Klinke</b> Self-Reference and National Identity in the Masses of Tomás Luis de Victoria	<b>Jeremy Llewellyn</b> "Si ista est ignota, canatur alia". Dealing with Unknown Chants in the 11th Century	<b>Juyuan Feng</b> Singing Like Women: Gender Politics of the Male Vocal Femininity	<b>Gabriele Taschetti &amp; Daniel Zilio</b> The Early Modern Music Club: A Social	<b>Anna Martini</b> 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		
	<b>Paolo Belli</b> Victoria's <i>Requiem</i> in Seventeenth-Century Florence: Persistence, Centonization, and Local Repertoire	<b>Katarina Šter</b> Something Gained and Something Lost: Liturgical Chant of the Gornji Grad Benedictine Monks	<b>Daniela Graca</b> Leaky Voices: The Voice as a Bodily Fluid in the Writings and Songs of Sixteenth-Century Dominican Women	<b>Roman Lüttin</b> Shared creativity: Collaborative composing in Italian music anthologies, c. 1565–1615	<b>Sylvia Urdová</b> Gregorian chant and "opus franciscanum" in the 18th-century in Slovakia	
	<b>Ascensión Mazuela-Anguita</b> Two new works by Sebastián López de Velasco in the nunneries of early modern Granada	<b>Richard Robinson</b> Lost musical heritage in minnesang and the medieval myth of Neidhart				
11.00–11.30	Coffee break					
10 July 11.30–13.30	<b>77. MusiCare: Taking Care of Incomplete Music</b> Chair: <b>Jacek Iwaszko</b>	<b>78. Sacred Music in the Long 16th Century</b> Chair: <b>Thomas Schmidt</b>	<b>79. Lecture-Recital <i>Der Fluyten Lust-hof</i> as a Renaissance Wunderkammer</b> Chair: <b>Irena Bieńkowska</b>	<b>80. Artists on the Move</b> Chair: <b>Gioia Filocamo</b>	<b>81. Fragments of Chant Manuscripts</b> Chair: <b>Zsuzsa Czagány</b>	<b>82. Medieval Song</b> Chair: <b>Konstantin Voigt</b>
	<b>Marina Toffetti</b> MusiCare: Taking Care of Incomplete Music	<b>Ute Evers</b> The Music of the Lucerne Passion Play in a Counter-Reformation Context	<b>Alfredo Zaine</b>	<b>Alexander Robinson</b> "Dins aques lioc tant escartat": Music, mobility, and identity in Renaissance Avignon	<b>Melanie Shaffer</b> Newly noticed chants in the Old Hispanic rite	<b>Joseph Mason</b> Behind bars: song and imprisonment in the twelfth and thirteenth centuries
	<b>Gabriele Taschetti &amp; Giorgia Cozzi</b> Incomplete sacred collections printed in Italy between 1580	<b>Stephen Rice</b> Some unedited motets by Jacquet of Mantua		<b>Agnieszka Leszczyńska</b> "Arnoldus Juliani Causin de Ath, magnus musicus Jusquin dis-	<b>Inês Trindade</b> The collection Additional 68: a neglected heritage of liturgical	<b>Peter Loewen</b> A Melody for Friar William Herebert's Tail-rhyme Song "Pou wommon boue uére"

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