MedRen 2025



Medieval and Renaissance Music Conference,

30th June to 4th July 2025

Newcastle University, University of Durham, and

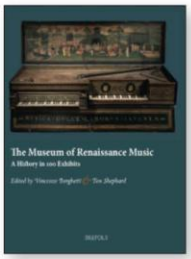
University of Northumbria at Newcastle

https://www.medren2025.co.uk/home

BREPOLS

NEW TITLES

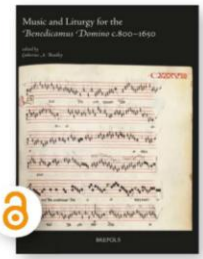
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Catherine A. Bradley (ed)

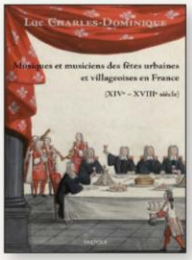
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Pionniers et prémisses du solfège moderne

Grégory Rauber

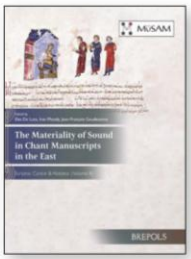
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Luc Charles-Dominique

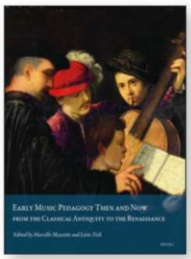
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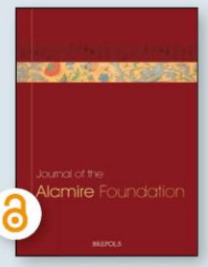
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From the Classical Antiquity to the Renaissance

Marcello Mazzetti, Livio Ticli (eds)

xxxii + 448 p., 41 b/w ills,
113 musical examples, 2025
ISBN 978-2-503-61566-0 (HB)
Musica Incarnata, vol. 3



Journal of the Alamire Foundation

Edited by David J. Burn and Sarah Ann Long

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Welcome

We are delighted to welcome MedRen to the north-east of England for the first time since 1992. This is also the first MedRen to take place in the UK since 2020, when the Edinburgh team miraculously switched the conference to online format. MedRen has since reverted to a largely in-person format, although with an online presence for remote delegates. Guidelines for online listeners, presenters and chairs are provided in a separate document.

MedRen has grown enormously since the early 1990s. It provides a uniquely congenial and inclusive forum for meeting, sharing and collaborating. However, its size makes it complicated to organize: this year, there are typically five (but sometimes six) parallel sessions running concurrently across five days (three full days and two half-days). We continue the tradition this year of holding poster sessions (on Thursday), with an audience-nominated prize for best poster.

Added to this, MedRen 2025 is hosted by three institutions in two neighbouring cities. Days 1-2 are hosted by Newcastle University in its Armstrong Building; on Day 3, we decamp from Newcastle to Durham; on Days 4-5, we are in Newcastle again, but at Northumbria University. Details on venues, and instructions on free transportation are given in this booklet.

This threefold hosting of MedRen reflects the importance of Early Music studies in the three host universities. It also helps the hosts to share the organizational burden at a time of year when large spaces are in demand for degree ceremonies.

There are numerous restaurants, cafés, and bars in the host cities. However, to save delegates time and expense, and to keep the lunch hour to 60 minutes, we are providing light lunches on Days 2, 3 and 4. These will be served in the main conference venues, within easy reach of lecture rooms.

The Team

Conference organizers	Kirsten Gibson (Newcastle)
	Magnus Williamson (Newcastle)
	Hector Sequera (Durham)
	Katherine Butler (Northumbria)
	David Smith (Northumbria)
Conference coordinators	Michael Winter (Newcastle)
	Sebastian Bank Jørgensen (Northumbria)
Academic liaison	James Cook (Edinburgh)
	Pawel Gancarcyk (Warsaw)
	Emma Hornby (Bristol)
	Agnieszka Leszczyńska (Warsaw)
	Jeremy Llewellyn (Vienna)
	Thomas Schmidt (Manchester)
Conference logistics	Fred Hollingsworth (Newcastle)
	Kelly Ramsay (Newcastle)
	Caroline Reed (NewcastleGateshead Initiative)
	John Scratcher (Newcastle)
Conference assistants	Timothy Cranfield
	Ben R.S. Garnett
	Molly Jervis
	Chris A. Miller
	Erin Petti
	Caitlin Nolan
	Philip Taylor
	Cathal Twomey
	Meg Webb
	Annabelle Whittle

Practical information

Registration Monday 30th June: 12.00-18:00, Boilerhouse ('10' on Newcasle campus map)

Tuesday 1st July: 09:00-18:00, Boilerhouse

Refreshments Monday 30th and Tuesday 1st June: hot beverages are served in Reception Rooms (G. 69-G.70, Ground Floor, Armstrong Building), with break-out spaces provided nearby. Light lunch is provided on Tuesday.

Wednesday 2nd July: hot beverages are served on Ground Floor, Teaching and Learning Ventre. Light lunch is also provided.

Thursday 3rd and Friday 4th July: hot beverages are served on the Ground Floor, City Campus East ("5" on Northumbria campus map). Light lunch is also provided on Thursday.

Reception Tuesday 1st June, Reception Rooms, Armstrong Building: kindly sponsored by Brill

WiFi Access codes will be provided separately. The three universities are all on Eduroam.

Emergencies dial 999

Transit to Durham, Wednesday 2nd July: free road transit will be provided.



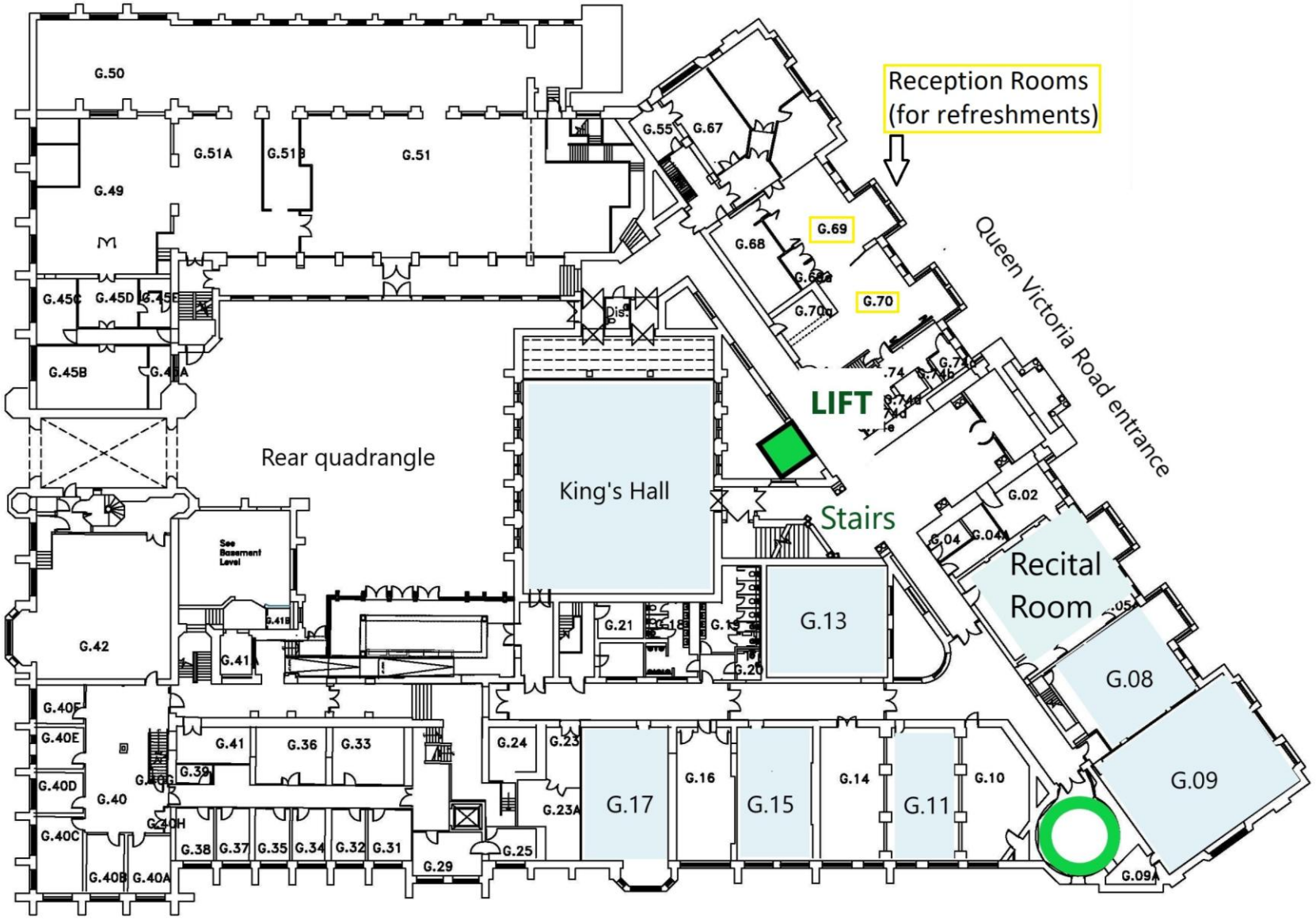
Please come to the parking bay on CLAREMONT ROAD, marked with red/gold star on the Newcastle University campus map overleaf. **Coaches will leave at 09:00 prompt!**

(*Trains to Durham leave Newcastle Central Station at 08:35, 08:41 and 09:02. Durham station is a 28-minute walk or 10-minute taxi ride from the Teaching & Learning Centre*.)

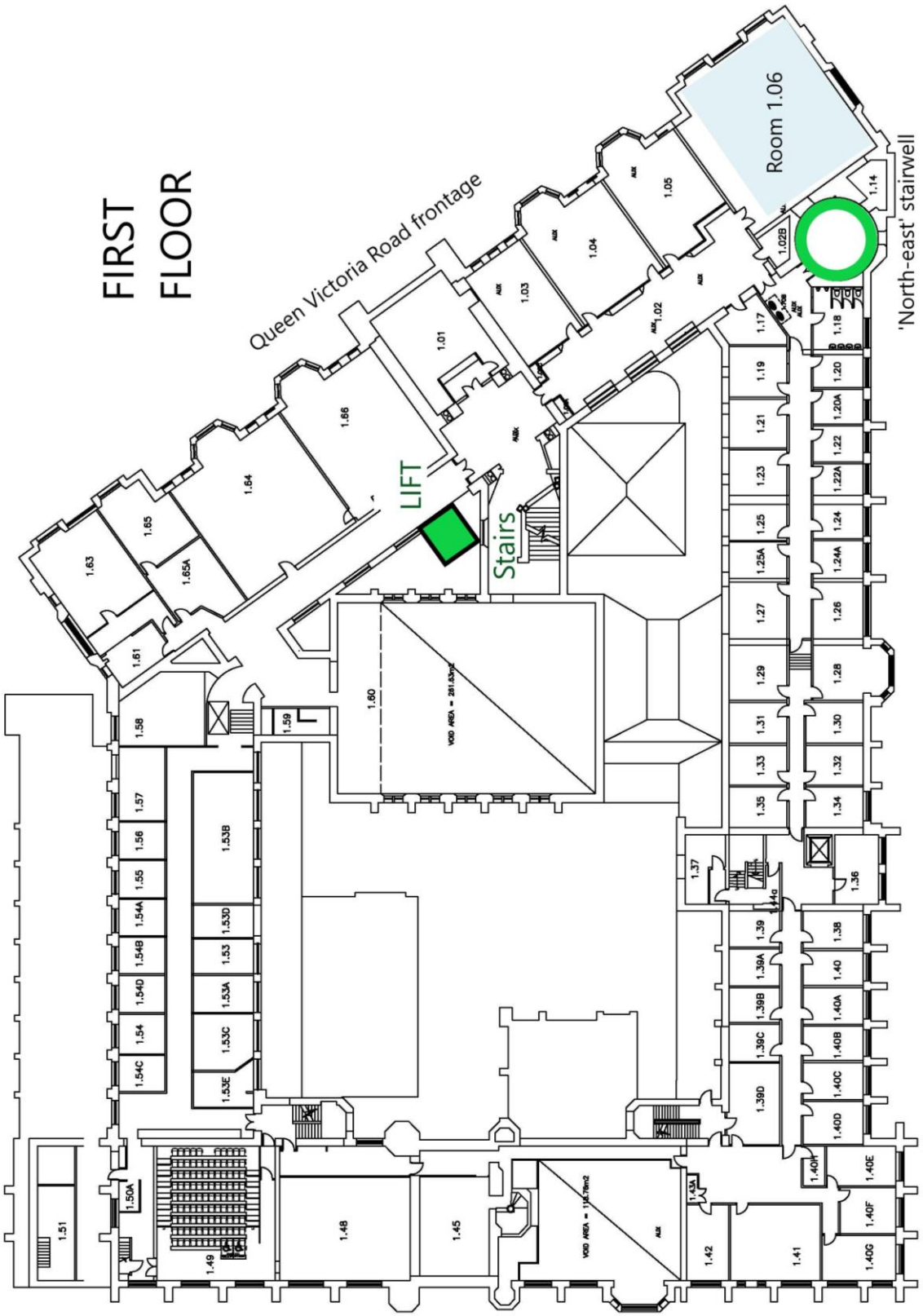
Newcastle University: 30th June & 1st July

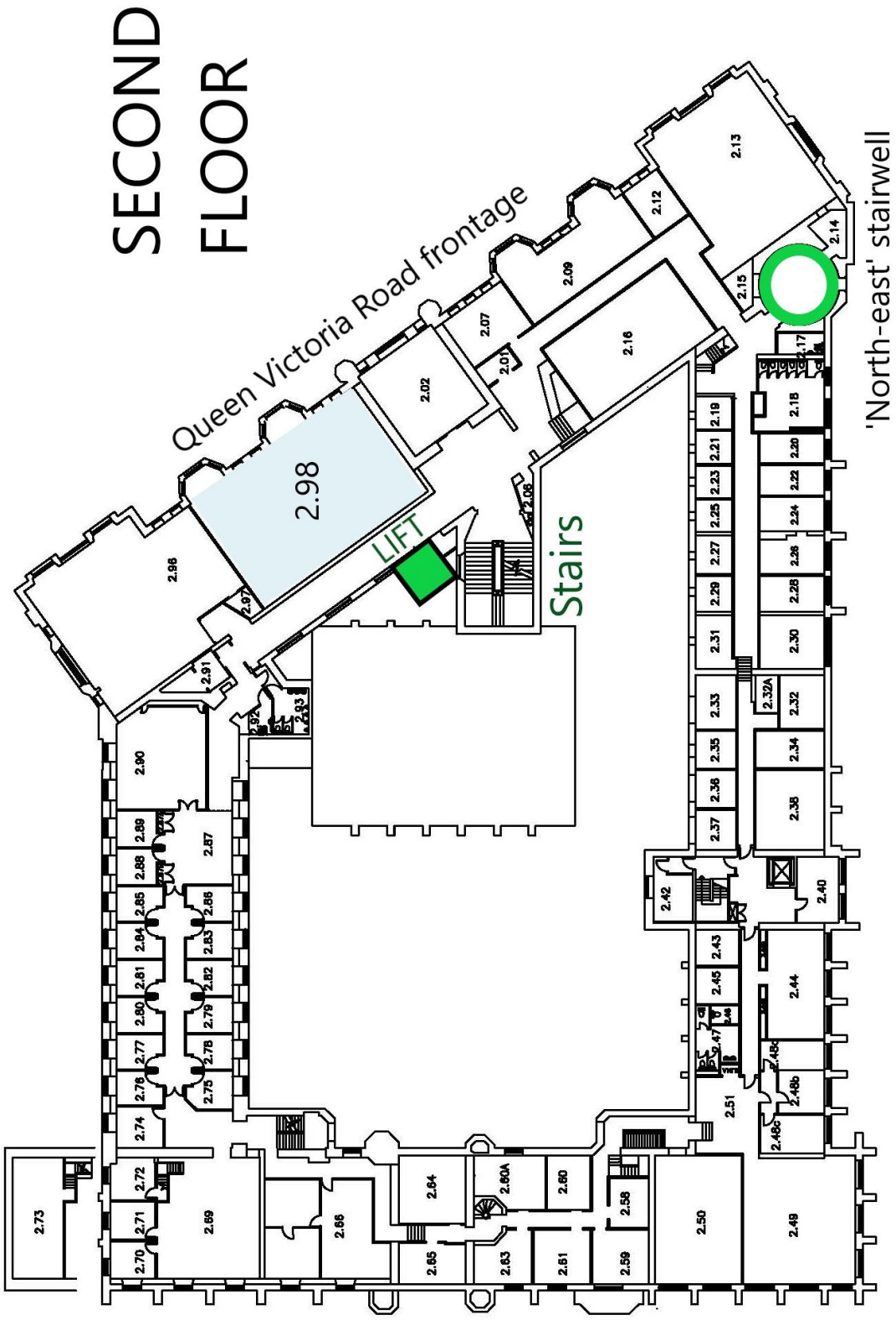
Armstrong Building = '22'; Boilerhouse = '10'





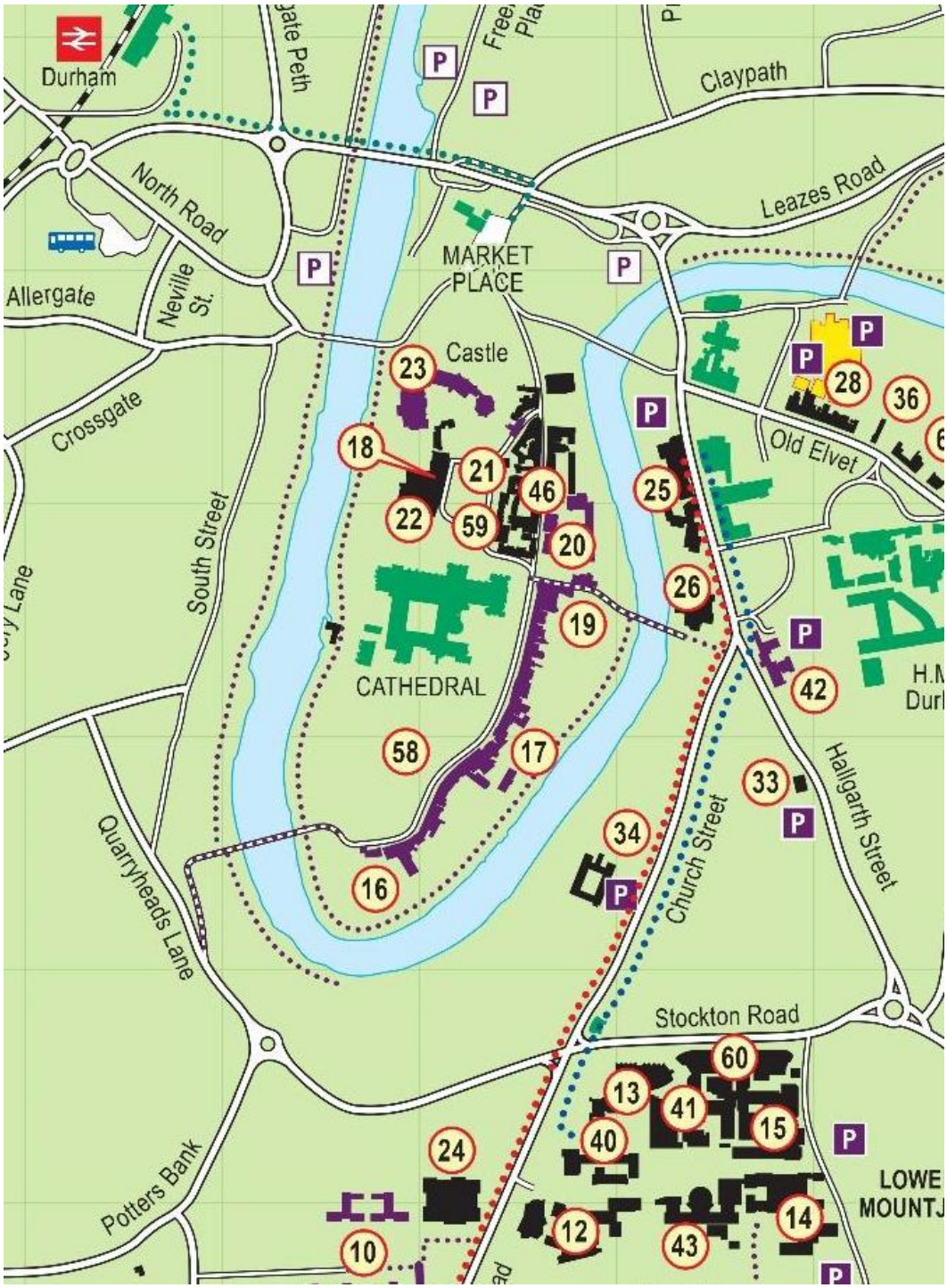
'North-east' corner

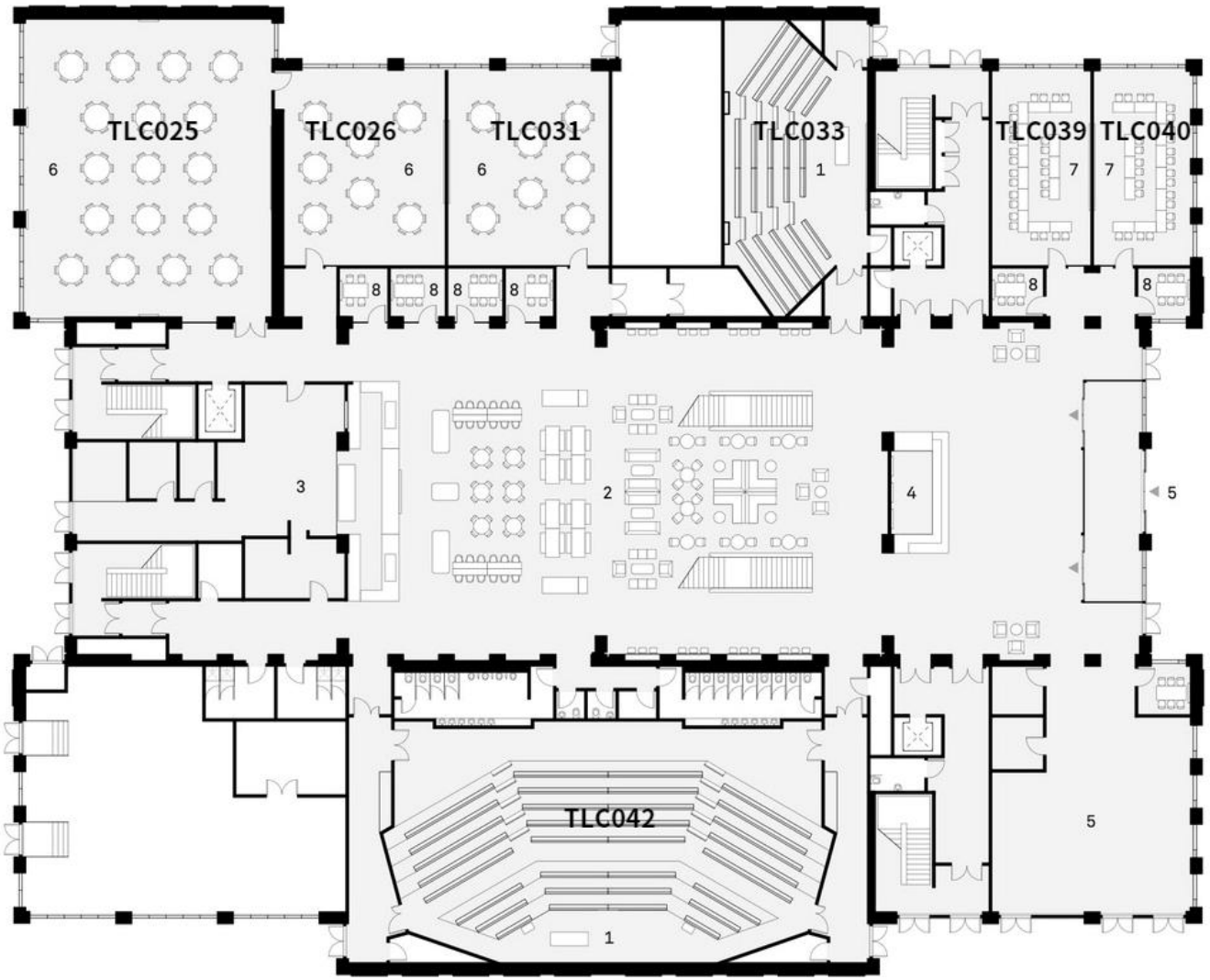

FIRST FLOOR
Queen Victoria Road frontage
LIFT
Stairs
Room 1.06
'North-east' stairwell


SECOND FLOOR
Queen Victoria Road frontage
'North-east' stairwell
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University of Durham: 2nd July

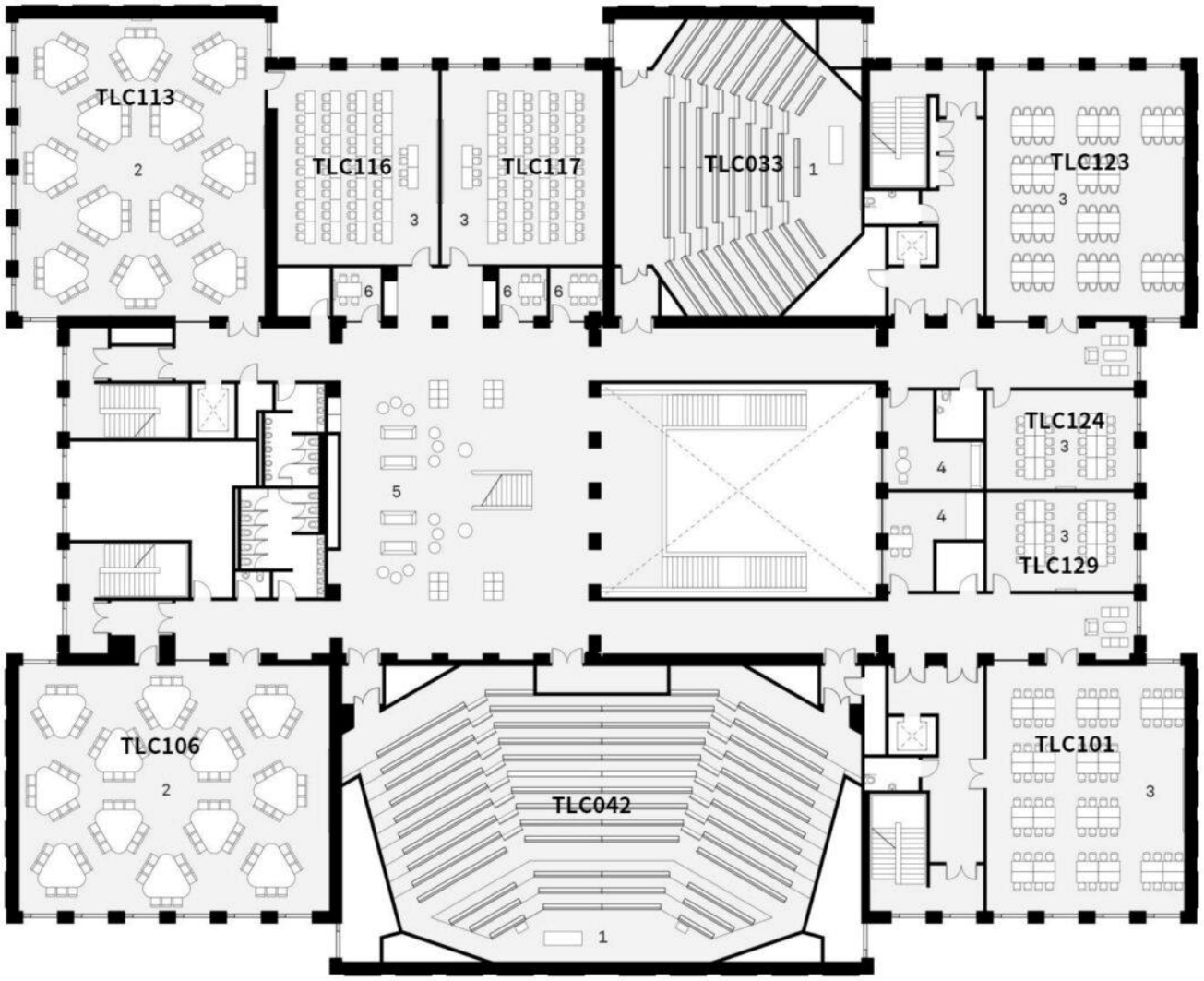
Teaching and Learning Centre = '24'; Palace Green Library = '18'





1. Lecture theatre
2. Café
3. Servery / Kitchen
4. Reception
5. Retail
6. Collaborative classroom
7. Classroom
8. Project room
9. Main entrance

LEVEL 00 PLAN

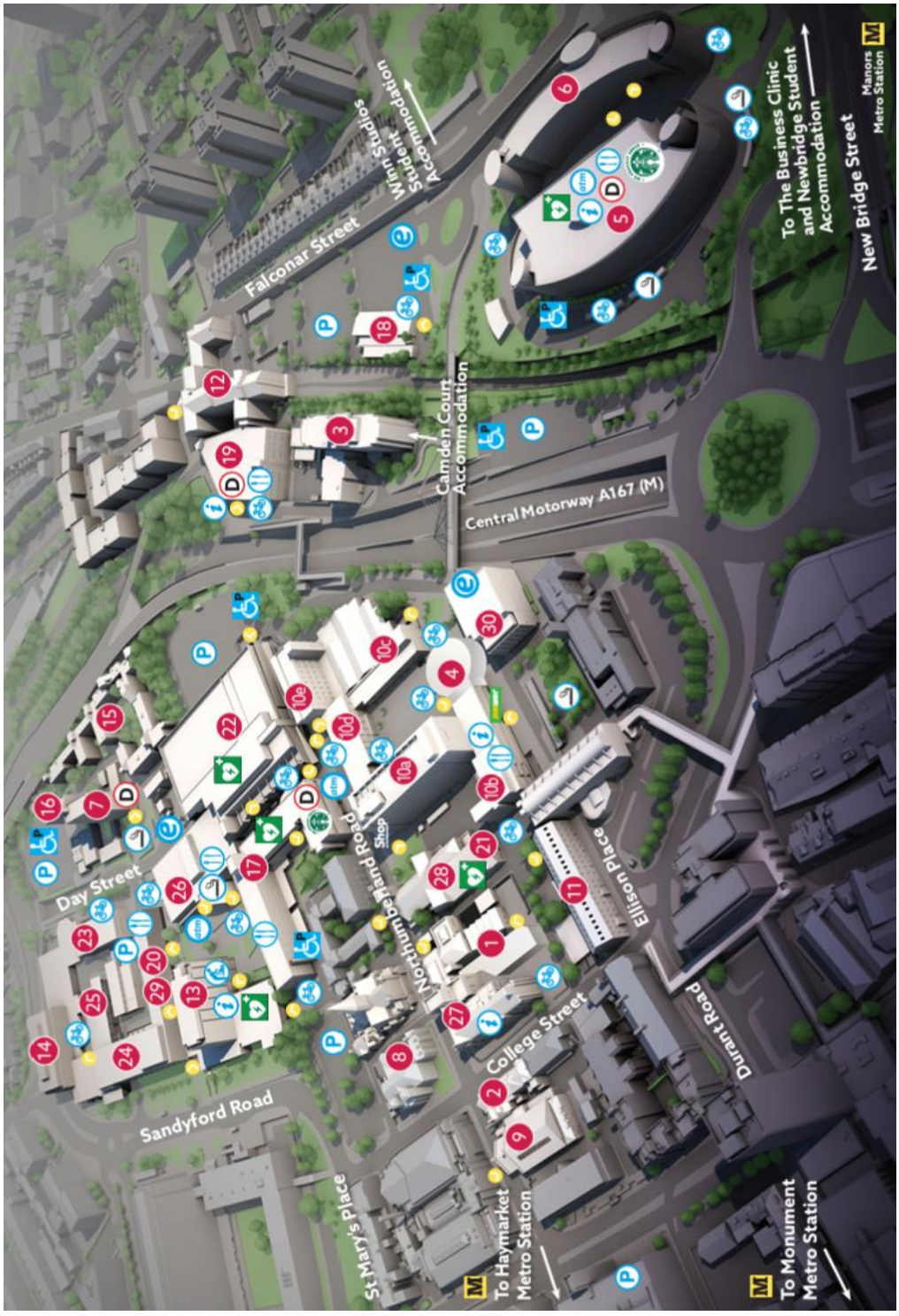


1. Lecture theatre
2. Collaborative classroom
3. Classroom
4. Staff / quiet room
5. Collaboration learning
6. Project room

LEVEL 01 PLAN

Northumbria University: 3rd-4th July

City Campus East Building = '5'



Conference Programme

MONDAY 30 JUNE - Newcastle University: Armstrong Building

1200-1330 REGISTRATION: Boilerhouse

1330-1400 OPENING OF CONFERENCE: King's Hall

1400-1530	**Liturgical contexts (Chair: Jeremy Llewellyn): G.17**	**Late-medieval notation (Chair: Cathal Twomey): G.08**	**Sixteenth-Century Iberia (Chair: Bernadette Nelson): G.09**	**Circulation networks, 1 (Chair: Anne Heminger): 1.06**	**Themed session: Hans Leo Hassler Revisited (Chair: Antonio Chemotti): 2.16**
	Ute Evers *A 12th century type I-*visitatio sepulcri *from Passau*	**Carlos Iafelice** *Rewriting and beyond: aspects of notational translation in the transmission of Trecento repertoire*	**Ascensión Mazuela-Anguita** *Women and music networks in sixteenth-century Andalusia: The case of María Silvestre and Teresa Enríquez de Córdoba*	**Amy Williamson** Networks of Preservation and Transformation: The Afterlives of Medieval Music Manuscripts in Post-Reformation England	**Moritz Kelber** *Past, Present and Future of the Complete Edition of Hans Leo Hassler's works*
	Melanie Shaffer *Medieval Iberian Poetic Chant: Notation and Performance*	**Elina Hamilton** *Letter Notations in Late-Medieval England*	**Michael Noone** *Bartolomé de Quevedo and Toledo cathedral's 'libro de las cinco misas de Jusquin' (1558)*	**Erik Bergwall** *The circulation of three-voice extracts in late-Elizabethan England: the Paston and Baldwin sources compared*	**Bernhold Schmidt** *Arrangements after Hans Leo Hassler: Aspects of the Reception of his Works in the Seventeenth Century*
		David Maw *'minimum quantitate … maximum potestate': the utility and problem of the dot in the Murisian Ars nova*	**Carlos Rodríguez Otero** *Sixteenth-century polyphony in eighteenth-century manuscript choirbooks from Northwestern Spain*	**Fiona Baldwin** *Beyond obsolescence: the secret afterlife of TCD MS 79, a fifteenth-century Irish antiphoner*	**Franz Körndle** *Hans Leo Hassler as Organist at St Moritz in Augsburg*

1530-1600 REFRESHMENTS: G.69-70

1600-1730	**Models and Borrowing (Chair: David Maw): G.17**	**Circulation networks, 2 (Chair: Pawel Gancarcyk): G.08**	**Themed session: Witnesses to Compositional Ingenuity in the Fifteenth Century (Chair: Jane Alden): G.09**	**Round table: Hearing War: Sound, Conflict, and the Belliphonic in the Early Modern World (Convenor: Deanna Pellerano): 1.06**
	Marcel Klinke *Aspects of Self-reference in Early Polyphonic Mass Settings*	**Dominika Grabiec** *The manuscript 12521 II from the National Library in Warsaw – a little-known prayer book of King Henry III of France?*	**Jane Alden** *Opening the Pavillon: Musical Dialogues with Charles d'Orléans's Poetry*	**Deanna Pellerano, Holly Scarborough, Linda Pearse, Alexandros Hatzikiriakos**
	Jennifer Thomas *Musical DNA in The Offspring of a Hidden Relationship:* Benedicta es caelorum *and* Quem dicunt homines	**Hana Studeničová** *The Dissemination of Polyphonic Compositions through Gifts across Central Europe*	**Sean Gallagher** *Revisiting* Varietas*: Further Thoughts on Tinctoris, Musical Poetics, and the Ockeghem Generation*	
			David Fiala *Reality and Fiction in Fifteenth-Century Music*	

1730-1800 **BREAK**

1800-1930	**PERFORMANCE: *Blessid Inglonde, ful of melody': Polyphony from 15th century England,* The Clerks, dir. Edward Wickham & Matthew Gouldstone: Kings Hall**

TUESDAY 1st JULY - Newcastle University: Armstrong Building

	Notre Dame repertory and its reception (Chair: Kate Kennedy Steiner): Room G.17	**Analytical approaches (Chair: Mattias Lundberg): Room 2.16**	**Late-Medieval England (Chair: Andrew Wathey): Room 1.06**	**The age of Gibbons, 1: texts (Chair: David Smith): Room G.08**	**Jewish music & musicians, anti-Judaism (Chair: Nicolò Ferrari): Room G.09**	**Themed Session 'Freüntlicher grueß': An update on the E-LAUTE project (Chair: Frans Wiering): Room 2.98**
0900-1030	**Eric Nemarich** *Polyphony in Thirteenth-Century England: The Documentary Evidence*	**Nicholas Walters** *Neglected Performance Markings in Early-Tudor Choirbooks and Partbooks*	**Lisa Colton** *Musical performance to visitors at St Albans, 1417–31*	**Shirley Bell** *Good Karolin, sing. Help to divert this fant'sy': Musical Expressions of Grief in Ben Jonson's* The Sad Shepherd*(1641)*	**Ya'qub Yonas El-Khaled** *Hans Newsidler's* Der Juden Tantz *revisited*	**Kateryna Schöning & Reinier De Valk**
	Kaho Inoue *The Reception of Franco of Cologne's Ars cantus mensurabilis in Post-Franconian Treatises: Note Values, Ligatures, and Rhythmic Modes*	**Juyuan Feng** *New Insights into the Compositional Principles of the Introitus in Fourteenth-Century Motets*	**Kalina Tomova** *Multipurpose Music in the Fifteenth Century: The* Benedicamus Domino *Carols*	**William Lyons** *'Excellent and Expert Musitians' Who Played for the Plays in Shakespeare's London?*	**Quinton Binder** *Suggesting René Girard's Mimetic Theory as an Addition to Musicological Discourse*	
	Joshua Stutter *Defining musical reuse in the Notre Dame repertory: past criteria, future directions*	**Ita Hijmans** *In search of the 'normal' and the 'exceptional' in melodies of secular monophonic song from the North Sea to the Alps and Central Europe between 1380 and 1430.*	**Emma Cameron** *Latin Music Theory and Chaucer's 'Manciple's Tale'*	**Joseph Gauvreau** *The Spiritual 'Englishing' of the Italian Madrigal: Manuscript Contrafacta in Christ Church Library*		
1030-1100	**REFRESHMENTS: G.69-70**					

1100-1300	**Monastic Orders (Chair: Matthew Thomson): Room G.17**	**Fragments (Chair: Margaret Bent): Room 2.16**	**Case studies in reconstruction (Chair: Nicholas Bleisch): Room 1.06**	**Race, alterity and the musical past (Chair: Lisa Colton): Room G.08**	**Georgia: Themed Session (Georgian Music of the Middle Centuries) and individual paper (Chair: Tamar Chkheidze): Room G.09**
	Kate Kennedy Steiner *Music for Mary at Worcester Cathedral*	**Michael Cuthbert** *Finding Hope on Slate: Esperance and Other New Discoveries from Tablets (and Bindings)*	**Simon Frisch** *Sounding French Royal Intercession: Richafort's* Consolator captivorum *Restored and Reexamined*	**Joseph McHardy** *'Clear scribal error': A Black music editor reading race*	**Khatuna Managadze** *Tradition and Heritage – Medieval Georgian Church Music from a Modern Perspective*
	Anna De Bakker *A small book, a lost book, and two Low Countries saints*	**Richard Dudas** *The '… belle amie a mon talent' Chace Fragment: a Reconstruction and Identification within the Tremoïlle Index*	**Anna Breger** *Multi-spectral imaging and projection methods for reconstruction of musical notation*	**Caro Lesemann-Elliott** *Building the Musical Reliquary: medievalism and construction of the 'other' British musical miscellanies, c.1800*	**Tamar Chkheidze/Marika Nadareishvili** *Features of Chant Embellishment in Medieval Georgian and European Church Music*
	Katarina Šter *Carthusians, their Chant, and the Song of Songs in the Fifteenth Century*	**Mary Clayton-Kastenholz** *Analysing Early Music Fragments at Lambeth Palace Library- a Cataloguer's Perspective*	**Niels Berentsen** *The project* Lacunae Ciconiae*: Reconstructing and reimagining late trecento polyphony*	**Arianna Rigamonti** *A Black Musician with a Bizarre Instrument Celebrating Andromeda: Representing or Imagining Musical Instruments from 'Other' Cultures*	**Eka Chabashvili / Maka Virsaladze** *Ecomusical Tuning in Medieval Georgian Instrumental Music*
		Holly Smith *Notions of Care and the Intimacy of Hiding – Manuscript Fragments at Lambeth Palace Library*		**Nathan Reeves** *Migration, Identity, and Phatic Force in Sixteenth-Century Neapolitan Song*	**Gvantsa Ghvinjilia** *Exploring the Origins and Development of Georgian Art Music: Reconstruction Methods and Insights*
1300-1400	**LUNCH: G.69-70**				

1400-1530	**Pro defunctis (Chair: Ascensión Mazuela-Anguita): Room G.17**	**Du Fay and Burgundy (Chair: Paul Kolb): Room 2.16**	**Themed Session: Digital Resonance at Notre-Dame, Paris (Chair: Xavier Fresquet): Room 1.06**	**The Age of Gibbons, 2: verse anthem and consort song (Chair: Katherine Butler): Room G.08**	**Themed Session: A New Look at Fragments of Polyphony c.1400 in Poznań (Chair: Michael Asato Cuthbert): Room G.09**	**Themed Session: Song in Dialogue: Intertextual Readings of Vernacular Songs (Chair: Jane Alden): Room 2.98**
	Riccardo Pintus *Giovanni Pierluigi da Palestrina's Funerary Repertoire in the Context of Late 16th-century Rome*	**Michael Meyer** *Guillaume Dufay's mass polyphony and the 15th-century culture of devotion*	**Frédéric Billiet** *The PHEND Project: Acoustic Reconstruction of Notre-Dame-de-Paris*	**Joseph Sargent** *Hooper, Gibbons, and the English Anthem*	**Paweł Gancarczyk** *Fragments of Polyphonic Music Preserved in Poznań*	**Áine Palmer** *Local Colour: Exploring Metre and Mode in Devers Chastelvilain and De la procession*
	Bernadette Nelson *In agenda defunctorum—In exequijs defunctorum. The Mass Ordinary Chants in Pedro de Escobar's Requiem and Contexts for Early Iberian Masses of the Dead*	**John Ahern** *Does Head Motto Exist?*	**Valérie Nunes-Le Page** *Digital Exploration of Iconographic Sources on Medieval Chant and Improvisation*	**Zachary Haines** *Revisiting the Cries of London*	**Antonio Calvia** *Sacred and secular fourteenth-century polyphony in sources from Poznań: repertoire*	**Anya Wilkening** *Odd Couples: Generic Hybridity in Bertran de Born's D'un sirventes no·m cal far loignor ganda*
	Luis Neiva *The real abstraction of chant: Tradition and Authority in the Iberian Requiem Mass of the Renaissance*	**Avery Gosfield** *L'Homme Désarmé' - Down and out in late medieval Burgundy*	**Jérôme Nika** *Improvising with AI: Chant sur le Livre in the Digital Age*	**Emily Saville** *The Trombone in the English Consort: A Product of Transcultural Exchange*		**Nicholas Bleisch** *Double Frames and Multiple refrains in Two Cross-genre Song Networks: Richard de Semilli's Je chevauchai l'autrier and Moniot de Paris' Au nouviaus tens*
1530-1600	**REFRESHMENTS: G.69-70**					

	Adaptation and Circulation (Chair: Ute Evers): Room G.17	**Johannes Okeghem (Chair: Tim Daly): Room 2.16**	**Palestrina: Reputation and Revision (Chair: Thomas Schmidt): Room 1.06**	**Themed Session: Co-Composition: Practices of Contrafacture in 13th and 14th Century Music (Chair: Jason Stoessel): Room G.08**	**Round Table: New Perspectives on the Historiography of the Italian Madrigal (Convenor: Richard Wistreich): Room G.09**	**Round Table: The English Problem: Addressing fundamental issues in chronology, attribution, and reconstruction within 16th Century polyphony (convenor: Matthew Gouldstone): Room 2.98**
	Guilio Minniti *Neumatic Covers: Music Scribes Re-Writing Previously Written Marginalia*	**Vincenzo Borghetti** *A New Ethics of Composition: Okeghem's* Intemerata Dei Mater	**Alanna Tierno** *Palestrina Now and Then: A Source-Based Reception Study of His Popular Sacred Works*	**Joseph Mason** *'Irregular' contrafacts in the trouvère repertory*	**Joseph Gauvreau, Stefano Lorenzetti, Kate van Orden, Laurie Stras**	**Matthew Gouldstone, Conor Sinclair, Francis Knights, Edward Wickham**
1600-1800	**Cassandra Fenton** *Bibliothèque Nationale MS lat. 943: Notating the English Pontifical in the 10th Century*	**Jeannette Jones** *Sources and Social Memory: Reconstructing the Cantus Firmus in Ockeghem's* Mort, tu as navré *and Late Medieval Musical Commemoration*	**Christian Leitmeir** *An Italian goes North: The early reception of Palestrina outside Italy*	**Philip Wetzler** *Sangspruch Co-Composed: Contrafactual Practices in Middle High German Sangspruch Composition*		
	Christoph Weyer *Neumes and Pronunciation: Phonetic Adaptations in Medieval Chant Practice*		**Bartłomiej Gembicki** *Palestrina, the Undead*	**Johanna Thöne** *Traces of Contrafacture, Reworking, and Musical Integration in the Motet Collection Oxford, Bodleian Library, MS e. Mus. 7*		
	Kliment Milanov *Plousiadenos and Gazes: Significance in Their Byzantine Polyphony*		**Roberta Vidic** *The* Missa Papae Marcelli *as an historiographical problem: Palestrina reception and its Austro-German remediation*			
	BREAK					
1800-1900	**PERFORMANCE: *Echoes of a Lost Medieval City*: King's Hall**					
1900-2000	**DRINKS RECEPTION *Sponsored by Brill's Companions to the Musical Culture of Medieval and Early Modern Europe, series editor James Cook (Edinburgh).***					

WEDNESDAY 2nd JULY - University of Durham: Teaching and Learning Centre

0900-1000 Free coach transfer, Newcastle to Durham: coaches depart 9.00am prompt

1000-1130	**Sequences and their notation (Chair: Stefan Gasch): TLC 116**	**Around Palestrina (Chair: Marnix van Berchum): TLC 106**	**Gender Perspectives, 1: Medieval (Chair: Caro Lesemann-Elliott): TLC 117**	**Themed Session: Collecting Music in the Far North: The Partbooks of David Melville of Aberdeen (Chair: Paul Newton-Jackson): TLC 101**	**Themed Session: Troped lessons and Benedicamus from medieval Prague (Chair: Kalina Tomova): TLC 123**
	Jack Stebbing *The Pitch Letters in the Winchester Troper: Dating and Issues of Transposition*	**Naomi Barker** *Paolo Papini at Santo Spirito in Sassia, c. 1560-1603: emulating Palestrina in the heart of Tridentine Rome*	**Kieran Foss** *Gender Manifested Musically in John Dunstaple's Quam Pulchra Es*	**David Coney** *The David Melville Bassus Partbook and Scottish Music Culture at the Turn of the 17th Century*	**Hana Vlhová-Wörner** *Lessons with tropes in the repertory of the St. Vitus' Cathedral in Prague*
	Ángel Antonio Chirinos Amaro *Considering text structure as a parameter for transcriptions in Las Huelgas Codex*	**Noel O'Regan** *Working in Palestrina's shadow: Palestrina's preferred copyist, Alessandro Pettorini*	**Matthew Thomson** *Singing Saints: Bodily Musicality and Bodily Virginity in the Vitae of Non-Monastic Married Holy Women*	**Paul Newton-Jackson** *Latin Music in Post-Reformation Scotland*	**Konstantin Voigt** Benedicamus *from St. George's monastery, Prague: Reconstructing paths of transmission and reception*
		Fernando Cardoso Pereira *Combining textual and polyphonic structures: Syllable anchoring patterns for* Congratulamini mihi omnes *motets throughout the 16th century*	**Kate Maxwell** *Materiality, ecocriticism, and the queer sexual politics of horsemeat in the* Livre de Fauvel	**Antonio Chemotti** *Madrigals in David Melville's Partbook*	

1130-1200 REFRESHMENTS

1200-1330	**Improvisation (Chair: Niels Berentsen): TLC 116**	**Renaissance Music Theory, 1 (Chair: James Cook): TLC 106**	**Gender Perspectives, 2: Renaissance (Chair: Vincenzo Borghetti): TLC 117**	**YY Ways of Seeing and Hearing (Chair: Tim Shephard): TLC 101**	**Themed Session: Early Music Scripts: Studies of the diffusion of musical notation and scribal creativity in Latin Europe (Chair: Giovanni Varelli): TLC 123**
	Jackson Clinton *Reviving Sixteenth-Century Improvisation: Applying Vicente Lusitano's Modal Methods to Contemporary Consort Performance*	**Frans Wiering & Mirjam Visscher** *Between modes and biggish data: creating and analysing a new catalogue of polyphonic modal cycles*	**Sonja Tröster** *The female voice in 16th-century polyphonic Lieder*	**David Allinson** *Sanctuary behind the Screen: the personal and performative confessions of individuals hearing polyphony*	**Alessandra Ignesti** *Breton notation in northern Italy: Reception and transformation*
	Stanislas Germain-Thérien *Learning to improvise on tenors in the style of Vincenzo Capirola*	**Oliver Doyle** *Gravis, Mobilis, Fortiter, Constans: An unstudied method of inflecting the hexachord from fifteenth-century Italy*	**Daniela Graca** *Singing Across Walls: Women's Vocality and Sonic Exchange Within and Beyond the Cloister in Early Sixteenth-Century Florence*	**Andrew Hallock** *When Singing is Viewing: A Perspectival Account of Polyphonic Practice.*	**Marcus Jones** *Tracing intercultural influences in early music notations: Old Hispanic, Catalan, Novalesa and Bologna notation*
		David Gallagher *A relatively pitched battle – rival developments in the conceptualisation and notation of relative pitch in 1550s Rome*	**Hector Sequera** *Domestic Music Performance by Women During Elizabethan England: The case of GB-Lcm MS 2035 and 2036*		**Giovanni Cunego** *New Insights into the Early Neumatic Notations: Decoding Aquitanian and Nonantolan Music Scripts*

1330-1430 LUNCH

1430-1630	**Hildegard, Health, Hospitals (Chair: Elina Hamilton): TLC 116**	**Round Table: Notated music in unexpected places (Chair: Kirsten Gibson): TLC 106**	**Organological Questions (Chair: Frauke Jürgensen): TLC 117**	**Soundscapes and sound studies (Chair: Grantley McDonald): TLC 101**	**Themed Session: Listening to pre-Reformation Coventry, with Individual Paper (Chair: Jamie Savan): TLC 123**	**LIBRARY VISITS**
	Valerio Ciarocchi and Nicola Antonazzo *Vox oris et vox cordis. La poetica musicale di Hildegard von Bingen nella sua impostazione Symphonialis*	**Elisabeth Giselbrecht, Louisa Hunter-Bradley, Katie McKeogh and Caro Lesemann-Elliott**	**Danil Riabchikov** *Medieval psaltery and cannone/canon/ qanun*	**Tin Cugelj** *Building Community Through Sound: An Acoustemological (Re)Reading of Felix Faber's Evagatorium (1484-1488)*	**Jamie Savan, Helen Roberts, Christian Frost, Andrew Kirkman, Magnus Williamson, Islah Ali-MacLachlan, Simon Hall**	**Palace Green Library has an exhibition of Music MSS on display.**
	David Merlin *Religious Music Practices and People with Disabilities in Hospitals of the Southern German and Italian-Speaking Regions (14th–18th Century).*		**Flannery McIntyre** *Instruments of a Musical Science: The Role of Musical Instruments in Early Medieval Theory Treatises*	**Helen Herbert** *Processional Soundspace: Sound and the Contestation of Space in Sixteenth-Century Barcelona*		
	Jennifer Bain *Assessing the Dendermonde Codex: Hildegard of Bingen's response to Guibert of Gembloux*		**Esteban Marino Garza** *Beauty and Harmony by Desecration: Gender Colonisation in the Aesthetic Metamorphosis of a 1574 Cittern by Girolamo Virchi*	**Ciara O'Flaherty** *The 'sound' of the Author: Panfilo Sasso's Poetic Soundscape*		
	Jeremy Llewellyn *Ultimate Fragmentology: The Case of the Lost Hildegard Riesencodex*		**David Catalunya** *Divine Harmony in Bronze Pipes: The 12th-century Organ of the Nativity Church in Bethlehem*	**Alexander Robinson** *Sounding religion and ceremony in the 'île sonnante': bells and bell ringers in and around Renaissance Avignon (c.1500-c.1630)*	**Anthony Musson** *Listening to Henry VIII on Tour*	
1630-1700	**REFRESHMENTS**					
1700-1800	**BREAK: processional walk with dragon (weather permitting)**					
1800-1930	**CONCERT: FRETWORK (Old Elvet Methodist Church), with pre-concert talk by Bill Hunt**					
1945-2030	**Free coach transfer, Durham to Newcastle: coaches depart outside Old Elvet Methodist Chuch**					

THURSDAY 3rd JULY - Northumbria University: CIty Centre East 1

0900-1030	**Renaissance Music Theory, 2 (Chair: Peter Urquhart): Room 003**	**John Dowland (Chair: Kirsten Gibson): Room 007**	**Performance Practice: shawm, lute and continuo (Chair: Hector Sequera): Room 401**	**Music and Crusades (Chair: Richard Robinson): Room 410**	**Antwerp (Chair: Elisabeth Giselbrecht): Room 402**
	Andrea Horz *Heinrich Glareans Dodekachordon and the chansons*	**Kathleen Coker** *An embodied approach to formal analysis in John Dowland's solo lute fantasias.*	**Ann Allen** *The Consort Conundrum: did shawms ever play as a family of instruments*	**Kate Arnold** *Unstable or unsung? Two crusade songs of the Vidame de Chartres*	**Romane Massart** *'In the Homes, the Chambers, and the Honorable Assemblies': Tielman Susato's Dedications as a Reflection of the Rise of Bourgeois Music Patronage in 16th Century Antwerp*
	Sebastian Bank Jørgensen *Repercussio: A New Perspective on Traditions of Modal Theory*	**Frauke Jürgensen** *Unidentified Edges: Metaphysics reflected among Renaissance and Contemporary Song Settings*	**Eric Thomas** *Frottola as self-accompanied lute song: Print Culture, Memory, Performance, and Textual Fluidity*	**Nadezhda Ignateva** *Echoes of Heroism: Traces of Siege of Castelnuovo (1539) in Renaissance Court Poerty and Music*	**Valeria Mannoia** *Re-editing the Italian sacred music collections in Low Countries in 17th century*
			Maria Gonzalez *Il Sonar Osservato: Counterpoint in Early Italian Basso Continuo Treatises*		

1030-1100 REFRESHMENTS (provided)

1100-1300	**Renaissance Italian Cultures (Chair: Philippe Vendrix): Room 003**	**Central European Manuscripts and Liturgies (Chair: Agnieszka Leszczyńska): Room 007**	**Iconography (Chair: Kate van Orden): Room 401**	**Using and Making Databases and Catalogues (Chair: Ralph Corrigan): 410**	**Themed Session: MICHAEL – A project on chant sources (14th-18th centuries) (Chair: Guido Milanese): Room 402**	**Themed Session: From Avignon to Naples and Back Again: New Insights into Fourteenth-Century Music Theory (Chair: Andrew Kirkman): Room 409**
	Alvise Stefani *Toxic passion as musical echo: asymmetrical lovers in Folengo's* Zanitonella*.*	**Eva Veselovská** *Item ain special genotirt. Liebhard Egkenfelder's Testament: A Testimony to a Personality at the Border of Cultures*	**Richard Wistreich** *Reading Printed Images of Social Music-Making: Towards A (New-)Materialist Iconography*	**Yu Sasaki** *Refining Gregorian Chant Analysis Through Sound Spectrum and AI Text Mining*	**Giulia Gabrielli & Marco Gozzi** *MICHAEL and the Biblioteca Laurence Feininger in Trento*	**Jason Stoessel** *Music Theory in the Households of Italian Cardinals in Avignon (c.1309–c.1360)*
	Tim Shephard & Iris Rea *Legislating to Control Music and Sound in Reggio Emilia*	**Nicolò Ferrari** *The Politics of Place: Rethinking Narratives of Central European Manuscripts*	**Emily Peppers** *Music iconography in Poland's 'Golden Age': Exploring collections, influences and context in the Kingdom of Poland and the Duchy of Lithuania*	**Santiago Ruiz Torres & Juan Pablo Rubio Sadia** Iter liturgicum Hispanicum Medii Aevi: *Methodological approach and preview of results of a critical cataloguing project*	**Enrico Correggia & Giacomo Ferraris** *Late chant sources: challenges and perspectives on a (still-) neglected repertoire*	**Karen Cook** *Marchettus and Muris: Preserving Notational Traditions from Avignon to the Veneto*
	Antonio Cascelli *Catharsis and embodied knowledge in sixteenth century spectacles*	**Sylvia Urdová** *Tunes of an invitatory psalm in the medieval sources from Slovakia*	**Esther Dubke** Ecce odor filii mei*: Exploring Musical Symbolism in a Late Renaissance Motet*	**Marnix van Berchum** *The polyphonic* Te deum laudamus *in the sixteenth century: network perspectives (and a dataset)*	**Marta Benedetti** *Creating an accessible catalogue for digital resources on Latin liturgical plainchant*	
	Chenxi Xiao *The Italian Wars and the Fashion for French Music in Italy 1499-1520*		**Benjamin Hebbert** *Hans Holbein's Ambassadors and the measure of the soul*	**Mirjam Visscher & Frans Wiering** *Embracing extractions: integrating symbolic and audio approaches in the Josquin Research Project corpus*	**Guido Milanese** *Gregorian chant musical encoding: new technologies*	
1300-1400	**LUNCH (provided)**					

1400-1530	**Counterpoint and Composition (Chair: John Milsom): Room 003**	**Pedagogical dimensions (Chair: Michael Noone): Room 007**	**Italy, Gardano and circulation (Chair: Moritz Kelber): Room 401**	**New Perspectives and Historiographies (Chair: Frauke Jürgensen): Room 410**	**Themed Session: Division or Cohesion? Music and Society in Early Modern England (Chair: Joseph Sargent): Room 402**	**Ars Antiqua (Chair: Joshua Stutter): Room 409**
	Asaf Finkelstein *Contrapuntal Processes and Techniques in the Ricercars of Andrea Gabrieli*	**Kateřina MAŇÁKOVÁ** *From Vocal Polyphony to Intabulation: Editorial and Methodological Insights into Works of Cristóbal de Morales in Orphénica Lyr*	**Agnieszka Leszczyńska** *Two editions of Johannes Wanning's Sententiae insigniores ex evangeliis dominicalibus excerptae (1584 and 1590)*	**Alexandre Cerveux** *Otherness and Music in the Middle Ages: Towards a Transcultural Approach*	**Anne Heminger** *Reformed Practices and Traditional Song in the Protestant Drama Jacob and Esau*	**Saagar Asnani** *At the Intersection of Oïl and Oc: Dialects in Hybrid Ars antiqua Motets*
	Tim Daly *Canon Without Imitation: Isoperiodic Structure and Method in Okeghem's* Missa Prolacionum	**Vicente Parrilla** *Flaws or Features? Reevaluating Mateo de Aranda's Contribution to Improvised Counterpoint in the Early Sixteenth Century*	**Nadezhda Ignateva & Danil Ryabchikov** *Sdrava Maria: a sixteenth-century Slavic setting of* Ave Maria *by Fra Serafino Razzi*	**Daniel Trocmé-Latter** *Looking forward and backward: A historiography of the Renaissance in music*	**Chloë-Jade Hill** *'Strange and wild noises': Soundscapes of Discord in the Hackness Home Invasion*	**Richard Robinson** *'Sîne léiche lûtent übele…': the Nibelungenlied, Old Norse sagas and the leich in twelfth- and thirteenth-century Germany*
	Peter Urquhart *What canons tell us about the pitch system of the 16th century*	**Katarzyna Spurgjasz** *How to be an informed performer? Fridericus Cornarius's 'Musica poetica' as performance instructions*	**Simona Gatto** *Setting Petrarch to Music: Adrian Willaert and Perissone Cambio's Madrigal Interpretations of* I' vidi in terra angelici costumi	**Liu Xueyang** *Mapping the Music Historiography of George Sarton (1884-1956)*	**Katherine Butler** *Divisive Harmonies: Exclusion, Conflict, and Catch-Singing, c.1580–1630*	

1530-1600 **REFRESHMENTS (provided)**

1600-1700 **POSTER PRESENTATIONS: Ground Level foyer**

1700-1730 **BREAK**

1730-1815 **CHORAL EVENSONG, with Tudor organs (St Nicholas Cathedral)**

1830-1915 **BUSINESS MEETING: Room 001**

1930-2100 **CONFERENCE DINNER (Great Hall, Newcastle Civic Centre) (*supplementary*)**

FRIDAY 4th JULY - Northumbria University: CIty Centre East 1

	Confessional Change and Musical Resources (Chair: Magnus Williamson): Room 401	**Rediscoveries and Revivals (Chair: Henry Drummond): Room 402**	**Themed Session: The Codex Buranus as an object of musicological study (Munich, Bayerische Staatsbibliothek Clm 4660-4660a) (Chair: Joseph Mason): Room 007**	**Round Table: Tonality circa 1500, 1: Okeghem's *Ave Maria* (Convenors: John Milsom & Daniel Koplitz, with Chair: Laurie Stras): Room 003**
0900-1030	**Katie McKeogh** *Religious Culture and the Ownership and Reading of Music Books in Sixteenth-Century England*	**Michael Winter** *Editing the Eton Choirbook: Rivalries and misunderstandings in Renaissance Musicology*	**Laura Albiero** *Liturgical Drama in Process: Writing the Passion Play*	
	Kerry McCarthy *Singing the Reformation in Windsor*	**Sanna Raninen** *Building musical pasts: Songs of* Piae Cantiones *represented in/as Finnish music history*	**Christelle Cazaux** *Latin Love Song in and outside the Codex Buranus*	
		Deborah Lawrence *Technology as Time Machine: Orality, Literacy, and Liminal Spaces*		

1030-1100 REFRESHMENTS

1100-1300	**Reformation Traditions (Chair: Thomas Schmidt): Room 401**	**French Discoveries and Rediscoveries (Chair: David Fiala): Room 402**	**Keyboards (Chair: Warwick Edwards): Room 007**	**Themed Session: Materiality, Pedagogy, and the Senses in 12th-13th Century Manuscripts (Chair: Hallie Voulgaris): Room 001**	**Round Table: Tonality circa 1500, 2: Morales's *Sancta et immaculata* (Convenors: John Milsom & Daniel Koplitz, with Chair: Laurie Stras): Room 003**
	Mattias Lundberg *Sonic Continuity: A Key Factor in the Negotiations of the Swedish Reformation*	**Carlo Bosi** *The 'rebirth' of late medieval French chanson in post-war France: between chanson d'auteur and 'medieval' folklore*	**Grantley McDonald** *Towards a new biography of Paul Hofhaimer*	**Emily Korzeniewski** *Plainchant, Pedagogy, and Scribal Practice in 12th-Century Pistoia*	
	Henry Drummond *Musical Exchanges within Catholic Communities in Early Modern Delft*	**Kate van Orden** *'La Toscane française' and the Chanson at Lyon*	**Augusta Campagne** *Notational Conventions in Early Sixteenth Century Italian Keyboard Intavolature*	**Hallie Voulgaris** *Diagrams as Pedagogical Tools in the Treatises of Ṣafī al-Dīn al-Urmawī*	
	Hein Sauer *Harmonizing Traditions: The Arrangement of the 16th-Century Interpolated Magnificat*	**Sam Bradley** *New Polychoral Masses from Cambrai*	**Travis Whaley** *Re-evaluating the Distinction between 'Old' and 'New' Organ Tablature*	**Eleanor Price** *A Textbook of the Other: Reading and Sounding Alterity in La Clayette*	

1300-1400 MAIN CONFERENCE ENDS

1400-1700	**Continuation: Tonality circa 1500, 3: Open Discussion: Room 003**

Abstracts

Monday 30 June, Newcastle University

Monday 30 June — 1400-1530: Liturgical Contexts (chair: Jeremy Llewellyn)

Ute Evers

A 12th century type I-*visitatio sepulcri* from Passau

The manuscript *A-Wn* Cod. 1482 contains a liber ordinarius from the Augustinian canonry Sankt Nikola in Passau founded around 1070. The source is nowadays dated around 1150. The visitatio sepulcri in this manuscript is the oldest source for the German Easter hymn 'Christ ist erstanden', a fact widely known among scholars of early German hymns. This liber ordinarius has been extensively studied in the last 10 years, however the visitatio sepulcri itself has not got any special attention yet.

All other liturgical sources from the diocese of Passau and the archdiocese of Salzburg contain a type II-visitatio sepulcri. The type II-dialogue retains the text incipits of the type I-dialogue, but then diverges from type I. Type II-visitationes use completely different melodies. The spread of the type II-visitatio in these two dioceses is associated with the transformation of the Salzburg cathedral chapter into an Augustinian canonry in 1122, whose liturgy was then widely adopted in both dioceses.

Liturgical sources from Passau and Salzburg dating from before this Augustinian reform are extremely rare. That is the reason why the type I-visitatio sepulcri in the manuscript *A-Wn* Cod. 1482 is so unique. Even if the visiatio has neumed incipits only, it gives us a glimpse of what the type I-visitatio sepulcri looked like in this area, before it was completely wiped out by the type II-visitatio sepulcri. As far as the melodies of the Easter dialogue are concerned, the 'Quem queritis' uses the melody typical for German sources, whereas the other two melodies ('Iesum Nazarenum' and 'Non est hic') have special variants. The antiphons used in this visitatio sepulcri show similarities with other early Southern German sources for the type I-visitatio sepulcri.

Melanie Shaffer

Medieval Iberian Poetic Chant: Notation and Performance

Old Hispanic notation is rich in its diversity of neume shapes; for example, nine discrete neumes can be used to show a pair of ascending pitches. While a growing body of work has shown how individual neumes function in particular contexts, notably in cadential formulas, the full extent of nuances these symbols likely indicate are yet to be understood. This paper will consider how Old Hispanic neumes are used in poetic chant and added to metrical poetry, aiming to determine whether and how neume choices may relate to aspects of poetic structure, especially those potentially related to rhythmic nuance, namely the meter's patterns of accent and caesura. Though it cannot be taken for granted that music will closely respond to meter in chant, it has been shown that melodic settings of metrical poetry can serve to elucidate verse forms (e.g. Björkvall and Haug), and that neume shapes may correlate with metrically long syllables or word accent (e.g. Barrett). Initial findings in neumed metrical poetry from early medieval Iberia, both liturgical and non-liturgical, suggests that neume shape and selection can correlate with both metrically long syllables and poetic caesura, recommending that careful study of notation in poetic chant has the potential to offer new insight into the meaning of Old Hispanic neumes and Old Hispanic chant's timing and performance. Based on these initial findings, this paper will present a wider study of notational use in Old Hispanic poetic chant genres.

Monday 30 June — 1400-1530: Late-medieval notation (chair: Cathal Twomey)

Carlos Iafelice

Rewriting and beyond: aspects of notational translation in the transmission of Trecento repertoire

This paper explores the phenomenon of notational translation from an ecdotic perspective, with a particular focus on works by the first generation of Trecento composers. The study primarily examines musical texts transmitted through multiple witnesses using different notational systems, evaluating how notational traditions, along with the specific features of the manuscripts' production centers, can serve as models for understanding the mechanisms involved in the translation process. These cases offer valuable insights that can support hypotheses regarding similar occurrences in works with less active traditions, providing a more accurate evaluation of these musical texts within their context.

Elina Hamilton

Letter Notations in Late-Medieval England

While Jean de Murs' controversial division of the breve continues to draw sharp debate (Bent, Desmond, Zayaruznaya), comparatively little is known (with the exception of Browne/Santosuosso's ground-breaking studies) about the simultaneous reinvention of Roman and Greek letter notations. My discovery and identification of a table on Oxford, Corpus Christi College MS118, f.47v as Walter of Evesham Abbey's pseudo-Boethian Greater Perfect System from De speculatione musica, IV.16, offers a new opportunity to reconsider how letter notations in the fourteenth century held independent significance.

Speculative theorists, such as Jacobus in his Speculum musicae, Walter in De speculatione musicae, the anonymous Summa musice, and Theinred of Dover in De legitimis, engaged in a parallel discussion on the representation of individual pitch or intervals through letter notations by revisiting earlier systems presented by Boethius, Guido, and Hermanus Contractus—not to replace staff notation but to explore alternative means of representing pitch. Letter notations were especially useful in categorizing chromatic alteration: in England, the revival of letters, such as distinguishing e-flat with a minuscule 'e' and e-natural with a majuscule 'E', manifests a flexible interpretative approach. Contemporaneous criticism of unfamiliar letter systems points to the eventual dominance of Guido of Arezzo's A-G letter system (Mengozzi), yet, the nuanced and variable use of letter notations in the fourteenth century sheds light on theorists' openness to innovation, emphasizing a tolerance for novel approaches in medieval music theory. Prompted by the new finding, this paper presents a little-known perspective on attitudes of innovation concerning fourteenth-century pitch representation.

David Maw

'minimum quantitate … maximum potestate': the utility and problem of the dot in the Murisian Ars nova

In the appendix to *Notitia artis musicae*, Johannes de Muris remarked that the dot, whilst the slightest notational sign in size, was the greatest in power. Its addition or removal could effect remarkable changes in the lengths of note values. The dot was a crucial element to the notational system that de Muris attempted to establish in Notitia. He seems ultimately to have failed in part of his intention, and the problem posed by the semiology of the dot were central to this. A debate between him and the Anonymous OP theorist exposed the semiological confusion of the dot and the intractability of received notational practice to de Muris's aim.

This paper will outline the history of the dot from the innovations of Petrus de Cruce to de Muris's *Notitia*, showing how the meaning of this sign rapidly developed from the simple uses envisaged by Franco of Cologne to the unwieldy variety entertained by de Muris. The importance of the dot to De Muris's system

will be elaborated, and the problem of this system, as revealed in the Anonymous OP author's riposte, explored as a practical limit condition of the speculative tendency in Ars nova theory.

Monday 30 June — 1400-1530: Sixteenth-Century Iberia (chair: Bernadette Nelson)

Ascensión Mazuela-Anguita

Women and music networks in sixteenth-century Andalusia: The case of María Silvestre and Teresa Enríquez de Córdoba

Women's musical practices in the sixteenth-century Hispanic world can be analysed through the exploration of networks of cultural exchange and the attention to domestic spaces where overlaps between the private and the public took place, on the occasion, for instance of literary gatherings with a musical component. The literary gatherings organised by Alonso de Granada Venegas in Granada were frequented by poets and musicians such as Gregorio Silvestre (1520-1569), the cathedral organist. Women must have participated in these gatherings, as suggested by the case of María, Silvestre's daughter, who is described as an outstanding writer and a virtuous player of keyboard instruments. When his father died, she entered as a nun in the Poor Clare convent of Aguilar de la Frontera (Córdoba), exempted from paying a dowry because of her musical skills. This convent had been founded by the noblewoman Teresa Enríquez de Córdoba, the sister of Isabel de Pacheco the abbess of the Poor Clare convent in Montilla (Córdoba) to whom Juan Bermudo dedicated his music treatise El Arte tripharia (Osuna, 1550). María Silvestre played an important role in the dissemination of her father's poetic works, promoting a reedition of them that was published in Granada in 1599, in which a poem written by her is included. Through an analysis of archival documents and poetry books, among other sources, this paper aims to shed light on María Silvestre's musical training, her integration in the cultural life of Granada and her involvement in a network of Andalusian music patronesses.

Michael Noone

Bartolomé de Quevedo and Toledo cathedral's 'libro de las cinco misas de Jusquin' (1558)

The New Grove describes Toledo cathedral's polyphonic choirbooks as 'the largest and most handsome set' copied in 16th-century Spain. Lenaerts (1957) observed that 'among seven Spanish archives still holding Netherlandish musical treasure, the Toledo Cathedral takes first rank' while Stevenson (1971) ranked the Toledo choirbooks 'highest among surviving Spanish manuscript sources for Josquin's motets'. If Josquin scholarship has tended to regard the eight Toledo manuscript choirbooks preserving works by Josquin as 'late and peripheral', peninsular scholarship has concentrated its attention on those of the Toledo choirbooks that transmit the works of Spanish, rather than foreign, composers.

My paper presents newly discovered documents that allow a precise reconstruction of the copying, illumination, and binding of *E-Tc* 9, a manuscript that is atypical of the Toledo collection and the last in the series copied by Martín Pérez. Its 128 vellum folios preserve five Josquin masses and an Asperges by Bartolomé de Quevedo. In October 1556, Pérez purchased parchment and soon began copying the manuscript, but death intervened and the work was completed, largely by Alonso de Morata. On 27 March 1558 Quevedo examined and corrected the book before authorising its completion. In January 1559 Francisco de Buitrago was paid for his elaborate illuminations that included the unfinished coats of arms of the cardinal and mathematician Juan Martínez Silíceo. Finally, I consider the manuscript's 'afterlife'. Inventories and other documents allow us to trace the choirbook's preservation over four and a half centuries and show that this choirbook survives largely in its original state.

Carlos Rodríguez Otero

Sixteenth-century polyphony in eighteenth-century manuscript choirbooks from Northwestern Spain

In 2022 I catalogued four polyphonic choirbooks in the cathedral of the Northwestern Spanish city of Lugo. MSS. 1–4 date from the late eighteenth and early nineteenth centuries, containing layers of repertoire dating back to the sixteenth century. Their music is by local composers, canonical composers such as Victoria, Palestrina Duarte Lobo and Juan Navarro, and (primarily) anonymous or anonymised composers. This paper will describe these sources and their contents, comparing them against similar sources in neighbouring cathedrals in Galicia (Santiago de Compostela, Tui and Mondoñedo), with which there are some concordances. I will situate the Lugo books within a centuries-long Spanish tradition of old polyphonic books being recopied by local musicians, undergoing processes of adaptation and anonymisation to suit particular institutional needs and changes (such the revision of the office hymns promulgated by Urban VIII in 1632). As well as containing unedited sixteenth- to eighteenth-century polyphony, these books shed light on the culture of book manufacture and repertoire transmission in ancien régime Spain, highlighting the predominance of manuscript traditions over printed texts—even in the case of staple works such as the masses of Victoria and Palestrina—and the primary role of itinerant musician-copyists such as Manuel Méndez, whose manuscript choirbooks survive in Lugo, Santiago de Compostela and Ourense cathedrals. These books witness the continued performance of post-Tridentine sacred music from mensural choirbooks well into the nineteenth and even twentieth centuries, which expands our perspective on liturgical music and its material culture in the Spanish Northwest.

Monday 30 June — 1400-1530: Circulation networks, 1 (chair: Anne Heminger)

Amy Williamson

Networks of Preservation and Transformation: The Afterlives of Medieval Music Manuscripts in Post-Reformation England

This paper examines the complex and often contradictory roles played by members and peripheral figures of the Elizabethan Society of Antiquaries in the preservation, but also the dismantlement, and sometimes partial destruction of medieval music manuscripts in post-Reformation England. While these individuals are recognised as important agents in the safeguarding of sources of medieval music, their actions were frequently far from neutral. Manuscripts were defaced, decoration removed, leaves dismembered, and sources recomposited, in ways that reflected contemporary tastes, priorities, and the socio-political circumstances of the collectors themselves.

By considering the networks of exchange, acquisition, and personal connections of key agents of antiquarian activity, this paper adopts a framework influenced by actor-network theory. The music manuscripts that survive today can thus be understood as not only artefacts of medieval music but also of early modern manuscript culture and its historiography. The actions of these men, driven by a combination of scholarly curiosity, heraldic interest and aesthetic appreciation, have left traces on the manuscripts themselves that reveal as much about post-Reformation England as they do about medieval music.

The intersection of personal and regional interest and the accumulation of materials and documents from specific areas of post-Reformation England may provide crucial insight into the provenance of music leaves inserted into books in antiquarian possession. Furthermore, the inherently Catholic nature of the music, collected during a time of religious dissolution and turmoil, raises important questions about the

motivations behind their preservation. Were these collectors attempting to save relics of a Catholic past, now under threat in Protestant England?

Ultimately, this study seeks to recontextualize the afterlives of medieval music sources within broader networks of exchange, taste, and religious identity in early modern England, positioning the extant manuscripts as witnesses to both their medieval origins and their complex post-medieval transformations.

Erik Bergwall

The circulation of three-voice extracts in late-Elizabethan England: the Paston and Baldwin sources compared

Much English pre-Reformation polyphony known to us today is preserved in a number of manuscript sources from the end of the sixteenth century, such as the partbooks of John Sadler and John Baldwin, and the music books produced within the household of Edward Paston. As the music had become liturgically obsolete, the copying of these Latin-texted pieces suggests new areas of use within private homes. This paper investigates a certain subset of this repertoire, namely the extracted three-voice sections of larger works, present in mainly the Baldwin miscellany (*GB-Lbl* R.M.24.d.2) and many of the Paston sources. Employing parts of Bruno Latour's Actor-Network Theory, this paper asks which actors and agencies made possible the copying of these extracts, and what practices the copied music in turn afforded. Through a mapping of concordances and textual evidence, a detailed picture of the connections between Baldwin and the Paston scribes is painted.

Fiona Baldwin

Beyond obsolescence: the secret afterlife of TCD MS 79, a fifteenth-century Irish antiphoner

This paper looks to manuscript marginalia and prosopographical analysis to uncover new insights into the post-obsolescence use of a fifteenth-century Sarum antiphoner associated with Dublin's Christ Church Cathedral and two of its parish churches. Long assumed to have been retired following Henrician liturgical reforms, a closer examination of the marginalia and the obits added to the liturgical calendar suggests the book remained in use well into the sixteenth century and beyond, ultimately passing into the hands of James Ussher, Protestant Archbishop of Armagh and Primate of All Ireland (1625–1656), a key figure in Dublin's civic and religious life.

Margot Fassler and Margaret Bent have both demonstrated how tracing individuals within ecclesiastical and civic networks can offer new perspectives on how musical sources functioned beyond their original contexts. Applying this approach to the TCD MS 79, my research maps the historical actors whose names have been added to the volume: a prosopographical examination of the obits yields valuable testimony about the book's milieu, revealing a network of inter-related characters whose lives and activities are entrenched in Dublin's ecclesiastical, social, and political life. The data highlights how the manuscript was repurposed and continued to function as a cultural artifact long after its primary liturgical function had ceased. The rich seam of dates, doodles and deaths contained in this antiphoner recontextualize its history, while also contributing to broader discussions of the cultural identity of the church in Ireland and the capital's medieval literati.

Monday 30 June — 1400-1530: Themed session: Hans Leo Hassler Revisited (chair: Christian Leitmeir)

In 2025, the Gesellschaft für Bayerische Musikgeschichte will resume work on the complete edition of Hans Leo Hassler's works, aiming to complete the edition within the next two years. The relaunch provides us

with the opportunity to take another look at the life and work of this composer and organist. The three papers in this session focus on the production and reception of his music in both the past and the present.

Moritz Kelber

Past, Present and Future of the Complete Edition of Hans Leo Hassler's works

The history of the complete edition of Hassler's works goes back to the middle of the nineteenth century. In 1865, Gustav Wilhelm Teschner published the first edition of works by the 'German Palestrina'. In 1887, the Gesellschaft für Musikforschung published another edition with pieces by this 'saviour of German music'. For German musicologists, the composer had become a primary topic of interest. In 1884, Robert Eitner compiled a catalogue of Hassler's printed works, laying the foundation for a complete edition. This was begun in 1894 in the series Denkmäler Deutscher Tonkunst (DDT), with the volumes up to 1910 appearing either in DDT itself or in the DDT's second instalment, the Denkmäler der Tonkunst in Bayern (DTB). The reasons for this division and for the stagnation of the project are still unclear. It was not until 1961 that the endeavour was resumed, with C. Russel Crosby revising the previously published editions under the roof of the Gesellschaft für Bayerische Musikgeschichte.

The turbulent history of the edition project is of great relevance to the efforts to finalise the edition. To this day, there is no catalogue raisonné that takes the manuscript transmission into account and which could be used to draw up a plan for the remaining volumes. Numerous decisions date back to the 19th century and no longer correspond to current editorial standards. This paper examines the history of the Hassler-Gesamtausgabe and considers its significance for the project's remaining volumes. Furthermore, it will present a provisional edition plan focussing on works by the composer that have so far been largely ignored.

Bernhold Schmid

Arrangements after Hans Leo Hassler: Aspects of the Reception of his Works in the Seventeenth Century

Over the last 25 years, various arrangements of works by Hans Leo Hassler have been discovered. Various printed collections from the early 17th century contain sacred contrafacts of secular settings by Hassler. One example is Hassler's O Aufenthalt meins Lebens (à 4), which was published with the new text O Christe Brunn des Lebens in RISM 1622/15 (Balthasari Musiculi Gesänglein). But it did not stop at contrafacts: in the tertia pars of Johann Donfrid's Promptarium musicum (RISM 1627/1) there are movements with a reduced number of voices. For example, the well-known six-voice Verbum caro factum est was published by Donfrid in a three-part version. While working on a list of Hassler's works, Moritz Kelber recently found movements from Hassler's Kirchengesäng: Psalmen und geistliche Lieder (RISM H 2332 and RISM DKL 1608,07) arranged for local use in a choirbook copied by Georg Pfister (1633, Kapitelsbibliothek des Collegiums am Heilig-Geist-Spital) in the Landeskirchliches Archiv Nürnberg (*D-Nla*). Finally, Kelber also located instrumental pieces by Hassler in Västerås stadsbibliotek (*S-V*) to which text had been added. This paper presents the various forms of arrangement and discusses to what extent the arrangements follow Hassler's originals, which of them are most important in terms of reception history, and which could be included in the edition as an appendix.

Franz Körndle

Hans Leo Hassler as Organist at St Moritz in Augsburg

In 1586, Hans Leo Hassler entered the service of Octavian Secundus Fugger in Augsburg as a chamber organist. The following year, Jacob Fugger the Younger (1542–1598) donated an organ to the Church of St Moritz and also ensured the appointment of an organist responsible for the new instrument. Hans Leo

Hassler took on this position. The document establishing the organ endowment already outlined the key duties of the organist during church services. Additionally, several attached pages contain a detailed schedule specifying exactly when the organist was required to play during services. From this information, the complete arrangement of church music at St Moritz can be reconstructed. When Hassler left Augsburg in the summer of 1601, Christian Erbach became his successor.

Monday 30 June — 1600-1730: Models and Borrowing (chair: David Maw)

Marcel Klinke

Aspects of Self-reference in Early Polyphonic Mass Settings

The mass movements of Bartolomeo da Bologna and, in particular, those of Antonio Zacara da Teramo have already attracted a great deal of scholarly attention. Of particular interest are those that can be seen as some of the earliest examples of a compositional technique that is best described as a hybrid between contrafact and parody, in the case of Bartolomeo, a Gloria and a Credo based on his own Ballatas *Vince con lena* and *Morir desio* respectively; in the case of Zacara, two Glorias and a Credo based on his Ballatas *Fior gentil* and *Deus deorum Pluto*. In addition to the study of compositional technique, the fact that some Gloria and Credo movements have survived as pairs has also been discussed, although this is probably due less to the composers themselves than to the scribes and compilers of the manuscripts.

In my paper, I would like to focus on another aspect: The fact that Bartolomeo and Zacara chose to use their own compositions as the models for their mass movements is by no means trivial, and raises a number of questions about the conditions of production and reception of these compositions, as well as the conclusions that can be drawn about the composers' self-image.

Jennifer Thomas

Musical DNA in The Offspring of a Hidden Relationship: Benedicta es caelorum and Quem dicunt homines

The most widely-circulated motets of Josquin des Prez and Jean Richafort, *Benedicta es caelorum* and *Quem dicunt homines*, stand at the heads of two of the largest and best known complexes of related motets and imitation Masses of the sixteenth century. A significant but unrecognized musical relationship between the motets unites all the works in these complexes: the motets share a nearly identical opening melody and a corpus of related motives, yielding a rich, complicated body of at least 40 motivically and thematically related works. Mouton, who also composed a Benedicta es motet, wrote a mass based on Richafort's Quem dicunt. Palestrina and Morales both modeled masses after both of the motets, offering an unusual opportunity to compare responses of later composers to related but distinctly separate models. Nicholas Gombert wrote his own Quem dicunt motet, loosely related to Richafort's setting, but more intriguing is his answer to the question of Richafort's motet, 'Whom do men say that I am?'; in his motet, *Ego sum qui sum* he echoes Richafort's melody. Gombert's motet in turn served as the basis for Philippe Rogier's *Missa Ego sum qui sum*. The web, present throughout the entire century, undoubtedly includes works not yet recognized. The composite musical invention within these dozens of works offers a case study in conventional approaches to common motives, re-imagining approaches to related materials, and the creation of an expansive community bonded by a series of six diatonic pitches.

Monday 30 June — 1600-1730: Circulation networks, 2 (chair: Paweł Gancarczyk)

Hana STUDENIČOVÁ

The Dissemination of Polyphonic Compositions through Gifts across Central Europe

During the Renaissance, polyphonic repertoire was often disseminated by the composers, copyists, or music printers themselves. Gifting musical compositions to town councils, rulers, abbots, or bishops became very popular in this period and it was a profitable business move. Through these gifts, composers promoted themselves, and their works quickly spread among singers and musicians. In addition, the composers received remuneration for these gifts, which improved their social status.

Across Central Europe, more or less detailed records of this method of disseminating repertoire have survived to the present day. Evidence can often be found in ledgers, where the remuneration paid for the gifted musical compositions is recorded. In a few cases, letters sent by the composers themselves along with the gifted compositions, or copies of letters sent as replies to the composers, have also survived. However, these archival sources can rarely be linked to concrete extant music in libraries or museums. The most interesting sources from Moravia, Slovakia, Austria, Germany, and Poland will be used as examples to show what the whole process of sending music looked like.

Dominika Grabiec

The manuscript 12521 II from the National Library in Warsaw – a little-known prayer book of King Henry III of France?

In the National Library in Warsaw was preserved a little known French manuscript that probably belonged to Henry III, King of Poland from 1573 to 1575, and King of France from 1575 until his death in 1589, as indicates his supralibros on the cover of the book. It was produced in France, because Latin liturgical chants are alternated with French rubrics. The history of the manuscript is unknown until the nineteenth century, when it was acquired by Polish comte, Wiktor Baworowski, to his library founded in Lviv. During the Second World War the most precious part of his collection was transferred to Kraków, and after 1945 donated to the National Library.

The repertoire of the manuscript is atypical, it contains only selected chants from the Office of the Blessed Virgin Mary, as well as the Lamentations and Stabat Mater sequence. Its small dimensions (21 x 15 cm) indicate that the book was destined for personal use, although this kind of prayer books usually included only texts without melodies. The manuscript has only 72 pages, so presumably it is incomplete. According to the French title on the first page it contained „Psalms and canticles sung in the chapel of the Congregation on certain days", and on the miniature with the scene of Crucifixion, we can see two monks in white habits and white hoods with eye holes covering their heads. In my presentation I will try to answer the question what was the congregation and the chapel mentioned in the title of the book, and what was Henry's connection with this community.

Edward Emery

The Trans-Pyrenees hypothesis: Musical encounters between Al-Andalus and Early Europe: An invitation to a project

Much work has been done in recent years on the southward historical trajectory of the musics of medieval al-Andalus into North Africa, as exemplified in the ERC-funded project 'Past and Present Musical Encounters across the Strait of Gibraltar'. The diffusion of Arabic musical instruments – for instance the rebab / rebec, the shawm, the nakers, the 'ud etc – in the other direction into Early Europe is there for all to see. Possibly arriving through al-Andalus. But the obvious question – did these instruments bring their Andalusi

musicality with them – is lacking research. Likewise song forms, musical forms and dance forms. This is the Trans-Pyrenees hypothesis.

In papers for MedRen in recent years I have explored various corners of this proposition. This year I shall be proposing to colleagues within the MedRen network and elsewhere that we embark on a collective work project to take the research a few stages further. A determined effort. My intention at MedRen is to establish a network of colleagues who may be interested to participate in this work. One intermediate outcome will be a 2026 conference at the School of Oriental and African Studies, London. In this paper I shall outline some indicative lines of flight regarding rebec, shawm, carolling, canso and tenso. The paper (and the project as a whole) inescapably embodies themes of borders, migrations, and vernacular music traditions as embodied in travelling musicians.

Monday 30 June — 1600-1730: Themed session: Witnesses to Compositional Ingenuity in the Fifteenth Century (chair: Jane Alden)

Seven hundred years after the establishment of the genre of formes fixes chansons, composers, listeners, and scholars remain fascinated by the innovative and creative potential of the late-medieval union of poetry and polyphony. The 2015 discovery of the Leuven Chansonnier has reignited interest in the Loire Valley Chansonniers, and the information these manuscript sources contain regarding patterns of patronage and the circulation of chansons.

This panel builds on the greater access to primary sources, the availability of new recordings, and the integration of digital/computational approaches into the scholarly toolkit to offer new conceptual approaches towards the understanding the poetic and melodic interweaving that lies at the heart of this repertoire. Mirroring the fifteenth-century era of technological innovation, including the invention of the printing press, twenty-first-century technologies are reshaping our access to the past. The Ricercar Data Lab at the Centre for Advanced Studies in the Renaissance at the University of Tours (France) now offers a powerful online database that integrates various kinds of musicological data—sources images, digital music encodings, and geo-historical data concerning composers and institutions. These new tools feed into our deep readings of historical texts, and reshape our understanding of compositional experimentation.

Jane Alden's paper approaches chansons as witnesses to contemporaneous listening across politically volatile territories; Sean Gallagher's paper situates compositional creativity in relation to the theoretical writings of Johannes Tinctoris, particularly his use of the classical concept of varietas; and David Fiala re-examines fifteenth-century poetic exemplifications of truth and fiction, and later realisations using digital technologies.

Jane Alden

Opening the Pavillon: Musical Dialogues with Charles d'Orléans's Poetry

The Leuven Chansonnier and Uppsala 76a transmit an anonymous musical setting of Charles d'Orléans' rondeau, Quant je fus prins au pavillon. Integrating poetic metaphor into the compositional structure, two voices flutter around in the same range, as the text compares the ardent lover to a moth drawn to a flame. This exploration of love as both illumination and destruction builds on the multiple meanings of 'pavillon', as tent, enclosure, aviary, or snare.

Chapel singers and instrumentalists would also have performed in the tents of temporary encampments, extending the meaning of the word pavillon from the amorous to the military and ceremonial. These grand

tents were documented in detail by court chroniclers, such as Olivier de La Marche, allowing the word to play a further diplomatic role.

Quant je fus prins was copied into Charles d'Orléans' personal manuscript in the early 1440s, after he had returned from his captivity in England and established a literary court at Blois. One of his most renowned visitors was François Villon, for whom 'pavillon' could refer to female anatomy. Villon's knowledge of Charles' poem is further suggested by his use, in the Testament, of the words 'vermillon' and 'esmerillon', both of which feature prominently in Quant je fus prins, whose composer seems to reference Barbingant/Fede's *L'omme banny* in the opening phrase of the discantus.

This paper unpacks these musical-poetic cross-relations, also bringing into the discussion contemporary tapestries that further elucidate the amorous space of confinement, shelter, entrapment, and transformation.

Sean Gallagher

Revisiting Varietas: Further Thoughts on Tinctoris, Musical Poetics, and the Ockeghem Generation

Johannes Tinctoris's decision to conclude his Liber de arte contrapuncti with a chapter on the importance of varietas has long struck scholars as both significant and enigmatic. What precisely did he wish to convey with this term? Could it be shown to have specific relevance for the music that figures so prominently in his treatise, namely the polyphony of Johannes Ockeghem and his contemporaries? Inspired by Ronald Woodley's pioneering work on Tinctoris's engagement with classical sources, my dissertation aimed to show how the theorist adapted for his own purposes the concept of varietas he would have encountered in classical writings on rhetoric. This research included analyzing the surviving works Tinctoris cited as models of varietas. In the nearly thirty years since the dissertation, a number of scholars (Cumming, Dean, Luko, Rodin, Zazulia, and others) have further explored Tinctoris's varietas and its implications. The present paper, in addition to taking these writers' works into account, attempts to refine some of my earlier stated views. The relation between material and functional forms of differentiation (a concept developed by Dahlhaus in connection with much later music) is shown to be helpful in understanding the interrelatedness of melos, rhythm, and meter in the second half of the fifteenth century, as well as the broader aesthetic tendencies that appear to have guided composers of the Ockeghem generation.

David Fiala

Reality and Fiction in Fifteenth-Century Music

This paper uncovers precursors for the well-known realism of sixteenth century descriptive chansons in fifteenth-century polyphonic chansons. It provides a political context for the use of realistic cries, exclamations, and coarse language in the broader soundscape of Franco-Burgundian tensions. It examines how certain vocal effects and textual elements contributed to a sense of lived experience in music long before Clement Janequin's famous battle and marketplace songs. Beyond strictly imitative chansons, realism emerges as a counterpart to the ongoing fiction of the courtly love lyric.

Combining historical contextualization, literary and musical analysis, and using the technology now available to undertake corpus studies of the whole Loire Valley chanson repertoire, the paper sheds new light on the function of elements of realism. In addition to showcasing a continuity in mimetic musical practices that challenges the perceived disjunction between the fourteenth and sixteenth centuries, it underscores the roles of composers and singers as acute observers and interpreters of their social environment, shaping how later musicians would employ realism in new ways.

Building on the 3D video reconstruction, Okeghem 5.0 (2019), which offered a realistic experience of a performance gathering of Okeghem, Josquin, Compère and others in Saint-Martin, Tours, this paper explores some new ways to produce visual representations of the technical (poetic rhymes, cadence types) and aesthetic (the tension between idealized and popular expressions of love) aspects of fifteenth-century songs, this time involving the musical encoding of the whole repertoire of Loire Valley Chansonnniers.

Monday 30 June — 1600-1730: Round table: Hearing War: Sound, Conflict, and the Belliphonic in the Early Modern World (chair: Deanna Pellerano)

The term 'belliphonic' was coined by J. Martin Daughtry in 2003 to describe the auditory experience of war, focusing on the listener's ability to understand and interpret their violent sonic environment. Studies on war and sound have, however, focused largely on 20th and 21st century wars and the soundscape of modern warfare, omitting earlier perspectives and the challenges that arise with exploring the belliphonic in historical sources. This roundtable explores the potential of studying the sounds of war in early-modern contexts. With a scope that ranges from the Latin West to the Ottoman Empire, a broad view of war and its soundscape is taken, examining the sounds of battle, urban centers, and military ensembles and how their sonic production was manipulated, received and interpreted by contemporaries. Deanna Pellerano (session chair) (Johannes Gutenberg-Universität Mainz, dpellera@uni-mainz.de) explores the limits of the belliphonic from the perspective of musical metaphors in late-15th and early-16th century sources. She draws on two case studies on the language used to describe gunfire in German song texts as well as the function of polyphony as a metaphor for peace in the texts of the grands rhétoriqueurs. Holly Scarborough (Ensemble Zweigulden, ensemble.zweigulden@gmail.com) will address the manner in which the military flute's loud, rallying function for soldiers at war differed from those of other transverse flutes of the time. By comparing written sources describing the effects of military music on soldiers and performing musical experiments on copies of surviving military flutes by Canadian flute maker Boaz Berney, an understanding will emerge of the fife's unique and essential place in the 16th-century soundscape of war. Linda Pearse (Mount Allison University and McGill University, lpearse@mta.ca) covers the function of bells and calls to prayers (adhān and sala) as symbols of religious identity and tools in the hands of authorities during the Thirteen Years' War between the Austrian Habsburgs and Ottomans (1593–1606). Two vignettes that respond to battles at Stuhlweissenburg (Székesfehérvár; 1601) and at Eger (1596) will illustrate the role of sound in negotiating power within multi-religious and multi-confessional communities in tempore belli. Alexandros Hatzikiriakos (University of St Andrews, amh40@st-andrews.ac.uk) will focus on the War of Candia (1645–1669). By comparing Venetian and Greek printed and manuscript sources of the period, he will examine how sound was used to represent and strengthen both the Venetian and Ottoman forces, as well as how Cretans perceived and navigated their auditory environment amid conflict. By bringing together diverse case studies from different regions and conflicts, this roundtable highlights the role of sound as both a strategic tool and a lived experience in early modern warfare. Through an interdisciplinary approach that combines historical analysis, musicology, and sensory studies, it aims to expand the concept of the belliphonic beyond modern contexts, offering new insights into how war was heard, understood, and remembered in the past.

Tuesday 1 July, Newcastle University

Tuesday 1 July — 0900-1030: Notre Dame repertory and its reception (chair: Kate Kennedy Steiner)

Eric Nemarich

Polyphony in Thirteenth-Century England: The Documentary Evidence

This paper considers the evidence for lost books of polyphony in thirteenth-century England. It is well known that English sources of polyphony from the thirteenth century survive almost entirely in the form of fragments. These fragments enable us to glimpse a distinctively insular culture of polyphonic music-making and book-making. Judging from what survives, most polyphonic collections in thirteenth-century England were compiled over time and reflected the particular interests of the people who assembled and owned them. The monumental, standardized anthologies familiar from thirteenth-century Paris and other continental centers—what the theorist Anonymous IV could call a 'great book of polyphony', a *magnus liber organi*—are almost completely absent from the English source base, even in fragmentary form. This picture changes, however, when we consider the handful of books of polyphony in thirteenth-century England that are only known from documentary evidence. All but one of these lost books resemble the magnus liber organi or appear to have been closely related to the polyphonic tradition that emanated from the continent, especially Paris. What are we to make of this discrepancy between the material traces of England's culture of polyphony, on the one hand, and the documentary evidence for it, on the other? My paper sets out to solve this riddle. It draws upon records from two sites, both in London, that were home to books of polyphony in the thirteenth century: St. Paul's Cathedral and the treasury of the royal wardrobe, which for many years lay beneath Westminster Abbey.

Kaho Inoue

The Reception of Franco of Cologne's Ars cantus mensurabilis in Post-Franconian Treatises: Note Values, Ligatures, and Rhythmic Modes

It should be noted that most surviving treatises on mensural music written after c. 1280 mention Franco of Cologne's *Ars cantus mensurabilis* (c. 1280). In particular, all of the surviving post-Franconian treatises – which were formed or reflect the theory between c. 1280 and c. 1320 – depend largely upon Franco's principles. Yet, previous scholarship (e.g. Ristory 1988) has pointed out that such post-Franconian treatises sometimes show the concepts of mensural theory that differ from Franco's doctrines. Therefore, this paper aims at re-examining to what extent the post-Franconian treatises receive his theory and simultaneously disagree with it, focusing on three key mensural concepts: note values, ligatures, and rhythmic modes.

With regard to note values, all of the post-Franconian sources adopt minor and major semibreves as well as perfect and imperfect longs – arguably devised by Lambertus (c. 1275) and disseminated by Franco –, whereas a few variants of the Gaudent brevitate moderni explain so-called Petronian notation, which Franco does not discuss. Additionally, all of the post-Franconian treatises refer to Chapters 7 and 8 on the definitions and notation of ligatures in the *Ars cantus mensurabilis*, but none of them quotes from Chapter 10 on the arrangement of ligatures within the five modes. Furthermore, only half of the post-Franconian treatises accept Franco's five modes, whilst the other half describe the six pre-Franconian modes. This implies that the majority of the post-Franconian treatises have little interest in his five modes or even the rhythmic modes themselves, which ought to have declined circa 1300.

Joshua Stutter

Defining musical reuse in the Notre Dame repertory: past criteria, future directions

In a paper given at MedRen 2023, I argued that the concept of the clausula – substitutable passages within the *Magnus liber organi* – is shaped more by modern research frameworks than 'historical fact'. Musical reuse in the Notre Dame repertory has largely been examined through the clausula-concept, where it has been viewed as an essential historiographical bridge between organum and motet. However, musical reuse in the repertory extends well beyond the model of organum–clausula–motet: some clausulae began as motets, some motets are based directly upon organal passages, there are indirect concordances between organa without clausula intermediaries, there are relationships involving conductus, and there is evidence of melodic formulae common between organa.

All these aspects are typically treated as related yet distinct phenomena: clausulae and indirect concordances are collated in catalogues raisonnés, clausula–motet transformations are analysed, conductus relationships have dedicated studies, and melodic formulae are identified. This paper argues that such compartmentalisation partly obscures the fluidity of musical creation in the 13th century, and that these distinctions are not as meaningful as we like to believe. By taking a data-driven approach, I demonstrate how musical reuse can be plotted within a large dataset of 13th-century polyphony. Rather than showing clear distinctions between different forms of musical reuse, the results show musical reuse as a continuum, where no clear line can be drawn between forms of reuse. This presents difficulties for our current conceptual frameworks, and provides evidence for an alternate and more unified approach to musical reuse in the Notre Dame repertory.

Tuesday 1 July — 0900-1030: Late-Medieval England (chair: Andrew Wathey)

Lisa Colton

Musical performance to visitors at St Albans, 1417–31

This paper examines a selection of musical and documentary records relevant to the abbey of St Albans, a Benedictine foundation twenty miles from London. The abbey's intellectual climate was ambitious and outward facing, with very frequent visits from elite patrons and high-ranking officials from England and abroad. The rich historical accounts of St Albans, found in its confraternity book and across various chronicles, have been largely overlooked as sources through which we might better understand the role of music in political life.

This paper will focus on reference to monophonic and polyphonic song in the chronicles, especially a text in British Library, MS Harley 3775, which is focused on the 1420s. On the basis of amending the readings found in the standard modern edition of this chronicle, I argue that we can identify the performance of specific items from its account, some of which are plainchant but some which may be polyphonic. I aim to show that the selection of music was not only appropriate to the specific feast days with which it might be liturgically associated, but sometimes held wider social significance for the abbey or its visitors. My discussion further considers whether a performance of John Dunstaple's motet *Albanus roseo rutilat / Quoque ferendus / Albanus Domini* is signalled in the chronicle.

Kalina Tomova

Multipurpose Music in the Fifteenth Century: The *Benedicamus Domino* Carols

Establishing a single, unified theory about the function, origin, and performance contexts of fifteenth-century carols has proved impossible. The genre encompasses various themes, influences, and quotations and thus cannot easily be confined within specific parameters. During the last century, a wide range of liturgical and non-liturgical performance settings were theorized for particular examples within the carol

repertoire: as processional hymns and in place of antiphons or the *Benedicamus Domino* versicle in sacred settings; during scholastic sermons and Corpus Christi play cycles; for performance at festive meals, or in the presence of royalty.

This ability of carols to inhabit multiple spheres is especially evident in the case of those pieces that incorporate the music and/or text of the *Benedicamus Domino* versicle and its tropes. Certain of these carols were suitable for many different feasts and could be adapted for performance both with and without their *Benedicamus Domino* tag, tailored to a wide variety of different social or ritual functions. A number of these carols are also macaronic – combining Latin with English and sometimes French – thus invoking several linguistic registers. This paper defines a corpus of *Benedicamus Domino* carols, in order to analyze these special cases and interrogate their particularly pronounced multifunctionality. I reveal new connections between invocations of the *Benedicamus Domino* – itself a multipurpose versicle, which takes on different functions in varied contexts – and fundamental characteristics of the carol as a genre: its structure, homogeneous musical style, and antiphony between soloists and chorus.

Emma Cameron

Latin Music Theory and Chaucer's 'Manciple's Tale'

This paper will consider lay musical knowledge in late medieval England through an examination of contemporary vernacular poetry. In fourteenth-century England, treatises of Latin music theory circulated primarily in academic, ecclesiastical circles of society. Many of these texts foreground an understanding of music based on rationality. While such treatises provide information about scholarly conceptualizations of music, they offer little insight into how the lay majority of the population understood music.

This paper examines the layers of voices that pervade the 'Manciple's Tale' from Geoffrey Chaucer's Canterbury Tales (c.1387). To what extent do the poet's portrayals of musical sound contradict, or correspond to, the rationality that underpins definitions of music in Latin theory? What insight might Chaucer's depictions of music offer about lay musical understanding in contemporary society?

I suggest that the layers of mimicking, repetitive voices in the 'Manciple's Tale' portray copying and craft as equally important in artistic creation, aligning with the discussion of artistic production in Augustine's influential theoretical treatise De musica. Within the Manciple's narrative, the fate of the crow demonstrates that imitation is integral to art. The jangling of the Manciple and his mother shows that repetition can indicate veracity. While the Chaucer-pilgrim advocates only copying, the voices of the Chaucer-poet, the scribe and the reader suggest that true art is produced through a rational combination of copying and craft, aligning with Latin theory. Through this discussion, vernacular poetry emerges as a vehicle through which ideas about music and art were disseminated among a lay audience.

Tuesday 1 July — 0900-1030: The age of Gibbons, 1: texts (chair: David Smith)

Shirley Bell

'Good Karolin, sing. Help to divert this fant'sy': Musical Expressions of Grief in Ben Jonson's The Sad Shepherd (1641)

In Ben Jonson's *The Sad Shepherd*, when the title character Eglamour is informed that his beloved Earine has drowned, his friend Karolin sings a song to comfort and distract him from his melancholy. Although Karolin's song is sympathetic towards Eglamour's predicament, it also acknowledges his inexperience of the feelings Eglamour suffers and his struggle to put this emotion into words. Writers often used poetic images and metaphors to express and capture intense feelings of love through comparison to other extreme feelings

because love was difficult to be described directly. Early modern descriptions of love were particularly dramatic with comparisons to torture, destruction, and bereavement. Courtly love poetry of this kind traces its roots back to the Petrarchan sonnet which led to a tradition of love poetry and love songs describing and representing to readers and listeners the feelings of being in love and experiencing unrequited love. Songs and poems like this promulgate the ideas about love and death that Karolin refers to in his song. This paper argues that the emotion Eglamour experiences in the play and that the song tries to define is grief. Furthermore, the paper demonstrates that Karolin's song is framed with a meta narrative in that it gestures right back to the beginning of the courtly love tradition and the way that this kind of language and imagery was used in literature to express intense feelings of lovesickness and to explicitly link love and death.

William Lyons

'Excellent and Expert Musitians' Who Played for the Plays in Shakespeare's London?

The auditory experience of music for theatre goer in early modern London was often a motivating factor in deciding which playhouse and acting company to patronise. In this paper I will examine the provision of music in open theatre and indoor playhouse, where and why it was played, and most significantly, who played it. The dramas of Shakespeare and his contemporaries featured music as narrative device, reactive commentary, for dance, and song, as well as the liminal function of entr'acte and preshow entertainment. Whereas previous studies of music in Shakespearian theatre have interpreted the meaning of song and stage direction in relation to the narrative, this study is concerned with the actual music heard, and how the status and versatility of the musician and professional band who played could influence the frequency, sonority and style of music called for in the play's paratextual directions, even shaping elements of the drama itself. I will also consider the relationship between musician and actor, the role of the actor-musician, and what references to the band and individual musicians in play texts reveal in terms of performance practice, professional relationships, and the instruments played in the theatres of early modern London.

Joseph Gauvreau

The Spiritual 'Englishing' of the Italian Madrigal - Manuscript Contrafacta in Christ Church Library

The 'Englished' madrigal collections published at the end of the 16th century offer a well-known example of both the challenges and possibilities of writing contrafactum lyrics for polyphonic songs in a foreign language, and attest to the English fascination with Italian music and culture during this period. However, these printed collections of contrafacta were not unique in their replacement of Italian madrigal lyrics with new English texts. Several manuscript collections of 'Englished' madrigals also exist, with lyrics that never appeared in print sources—testaments to a broader culture of appropriating and re-texting foreign song, practiced in private and domestic contexts. The library of Christ Church, Oxford features several sets of just such contrafacta, gathering Italian madrigals alongside English songs—all copied down with unique Puritan lyrics.

Building upon research by David Pinto and John Milsom, my paper will examine these little-known early 17th-century manuscripts, focusing particularly on the ways in which the contrafactum lyrics interact with the texts they replace, and with the music itself. What are the constraints of writing contrafacta for music originally conceived to represent the words, sounds, and prosody of verse in a foreign language, and how might this lead to a different type of poetry from contrafacta written for English songs? I will equally examine how the new religious texts seek to transform or erase the memory of the original lyrics, often pastoral love poetry—what kinds of worldly love can be sublimated into a spiritual realm, and what must be rejected and replaced?

Tuesday 1 July — 0900-1030: Jewish music & musicians, anti-Judaism (chair: Nicolò Ferrari)

Quinton Binder

Suggesting René Girard's Mimetic Theory as an Addition to Musicological Discourse

René Girard's Mimetic Theory originally developed from his studies of literature and history, which over the course of his life was fleshed out into a comprehensive anthropological philosophy. During my participation at MedRen 2023, I noticed many areas of musicological study, in which the perspective offered by Mimetic Theory could be a rewarding addition.

This individual paper aims to give an introduction to Mimetic Theory, specifically its concept of human community and society. The imitative instincts of all humans are regarded as the basis for societal structures, which arise out of a necessity to control the chaos within a community, which arises if mimetic crises are left unchecked. Religious prohibitions are one of the pillars of such regulations, rituals enforcing the prohibitions are a function of community control.

From here, it becomes obvious that Mimetic Theory can be of great relevance for musicological discourse, especially in Medieval and Renaissance contexts, where many if not all sources left to us today are inseparable from the religious context within the society which produced them. Music, as all things produced by humanity, always exists in the context of the society (re-)producing it, and by virtue of its very nature as a subcategory of communication, lends itself to playing a vital role in rituals of all sorts, with examples like military music, football chants, or prayer.

The injection of Mimetic Theory into musicological discourse will almost certainly allow for new perspectives on the ever-growing patchwork of our understanding of Medieval and Renaissance music.

Ya'qub Yonas El-Khaled

Hans Newsidler's *Der Juden Tantz* revisited

Perhaps no single instrumental piece of the 16th century has been the subject of as much scholarly writing in musicological and lute-playing circles as Hans Newsidler's (ca. 1508–1563) *Der Juden Tantz* published in 1544. The reason for this attention lies in an ambiguously phrased tuning instruction, which has repeatedly sparked discussions and, in some interpretations, even made the piece appear avant la lettre or as an early example of musical satire. A total of seven more or less extensive individual studies or sections of larger works have been dedicated to this brief and comparatively simple piece, and it is available in several transcriptions and editions. Without exception, all previous contributions focus on the tuning instruction or examine *Der Juden Tantz* within the context of lute music.

Rather than providing a new interpretation of the tuning directive, this paper will explore the cultural and historical contexts in which *Der Juden Tantz* was created. To this end, the situation of the Jewish population in 16th-century Nuremberg will be examined, and the question of whether Newsidler could realistically have had access to Jewish music will be addressed. It is also worthwhile to examine the music-related literature of the time to shed light on prevalent ideas and concepts about Jewish music. This approach makes it possible to compare these notions with the style of the dance and will shed new light on the question whether Newsidler truly composed a visionary bitonal musical satire, or whether the piece is, in fact, a fundamentally conventional and simple dance composition that has attracted undue attention due to misinterpretations of the instruction.

Tuesday 1 July — 0900-1030: Analytical approaches (chair: Mattias Lundberg)

Nicholas Walters

Neglected Performance Markings in Early-Tudor Choirbooks and Partbooks

Composers of polyphonic Masses often treat the 'dona nobis pacem' of the Agnus Dei with unique and memorable musical content. Little attention has been paid to the ways in which composers of early Tudor England mark these words, as well as to text-music relations in their music more broadly. This paper looks closely at the carefully-constructed petition for peace closing Nicholas Ludford's (c.1485-1557) Mass for St Stephen's Day, *Lapidaverunt Stephanum*, in which text treatment is quite significant for several reasons. Ludford not only distinguishes these words by setting them for full choir following a series of reduced-choir textures, but he also fashions an imitated motive for 'dona' containing rhythmic values entirely unique in the context of the Mass. He then builds melodic and harmonic expectation for the arrival of 'pacem', at which he deploys an unexpected, novel harmony to distinguish and articulate the onset of this word. Perhaps of even greater interest are the rare performance markings found in the Bassus part of the Caius Choirbook, where the name of each other voice part (Contratenor, Triplex, etc.) is marked beneath the Bassus line precisely where their iterations of the 'dona' motive appear polyphonically. Considering the careful, non-overlapping construction of the passage's melodic imitation, it is suggested that these markings exist to ensure smooth and correct performance not only from a performative perspective but also theological: it is highly significant that such markings survive in such a rhetorically meaningful moment in the Mass, the final petition for peace.

Juyuan Feng

New Insights into the Compositional Principles of the Introitus in Fourteenth-Century Motets

Introitus—the structurally self-contained introductory sections of fourteenth-century motets—often exhibit distinctive melodic features such as imitation and sequence. However, interpretations of these features as 'Italian traits' or 'free expressions' remain speculative. On what basis were introitus composed? And how closely were their musical features connected to contemporaneous compositional frameworks? While recent insights rightly suggest that introitus were transmitted independently from the main part of the motet, they may still be conceptually linked.

Building on the methodological approach in my MedRen 2024 paper, I treat Latin theoretical discourses as reflections of their authors' underlying preconception, focusing on often-overlooked details such as grammatical and synonym choices. Simultaneously, I analyze relevant late medieval works within their original paleographic contexts.

I first demonstrate that introitus shares paleographic and musical attributes—such as counterpoint structures and cadential patterns—with specific sections of contemporaneous polyphonic Mass settings and larger Mass cycles. Yet why do these features, connected to liturgical traditions, appear in motets? After demonstrating how introitus foreshadow the materials of the motet main body, I argue that the imitative and sequential features in introitus are distinct manifestations of processus, a concept frequently referenced in fourteenth-century motet theories but often overshadowed by discussions of *talea* and *color*.

I propose that processus was an epistemologically superordinate concept. It encompassed the construction of both rigorous and non-rigorous rhythmic and melodic sequences, conceptually integrating talea, color, and even the modern construct of 'isorhythm'. To support this connection between introitus and processus, I will reexamine fourteenth-century theorists' ambiguous distinction between sequences of 'same' (idem) and 'similar' (similis) elements, the use of "introitus" as a comparative reference for *color*, and the recontextualization of the term processus.

Ita Hijmans

In search of the 'normal' and the 'exceptional' in melodies of secular monophonic song from the North Sea to the Alps and Central Europe between 1380 and 1430

Recurring melodic features emerge in monophonic melodies of secular songs with vernacular texts from the North Sea to the Alps and Central Europe around 1400. Delineated by the songs from the Bruges Gruuthuse Manuscript (NL-The Hague KW 79 K 10, c.1400), the secular songs from the Mönch-corpus (c. 1370-1400) and the secular monophonic Wolkenstein-songs (1432, Manuscript B), the corpus of about 325 melodies also includes many smaller collections such as D-Berlin, SB Mgf. 922 (c.1410), CZ-Pu XIV.D.23 (c.1400), NL-Arnhem Ms 6, Bibliotheek Arnhem Rozet (c. 1410) or Be-Brussels, KB 15.589-623 'Van Hulthem'(1405-08).

Applying an analytical approach based on conventions of actual medieval musical practice as found in the sources of surviving melodies (see Wulf Arlt, 2003, among others) allows learning from examples. In an iterative process, melodic characteristics of melodies are collected so that an idea can be formed of what is 'normal' or 'standard accepted' and what should be considered exceptional. From these findings conventions can be formulated.

In my presentation, illustrated by selected case studies, I will show conventions such as the extended range of modal orientations; the moving modal orientation of melodies; the sudden changes of sound fields; the flexible meaning of tones and recurring melodic formulas. Thus, the 'normal' and the 'exceptional' in the melodies become clear, providing the framework for the next step, a digital analysis.

Tuesday 1 July — 0900-1030: Themed Session 'Freüntlicher grueß': An update on the E-LAUTE project (chair: Frans Wiering)

E-LAUTE (Electronic Linked Annotated Unified Tablature Edition) [1] is a research project establishing an open-access, comprehensive, interactive edition of music in lute tablature from the German-speaking area 1450-1550. Though formerly well-known and widely performed, this corpus has become inaccessible to scholars, musicians, and the general public due to its complex notation and its sources being scattered throughout Central Europe. E-LAUTE sustainably digitises this part of European cultural heritage as machine-readable encodings, unlocked for a contemporary audience through transcriptions and professional recordings. The data is enriched with music-historical and performance-practical metadata, and interlinked. The project creates a novel form of music edition: an 'open knowledge platform' in which musicology, music practice, music informatics, and literary studies intertwine. The edition is permanently hosted by the Austrian National Library (ÖNB).

In 2025-2026, we enter the last stage of the project's three-year first phase. This paper provides an overview of the current state of affairs -- focusing on the progress made and the milestones achieved, but also addressing the work that remains to be done. We discuss (i) the digital corpus: transcriptions into tablature and CMN, and the encodings they are based on; (ii) the encoding and transcription workflows; (iii) the MEI model for German lute tablature developed for the project [2], as well as the related updates to Verovio [3], which now renders German lute tablature; (iv) new functionality integrated into mei-friend in the course of the project [4], such as format flexibility, markup, and annotation; (v) the project database, containing re-indexed sources, new concordance-, historical-, and performance information, and bibliographic information, all exposed as Linked Open Data; (vi) the open knowledge platform, showcasing examples of specific sources and juxtaposing various notational representations [5]; (vii) digital tools for processing and analysing music in lute tablature developed for the project. We conclude the paper by

looking to the future: we discuss the insights gained, the difficulties encountered, and the questions raised during the first two years of the project, as well as the work that remains to be done.

Key web pages: https://e-laute.info/; https://github.com/music-encoding/schema/blob/main/5.1/mei-all.rng; https://verovio.org/; https://mei-friend.mdw.ac.at/; https://edition.onb.ac.at/context:elaute/.

Tuesday 1 July — 1100-1300: Monastic Orders (chair: Matthew Thomson)

Kate Kennedy Steiner

Music for Mary at Worcester Cathedral

The feast of the Assumption was celebrated as a principal feast at Worcester Cathedral in the 1200s. Commensurate with this celebration is the extensive provision of music for the Office and Masses of the Vigil, feast day, and throughout the octave in the Worcester antiphoner (*GB-WO* F 160). Although much of the Office and Mass music follows that commonly circulating in English and French Benedictine churches, several unique chants punctuate the Office, presenting Mary as a newly crowned queen. These chants were woven into other parts of the liturgy at Worcester, making new Worcester compositions celebrating Mary's coronation a focal point of Marian devotion. This analysis of the Office and Mass for the Assumption at Worcester also reveals important connections to some of the Worcester fragments, tying these polyphonic fragments to compositional work and liturgical performance at Worcester Cathedral. The compositional approaches in mid-thirteenth century England recently illuminated by Karen Desmond thus receive further context within scribal activity and liturgical performance at Worcester Cathedral.

Anna De Bakker

A small book, a lost book, and two Low Countries saints

Sometime in the late nineteenth century, a libellus containing two chant offices was detached from a book of saints' Lives and made its way to the the Royal Library of Brussels (where it is now *B-Br* II 1658). The booklet was apparently made in the thirteenth century at the Cistercian monastery of Villers for the celebration of two local saints: Arnulf, one of their laybrothers, and Marie of Oignies, an early beguine. Despite the shared material circumstances of these two historiae, and their apparently Cistercian point of origin, analysis of their contents proves quite different approaches to office-writing, from their text choices, musical aspects, and even presentation on the page. While the office for Villers's own saint, Arnulf, is careful and systematic, that for Marie appears to be a revision of earlier material, suggesting that Marie's office was situated in a larger network of collaboration and adaptation between Villers and other religious institutions. Moreover, I argue that the long-separated book of Lives is one now found in Berlin, and consider the implications for the assumed purpose and afterlife of the chant offices. The libellus is thus a useful case study in the use, transmission, and reception of chant, both in the middle ages and in subsequent centuries.

Katarina Šter

Carthusians, their Chant, and the Song of Songs in the Fifteenth Century

As one of the central biblical texts, the Song of Songs has always been important to the Carthusian Order. Even in their efforts to establish a way of life suitable for a community of eremitic monks, they aimed to eliminate unnecessary 'ballast' and shape their liturgy by the same principle. The Carthusian liturgy is not an invention of their own but rather a careful and strict selection of what is deemed most authentic in a religious context. For the Carthusians, only texts associated with the Bible or those with the most venerable traditions were deemed worthy of being sung; conversely, this means that the texts chosen for singing were

selected with meticulous care. This is evident in their numerous textual and musical adaptations of the traditions they embraced. During this selection process, they retained the chants featuring texts from the Song of Songs in their daily liturgy, despite renouncing many others.

This paper will emphasise the significance of the Song of Songs for the fifteenth-century Carthusians and their chant through two distinct examples. The first example is drawn from the mystical theology of Nicholas Kempf (1415–1497) and his reflections on the Song of Songs. In this work, he establishes explicit connections between biblical texts and liturgical chant, placing the Song of Songs at the forefront and providing an engaging and unique interpretation of the chant genres encountered in the Carthusian liturgy. The second example illustrates how the Carthusians adapted their liturgy when they felt that the original message of the text no longer suited the particular feast – an occurrence that affected certain chants based on the Song of Songs.

Tuesday 1 July — 1100-1300: Fragments (chair: Margaret Bent)

Michael Cuthbert

Finding Hope on Slate: *Esperance* and Other New Discoveries from Tablets (and Bindings)

The terms 'manuscript' and 'musical source' are used nearly interchangeably in medieval musicology. Other types of source exist, but they are generally marginal and enigmatic. Among the biggest puzzles are the many slate tablets and other forms of music etched into stone. The mystery is not just why musicians recorded notes in this way but also what they chose to record. As far as I am aware, no identifications of music on medieval or Renaissance slates have been published.

This paper will present three identifications of concordances between slate tablets and other sources. One fragmentary slate records part of a ballade otherwise known only from an equally illegible source in Ghent; its identification would not have been possible without computational search. Two other slates, on the other hand, both contain the same work: a portion of the tenor of *Esperance qui en mon cuer s'embat*, perhaps the best known and most copied French-texted work ca. 1400. One of the slates comes from Paisley Abbey near Glasgow and has been called the oldest polyphony found in Scotland. The two new sources allow for a reassessment of this rondeau as a whole.

The talk ends with other related new discoveries of hidden French song in Italy, France, and Poland including new concordances for *Sans nul confort*, *Il bien sans appeller*, and Machaut's *En amer*.

Richard Dudas

'… et belle amie a mon talent' Chace Fragment: a Partial Reconstruction and Identification within the Trémoïlle Index

This paper proposes a new identification of the incipit 'J'ai le chapelet' in the Trémoïlle index with the fragmentary chace having the explicit '… et belle amie a mon talent', whose ending is partially preserved in two sources (Picardie 67and Fleischer). Previous discussions of the surviving fourteenth-century chace repertoire have only tangentially discussed this composition due to its incomplete transmission and highly damaged state in the more complete of its two sources. Current image processing techniques have proven to be useful in aiding legibility of the more damaged sections of this source, allowing satisfactory readings of its text and music. This paper therefore offers a newly edited transcription/reconstruction of the extant portion of the chace – some 150 breves of music – and contextualizes this composition and its musical scope with respect to the other chaces known to have been on missing folios of the Trémoïlle manuscript.

Mary Clayton-Kastenholz

Analysing Early Music Fragments at Lambeth Palace Library- a Cataloguer's Perspective

I propose to share a reflection on the process of cataloguing music fragments found in bookbindings at Lambeth Palace Library and how the intersection of cataloguing praxis and material culture enriches the study of early music. As part of a project intended to report fragments of music found within our collection we have identified several particularly interesting case studies, such as an incunable with several leaves of music waste purchased in the aftermath of the siege of Doesburg; and another volume with several leaves of newly identified 14th century polyphony. These case studies speak not only to the complex histories and complicated movement of music manuscripts in fragment form, but to the ways in which identification, description, and curation of medieval and renaissance music in its material form can speak to scholars, librarians, and cataloguers alike. I will speak from the perspective as a librarian and cataloguer, describing the process of developing an approach to description as informed non-experts, in such a way that they can be accessible to both experts and non-experts, and how introductory training in music notation has enriched our ability to report our holdings. The paper would speak to the strong potential for fruitful collaboration between librarians and scholars, and make practical suggestions for how this can be nurtured from both sides of the library catalogue.

Holly Smith

Notions of Care and the Intimacy of Hiding – Manuscript Fragments at Lambeth Palace Library

How do we approach the hidden remains of a manuscript culture scarred by pivotal shifts in the liturgical landscape? This paper strategically uses established methodologies in manuscript studies to put forward an argument considering care and aesthetic judgement in the fragmentation and reuse process. I examine a selection of chant fragments that were uncovered during my ongoing catalogue and identification project at Lambeth Palace library. A detailed codicological and repertorial description of these (previously unstudied) fragments will be paired with an investigation into their ' biographies' i.e. their lives and (unintended) after lives. The synthesis of both aspects is necessary to construct a holistic picture of the fragment. The fragments are under shelf marks K18.V5, H1936.R6 [**] and H2015 1499 [**]. All three are still in the binding of their host volume. The three shelf marks have 11 leaves between them. K18.V5 consists of three volumes containing two fragments as upper and lower pastedowns. H1936.R6 [**] features two volumes with fragments as upper and lower pastedowns. One of the fragments under this shelf mark is arguably one of the most intricately decorated fragments in the whole collection at Lambeth. H2015 1499 [**] consists of one strip of parchment containing non-diastematic neumes, with evidence that the paste down has been cut at speed, thus leaving the fragment. I use my analysis to present a viewpoint that takes destruction and neglect and places it alongside the idea that care, aesthetic judgement and concealment can influence the methodology of fragment studies.

Tuesday 1 July — 1100-1300: Race, alterity and the musical past (chair: Lisa Colton)

Joseph McHardy

'Clear scribal error': A Black music editor reading race

As modern editions and performances of Vicente Lusitano's music proliferate, so does discourse around Lusitano's racialisation. J. F. Barreto's 'Bibliotheca Luzitana', a 17th-century manuscript prepared for publication, describes Lusitano as 'homem pardo'. The first Portuguese etymological dictionary defines 'parda,o' as a synonym for 'mulatto', which it defines as 'the child of a white parent and a negro parent'.

Barreto's manuscript was never printed. The manuscript – and 'homem pardo' - was unknown to Lusitano scholarship until M. A. Alves Barbosa brought it to light in 1970. Despite - or partly due to – this, discussions of Lusitano can circumnavigate Barreto's racialising text, either flooding the field with speculation, or dismissing altogether attempts to understand the text from the perspective of race.

I have recently completed a project where I transcribed Lusitano's motet, for an edition under review. All of Lusitano's motets survive in single sources, and I reflect that many discussions of Lusitano's racialisation, which also survives in a single source, can parallel the way in which I as an editor answered critical questions about the music in the sources – was an unlikely reading plausible, or a 'clear scribal error'?

However, that is not how racialisation works. I propose that reading Barreto alongside Stuart Hall's and Kei Miller's work on race as a 'floating signifier' could open a space for music scholarship to engage with racialisation more carefully and perhaps even bravely.

Caro Lesemann-Elliott

Building the Musical Reliquary: medievalism and construction of the 'other' British musical miscellanies, c.1800

In 1784, Edward Jones published the highly influential volume Musical and Poetical Relicks of the Welsh Bards; preserved by tradition, and authentic manuscripts, from remote antiquity. In 1794, Jones published a new edition, this time with a 'copious dissertation on the musical instruments of the Aboriginal Britons'. An exemplar of this edition survives at Kresen Kernow (formerly the Cornish County Record Office), which also houses the family collection of the antiquarian Sir Davies Gilbert (1767-1839). This collection contains many manuscripts, letters, and notes that elucidate the process by which Gilbert 'collected' (or perhaps more accurately, misappropriated) carol music and texts from across Cornwall for his publication *Some Ancient Christmas Carols with the Tunes to Which They were Formerly Sung* (1822).

This paper will investigate some of the music and texts' historical contexts, but primarily to elucidate how these contexts were represented by Jones and Gilbert, who held differing relationships to the geographies their publications concerned according to their socio-economic statuses. Drawing on frameworks developed by scholars like Barbara Arneil, Adam Miyashiro, and Matthew Gelbart, this paper will use Jones' and Gilbert's publications as case studies for investigating how medievalist music publications in early modern Britain act as instances of the colonial lens turned inwards. The paper will reveal new evidence regarding the creation of these publications, and consider how the agents involved can be understood as outsiders, insiders, and/or intermediaries. It will ask how such publications religifiy histories of 'ancient' music, with the dogmatic basis in part defined by constructions of 'Indigenous' identity for Celtic regions of Great Britain. Finally, the paper will ask how interdisciplinary approaches to such publications might enable more productive scholarly engagement with the porous boundaries between concepts of 'medieval', 'ancient', and 'folk' music.

Arianna Rigamonti

A Black Musician with a Bizarre Instrument Celebrating Andromeda: Representing or Imagining Musical Instruments from 'Other' Cultures

This paper offers a new interpretation of the marvellous musical instruments depicted by Piero di Cosimo's renown painting *The Liberation of Andromeda* (1510-15), today at the Gallerie degli Uffizi in Florence. Imaginary sounding objects should not appear as a surprise in the same world where a wondrous sea monster, right in the centre of the painting, exists alongside Olympian deities. However, the bizarre

instrument played by the only black character in the painting, also dressed differently from the others, represents much more than a simple imaginary instrument.
Thorough the analysis of comparable figures in the iconography of the time, it is possible to include Piero di Cosimo's black musician within the early imagery of Native Americans. From the early sixteenth century onwards the growth of trade connections and cultural exchanges at global level began to transform the world. Material objects in collections, as well as reports from exploratory travels aroused curiosity over the musical culture worldwide and stimulated the imagination of artists.
Misleading, vague and sometimes even fictitious interpretations of geographical provenance, shapes and configurations of foreign objects were very common at the time, not only for musical instruments. The instrument played by the black musician in Piero di Cosimo's painting is one of the first examples of reinterpreted western instruments with some 'other' features – it is a product of exotic fascination, and its study sheds more light on how musical objects from 'other' cultures were perceived and (mis)interpreted.

Nathan Reeves

Migration, Identity, and Phatic Force in Sixteenth-Century Neapolitan Song

In the mid-sixteenth century, songs utilizing the Neapolitan language began to circulate in printed books, manuscripts, and pamphlets of popular poetry throughout Europe. These recreational genres typically depicted scenes of street life in Naples, parodying the city's lower classes through carnivalesque themes of sexual promiscuity and violence. In these canzoni villanesche alla napolitana, Neapolitan poet-composers set short lyric poems that incorporated local idiomatic expressions and popular proverbs, written in a consciously 'rustic' musical style for three to four voices. The poetic speakers of villanesche gesture towards a diverse typology of characters: Romani, Jews, Turks, Greeks, Albanians, Black African slaves and freedmen, sex workers, and others. While previous scholars have rightly pointed out the difficulties in distinguishing 'authentic' elements of popular musical expression in these songs, few have considered their dialogical relationship to the urban lower classes that they represent.

This paper positions the production of Neapolitan song within a contemporary demographic explosion, in which migrants from the surrounding provinces and beyond Italy arrived in an expanding Spanish viceregal capital. These communities were considered forastieri (foreigners), part of the immense class of non-citizens broadly termed plebe. I examine how the poetics of villanesche register the anxieties of local identity in a rapidly changing urban environment. I focus especially on what anthropologists would call the 'phatic function' of Neapolitan proverbs, which served to affirm shared social values and mark the boundaries of community. Attention to the phatic force of villanesche reveals how discourses of social inclusion and exclusion circulated in a growing Mediterranean port city.

Tuesday 1 July — 1100-1300: Case studies in reconstruction (chair: Nicholas Bleisch)

Simon Frisch

Sounding French Royal Intercession: Richafort's *Consolator captivorum* Restored and Reexamined

'Aeternum possides regnum ubi semper frueris relinquens regale sceptrum gaudiis sempiternis' ('May you have an eternal reign where you will forever delight, relinquishing the royal scepter, in everlasting joys'). On the basis of these concluding lines, Jean Richafort's motet Consolator captivorum has been previously—and erroneously—associated with the funeral of Louis XII. Scholars such as John Brobeck and Jennifer Bloxam have more recently identified the text as a two-part intercessory prayer to Saint Louis, offered on behalf of his still-living namesake. Yet the motet's implications for its performance context remain underexplored,

likely due to the relative obscurity induced by its missing tenor voice and its late appearance in Le Roy & Ballard's Joannis Richafort modulorum of 1556.

This paper situates Consolator captivorum within the material and iconographical traces of devotional culture at the French court, interpreting it as an active participant in the ritualized and symbolic framework of royal worship. Saint Louis, in particular, emerges as crucial to shaping French monarchical identity, sanctifying the king's sovereignty as distinct from papal authority. The motet can thus be understood as operating in an ecosystem of intimate paraliturgical practices wherein royal authority and divine intercession were invoked and reinforced through both visual and sonic means. This sonification of royal identity gains greater resonance within the theological and geopolitical tensions that marked the period when Richafort likely first encountered the French court. The paper concludes by presenting a reconstruction of the motet's missing tenor voice, offering insight into its composition and the restoration process.

Anna Breger

Multi-spectral imaging and projection methods for reconstruction of musical notation

Multi-spectral imaging (MSI) has shown wide success in the reconstruction of early manuscripts. In this work we discuss the potential of combining MSI with non-standard projection methods to reconstruct illegible bits of medieval music notation. Our examples include manuscripts and fragments that suffer from different kinds of degradations rendering parts of the notation illegible. Such degradations may happen due to chemical or physical damage, for example from iron-gall acidity or from deliberate erasure. When appropriate for the problem at hand, MSI has the power to envision the invisible, but always comes with the choice of projection/post-processing for visualisation. We compare the images acquired from different MSI systems and projection/post-processing methods, and demonstrate their potential on medieval manuscripts and fragments with musical notations from Cambridge libraries.

Niels Berenstsen

The project Lacunae Ciconiae: Reconstructing and reimagining late trecento polyphony

The project Lacunae Ciconiae (2019-2024) aimed at reconstructing missing voices in the oeuvre of Johannes Ciconia († 1412, Padua) and musicians of his circle. Several compositions either securely attributed to Ciconia, or having an affinity with his style, survive not as complete works, but as fragments. Lacunae Ciconiae has employed state-of-the-art imaging technology, new tools of digital musical analysis, as well as experiments with mental composition and improvisation to investigate this repertoire and reconstruct the lacunary works.

This presentation will focus on two incomplete motets from the fragment *I-Pu* 1106, included as opera dubia in the 1985 Ciconia edition: *O proles hispanie* and (…) *serenans nobile/Pastor bonus*. It aims to reimagine these lacunary pieces as complete compositions, as well as to investigate if and how Ciconia's motets can serve as models for their reconstruction, addressing—in this way—the dual problems of their incompleteness and anonymity.

Tuesday 1 July — 1100-1300: Themed Session: Georgian Music of the Middle Centuries, and individual paper (chair: Tamar Chkheidze)

This session offers an in-depth exploration of medieval Georgian musical culture, focusing on the rich and complex tradition of Georgian chant. Presentations will address a range of topics, including theoretical foundations, liturgical function, genre characteristics, and the role of oral transmission in preserving

ecclesiastical chant traditions. A paper on music-theoretical issues investigates improvisation and melodic ornamentation as key elements in the development of Georgian polyphonic chant, with a comparative perspective on coloration techniques in both Georgian and European traditions. Another presentation examines funeral chants in Georgian folk and church contexts, revealing shared structures and cultural meanings across sacred and secular domains. The session also introduces the concepts of ecomusical tuning and the influence of traditional Georgian instruments on chant structure. Finally, questions of cultural heritage and continuity will be explored through the lens of Georgian chant as a living tradition.

Khatuna Managadze

Tradition and Heritage – Medieval Georgian Church Music from a Modern Perspective

Georgian church musical culture is an original and symbolic part of medieval Georgian history. Due to Georgia's complex historical and political past, the European system of notation was adopted in Georgia several centuries after its creation. Therefore, examples of Georgian chants were transmitted orally from generation to generation until the end of the 19th century. This phenomenon, which defines national identity, has attracted particular attention in the 20th and 21st centuries, both in terms of scientific research and its practical preservation. The report will present medieval Georgian church chant from the perspective of modern research.

Tamar Chkheidze & Marika Nadareishvili

Features of Chant Embellishment in Medieval Georgian and European Church Music

The paper discusses one of the most important principles of musical development in Georgian polyphonic chant, which is closely related to improvisation and the embellishment of tune. In the context of three-part realization of the main tune, the Georgian tradition developed both plain and embellished versions of chants. The embellished chants represent the result of variant transformations of models existing in plain chant. This serves as another clear demonstration of the principle of identity, alongside other forms of its manifestation.

The principle of variant development, as a phenomenon of identical thinking, is also a leading concept in European professional music of the Middle Ages and the early Renaissance (first half of the 15th century). In this context, the concept of variety (varietas), as described by Johannes Tinctoris in his treatise Liber de Arte Contrapuncti (1477), is particularly noteworthy. Varietas was achieved by coloring (coloration) the main melody through the addition of extra notes, new phrases, and alterations to the melodic line.

The paper examines, on a comparative basis, Georgian and European examples of variant production through coloration at different levels—motive, phrase, and entire melodic structures or stanzas. The aim of this research is to identify commonalities and distinctive features in the Georgian and European traditions of melodic ornamentation, as well as to reveal immanent characteristics of the musical development process within the Georgian tradition. The study is supported by Shota Rustaveli National Science Foundation of Georgia, in the frame of Fundamental Research Grants No FR-22-7504 ‘Holy Week Chants in Georgian Church Tradition’.

Eka Chabashvili & Maka Virsaladze

Ecomusical Tuning in Medieval Georgian Instrumental Music

A musical instrument always reflects the era in which it was created. Due to its structure, tuning system and performance technique, it can be considered a musical chronicler that tells a lot about the musical aesthetics

of the era to which it belongs. Each era adapts the instrument to the principles of the corresponding musical thinking so that the sound of the instrument has a truly modern essence. When modifying any instrument, it is necessary to take into consideration the cultural memory stored in it. We have numerous vivid examples of instrument modifications. In all cases, instruments retain their essence.

The purpose of this article is to introduce the ideas of ecomusical tuning and describe the principle of medieval Georgian instrumental music in the context of chants.

Gvantsa Ghvinjilia

Exploring the Origins and Development of Georgian Art Music: Reconstruction Methods and Insights

Determining the origins of the Georgian compositional school, which emerged in the 20th century, is challenging for Georgian musicology due to the lack of sheet music before the 19th century and the vague development of national secular music.

An alternative approach is multidisciplinary research, combining historical, ethnographic, and comparative methods. This requires considering insights from various art fields and examining the intonational layers they produce:
—Georgian traditional polyphony, with its unique modal systems, melodies, and rhythms, saw both folk songs and church hymns frequently performed at the royal court, underscoring their cultural significance;
—Georgian folk and court poetry, and musical-poetic genres; Their intersection through intonation made it possible to shape the intonational nature of secular music through poetic phonemes, the specificity of versification, and the inherent musicality of the verse. A strong tradition of poetry recitation and the richness of Georgian poetry in works for singing are additional key factors;
—Musical-theatrical performances like Berikaoba, Keenoba, and staged Georgian legends blend music and drama;
—European church music, brought by Italian Catholic missionaries.
—Cross-cultural influences from neighbouring civilizations, including Byzantium, Persia, and the Ottoman Empire.

Thus, the Georgian compositional school emerged through a synthesis of diverse traditions and intonational layers from various poetic, musical, and theatrical genres. The practical value of this research provides a framework for tracing the lineage of art music in countries with fragmented secular music history that rely predominantly on oral traditions.

This presentation contributes to constructing a nuanced history of Georgian music by highlighting one of the world's oldest traditions.

Tuesday 1 July — 1400-1530: Pro defunctis (chair: Ascensión Mazuela-Anguita)

Riccardo Pintus

Giovanni Pierluigi da Palestrina's Funerary Repertoire in the Context of Late 16th-century Rome

The funerary repertoire of Giovanni Pierluigi da Palestrina includes a Requiem Mass, three motets in the form of responsories from the Officium defunctorum, five motets based on texts from the Officium, and three settings of the responsory *Libera me, Domine*, along with some compositions of uncertain attribution. This corpus, though seemingly fragmented, represents a significant part of the composer's sacred output, while also connecting to a musical tradition that gained prominence in late 16th-century Rome.

This paper aims to consider these compositions as a cohesive repertoire, with the goal of highlighting their shared characteristics—both musical and liturgical—and presenting evidence to clarify doubtful attributions. Indeed, although heterogeneous and with different paths of textual transmission, these pieces exhibit certain common traits, suggesting the existence of a possible 'funerary style' of Palestrina. Stylistic analysis and comparisons with similar works from the same context are combined with research into other types of sources, such as regulations for Roman musical chapels or accounts of funerals from the period. This investigation provides valuable insights for understanding the role of this repertoire in its liturgical and social contexts, shedding light on the connection between Palestrina's funerary works and the musical environment of his time.

Bernadette Nelson

In agenda defunctorum—In exequijs defunctorum. The Mass Ordinary Chants in Pedro de Escobar's Requiem and Contexts for Early Iberian Masses of the Dead

Escobar's Misa de requiem is the earliest known polyphonic Requiem by an Iberian composer. It survives uniquely in Tarazona 2/3, a MS associated largely with music at the courts of the Catholic Monarchs in the late 15th/early 16th centuries, but also Seville Cathedral. The compositional origins of Escobar's Requiem have not been firmly established, partly due to the uncertain knowledge of his career prior to 1507-14 when he was chapelmaster at Seville Cathedral. (The singer at the Castilian court in the late 15th century called Pedro do Porto, previously equated with Escobar, is now generally thought to be a different person.) Apart from more universal chants used in some of the Propers, especially the Introit and Offertory, Escobar's Requiem lies essentially in an Iberian tradition and conforms with the Sevillian liturgy, although no single source with exactly the same sequence of chants is known. More especially, the Kyrie chant used has hitherto not been identified. There are no Sevillian sources with music for the dead extant from this period.

This paper offers new identifications of the Kyrie, Sanctus and Agnus chants used in Escobar's Requiem within plainchant pro defunctis masses in Jeronymite sources copied in Portugal from the late 15th century onwards. Moreover, the Kyrie melody can additionally be traced to a widely circulated medieval troped Kyrie that was also copied into these sources. These sources also witness how Mass Ordinary chants may have varied according to the commemorative context, possibly reflecting patterns in Escobar's besides other pre-Tridentine Iberian Requiems.

Luis Neiva

The real abstraction of chant: Tradition and Authority in the Iberian Requiem Mass of the Renaissance

At a time when polyphony was the subject of much debate, Portuguese and Spanish composers of the Renaissance visibly recognized the necessity of restraint and solemnity in funeral settings, introducing chant – a much older and well-established tradition than polyphony – as a recurring structural element that conferred symbolic authority and gravitas to the polyphonic music written for these occasions.

This connection is reflected in the musical construction of 16th-century Iberian Requiem Masses, particularly in how chant integrates into the polyphonic texture or, more precisely, how polyphony develops from chant. In fact, one of this genre's most distinctive traits is the Requiem chant melody's predominant presence, practically unaltered, almost always in long note values and generally assigned to the superius. Consequently, rather than being overshadowed, the chant melody is amplified by the polyphonic texture.

This paper seeks to examine this relationship through the lens of modern ideological critique. Conventional notions of tradition and authority will be juxtaposed with the theoretical frameworks developed by authors such as Eric Hobsbawm, Slavoj Žižek and Alfred Sohn-Rethel, calling into analysis shifting chant traditions as well as chant singing practices of the Renaissance.

To that end, I will focus on Escobar's *Missa pro defunctis*, one of the earliest extant settings of the genre, combining musical analysis with the aforementioned philosophical perspectives. The aim will be to clarify the role of chant within a polyphonic context, offering possible insights into the origins of this distinctive stylistic feature, while complementing the ongoing research on the Iberian Requiem Mass.

Tuesday 1 July — 1400-1530: Du Fay and Burgundy (chair: Paul Kolb)

Michael Meyer

Guillaume Dufay's mass polyphony and the 15th century culture of devotion

This paper tries to re-evaluate the position of Dufay's mass polyphony in the context of the 15th century culture of devotion. On one hand, I discuss to which extent Dufay's output can be linked to the growing solemnity and to the raising importance of devotion in the mass celebration in 15th century northern France. On the other hand, I try to show that the understandability of the text and the arousal of affect were important not only for the liturgical act and its understanding but also for deserving the spiritual effects of the ritual, especially the so-called Spiritual Communion, a practice that is almost forgotten nowadays but was very common in Dufay's time. My considerations draw, among others, on a particularly affective passage in the *Missa Ave regina celorum* and on partly neglected or unknown passages in the writings of Pierre d'Ailly, Gabriel Biel, and Gilles Carlier, the latter being a music writer acquainted with Dufay.

John Ahern

Does Head Motto Exist?

This paper will challenge the traditional notion of head motto. Thought to be, with cantus firmus, one of the two means of unification of early fifteenth-century mass cycles, the notion of 'head motto' may not best represent what occurs at the beginning of mass cycle movements. For one thing, only a small minority of mass cycles from this period use the technique, and for another, the openings which are thought, by scholars, to unify a given cycle in all five movements are sometimes so stereotyped that they can be found almost identically in other masses. If head mottos unite, they unite too much: not just five movements of a mass cycle, but many masses, and even This paper presents an alternative model, based on Julie Cumming's notion of motet sub-genre: the openings of the mass movements are stereotyped motet openings deployed to establish conventions of tessitura, mode, and mensuration. Although this re-interpretation explains better most of the extant masses of the early fifteenth-century, this paper will also look at some prominent outliers (masses by Plummer, Du Fay, and Busnoys) which may or may not evince "head motto" in its strict—and rare—sense.

Avery Gosfield

'L'Homme Désarmé - Down and out in late medieval Burgundy

The 'L'Homme Arm' tune was used in over 40 masses, including some of the most beautiful compositions ever written. Scholars have variously associated the Armed Man with Christ, St. Michael or the Toison d'Or, and, of course, Charles the Bold. Patron of Dufay, Busnoys and others, he spent most of his short reign (1465/67 – 1477) at war with Louis XI for domination in France and Burgundy. Indeed, at the same time as

Charles was fostering his splendid musical chapel, he was also razing cities and slaughtering innocent civilians across Northern Europe. While poems like Olivier de la Marche's "Le Chevalier déliberé" present an idealized portrait, numerous others, in French, German and Latin, like Konrad Stolle's 'Memoriale', show him as a cruel, murderous tyrant. Even if the artistic output of Charles's Court was unexcelled, the inequality of the society responsible for these masterworks cannot be ignored. Starting from the 'Memoriale', we will look at poems from the era that present the narratives of these 'others' those who paid their taxes, labored on farms, were conscripted, lived through famine or saw their homes destroyed. Although almost none of these pieces have come down to us with notated music, many of these poems were performed vocally, at least upon occasion. A comparative study with songs with notated music that use the same poetic forms can help to broaden the narrative, no matter how imperfectly, in order to bring some of these lost voices back to life.

Tuesday 1 July — 1400-1530: The Age of Gibbons, 2: verse anthem and consort song (chair: Katherine Butler)

Joseph Sargent

Hooper, Gibbons, and the English Anthem

Orlando Gibbons is widely acknowledged to be among the early seventeenth century's leading English anthem composers. Lauded for their emotional expression and contrapuntal sophistication, Gibbons's anthems incorporate many features that are now seen as exemplary for the genre. In contrast, the anthems of Edmund Hooper (c.1553-1621) have received less attention. As longtime organist and master of the choristers at Westminster Abbey, and later a member of the Chapel Royal, Hooper ranks among the most important musicians of his time. Yet his anthems are seldom studied, due to the lack of a scholarly edition of these pieces along with criticism of the quality of his texts.

My paper seeks to position Hooper more decisively into the English anthem narrative. Complementing a recent study of verse anthems by William Hunt, it focuses on five full anthems (derived from my own critical editions of these pieces) to refine our understanding of Hooper's practices as they relate to his younger contemporary Gibbons, with whom he served side by side in the Chapel Royal from 1605 onward. Hunt describes Hooper's verse anthems as reflecting 'a highly individual voice, less polished than those of Byrd and Gibbons, but passionate', and indeed this individuality is also manifest in the full anthems. Though diverse in scope and quality, several features tend to recur: colorful dissonance, adventurous harmonic schemes, and dramatic expression of distinctive texts. In a genre where stylistic diversity is often recognized as a hallmark, Hooper's anthems both connect to and are distinct from peers like Gibbons.

Zachary Haines

Revisiting the Cries of London

The few extant settings of the *Cries of London* and other Cries from the turn of the seventeenth century are often viewed as charming musical oddities that stand in contrast to the temperate output of English church composers. Recent scholarship has given further insight into their musical structure and possible performing contexts, but still fails to address fundamental issues such as identifying the origin of the texts, as well as explaining the relationship between the text settings and the greater social histories of each crier. Following the work of cultural and music historians, Christopher Marsh, Sean Shesgreen, and Charlie Taverner, this paper answers lingering questions concerning the genre's inception, intertextuality, and musical modeling by placing the Cries back into its wider historical context filled with print ephemera, economic instability, fear of overpopulation, and loud street cries.

Emily Saville

The Trombone in the English Consort: A Product of Transcultural Exchange

The widespread use of a consort-of-six in Renaissance England is well documented, with a standardised instrumentation of treble violin, bass viol, transverse flute, lute, cittern, and pandora, as described by Thomas Morley in 1599. Twenty years later in Germany, Michael Praetorius in 1619 described the English consort as 'assorted instruments', including, strikingly, 'sometimes also a soft sackbut'. Morley's standardised English consort has long generated scholarly interest (cf. Thurston Dart, 1947; Peter Holman, 1993), yet the inclusion of the trombone remains largely overlooked.

In this paper, I examine how rich cultural exchange between England and continental Europe might have influenced the integration of the trombone into the English consort, particularly through its use in comedies, masques, and other theatre performances. I consider the specification for a 'soft' trombone, and how its employment in the mixed consort offers an added function to its conventional uses in sacred music and loud bands. Combining documentary evidence, travel accounts, and iconography, I conceptualise how diverse performance practices intertwined to meet the needs of contemporary composers, and speculate on experiences that may have influenced Praetorius, who likely never travelled to England. By reassessing the role of the trombone in the Renaissance, I emphasise its potential for broader and more diverse use in performance practice today, and encourage a renewed perspective on Renaissance consort instrumentation.

Tuesday 1 July — 1400-1530: Themed Session: Digital Resonance at Notre-Dame, Paris (chair: Xavier Fresquet)

This themed session explores how digital technologies are transforming our understanding of Notre-Dame-de-Paris by focusing on its medieval performance traditions, acoustic heritage, and improvisational practices. By integrating musicology, digital humanities, and artificial intelligence, the session highlights innovative approaches to documenting, reconstructing, and reimagining the cultural and liturgical significance of this iconic Gothic cathedral.

The first paper presents the PHEND project, which combines digital acoustic modeling with historical research to reconstruct Notre-Dame's medieval soundscapes. It emphasizes the interplay of architectural design, materiality, and liturgical practice in shaping the cathedral's unique acoustics, with a focus on chant sur le livre and polyphonic improvisation.

The second paper examines the rich visual representation of medieval chant and improvisation through the Musiconis database, the largest repository of medieval musical iconography. It explores how illuminated manuscripts capture the intellectual and spiritual dimensions of *chant sur le livre*, bridging oral and written traditions in medieval music.

The third paper investigates how artificial intelligence can expand the boundaries of historical performance practices. Using experimental sessions with the AI system Dicy2, it explores AI-assisted improvisation in the context of chant sur le livre, show-casing the creative possibilities of human-machine collaboration in music-making.

Together, these papers demonstrate the potential of digital technologies to preserve and revitalize medieval traditions, offering fresh perspectives on Notre-Dame's cultural and sonic legacy while fostering connections between the past and the digital age.

Frédéric Billiet

The PHEND Project: Acoustic Reconstruction of Notre-Dame-de-Paris

This paper explores the groundbreaking interdisciplinary research projects PHE and PHEND (The Past Has Ears at Notre-Dame), which delve into the medieval performance traditions, acoustic history, and improvisational practices of Notre-Dame de Paris. By combining digital acoustic modeling with historical and musicological research, the projects reconstruct the cathedral's soundscapes, offering a unique perspective on its cultural and liturgical significance.

A central focus is the reconstitution of medieval singing practices, particularly chant sur le livre and other forms of vocal improvisation, within the unique acoustic context of the cathedral. Using advanced technologies such as omnidirectional microphones, 3D scans, and virtual acoustics, researchers have recreated the polyphonic richness and spatial resonances of Notre-Dame as it existed during the Middle Ages. These reconstructions provide insights into how architectural features, materials, and decorative elements influenced performance practices and the experience of medieval chant.

By simulating these acoustic environments, the project not only informs restoration efforts but also enables performers and researchers to experiment with historical improvisation techniques in authentic virtual settings. This includes modeling the acoustic interplay between singers, the cathedral's geometry, and the audience's auditory experience. The resulting work bridges the gap between medieval musicology, acoustical science, and contemporary heritage preservation, offering a multidimensional exploration of Notre-Dame's sonic past.

Valérie Nunes-Le Page

Digital Exploration of Iconographic Sources on Medieval Chant and Improvisation

This paper explores how digital tools, combined with the Musiconis database—the largest repository of medieval musical iconography—enable innovative investigations into the visual representation of chant and improvisation. Focusing on singing improvisation and the practice of chant sur le livre (singing from the book), this study examines how illuminated manuscripts depict the dynamic relationship between oral and written traditions in medieval music.

Through a close analysis of iconographic sources, this research uncovers how medieval artists represented the act of improvisation and its interplay with liturgical and theoretical contexts. Manuscripts reveal allegorical and proportional motifs that symbolize the intellectual and spiritual dimensions of chant sur le livre, where singers creatively adapted melodies within the framework of sacred texts. By leveraging the ontological structure of Musiconis, this work bridges medieval musical practices with contemporary digital methodologies, shedding light on the improvisatory essence of medieval chant and its visual and cultural significance.

Jérôme Nika

Improvising with AI: *Chant sur le Livre* in the Digital Age

This paper explores the intersection of artificial intelligence and medieval improvisational practices, focusing on the *chant sur le livre*, a richly codified and creative tradition based on a known melody (cantus firmus). Drawing on recent experimental sessions combining live performers and the AI system Dicy2, this study highlights how AI can act as an interactive partner in creating and reimagining chant sur le livre improvisations.

Using a combination of pre-recorded and live vocal materials, the research examines how AI responds to and influences real-time musical decision-making. Examples include interactions where the AI complements a solo voice, generates harmonies or counterpoints, and participates in the creative process by adapting to the performer's choices. The paper emphasizes how this collaboration challenges traditional boundaries of human and machine roles in music-making, offering new perspectives on medieval improvisation while maintaining its essence of structured spontaneity.

By analyzing practical outcomes from experiments with Dicy2, this presentation demonstrates how AI tools can extend historical performance practices into the digital era, providing a bridge between medieval polyphony and contemporary computational creativity.

Tuesday 1 July — 1400-1530: Themed Session: A New Look at Fragments of Polyphony c.1400 in Poznań (chair: Michael Asato Cuthbert)

This session will be devoted to two fragments of polyphony preserved in Poznań: 174a (Archdiocesan Archive, MS 174a, lost) and Rpm7012 (University Library, Rpm 7012). These fragments, datable to around 1400, differ in their codicological and repertorial aspects. Fragment 174a consists of two paper folios containing both secular and sacred Trecento polyphony, which were examined in detail by Agnieszka Leszczyńska during the 1990s. The large parchment folio Rpm7012 includes parts of the mass that have yet to be identified. This session will present the latest research on these two manuscripts by investigating their history and repertoire in relation to polyphonic sources from around 1400, as well as placing them in the context of other musical sources preserved in Poland.

Paweł Gancarczyk

Fragments of Polyphonic Music Preserved in Poznań

Before the Second World War, Adolf Chybiński, professor of musicology at the University of Lviv, curated an interesting collection of musical fragments intended for didactic purposes. After the war this collection was transferred to Poznań and is now held at the University Library there. Alongside folios from liturgical books, the collection contains a number of fragments with polyphonic music: from Parisian polyphony to masses by Du Fay and Josquin. The paper will present this collection, focusing in particular on a parchment folio from c.1400 (Rpm7012) containing mass sections. Attention will also be drawn to a fragment of Trecento music, discovered in the 1990s in the Archdiocesan Archive in Poznań (MS 174a). Both of these fragments will be discussed within the wider context of sources preserved in Poland. Questions will be raised about their origins and history, followed by an outline of future prospects for research into music in Central Europe at the turn of the 15th century.

Antonio Calvia

Sacred and secular fourteenth-century polyphony in sources from Poznań: repertoire

This paper will focus on reconstructing the repertoire found in two polyphonic fragments from Poznań, following the outline of the sources discussed earlier in the session. The first fragment, 174a (Poznań, Archdiocesan Archive, MS 174a), appears to be the remnant of a typical anthology of Italian polyphony from around 1400, featuring both sacred and secular compositions. I will focus on reconstructing two ballatas (*L'angelic' alma e la gentil figura* by Johannes Fulgur and the anonymous *Sempre piango la mia crudel ventura*). In the second part of the paper, I will provide a reconstruction of the unpublished polyphonic Sanctus found in fragment Rpm7012 (University Library, Rpm 7012). The two case studies aim to provide

information on stylistic and generic markers, as well as compositional traits of both text and music, that may be useful for critically assessing a possible production context.

Tuesday 1 July — 1400-1530: Themed Session: Song in Dialogue: Intertextual Readings of Vernacular Songs (chair: Jane Alden)

Melodic reuse--including refrains, contrafacts, and other such allusive musical techniques--was clearly a pervasive feature of the medieval lyric tradition. Extant examples offer glimpses of a song's transmission and reception; they are testament to a vibrant network of authors, performers, and audiences. Simultaneously, they suggest something about compositional practice itself, both vis-à-vis the desired aesthetics and the process through which music was crafted. Studied comparatively, they have been mined for meaning; through their reuse, they accrue 'kaleidoscopic' layers of associations (O'Sullivan, 2005) in the minds of listeners--a tool that allowed poet-composers to engage in collaborative play.

Scholars including Quinlan (2021), Mason (2022), Milonia (2023), and Deeming (2022), amongst others, have recently re-examined musical borrowing, revealing its utility as a multifaceted interpretive tool. This panel will further this discussion, using paired songs as a lens through which to explore the many ways in which re-used melodies can generate new meaning. Each of the papers in this session begins with a pair of such interconnected songs from the troubadour and trouvère corpus, using their shared features as vehicles for exploring a wider textual and musical network. Close examination of related songs, ironically, opens the door to broader questions regarding generic interplay, manuscript mise-en-page and notation, and lyric as narrative within the monophonic vernacular song tradition.

Áine Palmer

Local Colour: Exploring Metre and Mode in Devers Chastelvilain and De la procession

In *F-Pn* fr. 846 (sometimes known as the Chansonnier Cangé) two songs sharing a melody are notated side-by-side. On ff. 44v and 45r one finds Devers Chastelvilain (RS 123) and De la procession (RS 1881), two unattributed unica found solely in Cangé. Both songs situate themselves geographically in the eastern Francophone regions, though within two very different contexts. Devers Chastelvilain follows a jongleur as he journeys from castle to castle, commenting along the way on the hospitality of his patrons and the hardships of life on the road; De la procession is a political sirventes that relates how the Abbott of Saint-Seine razed a slew of villages in the Val-Suzon following a land dispute. As contrafacta, both songs also follow the same unusual hexasyllabic metre, one that is accompanied on the manuscript page by a distinctive modal pattern transcribed in clearly differentiated simplex shapes.

The 'validity' of the use of mensural notation in the Chansonnier Cangé has been a cause of some scholarly debate (Van der Werf, 1967; Tischler 1993; Lug, 2019). While these songs don't provide any conclusive answers about the rhythmic performance of trouvère, their unusually consistent patterning make them worthy objects of study. By juxtaposing them with the other twelve hexasyllabic trouvère songs that are recorded elsewhere with melodies, this paper explores the relationship between poetic metre and the use of the rhythmic modes in this pair of songs. Ultimately, I ask how rhythmic patterning might contribute to the meaning of these two lyric texts.

Anya Wilkening

Odd Couples: Generic Hybridity in Bertran de Born's *D'un sirventes no·m cal far loignor ganda*

In *D'un sirventes no·m cal far loignor ganda* (PC 80.13), Bertran de Born borrows the melody and metrical structure of a debate song attributed to Giraut de Bornelh. In the original, Giraut argues with a female interlocutor, Lady Alamanda, about the required etiquette for a courtly lover; in his retexted version, Bertran declares that he is singing his poem 'to the tune of Lady Alamanda', while delivering a blistering critique of King Henry II's elder two sons, Young Henry and Richard. Both the disparaging political message and the process of contrafacture by which it is delivered are typical of the sirventes genre, as described in poetic treatises including the *Doctrina de compondre dictats*, the *Leys d'amors*, and the *Doctrinal de trobar* and corroborated by the extant repertory itself.

Yet Bertran also looks beyond this single, specific reference, incorporating additional allusions to characters and events detailed in the chanson de geste corpus. The metrical form and rhyme scheme, while borrowed from Giraut's tenso, perhaps underscores this point; the text features a poetic form reminiscent of epic laisses. In this paper, I offer an intertextual reading of Bertran's song by placing this sirventes in a wider network which includes not only its immediate model and the chanson de geste which it references, but also other lyric works informed by the epic tradition. I consider how the commingling of these registers informs Bertran's social commentary, arguing that its hybridity is essential to its message.

The quotation of intertextual refrains in 13th-century trouvère song amounted to a game of memory and misdirection. Many songs prepare the refrain both musically and narratively, cueing the audience expectations and sometimes triggering musical memory even before the familiar words are sung. The cue directs the interpretation of the refrain, often creating a narrative frame around the moment of singing. Similarly the refrain, through its associations, also directs the interpretation of the song. Yet certain trouvères manipulated these resonances by re-using the same refrain in multiple contexts, thus creating the background for their own citations.

This paper explores two such cases: Moniot de Paris's use of *Vadu vadu* (vdB 1828) and Richard de Semilli's use of *Douce dame de pris* (vdB 605). Each trouvère uses his refrain both in a pastourelle and in a chanson, creating contrasting frames which cues the lyric quotation. Moniot's pastourelle is unusual in that it contains a double frame: the frame itself is prepared through another level of cueing at the beginning of the song. Richard's songs by contrast create a reciprocal double frame, as each song cues the other through synechdochical refrain citation. I shall argue that the music of each song acts to support what I call lyric world-building around the refrain while forcing us to re-evaluate the other contexts in which the quotation appears.

Tuesday 1 July — 1600-1800: Adaptation and Circulation (chair: Ute Evers)

Guilio Minniti

Neumatic Covers: Music Scribes Re-Writing Previously Written Marginalia

Musical marginalia often trigger the interest of later users of the manuscripts where they are found. Scribes seem to engage with them more than with other kinds of marginalia, and in particularly proactive ways. Even something as short and simple as an antiphon chant provided with few musical notes and written on a blank page might prompt later interventions such as its verbatim copy; or a re-writing aimed at calligraphy training; a rearrangement in the grouping of notes; and even possibly the recording of different renditions that might not otherwise find space in the fair-copy, fixed version provided in the main body of a standard chant book. In all such cases, the re-writing of a musical marginalia inside of the same manuscript results in fascinating and unexpectedly different iterations of the same chant.

Introductory to MARGICANTUS, a Marie Curie EU-funded project that I will bring forth in the next two years on early medieval musical marginalia, my presentation I assess re-written musical marginalia in the context of a broader study I am carrying on early medieval musical marginalia, showing how something previously considered as negligible and mundane as a pen-trial-like marginalia and its after-effects offers instead gleams inside the musical overtones of scriptoria and the creative processes of musically trained scribes.

Cassandra Fenton

Bibliothèque Nationale MS lat. 943: Notating the English Pontifical in the 10th Century

In this paper, I present findings from a case study of Paris, Bibliothèque Nationale MS lat. 943 (hereafter BNF 943), as part of a broader project examining the musico-liturgical function of English pontifical manuscripts produced up to the thirteenth century. This tenth century manuscript is one of the earliest examples of a notated English pontifical, containing 64 chants written in Breton neumes. Selecting a few examples of notated chants from BNF 943, I consider the role of rubrics in determining who this notation may have been for, and why these chants may have been notated. I also examine melodic concordances with other contemporary manuscripts in order to assess any potential patterns of melodic transmission. Due to the manuscript's strong association with Dunstan's archbishopric, this paper considers how Dunstan and his monastic reforms come to represent an insular tradition, and by extension, how this manuscript might reflect this tradition through liturgy and music. Overall, I examine the relationship between notation and liturgy in this manuscript to explore how it may have been used musically, and consider how this might fit into the broader discussion of pontificals as musical manuscripts.

Christoph Weyer

Neumes and Pronunciation: Phonetic Adaptations in Medieval Chant Practice

Medieval neume notation functioned not merely as a system for encoding melodies but also as a dynamic medium reflecting linguistic and phonetic variations in liturgical Latin. This study examines Mus. ms. 40338, a late 11th-century manuscript from the Abbey of Saint-Sépulcre in Cambrai, notable for its integration of Lotharingian and St. Gall neumatic traditions.

A critical aspect of this manuscript is its adaptation of neumatic notation in response to regional discrepancies in Latin pronunciation. Pronunciation shifts, particularly in syllabic stress between Romance and Germanic linguistic regions, had tangible implications for chant performance. In certain cases, words such as proles and epulamur exhibit stress patterns that conflict with the expected metric structure of the chant. Scribes employed a range of strategies to address these discrepancies, including the insertion of additional neumatic markers to clarify phrasing and subtle rhythmic modifications to align pronunciation with melodic contours.

This study highlights the inherent flexibility of medieval notation, positioning neumes not as rigid prescriptive symbols but as interpretative tools designed to accommodate linguistic variability. By examining the intersection of phonetics and notation, this research underscores the nuanced role of neumatic script in the oral-aural transmission of medieval chant. These findings contribute to broader discussions on the interplay between musical notation, linguistic practice, and performative traditions in the medieval period, offering new insights into the ways in which scribes navigated the complexities of chant transmission across diverse cultural and linguistic contexts.

Kliment Milanov

Plousiadenos and Gazes: Significance in Their Byzantine Polyphony

If it is true that the Latin and Byzantine traditions inherited their own aspects from their preceding Greek music theory and evolved their separate ways, it is not true that they did not intermingle. There is actual proof, although limited, that the Byzantine and Western musical traditions did have some connection to each other. John Plousiadenos and Manuel Gazes were Byzantine-trained composers in the Middle Ages who spent time in Venice and Venetian-controlled Ionian islands, gaining knowledge of the western musical tradition. They composed experimental pieces, hymns in their late-Byzantine notation which contained two lines of melodic material, one line written in black ink and above it a line written in red ink. Four total are known, one of them containing the description by Plousiadenos, 'A double melody according to the chant of the Latins', indicating that the two lines are supposed to be sung simultaneously by two singers, like the western tradition of *cantus planus binatim*. By Plousiadenos, the two pieces are the communion verse of Psalm 148.1 and a communion antiphon for mid-Pentecost. By Gazes, the two pieces are Sunday communion verses of the same Psalm 148.1. The existence of these pieces proves there was some circumstantial interaction between the two faiths and possibly brings into question what sort of musical practices were common at the time that exposed them to a style of composition that would have been more acceptable two hundred years ago.

Tuesday 1 July — 1600-1800: Johannes Okeghem (chair: Tim Daly)

Vincenzo Borghetti

A New Ethics of Composition: Okeghem's *Intemerata Dei Mater*

Okeghem's motet Intemerata dei mater, likely a late work composed as a prayer for his soul, is considered one of his major achievements. This interpretation is supported by its text—a plea to the Virgin—, musical style, and quotations from his chansons *Presque transy* and *Fors seulement*, both concerning the despair and impending death of their protagonists. However, as Jeffrey Dean notes, these are not direct quotations, but rather filtered through their reworkings in Ockeghem's *Missa My-my* and Busnois' *Je ne puis vivre*: Ockeghem thus implicitly incorporates the chansons' texts into the motet, reinforcing his prayer to the Virgin.

When discussing Intemerata, however, musicologists have primarily focused on its verbal text, marginalizing the potential contributions of the mise en abyme of previous compositions to the motet's meanings, beyond what is conveyed by the verbal texts.
My paper offers a new perspective on Intemerata, focusing on the motet's layered intertextuality. I begin by describing the piece and its quotations. I then analyze it as a metamusical work, arguing that Okeghem uses the references to other works in order to portray himself to the Virgin as a master of all compositional genres, held in high esteem by his peers. I then contextualize this analysis within the late medieval discourse on creativity, as articulated by e.g. Petrarch, Boccaccio, Christine de Pizan, and Tinctoris. Finally, I reflect on Intemerata as Ockeghem's statement on his own activity as a composer, contributing significantly to the emerging discourse on compositional ethics in the late fifteenth century.

Jeannette Jones

Sources and Social Memory: Reconstructing the Cantus Firmus in Okeghem's *Mort, tu as navré* and Late Medieval Musical Commemoration

Okeghem's Mort, tu as navré, a four-voice, polytextual lament, commemorates the composer Gilles Binchois (d. 1460). The ballade's main text source is in the chansonnier Dijon 517 manuscript within a section of combinative chansons. The presentation of the song in Dijon 517 lies over two openings. The tenor voice is underlaid with the word 'Miserere', but on the second opening, the text under the tenor reads, 'Quem in Cruce redemisti precioso sanguine'. The refrain is underlaid with 'Pie Jhesu, Domine, dona ei requiem' from

the end of the *Dies irae sequence*. While the 'Pie Jhesu' section is clearly recognizable from the Office of the Dead, previous commentaries on the song have surmised that the opening 'Miserere' was freely composed as no suitable cantus firmus had been located. However, I believe that there are two sources for the tenor voice, both beginning with 'Miserere'. In the A section of the ballade the Miserere chant is found in a Cambrai antiphoner, paraphrasing a responsory chant unique to the Cambrai usage, while in the B section, the chant is directly quoted from a responsory in an antiphoner from Arras. The text of the song draws on imagery developing in funereal literature at the time, signaling a growing sense of the role of a musician. Bringing together the added layer of identified cantus firmus sources and the increasing discursive function of lament songs invites us to consider the rhetorical position these pieces held within their social context and their value as historical knowledge, forging connections among readers, fellow poets, patrons, and other members of their audience as they related to the past.

Tuesday 1 July — 1600-1800: Palestrina: Reputation and Revision (chair: Thomas Schmidt)

Alanna Tierno

Palestrina Now and Then: A Source-Based Reception Study of His Popular Sacred Works

Over the centuries, Giovanni Pierluigi da Palestrina has experienced fame as a model composer of Roman Catholic liturgical music in the style of early modern counterpoint that often bears his name. Along with the "savior of polyphony" legend, Palestrina is remembered today through a handful of his over 350 sacred compositions that are consistently included in recordings and in both liturgical and concert performances—particularly Sicut Cervus and the Missa Papae Marcellus. Were these same pieces equally popular in the sixteenth and early seventeenth centuries, during Palestrina's rise to prominence?

In this paper, I analyze extant printed and manuscript primary sources for the *Missa Papae Marcelli* and three Palestrina motets that frequently appear in recordings and present-day performances: *Sicut Cervus*, *Tu es Petrus*, and *O Bone Jesu*. The Pope Marcellus mass survives in a proportionately high number of sources from Palestrina's lifetime and in the subsequent centuries, most likely due to its association with the story of Palestrina, polyphony, and the Council of Trent. Yet three of his most well-known motets today were not any more widely disseminated in the early modern era than his other motets that are now relatively obscure. Moreover, Palestrina's works were not broadly distributed throughout Europe, especially when compared to compositions by Orlando di Lasso and Josquin des Prez. While Palestrina himself has enjoyed consistent recognition since his lifetime, the pieces by which he is recognized have changed, offering an intriguing glimpse into the making of a Renaissance composer's modern canon.

Christian Leitmeir

An Italian goes North: The early reception of Palestrina outside Italy

Among the great Renaissance composers, Giovanni Pierluigi da Palestrina stands out as the least cosmopolitan. Born in a town just 20 miles east of Rome, he spent most of his creative life in or around the Eternal City. And yet, not unlike the Saxon Johann Sebastian Bach, he was a local musician who was to become a global icon: the epitome of 'classical polyphony', a heroic agent in the history of sacred music, the guardian and ultimate model of Catholic church music, a touchstone and model for students of counterpoint up to the present day.
While the posthumous reception of Palestrina is well known, the international dissemination and

repercussions of his works during his lifetime has not garnered systematic attention. In my paper, I will trace the early presence of Palestrina north of the Alps. I will consider specifically the reception and dissemination of his works in printed anthologies and manuscript collections that were beyond the composer's control, adaptations and translations (including the Musica transalpina), the use of his music in imitation masses, references to him in contemporary discourse (culminating with the *Missa Papae Marcelli* legends) and employment opportunities (e.g. an offer from the Imperial Chapel in 1568). Tacking stock of all this evidence, we can identify common themes that help to understand Palestrina's international breakthrough and to identify the blind spots that still characterise the study of his music.

Bartłomiej Gembicki

Palestrina, the Undead

In 2021, the ensemble Graindelavoix released an album entitled 'Josquin, the Undead,' a provocative challenge to the canonical image of Josquin des Prés. But could a similar reimagining ever happen for Giovanni Pierluigi da Palestrina? Enshrined as the 'Father' and 'Prince' of church music, Palestrina remains one of the most venerated yet rigidly framed figures in early music. His historical image – crafted through 19th-century historiography and perpetuated by the recording industry – is typically present as the ideal composer of sacred music, a master of counterpoint, and a symbol of compositional orthodoxy. Yet this reverence comes with limitations.

Why has Palestrina remained largely untouched by the revisionist approaches applied to other Renaissance composers? Is he too rooted in the traditional canon, too predictable, or too closely tied to an image of institutional conservatism? This paper explores how recordings engage with Palestrina's myth. Through an analysis of album releases, marketing strategies, and performance aesthetics, I investigate how the recording industry both sustains and challenges Palestrina's image. Is there space for a Palestrina, the Undead, or will he remain trapped in the role of sacred authority and academic perfection?

Roberta Vidic

The *Missa Papae Marcelli* as an historiographical problem: Palestrina reception and its Austro-German remediation

How often have we heard about the threat of banning polyphony from the Catholic liturgy? On December 19, 1701, the new Order General of the Franciscan order, the Venetian scholar Vincenzo Coronelli, was visiting his own convent at Frari – where he made no secret of his reform plans. After asking the new maestro di cappella Francesco Antonio Calegari about his hasty performance of the mass, he concluded that 'if he didn't calm down, he would have made them sing in canto fermo'. The episode is reported in an official 'Diary' by his secretaries Borghesi and Frezza so that there is no doubt about its authenticity. Otherwise, we all know the seventeenth-century legend about Palestrina as the savior of Catholic church music. Therefore, he could avert an imminent ban of polyphony, composing the *Missa Papae Marcelli* with the friendly help of the Virgin Mary. From the seventeenth century, this legend served to legitimize a liturgical music no longer based on Gregorian chant (Pietschmann 2013). Not surprisingly, we find in the archives several copies of the Missa by Calegari (*A-Wn* D-B), his mentor Lotti (*A-Wn*) and his successor Vallotti (*I-Pca*) – allegedly created during a Venetian 'pre-reform' and preceding major reforms in the nineteenth-century (Valder 1984). Previous research, however, has rarely questioned the remediation of Palestrina's famous work from end to end. As I will show, the way how nineteenth-century historians like Kiesewetter and Fuchs collected and extensively commented on these Palestrina copies remains problematic for current historiography, also including reception history.

Tuesday 1 July — 1600-1800: Round Table: New Perspectives on the Historiography of the Italian Madrigal (convener: Richard Wistreich)

Alfred Einstein's 1949 study of—in his words—all 'Italian secular music' published in the 16th and early 17th centuries, is still regarded as seminal. His comparative evaluations of surviving works according to criteria primarily of 'musical quality' bestowed not only a hierarchical structure, but effectively ontological status on the vast mass of disparate materials we now call 'The Italian Madrigal'. Since then, musicological attention to this eclectic repertoire has flourished and expanded in all directions, often attracting innovative scholars who have brought fresh critical frameworks drawn from right across musicological, cultural historical, literary and bibliographical fields to bear on the madrigal, and occasionally (especially in the most febrile phase of the 'new musicology'), even set the pace. Since Einstein, there has been an outpouring of critical editions of surviving notation; copious archival research on patrons, institutions, composers and poets; detailed catalogues of every major printer's madrigal publications; and a stream of close critical studies of individual works and collections. Meanwhile, another dimension of the Italian madrigal has also blossomed: performance. The impact of the 'historical performance turn' on the development of both professional and amateur engagement with Renaissance music, with its implication of symbiotic collaboration with (or dependance upon) musicology as its guiding modus has stimulated explorations by professional musicians, with the result that it is now possible to hear often highly polished performances of examples of 'The Italian Madrigal' that Einstein could barely have imagined. Equally inconceivable would probably have been the notion that performers might bring as much–if different kinds–of expertise as musicologists to the process of reading and interpretation of the compositions.

As we batten down hatches in the face of widespread retrenchments in everything from access to archives to funding for performance-based research, the five panelists in this roundtable will present 10-minute evaluations of the prospects and potential directions for future developments in the historiography of the madrigal. What all are asking in their own areas of work takes account of recent tendencies in the wider humanities. They include fundamental questions: What were madrigals for? How did they function in the different situations in which they acted, whether as professional performances in courtly power plays, domestic recreation, or in contexts that have surfaced in new histories that recognize human and cultural mobility and polyglotism? The meaningfulness of 'minority' co-repertoires like chansons, villanelle or canzonettas, and transplantations of Italian madrigals to different places, cultures of music-making and confessions, repurposed for example, through contrafacta. Performance as research methodology—what questions are scholar-performers asking about the differences between madrigals as they appear on the page and the actual practices of historical musicians, and their own reconstructions? How can we validate the role of intuition and uncertainty in our research? And so on. Following the provocations, discussion will be facilitated by Richard Wistreich.

With Dr Joseph Gauvreau (Harvard) joseph.gauvreau@gmail.com; Professor Stefano Lorenzetti (Conservatorio di Musica, Vicenza); Stefano.lorenzetti@consvi.it; Professor Kate van Orden (Harvard) vanorden@fas.harvard.edu; Professor Emerita Laurie Stras (University of Southampton) laurie@musicasecreta.org.

Tuesday 1 July — 1600-1800: Themed Session: Co-Composition: Practices of Contrafacture in 13th and 14th Century Music (chair: Jason Stoessel)

Both monophonic songs and polyphony have a long tradition of reusing existing music: new texts may be set to an already existing composition, former melodies and/or musical material may be altered, and the musical fabric itself may be recomposed. These various practices can even cooccur and overlap. A praxeological framework offers a way to understand and analyse these compositional procedures as practices of contrafacture. Far from being a monolithic practice of contrafacture, the wide range of practices differ in their cultural and genre contexts as well as how they deal with text and music. Drawing on practice theoretical approaches, these papers not only establish contrafactual relationships but also question their meaning and investigate how particular practices come about.

Each paper will focus on musical examples that deliberately draw on, alter, change, and decisively work with previously composed musical material. Together, the papers explore a theoretical model of contrafacture as co-composition, which we define as a creative/productive process of collaboration between musicians and specific musical material in written or oral form. Putting together and juxtaposing case studies from Francophone, Germanophone, and Anglophone regions the themed session aims to carve out shared phenomena and differences across practices of contrafacture. The session sketches out a variety of different contrafactual practices within song cultures and the composition of polyphony in the 13th and 14th century. By focusing on techniques that intervene with the musical material, the papers evaluate different modes and practices of co-composition.

Joseph Mason

'Irregular' contrafacts in the trouvère repertory

In his study of contrafacture in medieval song, Friedrich Gennrich (1965) identified two kinds of contrafact: a 'regular' contrafact, where the contrafact shares its metrical scheme with its model, and an 'irregular' contrafact, where it does not. While 'regular' contrafacts can be created simply by re-texting their models syllable-for-syllable, the creation of 'irregular' contrafacts requires a greater level of modification of the model. This paper explores 'irregular' contrafacts in the trouvère repertory through practice theory, in which practice may be defined as 'embodied, materially mediated arrays of human activity centrally organized around shared practical understanding' (Schatzki, 2001). By looking closely at the differences between 'irregular' contrafacts and their models, I explore some of the practical decisions made by trouvères when creating contrafacts in order to theorize what (if any) 'shared practical understanding' for contrafacture existed in thirteenth-century France. I argue that the practices that underlie 'irregular' contrafacture may have wider applicability across the trouvère repertory. They may explain how different syllable counts for stanzas within the same song might have come about, how variants between versions of the same song could arise, and may support the hypothesis that singers would change text underlay from stanza to stanza in order to create more satisfactory text setting. Practices of 'irregular' contrafacture may even offer a new way to think about the vexed question of rhythm in trouvère song.

Philip Wetzler

Sangspruch Co-Composed: Contrafactual Practices in Middle High German Sangspruch Composition

Both songlike genres of Middle High German sung poetry of the long 13th century, Sangspruch and Minnesang, are not only differentiated through their content, but also by their modes of artistic production: Sangspruch was constituted by a specific contrafactual mode of production. A Sangspruch tune is reused for various individual stanzas and stanza groups not necessarily connected through their content. However,

multiple practices of contrafacture can coincide such as following a textual model by the original composer or the reuseof the tune by a Latin composer. A change of genre came with a change of contrafactual practices within the context of the late reception, reconfiguration, and amendments by the poets of Meistersang in the first half of the 15th century. Stanzas composed on a tune by the poet-singer Boppe will showcase this variety of textual practices of contrafacture.

Moreover, two tunes attributed to the poet-singer Kelin prove that contrafactual procedures of Sangspruch production also affected the process of composing melodies. The first tune shows that productive reception of existing tunes and their formal model, particularly the so-called Alment-tune, also encompassed melodic borrowings. Furthermore, the other example varies first lines of Kelin's first tune to the verge of melodic mouvance, yet both the first (Stollen) and the second (Abgesang) parts differ in their number of lines. As a solution, new material is composed for the additional lines of the Stollen on which the subsequent Abgesang is based—a phenomenon that might be termed 'co-composition'.

Johanna Thöne

Traces of Contrafacture, Reworking, and Musical Integration in the Motet Collection Oxford, Bodleian Library, MS e. Mus. 7

Four decades ago, Peter Lefferts stated: 'When considering the fourteenth-century motet in England, the question of French influence on notation, musical style, and form is primary, with regard to both chronology and the direction of influence' (*The Motet in England*, 1986). This question seems ultimately revealing, and it remains pertinent today––but how can we trace specific creative landmarks that led to cross-fertilisations between insular and continental motet composition?

The eight flyleaves of the Bodleian volume MS e. Mus. 7 (hereafter Ob7) provide an excellent starting point: evidently copied in England, the leaves contain a chronologically and stylistically wide-ranging collection of mostly unique ars antiqua and ars nova motets of English and apparently continental origin. Although the pieces in Ob7 have been treated on the basis of case studies––in particular regarding the host volume's and some of the motets' connection to the Benedictine Abbey of Bury St Edmunds (Bukofzer 1950, Colton 2009, 2017, and 2020)––an overarching evaluation of the repertoire as to different degrees and stages of influence between English and French musical culture has never been attempted.

My paper analyses the motets in Ob7 through the lens of various contrafactual practices, ranging from clear instances of contrafaction to mere hints of musical or textual borrowing. I propose that understanding the development and signification of these techniques will shed new light on motet composition in both fourteenth-century England and France.

Tuesday 1 July — 1600-1800: Round Table: The English Problem: Addressing fundamental issues in chronology, attribution, and reconstruction within 16th Century polyphony (convenor: Matthew Gouldstone)

Across Europe, music with provenance in the British Isles presents an almost unique phenomenon. A lack of music books printed pre-1570, and repercussions stemming from a brutal break from the Church of Rome, mean that scholars have comparatively little information to work with in ascertaining a chronological pathway through 16th Century England. Compilation manuscripts have left a hazy - and often juxtaposed – picture of the musical landscape during this period.

Considering this, an extraordinary amount of scholarship on the available corpus of repertoire is available. Contrary to continental studies, a remarkably high percentile of vocal music exists in modern edition, and this has given later scholars continual access and opportunities to engage with the music. The Tudor Partbooks project has more recently dealt with the digitisation of an enormous amount of source material and laid the ground for further research on the music itself.

CIRS (Cambridge Institute for Renaissance Studies) has now approached these critical questions from new angles and perspectives. By adopting a "music-first" approach, we put a new focus on what practitioners offer scholarship, and how this can help to contextualise a corpus of repertoire. As part of a new monograph on the composer, Matthew Gouldstone places Alfonso Ferrabosco in context, providing the latest biographical information, drawing contemporaneous parallels, and providing an understanding of where this crucial figure sits within the wider English spectrum. Filtered reconstructive analysis (Conor Sinclair) asks powerful questions of chronology and attribution and opens the door for a complete reevaluation of how one might analyse polyphony. Francis Knights will then address stylistic pre-definition through a comparative analysis of vocal and keyboard music of the period, with a focus on the music of William Byrd.

Throughout this presentation, Ensemble L'Isola (one of CIRS resident ensembles) will provide musical examples, and help knit together the various research elements.

Project Leads: Matthew Alec Gouldstone (Peterhouse, University of Cambridge); Edward Wickham (St Catharine's College, University of Cambridge); Francis Knights (Fitzwilliam College, University of Cambridge); Research Associates: Conor Sinclair, Amy Bolster.

Wednesday 2 July, Durham University

Wednesday 2 July — 1000-1130: Sequences and their notation (chair: Stefan Gasch)

Jack Stebbing

The Pitch Letters in the Winchester Troper: Dating and Issues of Transposition

The pitch letters added to musical entries in the Winchester Troper (Cambridge, Corpus Christi College, 473) differ from litterae significativae in indicating specific pitches in a scale system. Though the letters are some of the earliest witnesses for pitch in the sequence repertory, they have received surprisingly little musicological discussion. Where mentioned at all, they are usually incorporated into speculative claims for instrumental accompaniment to chant, with the result that their significance for reconstruction of the pre-conquest sequence repertory has mostly been overlooked. In this paper I first suggest a newly revised period during when the pitch letters were added to the manuscript, presenting evidence from palaeography as well as content. I then show how issues of transposition arising from the pitch letters help us to understand the challenges that scribes encountered as they increasingly sought to reconcile the sequence repertory with new technologies of writing.

Ángel Antonio Chirinos Amaro

Considering text structure as a parameter for transcriptions in Las Huelgas Codex

It is a matter of fact that medieval composition is indivisible from performance. Thus, we should consider that any development in notation is connected with performative necessities, and it would be a mistake to consider medieval notation as a closed and autoreferential system instead of an actual tool for performance. The latter should be taken into account when we deal with vocal music, especially, liturgical music, where texts are the sacred word, commented, paraphrased, and even cited.

Last October 2024 we presented in the XI Congress of the Sociedad Española de Musicología the first steps of an ongoing research that considers the rhythmic poetry structure in sequences as another parameter to be taken into account in transcriptions, taking as study group those contained in the Las Huelgas Codex. In this contribution, we summarize, extending the consideration of this parameter beyond the label ‘sequence’, and searching for correspondences between text structure and notational solutions in the whole manuscript.

Wednesday 2 July — 1000-1130: Around Palestrina (chair: Marnix van Berchum)

Naomi Barker

Paolo Papini at Santo Spirito in Sassia, c. 1560-1603: emulating Palestrina in the heart of Tridentine Rome

Apart from a handful of *laudi spirituali* printed in anthologies, the music of Paolo Papini is virtually unknown. Even the pioneers of Palestrina scholarship – Haberl, Casimiri and Feininger - failed to acknowledge the presence of his music alongside that of Palestrina in sources that were part of their private collections, or that they had worked on. Around forty compositions by Papini, all sacred, and all composed for the Ospedale di Santo Spirito and its collegiate church, survive in the Proske-Haberl collection in Regensburg, while a further half dozen along with copies of several of the Regensburg pieces are located in a

manuscript now in Bologna.
Traces of Papini's career in the documentary archive of the Ospedale di Santo Spirito place him close to Bernardino da Cirillo. Cirillo is known to musicologists as the author of an important letter on the reform of liturgical music, but was also Commendatore of the Ospedale 1556-1575, a period contemporary with the Council of Trent. This paper will present an overview of Papini's career and an evaluation of his music that will offer new insights into the implementation of Tridentine principles in a church with close ties to the centre of papal power.

Noel O'Regan

Working in Palestrina's shadow: Palestrina's preferred copyist, Alessandro Pettorini

Rather than focus on Palestrina in the 500th centenary of his birth, this paper will examine the career of one of his close associates, Alessandro Pettorini. Palestrina's son Iginio said, after his father's death, that Pettorini had been the composer's preferred copyist and we have the evidence of their joint copying of the manuscript choirbook, S. Giovanni in Laterano Codex 59. But there was much more to Pettorini: he was a singer, copyist, teacher and organiser of *musica straordinaria* for a number of Roman confraternities. He may also have been a composer, but we lack direct evidence for this. Palestrina would not have been so successful without the collaboration of people like Pettorini who performed and copied his music. This paper will look at the broader musical ecology around the composer, and the support system which he could rely on, through the lens of a collaborator and copyist.

Fernando Cardoso Pereira

Combining textual and polyphonic structures: Syllable anchoring patterns for *Congratulamini mihi omnes* motets throughout the 16th century

In a recent contribution (Nogueira; Pereira; Iafelice, 2021) in which analyses were developed for Palestrina's four-voice motets from *Motecta Festorum* (1564), we noticed some recurring text relationships for the entering voices in each motet's exordium. In twenty-one from a total of thirty-six motets, the first-, second-, or third-entering voice sang the last syllable of the incipit exactly when the fourth voice entered with the incipit's first syllable; this also occurs in other eight motets, but in oblique form. Furthermore, we found that Palestrina's motets *Congratulamini mihi omnes* and *Isti sunt* have a very similar textual and musical exordium structure, suggesting a pre-build framework - if not for both, at least for one of them. This prompted us to examine the textual structure for some imitative exordia, such as *Congratulamini* four voice motets published throughout the sixteenth century, spanning composers from Festa and Willaert to Buus, Handl and Puliti, totaling seventeen motets for which comparative analysis showed development stages for this fourth entering-voice anchoring to the previous voices. It seems that, by the time of Palestrina, this syllable anchoring was firmly established followed by recurrences of the same incipit, but hardly following the same pattern featured in Palestrina's four-voice motets.

Wednesday 2 July — 1000-1130: Gender Perspectives, 1: Medieval (chair: Caro Lesemann-Elliott)

Kieran Foss

Gender Manifested Musically in John Dunstaple's *Quam pulchra es*

In a 2011 Music Theory Spectrum colloquy, Elizabeth Eva Leach and Sarah Fuller debated the validity of reading gender into medieval music theory. In this paper, I build on Leach's proposition that certain musical

structures were understood theoretically as gendered based on their perceived levels of rationality and completeness. I analyze John Dunstaple's liturgical motet, *Quam pulchra es* to revisit how gender in these terms manifested in fifteenth-century English polyphony. Dunstaple's handling of consonance vs. dissonance, perfect vs. imperfect time, and measured vs. unmeasured time can be mapped onto explicit expressions of gender in the lyric text. In developing this intertextual gendered reading between the text and the music, I consider the extent to which this mapping corroborates Leach's gendered interpretation of the musical structures themselves.

The text of the motet is excerpted from Book VII of the Song of Songs and portrays two gendered characters, one male and one female. Dunstaple employs or transgresses from rational musical structures based on the gender of the speaker in the text. For example, the first verse, written in the man's voice, coincides with fewer and weaker dissonances and is written in perfect time with no notated tactus modifications. In contrast, the second verse, written in the woman's voice, gives greater prominence to dissonances, switches to imperfect time, and uses fermatas to suspend the tactus on the first word of the verse. Ultimately, an intertextual gendered reading provides a more concrete basis for interpreting these musical structures as contemporaneously gendered phenomena.

Matthew Thomson

Singing Saints: Bodily Musicality and Bodily Virginity in the Vitae of Non-Monastic Married Holy Women

The strong connections between medieval song and identity have long been recognised in scholarship. The music of figures from Thibaut de Champagne and Guillaume de Machaut produced artistic personas that fulfilled, exemplified, and exceeded societal norms. Such figures, while being thereby legible according to these cultural scripts, were not subsumed in them, retaining an individuated identity.
This paper examines how such processes might operate in cases where cultural scripts were a more oppressive presence, analysing the vitae of a group of non-monastic married female saints, including Marie d'Oignies and Christina of St Truiden. Building on the work of Carolyn Muessig, Bruce Holsinger, and others, I argue that these women and their male advocates used music to navigate a dense tangle of societal discourses that saw their musicality and sexuality as threatening.
Given widespread clerical worries about the sexual morality of such unvowed holy women, song initially seems an unlikely strategy for ensuring that the vitae's protagonists became legible within the social scripts of sanctity. While women's relationship with the body was becoming more positively valorised through new discourses both of marital sexuality and of bodily religious devotion ('mysticism'), clerics continued to portray women's musicality as dangerously lascivious. I argue, however, that these vitae dealt with these problems by tactically drawing on longstanding clerical discourses about music's moral ambivalence. This enabled their female protagonists partially to circumvent the oppressive cultural scripts that surrounded them, becoming exemplary fulfilments of the norms of sainthood.

Kate Maxwell

Materiality, ecocriticism, and the queer sexual politics of horsemeat in the Livre de Fauvel

The challenges facing humans and their kin the twenty-first century are interdisciplinary, and so are medieval artefacts. This contribution will focus on the Livre de Fauvel (in *F-Pn* fr. 146), a fourteenth century parchment manuscript that includes satirical musical, literary, and historical 'addicions' to the tale of the evil horse on the throne of France. Taking as a theoretical starting point the notion of the sexual politics of horsemeat, this paper will offer a queer, ecocritical, and multimodal reading and hearing of Fauvel that considers the consumption and consummation of the more-than-human in relation to the consuming of the

flesh/parchment of the (digitized) manuscript. Through a particular focus on the musical, visual, and carnal celebrations of Fauvel's nuptials, this paper will remind us that monodisciplinary and/or mono-national efforts to combat climate change are often merely geopolitically convenient attempts by the Fauvels of today to curry favour (an idiom that derives from Fauvel), and that we as voters/consumers/kin/animals should still be wary of taking words, images, or music at face value.

Wednesday 2 July — 1000-1130: Themed Session: Collecting Music in the Far North: The Partbooks of David Melville of Aberdeen (chair: Paul Newton-Jackson)

The British Library, London, holds the sole surviving partbook (the bassus) from a probable set of five compiled by David Melville, printer and bookseller in Aberdeen around the turn of the seventeenth century. Another partbook in Melville's hand (the cantus) from a different set is held in the Fitzwilliam Museum, Cambridge. Containing a diverse mix sacred and secular repertoire, these partbooks are a rare surviving witness to written musical traditions (both local and imported) in early seventeenth-century Scotland. This three-paper panel offers an introduction to these little-studied sources, and places them it in their wider cultural context.

David Coney

The David Melville Bassus Partbook and Scottish Music Culture at the Turn of the 17th Century

This paper introduces the David Melville Bassus partbook (*GB-Lbl* Add. MS 36484), an early 17th-century Scottish musical manuscript now held at the British Library. It begins with a brief summary of the source and its contents, including initial remarks about the repertoires represented, principally the overlapping influences of Italian, French, English and Scottish music (these influences will be further discussed in the subsequent papers in this panel). It then contextualizes the source by briefly examining the partbook's owner, David Melville, and by exploring the source's place within wider Scottish musical culture at the time. This includes some theories on the potential use of the partbook, and a comparison with other surviving contemporary Scottish music sources with a brief summary of notable concordances. It then reflects on how this informs our understanding of the transmission of music and relationships between musical communities in Scotland at the time.

Paul Newton-Jackson

Latin Music in Post-Reformation Scotland

Amongst its English, Scots, French, and Italian contents, the David Melville Bassus contains around twenty items with sacred Latin incipits. While many Protestant denominations across Europe still had some use for Latin music in their new liturgies, there was no place for Latin in the rites of the Church of Scotland, following the Reformation Parliament of 1560. What role, then, did Latin polyphony play in the musical cultures of post-Reformation Scotland? This paper takes the example of the David Melville Bassus as a departure point from which to investigate the reception of Latin polyphony in late sixteenth-and early seventeenth-century Scotland. This not only includes the reception of pre-Reformation Scottish polyphony in the post-Reformation period, but also the reception of more up-to-date Latin repertories imported from Continental Europe. In doing so, this paper places the Latin contents of the David Melville Bassus in the context of other post-Reformation music collections such as the Wode Partbooks (c.1562–92), Scottish Anonymous (c.1560-80), and the recently-rediscovered 'John Ferguson choirbook' (c.1570).

Antonio Chemotti

Madrigals in David Melville's Partbook

The international circulation of the madrigal has attracted significant scholarly interest. The madrigal collections issued by printers such as Phalesius (Antwerp), Gerlach and Kaufmann (Nuremberg), and East (London) have been investigated in depth, revealing the social and artistic networks behind the European fascination for the genre. Examining individual sources and their owners can further enrich this perspective by offering a more detailed view of the diverse contexts in which madrigals were received. This is exemplified by the David Melville Bassus partbook, which sheds light on the varied reception of madrigals in early seventeenth-century Scotland—a region largely overlooked in discussions on the genre's internationalization. My paper explores the pathways through which madrigals reached David Melville, emphasizing the pivotal role of Antwerp's printing houses in their circulation across the British Isles. Additionally, a textual and musical analysis will provide insights into madrigal performance practices in non-Italian-speaking contexts.

Wednesday 2 July — 1000-1130: Themed Session: Troped lessons and Benedicamus from medieval Prague (chair: Kalina Tomova)

The influence of French repertoires on Czech liturgical music in the 13th century is a newly identified, but distinctly characteristic aspect of the Czech musical traditions of the High Middle Ages. Traces of French liturgical music were first recognized in the collection of Mass Ordinary tropes recorded in the so-called Dean Vitus troper (Library of the Metropolitan Chapter of St. Vitus, Cim 4) from the late 12th century, purchased for the St Vitus's Chapter in 1235. More recently, distinctive French and Aquitanian influences have also been identified in tropes to the Benedicamus Domino, chants for the Divine Office, troped lessons and sequences from the Prague diocese. Extensive evidence of the reception of French repertoire comes from the St Vitus's Cathedral and from the St George's monastery of Benedictine nuns at Prague Castle. How, why and when exactly such a strong group of chants originating West of the Rhine was introduced in Bohemia deserves comprehensive studies. In a set of joint papers, we shall present preliminary results on two of the key-genres, Benedicamus tropes and troped lessons.

Hana Vlhová-Wörner

Lessons with tropes in the repertory of the St. Vitus' Cathedral in Prague

The liturgical repertory in St Vitus Cathedral in Prague was subject of many changes in the middle of the 13th century. In addition to the introduction of the staff notation, the most notable was insertion of new sequences and tropes. A remarkable repertory addition characteristic for the 12th and 13th century – the so-called troped lessons (*lectiones cum farsis*) – were included in a *lectionarium*, compiled in the St Vitus's scriptorium around the mid-thirteenth century. A few of them were transmitted in other Central European places in the thirteenth century, such as *Laudem deo dicam* for Christmas or *Ad decus ecclesie* for the Dedication of the Church. Given the apparent influx of French liturgical repertory at this time, however, those that include quotation of chant pieces transmitted in the West, such as the lesson for the St Stephen feast (*Stephanus plenus Gracia – Vernant forcia*) arouse particular interest.

In the paper, I will address three main points: firstly, to place the troped lessons in the broader context of the reception of French repertoire in thirteenth-century Central Europe; secondly, to discuss their performance in the liturgy of the Prague Cathedral in the thirteenth and the fourteenth centuries; and lastly,

to capture the continuity of this genre with the later tradition of late medieval songs that introduced, similar to the troped lessons, readings from Scripture.

Konstantin Voigt

Benedicamus from St. George's monastery, Prague: Reconstructing paths of transmission and reception

The forty-two *Benedicamus* tropes which have survived in nine manuscripts from St George's monastery in Prague play an important role in the music history of Bohemia. For the first time, they document a productive interest in the new techniques of versified, strophic poetry that were present in France and Aquitaine from 1100 onwards and which became decisive for the later production of Bohemian *Cantiones*. In 2022, Hana Vlhova-Wörner analyzed the various layers of this heterogeneous repertoire of Benedicamus-tropes: Local productions based on the model of the *Stimmtauschhymnus* stand alongside strophic songs, which were first recorded either in Norman-Sicilian or Aquitanian sources dating to c. 1100, but also alongside items which first appear in the context of the Notre Dame manuscripts. Case studies such as the one on Splendor patris presented in Vlhova-Wörner's article also show the overlap of Benedicamus tropes and Sanctus tropes from the cathedral's Dean Vitus troper, a book which established French music on a larger scale in Prague. Although the reception of materials from West of the Rhine in 12th and 13th century Prague is therefore beyond question, the transfer routes have to be analysed in detail, as several Benedicamus from Prague with concordances in French sources also have a broader reception in South Germany. Therefore, my paper sets out to analyze the transmission history of the Benedicamus from the manuscripts of St. George's monastery by comparing all extant versions from East and West of the Rhine in order to explore the possibilities and limitations of reconstructing transfer routes. The results can be matched to Hana Vlhova-Wörner's study on the lessons with tropes.

Wednesday 2 July — 1200-1330: Improvisation (chair: Niels Berentsen)

Stanislas Germain-Thérien

Learning to improvise on tenors in the style of Vincenzo Capirola

In a letter to Marquis Francesco II Gonzaga in 1494, Don Acteon recounts what he had learned from Pietrobono, the famous improvising lutenist. He explains that he learned a variety of frottole and two scaramele, and '' very good tenors' (li soi tenori che sono molto boni, Lockwood 2009).

I have searched early 16th-century Italian lute music to find traces of such tenors.
In addition to three pieces based on La Spagna, I found several short ostinati in the Capirola lutebook (c. 1515). Among those, a Passamezzo antico in the *Paduana ala francese*, a Passamezzo moderno in the Baleto, and examples of the descending tetrachord (a,g,f,e).

I suggest that Capirola's ostinati are the tenors Pietrobono taught. By playing and analysing these pieces, I worked out how to create my own improvisations. The tenors serve as cantus firmi; Capirola adds a contrapuntal structure in 2, 3 or 4 voices, using the parallel-third, parallel-sixth, and parallel-tenth models (Schubert 2007). Capirola ornaments the basic structure with florid diminutions, a tradition that was later exemplified by Ganassi (1535) and Ortiz (1553), but which already abounds in the earliest lute sources.

I will explain how this approach to improvisation on short tenors works in examples from the Capirola manuscript. I will then perform my own improvisation over one of these tenors, re-creating the style of early improvisers such as Pietrobono and Capirola.

Leah Weitzner

'A New Way of Singing': Reconstructing Serafino Aquilano's *Strambotti*

In 1489, Serafino Aquilano encountered Andrea Cossa performing a Cariteo strambotto in Milan, which inspired him to compose his own strambotti. These works achieved significant success and introduced a 'new way of singing' (Calmeta 1504). Though Serafino did not write down his own music, his strambotti were widely disseminated orally and many notated transcriptions survive (Wilson 2020). Extant settings of his poetry are often anonymous or attributed to composers Marchetto Cara, Jacopo Fogliano, and Bartolomeo Tromboncino.

Anne MacNeil has explored the authorship of Serafino's *strambotti*, suggesting musicians may have transcribed his live improvisations (MacNeil 2020). I have compiled a corpus of anonymous Serafino strambotti from thirteen manuscripts (1495–1510), showing that their polyphony reflects improvisable contrapuntal techniques. This presentation examines these techniques in an anonymous Serafino setting.

Stanislas Germain-Thérien (lute) and I (voice and vihuela d'arco) will perform Ah lasso, a quante fier' la sete toglio (MS I-Mt 55), demonstrating the contrapuntal models, ornamentation, and the role of performing forces. We will explain how we reconstructed the process of composing a setting of *O sacro Apollo* in the style of Serafino, illustrating the embodied cognition of performance (singing and playing an instrument) and responding to the rhetorical devices present in Serafino's poetry.

Jackson Clinton

Reviving Sixteenth-Century Improvisation: Applying Vicente Lusitano's Modal Methods to Contemporary Consort Performance

Modal improvisation is a key skill for a musician wanting to improvise in Medieval and Renaissance music. A better understanding of mode and its role in sixteenth-century improvisation would benefit modern musicians new to the repertoire. In this presentation, I demonstrate the contemporary value of a deeper understanding of mode and improvisatory methods that can be used in a modern consort setting by analyzing Vicente Lusitano's treatise, *Trattado Grande di Musica Pratica* [1561]. As a case study, I use Lusitano's own motet, *Ave spes nostra* [1551], and show how his improvisatory methods can be applied effectively in performance. Using the rules he states in the treatise and applying them to his motet, I show how contemporary early music performers can use these improvisatory methods to create new versions of the motet in sixteenth-century contrapuntal style.

Although he is one of the earliest well-documented Black Portuguese composers, Lusitano's treatise was overlooked by music scholars until the diplomatic edition of it was published in 1913. It took almost another fifty years (1962) for this work to be properly attributed to him. He has received renewed interest in recent decades for his innovative contrapuntal methods and compositional style, making his works a great case study for those learning how to implement sixteenth-century improvisation. I present how his works take shape in improvisatory contexts, which is transferable to other improvisatory settings, for a modern consort setting.

Wednesday 2 July — 1200-1330: Renaissance Music Theory, 1 (chair: James Cook)

Frans Wiering & Mirjam Visscher

Between modes and biggish data: creating and analysing a new catalogue of polyphonic modal cycles

Modal cycles are probably the most solid evidence we possess for the relevance of the modes for polyphony, specifically for composing 'in' the modes. Whereas the prototypical modal cycle consists of precisely one composition for each mode--such as Palestrina's *Vergine*-cycle (1581)--cycles display an astonishing amount of variation in, for example, number of pieces, length of the pieces, number of modes, degree of order and completeness, relationship to psalm and Magnificat tones, scoring, genre, and selection of modal characteristics.

In 2001, the first author published a catalogue of 475 modal cycles dating from the end of the 15th century until c. 1800, with the majority of cycles dating from 1540-1620. Since then, several new items have come to light through casual exploration. In this paper we will report the outcomes of a systematic exploration of several digital resources, in particular the RISM dataset with its nearly 1.5 million records.

Nearly 200 new cycles have been identified, some of which are especially intriguing due to their size, organization, or ambition of the composer. A selection of these cycles will be discussed in detail. We will also present a quantitative analysis of the augmented catalogue and discuss temporal and geographical patterns, as well as patterns in musical features across modal cycles. Finally, we will reflect on lessons learned in digital musicology, specifically on how meaningful insights can be gained by recycling data created for a different purpose. The new catalogue of modal cycles will be published online in summer 2025.

Oliver Doyle

Gravis, Mobilis, Fortiter, Constans: An unstudied method of inflecting the hexachord from fifteenth-century Italy

In 2011, Anne Smith published the first study of a system, described most thoroughly by Martin Agricola (*Musica Choralis Deudsch*, 1533) and Herman Finch (*Practica musica*, 1556), whereby each of the solmisation syllables receives a quality – sweet (*lieblich*), clear (*scharff*) or middling (*mittelmessige*) – which was audible in performance. References to 'soft' fa and 'hard' mi are scattered throughout sources, musical and otherwise, throughout the fifteenth, sixteenth and seventeenth centuries, yet anything approximating a detailed survey of syllable quality in music treatises has yet to be undertaken. This paper will probe the possible roots of this practice, and bring to the fore a wholly unrelated system of syllabic quality described by Bonaventura da Brescia.

David Gallagher

A relatively pitched battle – rival developments in the conceptualisation and notation of relative pitch in 1550s Rome

The reception history of the 1551 dispute in Rome involving three composer-theorists – the Italian Nicola Vicentino, the Afro-Portuguese Vicente Lusitano and the Netherlander Ghiselin Danckerts – has only recently become more nuanced, transcending teleological characterisations of Vicentino as 'progressive' and his opponents as 'conservative'. Fundamental reassessment of Lusitano's contribution initiated by Philippe Canguilhem and Giordano Mastrocola has advanced alongside Vicentino analysis and research by Jonathan Wild and Martin Kirnbauer's Swiss-based team, with deeper scrutiny of Danckerts' position by Anne Smith. This paper seeks to illuminate the three musicians' standpoints and motivations in relation to crucial borderlines in the conceptualisation and notation of relative pitch.

Sixteenth-century developments in this field can be understood as the increasing displacement of the medieval conception of a system of sounds in a carefully defined yet inherently flexible relationship – colourfully likened by Margaret Bent to "a flotilla at anchor" – by the keyboard-influenced idea of a pre-tuned system of fixed pitches, with a (perhaps) consequent shift towards full notation. Vicentino is notorious for his idiosyncratic version of chromatic and enharmonic music, including microtonal intervals;

less well known is that Danckerts and Lusitano – apparently in collaboration – developed a rival version. Examination of the three musicians' relevant writings, notation and compositions shows them all crossing the border into full notation of relative pitch as they cement a confrontation over its conceptualisation – Danckerts and Lusitano reaffirming the centrality of the relative size of melodic intervals, Vicentino establishing an explicitly keyboard-anchored system of fixed pitches.

Wednesday 2 July — 1200-1330: Gender Perspectives, 2: Renaissance (chair: Vincenzo Borghetti)

Sonja Tröster

The female voice in 16th-century polyphonic Lieder

The representation of the female voice, body, behaviour and agency in sixteenth-century lieder offers insights into the intersection of gender, music and textual culture – albeit not openly and easily read. This paper focuses on the few songs that take a female perspective and compares them with the image of women constructed and conveyed by the majority of song texts.

Sixteenth-century (Liebes-) lieder with a male first-person singer most often adhere to conventional and stereotypical textual formulae describing a woman's body ('mündlein rot', 'äuglein klar') or her behaviour ('zucht', 'weis', 'geperd'). In these songs, the woman appears as a passive object sung about, often portrayed as silent and voiceless. However, exceptions to these formulations, or changes in the contexts in which these stereotypical phrases appear, reveal interesting insights into a more complex negotiation of female agency. By analysing text-music relationships, melodic contours and the formal structure of the settings, this paper shows how composers shaped or deconstructed the various textual representations of femininity at the sonic level.

Daniela Graca

Singing Across Walls: Women's Vocality and Sonic Exchange Within and Beyond the Cloister in Early Sixteenth-Century Florence

Through diverse musical practices—whether composing, improvising, or learning from their sisters—cloistered women shaped and sustained vibrant musical traditions within and beyond the cloister. While external discussions about cloistering often sought to restrict the entrance and exit of certain sounds in attempts to police women's bodies, nuns positioned sound—especially vocality—and its inherent connection with the outside world as a central vehicle for their spiritual influence. Based in archival research, this paper examines *lauda*-creation and ideas about cloistered vocality among a network of female Dominican institutions, including a lay sisterhood, in early sixteenth-century Florence as a means of elucidating female monastic networks and sonic exchange with the outside world. As a genre generally featuring spiritual texts sung to secular melodies shared through oral tradition, the presence of laude raises questions over the boundaries of enclosure, and to what extent sonic culture flowed in and out of enclosure. I have found not only that nuns frequently wrote *lauda* texts, but that many were unusually sung to improvised or newly-composed music. I contextualise these findings within sixteenth-century nuns' ideas about the voice—from regular communication beyond the cloister to illicit preaching—placing song within a broader system of vocal control and resistance, perhaps even as an alternative means of communicating and teaching as women. Examination of these various outlets for sharing music between cloistered and non-cloistered space transforms our understanding of the convergence between the voice, gender, and embodiment within sixteenth-century women's musical networks.

Hector Sequera

Domestic Music Performance by Women in Elizabethan England: The case of *GB-Lcm* MS 2035 and 2036

Investigating domestic music performance practices during Elizabethan England can provide excellent inspiration for how we approach early music today. The reason for this is that music performed at home by family members was removed from its function and context. This means for example that sacred music was not performed in a liturgical or paraliturgical context, but simply for entertainment, and the same applies to dances and other genres. Looking at music manuscript collections belonging to families in England at this time can give us a glimpse into the music that was circulating, the preferred genres, the use of text (e.g. translations or contrafacta), and how these books were used in performance. The partbook sets *GB-Lcm* MS 2025 and 2036 from the music collection of Edward Paston (1550-1630) suggest music compiled for performance by a group of women in the household, and this paper will present the evidence and argue what we may learn from it.

Wednesday 2 July — 1200-1330: Themed Session: Early Music Scripts: Studies of the diffusion of musical notation and scribal creativity in Latin Europe (chair: Giovanni Varelli)

In this session, researchers of the ERC-funded project SCRIBEMUS: Scribes of Musical Cultures. Decoding Early Technologies of Music Writing in Latin Europe (ca. 900–1100) present their findings on the diffusion of early music notations in the medieval west. Building on previous studies of early music scripts, this session brings together case studies examining the spread of musical notations across Latin Europe in the tenth and eleventh centuries. Each paper investigates a distinct notation and its transmission, considering how scribal mobility influenced the development of idiosyncratic music writing practices. Ignesti's paper focuses on a variant of Breton notation, a musical script associated with modern-day Brittany, which appears in manuscripts and fragments written in Northern Italy. Jones' paper investigates the dissemination of Frankish script in the Southern parts of Europe, focusing on its regional variants in Northern Italy (Novalesa and Bologna), Catalonia (Catalan) and Northern Iberia (Old Hispanic). Cunego's paper investigates similarities of neumatic design between Aquitanian notation, a diastematic notation that circulated in Southern France, and Nontantolan notation, a type of neumatic script used at the abbey of Nonantola and its local vicinity. Together, these studies yield insight into musical exchange between different communities of singer-scribes, shared graphic conventions for writing music and scribal creativity in the development of notation. More broadly, this session enhances our understanding of how musical notation functioned within complex networks of transregional knowledge exchange, cultural interactions and religious practice in Latin Europe.

Alessandra Ignesti

Breton notation in northern Italy: Reception and transformation

Breton notation is one of the main families of neumatic scripts that emerged in Latin Europe in the early tenth century. Developed in an area roughly corresponding with modern-day Brittany and exemplified by the no-longer extant gradual Chartres, Bibliothèque municipal, 47 (*Paléographie musicale* 11), it spread to other regions of Francia also reaching the northwest of the Italian peninsula. Separated from the rest of Europe by the Alps, this area was nonetheless connected by a constant transfer of people and goods through the several passes and pilgrimage routes. These intense exchanges fostered all kinds of cultural interactions and spurred the notational creativity of local singer-scribes. Manuscripts and fragments from the chapter

library of Ivrea and the state archive of Pavia demonstrate the reception of the Breton notational canon in this area as well as the development of local notational hybrids revealing the influence of the East-Frankish script. The most substantial and well-known of these sources is Ivrea, Biblioteca Capitolare, LX (91), a Gradual and Troper compiled in the early eleventh century which transmits a diverse corpus of chants with local and transregional concordances. Other fragmentary sources, which have never been addressed systematically, can offer additional insights into the emergence of the Italian notational subfamily of the Breton script. Building on previous research by Michel Huglo and Charles Downey, this paper analyses local modifications observed in a comprehensive corpus of sources in Breton notation from northern Italy to isolate and assess shared approaches to graphic representation of sound and visualization strategies.

Marcus Jones

Tracing intercultural influences in early music notations: Old Hispanic, Catalan, Novalesa and Bologna notation

Pre-dating our modern methods of writing musical notation, a variety of scripts were used in the Middle Ages to represent the rise and fall of a melody. Among these, Frankish is one of the main families of music notation that developed in the ninth century. Regional variants of Frankish script developed across East and West Francia and in Southern Europe - Northern Iberia (Old Hispanic), Catalonia (Catalan), and Italy (Novalesa and Bologna). There is a clear distinction between the 'Southern' Frankish variants and East and West Frankish scripts. The 'Southern' notations share a substantial underlying notational vocabulary, contain neumes that are not found in other scripts, and share principles for using specific neumes. Despite this, these notations were adapted in highly localised ways. Building on recent SCRIBEMUS investigations into the emergence and diffusion of a 'South Frankish' script, this paper analyses the 11th-century Old Hispanic, Catalan, Novalesa and Bologna evidence to identify modifications made to these notations after their initial dissemination. I examine whether similarities in notational development occurred in parallel across the geographical regions in which these notations were written. Further, I identify notational elements that reveal continued influence between different scribal communities and regions and consider how this evidence aligns with current understanding of scribal mobility and textual and liturgical exchange across Southern Europe. While these notations are often studied in isolation, this paper situates these scripts within a broader southern-European context of intercultural knowledge exchange, illustrating how these early notations evolved across almost 1750km.

Giovanni Cunego

New Insights into the Early Neumatic Notations: Decoding Aquitanian and Nonantolan Music Scripts

Few 9th-century sources with neumatic notation have survived to the present day. In many cases, it is challenging to tell whether the notation was written at the time of production or as later additions. Further, many sources cannot be dated with precision. With such challenges, how can scholars investigate the development and diffusion of music notation in 9th- and 10th-century Europe? Analysing how neumes were formed in their early stages of the graphic process offers insight into the diffusion of music writing principles across Latin Europe. In this paper, I investigate the relationship between Aquitanian and Nonantolan music scripts by considering their shared underlying principles for representing sound. These notations developed in Carolingian Europe, but surviving examples date to the late 9th or early 10th century. It is known that Aquitanian notation spread across southern France, while Nonantolan notation was elaborated at the abbey of Nonantola in the Po Valley (northern Italy) and then used in other centers in the same area. However, despite different institutional, geographical, and cultural backgrounds, both music scripts used a similar approach to place the signs above the text, placing the neumes up and down to indicate the rise and fall of the melody. Moreover, study of the early stages of the graphic process of the two

scripts reveals deeper similarities prompting new questions about the spread and development of the neumatic notation in Carolingian Europe.

Wednesday 2 July — 1200-1330: Ways of Seeing and Hearing (chair: Tim Shephard)

Andrew Hallock

When Singing is Viewing: Making Polyphony in the Age of Perspective.

In 1974, Karen Thacker, the technophobe wife of Xerox hardware designer Charles 'Chuck' Thacker, was introduced to a Xerox Alto running Bravo editing software, and commented, 'You mean, what I see is what I get?' WYSIWYG thus enters the lexicon: an ironically cryptic acronym considering it stands for user-friendliness. Mensural notation is not WYSIWYG, something that its practitioners seemed not to fear but rather, embrace. Somewhere between the 'cantus prius factus', with its fixed shape, and the multifarious performed transformations foisted upon it, a gap—between the visible and the auditory—is opened up, neither wholly seen nor heard. This gap is not so different from the one explored and capitalised upon by the 15th and 16th century pioneers of visual perspective when dealing with with relationship of subject to image. Appearances can be misleading. In developing the techniques to depict three-dimensional scenes as they are not—as projections on a canvas—artists and geometers alike are also compelled to distort and reimagine the material they work with, illuminating potentials and facets unseen. From the fine art of foreshortening and linear perspective to the stretched and skewed world of anamorphosis, their interests go beyond mere appearances; this is about knowing through transformation. What you see is not all there is to see; what you get is an unfolding and inspection of seemingly fixed stuff—the 'materia prius factus'. Through a series of musical examples we'll consider the materiality of imagined spaces and their relationship to the notational canvas.

David Allinson

Sanctuary behind the Screen: the personal and performative confessions of individuals hearing polyphony

Now that few physical recordings are purchased, most people stream music or, even more capriciously, consume music on sites like YouTube, where they are consumed for free, shorn of artistic context or explanation. The most popular of these videos have viewing totals in the millions and accumulate countless comments from listeners.

Taking a few works by key Renaissance composers including Palestrina, this paper proposes that, far from being a tiresome tide of anecdotes and emotional effluvia, these comment sections may be a rich resource of data about reception in its most immediate, intimate and unfiltered form — and that these listeners' responses, poured out in solitude to an unblinking screen, have much to tell musicologists, pedagogues and performers about the emotions Renaissance polyphony can evoke today for a huge spectrum of listeners.

How might such data change the ways in which we talk about, perform and market this music? We know what is most striking to us — as professionals, technicians and artists — but suggestive reception data, especially among non-specialist audiences, is elusive, yet here we can read what galvanises at least a proportion of our general listenership — emotions, idealogies, embodied sensation, a yearning for the numinous and a chance to contemplate the destiny of the soul.

This written residue of diverse audience engagement in the moment of listening — passionate, pious, or pompously performative — might even help Renaissance polyphony survive and thrive in its niche at a time when educational, cultural and economic headwinds have rarely seemed more daunting for the arts, by

drawing us closer to an understanding of how the music connects meaningfully with our listeners and, in turn changing the ways in which we present the music to 21st century listeners.

Wednesday 2 July — 1430-1630: Hildegard, Health, Hospitals (chair: Elina Hamilton)

Valerio Ciarocchi & Nicola Antonazzo

***Vox oris et vox cordis*.The musical poetic of Hildegard von Bingen in her *Symphonialis* setting**

Especially after her elevation to Doctor of the Church in 2012, by Benedict XVI who had already been an enlightened scholar as a professor, Hildegard von Bingen's personality and work have been studied from many aspects. The musical writing of the Rhenish mystic, essentially woven from her own texts, follows the Gregorian modality and yet we find a certain rhythmic irregularity and an emphasis that is not always common in Gregorian chant. However, if his musical production, sometimes original compared to the usual Gregorian modality, is known to scholars, his musical poetics is of importance for liturgical musicology. For Hildegard the human soul is *Symphonialis*: a harmonious set of fluid melodies, without cacophonies which are evident signs of man's disharmonies. *Symphonia Harmoniae Celestium Revelationum* and *Ordo Virtutum* musically embody this concept in an educational horizon. We propose a reading that identifies a distinct approach and sees especially in Ordo Virtutum (defined by Alberto Basso as 'a sort of sacred representation in syllabic style') a modern intent of 'music therapy healing' in bringing man back to harmony, in that the symphonic union between dance, movement and music, which finally reveals itself, within liturgical music, in the symbiosis between *vox oris* and *vox cordis*.

David Merlin

Religious Music Practices and People with Disabilities in Hospitals of the Southern German and Italian-Speaking Regions (14th–18th Century).

I present here the initial findings of my research project, which examines religious musical practices in Late Medieval and Early Modern hospitals (ca. 14th–18th century) in current Italy and the German-speaking lands. Hospitals served individuals with temporary or permanent disabilities, and many institutions established in the Middle Ages remained active into the 19th or even 20th century. Residents participated daily in both liturgical and paraliturgical worship, with regulations governing private and communal prayer. Liturgical celebrations were often open to the wider city community.

The project adopts a dual focus. First, using a diverse range of sources—including musical manuscripts, documentary records, and prescriptive texts such as statutes and ordinances—it aims to construct a transregional music history in the context of hospitals, focusing on liturgical and devotional practices and tracing their longue durée before and after the Council of Trent. Second, the project employs a case study approach to investigate the participation of people with disabilities in the religious and musical life of hospitals. It examines how individuals with physical, cognitive, or sensory impairments engaged with and potentially contributed to the musical and ritual practices of these institutions, addressing broader questions about agency and inclusion, as well as the healing aspect of music.

Ultimately, this research seeks to provide a nuanced understanding of the intersections between disability, music, and religion in the context of hospitals. It contributes to both musicology and disability studies, while shedding light on an understudied facet of European music history.

Jennifer Bain

Assessing the Dendermonde Codex: Hildegard of Bingen's response to Guibert of Gembloux

Guibert of Gembloux would become Hildegard of Bingen's final secretary (after Volmar †1173 and Godfrey of Disibodenberg †1176), and one of the authors of her Vita, but during the two-year period from 1175-1177, he was one of her most demanding and persistent correspondents. Towards the end of their exchange, Hildegard unexpectedly sent him a collection known today as the Dendermonde Codex, formerly housed at the St. Peter and Paul Abbey, and now at the Maurits Sabbe library (KU Leuven). Well-known to musicologists and performers of Hildegard's music, Dendermonde is one of two main manuscripts that transmit her musical repertory. While its music section has been available in facsimile edition since 1991 (van Poucke), the music is only one part of the compilation manuscript (described as a miscellany in the KU Leuven catalogue); it also transmits Hildegard's least studied of her three visionary texts—the Liber Vitae Meritorum, visionary works of Elisabeth of Schönau, and an anonymous dialogue between a priest and the devil. In keeping with the conference theme of materiality and material culture, a codicological and comparative manuscript analysis will correct a fundamental error in the literature in how the content of the manuscript is described and challenge repeated assumptions about the so-called incomplete status of the music section. A review of the relationships amongst the items in this collection, alongside an examination of the correspondence between Guibert and Hildegard, will offer some hints about the purpose of the manuscript as a whole, but will also raise further questions.

Jeremy Llewellyn

Ultimate Fragmentology: The Case of the Lost Hildegard Riesencodex

A particular challenge arises concerning material culture – a theme of this conference – when nothing has survived. This is the case with the lost manuscript of the works of Hildegard of Bingen (1098-1179) which was formerly housed in the Viennese Hofbibliothek. All that has seemingly survived is a detailed description in Latin by the then librarian, Michael Denis, which was published in 1800. Within a few decades, the manuscript was marked as 'verschollen' ('missing'), presumably as a result of the confusion caused by the confiscation of manuscripts from the Hofbibliothek by Napoleon's cultural commissars. To call this missing manuscript a 'Riesencodex' – alluding to the hefty Hildegard codex in Wiesbaden whose own racy bibography has been expertly studied by Jennifer Bain – is already a sleight of hand since its physical dimensions are not recorded. Its contents, including a section of chants 'cum musicis notis', are. This is where ultimate fragmentology comes in as this paper seeks to rebuild a possible model of the lost Viennese codex on the basis of titles and sparse descriptions in the Denis catalogue. Such a detailed cross-analysis has to date not been carried out. Moreover, the existence of a twin Riesencodex raises a host of questions which challenge the historiography not only of Hildegard but also of women composers in general, namely that the conception of works only surviving in single sources, however materially representative, may be deceptive.

Wednesday 2 July — 1430-1630: Organological Questions (chair: Frauke Jürgensen)

Danil Riabchikov

Medieval psaltery and cannone/canon/qanun

The qanun, an Arabian-Persian instrument belonging to the psaltery/zither family, was known by various names in the medieval Mediterranean, including 'cannone' and 'canon.' This is evident in lines such as 'S'ella non ha impreso di toc[c]are le corde, chiedi che li sia dato il mezzo cannone...' found in a thirteenth-century Italian translation of Ovid's Remedia Amoris. This clearly refers to a stringed instrument, not a cannon, as the translator substituted 'mezzo cannone' for the 'lyra' found in the Latin original. Furthermore, literary sources from the twelfth to fourteenth centuries in Western Europe provide additional evidence for the use of 'canone' or 'canon' to designate a stringed instrument.

This paper endeavors to move beyond mere terminological distinctions, seeking to differentiate not only the qanun/canone from the psaltery in surviving medieval depictions but also to investigate potential differences in their playing techniques. To this end, the study will examine descriptions of the 'canon' and the 'psalterium' in literary sources, while simultaneously analyzing the distinctive features of their depictions in medieval art.

Flannery McIntyre

Instruments of a Musical Science: The Role of Musical Instruments in Early Medieval Theory Treatises

Late Antique and Early Medieval music theorists used musical instruments, particularly the hydraulis (water organ) and early medieval lyre, much as we might use microscopes or test tubes today. Through archaeological evidence, manuscript diagrams, and written descriptions, I trace how music theory from Boethius (6th c.) to Hucbald (10th c.) used instruments not to teach musical performance, but to demonstrate scientific principles. These instruments are either described or depicted in diagrams. This practice seems to have originated with Greek accounts of Pythagoras discovering the mathematical proportions of intervals from hearing the sound of hammers striking metal in a smithery.

In this paper, I focus on the early medieval lyre, often called the Anglo-Saxon or Germanic lyre While most of the lyres I examine were excavated in England (the Sutton Hoo, Prittlewell, Snape, and Taplow lyres) and Germany (the Oberflacht, Köln, and Trossingen lyres), this type of lyre is found as far as Kazakhstan. Disciplinarily, the study of extant instruments often ends up the purview of archaeology, and are understood primarily within the contexts of secular and pre-Christian courtly culture. While more recent scholarship, such as the work of Graeme Lawson, has incorporated literary and historical texts into the analysis of the lyre, lyres are still not commonly examined by musicologists alongside theoretical treatises. By studying how medieval scholars used musical instruments to prove theoretical concepts, I can bridge the gap between archaeological and musicological approaches to this period, revealing how musical technologies shaped late antique and early medieval musical thought.

Esteban Marino Garza

Beauty and Harmony by Desecration: Gender Colonisation in the Aesthetic Metamorphosis of a 1574 Cittern by Girolamo Virchi

The cittern built by Brescian maker Girolamo Virchi in 1574 for the Archduke of Austria Ferdinand of Tyrol, stands as one of the most magnificent and beautifully decorated plucked strings in the history of Renaissance music. Every component of the cittern, even the soundboard, is made with precious materials. It is widely known for its peghead carving depicting the myth of the Roman princess Lucretia. Scholars have not yet questioned the role of this symbolism and its connection with Renaissance art and gender as well as the history of the cittern in the Italian Peninsula.

Throughout the methodological lens of art history and the correlation of visual arts, drama, poetry and musical instruments, this talk will analyse the iconographic content of the cittern's decoration as a part of a general discourse involving widespread sources for mythological poetic-imagery such as Ovid's Metamorphoses and Fasti, the Homeric poems with the birth of the Greek lyre, mythological archetypes such as Venus, Apollo and Mercury as well as Vitruvian symbolism involving the ancient Greco-roman architectural orders. Moreover, this rich aesthetic meaning will be put into context with the wider, contemporary humanistic circles of artistic practices involving similar subjects in depictions of Lucretia's myth in paintings and literature. Furthermore, this talk will explain the role of this particular cittern within the context of Brescia as an artistic and musical instrument-making hub and its function as part of the well-

known Kunst and Wunderkammer collection of the Austrian ruler in his Ambras Castle near Innsbruck. Finally, this talk will discuss the implications of this cittern concerning gender colonisation in Renaissance art, meaning the heterosexist patriarchal system as a violent transgressor of nature and women that justifies itself by achieving beauty and harmony.

David Catalunya

The Medieval Organ of the Nativity Church in Bethlehem

The Terra Sancta Museum in Jerusalem preserves the remains of a medieval church organ, discovered during an archaeological excavation at the Nativity Church in Bethlehem. Brought to Palestine in the early 12th century by the French Crusaders, the Bethlehem organ is, by several centuries, the oldest and best-preserved in Christendom. This paper presents the first in-depth study of this unique material source in relation to the theoretical writings from the period.

Particularly interesting is the finding that the Bethlehem pipe measurements perfectly match the mathematical model described by 10th- and 11th-century theorists such as Gerbert of Aurillac and William of Hirsau. This sheds completely new light on the modern controversy regarding the relationship between Pythagorean theory and actual organ-building practice in the High Middle Ages, showing that the medieval organ builder committed himself to the truth of ars musica—the branch of the liberal arts that investigates the harmonic proportions of the Divine Creation.

According to such a mindset, true harmony should manifest not merely in the perception of consonant sounds, but also physically in the geometry of the pipes themselves. The presentation demonstrates the sound of a restored original pipe and presents a reconstruction of the instrument's original structure and its missing parts. Our ongoing reconstruction project aims at recovering the sounding reality of this unique 12th-century instrument.

Wednesday 2 July — 1430-1630: Round Table: Notated music in unexpected places (chair: Kirsten Gibson)

The place of notated music books, previously revered as most authoritative and central sources, has rightly been questioned over the past decades. Its importance alongside oral transmission has been re-balanced, its authority questioned and the concept of what constitutes "a music book" has been broadened to include different types of of material beyond polyphonic music.

As we expand our understanding of the place of notated music, we also extend where we look for it and how we situate it historically. The round table "Notated music in unexpected places" explores this topic from various angles, which mainly fall into two categories: firstly, where we might find evidence of the use of musical sources in the early modern period, and secondly, where we look for such sources today. The discussion will ask questions such as how expectations and biases regarding ownership and users of notated sources compare with historical evidence, and how we can broaden our research horizons accordingly.

Our impulse papers come from members of two large-scale research projects: Music, Heritage and Place, which locates and documents music in English county record offices and DORMEME (Dissemination, Ownership and Reading of Music in Early Modern Europe). The former investigates early modern notated manuscript and print sources dating c1550-1850 now held in county archives across England. The project aims to create new understandings of the types of music that were made, used and circulated across England's regions, and reveal previously untold stories about the people active in early modern musical

communities across England. The latter mainly investigates inscriptions and marginalia in early printed music books, with a view to understanding the ownership and use of this material over time and uncover the stories of the individuals who owned and used them.

The short papers will be followed by a discussion amongst the panel members before opening it up to a discussion with the audience.

Elisabeth Giselbrecht

Owners of music books then and now and where do we expect to find them?

Louisa Hunter-Bradley

The 'proof-readers' library' at the *Officina Plantiniana*

Katie McKeogh

Sociability and ecumenism in (music) book ownership

Caro Lesemann-Elliott

Music, Memory, and Materiality: New Approaches to Notated Fragments in Early Modern English Administrative Documents

Wednesday 2 July — 1430-1630: Soundscapes and sound studies (chair: Grantley McDonald)

Tin Cugelj

Building Community Through Sound: An Acoustemological (Re)Reading of Felix Faber's *Evagatorium* (1484-1488)

Felix Faber's *Evagatorium in Terræ Sanctæ* (1481-1488) is a central fifteenth-century pilgrimage narrative that has attracted substantial scholarly attention for its depictions of travel, encounters with otherness, and daily life on board. However, the auditory dimensions of his account remain largely overlooked. Recent sociological studies of contemporary pilgrimages to Santiago de Compostela (i.e. Snavely, 2022; Brumec, 2023) underline the role of music in community formation, suggesting that Faber's narrative can likewise uncover the agency of sound in forging temporary medieval communities.
In this paper, I (re)examine the *Evagatorium* through the lens of historical acoustemology. Focusing on selected sonic events—from performances to ship sounds—I reconsider the significance of sound and music in fifteenth-century pilgrimage contexts. Through an analysis of underexplored sonic signals and events, I demonstrate how Faber's travel account highlights the potential of pilgrimage narratives to enrich our understanding of community formation through sound in the late medieval period, forming a basis for the early modern understanding of the phenomenon. Lastly, the analysis accentuates how travel literature can aid the research of community dynamics, the role of sound and music in collective identity, and performance practices of liturgical and secular music.

Helen Herbert

Processional Soundspace: Sound and the Contestation of Space in Sixteenth-Century Barcelona

Processions were an abundant and audible part of daily life in early modern Catholic communities. As Niall Atkinson has demonstrated, sound was a powerful tool for dynamically constructing and defining space in

symbolically charged ways. However, less attention has been paid to the ways in which sound was used to dispute or even overrule conflicting formulations of space.

In sixteenth-century Barcelona, the cathedral's claims to the status of 'mother of all the parishes' sought to grant it privileges in processions. Its authority was demonstrated in the grandeur of its processions, but also in a relative freedom of movement throughout the city. Parishes were obliged to demonstrate audible signs of subjection to cathedral authority, acknowledging its presence by ringing bells, or by silencing their own procession upon encountering that of the cathedral. Yet, documentation of repeated litigations demonstrates that the cathedral's rights to the status and privileges of parochial matriarch were fiercely contested.

This paper engages with processional disputes between the cathedral and parish churches in sixteenth-century Barcelona. The litigations reveal testimonies of parochial disobedience that involved the conscious misplacement of sound, silence and dissonance. I argue that the soundspace of the cathedral procession enacted its authority not only as an abstract, symbolic assertion of power, but also through the tangible, sonic control of geometric space. This same public, audible enactment of space revealed the fragility of the cathedral's assumed universal domain and facilitated its contestation. The conflicts sounded the contradiction between cathedral's and parishes' understandings of, and claims to space.

Ciara O'Flaherty

The 'sound' of the Author: Panfilo Sasso's Poetic Soundscape

Panfilo Sasso was a poet and performer active in the late fifteenth and early sixteenth century in northern Italy. Having never held a position at court, he is often overlooked and relegated to the sidelines as nothing more than imitator of other more popular performers of the time, such as his close contemporary Serafino Aquilano. Despite this, he appears to have held a great level of contemporary popularity, seen by the large number of publications of his vernacular verse in the first few decades of the sixteenth century. Within these poetry publications is an internal soundscape that Sasso as poet-musician could utilise in creating an authorial identity, and as such is an essential element in linking the written form of the verse to its existence as song. Indeed, closer inspection reveals a fascinating poetic soundscape unique in its utilisation of female characters from ancient Greek and Roman mythology as comparators to the sound of the author. By applying this realm of soundscape study, which have been previously utilised in the analysis of early French verse by Brigitte Cazelles, a greater understanding of Sasso's text and its relationship to his life, career, and performance can be understood.

Alexander Robinson

Sounding religion and ceremony in the 'île sonnante': bells and bell ringers in and around Renaissance Avignon (c.1500-c.1630)

Bells, as is now widely acknowledged, were an essential feature of early modern European life. Avignon, the so-called 'cité des Papes', perhaps exemplifies this fact better than most places. During the Renaissance period, the sound of bells punctuated all aspects of daily life in this city, ranging from their typical ecclesiastical functions (including as part of religious processions) to the marking of special civic occasions (such as the election of city councillors), to their enhancing the urban ceremonial soundscape within major politico-religious events (like solemn entries or the celebrations that followed news of a papal election). Effectively functioning as the 'voice of the city,' their role was particularly exaggerated during the Religious Wars, notably during the 1560s, when confessional tensions sometimes resulted in bells being destroyed or repurposed. Yet Avignon's rich archives even enable us to go beyond such general observations and to recover something about the lives of the 'campaniers' and 'sonneurs de cloches' responsible for creating this

soundscape – figures, that is, such as Jean Baroni (fl.1565), Louis Lartisseux (fl.1581–86), and Antoine (Bosige dit) Tout-Blanc (fl.1582-1612). Moreover, the latter of these individuals is actually named directly in a noël found in a late sixteenth-/early seventeenth-century collection of such pieces (Avignon, Bibliothèque Ceccano, MS 4485). Beyond reiterating the importance of bell ringers to the local community, this piece perhaps encourages us to revisit the question as to whether bells should be considered as some form of music, simply as sound, or as something in between these poles.

Wednesday 2 July — 1430-1630: Themed Session: Listening to pre-Reformation Coventry, with Individual Paper (chair: Jamie Savan)

The AHRC-funded project, Aural Histories: Coventry, c.1451-1642, investigates the experience of music in late-medieval and early modern Coventry through performance and recording in digital reconstructions of its lost performing spaces. The research centres on music that might have been heard within and between the buildings at the civic and ecclesiastical centre of the city, most notably including St Michael's parish church (and later cathedral) which was destroyed in the blitz of 1940, Holy Trinity parish church and St Mary's Guildhall. Taking a long chronological view over two centuries of religious and political upheaval, these buildings can be understood as dynamic spaces that change both through different phases of construction and furnishing, and in their use as ritual and performative space.

This themed session will introduce some of the interdisciplinary methodologies underpinning the project, with contributions from architectural history, acoustics and sound engineering in combination with musicology and historical performance. We will then focus on some findings deriving from two case studies selected from the earlier, pre-Reformation part of our study period.

Andrew Kirkman

1451 case study

Our first case study is set in St Michael's Parish Church, where, on 21st September 1451, King Henry VI went on procession to hear Mass sung by the chantry priests and clerks of Bablake Church (the chapel of the city's senior religious guild). A likely candidate for the Mass sung on this occasion is the anonymous English Missa caput, a fragment of which survived the destruction of the Reformation as a paste-down in the binding of the city's Leet Book. The likely role of the city's waits is explored, drawing on archival references from the 1450s which suggest they would almost certainly have formed part of the procession and very likely also contributed to musical proceedings within the church. St Mary's Guildhall is also explored as a site for secular music making as an embellishment of the civic ceremonial.

Magnus Williamson

1527/8 case study

Our second case study is set in Holy Trinity Church and explores contrasting examples of the kinds of music that might have been heard at the height of Henrician practice prior to the break with Rome. We have modelled two scenarios, on 10th April in consecutive years, 1527 and 1528; in the former this date falls within Passiontide, whereas in the latter it is Easter Sunday. This allows us to explore the visual and acoustic impact of different furnishings within the space and, in particular, the effect of the Lenten veil, one of the most striking and distinctive aspects of pre-Reformation 'stage dressing' within the church building. We also consider the role of the organ, drawing on evidence from an indenture for a new organ at Holy Trinity

Church in 1526 (one of the most important extant documents for understanding the design and specification of the Tudor organ).

Anthony Musson

Listening to Henry VIII on Tour

The AHRC-funded *Henry VIII on Tour* project (2022-5) has undertaken a number of activities intended in part to further our research (to better understand Henry VIII's royal progresses) and in part engage with communities located in or connected with the venues the king visited. These activities, largely conducted through our various formal partners (including the National Trust, English Heritage, Historic Houses, the Historical Association and the Society of Antiquaries), have included both archaeological investigations (geophysical and in the field) and experimental archaeology of a musical kind (ceremonial and liturgical enactments as might have been experienced by Henry VIII).

This paper explores the challenges presented by conducting the latter, especially with regard to the sources, repertoire, personnel and questions of historical performance, as well as liturgical considerations and the space and acoustics of the heritage locations. It will outline how we set about them, our preconceptions and our reliance on getting community 'buy-in' and participation as well as examine the benefits, drawbacks and impact of such endeavours. It will include, too, assessment of the role of researchers and participants in the pursuit of this 'experimental archaeology' in addition to what audiences can be attracted and how 'difficult' types of audiences (especially young people) can be reached.

Thursday 3 July, Northumbria University

Thursday 3 July — 0900-1030: Renaissance Music Theory, 2 (chair: Peter Urquhart)

Andrea Horz

Heinrich Glareans Dodecachordon and the chansons

The polyphonic examples in Heinrich Glarean's Dodecachordon have always attracted attention. If this paper takes up this aspect once again, it will be from the perspective of the secular song repertoire: I argue that also the repertoire of French secular songs (chansons) was significant for Glarean in the development and demonstration of his theory. Glarean based his treatise primarily on the mass and motet repertoire – a fact that Christle Collins Judd explained by referring to the religious conflicts in which Glarean positioned himself. However, recent analyses of the handwritten entries in the surviving copies of the Dodecachordon have shown that Glarean also used German songs to convey his theory. Did the international song repertoire, in particular the French chansons, simply not matter?
This paper is intended as a study of the reception of French chansons in the German-speaking world: specifically, as an investigation of the extent to which the French song repertoire contributed to the theorisation and consolidation of Glarean's ideas. I emphasise that the international song repertoire is taken into account both in the Dodecachordon and in sources related to this treatise. In particular, I concentrate on Josquin Desprez – Glarean presumably saw his image of this composer confirmed by his chansons.

Sebastian Bank Jørgensen

The 'Pri re la' Mnemonic and its Changing Visual Exemplarity during the Sixteenth Century

Memory remained the most crucial tool for learning throughout the Middle Ages, and ecclesiastical music education was no exception. While notation was crucial for liturgical books, a large part of the repertoire was still taught orally via imitation and rote learning. Thus, not all musical concepts were necessarily represented by musical notation, and especially simpler and well-known concepts were not always deemed worthy to be musically notated – a visual device that could take up a lot of precious parchment.

In the context of efficient oral pedagogy, during the thirteenth century, several mnemonic verses for singing plainchant began to emerge. These mnemonics represent excellent examples of simple concepts that were rarely presented visually in medieval treatises; however, in the late fifteenth and early sixteenth centuries, when these mnemonics continued to be popular, authors began representing them visually – not just in notation, but also in diagrams and tables. Why, then, was this the case? And what might be the reasons for the varying representations in the different sources?

This paper examines one such mnemonic verse, termed the 'Pri re la', and discusses how it was in visually represented in selected treatises from the first half of the sixteenth century. By doing so, the paper ultimately seeks to uncover how varying visual representations of an identical theoretical concept might correspond to changing conventions in music pedagogy.

Thursday 3 July — 0900-1030: John Dowland (chair: Kirsten Gibson)

Kathleen Coker

An embodied approach to formal analysis in John Dowland's solo lute fantasias

I utilize mixed methodologies from music theory, musicology and ethnomusicology to propose an embodied approach to formal analysis in John Dowland's solo lute fantasias. I do so by centering the experience of the composer/performer through my theoretical framing and incorporation of auto-ethnographic reflections. Through these methodologies, I draw conclusions about idiomatic gestures that contribute to an understanding of large-scale form. Fantasias are enigmatic pieces that have historically been categorized as an "anti-form" due to their variance and association with improvisatory practices. I posit that an analytical approach that incorporates the embodied creation and performance processes provides a frame for understanding their organization. Gjerdingen's schema theory describes a compositional system that focuses on the formal-syntactic placement of musical patterns that are based on the interaction between specific scale degrees present in outer voices. I build on his foundational ideas of interlocking musical gestures and recontextualize my analysis to accommodate the modal and physical landscape of the Renaissance lute. I draw on scholars of Dowland's work who have addressed personal style in his compositions to show the relationship between the schemata I identify and Dowland's patterns as a creator and performer. Finally, I situate my analysis in the scholarly discussion surrounding improvisation, comprovisation and embodied performance analysis by drawing on the works of Tom Turino, Bruno Nettl and Stephen Blum. This approach will benefit scholars analyzing and exploring works in a descriptive manner, multidisciplinary scholars, and those working to bridge the gap between performance and the practice of theory..

Frauke Jürgensen

Unidentified Edges: Metaphysics reflected among Renaissance and Contemporary Song Settings

In this presentation, I discuss metaphysical music-theoretical concerns that periodically resurface, with a particular peak in the late Renaissance, and their confluence with contemporary concerns in the physical sciences as interpreted through the lens of a poet/composer/performer triad. In an article from 1983, Anthony Rooley proposed a Hermetic reading of several of John Dowland's songs as illustrative of a metaphysical 'School of Night'. This reading was challenged by Robin Headlam Wells (1985), who argued that there was little evidence connecting Dowland directly with Hermetic thought. In turn, Rooley (2010) identified a network of political and artistic connections to support his interpretation. Several of these Dowland settings were chosen as an intertextual reflection of settings by contemporary composer Geoff Palmer (2014), of poems by Anne Cluysenaar, herself a literary scholar of seventeenth-century metaphysical poetry. Her poetic themes engage with cutting-edge research in physics and astronomy, which is approaching in concrete terms the edges of speculation of classical and Renaissance scholars, and thus they echo the concerns of sixteenth- and seventeenth-century music theorists engaging with Boethian tradition, including Johannes Kepler. Her thoughts influence the choices of compositional techniques and approach of her collaborator Palmer, which in turn seem to find a special resonance again in the songs of Dowland. A seemingly chance moment of contemporary concert programming then provokes further settings of early and contemporary texts in the shape of consort songs, influenced by those of Byrd et al. (2025), and creates new reflections of a historical genre in contemporary composition.

Thursday 3 July — 0900-1030: Performance Practice: shawm, lute and continuo (chair: Hector Sequera)

Ann Allen

The Consort Conundrum: did shawms ever play as a family of instruments?

Even though different sized instruments of the same family, being played together as a consort, was a popular phenomenon in the 16th century, it is doubtful that this ever applied to shawms. Even though they are presented like this in many of the museums today and are even illustrated together as a family in Michael Praetorius' Syntagma Musicum, it is more likely that different sizes had different roles and were found in completely different settings. Using iconographical and archieval evidence to explore this further, I will investigate what were typical playing combination for shawms and why and how the 20th century tradition of playing them in consort evolved.

Eric Thomas

***Frottola* as self-accompanied lute song: Print Culture, Memory, Performance, and Textual Fluidity**

Frottole, a genre of song which emerged from Italy's oral performance culture of self-accompanied song, when emerging as a written genre became increasingly fixed in their written forms. This was in part aided by Ottaviano Petrucci s frottole prints from 1504 onwards, arranged and printed as four-voice polyphonic arrangements. Fransiscus Bossinensis printed the first arrangements of frottole as lute song, with accompanying *ricercari*, in his *Tenori e contrabassi intabulati col sopran in cantofigurato, Libro primo* (Venice: Petrucci, 1509) and *Libro secondo* (Fossombrone: Petrucci, 1511). The arrangements of Bossinensis' prints have been argued to be a continuation of this fixity; the lute parts are mostly direct transcriptions of the *tenore* and *bassus* parts from Petrucci's previous *frottole* prints transcribed into Italian lute tablature, with the cantus part in mensural notation placed above. However, several features indicate a more flexible interpretation suggesting that the print was designed as a memory palace. Firstly, the linking in the opening *tavola* of the *frottole* and *ricercari*, grouped together; and secondly, the layout of the *frottole* themselves which both continues and adapts previous written cultures. When combined, these features allowed a user to mentally link the material, and performances could be adapted to the social conventions around musical performance. The textual fluidity that accompanies such cultures of performance can be seen in the lute tablature of the Thibault manuscript (Paris, Bibliothèque national de France, Res. Vmd. Ms.27), were through a comparison of concordances with Bossinensis' prints various levels textual fluidity is evident.

Maria Gonzalez

Il Sonar Osservato: Counterpoint in Early Italian Basso Continuo Treatises

Agazzari, Bianciardi, and Sabbatini explicitly state that playing basso continuo requires, among other skills, knowledge of counterpoint. As Sabbatini notes, playing osservato is a "universal and good rule," but a difficult one. But what exactly does he mean by these words? What does osservato mean? What role does counterpoint play in a basso continuo treatise in general, and specifically in the early 17th century? Where does this practice originate?

This paper seeks to answer these questions by analyzing sonar osservato through examples from Sabbatini's Regola Facile e Breve (Venice, 1628) and its practical application. This analysis will reveal Sabbatini's primary objective in his treatise: teaching how to construct a second voice over a bass line as it ascends or descends, using only the left hand. Through this seemingly "simple" method, we will uncover a solid

foundation for learning counterpoint and, consequently, the fundamental principles of basso continuo—the ultimate goal of the treatise.

Furthermore, this study demonstrates that Sabbatini was not alone in his approach; rather, he was part of a broader generation that strongly embraced this learning process. This paper also aims to give due credit to this small yet significant treatise which, despite not always being considered of the highest rank, sheds light on crucial aspects of accompaniment practice. These include the "horizontal" approach to realizations, the concept of the principal hand, the division of voices between the hands, and other fundamental principles that shaped basso continuo practice in the 17th and 18th centuries.

Thursday 3 July — 0900-1030: Music and Crusades (chair: Richard Robinson)

Uri Jacob

Strophic Songs in Response to Crusader Defeats: Words, Music, and Emotion

Crusading-related songs are valuable historical sources, providing fresh insight into the medieval understanding of crusading as a religious and political endeavor. Moreover, there is enough evidence to suggest that in their own time, such songs functioned as “active players” in crusader propaganda, asserting the fusion of musical-poetic expressions and the realities of medieval life. An important case study demonstrating this phenomenon is the musical-poetic response to the fall of vast Middle Eastern territories, formerly occupied by crusaders, to Saladin’s forces on 1187. Those Latin and vernacular songs reflect the frustration, unrest, and grief facing the Latin failure to reconquer the Holy Land, and Jerusalem in particular, from the hands of the Muslims.

Most fundamentally, these songs display anger, a type of emotion around which medieval communities were formed, and audiences established. My paper will demonstrate how the emotional sequence of (injury—)sorrow—anger—hope-for-revenge is encapsulated in several songs that have been associated with different genres as well as cultural milieux. It will furthermore demonstrate how the musical construction typical of a certain group of strophic Latin songs coming from this repertory is based on melodic characteristics that were more often associated with the sphere of vernacular song. We may look at the theme of crusading as a “justification” for such a generic importation, one which was culturally meaningful for the intended audience of these songs, whether it was mostly consisting of clerics called to support the crusader enterprise but not expected to actually embark eastward, or of actual would-be-crusaders.

Kate Arnold

Unstable or unsung? Two crusade songs of the Vidame de Chartres

The Vidame de Chartres, a knight-trouvère identified as one Guillaume de Ferrières (d.1204-5), took part in the Fourth Crusade. Little is known about him, and suggested birthdates range from 1140 to 1170 (Paterson 2018). During and immediately after the Vidame’s lifetime, his songs seem to have been much celebrated. His two chansons de départie – *Combien que j’aie demoré* (RS 421) and *Tant com je fusse fors de ma contree* (RS 502) - are second only to those of the Chatelain de Coucy and Conon de Béthune in terms of number of attestations, and are better represented in terms of the proportion of these with melody. Yet whereas Conon’s and the Chatelain’s songs are frequently performed and studied, the Vidame’s have received little attention, possibly due to descriptions of them as ‘garbled’, with ‘unstable modal structures’ that ‘vary wildly’ across manuscript versions (McAlpine 1997; Karp 2001). This supposed melodic instability is inter-twined with arguments for an earlier birthdate for the Vidame, predisposing some scholars to absorb as if it were fact a suggestion that he participated in the Third Crusade, despite a lack of evidence (Dyggve 1945).

This paper argues firstly that the songs must be sung in order to comprehend their melodic structure properly, as a singer's practical engagement brings a different perspective from on-the-page analysis; secondly, that the Vidame's known movements on the Fourth Crusade suggest a new way of approaching the melodies, indicating a larger role for individual style within the broader framework of trouvère melody than has previously been conceptualised. It will challenge the accusation of 'modal instability' and support Paterson's argument for a later date for this trouvère.

Nadezhda Ignateva

Echoes of Heroism: Traces of Siege of Castelnuovo (1539) in Renaissance Court Poetry and Music

The Siege of Herceg Novi was one of the dramatic events of the Ottoman-Habsburg wars. In the summer of 1539, the Turks, led by Hayreddin Barbarossa, attacked the Spaniards who had settled in the city the year before. Barbarossa managed to gather an army of tens of thousands and block the entrance to the Bay of Kotor. With such numerical superiority, there was no chance of defeating the Turks. However, the defenders of the city refused to surrender, choosing to perish in battle instead

In Herceg Novi itself, this event became surrounded by legends, according to which the defense of the city was led by Ferrante Gonzaga himself. This is precisely what prompted me to delve into this story. Ferrante apparently never visited Herceg Novi, but he participated in other campaigns and did much for the defense of the city. And although the battle was lost and the city was taken, its defense evoked a strong emotional response and was praised by many contemporaries, including Luigi Tansillo, Guerrere de Cetine, and Fernando de Herrera. However, so far we have heard nothing about the music.

Although it may seem that, unlike poets, composers did not respond to this event, it's possible that musical compositions appeared with some delay. Perhaps traces of this heroic battle and other wars of Charles V with the Ottomans can be traced in the music of the imperial court, such as Matteo Flecha's *La guerra*, as well as in works of Jacques Buus and other composers.

Thursday 3 July — 0900-1030: Antwerp (chair: Elisabeth Giselbrecht)

Romane Massart

'In the Homes, the Chambers, and the Honorable Assemblies': Tielman Susato's Dedications as a Reflection of the Rise of Bourgeois Music Patronage in 16th-entcury Antwerp

In 1993, evoking the emergence of the bourgeois class in the Low Countries and its progressive role in musical patronage, American musicologist Kristine K. Forney stated that 'Nowhere is this transfer of artistic influence to the newly-rising strata of society more apparent than in Antwerp, the largest and wealthiest trade center of northern Europe'. Indeed, in this market-oriented city, merchants and tradesmen gradually gained influence and power, overshadowing the traditional patrons of music, namely the clergy and the nobility. This shift in musical patronage becomes strikingly apparent when reading the dedications of the Antwerp-based printer Tielman Susato, one of the first music publisher in the Low Countries. During his activity in Antwerp between 1543 and 1560, Susato almost systematically dedicated his music books (mostly "chansons" anthologies) to native and foreign merchants and businessmen. These dedications not only highlight Susato's networks of patrons but also celebrate them as central figures in the musical flourishing in urban environments. Thus, through the analysis of these dedicatory epistles, the aim of this communication is to define the contours of a new profile of dedicatees, characterized by their membership to the middle classes and their active role in financing and promoting musical activities, thereby contributing to the establishment of new practices of musical patronage.

Valeria Mannoia

Re-editing Italian sacred music collections in the Low Countries in the 17th century

During the 17th century, Italian sacred music enjoyed significant popularity in northern Europe and circulated widely through the Italian editions and the various reprints prepared by the Flanders and German publishers. As demonstrated by several musicologist of the past generation (Vanhulst, Dixon, Goovaert, Roche) an important selection of books of motets, hymns, masses and anthologies were printed by the renowned publishing house of the Phalèse family, active in Leuven and Antwerp. Their editions became international commodities, circulating throughout Europe, from the Low Countries to England to Eastern Europe. Yet, foremost, the Phalèse publications catered principally to the devotional and spiritual needs of Antwerp and its surrounding communities. Behind these musical volumes lie many inquiries: Are they mere reproductions? Can they be regarded as original creations? How should we interpret them, and which critical responses do they elicit? The content of the main books permits to provides interesting answers to questions and considerations on the methodology followed by the Phalèse.

Thursday 3 July — 1100-1300: Renaissance Italian Cultures (chair: Philippe Vendrix)

Alvise Stefani

Toxic passion as musical echo: asymmetrical lovers in Folengo's *Zanitonella*

In the macaronic poem *Zanitonella* (1521), the Benedictine monk Teofilo Folengo (1491-1544) describes the tormented love story between the Mantuan peasant Tonello and the haughty Zanina. The two lovers heavily feature musical elements: Tonello often plays the piva, a sort of Northern Italian bagpipe, while Zanina is described as a valiant singer; both are eager for joining rustic dances, such as mattarello or pavana. As scholars pointed out, Zanitonella is steeped with musical references: it quotes several Renaissance tunes, and contains lengthy passages describing the performance of Renaissance music among peasants, even indulging in technical or mechanical details.

The aim of my paper is to demonstrate that music possesses an active and narrative role in the poem: in addition to shaping the two main characters, music highlights the asymmetrical nature of their impossible relationship. Zanina's hypnotic singing perfectly ensnares and controls the enamored, while Tonello's music attempts are not only incapable of reaching the woman's ears, but also make him feel desperate – ultimately leading him to attempt suicide. Music is framed as a leading force in the macaronic cosmos of *Zanitonella*: its power can twist and control, turning the lover into a mere puppet. Leaning on the critical lenses of scholars such as Giulio Cattin, Massimo Zaggia, and Massimo Scalabrini among others, I analyze how Folengo contributes to the Cinquecento eclogue genre while providing a unique take on the interaction among music-making, love, and identity.

Tim Sheppard

Legislating to Control Music and Sound in Reggio Emilia

The statutes of the city of Reggio Emilia, confirmed by Duke Ercole I d'Este in 1480 and printed for the first time in 1501, are unexpectedly fruitful for the music historian. Several laws specifically target public music-making of different kinds, sometimes threatening extremely severe fines and punishments, indicating that city legislators took the power of music as an intervention in the public life of a society very seriously. At the same time, music and sound are also closely integrated into the administration of the city and its legal code. The statutes set out in detail the roles and responsibilities of the city trumpeters, and also the tower-guards whose main task was to ring bells in specific circumstances. The trumpeters in particular are mentioned

dozens of times across the statutes, managing the interface between legal process and the public sphere, acting essentially as the city's broadcast media. This paper will set out and analyse the musical aspects of the statutes, and also make a broader point. By 1501 the statutes of 27 Italian cities and territories had appeared in print; according to the example of Reggio, they deserve greater attention from musicologists than they have so far received.

Antonio Cascelli

Catharsis and embodied knowledge in sixteenth century spectacles

Opera and Performance Studies are among the scholarly fields that have felt the influence of the turn to the body as a major focus since the late twentieth century. Jean Starobinski, for example, highlights how opera's power lies in transforming past enchantments into present ones through intense bodily presence (2008). This raises the question: how does bodily presence on stage affect the audience? Bernard Beckerman (1970) describes 'empathic parallelism', where the audience's imaginative response mirrors the dramatic action's patterns and rhythms. Simon Shepherd (2005) suggests theatre impacts both performers and audiences physically, creating an 'interplay of bodily value'.
This paper explores the 'interplay of bodily value and physical responses' in the sixteenth century, a pivotal period for understanding spectatorship and the perception of the body in terms of emotions and affects, through the concept of catharsis. By examining three key texts—Aristotle's On the Soul, Lorenzo Giacomini's *Lezione sopra la purgatione della tragedia*, and Leone *De' Sommi's Quattro dialoghi in materia di rappresentazioni sceniche*—we can uncover an embodied knowledge that contrasts sharply with the post-Cartesian mind-body dualism, a distinction we have only recently begun to overcome. These texts reveal how the understanding of the body in the sixteenth century was deeply intertwined with theatrical imagination, engaging both actors/singers and spectators in a dynamic interplay, ultimately revealing dynamics central to the development of *dramma in musica*.

Chenxi Xiao

The Italian Wars and the Fashion for French Music in Italy 1499-1520

During the Italian Wars of the early 16th century, when France, Spain, the Holy Roman Empire and the Papacy competed for dominance in Italy, cultural exchanges coexisted with military and political turmoil, bringing a renewed Italian fascination with French culture, including music. Several competitive and opportunistic patrons played leading roles in the conflict on the Italian side, and events including battles (e.g. Marignano in 1515) and negotiations (e.g. in Bologna 1515-16) provided opportunities for the mobility of musicians and repertoire between France and Italy. This paper assesses how the Italian Wars shaped Italian musical life in the early sixteenth century by tracing the flow of musicians and musical styles resulting from the conflict, with a particular focus on the circulation of French motets in Italy (for example, in the Medici Codex [1518], Bologna Q19 [1520], Petrucci's Motetti de la Corona, and Antico's Motetti…), with the objective of offering new perspectives on the intersection of political conflict and musical communication.

Thursday 3 July — 1100-1300: Central European Manuscripts and Liturgies (chair: Agnieszka Leszczyńska)

Eva Veselovská

***Item ain special genotirt.* Liebhard Egkenfelder's Testament: A Testimony to a Personality at the Border of Cultures**

The municipal notary Liebhard Egkenfelder was one of the most interesting personalities of late medieval Bratislava. He worked in the Municipal Chancery of this town from 1441 to 1456. He was a lay scholar, a well-versed humanist personality of his time, and a well-trained scribe of municipal administration and of several manuscript codices of various kinds. The codices owned or copied by him include precious sources of liturgical and secular musical culture. Liebhard Egkenfelder (Liebhart/Liphart Egkenueld/Ekkenfeld/ Ekkenfelder) was born in the small town of Eggenfelden (Lower Bavaria), lived for some time in Vienna, Hainburg, Sopron, and spent the last fifteen years of his life in Bratislava. The main testimony to his humanist personality is provided by his testament (Bratislava City Archives, Protocol of Testaments from Bratislava from 1427-1529). This interestingly conceived document contains forty-five manuscripts. The books listed in his testament include books of a religious and legal nature, philosophical, historical and medical works, fiction, and a chess manual in German. Books with notation, of both liturgical and secular nature, most of which were made by Egkenfelder himself, are also noteworthy in the list (Item ain special genotirt in regal papyri, und ist ain cantual ains gradual, meiner hanntgeschrifft, Codex 36).

Nicolò Ferrari

The Politics of Place: Rethinking Narratives of Central European Manuscripts

Krasiński, Speciálník, Wrocław. Would any of these codices be cited amongst the most significant sources of late medieval and early modern European polyphony? Probably not. Over time, sources from the Low Countries, alongside French, Italian, and English ones, have come to dominate narratives of music history, shaping the way polyphonic repertories are understood. This historiographical emphasis has contributed to a hierarchical perception of manuscript traditions, where sources from Central Europe have often been relegated to a peripheral or semi-peripheral status.

As music manuscripts frequently lack explicit markers such as dedications, dates, and colophons, their geographical and historical placement has relied heavily on scholarly interpretation. These interpretations, however, have not been neutral; rather, they have reflected broader ideological frameworks that have reinforced established centres of musical activity while diminishing the perceived significance of manu-scripts from less studied regions. In this paper, I examine the implications of such historiographical biases, arguing that Central European sources have often been viewed through a lens of marginality—an approach that not only affects perceptions of their material and artistic value but also raises questions about the authority and accuracy of the texts they preserve.

Sylvia Urdová

Tunes of an invitatory psalm in the medieval sources from Slovakia: Bratislava Antiphonary I from the 15th century and Prešov/Kraków Notated Breviary from the 14th century

Medieval notated codices and fragments found in the territory of Slovakia constitute only a fraction of all the liturgical books used here in the Middle Ages. A large part of the manuscripts were destroyed in the times of medieval war conflicts, fires, and an unstable church-political situation (the advent of Reformation and subsequent re-Catholicisation). Some of them were reused, especially in the 15th – 17th centuries, as suitable material for strengthening bindings and covers of official municipal books, or manuscripts from

newer periods. Many valuable manuscripts are nowadays located outside the territory of Slovakia. The most significant (and only) sources for research into the genre of invitatories in the context of completely preserved medieval notated codices in Slovakia are two notated manuscripts (books), representing two liturgical traditions in the history of Latin liturgical chant in the territory of Slovakia: fifteenth-century Bratislava Antiphonary I in the library of the Bratislava (representing the Esztergom liturgical tradition / medieval Hungary) and the fourteenth century Notated Breviary deposited in Štátna vedecká knižnica in Prešov (representing the Krakow liturgical tradition / Poland). They contain 19 invitatory psalm tunes in Messine-Gothic notation. This poster contains the results of their research, which focused on their modal classification and analysis but also paid attention to their occurrence and references in the context of other relevant European sources of Offices. The melodic material of the invitatory psalm tunes shows a significant connection with the fundamental European invitatory repertoire which had crystallized before the year 1000 and was tied to the Carolingian revision of Gregorian chant documented in notated sources from the tenth to the fifteenth centuries. The context of regionally conditioned phenomena in the melodic treatment of the chants in Bratislava Antiphonary I may be observed in the pentatonic perception of modality, especially in the case of chants in mode IV, which is generally characterized by high variability in sources of Central European provenance. Answering questions about the nature of the regional conditionality of the invitatory in Bratislava Antiphonary I and the genesis of the layers in the melody of the individual tones in relation to modality in Prešov Notated Breviary will require further in-depth research into the tunes of invitatory antiphons in a wider context of Western and Central European sources of medieval Offices.

Thursday 3 July — 1100-1300: Iconography (chair: Kate van Orden)

Richard Wistreich

Reading Printed Images of Social Music-Making: Towards A (New-)Materialist Iconography

Emanual Winternitz described the job of the music iconologist as 'to "read" the work of art as a document ... extract[ing] from the visual image facts pertaining to the history of performance practice … facts pertaining to the listener … and facts about the symbolical and allegorical aspects of music and musicians.' This coolly utilitarian list effectively summarises the main uses of images by historians of early music: effectively a relatively minor supplementary class of evidence to be drawn upon in anything from analysis of notated sources and archival studies to performance reconstructions. Yet, additionally, as Christopher Small famously argued, 'The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies', going on to suggest that they 'model, or stand as a metaphor for, ideal relationships as the participants in the performance imagine them to be.' Can we read images of musical performance in ways that take account not only of the material or allegorical information about music they might convey, but also the essential but elusive dimension of the relationships (and their possible meanings) between the musickers depicted (performers, listeners and facilitators)? Drawing on (inter alia) the work of Christopher Small, Richard Leppert, and the new-materialist Jane Bennett's concept of 'vibrant matter', this paper presents alternative readings of a range of 16th and 17th century popular printed images of informal social music-making made in Germany, Holland, France and Venice.

Emily Peppers

Music iconography in Poland's 'Golden Age': Exploring collections, influences and context in the Kingdom of Poland and the Duchy of Lithuania

Poland's 'Golden Age' ('Złoty wiek') was a period of rich expansion of culture, the arts, scientific discovery as well as religious, societal and economic development. Lasting from the end of the fourteenth century until

the early seventeenth century, it roughly matched the rule of the Jagiellonian dynasty. The Kingdom of Poland, with the Duchy of Lithuania (as the Polish-Lithuanian Commonwealth from 1569) became a major political force in Northern Europe, boasting an international (~50%) population that cultivated and assimilated a wide range of cultural influences and practices – evidenced through fashion, music, literature and printed works, architecture, art and the decorative arts, to name but a few. This presentation will introduce research from my Musical Materialities and Conduits of Culture project (MusiConduits) at the University of Warsaw, in which the hidden histories of musical culture are explored and understood through the lens of surviving objects. Join me as I explore the material culture of music-making from the late fifteenth century onward, examining for instance the influences of print culture and folk art on beautiful and comical stove tiles, polychromatic ceiling paintings of the Toruń merchant and noble classes, dramatic and emotive altarpieces in Kraków and other visual delights.

Esther Dubke

***Ecce odor filii mei*: Exploring Musical Symbolism in a Late Renaissance Motet**

The anonymous motet *Ecce odor filii mei*, preserved in Mus. Ms. 77 at the Bavarian State Library in Munich, is a compelling example of musical symbolism in late Renaissance sacred music. Copied by Franz Flori, one of Orlando di Lasso's principal scribes, and probably used in the Jesuit Church of St Michael in Munich, this motet exhibits noteworthy musical characteristics for its probable period of composition (between 1566 and 1588), particularly the use of an ostinato bass in combination with the soggetto cavato technique. As a result, the musical structure is both symbolically rich and stylistically conventional, or rather, traditional. The soggetto cavato further links the musical framework to the text, deepening its metaphorical significance, particularly through the homage to Duke Wilhelm V of Bavaria. This combination of structure, technique and text provides a valuable perspective for examining the relationship between music, symbolism and political representation in the late Renaissance.

In my paper, I will focus on how the musical techniques of the motet relate to its symbolic content and reflect broader trends in Renaissance music. I will discuss how these elements contribute to the motet's potential function in a ceremonial context, shedding light on the use of music as a vehicle for symbolic and political representation in the late 16th century

Benjamin Hebbert

Hans Holbein's *Ambassadors* and the measure of the soul.

The *Ambassadors* is amongst the most studied of all Renaissance paintings, but modern research rests on publications prepared for the unveiling of its significant restoration by the National Galley in 1998. The circumstances of the conservation and the earlier state of preservation of the painting contribute to an overlooking of understanding about one of the central thematic elements of the composition, the lute. In this paper I investigate what happens when we consider the lute as half of an intended message when we read it along with a pendant object; a lute case depicted in the shadows which was formerly obscured by overpainting and discolouration. This paper explores how the two objects are intended to be read as representative of the conditioning of the soul, and how the artist's intention becomes deeply focussed on harmonia as a spiritual measure. In exploring the lute as the key to a secret quadruple portrait representing the compositional process in the artist's workshop, we are able to speculate on the composition of the painting not as the work of a single painter, but as a symposium of humanist minds looking for layers of allegory, many of which have been impossible to see without an understanding of the philosophical centrality of music within this enormously complex painting.

Thursday 3 July — 1100-1300: Using and Making Databases and Catalogues (chair: Ralph Corrigan)

Yu Sasaki

Refining Gregorian Chant Analysis Through Sound Spectrum and AI Text Mining

In my previous research, I introduced the concept of "musical emphasis" in Gregorian chant and proposed an analytical method grounded in patristic theology. This approach involved two primary steps: (1) analyzing neumes to identify emphasized words, with nicht kurrent (nk) neumes serving as indicators of "musical emphasis," and (2) comparing the emphasized words with biblical interpretations by Church Fathers. While the neume analysis was conducted systematically, the comparison relied solely on text-based methods without the aid of digital tools. Although this innovative approach revealed promising insights, it also highlighted certain limitations in fully validating the hypothesis.

To overcome these challenges, I have incorporated digital tools, including sound spectrum analysis and AI-based text mining, to refine and expand my research. Sound spectrum analysis facilitates the examination of acoustic features in chants that may correspond to musical emphasis, while AI text mining tools — MTMineR and SimpleX — enable systematic analyses of patterns in patristic writings, offering fresh perspectives on the relationship between emphasized neumes and theological interpretations. In this study, I focus specifically on Introit chants based on texts other than direct quotations from the Psalms.

This presentation will showcase preliminary findings derived from these digital methodologies, demonstrating their potential to enhance our understanding of musical emphasis in Gregorian chant. By integrating traditional and digital methods, this research seeks to contribute to the broader study of early music and its theological dimensions.

Santiago Ruiz Torres & Juan Pablo Rubio Sadia

***Iter liturgicum Hispanicum Medii Aevi*: Methodological approach and preview of results of a critical cataloguing project**

The Spanish Early Music Manuscripts research project (Ministry of Science, Innovation and Universities of the Spanish Government, ref. PID2021-123967NB-I00) promotes the creation of a collective catalogue of medieval liturgical-musical codices held in Spanish libraries and archives. The aim of this initiative is to provide researchers with a state-of-the-art tool to solve current problems of knowledge and access to sources: the existence of several catalogues with different descriptive criteria; outdated, erroneous or insufficient information; and the omission of books. The dissemination of the new catalogue will be hybrid: on the one hand, in electronic format through the Spanish Early Music Database, integrated into the Cantus Index network, where the descriptive information will be accompanied by the indexing of the chants; and on the other hand, through a printed publication, a tool designed for consultation and global evaluation of the Hispanic liturgical heritage.

Given the scope of the project, we are preparing a first volume with the archives and libraries of Aragon, Navarre and La Rioja, territories with close historical and liturgical ties throughout the Middle Ages. In this paper, we will present the nature and characteristics of the new catalogue, the phases foreseen in its preparation, the protocol adopted for the description of the manuscripts and, finally, we will present the main results obtained, with news of plainchant sources and repertoires hitherto unknown.

Marnix van Berchum

The polyphonic *Te deum laudamus* in the sixteenth century: network perspectives (and a dataset)

The text of *Te deum laudamus* has been set by many composers over the course of music history. The compositions of the sixteenth century are not the famous ones, by far -- it is difficult to vie with the settings of Charpentier and Händel. Winfried Kirsch's 1966 book *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts* provides a good starting point for our knowledge of polyphonic settings and their sources. His work can be continued and expanded with the help of more recent source inventories, catalogues and not the least large online databases like RISM and DIAMM. For my PhD research I captured all existing information in a database, which currently contains 142 polyphonic settings of the *Te deum* and their sources.

With this 'datafication' of information, methods and tools originating outside of musicology can be applied, for example those from network science. This paper presents how different network perspectives can enhance our knowledge of the polyphonic "Te deum". These perspectives function as lenses and each provides a different view on the network or focus on a different part of the network. A microscopic network view might resemble the close reading methods so common in historical musicology, a quantitative network approach may provide other insights in sixteenth-century music, its sources and composers.

Mirjam Visscher & Frans Wiering

Embracing extractions: integrating symbolic and audio approaches in the Josquin Research Project corpus

In computational musicology, the analysis of symbolic music encodings and audio recordings often appear as separate domains. Audio signal processing builds on a mathematical foundation, while symbolic approaches are closely tied to musicology. This disciplinary divide can act as an obstacle for music researchers to empirically study recordings, performance practice, or repertories that are short on symbolic encodings.
To bridge this gap, we introduce an intermediary data representation, multiple fundamental frequency (f0) extraction (henceforth: extraction). An extraction provides the bare pitch content of a recording. We will show that modified symbolic methods can be applied to such data by means of the Josquin Research Project corpus. This corpus offers a unique set of high quality symbolic encodings of a repertoire that is also rich in professional recordings. We carefully selected those recordings that best match these encodings and compiled them into a Spotify playlist. We provide an open dataset of extractions of these recordings that enables direct comparison between symbolic and audio-based analyses.
We demonstrate the potential of our dataset through several use cases, applying symbolic techniques to the extractions. We demonstrate how key musical features - such as cadences, scales, intervals, and tonal complexity - can be inferred from the extractions, expanding the analytical possibilities beyond symbolic data. Additionally, we show how extractions enable the study of performance characteristics such as timing, vibrato, portato, and ornamentation. By combining symbolic and audio-based MIR techniques, our approach enables corpus study of early music beyond what is now possible using symbolic encodings.

Thursday 3 July — 1100-1300: Themed Session: MICHAEL – A project on chant sources (14th-18th centuries) (chair: Guido Milanese)

From the 12th to the 19th centuries chant shaped the soundscape in which polyphonic compositions were conceived and provided the melodic cues on which new sacred pieces were built. Identifying the melodies that inspired composers of the past is a challenging task, as these melodies have undergone various additions and transformations over time. These variants are preserved in surviving manuscripts and printed sources dating from the 14th to the 19th century. A detailed understanding of the sources is therefore

essential for any musicological research on the tradition of Western art music. The MICHAEL Project – Multimedial Italian CHant ArchivE of Liturgical Melodies and Texts – aims to create a digital database of plainchant from the 14th to the 18th centuries.

Giulia Gabrielli & Marco Gozzi

MICHAEL and the Biblioteca Laurence Feininger in Trento

A comprehensive selection of handwritten and printed sources featuring musical notation, preserved in the Biblioteca Laurence Feininger in Trento, will enable the creation of a tool to identify and catalogue the texts and melodies of numerous chant pieces previously unknown to existing repertoires. Current repertoires primarily focus on manuscripts dating before the 13th century. The MICHAEL database will be integrated into the Cantus Index Network (http://cantusindex.org).

Housed in the Castello del Buonconsiglio, the Laurence Feininger Library in Trento is one of the largest libraries of liturgical sources in the world. Its collection of liturgical chant manuscripts with notation includes 135 manuscripts of varying origins and dates, alongside more than two thousand liturgical editions ranging from the 15th to the 20th century. The provision of images and the comprehensive cataloguing of all manuscripts, along with a selection of significant editions, will facilitate the dissemination of a substantial corpus of liturgical chant pieces absent from existing repertoires and from 11th- to 13th-century manuscripts. These pieces, however, are crucial for research on sacred music from the 14th to 18th centuries.

Enrico Correggia & Giacomo Ferraris

Late chant sources: challenges and perspectives on a (still-) neglected repertoire

The value of studying late/printed plainchant sources is often underestimated. Yet, these sources are crucial in understanding the liturgical identity of specific regions (even in the era following the invention of the printing press) and in tracing the evolution of polyphony. However, the search for a lost "original" chant, which in reality never existed, tends to overshadow the historical evolution of chant traditions, often dismissed as "decadent." This study highlights the importance of these later sources and seeks to restore the scholarly respect they rightfully deserve.

Studying printed sources of plainchant also entails engaging with a wide range of variant readings, added by hand over the centuries usually to reflect the specific liturgical context and needs of the institutions using them. These variations highlight important aspects of the circulation of these repertoires while also presenting particular challenges for the cataloguing and encoding of the chants they contain—both in the Cantus Database and in the specific database developed for our project. Specifically, two key questions arise: which version should be chosen as the base text—the original printed version or the one transmitted by the individual copies central to our project? And more importantly, how should these variant readings be formally represented, given their often complex histories and entangled nature? In this presentation, we will briefly discuss these issues, focusing on two significant editions – Lucantonio Giunta's Graduale and Antiphonarium printed in the early 16th century – that we have studied and encoded as part of our project.

Marta Benedetti

Creating an accessible catalogue for digital resources on Latin liturgical plainchant

Although preserved in numerous manuscripts and early printed books, plainchant sources remain difficult to access for scholars and musicians. To address this, the MICHAEL project aims to create a catalogue that collects and organises digital libraries and repositories offering open-access resources for Latin liturgical

songs. The catalogue aims to address this issue by providing a platform where digitalised versions of manuscripts and books can be easily accessed. The catalogue will gather together different digital archives and for each entry includes metadata, geographical or institutional origin, and access conditions. The catalogue's overarching aims are twofold: firstly, to minimise the fragmentation of information and, secondly, to promote interdisciplinary collaboration in the study of plainchant and liturgical traditions. The project emphasises the great potential of digital tools in preserving and promoting this musical tradition, while also highlighting the need to maintain and ensure continued access to digital content over time. The catalogue aspires to be a dynamic and updated resource in order to incorporate new possible contributions, thus fostering an inclusive and accessible approach to the study and performance of medieval Latin liturgy.

Guido Milanese

Gregorian chant musical encoding: new technologies

One of the objectives of the MICHAEL project is to create a set of tools that can enable communication between the various international programmes for the archiving of musical data in the field of monodic Western liturgical chant for the general user. The most widely used standards in this field are the following: [1] gabc: ("gregorio" LaTeX package: gregobase, Solesmes books) [2] Volpiano font (Cantus) [3] abc: transcriptions [4] MusicXML [5] MEI [6] limited support for commercial packages (Finale, Harmony Assistant...). Some earlier encoding projects are now rarely used, such as [1] Chant MusiXTeX extensions [2] meinrad font (2002, still available) [3] numeric encoding, e.g. by the Italian project Archangelus. Items number (2) in both lists do not refer to an “encoding”, but to a specific “font”. The aim of MICHAEL is to provide a tool called PANGREG (analogous to PANDOC), able to translate back and forth from any format to any other format. In this way, chants encoded in gabc (e.g. gregobase) can be made available to Cantus users, and vice versa. Data encoded in older projects, such as Archangelus, will be easily made available to Cantus and other projects. Technical notes: [a] The programme is now ready as far as data exchange between gabc, abc and Volpiano; [b] A functional GUI (Graphical User Interface) is under development; [c] The programme is FOSS and multi-platform; it runs natively on Linux, but has already been tested on Windows; [d] it should run either as a standalone tool or online.

Thursday 3 July — 1100-1300: Themed Session: From Avignon to Naples and Back Again: New Insights into Fourteenth-Century Music Theory (chair: Andrew Kirkman)

Today most would agree that labels like ‘English’, ‘French’, ‘Italian’, and so on, have little relevance for European music history before the rise of modern nation states. Fourteenth-century politico-religious developments further strain at these anachronisms, especially the transfer of the papacy to Avignon and the prolonged role of the Kingdom of Naples to reassert papal authority on the Italian peninsula. A growing awareness of the cultural heterogeneity of papal Avignon (located within an Angevin imperial fiefdom) and Angevin Naples, and their diverse cultural links and contacts throughout Western Europe, invite a reassessment of their role in the development and transmission of fourteenth-century music theory. The three papers in this session embrace this challenge by reevaluating the material and philologic significance of selected manuscripts that witness the intersection of musical ideas in Papal Avignon and Naples from further afield. Jason Stoessel reveals new evidence for the lively patronage of music theory in the households of Roman, Neapolitan and Florentine cardinals in pre-schismatic papal Avignon. Philippa Ovenden proposes a new approach to the writings of Johannes Vetulus and possibly his teacher in the important compendium of music theory from Naples or Rome, Biblioteca Apostolica Vaticana, MS. Barb. lat. 307. Karen Cook focuses on the 15th and 16th gatherings of the composite manuscript, Seville, Biblioteca Capitular y Colombina, MS.

5-3-25, that demonstrate connections between later fourteenth-century Avignon and transalpine music theory traditions. Together, papers in this session offer a fresh appraisal of the patronage and development of music theory in Avignon and Naples.

Jason Stoessel

Music Theory in the Households of Italian Cardinals in Avignon (c.1309–c.1360)

The patronage of music theory by cardinals born on the Italian peninsula in pre-Schismatic papal Avignon is a neglected topic. Although scholarship has acknowledged the role of northern cardinals in the patronage of key figures of the early French Ars nova theory, there has been little consideration of Italianate musico-theoretical interests in the northern papal capital. Culturally heterogeneous Avignon supported a pan-European community of prelates, ecclesiastics, religious, scribes, painters, scribes, and indeed musicians. Beginning with figures like Jacopo Stefaneschi, cardinal of S. Giorgio in Velabro (1295–1341), scholars have begun to identify the role of other Italian cardinals at Avignon in the patronage of musical knowledge creation. Foremost among these was Annibaldo da Ceccano (d.1350), who was responsible for safeguarding Stefaneschi's legacy while developing his own program of cultural magnificence. Annibaldo's interests in music education (and education in general) in all likelihood motivated the creation of the most significant early fourteenth-century compendium of music theory at Avignon, the Milan-Naples twin manuscripts. Contemporaneously, other Italian cardinals like Giovanni Colonna showed a generosity towards early humanism and speculative music theory by employing Francesco Petrarch and Ludwig van Kempen (also known as Sanctus) as members of his household at Avignon. This paper sets out the case for the origin of yet another source of music theory in the papal city on the basis of art historical and philological evidence. The significance of these new findings for the history of musical culture in papal Avignon will be touched upon in my conclusion.

Philippa Ovenden

French Connections in a Fourteenth-Century Italian Miscellany

The hypothesis that there was a thriving school of music theory in fourteenth-century Naples previously proposed by Nino Pirrotta has recently been revived by Carla Vivarelli. As this idea gains currency, questions arise pertaining to the theoretical norms of this school, the individual theorists who may have contributed to it, and links with comparable music-theoretical traditions. Notably, the presence of Petrus de Sancto Dionysio in Naples in the early fourteenth century points towards possible connections with Avignonese theory. Nevertheless, one of the major challenges of studying the Neapolitan school is the paucity of source materials and the extent to which mystery surrounds the source materials that do survive. A case in point are the treatises copied in Vatican City, Biblioteca Apostolica Vaticana, M.S. Barb. Lat. 307. As Francesca Manzari and Jason Stoessel have shown, the artist who illuminated this manuscript appears to have been educated either in the Abruzzo or Naples in the middle decades of the fourteenth century, and the manuscript was certainly in Capua in the early 1430s. The prominence of Johannes Vetulus de Anagnia's idiosyncratic Liber de musica in the miscellany hints at the possibility of further links to central or southern Italy. Vetulus's name could refer to Anagni in Frosinone or even Campania; moreover, an excerpt of his work is found in a Sicilian collection. With this in mind, this paper will posit a methodological solution to the problem of dealing with theoretical sources that have obscure origins through a comparison of a selection of ideas presented in Vetulus's *Liber de musica* and the *Omnis ars sive doctrina* (*De musica mensurabili*).

Karen Cook

Marchettus and Muris: Preserving Notational Traditions from Avignon to the Veneto

Seville, Biblioteca Capitular y Colombina, MS. 5-2-25 is a miscellany of theoretical works and musical compositions likely copied in the later fourteenth and early fifteenth centuries. Originally a series of works and shorter collections obtained by Hernando Colón during his travels, the lot was bound together in the seventeenth century, obscuring the origins and contexts of its contents. Previous scholarship had noted that most of its works were likely copied in Italy, with the exception of a treatise or gathering (15, folios 99-108) of Catalonian origin; my work has instead demonstrated that gathering 15 and at least part of gathering 16 (folios 110-136) have more concrete connections to later fourteenth-century Avignon through its associations with the theorist Johannes Pipardi. Spatial constraints in my earlier work did not permit a thorough investigation of gathering 16, which I undertake here. Alongside Pipardi's *De arte cantus* are found works with connections to Johannes de Muris ('Nota quod novem sunt…') and to Marchettus of Padua (an excerpt of the *Lucidarium* and Petrus de Amalfia's *Compendium artis motectorum Marchecti*), plus a version of the *Tractatus figurarum*. In this paper, I place this gathering into dialogue with other manuscripts in which the same or similar materials are copied in close order to explore the ways in which different notational traditions were preserved together in northern Italy, to ponder papal Avignon as a musical crossroads, and to reconsider the idea of a 'nationalistic' notational heritage.

Thursday 3 July — 1400-1530: Ars Antiqua (chair: Joshua Stutter)

Saagar Asnani

At the Intersection of Oïl and Oc: Dialects in Hybrid Ars antiqua Motets

A handful of Ars antiqua motets combine the syntax and lexis of both French and Occitan, leading scholars to conclude that their linguistic hybridity stemmed from indigenous French composers evoking the prestige of Occitanian troubadours through lexical borrowings (c.f. Zingesser 2020, Aubrey 1997). However, these studies overlook the vast dialectal variation that characterized both the langue d'oc and langue d'oïl families, treating each as a monolith and deeming variants from 'standard' dictionary forms to be fabrications of a Francophone composer emulating the foreign lexis of Occitan. These 'hybridized' words which align with neither language's standard forms constitute a linguistic no-man's-land; this is precisely where dialectal analysis can reveal composers' and scribes' specific linguistic backgrounds.

This paper begins by enumerating the Gascon influences in the linguistically ambiguous motet *Tuit cil qui sunt enamourat/Li jalous par tout sunt fustat/Veritatem*. Then it looks to the Chansonnier du Roi (R), with its 'Gallicized' transmission of Occitan songs as the crux around which the motets *Molt m'abellist l'amourous pensament/Flos filius eius* and *Agmine milicie celestis omnia/Agmina* trace their diffusion. The motetus voice of both share melodic and textual material with two 'hybrid' Occitan songs in R but demonstrate opposite transmission patterns; *Molt m'abellist* was based off the eponymous song in R while the melody of *Agmine milicie* was later assigned to the monophonic song L'autrier cuidai aber druda in R. This paper's dialectal analysis re-examines both songs' transmission history vis à vis R and traces the geographic and cultural origins of their composers.

Richard Robinson

'Sîne léiche lûtent übele…': the *Nibelungenlied*, Old Norse sagas and the leich in twelfth- and thirteenth-century Germany

The impact of the troubadours and trouvères on contemporary German narrative and lyric has been widely acknowledged since Friedrich Gennrich's seminal 1926 article exploring this subject. Frequently overlooked in lyric studies, however, is the equally important literary exchange that occurred between German and

Norse regions at around this time. By reassessing several famous descriptions of music-making in the *Nibelungenlied* (Passau, c. 1200) and their relation to Middle High German secular song, this paper simultaneously explores two central themes of MedRen 2025: a) the idea of the north and b) cross-border migration of musical ideas.

First, this German-Norse link is investigated via strophes in the *Nibelungenlied* where a fiddle bow literally becomes a sword (29th and 33rd âventiuren). This idea connects to a significant, largely overlooked corpus of battle descriptions using musical imagery (especially singing swords or 'sǫngr sverða') found in Old English and Old Norse sagas. These passages therefore raise questions about contemporary conceptions of 'German' v. 'north' traditions. Secondly, the paper then turns attention towards a particular genre which is mentioned in these *Nibelungenlied* fighting scenes: the leich (strophes 2002 and 2007). These descriptions invite comparison with other German evidence, including Gottfried von Strassburg's renowned *Tristan* (c. 1210). Through the example of this specific genre, the idea of 'Germanness' at this time (both musically and otherwise) is thus interrogated. Finally, the paper unites these two themes through evidence which describes the performance of epics (in the Norse tradition) alongside (French-inspired) narratives in German regions c. 1250.

Thursday 3 July — 1400-1530: Pedagogical dimensions (chair: Michael Noone)

Kateřina MAŇÁKOVÁ

From Vocal Polyphony to Intabulation: Editorial and Methodological Insights into Works of Cristóbal de Morales in *Orphénica Lyra*

Orphénica Lyra (1554, Valladolid) by Miguel de Fuenllana is a collection for vihuela de mano that includes a wide range of repertoire, from original instrumental works to intabulations of vocal polyphony. Among these pieces are several works by Cristóbal de Morales, one of the most prominent composers of his time. In Juan Bermudo's Declaración de los instrumentos musicales, Morales' polyphony was highlighted as an exemplary source for learning counterpoint as well as intabulation techniques, and that is why his intabulated work serves us as an ideal example for this study.

This paper explores the adaptation of Morales's vocal compositions for the vihuela, analyzing the intabulation techniques and editorial strategies employed by Miguel de Fuenllana. Following Fuenllana's preface, this study contextualizes this practice within the framework of historical musical editing. It also incorporates Bermudo's theoretical instructions to show the pedagogical potential of the intabulations, both in their original historical context and in modern applications.

By focusing on Morales' pieces, this paper demonstrates how intabulations can serve as a creative response to instrumental demands, and also as a practical guide for understanding renaissance compositional and performance practice. While Morales represents just a portion of *Orphénica Lyra*, his intabulated pieces show the interaction of artistic quality and educational applicability.

Vicente Parrilla

Flaws or Features? Reevaluating Mateo de Aranda's Contribution to Improvised Counterpoint in the Early Sixteenth Century

Mateo de Aranda (ca. 1495–1548) remains one of the most understudied authors of Renaissance musical treatises. While perhaps not in the clearest or most straightforward manner, his counterpoint treatise (*Tractado de canto mensurable: y contrapuncto*, Lisbon, 1535) demonstrates an extraordinary level of

precision and detail in explaining certain facets of the art of improvised counterpoint. In this paper, I propose that the primary aspect of counterpoint on which Aranda focused was cantus firmus imitation. Notably, this focus on cantus firmus imitation has been largely overlooked in prior studies, underscoring the need for closer examination of Aranda's contributions to this contrapuntal technique.

Through a detailed reading of the text and an in-depth analysis of the musical examples, this article investigates the counterpoint principles Aranda outlines in two key sections of his treatise, comparing them with selected musical examples to uncover their broader implications. It not only deepens our understanding of Aranda's significance as a musical figure but also sheds critical light on the foundational principles of improvised counterpoint, offering valuable insights into this intricate art form in contemporary scholarship. As the comparison between his commentary and the analysis of his musical examples demonstrates, apparent flaws ultimately reveal his nuanced mastery of the art.

Katarzyna Spurgjasz

How to be an informed performer? Fridericus Cornarius's 'Musica poetica' as performance instructions

'Musica poetica' treatises are usually associated with the art of composition, and education related to it. A closer look at these works may however reveal that composition was not the only one and probably not even the most important learning outcome, especially at first stages of this genealogy of musical thought, emerging in 16th-century German universities and schools. My case study for exploring the meaning which 'musica poetica' tradition may have had for performance practice (and vice versa) will be a recently discovered treatise 'Musica poetica praelecta a Friderico Cornario Salfeldensi', known from a unique manuscript written in 1578 at the University of Wittenberg. Among six advantages (utilitates) of the art, that Cornarius lists, only one refers to composition, while the other five could be summed up in the term 'conscious performance' or even an 'informed' one, with reference to vocal polyphony. How was it achieved, and to whom it may have served, to become an informed performer of polyphonic music in 16th-century Central Europe? And, last but not least, what did that have to do with growing musical literacy and complicated confessional issues of those times?

Thursday 3 July — 1400-1530: Italy, Gardano and circulation (chair: Moritz Kelber)

Agnieszka Leszczyńska

Two editions of Johannes Wanning's *Sententiae insigniores ex evangeliis dominicalibus excerptae* (1584 and 1590)

Johannes Wanning, the chapelmaster of St Mary's Church in Gdańsk, was the composer of three motet collections printed by different publishing houses in 1580-90. *Sententiae insigniores ex evangeliis dominicalibus excerptae* was the only set published twice: in 1584 by Mattheus Stoeckel in Dresden and in 1590 by Antonio Gardano in Venice. One of the reasons for the reissue of the collection was probably the poor technical quality of the Dresden print, which made some pages difficult to read. The new edition allowed Wanning to correct the errors present in the first one and to introduce changes that made the transmission of his compositional intentions more precise. Most of the modifications concerned placing the text under the notes. As for the music itself, incorrect note pitches were changed, previously absent accidentals were introduced, and some note values were replaced by others. In one case, Wanning recomposed the ending of the alto part. A comparison of both editions allows for a more detailed insight into

the composer's workshop, including the fact that certain unusual contrapuntal solutions were not the result of an error, but were consciously used by him.

Simona Gatto

Setting Petrarch to Music: Adrian Willaert and Perissone Cambio's Madrigal Interpretations of *I' vidi in terra angelici costumi*

In 16th-century Venice, Flemish composers played a crucial role in shaping the Italian madrigal tradition. St. Mark's chapel master Adrian Willaert and his disciple Perissone Cambio shared a deep interest in Petrarch's poetry, as evidenced by their choice to set many of his texts to music. In this study I focus on the madrigal settings of Petrarch's texts in Willaert's *Musica Nova* (Venice, Gardano, 1559) and Cambio's *Madrigali a cinque voci* (Venice, Gardano, 1545), *Il primo libro dei Madrigali a quattro voci* (Venice, Gardano,1547), and *Il secondo libro dei Madrigali a cinque voci*(Venice, Gardano,1550). I explore explicit musical relationships between their sonnet settings, suggesting that Perissone likely had access to Willaert's *Musica Nova* before its publication. Particular attention is given to their settings of Petrarch's sonnet *I' vidi in terra angelici costumi*, found in *Musica Nova* and Cambio's *Madrigali a cinque voci*, analyzing their approaches to rhythmic patterns, vocal textures, and text fragmentation. These findings contribute to a broader understanding of mid-16th-century Italian madrigal composition, illustrating how Flemish composers in Venice individually responded to Petrarch's poetry and engaged in the cultural exchange between Northern European and Italian traditions.

Nadezhda Ignateva & Danil Ryabchikov

***Sdrava Maria* - XVI c. Slavic setting of Ave Maria by fra Serafino Razzi**

Serafino Razzi (1531-1613), a Dominican friar known both for his *laude* and his hagiography , was sent to Kotor and Ragusa (modern-day Dubrovnik) in 1587. While in Kotor, he compiled the Life of Saint Osanna of Kotor, which includes a Slavic translation of *Ave Maria*. Of particular note, the *Ave Maria* text he cited contains the lines 'Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae', which were first published in Girolamo Savonarola's *Esposizione sopra l'Ave Maria* in 1495 and subsequently canonized by the Council of Trent, marking a significant development in the liturgical use of this prayer. Given Razzi's adherence to Savonarola's teachings, the inclusion of this text is unsurprising and revealing. Our paper explores the musical setting of this hymn, offering possible reconstructions of the hymn's performance 'nella lingua Schiavona' based on the textual evidence and the musical styles of the time.

Thursday 3 July — 1400-1530: New Perspectives and Historiographies (chair: Frauke Jürgensen)

Alexandre Cerveux

Otherness and Music in the Middle Ages: Towards a Transcultural Approach

The theme of otherness in medieval European texts on music and notated corpore has been extensively studied. Its recurring presence reflects sustained scholarly interest and sometimes echoes contemporary concerns. Scientific literature highlights various meanings of otherness in relation to music — e.g. strangeness, rejection, exoticism or desirability — whether viewed positively or negatively.
Building on this foundation, this paper seeks to provide a framework for conceiving this theme from a transcultural approach, drawing on textual sources from around the Mediterranean. Indeed, Latin, Arabic, and Hebrew works reveal commonalities in how authors describe the other, their musical practices, and the

sounds they produce:

- To mark difference or even cultural dissonance.
- To affirm moral, religious, or aesthetic norms.
- To stylize, idealize, or sublimate otherness.
- To support a theory, following one of these perspectives.

These different purposes are part of the attention paid to others and their music. But in some cases, texts also suggest an imaginated or demonstrated proximity with others, whether to define an attitude towards them or to avoid imitation.

This paper argues that medieval writers reflected on otherness as a means of clarifying their own relationship to music. This kind of speculation helps to shape a personal or collective musical ethos, providing an alternative approach to the technical theorization of music while refining the expression of sensitivity and emotion. Drawing on methods from cultural and intellectual history, this paper offers a philosophical exploration of otherness and music.

Daniel Trocmé-Latter

Looking forward and backward: A historiography of the Renaissance in music

This paper comprises a survey of the treatment of the 'Renaissance' period – especially the sixteenth century – in general histories of music. The myriad ways in which the Renaissance has been covered is particularly intriguing given that the period is so often perceived as the inflection point between ancient and modern – a time that looks back to Classical civilisation as well as forming the beginnings of modernity. How have music historians' views and approaches changed? To what extent does the background or nationality of these histories' authors reveal biases in the coverage of the subject matter? What can we glean about the intended readership based on such books' emphases (or lack thereof) on the Renaissance? How does the Renaissance fit into the constructed narratives of such histories? And what level of importance is given to the issue of religious reform? Finally, in an academic environment where the study of music – and especially early music – seems critically endangered, can we continue to expect the Renaissance to be represented adequately in text books of the future?

The paper will cover a historiographical sample ranging from the most recent edition of Palisca and Grout's _History of Western Music_ (2019), in which 'The Renaissance' covers the years 1400–1600 and their key political and religious events, all the way back to Charles Burney's _General History of Music_ (1776–89), in which he emphasises the musical 'progress' of the sixteenth century.

Liu Xueyang

Mapping the Music Historiography of George Sarton (1884-1956)

George Sarton (Ghent 1884 - Cambridge, Massachusetts 1956), historian of science and enthusiastic promoter of the idea of "music and humanism", has remained untouched in the studies on music for generations. To compare the styles, in 1917-18, while Puccini had already composed his last female aria praising the infrastructure of Florence and threatening jumping into the river Arno in case love fails (Gianni Schicchi), Sarton was a young and promising scholar beginning to lecture on history of science, which was intellectual; and, by 1956, the year of Bernstein's Broadway premiere (Candide), Sarton's contributions as a researcher and publicist to his field turned out so well, not only in the academic sense, but even about to become a myth.

The proposed paper aims to provide a musicological overview of positions of early music according to Sarton, with focus on his interpretation of the Renaissance Florence, but also supplemented by the Iberian Peninsula earlier, and the French Court afterwards – both juxtaposed in a non-coherent manner to the key

spaces of merging his idealisations of humanism, music and science altogether. Also, to explain Sarton's self-understanding as a writer on music, a number of biographies written for other scientists by him are referenced, especially the 30-page obituary of the mathematician Raymond C. Archibald (1875-1955), who pursued early studies with "equal interest in music and mathematics", leaving the hometown in Nova Scotia for Harvard, Berlin and "Strassburg", which was one of Sarton's last publications before setting off for an unfulfilled lecture in Montreal in 1956.

Thursday 3 July — 1400-1530: Themed Session: Division or Cohesion? Music and Society in Early Modern England (chair: Joseph Sargent)

This three-paper panel explores the contrasting capacities of music to mitigate or cause division in early modern societies. While contemporary praises of music often promoted the positive alignment between musical and social harmony, and even critics of music in this period tended to focus on its potential for moral corruption rather than the dangers of undermining social cohesion, in practice music's roles and effects/affects could be rather more varied.

This panel focuses specifically on genres of popular or ubiquitous music-making and examines their potential for disrupting or strengthening communal relations through examining literary, theatrical, and historical incidents taking place in a number of domestic and communal spaces in sixteenth and seventeenth-century England. Considering a range of social divisions that occurred along lines of religion, class, and gender in Tudor and Stuart England, the panel explores how vernacular music might be used either to attempt to include or exclude, to mitigate or heighten division.

Anne Heminger

Reformed Practices and Traditional Song in the Protestant Drama *Jacob and Esau*

Music was a constant feature of religious drama in late-medieval England, appearing in both large-scale pageant cycles and moralizing plays written for smaller audiences. These music-filled plays were also quite popular; the archives of cities, trade guilds, and churches are littered with records of their performance. It is thus no surprise, as Alexandra F. Johnston has shown, that the governments of Henry VIII, Edward VI, and Elizabeth I used performances of religious drama to persuade the public to accept new, reformed doctrines and practices. Yet those in power were not the only ones to take advantage of religious drama to achieve their aims. Published at the end of the reign of Mary I (1553–1558), the anonymous reformist play *Jacob and Esau* was clearly intended to prevent English men and women from embracing the government's reimposition of Catholic doctrine and practices. Jacob and Esau also features three songs performed by the play's characters, which both serve as examples of model reformed behaviour, and reinforce the play's main aim: to prove that individuals are elected for salvation by divine grace. The play's author turns not to contemporary popular forms of reformed devotional music, however, but instead favours the refrain form of the late-medieval carol. This use of music recalling Catholic devotion in an explicitly reformist play suggests that the play's author was aware of the plurality of religious views held by his intended audience and chose to capitalize on the flexible nature of contemporary religious musical practices to achieve his aims.

Chloë-Jade Hill

'Strange and wild noises': Soundscapes of Discord in the Hackness Home Invasion

On the 26th of August 1600, a group of Yorkshire Gentlemen led by Sir William Eure arrived at the North Riding estate of Hackness, home of the notoriously staunch Protestant Sir Thomas Posthumus Hoby and his wife, Lady Margaret. Uninvited and unwelcome, their aim was seemingly to force the Hobys' hand of

hospitality. What ensued was a religious, political and personal skirmish that led to a notorious court case at the Star Chamber, and which conceivably inspired a scene in Shakespeare's *Twelfth Night*. The Hackness Home Invasion did not employ physical force as its primary weapon: instead, the invaders harnessed sound, particularly music, to conduct their attack.

In this paper, I draw upon this highly sensory exchange in the Star Chamber records to analyse how the attackers weaponised sound. I explore Hackness as a physical, porous space, as the invaders sought to disrupt and undermine stringent conventions governing place, company, and time, providing a unique insight into the sensory expectations of the household. Furthermore, I examine how the sound-world of the invasion illuminates the strained relationships between neighbours in the deeply divided religious and political landscape of late Elizabethan England, as conflicts of confessional, cultural, and political identities manifested in discordance.

Katherine Butler

Divisive Harmonies: Exclusion, Conflict, and Catch-Singing, c.1580–1630

While round or catch-singing was typically associated with good fellowship and lyrics often asserted friendship, unity, and agreement, the results of such practices were not always harmonious, communal relations. Focussing on the pre-Playford era of catch-singing—encompassing the manuscript catch of Thomas Lant (1580-83), David Mevill (1612) and later additions to *IRL-Dtc* MS12 (1620s?), as well as the printed collections of Thomas Ravenscroft (1609-11)—this paper synthesises archival evidence and literary representations (including jestbooks and on the stage) with analysis of specific songs that thematise division or conflict to shed light on instances of disruptive catch-singing.

Firstly, I show that catch-singing was not necessarily an open invitation for anyone present to join. Companies often defined their fellowship at the exclusion of others, including around trade loyalties/rivalries. Secondly, catch-singing could become anti-social behaviour when it disrupted other activities or intruded on the sonic environment at inappropriate times. Thirdly, as catch-singing was closely associated with drinking—including encouraging and even coercing participants into excessive consumption—such drunken singing could end in argument and violence. Finally, disruption was not necessarily an unintended consequence, with some sources actively recommending the use of catches as a form of sonic abuse, especially directed at women.

While catch-singing could be a means of social cohesion and an expression of friendship, it was equally able to exclude, disrupt, divide, and abuse. Far from distancing themselves from some misuse, this capacity was acknowledged and a source of humour in the repertory enjoyed by catch-singers.

Thursday 3 July — 1400-1530: Counterpoint and Composition (chair: John Milsom)

Asaf Finkelstein

Contrapuntal Processes and Techniques in the Ricercars of Andrea Gabrieli

This paper demonstrates the use of contrapuntal techniques in the twenty-four posthumous ricercars of Andrea Gabrieli, with an emphasis on the relationships between contrapuntal technique and form. The ricercars appear in several books and in various formats and layouts, both for keyboard and for ensemble. The present study collects them and treats them as a cohesive body of works with shared characteristics.

The works are written in learned style, employing a variety of contrapuntal techniques that are at the core of the study. The relationship between these techniques and the overall form of the works may provide

insights into the creative process of this leading Venetian composer. Furthermore, since all the works were published after the composer's death without known dates of composition, studying the structural foundation of these works may shed light on their chronology.

The main part of the study examines the works using the forensic analysis method, as applied by scholars such as Dreyfus, Milsom, and Schubert, collecting data and insights about them for comparison, and drawing broader conclusions in the final stage. Considering the compositional "culture" of his professional milieu, I characterize Gabrieli's compositional craft and decision making, with an emphasis on the way his usage of contrapuntal techniques such as stretto and invertible counterpoint shapes these pieces.

Tim Daly

Canon Without Imitation: Isoperiodic Structure and Method in Okeghem's *Missa Prolacionum*

Johannes Okeghem's *Missa Prolacionum* has fascinated musicians in the centuries since its composition and contributed significantly to Okeghem's enduring reputation as a canonic master. The mass nonetheless stands apart from widespread canonic technique of the time. Canonic writing in this period is typically isoperiodic, depending on a constant rhythmic separation between the imitative voices, while the Missa prolacionum's use of mensuration canon seems at first to prevent isoperiodicity.

This paper explores the consequences of Okeghem's control of mensural differentation. In the opening movements, Okeghem relies on notational convention and colouration to limit the extent of his introductory mensuration canons, allowing the majority of his composition to be understood as a series of isoperiodic double canons. Awareness of the basic isoperiodic structure of the mass in turn makes it possible to suggest a surprisingly simple compositional process that is able to generate double canon such that the composer need never construct imitative counterpoint. The imitative result is instead a consequence of the method of construction, which also simplifies many of the apparent compositional complications that Okeghem introduces.

Extending this analysis to later movements complicates the picture. In many of these passages, Okeghem employs rests to establish longer isoperiods, largely avoiding mensuration canon. Such passages suggest a need to reconsider whether mensuration canon is fundamental to the conception of the mass or simply the means to an isoperiodic end.

Peter Urquhart

What canons tell us about the pitch system of the 16th century

One might presume that we understand the pitch system of the 16th century, yet there are a small number of challenging works that sit on the edge, perhaps created to break the assumptions of their time, and with them our preconceptions. Among these are canons, which are generally notated in a compressed format, inviting solutions that reveal as much about us as about the ideas of the composer. One particular tradition of canon begun by Ockeghem, and continued among French court composers, has gained attention through analytical work by Alan Gosman (1997) and David Burn (2001): the so-called 'stacked canon', in which the interval of imitation between leader and follower is repeated in further following voices. An extreme example is found in a work by Matthieu Gascongne, Ista es speciosa, a canon at the 2nd applied successively to all 12 voices. Its proximity to a four-voice stacked canon by Antoine de Févin in the manuscript, CambriP 1760, suggests that Gascongne's canon is part of the tradition, but a realization by John Brobeck (2016) points to a grander vision. A look at other examples of unusual stacked canons will provide context, and point out one aspect of the stacked canon tradition that has been overlooked in recent analyses, and in music editing more generally.

Friday 4 July, Northumbria University

Friday 4 July — 0900-1030: Confessional Change and Musical Resources (chair: Magnus Williamson)

Katie McKeogh

Religious Culture and the Ownership and Reading of Music Books in Sixteenth-Century England

Were books containing polyphonic mass settings used beyond the mass? What does this tell us about the cultural and religious meanings of music books as material objects? This paper challenges genre-based assumptions about the intended and unintended owners and users of printed polyphonic mass books by using a copy-based approach. Evidence of ownership and use in surviving books in European repositories are analysed, using this material evidence to reconstruct the book's life beyond the printing house. Underpinning this is the recognition that ownership and use are inseparable. This analysis leads to a discussion of the broader role of sacred music, especially that setting liturgical texts, in a society riven with confessional change and conflict, through the lens of the material book. It asks who the owners and users of polyphonic music books were, and finds a narrative for the role of material music in Reformation culture in the spaces between imagined owner and the many users who interacted, in different ways, with the book. These realities were shaped by various interconnected threads: by format (choirbook and partbook), by the religious politics of the society in which they were used, by age and sex, by vocation, by fiscal concerns of individuals and institutions, and by personal decisions. The different kinds of marks found in music books — ludic marks, graphic marks, musical and textual engagement—are analysed in order to explore different kinds of owner and uset, and the discussion of these categories constitutes a methodological intervention in the histories of reading.

Kerry McCarthy

Singing the Reformation in Windsor

Robert Testwood (c. 1490-1543), professional singer and evangelical mischief-maker, is the subject of many colourful anecdotes told by his contemporaries, including a scene in which Testwood mocks the veneration of the Virgin Mary by sabotaging a performance of Fayrfax's *Lauda vivi Alpha et O* in St George's Chapel, Windsor. This act of sonic iconoclasm can be dated securely to mid-May 1538. It can be placed in a rich context of surveillance, propaganda, dissent, and counter-dissent among the musicians of St George's as they navigate the changes of the early Reformation. It also has a number of things to tell us about Fayrfax's motet.

Friday 4 July — 0900-1030: Rediscoveries and Revivals (chair: Henry Drummond)

Michael Winter

Editing the Eton Choirbook: Rivalries and misunderstandings in Renaissance Musicology

Since its (re-)discovery at the end of the nineteenth century, the Eton Choirbook has attracted interest from musicologists and performers. However, due to the choirbook format (in which each voice part is laid out individually across a double page) the music of the manuscript cannot be studied easily without a transcription or edition.

In the first half of the twentieth century, several musicologists undertook the task of editing the manuscript, including R. R. Terry, Anselm Hughes, Alick Ramsbotham, and Sylvia Townsend Warner. Although all produced transcriptions, none succeeded in transforming their work into a critical edition. Ultimately, the 1950s saw the publication of two separate editions of parts of the manuscript: one by the Plainsong and Medieval Music Society (PMMS) and the other by the newly established Musica Britannica series of the Royal Musical Association (RMA). The near-simultaneous appearance of these editions sparked accusations of intellectual theft and breaches of agreements.

This paper explores this dispute as understood by those directly involved, drawing on both public and private sources. Rarely examined materials held in the British Library, including the RMA's minute book (BL MS 71017) and personal correspondences (BL MS 71046, 71049, 71050, 71061), as well as the PMMS's minute book, form the basis for this investigation.

Deborah Lawrence

Technology as Time Machine: Orality, Literacy, and Liminal Spaces

'We are today as far into the electric age as the Elizabethans had advanced into the typographical and mechanical age. . . experiencing the same confusions and indecisions which they had felt when living simultaneously in two contrasted forms of society and experience.' Marshall McLuhan wrote this in 1962 concerning himself with language. The liminal nature at that junction of orality and print finds a sort of mirror image in contemporary consumption of music through streaming services. There, the near absence of access to written texts for early music repertoire mimics the situation of the sixteenth century in which music would be heard, and perhaps made by oneself from written/printed sources, but texts often would exist fully only in an outside source.

My paper discusses how modern technology transforms literary music cultures into oral ones, specifically into the realms of secondary orality, and the interesting spaces between the two. Secondary orality refers to high-technology culture and electronic devices that require writing and print. Using Spanish ballads of the sixteenth century, I explore the connections between their move from oral to literate, written tradition as they began to be printed, and their new life as representatives of secondary orality dependent on written sources. The line between oral and written culture is not always clear in streaming, nor was it in the sixteenth century. If we consider what streaming music provides and does not provide, we can better understand how its earlier audiences experienced it.

Sanna Raninen

Building musical pasts: Songs of Piae Cantiones represented in/as Finnish music history

Piae Cantiones is a collection of songs most associated to medieval Nordic lands. The book was collated an published in 1582 by Jacobus Petri Finno, the headmaster of cathedral school in Åbo/Turku, with Theodoricus Petri Rutha, and it states to contain 'old songs' in Latin for major feast days, along with secular songs ranging from historical topics to descriptions of student life. Many songs from the collection enjoyed a long tradition of copying and publishing in Sweden and Finland and later also in England, with some becoming classics still recognised today. A closer look of the song collection and its transmission displays the often chequered constructs in which a piece of music becomes a representative of a genre or location, in this case songs with Latin text and heavy implications of their medieval origins, travelling through school song and protestant singing traditions, Christmas carol traditions, and even later reinventions as traditional/folk with exotic medievalism.

My presentation maps the written and recorded representations of songs from Piae Cantiones through manuscripts, scores and recordings produced in Finland, and evaluates its role in the construction of a musical past.

Friday 4 July — 0900-1030: Themed Session: The *Codex Buranus* as an object of musicological study (Munich, Bayerische Staatsbibliothek Clm 4660-4660a) (chair: Joseph Mason)

The *Codex Buranus* (CB) offers a unique insight into the transmission of Latin song in the medieval period. The manuscript encompasses both sacred and secular traditions, allowing for a deeper exploration of how these repertoires circulated, were received, adapted, or perhaps even created locally. These paired papers will focus on two aspects: 1. The Passion play, which exemplifies how composers relied on a foundation of learned material to craft both liturgical and dramatic works, showcasing the interplay between text and music in their composition; 2. The Latin songs, especially the so-called carmina amatoria, which have received very little attention from musicologists, since a lot of them are unique to the *Codex Buranus* and/or transmitted with adiastematic neumes only. These paired papers are given by two researchers of the SNSF research project Carmina Burana Online based in Basel, Switzerland.

Laura Albiero

Liturgical Drama in Process: Writing the Passion Play

The composition of liturgical dramas relied on a dynamic interplay between preexisting liturgical pieces and newly created material. While the origins of these plays are often linked to the development of tropes, the specific methods by which composers assembled their texts and music remain underexplored. The Codex Buranus Passion play exemplifies this process, combining preexisting liturgical chants with newly composed sections, in Latin and German, and poetic interpolations. The musical setting reveals a careful negotiation between formulaic chant structures, flexible melodic recitation, and rhythmic innovations. By examining the interplay between inherited and innovative elements, we gain insight into how medieval composers crafted these dramas within a tradition.

Christelle Cazaux

Latin Love Song in and outside the Codex Buranus

The Carmina Burana copied in the *Codex Buranus* (Munich Clm 4660) are notated with adiastematic neumes only, and these notations are for a large part posterior to the completion and decoration of the manuscript, at a time when the vernacular chansonniers adopted square notation and modal rhythm made its apparition in the notation of the Notre-Dame Repertoire. The ‘carmina amatoria’ (love songs), which make up almost half the content of the Codex Buranus have been largely neglected in musicological studies. A lot of them are unique to this manuscript, only a few are neumed, and a small number are notated in other sources, mainly as later additions to non-musical books, and mostly in neume notation. Under these conditions, how can we, as musicologists, approach this vast repertoire of Latin songs?

Friday 4 July — 0900-1030: Round Table: Tonality circa 1500, 1: Okeghem's *Ave Maria* (convenors: John Milsom & Daniel Koplitz)

The subject of tonality/modality around 1500 is a complex, fraught and contested one. However, it rarely features prominently in Med-Ren programmes, so we believe the time is right for a round-table panel discussion, focussing on goals, methods, language, terminology, taxonomy (etc) in the study of what might be called 'tonality' and 'pitch organisation' in music of the late fifteenth and early sixteenth centuries. This would complement recent research into other aspects of musical organisation, such as imitation/fuga/motivicity – and indeed the relationship of 'tonality' to fuga arguably remains under-researched. A central issue for the panel would be the question of whether theoretical writings of the period supply our best guides for addressing the music, or whether intuition and anachronistic language might sometimes serve us better. Other key subjects include the definition of cadence/closure, and the question of whether the practice/concept of 'modulation' can legitimately be invoked in polyphonic works of this period.

We propose a three-session event, in which various 'teams' of speakers offer their views about two pre-selected motets. The first session would focus exclusively on Johannes Ockeghem's *Ave Maria*, which has been the subject of writings by Lawrence Bernstein (subsequently critiqued by Jeffrey Dean); the aim would be to discuss not only the motet but also Bernstein's views about it. There is no fuga in *Ave Maria*, so the second session would focus exclusively on Cristóbal de Morales's *Sancta et immaculata*, which is fuga-rich, and explores a tonal/modal field not unlike that of Ockeghem's *Ave Maria*. The third session would then be devoted to open discussion, without formal presentations.

In the first session, four 'teams' of speakers each give a 15-minute presentation, expressing their views about tonal properties in the motet itself, and critiquing approaches that have been reckoned useful in the past, such as appeals to theories of 'mode', or of 'tonal types', or of 'Ut Re Mi tonalities'; these presentations would be followed by brief round-table reactions. In the second session, 'Tonality II: Morales's *Sancta et immaculata*', the same teams would address the Morales motet in four presentations, again followed by reactions. Finally, the third session would be a free-for-all debate about goals, methods and achievements; we provisionally call it 'Tonality III: open discussion'.

This proposal was conceived by Daniel Koplitz and John Milsom, who are the event's co-ordinators. We have secured the interest of the following 'teams': (1) Daniele Sabaino (University of Pavia) and Marco Mangani (University of Florence); (2) Daniel Koplitz (Stanford University) and John Milsom (Liverpool Hope University); (3) Liam Hynes-Tawa (Harvard University) and Ian Quinn (Yale University); and (4) Adam Knight Gilbert (University of Southern California) and David Burn (KU Leuven). In an ideal world, the three sessions would all be scheduled for the final day of Med-Ren 2025 (Friday 4 July), with the Ockeghem and Morales sessions forming part of the conference's morning programme (pre- and post-coffee), and the third session following in the afternoon as an informal extension of Med-Ren itself.

Daniel Koplitz: dkoplitz@stanford.edu

John Milsom: johnross.milsom@gmail.com

Recordings: two suggestions:

Ockeghem: https://www.youtube.com/watch?v=TyoIrnTVIX4

Morales: https://www.youtube.com/watch?v=nDoFwMHCW_8

Friday 4 July — 1100-1300: Reformation Traditions (chair: Thomas Schmidt)

Mattias Lundberg

Sonic Continuity: A Key Factor in the Negotiations of the Swedish Reformation

It is evident that the Reformation movement in the Swedish dioceses between c.1520-c.1620 faced many obstacles during three generations of clerical, liturgical and musical struggle. One of the most formidable obstacles to implementing the ideals of a rather small circle of Nordic reformers was the strong public aversion to any changes in liturgical and musical customs. Broader strata of the population repeatedly opposed - with threats of rebellion and armed conflict - novelties such as singing in Swedish, introduction of metrical song, the exchange of the medieval liturgical diocese books, and the rituals associated with the same.

This paper will investigate closely a number of rather unexpected and astute changes in music and liturgy that were radical in their theological meaning and consequence, but which upheld what is here termed 'sonic continuity'. Sonic continuity constitutes an aural level that seemingly allowed bishops and kings to make repeated claims that church services were maintained 'as has always been the custom throughout the kingdom', even when matters do not appear to be the case for the modern observer.

The theoretical concept of 'sonic continuity' is based on readings of Edward Shils and others from the Chicago school of sociology. It offers a systematic taxonomy of different notions of 'tradition' and allows for a new understanding of how the Swedish reformation was neither a 'knockover' of the late medieval church, nor an acclamation of something new among the broader population. the Swedish reformation was, in musical terms, rather a negotiation between the reformers vis-à-vis peasantry and burghers. The latter groups came to accept rather radical theological changes, precisely because the ritual sounded as expected in the locations and at the times where it was to be expected.

Henry Drummond

Musical Exchanges within Catholic Communities in Early Modern Delft

This paper will consider musical networks within communities of Catholics in the Calvinist city of Delft in the early seventeenth century. While the United Provinces had separated from the Southern Netherlands in 1579, Catholics still had the freedom to practise their religion. But while scholars have generally accepted the notion of religious tolerance in the Calvinist north, Catholic communities often had to live in semi-recusancy, and overt indicators of Catholic liturgy (many of which were sonic) provoked disfavour from both citizens and authorities. Although individual figures within this complex social network have been studied in some detail, their interactions have not been appropriately considered. This paper will therefore examine the connections between two of early modern Delft's most prominent Catholic musical authorities. Joannes Stalpaert van der Wiele (1579–1630) was a priest in the city who was responsible for music-making in the city's clandestine churches. Alongside several texts that critiqued Calvinism, he also wrote extensively about music, including several collections of hymns and devotional songs. Meanwhile, Jesuit missionary Lodewijk Makeblijde (1564–1630) arrived in Delft in 1611, and became a prominent publisher of Counter-Reformation texts, including songbooks that bear several similarities to those of Stalpaert van der Wiele. This paper will examine thematic and musical interactions between Stalpaert van der Wiele and Makeblijde's collections. Such a study offers a new perspective on the exchanges between early modern Catholics living in semi-recusant settings, and how (in Delft's case) they forged a collective identity through music.

Hein Sauer

Harmonizing Traditions: The Arrangement of the 16th-Century Interpolated Magnificat

Christmas has always been one of the most important musical feasts of the liturgical year. Inspired by the angelic choir from the annunciation to the shepherds, Christians have celebrated the birth of Christ with extensive carol singing throughout the German-speaking regions and beyond. The vernacular carols have a rich history, both within and outside the church, and despite some scrutiny by protestant reformers for their use in quasi-profane rituals, many songs like *Resonet in laudibus/Joseph lieber Joseph mein* remain integral to church music of most denominations today. One such ritual, the *Kindleinwiegen*, although originating with Benedictine monks, persisted in Lutheran Germany even in the time of J.S. Bach, before being abandoned in the 19th century. This tradition gave rise to a unique musical practice found in many 16th-century manuscripts: the Magnificat interpolated with Christmas songs. These interpolations were often not newly composed, but rather arranged from existing songs and Magnificat settings, giving the impression of having been merely assembled. However, was this truly the case, or was the musical material in any way adapted for this purpose? Using case studies from central Germany, this paper explores the textual and musical intricacies of interpolated Magnificat settings, their relationship to the *Kindleinwiegen* tradition, and their performance at Christmas Vespers.

Friday 4 July — 1100-1300: Keyboards (chair: Warwick Edwards)

Grantley McDonald

Towards a new biography of Paul Hofhaimer

The organist Paul Hofhaimer was one of the most influential instrumentalists in Austria and southern Germany in the decades around 1500. The present paper presents ongoing work on a new biography of Hofhaimer, which re-evaluates previously known documentation, draws on much previously unknown archival material, and seeks to contextualise Hofhaimer's life and activity within the culture of organ playing, organ building, court politics and humanistic scholarship. It also seeks to explore the reasons why his patrons (Sigismund of the Tyrol, Maximilian I, Frederick the Wise and Matthaeus Lang) promoted Hofhaimer and the culture of organ playing in churches in their territories.

Augusta Campagne

Notational Conventions in Early Sixteenth Century Italian Keyboard Intavolature

It is now common understanding that Italian keyboard intavolature, despite using mensural signs, should be considered tablatures. The focus is on the mechanical aspect of playing, on adapting or translating a composition into an idiomatic work for keyboard rather than on the accurate transmission of the composition and its structure. The intavolatura notation does not display voice crossings, and includes conventions such as placing stems according to their vertical position in the intabulation or avoiding double stems for unisons. Furthermore, the addition or omission of notes and rests, and the alteration of notes to accommodate diminutions, can obscure the structure of the original composition. Previous research, however, has mainly focused on the period around 1600. In this paper I review the use of notational conventions in intavolatura prints from the first half of the sixteenth-century.

An assessment of these prints reveals that the method of intabulating as delineated in the 'Libro primo' of Girolamo Diruta's Seconda parte del Transilvano Dialogo diviso in quattro libri (Venice: Giacomo Vincenti, 1609), was well established by the time the first prints of Italian keyboard intavolatura notation were

produced. As with the manuscripts, there are exceptions in some prints, but these are exceptions to prove the rule and to illustrate the underlying conventions.

Travis Whaley

Reevaluating the Distinction between 'Old' and 'New' Organ Tablature

German organ tablature systems fall into two broad categories: 1) tablature that uses staffed notation for the top voice with letters for the lower voices; and 2) tablature that uses letters for all voices. Willi Apel and succeeding scholars labeled the first category "old" organ tablature and defined it as a combination of mensural notation and letter tablature. This made the second category, using letters for all voices, "new" organ tablature. These conceptions of organ tablature systems are anachronistic and suggest a distinction between staffed and letter tablature that contemporaneous musicians did not make.

The supposed contrast of "old" and "new" tablature further suggests that the systems operate on different principles. But sixteenth-century sources distinguish the staffed component of tablature systems from mensural notation. In his Fundamentum (1551), for example, Hans Buchner describes the top voice of "old" tablature as "tablature written among lines and spaces." Together, with the lower voices in letters, this makes up the "notation style of the organist." "Old" tablature is not a hybrid notation system combining mensural notation and letter tablature; it is a unified notation system that consistently transmits locations on a keyboard rather than pitches in aural space, whether on a staff or as letters.

This reevaluation not only challenges the conventional dichotomy between "old" and "new" tablature but also provides a deeper understanding of the practical benefits that tablature offered sixteenth and seventeenth century organists. And it shows that they conceived tablature—whether with a staff or without—differently than mensural notation.

Friday 4 July — 1100-1300: French Discoveries and Rediscoveries (chair: David Fiala)

Carlo Bosi

The 'rebirth' of late medieval French chanson in post-war France: between *chanson d'auteur* and 'medieval' folklore

Initiated in France in the mid-nineteenth century, the 'rediscovery' of French chanson from the late Middle Ages was part of a highly ambitious and rather misguided cultural-political objective: to unearth a genuinely Gallic 'popular' musical soul. In any case, the choice of material to achieve this objective was ill-advised, focussing, as it did, primarily on the *Chansonniers du Val-de-Loire*, which in fact transmit a type of repertoire far removed from what modern musicology would understand or label as 'popular' or 'popularising'. Later, in 1875, Gaston Paris and Auguste Gevaert, who edited and transcribed the songs transmitted in *F-Pnm* fr. 12744, also qualified these monophonic songs as 'popular'. While they were perhaps less off the mark than their earlier colleagues, characterising an entire manuscript repertoire as 'popular' simply because of its monophonic nature and the somewhat irregular poetic forms of its songs, would nowadays also be considered an oversimplifying statement, if only because the origin of *F-Pnm* fr. 12744, like of its monophonic companion, fr. 9346 ('Chansonnier de Bayeux'), is after all courtly. But in the few decades following the end of WWII, it was precisely a few folk singers, other singer-songwriters and even opera singers who included several of these songs in their concerts and recordings, and even today folk singers in France liven up 'medieval' festivals with these 'old tunes'. In this presentation, I will seek to understand the role played by this very specific repertoire in the wider context of the individual careers of these singers.

Kate van Orden

***La Toscane française* and the Chanson at Lyon**

Early sixteenth-century Lyon was a cultural borderland and home to multiple 'nations' of immigrants from Florence, Lucca, Genoa, Milan, and German-speaking lands. Musically, it was a place of generic métissage, evident in the publications of Jacques Moderne and the output of local composers like P. de Villiers and Francesco de Layolle, a Florentine musician who served as organist at the Florentine national church in Lyon. Long ago, musicologists such as Samuel Pogue, Frank Dobbins, and Frank D'Accone explored this crossing of repertoires, yet even as they revealed the extent of the Italian presence in Lyon, their production-side studies tended to move past the migratory questions posed by the very materials they collated: questions about the rootedness of the Florentine colony in the city, its extreme endogamy, and who might have sung the French and Italian part songs printed there.

Taking Layolle as an example, this paper suggests that adding migration to our interpretive toolkit can reveal the distinctiveness of diasporic songs as local entities. Rather than simply seeing Italian songs as reflective of the Florentine presence in the city, we might press further to consider how composers and singers moved across languages and genres in highly creative ways productive of new meanings. After some quick sociological set-up drawing on analytics used in migration studies, I dig into a deep reading of a single chanson by Layolle, *Ce me semblent*, that elucidates patterns of human mobility, elite sociability, and musical style particular to 'la Toscane française'.

Sam Bradley

New Polychoral Masses from Cambrai

Like the books themselves, Coussemaker's 1843 description of Cambrai choirbooks 7 and 8 has gone essentially unnoticed. While he is correct that the first and last of the five masses are copied identically into both choirbooks, he incorrectly describes the middle three as being for four voices. In reality, the four voices copied into each book constitute an eight-voice whole, involving spatial separation; as a result, these sources contain music that is likely among the earliest surviving French polychoral repertoire. In addition, the manuscripts provide an unusually clear amount of performance information, including specific combinations of reduced scoring, occasional ripieno doubling of both bass parts, and what seems to be an alternatim Agnus Dei that relies on spatial separation in the final mass. These books contain features that align them closely with known practices at Cambrai cathedral, and may also help us understand aspects of earlier polyphonic manuscripts from that institution.

Friday 4 July — 1100-1300: Themed Session: Materiality, Pedagogy, and the Senses in 12th-13th Century Manuscripts (chair: Hallie Voulgaris)

Twelfth- and thirteenth-century manuscripts are rich material sources for encountering medieval pedagogical tools. The sources examined in this session capture written traces of sophisticated musical training, instruct their audiences visually through diagrams, and leverage texts and music to structure encounters with non-Christian Others.

By engaging the senses, the manuscripts examined in this session instruct their audiences in various ways. The first paper introduces a recently rediscovered central Italian chant manuscript, tying it to known sources from San Zeno of Pistoia. Marginal additions attest to the level of musical training that took place at the cathedral and within the scriptorium. The second paper turns to music-theoretical education in the Islamicate context. Diagrams in the thirteenth-century music theory treatises of Ṣafī al-Dīn al-Urmawī

connect sounding music, abstract theoretical knowledge, and processes of mental visualization, becoming multi-sensory pedagogical tools for a student's acquisition of well-rounded musical knowledge. Manuscripts offer methods not only of visualizing and conceptualizing music, but also of encountering Others through song. The third paper in this session explores the contents of the thirteenth-century French manuscript NAF MS 13521 (La Clayette) holistically, taking its motets as a starting point to understand the other, often surprisingly diverse, texts within the manuscript.

This panel brings together three very different manuscripts across the twelfth and thirteenth centuries, each of which is a material witness to distinct methods of apprehending and transmitting musical knowledge. By juxtaposing these manuscripts, we gain a more holistic sense of how medieval people thought and learned through their musical writings.

Emily Korzeniewski

Plainchant, Pedagogy, and Scribal Practice in 12th-Century Pistoia

New Haven 1096 is a twelfth-century Italian gradual, acquired by the Beinecke Library in 2005, but not yet studied by musicologists. I propose that the manuscript was created at San Zeno of Pistoia and can be situated alongside two graduals and a troper remaining there today. Lance Brunner and Sean Dunnahoe have connected other fragments to twelfth-century Pistoia, but New Haven 1096 is by far the most complete source to be added to the group. I argue this manuscript has the potential to recontextulize the cathedral's known chant books, as it complicates James Maiello's hypotheses regarding their creation and sheds new light on the significant extent of musical training at the institution.

In this paper, I demonstrate paleographic and liturgical connections between New Haven 1096 and known Pistoiese sources. I then consider marginal additions that testify to practices of music making and music writing. San Zeno had an active schola and a thriving scriptorium; music theory treatises in the chapter library attest to a level of musical expertise. Several accretions to New Haven 1096 are witness to this training as well as to oral practices not otherwise recorded, including a series of Benedicamus domino melodies, marginal workings out of melodic material, and a vocal exercise. The identification of this manuscript expands the corpus of chant books at San Zeno, prompting fresh inquiries into the cathedral's well-documented sources and illuminating its pedagogical practices.

Hallie Voulgaris

Diagrams as Pedagogical Tools in the Treatises of Ṣafī al-Dīn al-Urmawī

Medieval Islamicate music-theoretical treatises did not simply function as static repositories of scientific information; rather, many were educational texts that students actively grappled with in their study of the science of music. This is certainly true of the treatises of Ṣafī al-Dīn al-Urmawī (d. 1294 CE), which were widely copied and commented on by students for many centuries. His second treatise—al-Risāla al-Sharafiyya fī'l-nisab al-ta'lifiyya (Treatise for Sharaf al-Dīn on Proportions in Musical Composition, c. 1267 CE)—was specifically written for his own young courtly pupil.

This paper contextualizes some of al-Urmawi's pedagogical strategies in al-Risāla al-Sharafiyya within the educational theory of his influential predecessor al-Fārābī, arguing that the non-textual elements of the treatise such as diagrams play a key role in facilitating the student's complete acquisition of the science of music. In particular, I argue that al-Urmawi's use of diagrams reflects al-Fārābī's theories on the progression from specific examples to general concepts, the balance between practical and theoretical knowledge, the usefulness of presenting concepts to a beginner student in multiple ways, and the role of mental images

(khayālāt). Through diagrams with syllabic techniques for pronouncing rhythms and notated ʻūd fingerings, students perform examples of the concepts laid out in the text, acquiring specific practical knowledge that will help them progress to general theoretical knowledge. Moments of seeming redundancy—for example, having both a grid-based transposition diagram and complete transposition tables—reflect a pedagogical strategy of multiplicity that introduces concepts in various ways to better establish an initial khayāl in a beginner student.

Eleanor Price

A Textbook of the Other: Reading and Sounding Alterity in La Clayette

Medieval contacts with the 'other' appear in varied sources through a variety of modalities. In this paper, I center the manuscript La Clayette to understand how its musical and nonmusical materials work in tandem to sound medieval Others. This holistic approach demonstrates the inextricable nature of devotional, crusading, and musical contexts in the thirteenth century. I take the motet voice Ma loiauté m'a nuisi as my point of entry, thanks to its surprising invocation of tartarins, or Mongols. Then, by putting the motet into its historical, material context, I show that the inclusion motets in compiled manuscripts like La Clayette form a kind of handbook for reading—and singing—the medieval Other. I highlight four texts in Cl: the Historia Albigensis, the *Rapport du Patriarche de Jérusalem au Pape Innocent III sur l'état des Sarrazins*, the *Vengeance de Nostre-Seigneur* text, and the Pseudo-Turpin Chronique in concert with the motets. Taken as a whole, the contents of La Clayette suggests that the manuscript is in essence a medieval textbook of the Other, drawing together sources not necessarily because of their devotional resonances but because of their invocation of non-Christian Others. The reference to the tartarins of *Ma loiauté m'a nuisi* reflects this purpose across the varied compilation times of the manuscript. We can hear this phrase as a succinct yet potent reminder of the role that music plays in commanding Christian thought in relation to a broader worldview.

Friday 4 July — 1100-1300: Round Table: Tonality circa 1500, 2: Morales's *Sancta et immaculate* (conveners: John Milsom & Daniel Koplitz, chaired by Laurie Stras)

Friday 4 July — 1400-1700: Continuation: Tonality circa 1500, 3: Open Discussion (conveners: John Milsom & Daniel Koplitz, chaired by Laurie Stras)

Monday 30th June, 1800-1930:

King's Hall, Newcastle University

The Clerks

Emma Caroe, Nick Walters, Conor Sinclair, Jack Stebbing, Edward Wickham (co-director) and Matthew Gouldstone (co-director)

'Pycard' (fl. c. 1410), Gloria

Walter Frye (d. before 1475), *So ys emprentid*

Guillaume Le Rouge (fl. 1450-65), *Missa Soyes emprentid* – Kyrie

Leonel Power (d. 1445), Gloria

Anon (c. 1400), Credo *Omni tempore*

Anon, mid-XV, Agnus Dei

Sarum chant: *Venit ad Petrum*

Anon, mid-XV, *Missa Caput* – Gloria

Walter Frye, *Tout a par moy*

Josquin Des Prez (c. 1455-1521), *Missa Faisant regretz* – Agnus Dei III

Edmund Turges (c. 1450-after 1508), *Gaude flore virginali*

In association with Early English Church Music

Tuesday 1st July, 1800-1900:

King's Hall, Newcastle University

Arts and Humanities Research Council

Echoes of a Lost Medieval City

The Binchois Consort, directed by Andrew Kirkman

His Majestys Sagbutts & Cornetts, directed by Jamie Savan

1451 Fanfare (after Dufay, *Gloria ad modum tubae*)
Te Deum
Anon., *Missa Caput* – Kyrie, Agnus Dei
Leonel Power (d. 1445), *Ave regina caelorum*

1528 Anon., *The Base of Spayne*
Hugh Aston (c. 1485-1558), *Maske*
Robert Fayrfax (1464-1521), *O lux beata trinitas*
Hugh Aston, *Gaude virgo mater Christi*
Laudate pueri

Aural Histories
Coventry 1451-1642

Part of the AHRC-funded *Aural Histories* project

Wednesday 2nd July, 1830-1930:

Old Elvet Methodist Church, Durham

Orlando Gibbons (1583-1625): Music for Viols and Voices

Fretwork

Richard Boothby, Emily Ashton, Emilia Benjamin, Joanna Levine, Sam Stadlen, Jonathan Rees (viols)
Elisabeth Paul, Simon Wall, Hugo Hymas, Simon Gallear, Jimmy Holliday (voices)

Pavan & Galliard

Behold, Thou hast made my days

Go from my window

What is our life?

Two Fantasies in 6 parts

Glorious and powerful God

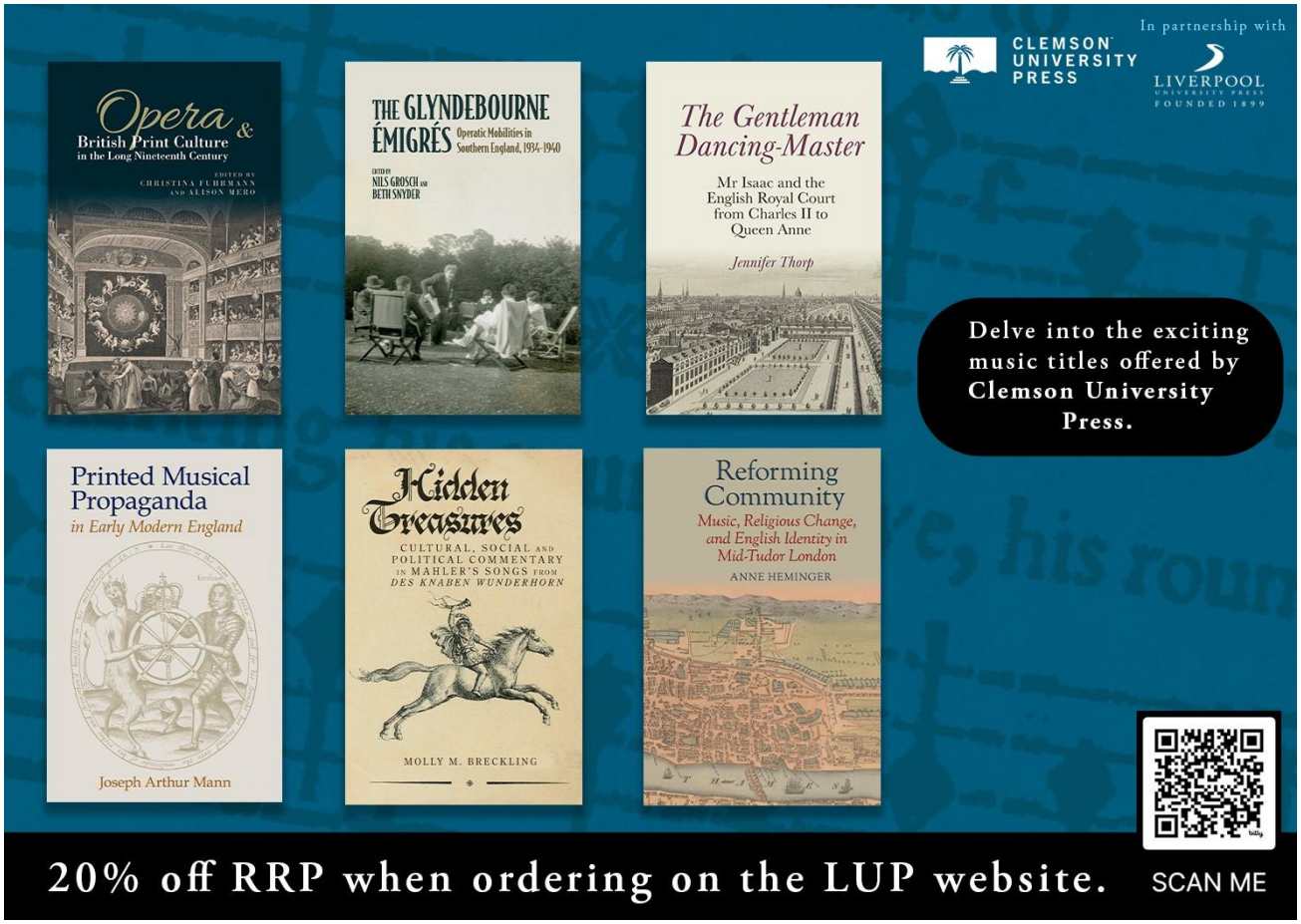
Fantasy in 6 parts

Nay let me weep; Ne'er let the sun; Yet if that age

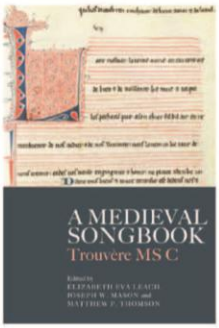
Fantasy in 6 parts

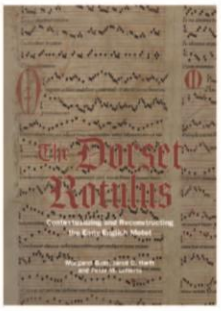
See, see the word is incarnate

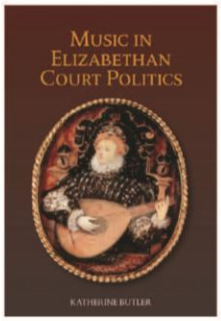


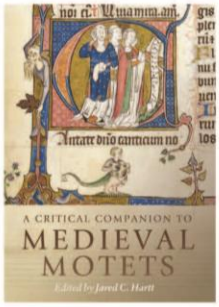

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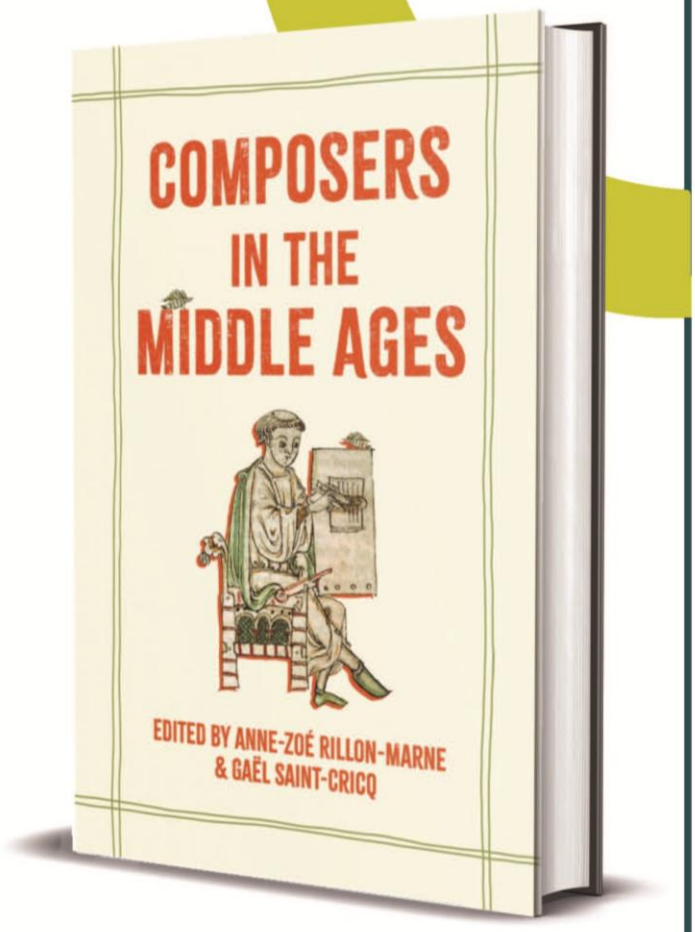
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