

Conference Agenda

Session Overview

Date: Monday, 24/July/2023

11:00am - 1:00pm	Registration Location: Entrance foyer				
1:00pm - 1:30pm	Opening Location: Plenary hall				
1:30pm - 3:00pm	<p>PL-01: Early Music and Historicity Location: Plenary hall Chair: Christian Thomas Leitmeir</p> <p>1:30pm - 2:00pm</p> <p>Individual paper of 20 minutes Does 'Early Music' Need a New Label? <u>Stefano Mengozzi</u></p> <p>2:00pm - 2:30pm</p> <p>Individual paper of 20 minutes On the historicity of traditional music in late-medieval Europe <u>Reinhard Strohm</u></p> <p>2:30pm - 3:00pm</p> <p>Individual paper of 20 minutes The tactus in the visual arts around 1600: from iconographic motif to symbolic meaning <u>Anne Piéjus</u></p>	<p>MR1-01: Music and War in the 16th Century Location: Meeting room 1 Chair: Andrew Kirkman</p> <p>Individual paper of 20 minutes Chant Revision and the Eighty Years' War <u>Henry T. Drummond</u></p> <p>Individual paper of 20 minutes The culture of lauda in early modern Milan <u>Daniele V. Filippi</u></p> <p>Individual paper of 20 minutes Belli contra Belli: a Case of Reworking in the Sixteenth-Century <u>Riccardo Pintus</u></p>	<p>MR2-01: Liturgy and the Crusades Location: Meeting room 2 Chair: Magnus Williamson</p> <p>Individual paper of 20 minutes Filling in the Gap: The Post Pentecost Series of Gospel Antiphons <u>David Eben</u></p> <p>Individual paper of 20 minutes Crusading rhetoric and hatred in the music of medieval St Andrews <u>Andrew James Anderson Bull</u></p> <p>Individual paper of 20 minutes Die Osterfeier in der Hs. Neustift, Cod. 15063 – eine liturgische Quelle für die Melodien der Tiroler Spiele (Read in English) <u>Ute Evers</u></p>	<p>LI-01: Zarlino and Music Theory Location: Library Chair: Sebastian Bolz</p> <p>Individual paper of 20 minutes Gioseffo Zarlino's 'Le istituzioni armoniche' - a new German translation <u>Daniela v. Aretin</u></p> <p>Individual paper of 20 minutes Indications of Rhetorical Virtues of Style in Gioseffo Zarlino's Istitutioni Harmoniche (Pre-recorded) <u>Paula Andrade Callegari</u></p> <p>Individual paper of 20 minutes The tenor voice as a modal fundamentum compositionis: an old question revisited <u>Daniele Sabaino, Marco Mangani</u></p>	<p>IC-01: Musical-Liturgical Fragments in Portuguese Collections Location: Instituto Cervantes Chair: Konstantin Voigt</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) Lost & Found: Musical-Liturgical Fragments in Portuguese Collections <u>João Pedro d'Alvarenga, Alberto Medina de Seïça, Giulio Minniti</u></p>
3:00pm - 3:30pm	BR-01: Coffee break Location: Hercules-Foyer				
3:30pm - 5:30pm	<p>PL-02: Terminologies in Musical Cultures of the Islamic World Location: Plenary hall Chair: Yasemin Gökpinar</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) Terminologies in Musical Cultures of the Islamic World (Partly ZOOM) <u>Giulia Accornero, Yasemin Gökpinar, Judith I. Haug, Salah Eddin Maraqa</u></p>	<p>MR1-02: Gestures of Sacred Chant Location: Meeting room 1 Chair: Charles M. Atkinson</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) Gestures of Sacred Chant: Exploring the Performance of Latin and Byzantine Chant, of the Qur'an and Jewish Sacred Texts from the Middle Ages</p>	<p>MR2-02: Chant and its Soundscape Location: Meeting room 2 Chair: Henry T. Drummond</p> <p>Individual paper of 20 minutes „Modulationen in Propriumsgesängen des Gregorianischen Kernrepertoires als Ausdruck gezielter Textinterpretation“ (Read in English) <u>Inga Behrendt</u></p> <p>Individual paper of 20 minutes</p>	<p>LI-02: The Materiality of Absence in Early Sources Location: Library Chair: Matthew Paul Thomson</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) The Materiality of Absence in Early Sources (Partly ZOOM) <u>Áine Palmer, Cat Slowik, Emily Korzeniewski, hallie voutgaris</u></p>	<p>IC-02: The 'Marian Miscellany' in the Network of Utraquist Manuscripts. In memoriam Jaap van Benthem Location: Instituto Cervantes Chair: David Fallows</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) A Little Known 'Marian Miscellany' CZ-Pu 59 R 5116 from c.1500, its Content and Contexts</p>

		<p>Onwards (Partly ZOOM) <u>Kristin Hoefener,</u> <u>Nina-Maria Wanek,</u> <u>Stephanie Schewe,</u> <u>Judit Frigyesi Niran</u></p>	<p>Processing Chant, Chanting Processions: Lessons from St Gall and Cantus Ultimus <u>Anna de Bakker</u></p> <hr/> <p>Individual paper of 20 minutes Unravelling the Identity of the Music Scribe of the St. Albans Processional, Bodleian Library, MS. Laud Misc. 4 <u>Thomas Morgan Phillips</u></p> <hr/> <p>Individual paper of 20 minutes The project 'ExpSoundscapes': a case study on the re-construction of historical musical heritage <u>Esperanza Rodriguez Garcia</u></p>		<p><u>Lenka Hlavkova,</u> <u>Pawel Gancarczyk,</u> <u>Jan Ciglbauer,</u> <u>Performers TBA</u></p>
<p>6:00pm - 8:00pm</p>	<p>Concert 1 (and Reception): 'Travel Songs'. Autobiographical & fictional songs by Oswald von Wolkenstein and others Location: Old Town Hall PER-SONAT Sabine Lutzenberger – vocals; Marc Lewon – vocals, lute; Baptiste Romain – fiddle, bagpipes</p>				

Date: Tuesday, 25/July/2023

<p>9:00am - 10:30am</p>	<p>PL-03: The Notre Dame Repertoire and Music Teachers Location: Plenary hall Chair: Karen Desmond</p> <p>Individual paper of 20 minutes</p> <p>A new look at an old book: investigating the making of I-FI MS Pluteus 29.1 <u>Anne-Zoé Rillon-Marne</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>What do we really mean by "Clausula"? <u>Joshua Stutter</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Between Court, Monastery, and Workshop. Music Teachers in Medieval and Early Modern Palermo <u>Iliaria Grippaudo</u></p>	<p>MR1-03: Early modern music, court culture, and Global Transcultural Encounters Location: Meeting room 1 Chair: Vincenzo Borghetti</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Early modern music, court culture, and Global Transcultural Encounters (partly ZOOM) <u>Alexandra Siso, Janie Cole, Alexandros Hatzikiriakos</u></p>	<p>MR2-03: Liturgy and Cantus Fractus Location: Meeting room 2 Chair: Ute Evers</p> <p>Individual paper of 20 minutes</p> <p>Cantus Fractus in the late Middle Ages: a children's game? <u>Giulia Gabrielli</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Ordinarium missae chants in Teutonic Order sources <u>Kamil Maciej Watkowski</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>An unknown late medieval notated liturgical manuscript from the Episcopal Library in Székesfehérvár <u>Julianna Nagy Torma</u></p>	<p>LI-03: Liturgy and Night Music Location: Library Chair: Antonio Chemotti</p> <p>Individual paper of 20 minutes</p> <p>Jean de Léry's "Tupinamba songs" (1585) and the musical xenology of Renaissance travelogues <u>Fañch Thoraval</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>The 13th c. re-composition of the Transfiguratio Domini office <u>Giulio Minniti</u></p>	<p>IC-03: Processions as performance, 1400–1700 Location: Instituto Cervantes Chair: Tess Knighton</p> <p>Round table (maximum 90 minutes)</p> <p>Processions as performance, 1400–1700 <u>Tess Knighton, Eduardo Carrero Santamaria, Ascensión Mazuela-Anguila, James Cook</u></p>
<p>9:00am - 12:30pm</p>	<p>LMU: MEI Workshop - Mensural Music Location: Ludwig Maximilian University</p> <p>Workshop / lecture-recital</p> <p>MEI Mensural <u>Anna Plaksin, Martha E. Thomae</u></p>				
<p>10:30am - 11:00am</p>	<p>BR-02: Coffee break Location: Hercules-Foyer</p>				
<p>11:00am - 12:30pm</p>	<p>PL-04: Jewish and Arabic Manuscripts Location: Plenary hall Chair: Salah Eddin Maraqa</p> <p>Individual paper of 20 minutes</p> <p>The Munich Tzur Mishelo: an Example of 16th Century Ethnomusicological Fieldwork? <u>Avery Gosfield</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Musical delight and the acquisition of knowledge in Medieval Arabic and Hebrew texts <u>Alexandre Cerveux</u></p>	<p>MR1-04: Challenges in Cataloging Liturgical Manuscripts Today Location: Meeting room 1 Chair: Pawel Figurski</p> <p>Round table (maximum 90 minutes)</p> <p>Challenges in Cataloging Liturgical Manuscripts Today (partly Zoom) <u>Pawel Figurski, Gionata Brusa, Giovanni Varelj, Arthur Westwell, Irina Chachulska</u></p>	<p>MR2-04: Re-tuning the ear: an experiment with student singers Location: Meeting room 2</p> <p>Workshop / lecture-recital</p> <p>Re-tuning the ear: an experiment with student singers <u>Matthew Alec Gouldstone</u></p>	<p>LI-04: Introducing 'Aural Histories: Coventry c.1451-1642' Location: Library Chair: Thomas Schmidt</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Introducing 'Aural Histories: Coventry c.1451-1642' <u>Andrew Kirkmann, Helen Roberts, Jamie Savan, Magnus Williamson</u></p>	<p>IC-04: Musical exchange and identity Location: Instituto Cervantes Chair: Tess Knighton</p> <p>Individual paper of 20 minutes</p> <p>Interactions between musicians of the Low Countries and Spain in Valladolid, 1550–1650 <u>Ana López Suero</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Music and Civic Identity during the Renaissance – the case of Avignon (c.1500–c.1630) <u>Alexander Robinson</u></p>

	<p>Individual paper of 20 minutes</p> <p>Medieval Turkic Reminiscences: Interpreting Reminiscens beati sanguinis in the Codex Cumanicus (14th century)</p> <p><u>Jeremy Thomas Llewellyn</u></p>				
12:30pm - 2:00pm	<p>LU-1: Lunch</p>				
1:00pm - 2:00pm	<p>BSB-1: Guided tour: Music Manuscripts on Display. Medieval and Renaissance Treasures from the Bavarian State Library Location: Bavarian State Library The Bavarian State Library is exhibiting five of the most distinguished manuscripts from its collections on the occasion of the 2023 Medieval and Renaissance Music Conference.</p>				
2:00pm - 3:30pm	<p>PL-05: Manuscript Studies Location: Plenary hall Chair: Yasemin Gökpinar</p> <p>Individual paper of 20 minutes</p> <p>Musical Leaflets from the Twelfth Century on the Move between East and West</p> <p><u>Uri Jacob</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Cod. arab. 591 & cod. arab. 590: On the significance of two song-text collections from the holdings of the Bavarian State Library for research into Arabic music under the Ottomans</p> <p><u>Salah Eddin Maraqa</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Sonic Supplication, Ritualized Response: the Austrian Habsburgs and the Ottomans in the late 16th century</p> <p><u>D. Linda Pearse</u></p>	<p>MR1-05: Hildegard Location: Meeting room 1 Chair: Lenka Hlavkova</p> <p>Individual paper of 20 minutes</p> <p>Extreme Singing and Hildegard</p> <p><u>Honey Meconi</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Hildegard's Dramatic Strategies as Musical Embodiment (ZOOM)</p> <p><u>Margot Elsbeth Fassler</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>What does she sound like? In search of Hildegard of Bingen's Compositional Voice</p> <p><u>Kate Helsen</u>, Jennifer Bain</p>	<p>MR2-05: Catholics and the Music of the Reformation Location: Meeting room 2 Chair: Christiane Wiesenfeldt</p> <p>Individual paper of 20 minutes</p> <p>Cantare in corde: St Paul's musical legacy in the Middle Ages</p> <p><u>Christian Thomas Leitmeir</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Andreas Karlstadt's 53 theses against plainchant (1521/22): Analysis of Premises and Arguments</p> <p><u>Mattias Lundberg</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>"Erhalt uns Herr bey deiner Wurst:" The Protestant Centenary of 1617 and Its Catholic Reaction (ZOOM)</p> <p><u>Barbara Dietlinger</u></p>	<p>LI-05: Renaissance Masses Location: Library Chair: Cathy Ann Elias</p> <p>Individual paper of 20 minutes</p> <p>Another Look at Retrograde in Settings of the Agnus Dei, with a Skeptical Eye toward Christ-as-Armed-Man</p> <p><u>Sam Bradley</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>The 'Benedicta es' Complex and the Missa Benedicta es attributed to Hesdin and Willaert</p> <p><u>David Kidger</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Adrian Willaert's Inheritance and Legacy: His 'Benedicta es caelorum' Motets and Mass</p> <p><u>Jennifer S. Thomas</u></p>	<p>IC-05: Digital Methods Location: Instituto Cervantes Chair: Anna Plaksin</p> <p>Individual paper of 20 minutes</p> <p>Text, melodies, and metadata: The development of chant analysis in the Cantus Database</p> <p><u>Debra Suzanne Lacoste</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Measuring Polyphony: An Online Editor for Medieval Music</p> <p><u>Karen Desmond</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>The stylistic origin of the anonymous 16th century masses transcribed by Siro Cisilino (1903-1987) at the Fondazione Cini: A Statistical and Machine Learning Approach</p> <p><u>Maria Elena Cuenca Rodriguez</u>, <u>Cory McKay</u></p>
3:30pm - 4:00pm	<p>BR-03: Coffee break Location: Hercules-Foyer</p>				
4:00pm - 6:00pm	<p>PL-06: The Chigi Codex and Italian Polyphony Location: Plenary hall Chair: Thomas Schmidt</p> <p>Paired paper (60 minutes including Q&A)</p>	<p>MR1-06: Musical Iconography around 1500 Location: Meeting room 1 Chair: Tim Shephard</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3</p>	<p>MR2-06: Medieval Music Theory. In memoriam Michael Bernhard Location: Meeting room 2 Chair: Bernhold Schmid</p> <p>Individual paper of 20 minutes</p>	<p>LI-06: Adrian Willaert: Perspectives for Future Research Location: Library Chair: Benjamin Ory</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3</p>	<p>IC-06: What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis Location: Instituto Cervantes Chair: Richard Freedman</p>

	<p>Chigi Codex: its patron Philippe Bouton and the enigmatic 'Ave rosa speciosa' (partly ZOOM) <u>Herbert Kellman</u>, <u>Edward Houghton</u></p> <hr/> <p>Paired paper (60 minutes including Q&A)</p> <p>What 'Cosa' Can Tell Us? Senhals in Fourteenth-Century Italian Polyphony <u>Antonio Calvia</u>, <u>Luca Gatti</u></p>	<p>papers, including Q&A)</p> <p>The Golden Age of Musical Iconography: Case Studies in Context and Meaning from Around 1500 <u>Björn R. Tammen</u>, <u>Gaia Prignano</u>, <u>Florence Gétreau</u>, <u>Luzia Aurora Rocha</u>, <u>Luís Correia de Sousa</u>, <u>Maria Luisi</u></p>	<p>Jacobus and Boethius: reflections on the language and rhetoric of 'Speculum musicae' <u>Calvin M. Bower</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Interpreting Greek Notation Transmitted by Boethius: Odington, Jacobus, Dunstaple <u>Elzbieta Witkowska-Zaremba</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>"Wrong-Way Corrigan?" or just a little off-course? The Alia musica's Expositor and the Modes <u>Charles M. Atkinson</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>When Philosophy Sings: The Harmony of Form and Matter in the 'Speculum musicae' <u>George Harne</u></p>	<p>papers, including Q&A)</p> <p>Adrian Willaert: Perspectives for Future Research <u>Katelijne Schiltz</u>, <u>Irene Holzer</u>, <u>Benjamin Ory</u>, <u>Denis Collins</u>, <u>Peter Schubert</u>, <u>David Kidger</u>, <u>Tabea Umbreit</u></p>	<p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis <u>Richard Freedman</u>, <u>Marina Toffetti</u>, <u>Julie Cumming</u>, <u>Erik Bergwall</u>, <u>Gabriele Taschetti</u></p>
<p>7:00pm - 9:00pm</p>	<p>Concert 2: 'Cancionero de la Sablonara'. Spanish court music of the 17th century Location: <u>Court Church of All Saints</u> ENSEMBLE PHOENIX MUNICH Maria Andrea Parias – soprano; Giovanna Baviera – mezzo-soprano, viola da gamba; Colin Balzer – tenor; Christoph Eglhuber – baroque guitar, theorbo, percussion; Ryosuke Sakamoto – viola da gamba, lute; Joel Frederiksen – bass, vihuela, lute & conducting</p>				

Date: Wednesday, 26/July/2023

<p>9:00am - 10:30am</p>	<p>PL-07: 15th Century Polyphony Location: Plenary hall Chair: Reinhard Strohm</p> <p>Individual paper of 20 minutes</p> <p>Polyphony in San Petronio during the Fifteenth Century: A Rereading of the Five Fragments Johan Guiton</p> <hr/> <p>Individual paper of 20 minutes</p> <p>The role of text Tropes in the identity/ies of early 15th Century Mass movements Ralph Corrigan</p>	<p>MR1-07: Sounding the Bookshelf 1501: Summing Up Location: Meeting room 1 Chair: Tim Shephard</p> <p>Round table (maximum 90 minutes)</p> <p>Sounding the Bookshelf 1501: Summing Up Tim Shephard, Laura Stefanescu, Ciara O'Flaherty, Oliver Doyle, Annabelle Page</p>	<p>MR2-07: Trouvères, Troubadours and Sangspruch Location: Meeting room 2 Chair: Hana Vlhová-Wörner</p> <p>Individual paper of 20 minutes</p> <p>Structured or structure-less? Through-composed songs by the trouvères Joseph Mason</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Between melody and text: the relationship between poetic caesures and musical modes in the troubadours' decasyllables. Danil Riabchikov</p> <hr/> <p>Individual paper of 20 minutes</p> <p>How to get things with words: on performance of Middle High German Sangspruch Philip Wetzler</p>	<p>LI-07: Buxheimer Orgelbuch & Leopold Codex Location: Library Chair: Nicole Schwindt</p> <p>Individual paper of 20 minutes</p> <p>On performing the ornaments of the BuxheimerOrgelbuch Munich, BayerischeStaatsbibliothek, MS Mus. 3725 (olim Cim. 352b) Vania Dal Maso</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Shining Light on Anonymous Sacred Works in the Leopold Codex (D-Mbs Mus. MS 3154) Adam Knight Gilbert</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Local and International Repertoire in the Leopold Codex (D-Mbs Mus. MS 3154) Wolfgang Fuhrmann</p>	<p>IC-07: Medieval England Location: Instituto Cervantes Chair: Susan Forscher Weiss</p> <p>Individual paper of 20 minutes</p> <p>A University Context for Early Fourteenth-Century English Polyphony: Reassessing Cambridge, Gonville and Caius College MS 512/543 James Tomlinson</p> <hr/> <p>Individual paper of 20 minutes</p> <p>New Evidence from Shrewsbury on the Creation and Circulation of Sequences in High-Medieval England Jack Benedict Wheaton Stebbing</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Friar William Herebert and His Tail-Rhyme Songs Peter Loewen, Robin Waugh</p>
<p>10:30am - 11:00am</p>	<p>BR-04: Coffee break Location: Hercules-Foyer</p>				
<p>11:00am - 12:30pm</p>	<p>PL-08: Analysis: Busnoys & Josquin Location: Plenary hall Chair: Jesse Rodin</p> <p>Individual paper of 20 minutes</p> <p>Who Wrote Antoine Busnoys's Songs? A Preliminary Report</p>	<p>MR1-08: Renaissance Music: a History in 100 Exhibits Location: Meeting room 1 Chair: Vincenzo Borghetti</p> <p>Round table (maximum 90 minutes)</p> <p>Renaissance Music: a History in 100 Exhibits Vincenzo Borghetti, Tim</p>	<p>MR2-08: Creating Ritual Echoes Location: Meeting room 2</p> <p>Workshop / lecture-recital</p> <p>Creating Ritual Echoes - https://www.youtube.com/watch?v=-fsJ0Ws-7BQ Avery Gosfield</p>	<p>LI-08: Munich and Augsburg Music Manuscripts Location: Library Chair: Franz Kördle</p> <p>Individual paper of 20 minutes</p> <p>Mus.ms.34: some conclusions Jacobine Alexandrine Kiel</p> <hr/> <p>Individual paper of 20 minutes</p> <p>A glimpse behind the ink. Watermarks in early music manuscripts of Munich and Augsburg</p>	<p>IC-08: Music in England Location: Instituto Cervantes Chair: Peter Loewen</p> <p>Individual paper of 20 minutes</p> <p>An intriguing new fragment from Tudor England Michael Winter</p> <hr/> <p>Individual paper of 20 minutes</p>

	<p><u>Ryan O'Sullivan</u></p> <p>Individual paper of 20 minutes</p> <p>Five Voices, Ferrara, and the French-court Motet: Situating Josquin's "Huc me sydereo"</p> <p><u>Brett Andrew Kostrzewski</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>On the Other (Guidonian) Hand: Deliberate Mis-Solmization, Metamusical Wit, and Hidden Mutation in Josquin's 'Illibata Dei Virgo Nutrix'</p> <p><u>Cathal Twomey</u></p>	<p><u>Shephard, Diana Matut, Sanna Raninen, Nuno Raimundo, Alexandros Hatzikiriakos, Ascension Mazuela-Anguila, Antonio Cascelli, Giulia Accornero</u></p>	<p><u>Bernhard Lutz, Veronika Giglberger</u></p> <p>Individual paper of 20 minutes</p> <p>The printing blocks of abbot Jakob Köplin's (1548–1600) post Tridentinum manuscripts for the monastery of St. Ulrich und Afra at Augsburg</p> <p><u>Karl-Georg Benedikt Pfändtner</u></p>	<p>'For To Mende The Sounde': Acoustic Chambers Under Choir Stalls in England c.1400-1540</p> <p><u>Patrick Allies</u></p>
12:30pm - 2:00pm	LU-2: Lunch			
1:00pm - 2:00pm	<p>BSB-2: Guided tour: Music Manuscripts on Display. Medieval and Renaissance Treasures from the Bavarian State Library</p> <p>Location: Bavarian State Library</p>			
2:00pm - 3:30pm	<p>Postersession: Postersession</p> <p>Location: Plenary hall</p> <hr/> <p>Poster (Poster Session)</p> <p>The Carolingian Sacramentaries of Saint Amand: Local Transformations of the Mass Book and the Organization of Liturgical Knowledge</p> <p><u>Arthur Westwell</u></p> <hr/> <p>Poster (Poster Session)</p> <p>Towards a prosopography of music and musicians in Scotland (and beyond)</p> <p><u>Ralph Corrigan, James Cook</u></p> <hr/> <p>Poster (Poster Session)</p> <p>The phrygian tonality in Jacob Obrecht's masses</p> <p><u>Jakob Leitner</u></p> <hr/> <p>Poster (Poster Session)</p> <p>Reviving the Lost Renaissance Musical Practice of Improvised Counterpoint</p> <p><u>Vicente Parrilla</u></p> <hr/> <p>Poster (Poster Session)</p> <p>"Frater Iohanninus." The second life of Johannes Gallicus</p> <p><u>Giacomo Pirani</u></p>			

Poster (Poster Session)

Choirbooks from Munich – printed: Exploring the Patrocinium Musices series

Elisabeth Anna Seidel

Poster (Poster Session)

Collections and Connections: Exploring after-death inventories and their context in Early Modern Warsaw

Emily Lauren Peppers

Poster (Poster Session)

Diagrams and diagrammatic reasoning in the first treatise on mensural music from the manuscript BOZ 61 of the National Library in Warsaw

Ryszard Adam Lubieniecki

Poster (Poster Session)

Echoes of Harmony: Michael Psellos as early byzantine theorist in transcultural comparison

Michael Eberle

Poster (Poster Session)

Munich's town musicians prior to 1600. An evaluation of the extant archival materials

Katharina Preller

Poster (Poster Session)

Musical Life of the late Middle Ages in the Austrian Region (c. 1340–c. 1520)

Birgit Lodes, Reinhard Strohm, Marc Lewon

Poster (Poster Session)

The Diagrams of Repercussio in Selected Sixteenth-Century Sources

Sebastian Bank Jørgensen

Poster (Poster Session)

Ricercar Data Lab - Early Music Database

Suzy Piat

Poster (Poster Session)

Tasso in Music Project: Digital Edition of the Settings of Torquato Tasso's Poetry, c. 1570-1640

Emiliano Ricciardi, Craig Sapp

Poster (Poster Session)

A Survey of 15th- and 16th-Century waqf-Deeds and What They Tell Us About the Soundscape of Mosques in Ottoman Southeastern Europe

Patrick Becker-Naydenov

Poster (Poster Session)

Jesuit Ideology, the Counter-Reformation, and the Spiritual Madrigals of Philippe de Monte (1521-1603)

Lothar Peirsman

Poster (Poster Session)

The tablatures of French chansons in the Siena lute manuscript (Italy, around 1580)

Ailin Arjmand

Poster (Poster Session)

'Il primo' and 'Il secondo libro delle divine lodi' by G. B. Riccio: a project of analysis, reconstruction and interactive critical edition

Marina Toffetti, Chiara Comparin, Gabriele Taschetti

Poster (Poster Session)

The French digital infrastructure for written heritage Biblissima+ and the challenges of musical heritage

Kévin Roger, David Fiala

Poster (Poster Session)

[WITHDRAWN] Renaissance Intonations and how to apply them

Robert Mehlhart

Poster (Poster Session)

Assessing the manuscript tradition of the Italian Trecento: methodological problems and a few proposals

Giacomo Ferraris

Poster (Poster Session)

Castiglione's 'Lingua Cortigiana' and Francesco Spinacino's 'Intabulatura de lauto Libro Primo' and 'Libro Secondo'

Eric Thomas

Poster (Poster Session)

Hartmann Schedel's songbook (BSB Cgm 810) and its significance for the transmission of early modern German-language repertoire

Elisabeth Pawelke

Poster (Poster Session)

Indian Music of Medieval Period and the impact of European Renaissance in Indian Music

Ashok Kumar Arya

Poster (Poster Session)

Mass Ordinaries from the Munich Choirbooks Through the Lens of Reformation

Alanna Tierno

Poster (Poster Session)

Music between the lines of a diary: Reconstructing George Radziwiłł's musical experiences on the way to Italy in 1575

Ginte Medzvieckaite

Poster (Poster Session)

The edition-project "The E-LAUTE: Electronic Linked, Annotated, and Unified Tablature Edition – The lute in the German-speaking area 1450–1550"

Kateryna Schöning, Reinier de Valk, Marc Lewon

Poster (Poster Session)

The isorhythmic and isomelic tenors of early fifteenth-century motets: a mapping proposal

Carlos Iafelice

Poster (Poster Session)

"Loci communes" and tablatures in the 16th century in the German-speaking area

Kateryna Schöning

Poster (Poster Session)

On Battlefields and in Frauenzimmer: Contexts of Maximilian's Flute-and-Drum Ensemble around 1500

Holly Elizabeth Scarborough

Poster (Poster Session)

Transforming the Object: Andrzej Chyliński's Canones XVI

Louisa Hunter-Bradley

3:30pm
-
4:00pm

BR-05: Coffee break
Location: **Hercules-Foyer**

4:00pm - 6:00pm	<p>PL-09: Cultural and Institutional Memories in Sources from Polish Libraries Location: Plenary hall Chair: Pawel Gancarczyk</p>	<p>MR1-09: Immortalizing the ephemeral: A session on musical iconography in memory of Dorothea Baumann Location: Meeting room 1 Chair: Antonio Baldassarre</p>	<p>MR2-09: Palaeography Location: Meeting room 2 Chair: Giovanni Varelli</p>	<p>LI-09: Theorizing Musical Time in Fourteenth- and Fifteenth-Century Europe Location: Library Chair: Karen Desmond</p>	<p>IC-09: Benedicamus Domino Location: Instituto Cervantes Chair: Calvin M. Bower</p>
	<p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Cultural and Institutional Memories in Sources from Polish Libraries (Partly ZOOM) Jacek Iwaszko, Agnieszka Leszczyńska, Antonio Chemotti, Scott Lee Edwards</p>	<p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Immortalizing the ephemeral: A session on musical iconography in memory of Dorothea Baumann (1946-2022) organized by friends and Association Répertoire International d'Iconographie Musicale (RIDIM) Antonio Baldassarre, Elena Abramov-van Rijk, Lucia Marchi, Dagmar Schnell, Florence Gétreau</p>	<p>Individual paper of 20 minutes</p> <p>Musical Emphasis through Adialematic Neumes in the Introitus, whose texts are not quoted directly from the psalms. Yu Sasaki</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Early staff notations: Origins and Distribution of the "Augsburg" and "Hirsau" Notations (read in German) Robert Klugseder</p>	<p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Theorizing Musical Time in Fourteenth- and Fifteenth-Century Europe (Partly ZOOM) Henry Burnam, Karen Desmond, Giacomo Ferraris, Philippa Ovenden, Anne Stone, Emily Zazulia</p>	<p>Paired paper (60 minutes including Q&A)</p> <p>'Benedicamus Domino' and 'flos filius eius': exploring textual elaborations of a long-lived melisma Manon Louvriot, Nicholas David Yardley Ball</p>
7:00pm - 9:00pm	<p>Concert 3 (and Reception): 'Lust hab ich g'habt zur Musica' – Senfl, Lasso & Buus Location: Court Church of All Saints ENSEMBLE SINGER PUR Claudia Reinhard – soprano; Christian Meister – tenor; Marcel Hubner – tenor; Manuel Warwitz – tenor; Jakob Steiner – baritone; Felix Meybier – bass; Marc Lewon – guest</p>				

Date: Thursday, 27/July/2023

<p>9:00am - 10:30am</p>	<p>PL-10: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. Location: Plenary hall Chair: Balázs MIKUSI</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. <u>Nicole Schwindt, Nicholas Bleisch, Irene Holzer, Hana Vlhová-Wörner, Carolin Schreiber, Laurent Pugin, Andrew Hankinson</u></p>	<p>MR1-10: Women & Maternity Location: Meeting room 1 Chair: Honey Meconi</p> <p>Individual paper of 20 minutes</p> <p>Translating Liturgy: Late Medieval Dutch-Language Rubrics for Women's Communities <u>Miriam Wendling</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>"She Did Not Want to Deprive Herself of Her Liberty, Nor Could She be Forced": Music, Resistance, and Women's Vocality Among the Nuns of La Crocetta <u>Daniela Graca</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>"And every other thing": The Medici Codex as a Maternal Mediator (ZOOM) <u>Colette Spaul</u></p>	<p>MR2-10: Isaac and Lassus Location: Meeting room 2 Chair: Christiane Wiesenfeldt</p> <p>Individual paper of 20 minutes</p> <p>Because the Big Shot Enjoys Them <u>Giovanni Zanovello</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Text Underlay in Isaac's 'Choralis Constantinus', vol. 1: The Evidence of the Manuscript D-WRhk A ("Weimar A") <u>Ruth I. DeFord</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Lassus Tricinium Project <u>Wolfgang Drescher</u></p>	<p>LI-10: Reading and using sacred music books Location: Library Chair: John Kmetz</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>Reading and using sacred music books <u>Elisabeth Giselbrecht, Daniel Trocme-Latter, Sanna Raninen</u></p>	<p>IC-10: Neumes Location: Instituto Cervantes Chair: Katarina Šter</p> <p>Individual paper of 20 minutes</p> <p>Nonantolan notation between the 11th and 12th centuries in the Veneto area: updates and new observations <u>Giovanni Cunego</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Diagrams as items of reception and transformation of the knowledge of musica in manuscripts of Boethius' 'De institutione musica' <u>Jasmin Hartmann-Strauß</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Scribes of Musical Cultures at the Turn of the First Millennium <u>Giovanni Varelli</u></p>
<p>10:30am - 11:00am</p>	<p>BR-06: Coffee break Location: Hercules-Foyer</p>				
<p>11:00am - 12:30pm</p>	<p>PL-11: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. - Part 2 Location: Plenary hall</p> <p>Round table (maximum 90 minutes)</p> <p>Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. - Part 2 <u>Nicole Schwindt, Klaus Pietschmann, Thomas Schmidt, Manuel Pedro Ferreira, Konstantin Voigt, Claudia Fabian, Debra Lacoste</u></p>	<p>MR1-11: The Hieronymite Plainchant Location: Meeting room 1 Chair: Giulia Gabrielli</p> <p>Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A)</p> <p>The Hieronymite plainchant: A musical tradition rooted in its time? (Partly ZOOM) <u>Océane Boudeau, Santiago Ruiz Torres, Pedro Sousa Silva</u></p>	<p>MR2-11: Music and Humanism Location: Meeting room 2 Chair: Inga Mai Groote</p> <p>Paired paper (60 minutes including Q&A)</p> <p>Music and Humanism in 16th century Central Germany <u>Michael Meyer, Stefan Menzel</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Filippo Capponi's 'Facile est inventis addere' and Musical Empiricism? <u>Moritz Kelber</u></p>	<p>LI-11: Reconstruction of the Cantus part and complete edition of Hess 1555a Location: Library Chair: Laura Dümpelmann</p> <p>Workshop / lecture-recital</p> <p>Reconstruction of the Cantus part and complete edition of Hess 1555a <u>Laura Dümpelmann, David Budai, Linnea Hurrta, Susanne Scholz, Amy Power</u></p>	<p>IC-11: Choirbooks and Fragments Location: Instituto Cervantes Chair: Katharina Preller</p> <p>Individual paper of 20 minutes</p> <p>Fragments of Polyphonic Choirbooks: Extant Sources and Research Possibilities in Slovakia <u>Hana Studeničová</u></p> <hr/> <p>Individual paper of 20 minutes</p> <p>Sanctorale cycles in Polish Dominican manuscript graduals until the turn of XVIth and XVIIth century <u>Dominika Grabiec</u></p>

					Individual paper of 20 minutes Bohemian Roses, Roman "Roots": Camillo Zanotti's Pastoral Poetics Sigrid Harris
12:30pm - 2:00pm	LU-3: Lunch				
1:00pm - 2:00pm	MR1-LC: Lecture Recital: From Anavasanna to Castell' Arquato Location: Meeting room 1 Lecture-concert From Anavasanna to Castell' Arquato. Clavier music from 1460 to 1530 and the oldest surviving stringed keyboard instrument. Music from the Buxheim tablature, the Castell' Arquato collection and the Codex Amerbach. Michael Eberth				
2:00pm - 3:30pm	PL-12: The Order of Cataloguing Location: Plenary hall Chair: Claudia Fabian Paired paper (60 minutes including Q&A) Reflections on the New Catalogue of the Manuscripts of the Fondo Cappella Sistina Nicolò Ferrari, Thomas Schmid Individual paper of 20 minutes Structuring the Paradise – On the Bavarian State Library's Collection of Manuscripts Wolfgang-Valentin Ikas	MR1-12: Gaffurio and de Cristo Location: Meeting room 1 Chair: Walter Kurt Kreyszig Individual paper of 20 minutes A Reworking of 'Fortuna desperata' by Franchino Gaffurio (Partly ZOOM) Francesco Rocco Rossi, Stefano Mengozzi Individual paper of 20 minutes New Hypotheses on the Origin of Gaffurio's "Missa Montana" (ZOOM) Gioia Filocamo Individual paper of 20 minutes "Electa ut sol": musical borrowing relationships of a musical pun within a syllabic motive, from Gombert to Pedro de Cristo. (ZOOM) Fernando Luiz Cardoso Pereira	MR2-12: Performative Issues Location: Meeting room 2 Chair: Markus Grassl Paired paper (60 minutes including Q&A) Exploring Stylistic and Performative Issues in Franco-Flemish Repertoire of the 15th and 16th Centuries Kevin N. Moll, Peter W Urquhart Individual paper of 20 minutes Semantization of sounds. Performance contexts of 15th century liturgical music in Italy. Janik Hollaender	LI-12: Orlando di Lasso I Location: Library Chair: Helen Coffey Individual paper of 20 minutes Di Lasso and Nuremberg Susan Jackson Individual paper of 20 minutes Albrecht Dürer: His Obsession with Music Susan Forscher Weiss Individual paper of 20 minutes The Ridotto and the 1585 "Novamente". Matthew Alec Gouldstone	IC-12: Monastic Chants Location: Instituto Cervantes Chair: David Eben Individual paper of 20 minutes The Mysterious Gradual Fragment from the Charterhouse Bistra Katarina Šter Individual paper of 20 minutes Newly Discovered Fragments of Premonstratensian Origin from Slovakia Eva Veselovská
3:30pm - 4:00pm	BR-07: Coffee break Location: Hercules-Foyer				
4:00pm - 5:30pm	PL-13: Renaissance Masses II Location: Plenary hall Chair: Paul Kolb Individual paper of 20 minutes What's the Motive? Thematic Considerations and	MR1-13: 16th Century Polyphony I Location: Meeting room 1 Chair: Stefan Gasch Individual paper of 20 minutes Philippe Rogier's 'Missae sex' (1598) and the early days	MR2-13: Music, Politics and Noise Location: Meeting room 2 Chair: Moritz Kelber Individual paper of 20 minutes Political Power and Resistance in a Printed Motet	LI-13: Mixtura Location: Library Chair: Vincenzo Borghetti Individual paper of 20 minutes "Bellissima discordanza accordatissima":	IC-13: Liturgy and Plainchant Location: Instituto Cervantes Chair: Jennifer Bain Individual paper of 20 minutes Pre-Lenten Gospel antiphons 'Semen

	<p>Questions of Symbolism in Josquin's 'Missa de Beata Virgine' as Further Revealed Through the Music of Morales <u>Bernadette Nelson</u></p> <hr/> <p>Individual paper of 20 minutes On the use of repeat signs in Obrecht's 'Missa scaramella' <u>Fabrice Fitch</u></p> <hr/> <p>Individual paper of 20 minutes Tinctoris's Showpiece: Compound Counterpoint and the 'Et incarnatus' of his 'Missa L'homme armé' <u>Tim Daly</u></p>	<p>of Spanish printed choirbooks <u>Rachel Olivia Carpentier</u></p> <hr/> <p>Individual paper of 20 minutes A case for the alta capella: the concordances between the Cancionero de Palacio and Il Secondo Libro di Frottole di Andrea Antico <u>Adam Dillon</u></p> <hr/> <p>Individual paper of 20 minutes Fistulae Omnitonus. The 16th century enharmonic genus in practice (Pre-recorded) <u>Cesar Marino Villavicencio</u></p>	<p>Anthology: Defining the Holy Roman Empire in the _Novus thesaurus musicus_ (1568) <u>Andrew H. Weaver</u></p> <hr/> <p>Individual paper of 20 minutes Vicente Lusitano and the Sixteenth-century Motet: 'Aspice, Domine, quia facta est' in Perspective <u>Murray Steib</u></p> <hr/> <p>Individual paper of 20 minutes Listening to Noise of the Early Modern Republic of Dubrovnik <u>Tin Cugelj</u></p>	<p>Vasari and the musical experiencing of painting <u>Antonio Cascelli</u></p> <hr/> <p>Individual paper of 20 minutes Unterstreichungen in campo aperto – oder: einer Handbibliothek des Samuel Quicchelberg für den ‚Bußpsalmencodex‘ auf der Spur? (Read in German) <u>Björn R. Tammen</u></p> <hr/> <p>Individual paper of 20 minutes What do melodies speak about? An exploration of whether melodies of secular monophony from the North Sea to the Alps and central Europe express aspects of song texts and socio-cultural context around 1400. <u>Ita Hijmans</u></p>	<p>cecidit': A testimony of chant traditions of painting medieval Europe <u>Samuel Škoviera</u></p> <hr/> <p>Individual paper of 20 minutes Printing Bohemian Gothic Notation: A Technical Challenge and some Morphologic Variations <u>David Merlin</u></p> <hr/> <p>Individual paper of 20 minutes The Antiphons of Francis and Clare of Assisi in Plimpton MS 034 and the Image of Saint Clare (ZOOM) <u>Martha Culshaw</u></p>
<p>5:30pm - 6:30pm</p>	<p>Business Meeting Location: Plenary hall</p>				
<p>7:00pm - 9:00pm</p>	<p>Conference Dinner Location: Hofbräuhaus</p>				

Date: Friday, 28/July/2023

<p>9:00am - 10:30am</p>	<p>PL-14: Ludwig Senfl and Fidelis Butsch Location: Plenary hall Chair: Sonja Tröster</p> <p>Individual paper of 20 minutes</p> <p>Chameleon Composing: Senfl's Psalm Motets as a Method of Cross-Confessional Diplomacy Brittany Grace Roberts</p> <hr/> <p>Individual paper of 20 minutes</p> <p>The many faces of Ludwig Senfl: Musical Politics in Germany in the long 19th Century Birgit Lodes</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Fidelis Butsch and the Dissemination of Early Music Editions in the Mid-Nineteenth Century (ZOOM) Royston Gustavson</p>	<p>MR1-14: Between Latin Song and Nova Cantica Location: Meeting room 1 Chair: Irene Holzer</p> <p>Individual paper of 20 minutes</p> <p>Latin Song in a Thirteenth Century English Miscellany: London British Library, Arundel MS 248 Sarah Oliver</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Music, symbol and characterization in the moralized bible of Louis IX Pablo Fernández Cantalapiedra, Ana Ruiz Rodríguez</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Are 'Dei sapientia' and 'Christi miles' different songs? „Composition“ and „Performance-Matrix“ in some prominent „Nova cantica“ Konstantin Voigt</p>	<p>MR2-14: French and Italian Soundscapes Location: Meeting room 2 Chair: Fabrice Fitch</p> <p>Individual paper of 20 minutes</p> <p>The Singers of the French Chapel and the Venetian Campaign of 1509: Sources, Possibilities, and Myths Deanna Pellerano</p> <hr/> <p>Individual paper of 20 minutes</p> <p>The Soundscape of Jean Lemaire's 'La Concorde des deux langages' (1511) Jeannette D. Jones</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Moulu's "Fiere Atropois/Anxiatus est" and the temporality of grief Simon Frisch</p>	<p>LI-14: 16th Century School Books Location: Library Chair: Katelijne Schiltz</p> <p>Individual paper of 20 minutes</p> <p>Upcycling a schoolbook? Neoraeus' manuscript commentary on Listenius Inga Mai Groote</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Spreading Good Music. The 16th century dedication manuscripts by Johann Sdunek Hein Sauer</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Fundamenta, Fight Books and Language Books. Three case studies towards a cross-disciplinary understanding August Valentin Rabe</p>	<p>IC-14: Notation, Drama and Literature Location: Instituto Cervantes Chair: Catherine A. Bradley</p> <p>Individual paper of 20 minutes</p> <p>Conflicting currents of semiological theory in the debate between Johannes de Muris and Jacobus de Ispania on musical notation c1320 David Nicholas Maw</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Stones that Sing: Dramatic Representation and the Sculptural Imagination in the Fourteenth Century Jamie Reuland</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Between quotation and inspiration: the Latin literature in the fourteenth-century motet Kévin Roger</p>
<p>10:30am - 11:00am</p>	<p>BR-08: Coffee break Location: Hercules-Foyer</p>				
<p>11:00am - 12:30pm</p>	<p>PL-15: Orlando di Lasso II Location: Plenary hall Chair: Barbara Eichner</p> <p>Paired paper (60 minutes including Q&A)</p> <p>A Newly Discovered Letter of Orlando di Lasso David Crook, Jessie Ann Owens</p> <hr/> <p>Individual paper of 20 minutes</p> <p>Jacob Regnart, "ein trefflich Kerll ... ein gutter Musicus: His Contribution to the Post-Tridentine Motet in the Context of Orlando di Lasso's Recommendation</p>	<p>MR1-15: Tropes and Musical Rhetoric Location: Meeting room 1 Chair: Charles M. Atkinson</p> <p>Paired paper (60 minutes including Q&A)</p> <p>“Et conculcabis leonem et draconem” Melodic codes implying rhetorical relevance in the Gregorian and Old Roman liturgical traditions Leo Lousberg, Marie Winkelmüller-Urechia</p> <hr/> <p>Individual paper of 20 minutes</p> <p>A system of trope elements: using network models to</p>	<p>MR2-15: Lute Music Location: Meeting room 2 Chair: Kateryna Schöning</p> <p>Individual paper of 20 minutes</p> <p>'Il Fronimo' (1584): Thirty New Pages and a Smoking Gun David Dolata</p> <hr/> <p>Individual paper of 20 minutes</p> <p>A Computational Approach to Decoding the Art of Lute Intabulation Using Emmanuel Adriaenssen's 'Pratum Musicum' (p. Antwerp, 1584) Hector Sequera, Reinier de Valk</p>	<p>LI-15: Religious Music in 16th Century Location: Library Chair: Murray Steib</p> <p>Individual paper of 20 minutes</p> <p>Catholic Music in the Work of John Bale: Problem or Solution? Anne Heminger</p> <hr/> <p>Individual paper of 20 minutes</p> <p>“In My End is My Beginning”: Cadential Potential in Imitative Points from William Byrd's 'Cantiones Sacrae' 1589 James MacKay</p>	<p>IC-15: Fourteenth-century poets, musicians and their music: The hidden narratives Location: Instituto Cervantes Chair: Warwick Edwards</p> <p>Individual paper of 20 minutes</p> <p>Will the real Philippus please stand up? Carolann Buff</p> <hr/> <p>Individual paper of 20 minutes</p> <p>A contrafact in the Chantilly Codex? Laus detur multipharia reconsidered Johanna-Pauline Thöne</p>

	Walter Kurt Kreyszig	understand interrelations within the transmission of trope complexes Tim Eipert, Fabian C. Moss	Individual paper of 20 minutes English traces in the Wurstisen lute book Yavor Genov	Individual paper of 20 minutes Oriana revisited: the many faces of Amadis in the Jacobean court Alexandra Siso, Jeremy Smith	
12:30pm - 2:00pm	LU-4: Lunch				
1:00pm - 2:00pm	BSB-3: Guided tour: Music Manuscripts on Display. Medieval and Renaissance Treasures from the Bavarian State Library Location: Bavarian State Library				
2:00pm - 3:30pm	PL-16: Orlando di Lasso III Location: Plenary hall Chair: Daniela v. Aretin Individual paper of 20 minutes Surpassing Orlando? Melchior Neusidlers 'Ricerca super Susanne un jour' Ya'qub Yonas Nathem El-Khaled Individual paper of 20 minutes Lasso Reads Fiamma Reads Fiamma Robert L. Kendrick Individual paper of 20 minutes Tradizione dotta fiamminga e pratiche italiane del canto improvvisato nei madrigali di Orlando di Lasso (Read in English) Cecilia Luzzi	MR1-16: Italian Madrigals Location: Meeting room 1 Chair: Katelijne Schiltz Individual paper of 20 minutes Sixteenth-century motets and madrigals for a Florentine amateur : Bongiani Gianfigliuzzi's musical library. Philippe Canguilhem Individual paper of 20 minutes Pierre Phalèse and the Evocation of Paradise in the Italian Madrigal Marketplace Susan Gail Lewis Individual paper of 20 minutes Italian madrigals by a Flemish composer: Jean Turnhout and his first book for six voices Cristina Cassia	MR2-16: Georgian Music of the Middle Centuries Location: Meeting room 2 Chair: Agnieszka Leszczyńska Themed session (120 minutes for 4 papers and 90 minutes for 3 papers, including Q&A) Georgian Music of the Middle Centuries Khatuna Managadze, Tamar Chkheidze, Ekaterine Oniani, Eka Chabashvili	LI-16: 16th Century Music and its Theory Location: Library Chair: Richard Freedman Individual paper of 20 minutes Mocked Mass and Murderous Miracle: Music and Religion in Teofilo Folengo's Baldus IX Alvise Filippo Stefani Individual paper of 20 minutes Sticky ink, expensive paper and the printing of Vicentino's "L'antica musica ridotta alla moderna prattica" David Gallagher Individual paper of 20 minutes Inimical Cadences Sarah Sabol	IC-16: 13th Century Motet and Song Location: Instituto Cervantes Chair: Catherine A. Bradley Individual paper of 20 minutes From "Summer Love" to "Moses-like Jesus": an Intertextual Study of Two Motets in "Hec dies" Motet Family Juyuan Feng Individual paper of 20 minutes From Arras to Paris: Periphery and Parody in a Thirteenth-Century French Motet Eleanor Lorraine Price Individual paper of 20 minutes 'Vos n'avez en moi nuns droit' : Malmariée Songs in the Context of Thirteenth-Century Clerical Strategies for Managing Musical and Sexual Behaviour Matthew P. Thomson
3:30pm - 4:00pm	BR-09: Coffee break Location: Hercules-Foyer				
4:00pm - 6:00pm	PI-17: Munich & The Court Chapel Location: Plenary hall Chair: Moritz Kelber Individual paper of 20 minutes Lassos Munich Mass Cycles. Tradition and Progression of a Functional Repertory Esther Dubke	MR1-17: 16th Century Polyphony II Location: Meeting room 1 Chair: Hartmut Schick Individual paper of 20 minutes Cyclical settings of Petrarch's Vergine bella canzone Adelheid Schellmann	MR2-17: Poetry and Rhythm Location: Meeting room 2 Chair: Hein Sauer Individual paper of 20 minutes Musical and poetic characteristics of the Armenian Renaissance Mher Navoyan	LI-17: Mensural Music and its Notational Theory Location: Library Chair: Philippe Canguilhem Individual paper of 20 minutes Syncopation or no syncopation? A survey of notational dots Kalina Tomova	IC-17: Music in Religious Networks Location: Instituto Cervantes Chair: Birgit Lodes Individual paper of 20 minutes New Evidence for Italianate Music Theory in Cardinalate Households in

<p>Individual paper of 20 minutes</p> <p>The Secret Chromatic Palindromes of Orlando de Lassus (ZOOM) <u>Asher Vijay Yampolsky</u></p>	<p>Individual paper of 20 minutes</p> <p>Jacques Buus's 'Canzoni francese a 6' (1543) – an almost unknown repertoire edited for the first time <u>Christoph Flamm, Lars Opfermann</u></p>	<p>Individual paper of 20 minutes</p> <p>Georgian romantic epic poem "Eteriani" (X-XI centuries) as a poetic-musical masterpiece (ZOOM) <u>Gvantsa Ghvinjilia</u></p>	<p>Individual paper of 20 minutes</p> <p>Visualizing Mensuration <u>Paul Kolb</u></p>	<p>Papal Avignon: Three Case Studies <u>Jason Stoessel</u></p>
<p>Individual paper of 20 minutes</p> <p>"Moors" in Munich: Black performers and singers at the Bavarian Court <u>Barbara Eichner</u></p>	<p>Individual paper of 20 minutes</p> <p>La musica del nemesi di Monteverdi: le canzonette di Artusi (read in Italian) <u>Nadezhda Ignateva</u></p>	<p>Individual paper of 20 minutes</p> <p>A Lesson in Duality: The Effect of Office Composition on Contrafacts and Vice Versa <u>Rhianydd Hallas</u></p>	<p>Individual paper of 20 minutes</p> <p>Archiving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print <u>Chelsey Lee Belt</u></p>	<p>Individual paper of 20 minutes</p> <p>The story of Estêvão de Brito's "Psalmi Hymnique per Annum" <u>David William Hughes</u></p>
<p>Individual paper of 20 minutes</p> <p>Composing a Corporate Identity? The 'Musica de' virtuosi della florida capella di Baviera' (1569) between collaboration and competition <u>Roman Lüttin</u></p>	<p>Individual paper of 20 minutes</p> <p>The lord of the ring. Schütz, Venice and the end of the Renaissance <u>Bartłomiej Gembicki</u></p>	<p>Individual paper of 20 minutes</p> <p>Imagining the rhythms of medieval song: What notationless musical traditions of today can tell us <u>Warwick Edwards</u></p>	<p>Individual paper of 20 minutes</p> <p>Things that make life happier: Chained musical material of Jacobus Vaet <u>Adrian Nagel</u></p>	<p>Individual paper of 20 minutes</p> <p>Musical and devotional networks in a central European fragment of medieval polyphonic song <u>Lisa Marie Colton, Jared Hartt, Karen Desmond</u></p>
				<p>Individual paper of 20 minutes</p> <p>Speaking from the grave - intertextuality in lamentations for deceased composers. <u>Christian Förchner</u></p>