

Thursday 5th July

Conference Schedule

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Two posters available throughout the conference, in the ground floor of Logic House:

Veronika Giglberger/ Bernhard Lutz : The digitization and online cataloguing of handwritten tablatures and partbooks of the Bavarian State Library up to the middle of the 17th century

Gasch Stefan: The New Senfl Edition

9:00	Registration			
10:30	Welcome – Callan Hall			
	O’ Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
11:00 – 13:00	Liturgy	Compositional issues I	Dance music	Sources
	Joan Maria Martí Mendoza The Saint Stephen’s farced epistles; the Norman practice in medieval Europe	Paul Kolb Loose canons: compositional and notational compromises in fifteenth-century music	Ascensión Mazuela-Anguita Women, oral tradition, and morality: the iconography of the sixteenth-century Spanish dance	Bernadette Nelson The ‘Occo Codex’ and its origins? Further contextual and historical considerations’

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	Eleanor Giraud (University of Limerick) New perspectives on the early Dominican liturgy	Christian Thomas Leitmeir Lasso's lexis: building a musical vocabulary for the penitential psalms	Vania Dal Maso Dancing through the barlines: an analysis and performance of a Renaissance collection of dances	Rachel Carpentier Layer upon layer? Additions to the Chigi Codex
			England I	
	Irene Holzer Memorizing the liturgical year: the Latin Cisiojani and its music	Ralph Corrigan What motive for the motif? Musical mottos in music of the early fifteenth century	Lynsey Callaghan How was music theory read in fifteenth-century England? The evidence of 'be Proporcions'	Melanie Shaffer Ovid in the St Victor Manuscript: cross-generic connections
	Michael Alan Anderson Music of the Suffrage in Books of Hours	Matthew Thomson Quoting plainchant, constructing polyphony: cadence and phrase structure	Katie Bank Voice(s) in dialogue in Martin Peerson's <i>Private Musicke</i> (1620)	
13:00 – 14:30				
	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
14:30 – 16:30	<i>Paired papers</i> Establishing a canon: the role of tradition, confession and exemplary models in Lutheran music practice	Computational analysis	Emotion and rhetoric	Medievalism
	Christine Roth Canonisation in Lutheran repertoire in public and private education: the case of Lüneburg	David Garfinkle, Peter Schubert Computer-assisted corpus analysis finds a signature progression in Willaert and Palestrina	Denis Collins Counterpoint and emotion in the motets of Adrian Willaert's <i>Musica Nova</i>	Dan Donnelly Medievalism and the construction of the past in the music of Final Fantasy

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	<p>Hein Sauer The collection of music manuscripts of Neustadt an der Orla</p>	<p>Claire Arthur Computer-assisted modal identification</p>	<p>Adam Whittaker Tinctoris's exemplary models: tracking rhetorical theory in Tinctoris' musical examples</p>	<p>Gillian Gower Gloriana, Alleluia: medievalist themes in Martin Phipp's scores for <i>The Virgin Queen</i> (2006) and <i>Victoria</i> (2016-)</p>
	<p><i>Paired papers</i> Representing 'the enemy' in German-speaking lands</p>			
	<p>Antonio Chemotti Hymn culture and enemies of the church in sixteenth-century Silesia</p>	<p>Samuel Howes Harmonic syntax in the instrumental music of Frescobaldi: a probabilistic model</p>	<p>Catherine Motuz Rhetorical revolutions in Brumel's <i>Laudate Dominum de caelis</i></p>	
	<p>Moritz Kelber (De-)constructing the enemy in early modern dance</p>	<p>Malcolm Sailor The insufficiently stimulated ear; a corpus study of dissonance treatment from Dufay to Victoria</p>		
<p>16:30 – 17:00</p>	<p>Coffee break</p>			
	<p>O'Callaghan Room</p>	<p>Bewerunge Room</p>	<p>New Music Room</p>	<p>Logic Hall</p>
<p>17:00 – 18:30</p>	<p><i>Themed Session</i> Pierre de la Rue 1518–2018: approaches to parody technique</p>	<p>Med-Ren music in the 21st century</p>	<p><i>Themed Session</i> The notation of the Cantigas de Santa Maria: a diplomatic edition</p>	<p>Performance: lute</p>

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	Meconi Mass and model: Pierre de la Rue's <i>Missa Tous les regretz</i> and self-borrowing	Brandi A. Neal "An Ounce of preventions is worth a pound of cure": shielding early music from the Alt-Right	Mariana Ramos de Lima The different editions of the Cantigas de Santa Maria throughout history	Kateryna Schöning The mysterious hands: lute tablature UKR-Lvu 1400/I as a lessons book of humanist scholars
	Annerose Tartler Bigger and better: La Rue's <i>Credo Angeli Archangeli</i> and Competitive Borrowing	Elizabeth Randell Upton Music, medievalism and white supremacy: anti-racist pedagogy after Charlottesville	Rui Araújo Graphical problems and musical systematisation from a computerized perspective	Alexis Risler Imitation in mid-16 th century lute fantasias: what can we learn from intabulations?
	Wolfgang Fuhrmann <i>Nunca fue pena mayor</i> . One song, two masses	Samantha Bassler Music, disability and a 21 st -century pedagogy of medieval and renaissance culture	Manuel Pedro Ferreira The potential of the new edition for the understanding of the Cantigas	Hector Sequera Lasso and Palestrina as lute players
19:00	Dinner			
21:00	Concert – Renehan Hall	Sourcework		

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	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
9:00 – 11:00	<i>Themed Session</i> Medieval music in Spain	Compositional issues II	<i>Themed Session</i> Only a northern song: sources and perspectives on liturgical music in the Nordic countries	Secular music and beyond
	Presentation paper: Carmen Julia Gutierrez/Ana Ruiz Rodriguez The Research Project “El canto llano en la época de la polifonía” (CLEP, 2007-2018) and the database of Spanish early music manuscripts	Bernhold Schmid An anonymous imitation <i>Salve regina, mater misericordiae</i> in the choirbook D-Mbs 516 (late sixteenth century)	Karin Lagergren The Torstuna Missal: a new source for Dominican chant	Vassiliki Koutsobina Flights of fancy? The <i>Fortuna</i> topos and its musical depictions revisited
	Miguel Ángel López Fernandez Cisneros’s <i>Cantorales</i> : from the Hispanic to the Neomozarabic Chant	Jeffrey J. Dean Tinctoris’s <i>L’Homme Armé</i> Mass restored: coherence and varietas	Sanna Raninen Size matters: making and using music books in folio in post-reformation Sweden	Performance
	Raquel Rojo (check name) Penance beyond Lent: the Hispanic Offices of litanies			Richard Robinson Pitch and transposition in the music of the Elizabethan and Jacobean mixed consort
	Santiago Ruiz Torres and Juan Pablo Rubio Sadia			

Friday 6th July

	<p>Liturgical fragments of the collegiate church of Alquézar (12th–16th centuries): A tradition of St. Rufus in upper Aragon?</p> <p>Carmen Julia Gutierrez Sobre la datación y procedencia del Antifonario de León</p>	<p>Brett Kostrzewski Rome after Josquin: The <i>Missa la sol fa re mi</i> reconsidered</p>	<p>Mattias Lundberg “En liten song-book til at använda i kyrkionne” (“A little song book to be used in the churches”), 1553: the reduced printed Kyriale and Breviarium of the later Reformation era in Sweden</p>	<p>Clara Strijbosch Tune indications in sixteenth-century Dutch songbooks</p>
		<p>Ruth DeFord Isaac’s counterpoint</p>	<p>Árni Heimir Ingolfsson A country divided: drafting a new Lutheran liturgy in post-reformation Iceland</p>	
11:00 - 11:30	Coffee break			
	O’Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
11:30 – 13:00	France	<p><i>Themed Session</i> Renaissance soundscapes in the museum of music 1: domestic spaces Chairs: Tim Shephard and</p>	Technology	West–East encounters
	<p>Alex Robinson The <i>Te Deum</i> and its usage during the reign of Henri IV of France (1589–1610)</p>	<p>Laura Stefanescu Silent Soundscapes: Visual heavenly music in the Chapels of the Ducal Palace in Urbino</p>	<p>Solomon Guhl-Miller Digital humanities in the <i>Ars Antiqua</i>: possible directions</p>	<p>Lucia Marchi St. Francis and the Sultan: a musical encounter?</p>

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	Karen Cook In the household of Jean de Blauzac	Tim Shephard Parnassus in the Palace: Pampurino's Muses from the Casa Maffi, Cremona	Martha E. Thomae Automatic scoring up of parts in mensural notation	Eric Lubarsky Before Binkley: Arabic influence and mid- century recordings of the <i>Cantigas de Santa Maria</i>
	Anne Walters Robertson Josquin's <i>Ave Maria [virgo serena]</i> ... <i>O mater dei</i> : two sides of the same coin	Katie Bank Soundscapes of domestic recreation: Hardwick Hall's 'Eglantine' table (c. 1568)	Ian Lorenz Cadéac, Gombert, and CRIM: a new approach to the renaissance imitation mass	Johanna Frymoyer Lessons from/for the Middle Ages: incorporating the Islamic world into the early music curriculum up to 1453.
13:00 – 14:30				
	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
14:30 – 16:30	Themed Session Keyboard music in liturgy and learning	Song	Themed session The MALMECC project: sounds, spaces and social control in late medieval European courts and cities	Madrigal and beyond
	Jane Flynn The Mulliner Book, the early <i>In Nomine</i> , and the Prayer Book of 1559	Joseph Mason <i>Invention</i> in trouvère song	Laura Slater Space and sound in the Psalter of Queen Philippa of Hainault	Julie E. Cumming, Cory McKay Revisiting the origins of the Italian Madrigal

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	<p>Franz Körndle The early keyboard and alternatim practice in the fifteenth century</p>	<p>Anne Levitsky “Per vers o per chanso”: language, gender and performance in the Troubador <i>tornada</i></p>	<p>Christophe Masson Making sense(s) of a palace: the case of cardinals’ <i>livrées</i> in Avignon during the Great Western Schism (1378-1403)</p>	<p>Evan Campbell Harmonic thinking in the late renaissance: the case of Claudio Monteverdi</p>
	<p>Magnus Williamson Manifest fakery: performing Ludford’s Lady Masses</p>	<p>Alexandros Maria Hatzikiriakos Song and voice identity in Vitsentzos Kornaros’ <i>Erotokritos</i></p>	<p>David Murray Controlling sounds in Archbishopal Salzburg</p>	<p>Frédéric Degroote From quotation to emulation: fortune of <i>Anchor che col partire</i> in the Low Countries’ madrigal (paper delivered in French)</p>
	<p>Erich Tremmel Keyboard use in ensemble music in sixteenth-century festivities</p>		<p>Karl Kügle Sounds of power, powers of sound</p>	<p>Sonja Tröster <i>The Real Woman Behind ‘Kein Adler in der Welt so schön’.</i></p>
<p>16:30 – 17:00</p>	<p>Coffee break</p>			
	<p>O’Callaghan Room</p>	<p>Bewerunge Room</p>	<p>New Music Room</p>	<p>Logic Hall</p>

Friday 6th July

17:00 – 18:30	Patronage	<i>Themed Session</i> De plus en plus se renouvelle: absorbing the impact of a new chansonnier	<i>Themed session</i> Workshop Space, place, sound, and memory: immersive experiences of the past	Music and visual arts
	Grantley McDonald Career trajectories within the court chapel of Maximilian I of Habsburg	Jane Alden <i>Plus ne sçaroie souhichtier</i> : re- reading the Loire Valley Chansonniers	James Cook Kenny McAlpine Adam Whittaker	Rachel McNellis Traversing the labyrinth in song: textual, musical, and visual discourse in <i>En la maison Dedalus</i>
	Camilla Cavicchi Ippolito I d’Este’s music room and his magnificent instruments collections	Sean Gallagher Doublets, Multiforms and the Leuven Chansonnier		Paul Schleuse Amphion in the garden: Jost Amman and Hans Sach’s <i>Die Singer</i> (1568)
	Giuliano Danieli Cardinal Ippolito II d’Este, his journeys and his <i>cappella musicale</i> . A case study in early modern cultural mobility	William Watson Another node in the network: lessons from the Leuven Chansonnier		Isobel Clarke Recorder-playing in late sixteenth-century iconography: identities and environments
19:00	Concert – Schola Gregoriana			
20:15	Conference Dinner			

Saturday 7th July

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	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
9:00 – 11:00	Workshop	<i>Themed Session</i> Music prints and misprints in mid-Tudor England	Renaissance music theory	<i>Ars Nova</i>
	Angela Mariani An interactive Workshop: Medieval music pedagogy and vernacular music processes	Anne Heminger Marketing a misprint: Christopher Tye's <i>The Actes of the Apostles</i> and early English music publishing	Samuel Bradley Renaissance uses of the flat sign in context other than signatures and accidentals	Eva Maschke Polyphony on parchment and paper: two sets of newly discovered <i>Ars Nova</i> fragments from Leipzig
		John Milsom John Day, London music printer and publisher, 1560–65	Fernando Luiz Cardoso Pereira, Marcos Pupo Nogueira “Divisione harmonica della diapason nelle sue parti”: Zarlino's renumbering of modes based on the primacy of Ionian over Dorian as the first in the series	Alice V. Clark “Obediens usque ad mortem”: the passion of Christ in the fourteenth-century French motet
	Lecture recital			<i>Paired papers</i> Manuscript RC4 from the Silesian Museum in Opava: A newly-discovered source of fifteenth-century music

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	<p>Jung Min Kim <i>Laudis Digna</i>. Ladymass, Marian liturgical music in fourteenth-century England</p>	<p>Samantha Arten The pedagogical failure of <i>The Whole Booke of Psalmes</i></p>	<p>Martin Kirnbauer Don Nicola Vicentino (1511-1577), ‘inventore delle nuove armonie’: a reappraisal</p>	<p>Jan Ciglbauer Silesian, or central European? Monophony in manuscript RC 4 and its context</p>
		<p>Jenni Hyde ‘Mere claptrap jumble’: music and the 16th-century broadside ballad</p>	<p>Jonathan Wild, David Gallagher Vicentino and the neutral third</p>	<p>Pawel Gancarczyk Polyphonic compositions in manuscript RC4: a preliminary report</p>
<p>11:00 – 11:30</p>	<p>Coffee break</p>			
	<p>O’Callaghan Room</p>	<p>Bewerunge Room</p>	<p>New Music Room</p>	<p>Logic Hall</p>
<p>11:30 – 13:00</p>	<p>Cosmology, astrology, esoterism</p>	<p>Themed Session Renaissance soundscapes in the museum of music 2: ecclesiastical spaces</p>	<p>Themed session Understanding emotions in the practice and theory of early music</p>	<p>Printing</p>
	<p>Annabelle Page Music in Sigismondo Fanti’s <i>Triumpho di Fortune</i> (1526)</p>	<p>Ennui Stipčević “St James’ Cathedral in Šibenik and the music of Julije Skjavetić (Giulio Schiavetto)”</p>	<p>Carol J. Williams Ethics vs passions of the souls: emotion in medieval music</p>	<p>Michael Noone Vivanco’s <i>Liber Magnificarum</i> (1607) and the relocation of Spanish music printing from Madrid to Salamanca</p>

Saturday 7th July

	Carlo Bosi Music, magic and the occult between the fifteenth and sixteenth century	Barbara Eichner Songs from outer space: the Dominican nunnery of St Katherine's, Augsburg	Jennifer Halton Music, magic and <i>Meraviglia</i> : understanding musical and visual affects at the Medici-Toledo wedding festival of 1539	Royston Gustavson Inside the workshop of Christian Egenolff
	Nicholas Johnson Johannes Kepler's musical cosmos and the English Rosicrucians	Inga Mai Grootte "pro concionatoribus et pro auditoribus"? The Protestant Church Beate Mariae Virginis in Wolfenbüttel		Louisa Hunter-Bradley The Officina Plantiniana and the European market for printed music (1575–1595)
13:00 – 14:30	Lunch			
	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
14:30 – 16:30	Sixteenth-century Italy	England II	Ockeghem and his generations	<i>Themed Session</i> Georgian music of the middle centuries
	Massimo Privitera The adoption of the opus number and the change of paradigm in musical authorship	Katherine Butler Musical miscellanies in late sixteenth-century England	Vincenzo Borghetti Polytextual Ockeghem: <i>Fors seulement contre ce qu'ay promys</i> reconsidered	Chkheidze Tamar Compositional and Melodic Structures of Georgian Chant in the context of traditional folk music and Eastern church music

Saturday 7th July

	Sigrid Harris Monstrous creations: Artusi, Monteverdi and the making of the marvellous in the late Italian Renaissance	Sophia Eglin The Matthew Holmes part books: is the viol book truly the work of Matthew Holmes?	Jeannette D. Jones <i>Plorer mon filz</i> : Guillaume Cretin's lament and the generations of Ockeghem	Khatuna Managadze The peculiarities of the usage of the second ode in hymnographic canon
	Cathy Ann Elias Music minus one – Una voce poco fa?: The cases of Pietro Havernt and Dom Salvatore di Cataldo	Andrew Johnstone The fragmentary songs of William Byrd: reconstruction and re-evaluation	Jennifer Thomas Alexander Agricola's <i>Si dederò</i> : a modest matrix	Eka Chabahvili The musical instruments of medieval Georgia
		Eleanor Hedger Prison soundscapes during English Reformation		Ekaterine Oniani The Byzantine musical system in Georgian liturgical practice
16:30 – 17:00	Coffee break			
	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
17:00 – 18:30	Music theory and reception	Themed Session Renaissance soundscapes in the museum of music 3: urban spaces	Ars Antiqua	Nuns

Saturday 7th July

	<p>Francesca Mignogna A late 16th-century manuscript treatise attributed to GiovanThomaso Cimello's pupil Francesco Sorrentino</p>	<p>Simon Bate Music and aural experience in pre-Reformation Chester</p>	<p>Adam Mathias Clausulae in two modes</p>	<p>Angel Chirinos What were the Las Huelgas nuns' voice like? Vocal technic issues in polyphonic pieces from the Las Huelgas Codex</p>
	<p>Carlos IaFelice 'De cantilenarum conclusionibus': relations of theoretical cadential models between Schanppecher and Aron with <i>De praeceptis artis musice et practice compendiosus libellus</i> of Guilelmus Monachus</p>	<p>Tess Knighton Street music and the blind <i>oracionero</i> in early modern Spain</p>	<p>Tiess McKenzie Consider the sound: texture and timbre in Notre Dame polyphony</p>	<p>Jason Stoessel A Florentine nun's processional: new light on the musical life of San Donato in Polverosa</p>
	<p>Evan MacCarthy Padre Martini, Ugolino, and late Medieval Music Theory in the Eighteenth Century</p>	<p>Alex Fisher The soundscape of 16th-century Munich</p>	<p>Amy Williamson A popular English polyphonic repertory c. 1300</p>	<p>William Flynn Hildegard of Bingen's other Lauds service</p>
19:00	Callan Hall - Business Meeting			
20:15	Dinner			

Sunday 8th July

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	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
9:30 – 11:00	Chant traditions	Jacobus, <i>Speculum Musice</i>, and Machaut Chair: Margaret Bent	Roundtable: researching renaissance soundscapes	Performance
	Karen Thöle Relocated chant manuscripts and the Bursfelde chant version	Anna Zayaruznaya On the dating of <i>Speculum musicae</i> , Book VII	Panel comprises all participants in the themed session	Ana Gaunt Performance practice in Iberian polyphonic vespers: evidence from liturgical, documentary, and musical sources Dina Titan Silvestro Ganassi's <i>La Fontegara</i> diminution style
	Miriam Wendling What makes a (late medieval) Requiem?	Karen Desmond Imperfection and Machaut's M18 (<i>Bone pastor/Bone pastor</i>)		
	Marianne C. E. Gillion Chant traditions in early modern Antwerp: evidence from liturgical books of the Onze-Lieve-Vrouwekathedraal	David Maw Beyond Patronage: Guillaume de Machaut and his world		
11:00 – 11:30	Coffee break			
	O'Callaghan Room	Bewerunge Room	New Music Room	Logic Hall
11:30 – 13:00	Motet	Early Middle Ages/Early Christianity	Song and singing	

Sunday 8th July

	<p>Janine Droese The joys of heaven, the sufferings on earth, Mary and Job: the nine-voice <i>Celorum decus Maria</i> and its meaning(s)</p>	<p>Bradford Lee Eden Colman mac Leneni (c. 530–c606): A musical contemporary of Colum Cille (521–597)</p>	<p>Elizabeth Lyon Jesus Christ Superstar: Medieval tales of a singing saviour</p>	
	<p>Carolann Buff <i>Rex Karole</i> and the invention of the Solus Tenor</p>	<p>Inês Bolinhas The human being as a musical instrument according to Saint Gregory of Nyssa</p>	<p>Uri Jacob Love, Crusade, and Distance in Songs by Jaufre Rudel</p>	
	<p>Jared Hartt The eight English motets with medius cantus</p>	<p>Eliade Maria Grasso <i>Elpide Siculae</i>, poet and composer in Sicily at the beginning of Middle Ages</p>	<p>Noel O'Regan Doctors, dowries and funerals: negotiations between the singers of the Cappella Pontificia and the Roman Arciconfraternita del SS. Crocifisso in the late sixteenth century</p>	
<p>13:00 – 14:00</p>	<p>Lunch</p>			