

45th Medieval and Renaissance Music Conference, 4-8 July 2017
Prague, Convent of St Agnes of Bohemia (Entrance: Anežská Street 12)

4. 7. (Tue)	A – Chapter Hall	B – St Francis Church	C – Presbyterium	D – Refectory
08:30-10:00	Registration			
10:00-10:30	Conference opening			
10:30-11:30	<p>Music and Liturgy at the St. George Convent in Prague and Abbess Kunhuta, I Chair: David EBEN</p> <p>-----</p> <p>Renáta MODRÁKOVÁ: Medieval Musical Manuscripts from Former Benedictine Convents in the Bohemian Lands</p> <p>Jana VOZKOVÁ: <i>Ter terni</i> from the St. George Convent in Prague</p>	<p>Re-Reading Medieval Music: Analytical and Hermeneutic Approaches to Thirteenth-Century Song Chair: Honey MECONI</p> <p>-----</p> <p>Henry DRUMMOND: An Unexpected Liaison: Music, Poetry and Narrative in the <i>Cantigas de Santa María</i></p> <p>Joseph MASON: Melodic Jousting: Musico-Poetic Competition in the <i>jeu-parti</i></p>	<p>Institutions and Their Sources, I Chair: Stefan GASCH</p> <p>-----</p> <p>Ilaria GRIPPAUDO: Noblemen, Booksellers, and Maestri di Cappella: Musical References in Sicilian Inventories (1513-1595)</p> <p>Alex ROBINSON: Music in the French Entries of Nobility and Other Dignitaries during the Reign of Henri IV (1589-1610)</p>	<p>New Tools for Automated Analysis, I Chair: Alexander MORGAN</p> <p>-----</p> <p>* Claire ARTHUR: Renaissance Counterpoint in Theory and Practice: A Case Study</p> <p>Marta KOLÁROVÁ: John Dowland's Songs under Data Mining Analysis</p>
break				
12:00-13:00	<p>Music and Liturgy at the St. George Convent in Prague and Abbess Kunhuta, II Chair: David EBEN</p> <p>-----</p> <p>Charles E. BREWER: Abbess Kunhuta and the Ritual <i>Ad salutandam dominicam crucem in parasceve</i> at the St. George Convent in Prague</p> <p>Anna ŽÁKOVÁ: The Performativity of <i>Mandatum</i> at the St. George Convent in Prague</p>	<p>Sources of Medieval Songs and Motets Chair: Honey MECONI</p> <p>-----</p> <p>Frieda VAN DER HEIJDEN: Gathering Songs: The Compilation of the Song Collection in F-Pn fr. 12786</p> <p>Mathew THOMSON: Motets, Monophonic Song, and Mensural Notation: The Case of MS fr. 846</p>	<p>Institutions and Their Sources, II Chair: Stefan GASCH</p> <p>-----</p> <p>Laurie STRAS: Preserving Repertoire, Preserving Practice: The Musical Heart of a Mid-Sixteenth-Century Florentine Convent</p> <p>Chantal KÖPPL: Jan Le Febure – <i>Rosetum Marianum</i>: Catholic Tricinia in the Archdiocese of Mainz (Germany) c. 1600</p>	<p>New Tools for Automated Analysis, II Chair: Alexander MORGAN</p> <p>-----</p> <p>Cory MCKAY: Using Statistical Feature Extraction to Distinguish the Styles of Different Composers</p> <p>Richard PARNCUTT: The Psychohistory of Consonance and Dissonance: Statistical Analyses of a Music Database</p>
lunch				
14:00-16:00	<p>Central European Chant and Sources, I Chair: Ann BUCKLEY</p> <p>-----</p> <p>Grantley MCDONALD: Soundscapes</p>	<p>Making and Reading Printed Books, I Chair: Daniel TROCMÉ-LATTER</p> <p>-----</p> <p>Warwick EDWARDS: Modal Rhythm in</p>	<p>Theory and Practice, I Chair: Stefano MENGOZZI</p> <p>-----</p> <p>Warwick EDWARDS: Modal Rhythm in</p>	<p>Lecture – Recital, I Chair: Lenka HLÁVKOVÁ</p> <p>-----</p> <p>Repertory and Readings from Codex</p>

	<p>David EBEN: Die liturgischen Bücher aus dem Kloster Ostrov</p> <p>Lumír ŠKVAŘIL: Medieval Chant Manuscripts of the Benedictine Monastery in Rajhrad</p> <p>Katarina ŠTER: Following Stories of the 'Prague Group' of Music Manuscripts from the Charterhouses Žiče (Seitz) and Jurklošter (Geirach)</p> <p>Sylvia URDOVÁ: Das notierte Brevier aus Dębno aus dem Jahr 1375</p> <p>Eva VESELOVSKÁ: Auf den Spuren des Budaer/Pressburger Antiphonars III – Auf den Spuren verlorener Handschriften</p>	<p>and Liturgical Music during the Progress of Philip the Fair and Juana of Castile, 1501-1503</p> <p>* Martin HAM: A Bibliographer's Headache: Some Notes on Susato's <i>Libri Ecclesiasticarum Cantionum</i></p> <p>Bernhold SCHMID: Die Motetten 404 bis 416 von Lassos <i>Magnum opus musicum</i>. Fragmente einer nicht vollendeten Sammlung?</p>	<p>Medieval Europe: What Practice Tells Us about Theory?</p> <p>Lukáš MATOUŠEK: Tempo in Fourteenth-Century Music (<i>ars nova</i>)</p> <p>Bernhard Andreas KÖLBL: How to Notate an Unnotatable Rhythm in <i>ars nova</i> Chansons</p> <p>Niels BERENTSEN: Improvising Three-Voice Polyphony in the Fourteenth Century</p>	<p><i>Speciálnik</i>: Agricola, Ghiselin, Josquin, and Anonymous Jennifer THOMAS Matthew GOULDSTONE + singers</p>
break				
16:30-18:00	<p>The Polytextual Motet in Central Europe and Its Long Durée (In memoriam Jaromír Černý, 1939-2012) Chair: Ian RUMBOLD</p> <p>-----</p> <p>Jan CIGLBAUER: Das andere Repertoire in den ältesten Quellen der mitteleuropäischen Motettentradition</p> <p>Lenka HLÁVKOVÁ: Die mehrtextige Motette in den ultraquistischen Quellen</p> <p>Antonio CHEMOTTI: Case Study I: The Reception of <i>Veni Sancte Spiritus – Da gaudiorum premia – Veni Sancte Spiritus</i></p> <p>Paweł GANCARCZYK: Case Study II:</p>	<p>Making and Reading Printed Books, II Chair: Klaus PIETSCHMANN</p> <p>-----</p> <p>Louisa HUNTER-BRADLEY: The Making of a Music Type: Henri du Tour's Typeface for Plantin's Polyphonic Music Publications</p> <p>Daniel DONNELLY: Making an Evening of it: Madrigal Prints as Models for Social Entertainment</p>	<p>Ricercar's Digital Projects: From MEI to the Musical Heritage Chair: Camilla CAVICCHI</p> <p>-----</p> <p>Part 1: Programme Ricercar: 25 Years of Research Projects Hyacinthe BELLIOU: The New Website and Its Databases</p> <p>Vincent BESSON: Gesualdo Online and the TiKiT•MUSICA</p> <p>Richard FREEDMAN: Citations: Renaissance Imitation Mass Project</p> <p>Part 2: Ricercar's Projects on Musical Heritage Camilla CAVICCHI: The cubiculum musicae</p>	<p>Music Theory and Philosophy, I Chair: Bonnie BLACKBURN</p> <p>-----</p> <p>Elizabeth LYON: In Search of the <i>affectus pietatis</i>: Liturgy, Music, and Emotion from Augustine through Tinctoris</p> <p>Karsten MACKENSEN: Concentus of Nations: Francesco Giorgio's <i>De harmonia mundi totius</i></p> <p>Monika JURÍČ JANJIK: Discussion on Musical Instruments in the Works by the Dubrovnik Renaissance Philosopher and Politician Niccolò Vito di Gozze</p>

	Petrus Wilhelmi's <i>Panis ecce – Panis ewus – Pange exul – Patribus veteribus – Tantum ergo</i>		Vasco ZARA: 3D Model and Historical Performance: Tools for Musicological Studies	
18:15-18:30		...and the Word Became Music (virtual exhibition opening)		
18:30-20:00	Opening party			
5. 7. (Wed)	A – Chapter Hall	B – St Francis Church	C – Presbyterium	D – Refectory
09:00-11:00	<p>Theory and Practice, II Chair: William MAHRT</p> <p>-----</p> <p>Michael Scott CUTHBERT: Trecento Theory in Italian and Italian Theorists as Composers</p> <p>Stefano MENGOZZI: The 'Unconstitutionality' of <i>Cantus durus / Cantus mollis</i></p> <p>Karen DESMOND: Trees to Degrees: Theorising Musical Time in the <i>ars nova</i></p> <p>Jared C. HARTT: Tonal Coherence and the Fourteenth-Century Motet in England</p>	<p>Secular Song in Medieval France Chair: Mary WOLINSKI</p> <p>-----</p> <p>Uri JACOB: Early Representations of the Crusades in Medieval Music</p> <p>David CATALUNYA: Tarragona Fragments of <i>ars nova</i> Polyphony Revisited</p> <p>Uri SMILANSKY: Machaut and the East – A Rarer New Sighting?</p> <p>Jonathan WILD: Sonority, Inflection, and Intonational Affect in a Machaut Ballade</p>	<p>Reformation and Counter-Reformation in Music Chair: Inga Mai GROOTE</p> <p>-----</p> <p>Daniel TROCMÉ-LATTER: Oecolampadius and Psalm Singing as Protest in Basel's Reformation</p> <p>Megan EAGEN: Erasmus Rotenbucher's <i>Bergkreyen</i> (1551) and the Concept of Intertextual Readership</p> <p>Andrea HORZ: Ode Settings, Hymns and Christian Belief in the Age of Reformation</p> <p>Chiara BERTOGLIO: Cats, Bulls and Donkeys: An Italian Churchman and the Reformation of Music</p> <p>Mitchell BRAUNER: The Papal Chapel's Repertory of Lamentation Lessons Prior to the Tridentine Reforms</p>	<p>Lecture – Recital, II Chair: Felipe RAMOS</p> <p>-----</p> <p>The <i>Frottole intabulate da sonare organi</i> by Andrea Antico (Rome, 1517): Music for Noble Amateurs? Gioia FILOCAMO Maria Luisa BALDASSARI – harpsichord (45')</p> <p>New Aspects of Reproducing the Sixteenth-Century Recorder Consort Taavi-Mats UTT Andres SIITAN Reet SUKK (Cantores Vagantes) (55')</p> <p>Ita HIJMANS: The Sound of a Mid-Fifteenth Century Central European Recorder Consort: A Case Study (20')</p>
break				
11:30-13:00	<p>Chant in the Fourteenth-Century Prague: New Directions, Late Developments (In memoriam Gábor Kiss, † 2017) Chair: Charles E. BREWER</p> <p>-----</p>	<p>Early Music Printing in German-Speaking Lands: From the 1470s to the Mid-Sixteenth Century Chair: Grantley MCDONALD</p> <p>-----</p> <p>Andrea LINDMAYR-BRANDL: The</p>	<p>Music on the Road Chair: Bartłomiej GEMBICKI</p> <p>-----</p> <p>Ginte MEDZVIECKAITE: From Venice to London: Giovanni Croce's <i>Sette sonetti penitenziali</i> and Their</p>	<p>Music Theory and Philosophy, II Chair: Melanie WALD-FUHRMANN</p> <p>-----</p> <p>Frederik PACALA: Music in the Prague University Milieu at the Beginning of the Seventeenth Century: The Treatise of</p>

	<p>Jakub KUBIENIEC: Prague and the Divine Office in Kraków</p> <p>Hana VLHOVÁ-WÖRNER: Singing in Companion: Late Chant Interpolations</p> <p>Zsuzsa CZAGÁNY: Centres and Peripheries. Remarks on the Repertory of <i>historiae</i> in Medieval Bohemia and Hungary</p>	<p>First Printed Salzburg Missals: Shifting between Media</p> <p>Moritz KELBER: Augsburg Beauties: Sigmund Salminger's Music Prints of the Late 1540s</p> <p>Marianne GILLION: Old Wine in New Bottles: 'Catholic' Chants in 'Lutheran' Liturgies</p>	<p>Interconfessional Journey</p> <p>Michael CHIZZALI: 'Plurimos Italiam petere videmus': Study Visits of Dresden Chapel Musicians in Florence around 1600</p> <p>Rosemarie DARBY: The Sacred Music of Cristoforo Montemayor and Its Journey from Naples to Rome</p>	<p>Václav Clemens Žebrácký (c. 1589-1637)</p> <p>Melinda LATOUR: The Uses of Pleasure: Moral Song between Ethics and Aesthetics</p> <p>Santiago GALÁN: Studying Music in Renaissance Spain: The MS 2044 from Barcelona and Other Related Sources</p>
lunch				
14:00-15:30	<p>Aspects of the Eastern and Orthodox Traditions of Sacred Music, I Chair: Haig UTIDJIAN</p> <p>-----</p> <p>Tamar CHKHEIDZE: The Modus and Principles of Its Transformation in the Medieval Georgian Chanting Tradition</p> <p>Ekaterine ONIANI: On the Graphic Diversity of Signs in Georgian Music Palaeography of the Tenth and Eleventh Centuries</p> <p>Khatuna MANAGADZE: Georgian <i>Heirmoi</i> of St. Andrew of Crete's Great Canon: Peculiarities of Composition</p>	<p>Ritual Matters: Composition, Revision, and Transmission in Renaissance Music for the Mass, I Chair: Katelijne SCHILTZ</p> <p>-----</p> <p>M. Jennifer BLOXAM: '... a number symphony, a cathedral in tone for Our Lady...': Hearing Obrecht's <i>Missa Sub tuum presidium</i> in Ritual Context</p> <p>Klaus PIETSCHMANN: 'Ad pietatem in hoc actu excitat audientes': Morales' <i>Missa de Beata Virgine à 5</i>, the Annunciation Feast in Renaissance Rome, and the Efficiency of Papal Indulgences</p> <p>Alanna ROPCHOCK: To the Glory of Whom? Josquin's <i>Missa de Beata Virgine</i> in Catholic and Lutheran Ritual Contexts</p>	<p>Music in the Art of Renaissance Italy Chair: Barbara EICHNER</p> <p>-----</p> <p>Sanna RANINEN: 'Bestial rabble, futile drums': Bacchanalian sounds in the Art of Renaissance Italy</p> <p>Laura STEFANESCU: Engaging the Inner Sensorium: A Journey to Paradise in the Magi Chapel</p> <p>Laura VENTURA NIETO: Anthropomorphism, Musical Instruments, and Depicted Female Musicians in Sixteenth-Century Italy</p>	<p>The Ideologies of Early Music Periodisation: Bohemia and Central Europe (Discussion) Chairs: Hana VLHOVÁ-WÖRNER – Erika HONISCH</p> <p>-----</p> <p>Participants: Jan BAŤA Lenka HLÁVKOVÁ Bernhold SCHMID Reinhard STROHM Elżbieta WITKOWSKA-ZAREMBA</p>
break				
16:00-18:00	<p>Historiae for Irish Saints in Medieval European Sources Chair: Zsuzsa CZAGÁNY</p> <p>-----</p> <p>Ann BUCKLEY: The Amra Project</p>	<p>Ritual Matters: Composition, Revision, and Transmission in Renaissance Music for the Mass, II Chair: Katelijne SCHILTZ</p> <p>-----</p> <p>Christiane WIESENFELDT: Lost in</p>	<p>Further Research on the San Lorenzo Palimpsest Chair: Andreas JANKE – John NÁDAS</p> <p>-----</p> <p>Margaret BENT: The Motet Collection of SL 2211 and the Composer Hubertus</p>	<p>Music and Early Modern Health Chair: Laurie STRAS</p> <p>-----</p> <p>Samantha BASSLER: John Dowland and Constructions of Melancholy and Disability in Early Modern England</p>

	<p>Stefan MORENT: A New Twelfth-Century Music-Liturgical Fragment for the <i>Gallus-Historia</i></p> <p>Chant Genres: Alleluia Chair: Zsuzsa CZAGÁNY</p> <p>-----</p> <p>Santiago RUIZ TORRES: The Iberian Tradition of Chanting the Mass <i>Alleluia</i> at Vespers: New Evidences from Castilian and Catalan Sources</p> <p>Eva VERGOSOVÁ: Mass Liturgy in Bohemian Sources and Their Classification: The Role of the <i>Alleluia</i> Series</p>	<p>Translation: Censorship in the Mantuan BMV-Masses</p> <p>Franz KÖRNDLE: Ritual, Theology and Lasso's Masses for the Munich Court</p> <p>Jessie Ann OWENS: Lasso's Ritual Reading of De Rore's <i>Scarco di doglia</i></p>	<p>de Salinis</p> <p>Elisabeth HUFNAGEL: The Notation of Rhythmic Proportions in SL 2211</p> <p>Oliver HUCK: The San Lorenzo Palimpsest and the Florentine Tradition of Trecento Song Revisited</p> <p>Francesco ZIMEI: Old Stylistic Fashions and Changing Tastes in the Florentine <i>ars nova</i> of the Quattrocento</p> <p>Michele EPIFANI: Remarks on the Sixteenth Gathering of the San Lorenzo Manuscript (I-Fsl 2211)</p>	<p>Remi CHIU: Resonance and Contagion in the Writings of Ficino, Fracastoro, and Cardano</p> <p>Renaissance Music Research in Brazil Chair: Laurie STRAS</p> <p>-----</p> <p>Cesar VILLAVICENCIO: Developing Renaissance Musical Thought at the State University of São Paulo</p> <p>Paula CALLEGARI: The Virtues of Style and the Renaissance Musical Practice</p>
20:00-21:30		CONCERT: Tiburtina Ensemble & Schola Gregoriana Pragensis		
6. 7. (Thu)	A – Chapter Hall	B – St Francis Church	C – Presbyterium	D – Refectory
09:00-11:00	<p>Aspects of the Eastern and Orthodox Traditions of Sacred Music, II Chair: Haig UTIDJIAN</p> <p>-----</p> <p>Nina-Maria WANEK: The Phenomenon of the So-Called “Missa Graeca” Chants: Assessing New Hypotheses in Regard to Their Emergence and Dating</p> <p>Giuseppe SANFRATELLO: Chants of the Byzantine Rite in Sicily: Historical Transcriptions and Contemporary Studies</p> <p>Arusyak TAMRAZYAN: The Art of the <i>Manrusumn</i> Neumated Codices in Armenian Medieval Sacred Chant</p> <p>Eugene KINDLER: Analogies between</p>	<p>Iconography Today Chair: Reinhard STROHM</p> <p>-----</p> <p>Katelijne SCHILTZ – Melanie WALD-FUHRMANN: Hands-on: A Motive in Late Medieval Iconography and Its Experimental Re-Enactment</p> <p>Trent Codices Chair: Reinhard STROHM</p> <p>-----</p> <p>Murray STEIB: Music of the Trent Contrafacta: A Typology of Change</p> <p>Nicolò FERRARI: The Credos of Tr93: Questions of Text Underlay</p>	<p>The Anatomy of Polyphonic Music around 1500: An Iberian Case Study, I Chair: Manuel Pedro FERREIRA</p> <p>-----</p> <p>Bernadette NELSON: Music in Context: Polyphonic Repertories at the Portuguese Royal Court and Chapel c. 1480 – c. 1520</p> <p>João Pedro d'ALVARENGA: The Iberian Motet around 1500</p> <p>Owen REES: Two of a Kind: Motet Pairs and Identity Crises in the Iberian Repertory</p> <p>Nuno MENDONÇA RAIMUNDO: The Sacred and the Secular in Iberian Renaissance Music: Stylistic Dialogues between Separate Genres</p>	<p>Musica Rudolphina, I Chair: Petr DANĚK</p> <p>-----</p> <p>Martin HORYNA: Die böhmische Reformation und Musik</p> <p>Jan BAŤA: Lutheran Musical Culture in Rudolfine Prague</p> <p>Cecilia LUZZI: From Italy to Prague: Literary and Musical Networks and the Circulation of Manuscript Poetry in Philippe de Monte's Madrigals at the End of the Sixteenth Century</p> <p>Laura HAFNER: Masses by Stefano Felis in a Prague Choir Book</p>

	Melodies of the Traditional Liturgical Chants of Latin, Greek and Armenian Liturgies			
break				
11:30-13:00	<p>Aspects of the Eastern and Oriental Orthodox Traditions of Sacred Music, III Chair: Eugene KINDLER</p> <p>Haig UTIDJIAN: Armenian Sacred Chant from Rome to Vienna: Athanasius Kircher, Antōn Iwč'gartašean and the Medieval Neumes</p> <p>Mena Mark HANNA: The Coptic Trisagion: Ancient or Modern?</p> <p>Areni AGBABIAN: An Apprenticeship with Constantinopolitan Master Musicians in Exile: The Last Remnants of a Living Oral Tradition</p>	<p>English Music under Henry IV and V Chair: Lisa COLTON</p> <p>Margaret BENT: The Identity of Roy Henry and the Dating of the Old Hall Manuscript</p> <p>Roger BOWERS: Three Generations of Lancaster: The Chapel Musicians of John, Duke of Lancaster, King Henry IV, and King Henry V</p> <p>David FALLOWS: The Early Carol and the Court of Henry V</p>	<p>The Anatomy of Polyphonic Music around 1500: An Iberian Case Study, II Chair: Manuel Pedro FERREIRA</p> <p>Tess KNIGHTON: Seven Years in Seville: Pedro de Escobar and Questions of Identity and Musical Practice</p> <p>Kenneth KREITNER: The Tordesillas Perplex</p> <p>Esperanza RODRÍGUEZ-GARCÍA: Reassessing Antonio de Ribera within the Iberian Context</p> <p>María Elena CUENCA RODRÍGUEZ: A Spanish Composite Mass <i>Rex Virginum</i> versus the <i>De Beata Virgine Maria</i> Mass Tradition in Europe</p>	<p>Musica Rudolphina, II Chair: Vladimír MAÑAS</p> <p>Erika HONISCH: Writing Motets and Rewriting History in Imperial Prague</p> <p>Jan BILWACHS: Das Verhältnis zwischen Text und Musik in Karl Luythons Motetten</p> <p>Ferran ESCRIVÀ-LLOORCA: The Procession of the Relics of Sao Roque (Lisbon, 1588): Individual and Collective Representations against a Musical Background</p> <p>Hana STUDENIČOVÁ: Possible Parallels in the Urban Musical Culture of Brno and Vienna in the Sixteenth Century</p>
lunch				
14:00-15:30	<p>Medieval Sacred Song Chair: Hana BREKO</p> <p>Jeremy LLEWELLYN: The Beginnings of Musical Boredom</p> <p>Konstantin VOIGT: New Ways of Singing Iambic Dimeter in Twelfth-Century Latin Liturgical Song</p> <p>Honey MECONI: <i>O viridissima virga</i>, Genre, and Performance in Hildegard's Music</p>	<p>Musical Life of the Late Middle Ages in the Austrian Region Chair: Paweł GANCARCZYK</p> <p>Marc LEWON: The Neidhart Phenomenon</p> <p>Reinhard STROHM: Polyphonic Music in Fifteenth-Century Sources from Vienna</p> <p>Birgit LODES: Transforming Traditions: Music for Emperor Charles V in the Holy Roman Empire</p>	<p>Medieval Music Theory Chair: Jane ALDEN</p> <p>William MAHRT: Dynamic Parallelismus Membrorum</p> <p>Elina HAMILTON – Solomon GUHLMILLER: Theinred of Dover: A Reevaluation of the Evidence for Dating the Treatise <i>De legitimis ordinibus pentachordorum et tetrachordorum</i></p> <p>Lynsey Hannah CALLAGHAN: Musica Speculativa in Fifteenth-Century</p>	<p>Musica Rudolphina, III Chair: Christian LEITMEIR</p> <p>Petr DANĚK: Historische Musikdrucke in den böhmischen Ländern vor 1630</p> <p>Vladimír MAÑAS: Neglected Sources, Unreflected Information? Musical Inventories in the Bohemian Lands between 1590 and 1670 as a Valuable Testimony of the Distribution and Performance of Renaissance Repertoire</p> <p>Scott EDWARDS: The Dream of the</p>

			Bedfordshire: The Case of John Benet's Proportion Treatise	Quill: Music, Books, and Reform in Sixteenth-Century Hradec Králové Kateřina MAÝROVÁ: 'Protestant' Composers of the First Half of the Sixteenth Century in the Rokycany Music Collection
break				
16:00-18:00	<p>Roman vs. Non-Roman Chant Traditions Chair: Daniel J. DICENSO</p> <hr/> <p>Alexander LINGAS: A Fifteenth-Century Setting of the <i>Gloria in excelsis</i> of the Roman Rite in Greek</p> <p>Rebecca MALOY: Interchange between Western Chant Traditions: New Evidence from the Divine Office</p> <p>James BLASINA: Women's Silence and Speech in a Medieval Office</p>	<p>Voices and Instruments in the Sixteenth Century Chair: Martin KIRNBAUER</p> <hr/> <p>Julia MILLER: Historical and Modern Performance Practices of Recorders in Sacred Repertoire of the Spanish 'Siglo de Oro'</p> <p>Michal HOTTMAR: Concordances of the Lutes Prints which Were Used in the Sixteenth Century in the Area of Present-Day Slovakia</p> <p>Kateryna SCHÖNING: Instrumental Settings in the 'Lautentabulatur des Stephan Craus' and in 'Blindhamers Lautentabulatur' and Their Humanistic Background</p>	<p>New Looks at Familiar Sources and Music Chair: Sean GALLAGHER</p> <hr/> <p>Jacek IWASZKO: Recently Discovered Concordances and Identified Works in Kk I.2 Manuscript from Cracow</p> <p>Munir SABAG: Stylistic Analysis of Adrian Tubal's Works in the Winchester Partbooks</p> <p>Thomas SCHMIDT: Collecting the French-Court Motet: London, Royal College of Music, Ms. 1070</p> <p>Paul RANZINI: Passion Music by Rore or Willaert? An Additional Source</p>	<p>Musica Rudolphina, IV Chair: Erica HONISCH</p> <hr/> <p>Michaela ŽÁČKOVÁ ROSSI: The 'Gnadengeld' as an Important Source on the Rudolfiner Patronage: Can the Imperial Accounting Ledgers Testify about Music?</p> <p>Petra JAKOUBKOVÁ: <i>Odae suavissimae</i>: A Rudolfiner Collection of Panegyric Motets</p> <p>Klemen GRABNAR: A Little-Known Double-Choir Hymn Cycle from c. 1600</p> <p>Peter MARTINČEK: Double-Choir Music by Matthäus Apelles von Löwenstern (1594-1648): Differences between Compositions Preserved in the Sammlung Bohn and the Levoča Music Collection</p> <p>Magdalena DOSTÁLOVÁ: Choirbook from the Former Opava Gymnasial Collection (A 1775)</p>
18:00-19:00	Poster session (with drinks)			
19:00-19:45	Business meeting			
7. 7. (Fri)	A – Chapter Hall	B – St Francis Church	C – Presbyterium	D – Refectory
09:00-10:30	Early Medieval Chant	Commemorating Henricus Isaac	Research Surrounding the Books of	Medievalism on Stage, Screen, Record,

	<p>Chair: Hana VLHOVÁ-WÖRNER</p> <p>-----</p> <p>Jasmin HARTMANN: From <i>prosula</i> to <i>versus</i>: The Stylistic Plurality of the <i>Benedicamus</i> Tropes in Lucca 603 and Its Implications for the History of the Genre</p> <p>Luisa NARDINI: <i>Prosulas</i> in Beneventan Manuscript: A Project of Edition</p> <p>Alejandro PLANCHART: The <i>Agnus Dei</i> and the <i>Ite Missa est</i> South of Rome</p>	<p>(c. 1450/55-1517), I</p> <p>Chair: Giovanni ZANOVELLO</p> <p>-----</p> <p>Andrew KIRKMAN: ‘Prince of the Art of Music of Our Town’: Uncovering the Identity of a Lost Master</p> <p>* Eleanor HEDGER: Heinrich Isaac’s <i>Missa Comme femme desconfortée</i>: A Musical Offering to the Virgin Mary</p> <p>Sonja TRÖSTER: Shades of Contrafacta: Alternative German Texts for Isaac’s Music</p>	<p>Hispanic Polyphony Online Database</p> <p>Chair: Emilio ROS-FÁBREGAS</p> <p>-----</p> <p>Emilio ROS-FÁBREGAS: The Books of the Hispanic Polyphony Online Database: A Comprehensive Approach to Hispanic Polyphony in the Digital Age</p> <p>Andrea PUENTES-BLANCO: Music for the Rosary Devotion: Marian Litanies, Processions and Vernacular Songs in Sixteenth- and Early Seventeenth-Century Barcelona</p> <p>Ascensión MAZUELA-ANGUITA: Illustrating with Music the Chronicles of Honorat Ciuró (1612-1674) through the Books of the Hispanic Polyphony Database</p> <p>María GEMBERO-USTÁRROZ: Miguel Navarro or Juan Navarro? Polyphonic Concordances and Conflicting Attributions of Two Sixteenth-Century Spanish Composers in the <i>Lira sacro-hispana</i> (c. 1852-1860) by Hilarión Eslava</p> <p>Javier MARÍN-LÓPEZ: In Search of Fame: The City of Úbeda and the Musical Patronage of Francisco de los Cobos, Secretary of the Holy Roman Emperor Charles I of Spain</p>	<p>and Radio, I</p> <p>Chair: James COOK – Karen COOK</p> <p>-----</p> <p>Karen COOK: Gaming the Medievalist World in <i>Harry Potter</i></p> <p>James COOK: Sonic Medievalism and Cultural Identity in Fantasy Videogame</p> <p>Michael NORTON: Reflections on a Spectral Genre: ‘Liturgical Drama’ in the Cabinet of Curiosities</p>
break				
11:00-13:00	<p>Franciscans and Thirteenth-Century Polyphony</p> <p>Chair: Adam MATHIAS</p> <p>-----</p> <p>Lucia MARCHI: St. Francis and Music:</p>	<p>Commemorating Henricus Isaac (c. 1450/55-1517), II</p> <p>Chair: John KMETZ</p> <p>-----</p> <p>Stefan GASCH: On Some Masses of</p>	<p>Elizabethan Music and Its Sources</p> <p>Chair: Jessie Ann OWENS</p> <p>-----</p> <p>James BURKE: John Sadler (c. 1513 – c. 1591) and an East Anglian Copy Book</p>	<p>Medievalism on Stage, Screen, Record, and Radio, II</p> <p>Chair: James COOK</p> <p>-----</p> <p>Adam WHITTAKER: The Seventh Seal:</p>

	<p>New Perspectives</p> <p>Mary WOLINSKI: Motets on Franciscan Themes in the Thirteenth-Century Manuscript W2</p> <p>Rethinking the <i>Conductus</i> Chair: Adam MATHIAS</p> <p>-----</p> <p>Mary CALDWELL: Seeking Song: Locating the <i>Conductus</i> between Orality and Literacy</p> <p>Mark EVERIST: Anonymous IV and the <i>Conductus</i></p>	<p>Henricus Isaac: The Evidence of the Alamire-Manuscripts</p> <p>David BURN: A Recently Discovered Source for Isaac's Mass Propers</p> <p>Ruth DEFORD: Scribal Initiative in the Manuscript Brno, City Archive 14/5</p>	<p>Katherine BUTLER: Music and Musical Education in the Early Elizabethan Church: The Evidence of GB-Lbl: 30480-4</p> <p>Anne HEMINGER: Negotiating Edward VI's Reformation: Music and Religious Change in the Parish Churches of London, 1547-1553</p> <p>Christopher KU: The Reformation-Era Antiquarian and the Pre-Reformation Festal Mass: John Baldwin's Copy of John Taverner's <i>Missa Gloria tibi Trinitas</i></p>	<p>Musical Visions of the Plague</p> <p>Irene HOLZER: Neither 'Folk' nor 'Volksmusik'? Neo-Medieval Music as a Third Path in the German Speaking Countries</p> <p>Ralph CORRIGAN: Medievalising Modernity or Defining the Indefinable? What Is Medieval about Covers of Modern Popular Songs?</p>
lunch				
14:00-16:00	<p>Medieval Songs and Sources Chair: Jan CIGLBAUER</p> <p>-----</p> <p>Alexandros HATZIKIRIAKOS: The <i>Chansonnier du ...?</i> Collections, Anthologies, Chansonniers, and Indigestible Authors</p> <p>Gregorio BEVILACQUA: English Devotional Songs in a Manuscript from Papal Avignon</p> <p>Lillian BLOTKAMP: Musical Creativity in a <i>Devotio Moderna</i> Songbook</p> <p>Ute EVERS: Die geistlichen Spiele in einem utraquistischen Antiphonarium aus der 1. Hälfte des 16. Jahrhunderts</p>	<p>Fifteenth-Century Masses Chair: Michael Scott CUTHBERT</p> <p>-----</p> <p>Carolann BUFF: Before the Cyclic Mass</p> <p>Anne ROBERTSON: Louis of Savoy and Anne of Lusignan in Geneva: The 'New Masses' of 1453</p> <p>Fabrice FITCH: On Compositional Process in the <i>Missa Prolationum</i></p> <p>Sean GALLAGHER: Ockeghem and the Sound of 'English' Rhythm</p>	<p>Who Is Who: Dedication and Authorship Chair: Jennifer THOMAS</p> <p>-----</p> <p>Vicente CHAVARRIA: <i>Nasci d'aguelo</i>: Séverin Cornet's Dedicatory Works</p> <p>Cristina CASSIA: Hesdin and the Problems in Biographical Writing</p> <p>Agnieszka LESZCZYŃSKA: 'Fröhlich will ich singen...' Paul Kugelman's Collection of Songs for Duke Albrecht of Prussia</p> <p>Joseph SARGENT: Nathaniel Giles Reconsidered: New Evidence from Documentary and Musical Sources</p>	<p>Sixteenth-Century Music in Central Europe Chair: Thomas SCHMIDT</p> <p>-----</p> <p>Grzegorz KOS: Masses Fa-Ut by Heinrich Finck: Sources, Style, and Context</p> <p>Eliška BAŤOVÁ: A Printed Edition of Jan Blahoslav's Gospels in the Context of Erasmus's Ideals of Liturgical Music</p> <p>Allen SCOTT: Musical Networking in Reformation Germany</p> <p>Marc DESMET: In Search of Sources in Jacobus Handl's <i>Opus musicum</i> (1586-1591)</p>
break				
16:30-18:00	<p>EXHIBITION: Musical Gems of the Bohemian Reformation. Manuscripts and Prints of the Fifteenth through the Seventeenth Centuries in the Collections of the National Museum in Prague (Czech Museum of Music, Karmelitská Street 2/4, Praha 1)</p>			

19:30-20:45	CONCERT: Societas Incognitorum (St Salvator Church, Salvátorská Street 1, Praha 1)			
8. 7. (Sat)	A – Chapter Hall	B – St Francis Church	C – Presbyterium	D – Refectory
09:00-11:00	<p>Central European Chant and Sources, II Chair: Irene HOLZER</p> <p>-----</p> <p>Markus ZIMMER: <i>Wie deutsch ist der germanische Choralldialekt?</i></p> <p>Barbora KABÁTKOVÁ: <i>The Office of St. Emmeram in Manuscripts of the St. George Convent at Prague Castle</i></p> <p>Renáta KOČIŠOVÁ: <i>Die Aachener kulturelle Tradition in dem Prešover Brevier – eine Hypothese</i></p> <p>David MERLIN: <i>Cantus fractus in einem Graduale aus Kutná Hora (A-Wn 15501, Kuttener Kantionale)</i></p> <p>Hana BREKO KUSTURA: <i>Project CROMUSCODEX70 and Research of the Croatian Sources for Cantus fractus</i></p>	<p>Trecento Song Chair: Gregorio BEVILACQUA</p> <p>-----</p> <p>Elena ABRAMOV-VAN RIJK: <i>Donato da Firenze's Sovran Uccello and Emperor Charles IV: A New Interpretation</i></p> <p>Antonio CALVIA: <i>Musical and Poetic Cohesion in the Works of Nicolò del Preposto</i></p> <p>Sara Maria FANTINI: <i>'Sovra la riva d'un corrente fiume': Literary and Political References in Lorenzo Masini's Madrigals</i></p> <p>Mikhail LOPATIN: <i>From Broken Heart to Divided Song: 'Divisio' at the Intersection of Poetry, Metrics, and Music in Trecento Song</i></p>	<p>Music of Sixteenth-Century Courts and Cities Chair: Marc DESMET</p> <p>-----</p> <p>Cathy ELIAS: <i>Singing the Cantos of Orlando Furioso in the Streets, Courts, and Theatres</i></p> <p>Tess KNIGHTON: <i>Written and Unwritten Musics in Sixteenth-Century Barcelona</i></p> <p>Eric RICE: <i>Orlando di Lasso's Musical Representations of Black African Slaves in Sixteenth-Century Munich</i></p> <p>Bartłomiej GEMBICKI: <i>Early Music Recording as Mythography: Monteverdi and the 'Other' Vespers</i></p>	<p>Analysing Sixteenth-Century Polyphony Chair: Scott EDWARDS</p> <p>-----</p> <p>Alexander MORGAN: <i>Rhythmic Constraints and Octave Leaps in Renaissance Stretto Fugas</i></p> <p>Peter URQUHART: <i>An Interpretation of Antico's 1520 Print of 4-ex-2 Canons</i></p> <p>Chia-Yi WU: <i>Praying through the Musical Synthesis of Wylkynson's Salve regina</i></p> <p>Deborah LAWRENCE: <i>Hearing a Renaissance Soundscape through the Music of Blind Musicians</i></p>
break				
11:30-13:00	<p>Medieval Motets Chair: Leofranc HOLFORD-STREVENS</p> <p>-----</p> <p>Catherine A. BRADLEY: <i>Song and Quotation in Thirteenth-Century Motets for Saint Elizabeth of Hungary</i></p> <p>Gaël SAINT-CRICQ: <i>The Trouvères harmonistes and the Case of Robert de Reims</i></p> <p>Wolfgang FUHRMANN: <i>The Technique Formerly Called 'Isorhythm':</i></p>	<p>Reforming Faith: Continuity and Disruption in the Uses of Music Chair: Ulrike HASCHER-BURGER</p> <p>-----</p> <p>Inga Mai GROOTE: <i>'Zwen lateinischs psalmen': Resilience and Change in Reforming Musical Practices in Heilbronn</i></p> <p>Manon LOUVIOT: <i>Regulating Processions in Reformed Augustinian Convents of Lower Saxony</i></p> <p>Christine ROTH: <i>Constructing Authority</i></p>	<p>Chansons and Chansonniers Chair: Warwick EDWARDS</p> <p>-----</p> <p>Evan MACCARTHY: <i>Revisiting the Porto Songbook</i></p> <p>Clare BOKULICH: <i>Songs and Generic Metamorphosis in the Fifteenth Century</i></p> <p>Carlo BOSI: <i>'Impotent suis et affollé': Sex and Early Renaissance Chanson</i></p>	<p>Zarlino at 500: Aspects of His Contrapuntal Legacy Chair: David BURN</p> <p>-----</p> <p>Timothy DALY: <i>Zarlino and the Ancients: Le istitutioni harmoniche and the Contrapuntal Tradition</i></p> <p>Denis COLLINS: <i>Moveable Counterpoint and the Canonic Motets of Zarlino and Willaert</i></p> <p>Jason STOESSEL: <i>Zarlino, Willaert and the Visual Culture of Canon in</i></p>

	Serial Thinking in the Late Middle Ages and the Renaissance	and Identity through Tradition and Change: Northern German Lutheran Music Collecting Fañch THORAVAL: Music Prohibitions and Regular Reformation: The Case of the Canons of San Salvatore		Renaissance Italy
lunch				
14:00-16:00	<p>Liturgy and Ritual Chair: Manon LOUVIOT</p> <p>-----</p> <p>Juan Pablo RUBIO: <i>L'ordo ad unguendum fratrem</i> dans le Sacramentaire de Saint-Pierre-d' Aurillac (Silos, Archive du Monastère, ms. 8)</p> <p>Miriam WENDLING: A Temporary Rest: Late Medieval Processions with the Dead</p> <p>Karen THÖLE: A Choreography of Chant in the Bursfelde <i>Liber ordinarius</i></p> <p>David ANDRÉS FERNÁNDEZ: Hieronymite Processional Plainchant Performance in Sixteenth-Century Spain</p>	<p>Music and Reformation Chair: Agnieszka LESCZYŃSKA</p> <p>-----</p> <p>John KMETZ: Clemens, Susato and Their <i>Souterliedekens</i>: Cashing in on the Reformation?</p> <p>Paul KOLB: Three Sets of Partbooks, Two Motets, and a Theory Treatise: A Tale of Transmission</p> <p>Alice TACAÏLLE: Les timbres et les psaumes en vers français : le cas du ms BnF Fr. 2336 (XVI^e s.)</p> <p>Mattias LUNDBERG: Two Layers Become One: Musical Idiosyncrasies in the Structure of the Swedish Reformation Mass from 1531 to 1614</p>	<p>Instruments and Dance in the Late Middle Ages Chair: Antonio CHEMOTTI</p> <p>-----</p> <p>Cecilia NOCILLI: Alcune riflessioni sulla teoria musicale nei trattati italiani di danza del Quattrocento «a fine che de ingnorantia non me increpi»</p> <p>Fabian KOLB: Sacralisation of the Instrumental: The <i>instrumentische musica</i> in Ecclesiastical and Devotional Contexts between the Late Medieval and Early Modern Times</p> <p>Theory and Practice, III Chair: Jiří K. KROUPA</p> <p>-----</p> <p>Charles ATKINSON: <i>Constitutio</i> in Boethius' <i>Musica</i> and Its Greek Antecedents</p>	<p>Italy around 1600 Chair: Moritz KELBER</p> <p>-----</p> <p>Leon CHISHOLM: The Early Sacred Concerto as Trading Zone</p> <p>Sigrid HARRIS: 'Women are as roses': Floral Symbolism in Monteverdi and Gesualdo</p> <p>Jeffrey LEVENBERG: Johannes Franciscus Marcus and the 'Studia Humanitatis' in the Gesualdo Castle</p> <p>Antonio CASCELLI: Orfeo and the Madrigal Tradition: Between Seeing and Hearing</p>
break				
16:30-18:00		Jaap van BENTHEM – Barbora KABÁTKOVÁ: Singing Johannes Tourout: A Vocal Introduction to His Music		
18:00-20:00	Closing event			

* The paper will be read in the absence of the author.

Posters:

Jan BAŤA – Jiří K. KROUPA: Musica Rudolphina

Štefánia DEMSKÁ: Tradition of Post-Pentecost Antiphons in Medieval Musical Sources

Stefan GASCH: The New Senfl Edition

Guido Maria KLEMISCH: Reconstruction of Recorders in Silvestro Ganassi *Opera intitulata fontegara*, Venice 1535

Jan KOLÁČEK: The Cantus Analysis Tool

Alexander MORGAN – Craig SAPP: New Analysis Tools for the Josquin Research Project

Kirstin PÖNNIGHAUS – Chantal KÖPPL: Early Mass Settings between Liturgical Function and Artistic Ambitions

Raquel ROJO CARRILLO – Rebecca MALOY: Digital Exhibition of Old Hispanic Chant Fragments

Burkard WEHNER: The Vocal Music of ms. Trier 322/1994: Bohemian Music and *devotio moderna*

Adam WHITTAKER: Representations of Early Music on Stage and Screen