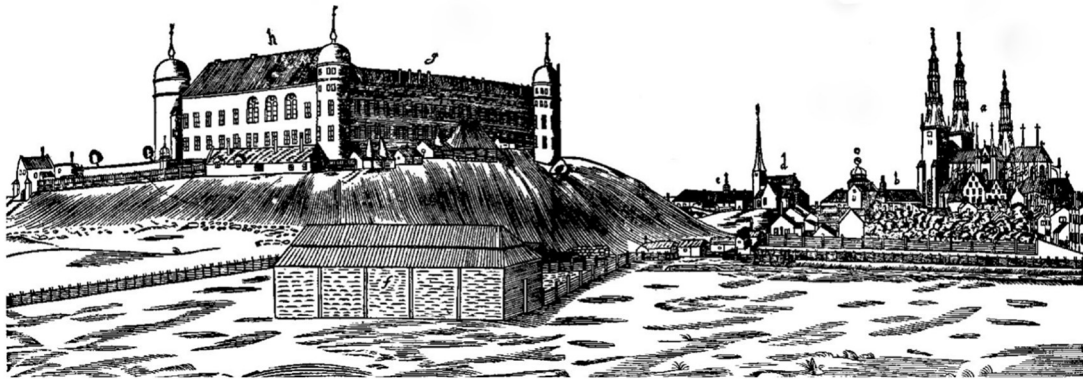

ABSTRACTS

(Papers ordered alphabetically according to surname of author, panels in separate section, last in list)

**INTERNATIONAL MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE
UPPSALA UNIVERSITY
4–7 July 2022
50th Anniversary**



Kyle Adams: "Untangling Lusitano's Chromaticism"

This paper will explore the chromaticism of Vicente Lusitano (d. 1561) through an analysis of his celebrated motet *Heu me Domine* (1551), and a comparison of his chromaticism with his theoretical writings and with the music of his contemporaries. I will describe three types of chromatic techniques, then contrast them with those of Vicentino and Lasso.

The first technique in *Heu me Domine* is *directed inflection*, a common device in the sixteenth century in which a note is altered by chromatic semitone in order to provide directed motion to the following sonority. The second is *juxtaposition*, in which, to use modern terms, the root and (sometimes) fifth of a sonority are raised or lowered chromatically, marked by a cross-relation between two of the parts and providing a jarring sense of harmonic disruption. The final technique, used to dramatic effect at the opening and closing of the motet, is *parallelism*, in which an outer voice framework of parallel chromatic sixths or tenths lends the music a fauxbourdon-like texture.

Though none of Lusitano's techniques are unusual, they differ markedly from the chromaticism employed by his antagonist Vicentino, who fixated on melodic semitones and major thirds, and Lasso, who primarily juxtaposed third-related harmonies followed by motion around the circle of fifths. Further, the chromaticism in the motet is far more complex than his theoretical descriptions

would indicate. I thus argue that Lusitano used *Heu me Domine* as a music-theoretical supplement to his debate about chromaticism, illustrating his ideas in music.

John Ahern: "Alas, What Will Become of the Module? Caron, Isaac, and the Origins of Motivicity"

One could describe Fremin le Caron's *Helas que pourra devenir* in many of the same ways that the music of his generation, particularly Ockeghem's music, tends to be described: as devoid of certain features—*fuga*, sequences, and what Joshua Rifkin calls "motivicity." Characterizing the music by what it has, rather than by what it lacks, has proven a more difficult task for certain music in this period. But this particular chanson offers two unique advantages to the analyst: first, the chanson seems to repeat certain contrapuntal cells and operate on them in similar ways to how later composers would use a "module." Yet, if Caron consciously used modules, they are subtle enough to warrant the question, "Are they really there?" But herein lies the chanson's second advantage: it was later re-worked by Heinrich Isaac, who followed Caron's counterpoint but updated the stylistic idiom. Far from imposing a later modular approach onto an earlier repertory, Isaac's chanson reveals that such structural devices were already in place in Caron's original, even if muted or distorted. This would suggest that certain of the devices we associate with the late fifteenth and early sixteenth centuries are present and purposefully disguised in earlier music. This paper will explore an analytical framework for understanding the relationship between these two generations of polyphonic composition and their differing aesthetic interests.

Patrick Allies: "Late-Medieval Listening from the Oratory"

In the period 1450–1500, there is a pattern of English and Burgundian music patrons building raised oratories overlooking their churches and chapels. This paper explores the possible significance of these structures in the context of the developments to polyphonic choirs in the same timeframe. A key example is the oratory built in the 1470s by Edward IV at St. George's Collegiate Church, Windsor, where in the same decade, the number of boy choristers and lay clerks doubled, and the boys were trained to sing polyphony for the first time. It has long been noted that Edward's oratory was constructed soon after his exile in Bruges, when he stayed with Louis de Gruuthuse. Here, the king would have been able to hear polyphonic music at the neighbouring Church of Our Lady, in the Lady Mass, guild services and during the concert-like "lof," established in 1468. And at around this time, Gruuthuse began constructing an upper-level oratory looking into Our Lady's Church. This paper argues that Edward and Gruuthuse's oratories are part of a wider trend that may be connected to the listening experience. The benefits of these oratories, built in wood or stone, included prestige, privacy, sightlines to altars, and visual aesthetics. But they may also have been built, in part, to improve the experience of listening to larger, louder choirs. Listening from the oratory would have both reduced the initial-time-delay gap and created an unobstructed line of listening to the choirboys, allowing their higher frequencies to be heard more clearly.

João Pedro d'Alvarenga: On Imitation and Style in Mid to Late 16th-Century Portuguese Masses: The Missa O beata Maria by Francisco de Santa Maria and its Model

A part of the Lost&Found project, currently run in CESEM at Universidade Nova de Lisboa, explores the neglected repertoires of mid to late 16th-century Portuguese polyphony by analysing coherent

collections of complete works and essaying the reconstruction of missing voices in incomplete sets of manuscript partbooks. It builds upon a considered adaptation of the methodologies for contextually and dynamically displaying music and musical analysis in the digital domain first developed within international groundbreaking projects, like *The Lost Voices*, and *CRIM*. A considerable portion of the corpus selected for analysis consists of a group of imitation masses, the models of which, except one, are still unidentified. This poses the problem of knowing to what extent the polyphonic techniques and style of the mass depend on the model. This knowledge has obvious implications on the assessment of freely composed works to which missing voices have to be reconstructed. The analysis of the relationships between Francisco de Santa Maria's *Missa O beata Maria* and its known model — a motet by Pedro Guerrero — illuminates not only the former composer's style from his reworking methods of the latter composer's work, but also the type of imitatio prevalent in Portuguese masses from the latter half of the 16th century.

Ángel Antonio Chirinos Amaro: "Modern music scores of medieval repertoire: the notation of the *ordinarium missae organa* of the *Las Huelgas Codex*"

The editorial criteria for music scores are one of the most important issues to be considered in modern performance of the medieval repertoire. Since western music notation started its development in this temporal frame, we found an accumulative change in approaches, rules and scopes that parallel the stylistic ones, being the border between absolute prescriptive mensural and non-mensural notation not so well defined. One example of this circumstance are the *organa* of the first section of the *Las Huelgas Codex* (E-BUlh 11).

The aim of this paper, conceived from the performance experience, is to analyze to what extent the notation used in those pieces are prescriptive and/or mensural and subsequently purpose some guidelines for modern scores that can be useful to make them historical accurate and at the same time, practical and clear for 21st century musicians. Ultimately, though the particularities of the notation of these *organa* make it difficult to directly extrapolate our considerations to another medieval repertoires, this paper is intended to contribute to the discussions on modern tools for modern singers of early music.

Tobias Apelt and Bernhold Schmid INDIVIDUAL PAPER PRESENTED BY TWO PERSONS: "Ein Megdlein jung am laden stund. A German Lied (Mis-)attributed to Orlando di Lasso, its Transmission and Context"

The tablature Mus. Bd. A 678 in Karlsruhe, Badische Landesbibliothek contains a German Lied *Ein Megdlein jung am laden stund* with attribution to Orlando di Lasso. (C.f. Orlando di Lasso, *Complete works*, second edition vol. 20, ed. by Horst Leuchtman, Wiesbaden 1971, appendix 1). The editor Horst Leuchtman has strong doubts concerning Lasso's authorship. Recent researches brought to light that the piece was very widespread within the time around 1600 and in the early 17th century. A version with four voices without attribution is printed in the "Musicalischer Zeitvertreiber" (Nürnberg, Paul Kauffmann, RISM 1609²⁸). Attributed to Jacob Meiland the piece is to be found within the lute tablature København, Kongelige Bibliotek, Thott. 4° 841, fol. 51v. There are lots of other sources and versions, including a version with three voices in the manuscript Växjö, Stadsbibliotek, Mus.Ms 3 (f.164r-164v) with Swedish text *Säll är den man alltid*. The paper gives an overview on the transmission, the sources and the context.

Ascension Mazuela Anguita "Musical bequests between nuns in early modern Barcelona"

Personal handwritten plainchant books for singing in cloister processions are a type of music book preserved in certain convent archives in Barcelona. The main characteristic of these notebooks is the fact that they were created for a particular nun's individual use. Some of them can be dated approximately by identifying their owners. Most of them were nuns in the eighteenth century. However, the use of these individual notebooks can be extrapolated to earlier periods, as nuns' wills indicate that these personal booklets for singing in processions were being used as early as the fifteenth century and that they were part of a tradition of legacies between women, and in particular between aunt and niece. Therefore, these documents offer us an opportunity to study the distribution of musical artefacts among women in early modern Barcelonan nunneries. This paper presents a joint analysis both of personal booklets containing notated processional chants and of a variety of archival documents including nuns' legacies in their wills, with the purpose of discovering a centuries-long tradition of having individual plainchant notebooks, and of bequeathing them to other women.

Hadas Babayoff: "The Dual Identity of the First Medici Pope: FlorBN II.I.232 Revisited"

The paper deals with the ways in which a musical manuscript copied between 1514-1521 was used to enhance the stature and reputation of Pope Leo X. The manuscript, FlorBN II.I.232 comprises an unusually large number of motets based on multiple and simultaneous *cantus firmi*. Given the relatively small place that such complex motets take in the general motet repertory (less than one percent) copied and printed between 1475 and 1600, the manuscript stands out as an important depository for such unique motets. The manuscript includes seven such motets out of a total of sixty-eight, thus representing over ten percent of the works in the manuscript, mostly by Josquin des-Prez and Jacob Obrecht. The latter had died at least a decade before the manuscript was copied, and his music had already gone out of circulation by that the time. Nevertheless, some of the Obrecht motets are uniquely found in this manuscript. Thus far, studies of *Fn232* have not dealt with the unusual aspect of this repertory and its implications. My paper will do so by taking into consideration social, religious, and political aspects, especially as they pertain to events taking place in Italy during the reign of Pope Leo X. I suggest that the manuscript is of Roman provenance, and that it served a clear political agenda, reconstructing Giovanni de' Medici's persona as a pious and reverent pope Leo X.

Nicholas Ball: "Informal practices of writing and collection: Early *Benedicamus domino* chants in Brussels 9850–52"

Benedicamus domino chants were not ordinarily written down in the early middle ages (Robertson, 1988); as a rule, they were recorded only occasionally and informally before *ca* 1050, copied in the margins, flyleaves, and other blank spaces of books designed for different purposes. The scribal practices at play in these spaces remain poorly understood. Previous research has focussed on glosses and other material directly tied to the parent text (Contreni, 1978; Ganz, 1990; Teeuwen, 2002 *et al.*). Musical additions that are apparently unrelated to the wider contents of the book in which they appear are often overlooked, unrecorded in manuscript catalogues or descriptions.

This paper addresses the early written collection of *Benedicamus domino* chants through an important case study: Brussels, KBR 9850–52. The flyleaves of this manuscript are thick with additions made in the ninth and tenth centuries. Lowe (1968) writes that they are "covered with scribbles". In fact, the

leaves contain texts drawn from classical poetry and the plainchant repertory, which reveal the intellectual and cultural commitments of the community who owned and used the book at this time.

In this paper, I shall describe the informal practices of writing and collection apparent on the Brussels flyleaves. I show how these practices are nonetheless supported by the example of formal books. The *Benedicamus domino* chants in Brussels 9850–52 offer new melodies and evidence an important new context for the performance of this plainchant versicle not otherwise attested in the books of the early middle ages.

Katie Bank: "'Woeful Orpheus' in English Music and Visual Culture, 1580-1640"

While Orpheus was a common feature within Elizabethan and Jacobean poetry as the great poet-civilizer, early moderns encountered and experienced such mythological tropes not only through text but through a variety of means, including sight and sound. Orpheus is a complex figure, used by both sides of contemporary debates about the benefits and dangers of poetry and music's effects on the passions. Consequently, he is cast as both the exemplar of rationality, but also its very opposite. Orpheus's power to 'charm' speaks directly to his ability to fool our senses. Yet it is through sensory activities such as music making that people experienced Orpheus's affective power.

This multi-sensory approach draws upon Orphic song and interior decoration to offer a fascinating counterpoint to textual analyses of this mythological trope, providing untapped insight into our understanding of recreational musical experience in early modern England.

Sam Barrett: "The Earliest Practical Secular Polyphony? Newly Discovered Organa for Boethius' *De consolatione Philosophiae*"

This paper will present organa for four *metra* from Boethius' *De consolatione Philosophiae* newly discovered in the margins of an Aquitanian manuscript copied c. 1100. It will show that the principal voices relate to the wider tradition of sung Boethian *metra* and that the organal voices were generated after principles described in theory treatises written towards the end of the eleventh century. The new discovery expands the number of recoverable melodies for Boethian *metra*, augments the number of surviving examples of organa consistent with the *Ad organum faciendum* group of treatises, and extends understanding of early medieval practices of singing non-liturgical *versus*. The successive disposition of the organum also mirrors notational practices in the earliest layers of Paris, Bibliothèque nationale de France lat. 1139 and lat. 3549, thereby establishing a wider context for the beginnings of Aquitanian polyphony.

Cassiano Barros: "In me transierunt irae tuae – a comparative approach of Orlando di Lasso's version and Jean Maillard's"

The motet entitled *In me transierunt irae tuae*, composed by Orlando di Lasso (1532-1594) and published in the collection *Sacrae cantiones quinque vocum* (Nuremberg, 1562), has its text composed with a selection of specific verses extracted from the biblical psalms 88 and 38. This motet received much attention and was considered a master work by Gallus Dressler, Joachim Burmeister and Athanasius Kircher, for example, who mention and analyse it in their poetical treatises, suggesting that this work was worthy of note and would be a model to be imitated. Before Lasso, the only known composer who wrote music for this text was Jean Maillard (ca. 1515-1570), which published a homonymous motet three years earlier, in the collection *Novum et Insigne Opus Musicum* (Nuremberg, 1559). Although it is not possible to assert that Lasso knew Maillard's motet,

it is possible to deduce that, considering the equivalence of the text and the musical similarities between the two versions. In this paper, I propose to confront Joachim Burmeister's analysis of Lasso's motet to an equivalent analysis of Maillard's motet, putting in evidence the singularities and similarities between these two works and suggesting the possible relation of model and imitation between the earlier and the former work. The reason for adopting Burmeister's analysis as a reference for this paper is that it approaches this repertoire according to synchronic categories and values that permits us to recognize qualities of this repertoire hidden by the chronological and cultural gap that set us apart.

Eliska Batová: "Il segreto del quattrocento boemo: Where has Czech singing of the second half of the fifteenth century gone?"

There is a consensus among historians and musicologists that the Hussite Reformation in the Czech lands in the 15th century brought the first translation of the liturgy into the vernacular. It anticipated liturgical reforms in the rest of Europe by almost a hundred years. When we talk about the Czech Hussite liturgy, we usually mean the Jistebnice cantional, which dates from around 1430. However, the existence of vernacular chant in the second half of the 15th century is not yet supported by musical and liturgical sources. It is generally believed that after the rise of the radical concept of singing in intelligible language, a conservative approach to liturgy prevailed in the second half of the 15th century, which meant the return of Latin chant. However, there are sufficient references to the use of Czech in worship throughout the 15th century in polemical and narrative texts. Where, then, has Czech chant gone? Are these testimonies just a theoretical and ideological framework, or has there been such a massive loss of sources? The solution seems to be a new „mapping of the terrain“ of liturgical practice in the Czech lands, that is, an effort to better define the participation of the individual actors (priest – cantor and pupils – individual participant) and their linguistic input. The paper will try to describe this terrain and find a place of Czech liturgical singing in it.

Patrick Becker-Naydenov: "Notions and Functions of Music in Cretan Renaissance Literature"

During the last decades, scholars have reserved a special place for Crete in Renaissance historiography: Understood as a place where the Venetian colonization helped to preserve Byzantine Greek culture in its original form despite the Ottoman expansion across Southeastern Europe, researchers now often highlight the island's 15th to early-17th-century culture for its peculiar syncretism that seems to subvert familiar narratives of the period.

Following the many recent new editions and translations of literature by Cretan authors—and primarily written in the contemporary Cretan dialect—I take these works as sources for a better understanding about notions of music among their writers and audiences, an approach first suggested as early as 1870 but never followed in practice. Both the analysis and these works' contexts raise several questions: Firstly, how do both Byzantine and Western European literary models appear in Cretan literature, and how do they relate to each other? Secondly, standard accounts of early modern Greek history consider an early local bourgeoisie the main sponsors of the Cretan renaissance. However, the literary models used by writers like Georgios Chortatzis primarily came from medieval sources, thus raising the question of how authors reworked feudal models. Overall, analyzing the narrative function of music in these texts will broaden the existing knowledge about notions of music in the Cretan Renaissance, thus contributing to the many recent attempts of re-framing the Eastern Mediterranean region for a global history of music in the early modern period.

Niels Berentsen: "Reimagining Ciconia's Lacunary Ballate"

A significant amount of late medieval compositions has come down to us in an incomplete state, on 'recycled' flyleaves or book bindings. This is the case even for a composer like Johannes Ciconia (†1412), of whose extant music roughly fifteen percent is incomplete. This presentation will focus on two incomplete ballate by Johannes Ciconia: *Ben che da vui donna* and *Io crido amor*, attempting to reimagine them as complete musical works. After a brief discussion of the unique source for these pieces (I-Str Ms. 14) I will identify models on which reconstructions can be based, mapping relationships with other songs by Ciconia and, secondarily, his contemporaries. In essence, what I will attempt to show is that—if ultimately speculative—the process of reconstruction can help us to understand these songs better, provide improved readings, and determine their place within Johannes Ciconia's oeuvre, all the while getting closer to understanding the way he composed.

Erik Bergwall: "John Baldwin: copyist or composer? Analysing Baldwin's compositions in British Library R.M.24.d.2"

The musician John Baldwin (c.1560-1615) is most known today as a "singing-man" of St George's, Windsor, and copyist of several important Elizabethan manuscripts. Among them are the Baldwin Partbooks (GB-Och Mus. 979-83), *My Ladye Nevells Booke* (GB-Lbl MS Mus. 1591, a collection of keyboard music by William Byrd), and the manuscript R.M.24.d.2, which is commonly known as his "commonplace" book. Baldwin was at the center of Elizabethan musical life, being acquainted with both the royal court and other composers and musicians. These connections also allowed him to collect and copy older as well as contemporary music.

Despite Baldwin's central position, and although his manuscripts and partbooks have been studied by several scholars, little is still understood about Baldwin himself, his motivation as a copyist and what role he played in Elizabethan musical life. Particularly his own compositions has received little scholarly interest, as most research has dealt with the music of Baldwin's more famous colleagues. Baldwin's compositions may however provide insights into not only his own compositional and scribal habits, but also the collegial network of musicians in Elizabethan England.

This paper will present analyses of Baldwin's so-called "didactic" compositions, shining light on his compositional practice and interest as well as connections to the music of his colleagues. It will show certain intertextual connections between Baldwin's compositions and those of his colleagues. It will then discuss what label we should assign to Baldwin, whether it be "copyist", "composer", "collector", or simply "musician".

Raphaela Beroun: "Salvation, memoria and power. The Virgin Mary and the Repertory of the Liber selectarum cantionum (Augsburg 1520)"

The *Liber selectarum cantionum*, printed in Augsburg 1520 in choir book format is one of the most representative motet collections of its time. I wish to argue that this print was – among other things – created with Emperor Maximilian's salvation in mind: Not only does it feature an idiosyncratic combination of predominantly Marian compositions, but also further motets printed in it can be interpreted as key compositions for Maximilian. This possibility has been negated so far – with the argument that eulogistic prints connected to Maximilian were not only based on representation to secure power, but also on his pronounced death cult, and with the argument that Maximilian is not immediately presented to the reader as an initiator of the print. I would argue strongly against this.

This (Marian) piety can be seen less as a private inclination than as a collective practice, which intends to stabilise the Holy Roman Empire – but it also carries a personal motivation: Not only the personal salvation of the emperor, but also that of all those involved is decisive. By reference to the *Liber I* show that, in addition to the intention of securing the power of the Habsburgs, it primarily pursues the salvation of the recently deceased emperor and of all those involved in the printing. Through the productive reception of the motets of the print, a network of people involved in its production not only ensures the personal salvation of the emperor, a lasting presence of Maximilian and consequently also of the Habsburgs, but they also dedicate their art together with their prayer to the Mother of God.

Nicholas Bleisch: "The Feast of Corpus Christi in the Premonstratensian Order: From Assimilation to Diversity"

From its origins, the office chants for the feast of Corpus Christi looked and sounded different at different times and in different parts of Europe. The story of how the texts of the *Sacerdos in aeternum* office for Corpus Christi became standardized in the 13th and 14th centuries has already been told. Later transformations of the melodies are only now being traced. Most recently, Thomas Op de Coul has discussed the Carthusians' unique approach to adopting the office, showing that the order relied on contrafaction rather than copying to incorporate the feast into their liturgy. My paper traces the variable melodies of the Corpus Christi office in another monastic order, known for its musical conservatism, the Premonstratensians. While a fairly standard melodic version of the *Sacerdos in aeternum* chants appears from an early date in many Premonstratensian antiphoners around Europe, a small number of monastic sources from the area northwest of Liège, chief among them the Tsgrooten Antiphoner (1522) contain unique chants that contradict the numerical structure of the office. These sources also show variance and elaboration in the remaining chants although these generally resemble other Premonstratensian versions of the *Sacerdos in aeternum* office. The relatively late date of these sources and their narrow regional clustering suggest that the transformations were a later development, one that would soon be 'corrected' by the regularizing reforms of the order enacted in the 16th and 17th centuries. By elaborating, and thus lengthening, existing chants and substituting one borrowed chant-melody for another, these monasteries shifted the emphasis and associations of the office. This case study shows how, over time, offices adopted into the Premonstratensian liturgy could transform, leading to a previously unrecognized diversity in the music sung within the order.

Vincenzo Borghetti: "Music Historiography in Sounds: Josquin on the recording market"

Since the nineteenth century Josquin's music has gradually regained a relevant role in the narration, performance and consumption of Western art music. This process was initially set in motion by historiography: it was music histories that first reestablished Josquin's "greatness." Over the course of the twentieth century, however, Josquin's music became a sound experience once again, thanks primarily to recordings. In an increasingly mediated society, listening to LPs, CDs and the likes first partnered and then surpassed historiography in disseminating the myth of Josquin as a "great" composer.

Whereas past and present narratives about Josquin as told in print have received a certain amount of musicological critique, similar attention has not yet been paid to recordings of his music as sounding contributions to these narratives. This is not surprising, since, although recordings have long enjoyed

much wider dissemination and accessibility than music-historical texts, until recently all non-textual music-related objects suffered from considerable musicological neglect.

My paper attempts to redress the balance by focusing on Josquin's music as disseminated by the international record industry from the 1950s onwards. I discuss a few significant examples – from Pro Musica Antiqua to Graindelavoix – in terms of their historiographical and ideological premises and contributions, which leads me to reflect on their role as “narrative” media. I conclude with some considerations on how these recordings have contributed to the discourse of Josquin – and of Renaissance music – over the last seventy years.

Sam Bradley: "Who's on First: The Tribulations of Untangling "Castiletti" from Chastelain"

Jean Guyot's music does not suffer from the same attribution nightmares that plague some renaissance composers. Several factors surely contribute to this: the proximity of the composer to the 1568 *Novi atque* prints that publish half of his motets, the fact that his whereabouts are well-documented, and, admittedly, his relative obscurity, both during his lifetime and today. Stylistically, his music is also distinct. He has a predilection for harsh cross-relations, peak-of-line B inflection issues, including explicit B sharps at the peaks of melodic lines, and antiquated mensurations, especially C and C3. But the relative obscurity of Guyot, who also went by the moniker “Castiletti,” pales in comparison to one Charles Chastelain, from whom only a few pieces survive. The closeness of the two composers' names invites scrutiny, as even a careful scribe or printer could conflate the two. This paper will argue that at least one motet, *Tribulationem nostram quaesumus*, is in fact a Guyot motet in Chastelain's clothing. It will do this by exploring the various naming traditions of both composers and placing these into the contexts of individual printers and scribes. The motet's original attribution will be challenged on source-critical grounds, arguing that Waelrant and Laet were not reliable attributors, and that the name “Ioannes Chastelain” as it appears in Stuttgart, is more likely to apply to Guyot. Stylistic elements will then cement the attribution to Guyot, as its chromatic dissonance and peculiar cautionary B naturals bring it in line with the rest of Guyot's output.

Adam Bregman: "Songs without Steps and Steps without Songs: The Problems of Recreating Fifteenth-Century Dance"

European dance traditions of the late Middle Ages and Renaissance have captivated scholars of historical music and dance for over a century. With the discovery of dance manuals and collections of music, studies have generated a developing picture of how to interpret the choreographies and music, the music's origins, and the evolution of these dances over the period. Despite a growing understanding of the *basse danse*, Anthony Rooley lamented in a 1974 article that surviving polyphonic settings of dance tenors “do not work very comfortably for dancing and it may well be that they were never used in this way but stood as ‘art’ settings alone.” (Anthony Rooley, “Dance and Dance Music of the Sixteenth Century” *Early Music* 2, no. 2 (April 1974): 80). From the dancer's perspective, David Wilson wrote of the earliest source of French *basse-danse* choreographies (1445), “It would be particularly welcome if musicologists could identify contemporary music to which any of these dances could be performed in reconstruction.” (David R. Wilson, “A Further Look at the Nancy Basse Dances,” *Historical Dance* 3, no. 3 (1994): 27). To dispel Rooley's lament and respond to Wilson's request, this paper reveals how fifteenth-century polyphonic settings are perfectly suited to accommodating surviving choreographies, and it proposes appropriate music to set the 1445 *basse-danse* choreographies. To do so, this paper argues for the necessity of understanding the

relationships between music and choreographies in the context of specific and documentable developing traditions of the *basse danse* and *bassadanza* from mid-century to 1500.

Katherine Butler: "Catch-Singing, Musical Games, and Good Fellowship in Early Modern England"

Although scholarship on popular singing in Tudor and Jacobean society has focussed predominantly on monophonic ballads and psalms, singing in harmony was also widespread. Round and catch-singing was one such accessible polyphonic practice. Contexts for round and catch-singing were diverse, but this paper focusses on their use in the context of ale-houses, taverns, and the consumption of alcohol. While often condemned in print, the practices and values of catch-singers themselves are often articulated in the song lyrics, which actively instigate acts of singing and drinking, and describe the actions and sentiments of this communal activity.

Historians such as Mark Hailwood have revealed the moral codes of 'good fellowship' that shaped behaviour in the ale-house or tavern, even using printed ballads as evidence. The roles of music within the social conventions of 'good fellowship', however, remain little considered, particularly in relation to polyphonic rounds and catches. Moreover, catch-singing also needs to be considered in relation to the discourse of 'honest mirth' that was often used to justify musical activities, especially those undertaken in 'good company'.

This paper argues that the singing of rounds and catches was not merely an audible act of harmonious companionship, but a form of play that was both co-operative and competitive. Many songs provided playful tests of wit, diction, and timing, while requiring the ability to hold one's drink as well as one's part. Prowess in this sonic performance of honest mirth established one's reputation as a good fellow and bestowed status and reputation among one's companions.

Philippe Canguilhem: "'Le basse sono bone per imparare a cantar a contraponto' : Costanzo Festa's counterpoints on La Spagna in the Light of a Newly Rediscovered Source"

Costanzo Festa's 125 counterpoints on *La Spagna* represent one of the most impressive contrapuntal achievements of the Renaissance. Although this extraordinary cycle had been known for a very long period, it was only in 1996 that Richard Agee was able to demonstrate that Festa was responsible for its composition, discarding the traditional ascription to Giovanni Maria Nanino. Since Agee's discovery and modern edition, though, the counterpoints have not received much scholarly attention, one of the reasons being that the only source known to preserve the work was copied in 1602, well after its completion. But the Biblioteca Vallicelliana in Rome preserves another, much earlier manuscript copy of the counterpoints that allows for a reappraisal of the whole work, as it offers fascinating information on the project itself, which appears to have been designed at a very early stage of Festa's career, before its employment at the papal chapel in 1517. In my paper, I will present this new source and the questions it raises in terms of compositional planning, chronology, and musical function(s) of the counterpoints.

Michael Carlson: "Aquilino Coppini's Terzo libro (1609): Finding Gatti Among the Stars"

In 1609, Aquilino Coppini published his third book of contrafacts of Claudio Monteverdi's madrigals, just three months before Monteverdi published the score to his *Orfeo*. The dedicatory letters of

both works, each to Francesco Gonzaga, imply a shared strategy of influence and collaboration as they both address the young prince by referencing a “lucky star.” As Robert Kendrick (2002) identified, cosmological imagery is highlighted in Coppini’s texts, signaling his contribution to ecclesial efforts to re-center a theological view of the night sky. Through these contrafacts, Coppini – a member of Cardinal Federico Borromeo’s circle – promotes his spiritual agenda to Francesco.

In this paper I argue that Coppini’s “stellar” contrafacts are thematically unified through imagery found in sacred painting to theologize the stars. By turning to art, Coppini articulated Borromeo’s thinking on the spiritual role of art as studied by Pamela Jones (1993). I add to this conversation by observing a previously unnoticed intertextuality between Coppini’s contrafacts and the frescos by the Cremonese painter Aurelio Gatti in 1587. Gatti framed depictions of biblical scenes that Coppini later used as topics for his contrafacts. For example, “Plagas tuas adoro” is a meditation on the *Depositio crucis*, a re-texting of Monteverdi’s “La piaga c’ho core” (IV a5, no. 7). Coppini’s contrafact incipit closely paraphrases a fresco inscription, associating the painter with the author of Monteverdi’s text, which until now is dubiously attributed to another Aurelio Gatti. My connections demonstrate that Coppini’s texts redirect emerging scientific curiosities with religious affect.

Antonio Cascelli: "Dramma in Musica: is an alternative narrative about its origin possible?"

The narrative about the origin of *dramma in musica* has been explored multiple times. Courtly festivals, intermedi, sacred representations, development of solo music, affects, ancient and modern music, are the constituent elements of the various narratives. However, without discarding them, I would like to look at the possibility of considering the development of *dramma in musica* from the point of view of how music and images are linked and how their connection was perceived in the sixteenth century. My hypothesis is that the paragone of the arts in renaissance culture – the idea that it is possible to illuminate one art through the other/s – constitutes the framework to comprehend the links between the senses, which are central to the way that music and images work together. From Leonardo – for whom painting is superior to its sister art, music – to Comanini’s treatise *Il Figino*, where ultimately the arts are placed on a more equal plane – the paragone undergoes a process of transformation which ultimately reshapes the relationship between the senses in a web of fully embodied affects and emotions. In particular, I will focus on few key moments that highlight the transformations: from Leonardo to Figino, through Vasari and the elements of rhetoric that compound a shared space between visual and aural imaginations in a performative space, whose traces can be tracked in the Counter-reformation milieu, contributing to the formation of the world of opera and its spectatorship.

Eliza-Jane Cassey: "Caterina Vannini Evades the Neoplatonic Paradox: Intersections of Mysticism and Musical Practices of the 16th-century Northern Italian Convertite, “Reformed” Prostitutes Who Became Nuns"

The Sienese mystic, musician, nun and former prostitute Caterina Vannini (c. 1560-1606) entered the convent of the Convertite in 1584. She then enclosed herself in a small cell within her convent, creating a boundary within a boundary; her response to increasing restrictions on women’s spatial freedoms after the Council of Trent was not to resist them but to embrace and exaggerate them. Vannini became renowned for her mystical episodes while singing and playing

the lute, and gave spiritual counsel to a wide variety of visitors, including the Archbishop of Milan, Federico Borromeo, with whom she exchanged letters and gifts.

Vannini inhabited a seemingly unique paradox comprised of contrasting elements: her voice is that of a nun and a courtesan, embodying both sexual desire and repentance; her lute is highly controversial and yet is the locus for her most vivid ecstasies; she is both the debased proto-anchoretic Thais and a close spiritual advisor to an archbishop. This study will examine how Vannini transformed herself from a child prostitute to a renowned mystic within the unique parameters of her “superenclosure,” demonstrating similarities and differences between Vannini’s mysticism and that of her near contemporaries.

I will argue that Vannini intentionally imitated much earlier, and therefore more established, practices of female mysticism and anchoritism. In choosing to inhabit archaic late-medieval discourses, she was in effect able to bypass contemporary anxieties surrounding the Neoplatonic paradox in order to anchor her own shifting existence on two contradictory planes, the erotic and the sacred.

Cristina Cassia: "Pietro Bembo, Jacques Arcadelt, and *Quand'io penso al martire*: musical fortune of a Renaissance canzonetta"

Pietro Bembo’s canzonetta *Quand'io penso al martire*, likely sent by him to Lucrezia Borgia in 1503 and later included in the *editio princeps* of the *Asolani* (1505), aroused a particular interest among Renaissance composers. Indeed, a dozen different musical settings of this text are transmitted by manuscript and printed sources dating from ca 1520 to 1607 and reissued even up to 1640. In addition, two settings based on French translations of the canzonetta were printed respectively in Lyon (1548) and Leuven (1575).

Among these compositions, the most famous – although not the first in chronological order – was surely that of Jacques Arcadelt, which was copied in Florentine manuscripts in the 1530s and later included in his *Il libro primo di madrigali a quatro con nova gionta impressi*, printed in Venice, by Antonio Gardano, in 1539. Thanks to the numerous reprints of this volume, Arcadelt’s *Quand'io penso al martire* became an essential reference point for composers who later worked on the same text. Indeed, some of the subsequent settings pay homage to Arcadelt’s one and explicitly cite his music.

While offering an overview of the reception of Bembo’s text among sixteenth-century composers, this paper aims at investigating the different strategies they adopted to highlight Bembo’s poetical choices.

Matteo Cesarotto "The translation of Justina, Maximus, Julian, Felicitas, three Innocents, Arnold and Urius at Santa Giustina of Padua: A lost Office?"

An added chronicle to a 14th-century lectionary from Padua (Berlin, Staatsbibliothek - Preußischer Kulturbesitz, ms. Lat. Fol. 480) reports about the translation ceremony of a group of saints worshipped at the Abbey of Santa Giustina (Padua): on 25 July 1502, in the presence of Pietro Barozzi bishop of Padua between 1487 and 1507, the relics of Justina, Maximus, Julian, Felicitas, three Innocents, Arnold and Urius were moved into the crypt of the church. These saints, who lived in different times between the 2nd and the 13th century, are connected in different ways with the history of the monastery.

As some textual sources related to the Paduan monastery show, a dedicated Office appears to have been written for this liturgical occasion or shortly after; nonetheless, no musical version was known until now. Furthermore, neither databases nor repertoires account for this Office: *Analecta Hymnica*

(vol. 24) contains the Office of the *Inventio* of Maximus, Julian, Felicitas and the Innocents, which is different from the Office of the *Translatio*.

During my PhD, I have been working on the reconstruction of the complex history of the choirbooks containing the liturgy for the Office at Santa Giustina: by reconstructing the erased content of mss. 1 and 3 (Padua, Library of Santa Giustina), I could reorganise the manuscripts setting and find some traces of the lost (and now partially restored) plainchant Office for the translation of the group of saints. In this paper, I will present my findings and play some first-time recordings of the pieces.

Antonio Chemotti: "Rests"

It was 1997 when Ludwig Finscher noted that 'the poetics and history of rests are two chapters of musicology that are still to be written' ('Die Poetik und Geschichte der Pause sind zwei Kapitel Musikwissenschaft, die erst noch zu schreiben wären'). Twenty-five years later the situation has not changed much, especially with regard to late medieval and early modern music. Rests are addressed in contributions dealing with musical palaeography and mensuration, but the way they are used in composition has attracted little attention. In this paper I will focus on rests that appear simultaneously in each part, thus interrupting the polyphonic flow. By mapping their use in the works of great Franco-Flemish composers (Guillaume Du Fay, Johannes Ockeghem, Josquin Desprez...) I will answer some very fundamental questions: are simultaneous rests to be regarded as style markers? Can we identify genre-related conventions in their use? Is there a coherent semantics of simultaneous rests?

Lisa Colton: "The earliest likeness of an English musician?"

There are very few likenesses of medieval composers made during their own lifetimes; depictions of Guillaume de Machaut, Guillaume Du Fay, and Gilles Binchois provide rare and valuable examples, and are reproduced regularly in books and on materials accompanying concerts and recordings. English musical history has been less fortunate in terms of surviving sources that show particular musicians. There is no contemporary portrait of Thomas Tallis or William Byrd, for example, even though their faces seem familiar to us through the well-known eighteenth-century drawings by Haym. So it is remarkable that an image of an English organ builder is preserved, albeit very imperfectly, in a monastic confraternity book from early fifteenth-century St Albans. John Killingworth of Gloucester may not have been a composer, but he was active at several prestigious religious foundations across England, and his instruments were a crucial part of the soundscape of organs and polyphonic song of that time. This paper considers what can be learned from the image and its manuscript context, and from records of performance on the 'new' organ at St Albans in the 1420s. The portrait at the heart of this paper enjoys its 600th anniversary on August 11, 2022.

Ralph Corrigan: "In Search of Re(a)son: Part 2 – Some other candidates"

At last year's MedRen I went in search of Johannes Reson, the composer of what is (possibly) the earliest surviving cyclic Mass setting in the fifteenth Century. That search was largely focused on Brescia, and a candidate did arise, but no further information has come to light there to add detail to

his biography. However, further research in other locations, particularly Yorkshire (UK) and Geneva (CH), have revealed the existence of at least two other candidates, who may have equal (if not better) claims to being the composer.

This paper examines the information that we can glean on these candidates (and the people around them), as well as revisiting Reson's music to look at what evidence in support (and against) these identifications exists. There will also be a discussion of the ways in which prosopographical analysis can be used to add weight to identifications by associating people with places and objects.

Cory McKay and María Elena Cuenca: "Musical influences on the masses of Pedro Fernández Buch (c. 1574-1648): a stylistic comparison using statistical analysis"

Pedro Fernández Buch (c. 1574-1648) was a composer from La Rioja in the late 16th and early 17th centuries. He was of some importance in his time, yet remains largely unknown in the current musicological literature. He served as chapel master of the collegiate church of Toro and the cathedrals of Santo Domingo de la Calzada (his hometown) and Sigüenza. Twenty-four years after his death, Andrés de Lorente mentions him among the most important musicians of his time—along with Cristóbal de Morales, Tomás Luis de Victoria, Francisco Guerrero, Philippe Rogier, Alonso Lobo, and others—in his theoretical treatise of 1672, *El porqué de la música*. Fernández Buch stands out for his corpus of sacred polyphony, where we find his imitation masses based—for the most part—on motets by Guerrero, which are mainly preserved in manuscripts from the archives of the collegiate church of Pastrana and the cathedral of Zaragoza.

In this paper, we will contextualize Fernández Buch's masses by comparing them with the masses of his contemporary and preceding composers, such as Morales, Guerrero, Victoria, Lobo and Palestrina. We will analyse the treatment of the borrowed polyphonic material, and we will examine other musical features through a statistical comparison employing the jSymbolic software and machine learning techniques. Using stylistic comparison, we will compare features of Pedro Fernández Buch's masses relative to compositional trends of his time, and explore possible influences from other musicians.

Flannery Cunningham: "Stitch Holes, Threads, and Hidden Subjects: Manuscript Curtains in fr. 25566"

Paris, Bibliothèque nationale fonds français 25566 (fr. 25566) is a beautifully illuminated 13th-century French manuscript that has received significant attention from literary scholars and musicologists, especially since it preserves the trouvère Adam de la Halle's collected works. However, one important codicological detail has been missing from most studies of fr. 25566: the presence of curtains over nearly all the manuscript's hundreds of illuminations. Though no full curtains remain, scraps of white fabric, red stitching, and numerous stitch holes attest to the fact that these illustrations were once veiled from the reader's immediate gaze.

While manuscript curtains are usually presumed to have a primarily protective function, guarding against damage to precious gold leaf, work by Christine Sciacca, Henry Ravenhall, and others has focused on their profound effect on medieval readers' experience. In fr. 25566, curtains over the illuminations in Adam's author corpus covered their depictions of both performances of Adam's music and Adam himself, inviting the viewer to unveil and discover these scenes as they consumed Adam's work. This repeated act of reveal and recognition of the author and his music parallels the citation of six refrains from Adam's songs in fr. 25566's copy of the romance *Renart le nouvel*. Both these scribal/codicological tactics reinforce the collection's announcement of Adam as not only the

author of the works in the manuscript's first section, but the lyric subject of its texts. Fr. 25566's curtains thus remind us of the pivotal role the material realities of medieval manuscripts played in their viewers' understanding.

Alberto Medina de Seica: "Melodic responses to textual variants introduced by the Roman Missal of 1570: a case-study based on the Post-Tridentine plainchant choir books of Coimbra's cathedral (1603-1609)"

The Post-Tridentine *Missale Romanum*, approved by Pius V in 1570, introduced a binding textual version of the proper Mass chants. In several respects this new official wording differs from that of the inherited medieval tradition, mainly through suppression and addition of words, modification of Latin declensions, etc. The imposed text inevitably made demands on the editors of plainchant because they had to provide musical solutions and to adjust the melodic fabric to the official variants, some of them subtle, others more substantial. In my presentation, I will focus on some of the melodic responses to those problems of adaptation found in a large set of manuscripts written between 1603-1609 for Coimbra's cathedral (Portugal). The comparative analysis with other contemporary sources shows, on the one hand, dialogues and influences, but also, on the other hand, ad hoc solutions, which reinforce the relative (but progressive) individualization of chants in this period.

Catharina Deutsch: ""Madalena Mezari detta Casulana Vicentina", who's who?"

The origins of the Italian madrigalist Maddalena Casulana have posed questions for musicologists from the very earliest works referring to her. François-Joseph Fétis stated that she came from Brescia, the town where her *Primo libro de' madrigali a quattro voci* was republished in 1583. Luigi Torri and Giovanni Mantese included her in the ranks of musicians from Vicenza. For Beatrice Pescerelli and most later authors following her lead, Maddalena's birth name was Casulana, and Mezari (or di Mezarii), which appears in sources from 1582 onwards, was her husband's name. In the light of new archival sources, this paper will formulate new proposals concerning her origins. Casulana was already married when her first book was published in 1568, and I will argue that her marriage was probably contracted in Siena in the early 1550s. I will show that her first husband was a Siense alchemist, that the couple were living apart in the late 1560s, and that Casulana was considering suing her husband to recover her dowry. I will then examine the various names used by the composer: Vicentina (probably her maiden name), Casulana/Casolana (the name of her first husband), Mezari/Mezarii), the name of her second husband. Once this is established, it will be possible to explore the likely family links between Casulana and Nicola Vicentino.

Adam Dillon: "Unraveling Lusitano's use of improvisatory techniques in his six-voiced motet, *Salve Regina*"

Music theorist Vicente Lusitano (1520-1561) demonstrates *contrapunto pensado*, prepared counterpoint, in his six-part motet, *Salve Regina* (1551), his only composition with a chant cantus firmus in equal semibreves. Lusitano draws on three improvisatory techniques in *Salve Regina*: *contrapunto ad imitatione* (Banchieri, 1614), the repetition of a motive derived from the first notes of a chant; *contrapunto concertado* (Lusitano, c. 1550), counterpoint with multiple parts upon a chant CF; and *contrapunto pensado*. The *Salve* motive, consisting of the first four notes of the chant, is repeated 133 times throughout the motet in voices other than the tenor. By unraveling specific passages from the motet, using analytical strategies described by Peter Schubert (2014) and Philippe

Canguilhem (2011), I show how the Salve motive serves as a structural unit against the CF, against itself, and against other sub-motives. To understand how an improviser or composer could have planned where to put the Salve motive, using *contrapunto pensado* and *contrapunto ad imitatione*, I catalogue all the CF segments which can support the Salve motive. Nineteen examples of *contrapunto concertado* are found in Lusitano's treatises. By comparing the motet to the examples in the treatises, we can begin to understand how improvisers and composers created multi-voiced polyphony without using a score. Analyzing Salve Regina as a case study for Lusitano's use of these contrapuntal techniques reveals a compositional process adapted from his own treatise examples of improvisation.

Henry Drummond: "Examining Low Countries Pilgrimage Confraternities: Musical and Textual Mobility in the Early Modern Era"

This paper surveys the role of music of urban confraternities of the Low Countries in the early modern era, with a focus on those that provided aid for pilgrims travelling to the relics of St James the Great, apostle and martyr, at Santiago de Compostela. Pilgrimage confraternities were principally established to offer practical support to travellers, including shelter, protection, and medical care; however, they also provided spiritual sustenance. Regular services held by confraternity members included prayers that were both spoken and sung, and this paper examines archival sources that attest to this practice from the Gent Sint-Jacobskerk (Trio, 1990). At these services, St James's life as an apostle and his martyrdom were celebrated; however, they also made a connection between the saint's Iberian cult and his reception further afield. In these urban spaces, current and veteran pilgrims recalled the experiences of their journeys, in the presence of members who had not travelled to Santiago themselves. As a case study from the Ghent Sint-Jacobskerk shows, pilgrimage could also include an imagined experience, where non-pilgrims in the physical sense immersed themselves virtually or symbolically in the journey (Boyle, 2021). By attending such services where St James's cult was celebrated, urban confraternity members therefore consumed pilgrimage accounts, and brought themselves beyond their urban lives. These aspects of mobility were brought alive thanks to the confraternity's communal nature, at which repertory that was sung by the members played a central role.

Esther Dubke: "From Movements to Cycles, from Scribes to Composers: Thoughts on the Genesis of the Polyphonic Mass Ordinary"

In musicological research, the localization of mass pairs in late 14th and early 15th century manuscripts is essentially linked to two methodological approaches: On the one hand, polyphonic Ordinary movements can be described as related to one another based on codicological findings. On the other hand, even if physical transmission conditions do not indicate a musical connection between settings, musical analysis facilitates the substantiation of internal musical references as compositionally intended. Thus, basically two protagonists, to whom authority can be attributed regarding whether (or not?) two or more mass movements belong together, come into focus: the scribe(s) of a manuscript and the composer(s) of a paired settings or cycles.

This lecture seeks to examine if and to what extent the scope of competence and influence of both production instances "scribe(s)" and "composer" can be distinguished from one another. And at which point does such a binary perspective reach its limits? Particularly, in the light of the liturgical-functional dimension of polyphonic mass settings this appears to be an appropriate approach to investigate the significance of local usability and aesthetic claims for copying and composing music in

the late Middle Ages. In this context, questions concerning the genesis of the polyphonic mass ordinary are raised.

Mark Dyer: "Scribe: using neural networks to reanimate ancient music manuscripts"

Scribe, a new composition for vocal ensemble in progress, combines two supposedly disparate entities: notated medieval polyphony and machine learning image processing. Both represent novel means to manipulate graphical information and convey meaning. Both might also be seen as contemporary 'black boxes'. Like Jennifer Walshe's *A Late Anthology of Early Music* (2020), how might these distant technologies intertwine and convey new meanings? How might one black box open another?

Working with RNCM PRiSM, we have trained a neural network on digitized copies of the Old Hall Manuscript (British Library, Add. MS 57950) and generated new, glitchy versions of the notation. The algorithm replicates and transforms the manuscript in unpredictable ways, arranging and mangling illuminated letters, mensural notes, rhythmic symbols and text. Collaborating with vocal ensemble EXAUDI to interpret and realise the new music, we scrutinise how the latter might inform performance practice and what affect the uncanny notation has upon the performers. This is the music of the Middle Ages but somehow warped, artificial and dreamlike.

As documented by Margaret Bent, the Old Hall manuscript is a seminal work in early notated English music, compiled by multiple scribal hands and revisionists. By employing machine learning as 'scribe' to reimagine the manuscript, I circumvent the 'glass-casing' of such objects and continue their histories of vibrant transformation. I explore what such a reimagining can reveal about material culture and the agentic qualities of notation. This paper will examine the creative process for *Scribe* and contextualise this within both medieval and materialist scholarship.

Michael Eberle: "Between 'ūd and cythara? The lute in high medieval Spain"

The famous depictions of instruments in manuscript E of the 13th century *Cantigas de Santa Maria* are among the most frequented sources for medieval musical instruments. Of special interest are the three depicted lutes, since together with only three other sources from Sicily and Andalusia they form the earliest iconographic evidence of lute-instruments in style of the Arabic 'ūd in Europe. It is a popular theory that the Arabic instrument came to Europe in the 13th century via Spain and then developed its typical "European" appearance from the 14th-15th century. Whether the theory is valid or not, the precise character of the instrument during the process is still unclear. Of course it is difficult to define and contextualize an instrument without organological descriptions. Nonetheless, being a descendant of the early 'ūd, of which there are a lot of detailed descriptions from early medieval Mashreq, it might be understood better, if additionally set in context with the 13th century depictions. The conclusion of this work could give not only a clearer idea, what kind of instrument the medieval lute in the Spanish region was, but also leads to a better understanding of the instrument as an object of cultural transfer. In my paper I want to propose an understanding of the high medieval Spanish lute as a noteworthy stage of plucked instruments, in further research allowing thoughts about musical and social function as well as a closer analysis of the cultural transfer in the music of the Spanish regions in the Middle Ages.

Barbara Eichner: "'Surely the muses loved him': The physician Thomas Mermann (1547-1612) and his medical-musical networks"

Music historians know Thomas Mermann, the personal physician of Bavarian Dukes Wilhelm V and Maximilian, for the medical care he bestowed on Orlando di Lasso during his breakdown in his last years, and as dedicatee of the composer's final book of madrigals (1587). However, the widely travelled man had more than a passing acquaintance with music. Currently no less than three music prints are known to have been dedicated to him, which is highly unusual for a commoner: besides Lasso's madrigals, he also received the dedications of Philippe de Monte's first book of madrigals (1596), and of Tiburtio Massaino's *Quarto libro de' madrigali a cinque voci* (1594). Mermann also played a key role in Massaino's increasingly desperate attempts to reignite his career north of the Alps after having been expelled from Salzburg. The physician is name-checked in Massaino's music prints dedicated to the Fugger brothers and Bavarian abbots, and a newly discovered letter shows how the disgraced Augustinian friar tried to tap into Mermann's network of erudite and Italophile colleagues. The physician's musical interests also spilled over into his medical practice: two of his doctor's reports describe cures for musicians, and his treatise on the medical qualities of precious stones, *Gemmae Dvodecim Auro Coronario* (c. 1620) draws intriguing musical parallels. This paper is the first attempt to reconstruct the musical interests of this fascinating figure and to examine how musical, medical and intellectual networks, both local and international, intersected in the late sixteenth and early seventeenth centuries.

Cathy Ann Elias: "Just another madrigal composer, just another fire: Exploring what Antonio Buonavita left behind"

In trying to recreate the Tuscan soundscape in the late Sixteenth century, every document that generates sound fills adds to our understanding. Buonavita — a priest, *maestro di capella* of the Duomo of Pisa, prominent organist, composer, and *cavaliere* of the Order of San Stefano — leaves behind only a small footprint. Many of his compositions were destroyed in the catastrophic fire that destroyed the interior of the Duomo in Pisa in 1595. Only three collections of his compositions appear to have survived: his *Lamentations* for 5 voices which was published in 1600 and inspired in part by the fire at the Duomo and two collections of mostly madrigals. For this talk, I will focus on *Il primo libro de madrigali a quattro voci con un dialogo a otto nel fine* (1587) and *Il primo libro di madragili a sei voci con un intermedio, a dodici diviso in dui Cori spezzati* (1591), as well as well as on descriptions of lost/destroyed musical collections in hopes of adding a small piece to the vast late sixteenth-century urban Tuscan soundscape.

Ute Evers: "The French type I visitatio sepulcri – originally a trope?"

The French type I visitatio usually consists of the Easter dialogue, *Alleluia. Resurrexit Dominus* and the trope *Hodie resurrexit leo fortis*. By contrast, the German type I visitatio comprises the Easter dialogue and one or more antiphons (in most cases *Surrexit Dominus de sepulcro*).

Hodie resurrexit leo fortis is found both together with the Easter dialogue and as an introit trope without a direct connection with the Easter dialogue. French sources containing the Easter dialogue along with the introit of Easter mass have the same structure as French type I visitationes. The trope *Hodie resurrexit leo fortis* ends with *Dicite, eia:*, which calls to sing the introit that follows. These endings could be called 'adhortative' in linguistic terminology and are often used in tropes that are sung immediately before the first line of the introit.

In the type I *visitatio* *Dicite, eia:* is followed by the *Te Deum laudamus*, the chant at the end of Matins. However, some type I *visitationes* leave out the *Dicite, eia:*. In some French sources the ending of the trope is transformed into *Deo gratias dicite!*, with the *dicite* now referring to the *Deo gratias* and no longer to the following chant. The modified endings of *Hodie resurrexit leo fortis* in the type I *visitatio* show that at least some felt uneasy with the adhortative ending *Dicite, eia:* that belonged to the original trope environment, but did not fit before the *Te Deum laudamus*.

Not only the trope *Hodie resurrexit leo fortis* itself, but even more the modifications of its ending suggest that the French type I *visitatio* was taken out of a trope environment associated with the introit of Easter mass and moved to its new liturgical place at the end of Matins. This cannot be said of the German type I *visitatio*, because – apart from the Easter dialogue – the German type I *visitatio* does not contain any chants that are otherwise documented as tropes.

Paul Feller: "The Mercedarian's absent presence in the Guatemalan Highlands and native musical agency in the late 16th century"

Indiana University's Lilly Library holds a collection of fourteen music manuscripts from the Huehuetenango region of Guatemala that contains rare examples of 16th- and 17th-century cultural transfer within peripheral institutions of the Spanish Empire. Annotations in Nahuatl and Spanish in these books reveal that they were produced in three rather isolated villages by several, possibly Maya copyists. The collection also contains unique music written in local dialects that betrays an exemplary case of colonial hybridity. However, due to the scant information provided by the sources and a lack of cohesive contemporary data, scholars are in disagreement on the manuscripts' context of creation and usage conditions.

This paper weighs evidence concerning the production of the Huehuetenango manuscripts and their sacred pieces in native languages, building upon palaeographical and linguistic analysis and fragmentary contemporary documents. This presentation will argue that these manuscripts were the result of the absent presence of the Orden de la Merced in the Cuchumatanes. Despite being in charge of the evangelization of the *reducciones*, the friars did not live in the villages and only visited them occasionally, thus giving native musicians more agency than previously acknowledged. Moreover, the analysis of the sources in this paper suggest that the manuscripts crystallize a collective, performative endeavor that involved several intervening *maestros* and *principales*. In this way, the Huehuetenango manuscripts serve as gateways to issues of colonial transfer, native agency, and the mechanics of missionizing in a secluded area of the Empire.

Nicolò Ferrari: "Grieving for Constantinople: Du Fay's *O tres piteulx* and the construction of a crusading cultural idiom"

The bilingual motet *O tres piteulx – Omnes amici eius* is one of four lamentations composed by Guillaume Du Fay in the aftermath of the fall of Constantinople, as testified also by the title *Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae* which appears in one of the two witnesses transmitting this work. While at first it was believed to have been composed and performed during the well-known Feast of the Pheasant in Lille in 1454, archival evidence has shown that it was composed most likely in 1456 while Du Fay was at the court of the Duke of Savoy. This new dating has led scholar to interpret this work as a personal response of Du Fay to the traumatic event of the fall of Constantinople, rather than linking it with the Burgundian efforts of organising a crusade.

In this paper, I will investigate the relationship between this work and the late crusading movement. Through an analysis of its text and by comparing it with coeval crusading literary works, I argue that

O tres piteulx can be included as part of the cultural production that can be linked to crusading propaganda. In doing so, I will show that not only this motet is connected to the Burgundian rhetoric of persuasion for the promotion of a crusade but that it also contributed to the creation of a common European cultural idiom fashioned around crusading themes.

Giacomo Ferraris: "Machaut's "Longanotation"? Some short reflections on his modus-based compositions"

In this paper I would like to discuss the phenomenon of Machaut's modus-based notation, differing from the tempus-based notation that characterises the majority of his compositions but found in a relatively significant subset of his repertoire.

I will examine the implications of this kind of notation in terms of tempo (a problem that the editors of Machaut's oeuvre have already had to contend with) and try to formulate some hypotheses about the possible rationale for its use.

One plausible motivation may be so to speak symbolic, stemming from a desire to pay homage to the traditions of the *Ars antiqua* and early *Ars nova*, with their breve-based beat: this intent seems particularly clear in the *Remède de Fortune*, but its application is not without some problematic aspects.

Another possible reason may be entirely pragmatic, stemming from a desire to avoid an excessive use of the relatively new, and somewhat problematic, value of the semiminim in highly melismatic compositions: a rationale that seems to parallel that for the introduction of the so-called *Longanotation* in the Italian Trecento repertoire.

I am going to conclude on some more general considerations on the parallel evolution (and eventual convergence) of the Italian and French notational tradition in the 14.th century, and about how some commonly-held views about that process might need to be slightly revised.

Christine Fischer: "Music, Image, Mirror – Francesca Caccini on female creation in *La liberazione di Ruggiero dall'isola d'Alcina*"

As part of the section "Med-Ren at 50", the paper re-examines the musical texture of Caccini's ballet opera, drawing on Suzanne Cusick's seminal book on Francesca Caccini and Florentine court culture, as well as my own research on Caccini. The focus is on a synthesis of the aspects that female authorship played for the performance on different levels: on the one hand, for the performance context - which, with the guest of honor Władysław of Poland, had a close connection not only to Poland, but also to Sweden. And on the other hand for the music and text of the ballet opera, in which explicit reference is made in some places to the artistic-musical process of creation and thus to medial translations between image and sound. The paper thereby puts old familiar things - the ballet opera and its performance context - into perspective in a new way and thus tries to give fresh impulses to the research on Francesca Caccini, which has not brought any great innovations in recent years - also by directing the field of investigation to general methodological new approaches in the field of research on women in the field of early music.

Fabrice Fitch and Paul Kolb INDIVIDUAL PAPER 2 SCHOLARS: "‘Work in progress’: Another puzzle in Jacob Obrecht's fragmentary *Missa Scaramella*"

The fragmentary Missa Scaramella by Jacob Obrecht survives uniquely in two of an original set of four part-books (Berlin, Former Preußische Staatsbibliothek, Ms. Mus. 40634 (now in Kraków, Biblioteka Jagiellońska). Fabrice Fitch began work on its reconstructing the missing discantus and tenor parts with the late Philip Weller (†2018). In the process, and more recently with the collaboration of Paul Kolb, it has been possible to identify several unidentified statements of the model in the missing voices, which undoubtedly formed part of Obrecht's conception.

In this paper, we report on a more speculative element of our reconstruction. In his monograph on Obrecht's Masses, *Born for the Muses: The Life and Masses of Jacob Obrecht*, Rob C. Wegman proposed the presence of a retrograde statement in the opening section of the Sanctus. We followed this lead, which led us to some surprising conclusions, to which we'll solicit your reactions. The talk will be illustrated with live music.

Paulina Francisco: LECTURE RECITAL: "Strategic use of the trillo in Francesca Caccini's *Il Libro primo delle musiche* (1618)"

In his 1596 treatise *Prattica di musica*, Lodovico Zacconi described the *trillo* (a vocal ornament with repercussions on a single pitch) as "the true door through which to enter *passaggi* and learn the *gorgie*, because a ship moves more easily once it is already in motion." Zacconi identifies the *trillo* as a crucial pedagogical tool for mastery of the essential ornaments and aesthetics of Italian singing style at the turn of the seventeenth century. Giulio Caccini, confirmed the pedagogical significance of the *trillo* by offering a notated *trillo* exercise in the preface to his quintessential publication *Le nuove musiche* (1601). Francesca Caccini (Giulio's daughter), a singer, educator, composer, and court musician in her own right, developed the *trillo* as a pedagogical tool and expressive rhetorical device in her *Il libro primo delle musiche* (1618). She used the *trillo* in three capacities: as a preparatory gesture before or amid *passaggi*, as an implied cadential ornament, or as an expressive ornament to accompany the vivid imagery of human emotion—weeping, joy, rage etc. In this lecture recital I will bring Francesca's liberal employment of the *trillo* to life, demonstrating the three capacities listed above while situating the *trillo* as a cornerstone of seventeenth century Italian vocal technique, pedagogy, and aesthetics.

Simon Frisch: "The Gascongne Problem": Mathieu Gascongne, Enigma of the French Court

The problematics of Mathieu Gascongne's career have come into greater relief in the context of increasing discussion of the genesis and development of the "French court motet" style. The first secure attributions of his works appear in a music manuscript of ca. 1514. He can then be directly linked to the French royal chapel only from 1517-18, and is evidently gone by 1533. Competing views of his biography—of a composer active ca. 1505 to ca. 1522 per recent scholarship, or ca. 1514 to 1530 as permitted (if not implied) by sources of his music and professional documentation—have implications for understanding a crucial link in the evolution of the French court motet between Jean Mouton and Claudin de Sermisy. This paper reviews the sequence of scholarship on Gascongne, questioning the modern consensus that Gascongne "must surely have had links to the court from at least a decade earlier [than 1517], if not more" (*Introduction* to the DIAMM facsimile of 'Anne Boleyn's Songbook'). This view of his career, which has framed much of his work as oriented around Louis XII (d. 1515) and parallel to Mouton (d. 1522) in particular, was built up over several decades primarily on the speculative dating of his thematically political motets addressing the French crown. When historical context for these motets is reassessed, however, the case weakens for the earlier dating in favor of a career very much centered on Francis I's court and political events of that

monarch's reign. Indeed, if Mouton codified the genre's core stylistic traits and occasional uses, Gascongne could be argued to have hewn them, after Mouton's passing, into a potent political tool for the authoritarian aspirations of his *rex christianissimus*.

Ilaria Fusani: "Ravennate notation sources in Father Martini's collection"

Father Martini collected around 17.000 book material during his life. The Bologna Music Library is now proponed to preserve this prestigious collection.

The liturgical fragment section includes around ten codices with text and musical notation (adiastematic, on staff, square and mensural notation) from different kinds of traditions (e.g., German, Beneventan, Tuscanian, North of Italy). The Ravennate notation sources occupy a large part of this collection.

In the last decades, Ravennate writing has attracted the interest of scholars. The peculiar neumatic aspect – thick horizontal strokes and thin vertical strokes – gives the Ravennate notation an appearance close to the square notation. Other similarities relate to other North Italian notations, that seem influenced by the writing tradition of Ravenna. Different hypotheses on the diffusion of the Ravennate notation have been developed. On one hand, the notation does not belong to the Roman note and it spread from Ravenna to Padova and Marche. Conversely, the Ravenna notation belongs to the family of the Roman note and it may have arrived from central Italy to Ravenna. Then, it affected the dioceses of the neighboring areas, where it seemed to replace the previous notations until the square notation.

In the paper, fragments with Ravennate notation in Father Martini's collection will be described with paleographic, liturgical and textual perspectives. Focusing on the music notation, the neumatic aspect will be detected and related to Ravennate notation sources of Ravenna, Modena, Padova, Udine and Baltimore. This will help to trace hypothetical relationships between papers or close calligraphic habits of different *scriptorium*. Moreover, contextual circumstances on the diffusion of the Ravennate notation will be specified.

Giulia Gabrielli: "Children singing in medieval South Tyrol"

Since the early Middle Ages children have played a fundamental role in the Latin liturgy and chant; Ordinaries and school regulations are very rich in information. On the other hand, only rarely liturgical-musical sources such as Graduals, Hymnals, etc. refer explicitly to children. A three-year research project recently concluded at the Free University of Bolzano, entitled CantiVo (Canti di una Volta, 'Songs of the Past') investigated the role of children and young people—of both genres—in the musical practice of Historic Tyrol during the Middle Ages. The paper aims at presenting some liturgical and documentary sources emerged during the project, in order to reconstruct their cultural and musical context. At the same time, it invites to reflect about a possible use of some medieval musical pieces for today's musical practice with young children.

Veronika Garajová: "Bohemian elements" in medieval notated manuscripts from Slovakia"

The subject of the paper is a presentation of research of Bohemian elements from selected notated fragments and manuscripts from the territory of Slovakia and Slovak origin abroad, that document the Bohemian (Prague/Rombic) notation or Prague liturgical and musical tradition. The main aim of

the paper is to trace the presence of Bohemian notation in medieval manuscripts from Slovakia. The Bohemian notation system is the third most widespread used notation in notated manuscripts of Slovak archives and libraries. It is a notation of the diocesan circle, which was used by the parish churches, chapter houses or schools. Bohemian notation has been preserved in a large number of manuscripts not only in the Czech Republic, but also in Poland, Switzerland, Germany, Austria, Croatia, Hungary and also in Slovakia. Under the influence of Bohemian notation, notated parts of the Bratislava codices of the former Capitular Library in Bratislava - *Bratislava Missal D* (Clmae 216, Hungarian National Library in Budapest), *The Psalter of Canon Blasius* (Clmae 128, Hungarian National Library in Budapest), *Bratislava Antiphonary V* (17, Slovak National Archives) and several dozen fragments were created. The paper deal mainly with the intersection of elements from the bohemian environment in selected manuscripts from western Slovakia (fragments from the State Archives in Trenčín, Bratislava, Modra).

Stefan Gasch: "The Music of Politics. Miniatures and Meaning in Wolfenbüttel Cod. Guelf. A Aug. 2°"

The choirbook Wolfenbüttel Cod. Guelf. A Aug. 2°, which contains seven polyphonic mass ordinaries, was prepared in 1519/1520 for Duke Wilhelm IV in Munich. Although I have shown elsewhere that Emperor Maximilian I could not have commissioned this manuscript for his nephew, the artistic layout directly refers to the aesthetics of the Imperial court: the music and the chanson models of the mass settings can be traced back to the court of Margaret of Austria; the miniatures depicting saints and biblical scenes were modelled after paintings by artists who worked for Maximilian I (such as Albrecht Dürer, Hans Burgkmair, and others); and the initials of the mass ordinaries point to Maximilian's enthusiasm for the ancient times. In the carefully planned layout of the manuscript, music, miniature painting, and the politics of the Habsburg and Wittelsbach families are thus interwoven on several levels to create a multi-layered work of art.

However, the re-evaluation of the complex interweaving of musical content and miniature painting in this lavishly illuminated music manuscript has only just begun. In order to better understand the program of the choirbook, the paper wants to investigate in the overall idea behind the miniatures and the recently discovered background that led to the development of this extraordinary manuscript.

Marianne Gillion: "Religious Influencers of the Reformation: Saints in Protestant Chant Books"

In the wake of the Reformation, religious leaders refashioned communities along different doctrinal lines by revising pre-existent forms of worship and their music. Plainchant played an important role in this reconstruction. Chant was valued as a way to create and communicate communal identities, and to connect worshippers across the boundaries of space and time. Its appropriation was essential, especially as reformers engaged with the most powerful religious influencers: the saints. Lutherans recast the heavenly intercessors as relatable, Christocentric exemplars, who taught gendered ideals of the devout, well-ordered protestant life. Plainchant played a double role in this reinterpretation. On the one hand, it emphasised the connection with the past; and on the other, it underwent melodic and textual revision that made the rupture literally audible.

This paper will examine saints' offices in the major Lutheran chant collections: Johann Spangenberg's *Cantiones ecclesiasticae* (1545); Lucas Lossius' *Psalmodia* (first edition 1552); Johannes Keuchenthal's *Kirchengesenge* (1573); Franz Eler's *Cantica Sacra* (1588); and Matthäus Luidke's *Missale* and *Vesperale* (1589). A survey of the textual, melodic, and conceptual reconstruction of the saints' celebrations

across the compendia will reveal any interrelation between the sources, differences in contents and emphases, and how the musical cults changed over time. Analyses of the offices for Mary Magdalene will provide insights into the shifting depictions of an idealised protestant woman. Situated within a wider, interdisciplinary context, this paper will demonstrate how the musical celebration of the saints was part of a wider, multimedia campaign to reconstruct and reinforce Lutheran religious identities.

Christine Goss: "New Isaac Edition: Exploring the Effectiveness of Online Critical Editions"

New developments in information accessibility and source digitization present exciting opportunities for the realization of critical editions. Projects like the *Computerized Mensural Music Editing Project* (CMME), the *Marenzio Online Digital Edition* (MODE), the *Tasso in Musica Project*, and the various digital editions developed by the *Centre d'Études Supérieur de la Renaissance* (CESR) represent an increasingly digital approach to editions of pre-1700 music. While these projects provide online users with access to modern performance editions, the web component of the *New Isaac Edition* will provide users additional access to the scholarly information that constitutes the physical performance edition's authority.

In this paper I describe the digital components of the *New Isaac Edition*, including links to digitized forms of the primary sources, notes pertaining to editorial decisions, and information regarding issues of source transmission. I then demonstrate how these digital features make editorial choices in the physical score more transparent. I will also consider how publishing scores in a physical format alongside a companion website for critical notes creates two connected modalities of use, each with different and complementary emphases, thereby setting a new standard for editions of pre-1700 music.

Matthew Gouldstone: "Peterhouse & Cosyn: Culmination of a golden era ... or new beginning?"

Both the former and latter sets of Caroline partbooks at Peterhouse (University of Cambridge) have been studied for decades, without being able to call upon a great deal of external musical context. Much of the repertoire within the manuscripts is widely known from other - often posthumous - 17th Century sources, although there remain question marks regarding the consistency of compositional quality.

Through new secure attributions for a variety of anonymous pieces from within the collection(s), and a subsequent re-evaluation of available scholarship, it is finally possible to connect new dots to reveal a clearer picture, which includes a shifting liturgical framework and a musical grounding that – whilst stylistic trends oscillated like political views – continued to hark back to earlier Renaissance ideals.

Dominika Grabiec: "The repertoire of medieval Processionals from the Polish Province of Dominican Order and its specific characteristics"

In the collection of the liturgical manuscripts held in the Archives of the Polish Province of Dominican Order in Cracow we may find five medieval processions dated to XVth and beginning of the XVIth century. Three of them were property of Dominican monks from the convent in Cracow, one was used in Dominican female convent in Wrocław and the last, and probably the youngest, was brought after the Second World War from the convent in Lviv, where it was used until the XIXth century, as the inscriptions suggest. The repertoire of the chants is only partially common for all of the books. In the manuscripts from Cracow were inserted additional feasts of Patron saints of Poland: St. Stanislaus (bishop and martyr), St. Adalbert (bishop and martyr) and St. Hedwig of Silesia (founder of the Cistercian monastery of nuns in Silesia). In the processional from Lviv, there are chants for the ceremony of welcome of Papal legate. The scope of my paper is to present those specific elements of the repertoire of Polish Dominican processions and to compare them with the books from other Dominican Provinces.

Gvantsa Ghvinjilia: "The historical role and preconditions of Martin Luther's church reform"

The article is devoted to Martin Luther's theological reform, where music was entitled to play a very important role as the best means to improve faith, due to the force of its influence. Luther has created the phenomenon of a German chorale, which includes the codes of the German national cognition. Despite the fact that the ideal of polyphonic thinking for him was connected with the creations of Josquin des Prez, still, while composing chorales, he relied upon that cultural heritage and those achievements that were accumulated in the German music in the Middle Ages and in the period of renaissance. In the first turn, Luther has relied upon Meistersingers' art as it was the nearest to the folk roots. This, in its turn, determined the democratic nature of this musical practice. This wise decision of Luther's was conditioned by the fact that intonations of the tunes, which were widespread amongst the people, would better assist the congregation in the process of assimilation of these new chorales. Luther has created a German mass, too. Luther's revolt against Catholicism, which was further transformed into the Protestant movement, was really the signal of the spiritual awakening not of just one person, but of the entire German nation. By generalization of the best achievements of the experience of the past, Luther has given a historical chance to Germany to recognize that greatest internal creative force that had been already revealed at the level of potency in the musical art of previous epochs.

Rhianydd Hallas: "Contrafact, or not contrafact, that is the question"

Contrafact is the addition of a new text to a pre-existing melody. It was a common and important compositional practice in the late Middle Ages, forming an integral part of the corpus of late medieval liturgical chants. However, no systematic examination of contrafact composition in relation to the original source and subsequent dissemination has been conducted, and the process of liturgical contrafact composition is rarely discussed.

Not all uses of pre-existing melodies are traditionally defined as 'contrafact': for example, hymn melodies, formulaic chant openings, and standard modal responsory verse melodies (as given in the *Liber Responsorialis* p.50). Where does the boundary lie between contrafact and non-contrafact use of pre-existing melodies?

Manuscript evidence challenges the simplistic views often presented in the limited current discourse, demonstrating that contrafact can be considered a spectrum. Using case studies of contrafacts

composed in, or in use in, Central Europe between 1300-1500, this paper will critically examine current definitions of contrafact and discuss the range of compositional practices demonstrated by late medieval composers: from exact re-use of the original melodic material to highly modified chants.

Elina Hamilton: "Preaching 'Perfection': Sermons as Models for Music Theory in Willelmus, Muris, and Others"

In *Breviarum musicae* (before 1372) by Willelmus, the English theorist methodologically approaches the function of mensural notation in seven *distinctiones*, each *distinctio* advancing from simple to complex concepts. Willelmus's choice of organization is unique among music theory treatises and remains little discussed today. Is *distinctio* merely another form medieval organization or could there be more to Willelmus' choice of structure? To a medieval reader, *Distinctiones* were collections of words, concepts, and analogies which systematized the art of preaching. Written and used throughout the thirteenth and fourteenth centuries, the aim of *Distinctiones* was to offer aide for succinctly delivering a memorable sermon. This paper contributes to the work on the intellectual contexts of music theory by showing that Willelmus structured his understanding of notation via another prominent tradition: the medieval sermon.

Once a connection between sermons and music is established, further examples of interchange and influence abound: music theorists such as Muris's *Notitia* (post-1320?) and Kalker's *Das Cantuagium* (1380) invoke excellent speeches (*talibus sermonibus*), ecclesiastic readings (*lecturis ecclesiasticis*), and public sermons (*sermonibus publicis*) in their explanations of the perfection and imperfection of mensural notation while preaching formulas by Robert of Basevorn suggest borrowing music's famous mnemonic in *Ut queant laxis* to structure a six-point sermon. Interconnections between scholastic traditions and music theory have been made (Tanay, Busse Berger, Desmond, etc.) but didactic methods of the sermon—one of the most commonly heard public orations of the Middle Ages—has never before been considered as an intellectual aide for musicians.

Sigrid Harris: "A Poet for All Seasons: Virgil, Handl, and the Uses of Antiquity in Early Modern Prague"

In his later years, Jacobus Handl (1550–1591) published three volumes of ostensibly secular polyphony at the Prague printing house of Georgius Nigrinus. Titled *Harmoniae Morales* (1589–90), these books comprise “madrigal substitutes” on a variety of Latin and neo-Latin texts; the first opens with a four-voice setting of “*Dii tibi*” from Virgil's *Aeneid*. The collection's posthumous sequel, the *Moralia* (1596), draws on an impressive range of antique poets including Ovid, Virgil, Horace, Martial, and Catullus. While settings of Ovid predominate, Handl's seven (pseudo-)Virgilian pieces across the two collections shed important light on the ways classical texts were repurposed in early modern Bohemia.

One of the most important centres of late humanism, the multicultural city of Imperial Prague boasted a broad spectrum of learned residents including not only court elites and university men but also ordinary burghers. Yet relatively few studies have focused on the taste for the antique in relation to the city's music. This paper places Handl's settings of Virgil and pseudo-Virgilian poetry in the context of Bohemian learned culture at the height of Rudolf II's reign. An examination of these pieces reveals how music could give classical and classicizing texts occasional, propagandistic, moral, and spiritual meanings. Aimed at a diverse, multilingual audience, Handl's “*moralia*” offer valuable insight into the uses of antiquity in the everyday lives of Prague's populace. Ultimately, the paper

suggests that classical texts became an important source of shared identity in early modern Central Europe.

Jared Hartt: "The Flexible Role of the Tenor in Fourteenth-Century English Motets"

This paper takes as its starting point the corpus of fourteenth-century motets in England that employ a *cantus prius factus*. Often the preexistent melody appears as the lowest-sounding voice, but in a significant number of cases it appears as the middle voice of a three-voice texture. And while sometimes the preexistent melody quotes a snippet of chant, in the majority of instances there is a strong preference for the setting of lengthy melodies, most often derived from areas of the liturgy different than those in contemporaneous continental motets. For instance, one might employ an entire devotional sequence for Jesus, another a lengthy Marian antiphon, and another a Christmas hymn.

Within this corpus there is a group of about a dozen motets in which the tenor melody is cycled through at least once, but then concludes with a partial statement of its *cantus prius factus*. Analysis of this group provides a particularly apt lens through which to assess the role of the tenor in the fourteenth-century English motet repertory; the investigation reveals a flexibility in tenor function, including several instances in which the tenors are clearly subservient. Moreover, this exploration demonstrates a remarkable variety of approaches on the part of English motet creators, and invites questions about compositional process.

Alexandros Hatzikirakos: "Cantare alla Greca": Localising and Contaminating Western Secular Music in Early Modern Crete"

From 1211 to 1669, the island of Crete was a domain of the Republic of Venice. However, the impact of Venetian culture on Crete was neither immediate nor decisive. As a matter of fact, it is only at the dawn of the modern era that the Venetian settlers and the Greek population establish a contact that we can observe with the rise of a hybrid Veneto-Cretan society.

In this paper, I will demonstrate that similar hybridity also regards the music life of the main Cretan cities. Indeed, the practice and the consumption of secular western Italian music were not exclusively limited to the Italian aristocracy, but also extended to the Greek-speaking community. Several archival records suggest that the local Cretans were certainly well acquainted with western/Italian musical instruments and practices and that the performance and composition of either monophonic or polyphonic settings of vernacular Greek texts were common.

In due course of my presentation, I will tackle questions such as: What can be understood about the multicultural and multilingual reality of the Cretan cities by listening to its hybrid music culture? How such music hybridity affects the cultural encounters that took place in the early modern Mediterranean? To reply to these questions, I will offer a critical discussion of the phenomena of localisation of western music in Crete and its contamination with the local culture, analysing a significant corpus of archival and literary sources mostly dating from the late fifteenth to the early seventeenth century.

Austin Hayes: "Singing Psalms and Christian Community in Times of Plague: Vocal Contagion and Fellow Feeling during the Reigns of Elizabeth I and James I"

With plague deaths rising in 1603 London and the theatres shut, dramatist Thomas Lodge posits in his *Treatise of the Plague* that this disease was transmitted through ‘the attraction and in breathing of the ayre, infected and poisoned with a certaine venomous vapour’. Suspecting the airborne transmission of plague, Lodge recommends what is essentially social distancing, advising that his readers ‘flie from the conuersation of those that are infected.’ As a dramatist, Lodge was sensitive to the dangers of performance and gathering during times of high infection. Indeed, the importance of the voice and its (potentially infectious) ‘ayre’ to music and theatre brought great danger to physical congregation and performance during England’s multiple plague epidemics of the 17th and 18th centuries.

While group singing was essential to forging a sense of Christian community and fellow feeling, this social mode of vocal performance brought with it the risk of a more dangerous pathological fellow feeling—plague infection. This paper will investigate the production and performance of composite psalm texts preserved in various modified forms of the *Book of Common Prayer* in the context of the 1563, 1593 and 1603 plague epidemics in England. These psalm texts, which were intended as prophylactic or curative scripts for performance against the plague speak to the paradoxical effects of vocal performance during times of plague. This paper will examine the intersections of group singing and compassion in early modern England. I will also consider the connections between sacred vocal performance and the consumption of the eucharist, placing this alongside early modern use of the psalms at meals outside the church. I will do so by reading these plague-time psalm texts and tracking their circulation across the country, while contextualising these pieces and their performance within a matrix of English writing on plague and Christian compassion.

Anne Heminger: "Negotiating Identity: Music and Worship in London under Mary I"

From Cuthbert Tunstall’s reference to England as “an Empire off hitself” in 1517 to John Bale’s 1549 discussion of “thys oure Englyshe or Bryttyshe nacyon,” writers in sixteenth-century England explored English nationhood. Indeed, literary scholars have recently made a compelling case for pinpointing the rise of an explicitly English identity in the Tudor period. This paper considers the role music played in this process, by examining the musical choices London’s parish churches made in response to official religious policy under Mary I. Despite the Marian regime’s directives about liturgical music, London’s parishes did not always follow official requirements, and some parishes resisted liturgical reform by refusing new musical provision. These choices, I suggest, reveal first and foremost the increasingly divided religious agendas of London’s parish communities. Yet these religious differences also reflect competing visions of Englishness that were differentiated according to religious preference (and musical practice). Contemporary musical sources likewise show a return to the more florid style of the earlier English (Catholic) church, with the revival of genres such as the Lady Mass and votive antiphon. These musical choices highlight key differences in the religious agendas of reformers and conservatives. Nevertheless, they also indicate that an *English* sound was crucial for Londoners supporting Mary’s return to Catholicism. This paper thus highlights the fragmentation of religious beliefs in Marian London, but also shows that in returning to the sound of early-Henrician polyphony, London’s Catholic-leaning parishes fostered a religious identity explicitly tied to a shared English past.

Helen Herbert: "Historical Photographs of Music Manuscripts in the Digital Age: The Josquin Archive at Utrecht University"

In recent years, digital humanities scholars have considered the value of historical photographs of medieval manuscripts to conservation. The aging process of manuscripts has been reconstructed

using visual information about their condition extracted from historical photographs. Projects such as DIAMM are expanding digital collections with high-definition images of music manuscripts, yet the ways in which older photographs of manuscripts could benefit historical musicological study has yet to be explored.

In this paper, I take the Josquin Archive at Utrecht University as a case study to explore what early twentieth-century photographs can contribute to the study of fifteenth- and sixteenth-century music sources. In certain instances, photographs in the archive may be some of the only remaining traces of artifacts, such as the two Greifswald BW 638–639 partbooks (dated 1538–1539), missing since WWII. However, for surviving manuscripts that are in good condition, the historical photographs offer insights into the degradation process through comparison with manuscripts in their current state. Drawing upon the work of Bill Endres (2019), who tracks pigment loss in surviving early medieval manuscripts with the help of historical photographs, I demonstrate how details of photographs in the Josquin Archive reveal the effects of a further century of aging and conservation treatments. I argue that historical photograph archives should therefore be included in digitised collections of music manuscripts as they provide insight into aspects of a manuscript's former state that cannot be reconstructed through even the most sophisticated technologies.

Deivis Herrera: "Towards a Latin American Reception of Gregorian Chant"

In recent decades, the most recent scholarship on Latin American history and historiography has been conceived from a sociocultural, endogenous, ethnographic and decolonial perspective. The Eurocentric cultural canon has been relegated in the search for an autochthonous and autonomous collective identity, minimizing on many occasions the impact that interculturality has had on Latin American societies. This philosophical current trend has also influenced musicological studies, for which concepts such as "colonial music" or "classical music" refer to a cultural baggage that is no longer accepted in the new continent. Gregorian chant, as a musical practice and as a musicological argument, does not seem to avoid this contingency. Nevertheless, it is well known that it was a tool of evangelization during the colonial period by the Catholic Church, and its practice has somehow survived to this day. Actually, it would seem that as of the 21st century, a renewal of interest in Gregorian chant is on the rise. The main goal of this conference is to study the possible implications of this hypothetical renewal, on the one hand, and how it influences the Latin American reception that Gregorian Chant has had, on the other hand, through a historical-geographical excursus of the continent, considering the core actors, spaces, studies and performing attempts that have existed, in order to evaluate the historical and anthropological processes of cultural appropriation originated from its practice in the Latin American musical sphere.

Dylan Hillerbrand: "Improvisation and the Compositional Practice of Mikołaj Radomski"

Mikołaj Radomski was a composer active in the early fifteenth century in the Kingdom of Poland. Nine three-part compositions by Radomski survive today from two manuscripts, PL-Wn MS III.8054 and PL-Wn MS lat.F.I.378, which also contain several works by Zachara de Teramo and Johannes Ciconia. In this paper, I analyze three of Radomski's sacred compositions — one setting each of the Gloria, the Credo, and the Magnificat — and find in them traces of improvisational techniques. I argue these indicate that improvisation was integral to Radomski's compositional process. The cantus line of the Magnificat is based on a Magnificat tone. In three of the verses, Radomski ornaments the tone and uses fauxbourdon to form the other two voices. In the others, Radomski sets the tenor and contratenor lines using a standardized set of consonant pitches and recurring

cadential formulas. All of the verses of the Magnificat could have been improvised. The Gloria and Credo contain no pre-existing melodic material. Instead, Radomski composes tenor lines consisting of short, repetitive modules. I show how the cantus and contratenor voices could have been improvised against the tenor using patterns of cadential formulas and contrapuntal procedures similar to the later technique of *contrapunto fugato* as described by Peter Schubert (2020). Through the process of “reverse engineering” (Adam Gilbert, 2013) these works, I show how Radomski could have drawn on his experience as an improviser in his composition.

Thilo Hirsch: "El son del purgamẽo: The Rabab in the Cantigas de Santa Maria and its Reconstruction"

The Cantigas de Santa Maria, written between ca. 1264 and 1284 on the commission of and with the collaboration of Alfonso the Wise, are among the most important sources of the Middle Ages, in respect both to music and music iconography. Of the four surviving Cantigas manuscripts, two have numerous miniatures, although the underlying concept is completely different. In Codex E (*Código de los músicos*), the division of the 416 cantigas into groups of ten is underlined by 40 miniatures each depicting one or two musicians (with a total of 40 different types of instruments). Among them are three two-stringed bowed rababs with a parchment top. The full-page miniatures of Codex T (*Código Rico*), in contrast to the catalogue-like arrangement of musical instruments in Codex E, are illustrations of the action described in the song texts in several successive comic-like picture fields. Although proportionally far fewer musical instruments are depicted, they are shown in a narrative context and therefore contain an additional level of information. For example, a rabab is played here together with various other instruments.

The aim of this lecture is to show what organological and performance-practical information about the rabab can be gained from these representations and their medial context, and how they relate to the written Arabic and European sources. For the reconstruction of the instrument, historical and contemporary ethnomusicological sources from Morocco were also included, since the *rabāb* played in the moroccan *andalusi* music is very similar to the medieval instrument in many respects. Finally, on the basis of a first reconstructed rabab prototype – in connection with the preserved cantigas melodies – the musical possibilities and performance-practical impact of the use of rababs in the music of the (Spanish) Middle Ages are discussed and demonstrated.

Janik Hollaender: "Elevation motets as ambiguous climax of late-mediaeval piety"

Motets composed for the liturgical moment of elevation are often seen as dramatical and theatrical oddity of the late 15th century. The most famous examples of this special motet type are certainly the Milanese *Motetti Missales* handed down in the Gaffurius-Codices, about which the swiss research project *Motet Cycles* recently delivered remarkable new insights. In my presentation I want to point out that the Milanese motet tradition is not a singular or local phenomenon but rather exemplary and paradigmatic for the performance practice and the aesthetic paradigms of liturgical music in the 15th century. The eucharistic piety of the 15th century finds itself in a deep crisis both of credibility and intellectual insight and at the same time and probably in reaction to this, at the zenith of creative and artistic discussion. Since the anamnestic character of the mass dwindled already in the high-mediaeval-period in favour of a predictable theophany, the focus lay more on the individual and subjective contemplation. Furthermore, the liturgical reduction implemented in the low masses to the absolute minimum necessary for the validity of the mass had enormous potential for the emancipation of the arts involved, first and foremost of music. Music was now able to comment, interpret and meditate on the liturgical acts but could also dramatize and stage them. The subjective,

the effective and even the divine are becoming important aesthetic categories to create an intense and pleasurable experience of individual and intimate piety.

Irene Holzer: "Some New Observations on the Versus "Rex caeli"'"

The Versus *Rex caeli* is one of the best-known melodies from the Carolingian period. Despite its famous appearance as an example for an organum at the interval of the fourth in the treatise *Musica enchiridis*, its complete melody (delivered in Bamberg Msc.Var.1) was categorized as liturgical sequence for a long time. Since Nancy Phillips and Michel Huglo argued against this categorization, today, *Rex caeli* is generally accepted as *Versus*. However, its early use is still unknown. Starting with some text and music analytical observations, this paper will suggest a new context for the use of *Rex caeli*: Going back to the "double cursus" hypothesis by Paul von Winterfeld and Peter Dronke, it will be shown that its text demonstrates the theological practice of bible exegesis. It will be argued that the poetic content of the Versus mirrors Cassiodorus' *Expositio psalmarum*; thus, *Rex caeli* can be understood as a 'poetic psalm exegesis' explored in Carolingian convent schools. Furthermore, this interpretation provides some arguments for a concrete situation of the early use of this famous Versus. If *Rex caeli* was used as a didactic tool for learning (or memorizing) the method of exegesis in school, this context could explain, why it was also used as an example for organum within the *Musica enchiridis*.

David William Hughes: "Composition as Analysis: Masses for the Dead by Brito and Morales"

Malaga MS IV is a choirbook copied circa 1630, which contains music for the *Officium Defunctorum*. Among the contents are four-voice settings of the *Missa Pro Defunctis* by both Estêvão de Brito – at that time chapel master at Malaga – and Cristobal de Morales. whose setting, according to Juan Bermudo's *Declaracion de instrumentos*, was composed in 1549. This manuscript is the only known source for both masses, and its date means we can say for certain that Brito knew Morales' setting.

In this paper, I undertake a comparative analysis of the two pieces, revealing the similarities between them. This serves to show the influence of Morales on Brito's approach to composition, and also to highlight the ways in which 17th century composers such as Brito differed in their compositional approach from their predecessors. In addition, I will use techniques of analysis developed by Hans Keller and Matthew BaileyShea, alongside conceptions of the compositional process described by Rebecca Berkley to read Brito's *Missa Pro Defunctis* not only as a composition influenced by Morales' mass, but also as an analysis of it, and to reveal the analytical thought inherent in 17th-century compositional processes.

Carlos lafelice: "Tonal space organization in Gherardello's madrigals"

The aim of this paper is to investigate and map the tonal space organization in Gherardello da Firenze's madrigals. The present proposal will follow the analytical approach presented by Marco Mangani and Daniele Sabaino in their study originally applied to works of Nicolò del Preposto (L'organizzazione dello spazio sonoro nell'opera di Nicolò del Preposto, 2015), representing an attempt to expand the applicability of the detailed analytical apparatus coined by both scholars. The investigation will be applied to all ten two-voiced madrigals which survived in the Tuscan manuscripts, providing a panorama of the Gherardello's organization between text and music

discourse from a tonal perspective. The main axis of the investigation considers the relation between the caesurae and pitch emphasis. Contrapuntal features and melodic behaviors will be also examined and confronted with the all inferred data.

Alessandra Ignesti: "Musical interactions in the hymn corpus of the Strahov Codex"

The Strahov codex (CZ-Ps DG IV 47) is a large repository of mid-fifteenth-century Catholic music containing settings for the Mass and the Office, motets, and *contrafacta* of secular repertory. Although the exact provenance of this source is still debated (Snow, Strohm, Horyna, V. Mráčková), the presence of several compositions of indisputable local character makes it an authoritative source for the study of late-medieval music in Bohemia. In this paper, I concentrate on the musical style of the polyphonic hymns contained in the codex, one of the genres most represented. The source contains sixty settings for three and four voices; except for one item attributed to Johannes Touront (fl. c. 1450–75), they are all anonymous. This hymn corpus has attracted the attention of scholars (Snow, Ward) who have scrutinized the remarkable correspondences with other sources, particularly the Trent codices (I-TRbc 88, 89, 91, 93). Recently, in her doctoral dissertation, Veronika Mráčková has identified a subset of hymns based on Bohemian *cantus firmi* contributing to a better understanding of the Strahov and its context. Building on this research, I will analyze hymns based on non-Bohemian *cantus firmi* and compare them with other settings of the same texts by representatives of the so-called Franco-Flemish tradition. By concentrating on phrase structure, ornamentation of the chant melody, cadences, and contrapuntal treatment, I will identify stylistic constellations within the Strahov corpus and discuss differences and similarities with the subset of ascertained Bohemian hymns.

Jacek Iwazsko: "The Use of Computer Music Analysis Tools to Estimate the Origin of Anonymous 16th century Works"

Sixteenth-century music manuscripts held in Polish libraries and archives contain mostly anonymous repertoire. It is believed that most of the music notated anonymously in the sixteen century was imported from western Europe. Only a small part of anonymous pieces can be identified based on concordances, and it is definitely not enough to determine where from the music was brought to Poland. One of the methods to answer the question – or at least to give some clues in the matter – can be computerized stylocritical music analysis.

From the palette of musical features of the composition that can be subjected to statistical analysis, the usage of dissonances seems to be the most promising parameter. The ways of introducing and resolving dissonances, well defined in theoretical treaties, varied depending on origin's time and place. Furthermore, dissonances have a crucial influence on the sound of the composition.

The paper describes whole process of estimating the origins of anonymous repertoire held in Poland based on the computerized statistical analysis of the dissonances used in the musical settings. The process includes preparing the repertoire (encoding studied compositions together with reference pieces in Humdrum format), gathering statistical data (collecting dissonance statistics using Humdrum Tools), graphical representation of collected data and drawing initial conclusions.

Guy James: "An overlooked Gesualdo attribution in a later British Manuscript?" (Including recorded performance)

A Madrigal Society manuscript held in a collection at the British Library and detailed in RISM revealed a setting of the Crucifixus with an attribution to 'Il principe di Venoso, Carlo Gesualdi'. Guy James went to examine the manuscript alongside others held in the British Library's collection, edited a performance edition and made a video recording of the work with The Gesualdo Six in Ely Cathedral.

It had been a tradition in British Glee and Catch Clubs for members to travel across Europe and copy works to present them to the clubs for performances. These partbook manuscripts contain around 50 such handwritten works, with 3 known madrigals by Carlo Gesualdo and a seemingly previously overlooked setting of the 'Crucifixus' for four voices also attributed to him. It is possible that these copied works may preserve some works that have since been lost from European sources. Study of these manuscripts may also guide our understanding of editing and performance practices in the UK in the 18th and 19th centuries, and musical tastes and styles of the time.

This paper will explore this work and its source, suggest further questions about the attribution and provenance, and present the videoed performance by The Gesualdo Six from Ely Cathedral.

Andreas Janke: "Gaining new insights from well-researched Ars nova fragments"

Fifty years ago, the existence of Viennese Ars nova fragments from the beginning of the fifteenth century in the Melk Abbey Library (A-M MS 749) was announced to the musicological community. Today, it is known that these manuscripts are connected to fragments from Nuremberg (D-Nst fragm. lat. 9 and 9a). A number of musicologists have intensively studied, contextualised, and edited these fragments, so that they can be considered very well researched. Nevertheless, by bringing philology, codicology, and state of the art material analysis together, new insights can be gained regarding, for example, the order in which certain compositions were entered in the manuscript and the number of scribal campaigns. In my paper, I will present the results of recent measuring campaigns in Melk and Nuremberg and also explain their general usefulness for future analyses, even and especially of music fragments that have already been well researched in the past.

Moritz Kelber: "Medicine, Anatomy and German Music Theory around 1600"

During the sixteenth century, European Medicine changed rapidly. More and more voices were raised that questioned or corrected the teachings of Galen of Pergamon (129–ca. 216), which had shaped the entire Middle Ages. Despite that gradual realignment, music was understood as a treatment for a wide range of diseases well beyond the sixteenth century. Music's therapeutic effects and their roots in antiquity have received considerable attention from scholars from inside and outside of musicology. However, the leading subdiscipline and motor of progress in early modern medicine was anatomy. Its modern founding document, Paracelsus' *De humani corporis fabrica*, printed in Basel in 1543 is considered the first atlas of the human body. Anatomical theatres with up to three hundred seats were built at numerous European universities and dissections of human bodies – some even were accompanied by music – became a highlight of public life.

This paper asks for the influence of late sixteenth-century medical and anatomical knowledge on music theory. By focusing on authors from the German-speaking lands, I want to trace the transition of music-related writing towards a more scientific understanding of the human body and thus a more scientific understanding of music itself. Works like the *Quaestiones physicae* by Johannes Thomas Freigius (1543–1583) or the *Syntagma musicum* by Michael Praetorius (1575–1621) shall be described as part of a 'scientific revolution' that was not limited to individual disciplines but encompassed the entire intellectual life of the time around 1600.

David Kidger: "Adrian Willaert's Last Will and Testament"

Our knowledge of the biography of Adrian Willaert, *maestro di cappella* of the basilica of St. Mark's, Venice, from 1527 to 1562, raises as many questions as answers, with many substantial gaps in the chronology, despite the richness of the documentary record of music and musical activities at St. Mark's in this period. This study presents a reassessment of Willaert's last will and testament, and the associated revisions and other documents, held at the Archivio di Stato in Venice. These documents have been known since the time of Edmond van der Straeten (1826-1895), who published much of the relevant material in his monumental "La musique aux Pays-Bas avant le 19e siècle" (1867-1888). Looking at the materials of Willaert as an individual, looking comparatively at these materials alongside those of Willaert's successors, Gioseffo Zarlino, and Andrea and Giovanni Gabrieli, and finally in the wider context of the Venetian milieu in the sixteenth century, this paper presents a fresh view of Willaert's final decade in Venice, along with his journey north in the 1556.

Sinem Kilic: "Dissonances in Time: Plato, New Music, and Platonic Repercussions on the Monteverdi-Artusi Controversy"

The dialectic between old and new has always been a catalyst in the history of science. Being no exception, the history of music is full of quarrels about theoretical and practical matters, oscillating between the importance of tradition on the one hand and the significance of experimentation on the other hand.

One of the earliest musical controversies in the history of Western music was caused by the emergence of the so-called 'New Music' in fifth-century Athens, which struck its philosopher Plato with a deep sense of alarm. The fact that musicians of his time took more and more advantage of the pipes' natural versatility and volubility incurred Plato's disapproval. The non-logocentric features of New Music seemed to contradict Plato's primacy of *λόγος* over *ἁρμονία* and *ῥυθμός* (cf. *Republic* 398d), and the focus on pleasure rather than good taste and education (cf. *Laws* 700a–701a) made him discard the New Music as a decadent art.

Centuries later, at the turn of the 17th century, there was a pivotal musical controversy which can be traced back to Plato: the quarrel between the Bolognese music theorist Giovanni Maria Artusi (ca. 1540–1613) and the Cremonese composer Claudio Monteverdi (1567–1643). In his work *L'Artusi, ovvero Delle imperfettioni della moderna musica* of 1600, followed by a sequel in 1603, Artusi criticized Monteverdi (albeit anonymously) for his alleged mishandling of dissonance, voice-leading, and mode. Monteverdi entered the debate in 1605 with a brief statement opening his Fifth Book of madrigals for five voices. This statement was in turn expanded by his brother Giulio Cesare Monteverdi in the 1607 *Dichiaratione* to the *Scherzi musicali*, which promulgated the now famous credo of the so-called *seconda pratica*, according to which "l'oratione sia padrona dell' armonia e non serva" ("make the words the mistress of the harmony and not the servant"), referring to nothing less than the aforementioned passage of Plato's *Republic* about the primacy of *λόγος*.

In my paper, I aim to throw light on these two very different and yet similar revolutions in music history. I will use a comparative approach in order to work out the similarities and differences between old and new music in Ancient Greece on the one hand and between *prima pratica* and *seconda pratica* at the end of the Italian Renaissance on the other hand. By carving out the importance of Plato's understanding of music in this aesthetical conflict between Artusi and Monteverdi, I want to show how Plato's philosophy helped establish an important shift in early modern music history.

Andrew Kirkman and James Cook: "Editing English Fifteenth-Century Masses: Notes from the Front Line"

The purpose of these paired papers is an eminently practical one: to share and discuss issues arising from ongoing work on the editing of fifteenth-century Masses for forthcoming volumes of *Early English Church Music*. Producing modern editions of fifteenth-century English music has always been fraught with problems. Front and centre is the fact that they survive principally in continental sources, en route to which states they have undergone modifications of one kind or another in the interests of local predispositions. A particular editorial focus has therefore traditionally been to unravel such modifications in the hope of returning, as far as is possible, to the music's original state. This remains an important preoccupation, some of whose ramifications will be addressed. But it is also one whose aims map directly onto the traditional printed format of scholarly editions, one inherently predisposed to the favouring of a single reading.

The modern technological age, however, in a key sense restores the possibility to view these pieces in the light of a pre-print age in which each copy had its own integrity, in keeping with the particular needs it embodied. Rather than being oriented only to the attempted restoration of a single 'Ur'-form of each piece, then, we have the facility to encapsulate their various states, with easy shifts between them facilitating comparative study, and therefore enhancing the interrogation of possible motivating circumstances. These paired papers will address this issue using examples from *EECM* volumes in progress as well as outlining other important issues raised by those same volumes.

Luisa Klaus: "I have not been able to continue much on this theme" – The Israeli musicologist Edith Gerson-Kiwi and her dissertation on the Italian Canzonetta (1933/37)"

Before her immigration to Mandatory Palestine in 1935, the German-Jewish musicologist Edith Gerson-Kiwi (1908–1992) completed piano, harpsichord and musicological studies in Berlin, Freiburg and Leipzig. In Heidelberg, she wrote her dissertation thesis *Studien zur Geschichte des italienischen Liedmadrigals* (*Studies on the History of Italian Madrigals*) under the supervision of Heinrich Bessler, whose interests in Renaissance music and various philological approaches typical of the time she entirely adopted. Later, as part of her new beginning in Palestine, she shifted towards more ethnomusicological topics. During this time, the Berlin ethnomusicologist Robert Lachmann (1892–1939) served as one of her central models. Despite this disciplinary realignment, Gerson-Kiwi's Euro-centric perspective on historiography remained ever-present. This was visible in her methodological approach; her usage of terminology; and, not least, the unbroken aspirations relayed to colleagues and friends to continue onwards with her research on the 'light' genres of Italian Renaissance music.

This contribution aims to depict the main characteristics and central propositions of Gerson-Kiwi's thesis, as well as the history of its reception starting from the late nineteen-fifties onwards. Two correlating focal points of this presentation are Gerson-Kiwi's own position in light of the East/West discourse of the time, and her idealized conception of her own contributions to a Western-oriented musicology.

Adam Knight-Gilbert and Andrew Goldman: PAIRED PAPER "From Eye to AI: Fearful Symmetries in Fifteenth-Century Counterpoint"

Recent studies of anonymous fifteenth-century chansons and works by Johannes Ockeghem and Josquin Desprez have identified extended pitch passages that create consonant counterpoint against their own retrograde, inversion, or retrograde-inversion, and also against other voices. This proposal addresses questions about the extent to which such passages reflect compositional intent, the natural artifacts of consonant counterpoint, or mere subjective analytical perception.

The first paper offers a step-by-step demonstration of visual contrapuntal analysis, reducing two three-voice chansons to their simplest melodic elements, identifying patterns associated with symmetrical counterpoint (including retrograde and retrograde-inversion canon), and comparing passages against their permutations to identify those that create consonant counterpoint.

Such analysis presents daunting challenges. First, the number of possible combinations resulting from three voices—against all four possible permutations, at all possible intervals, and at all possible starting points—are too numerous for feasible human analysis. Second, the number of surviving contemporary chansons make it virtually impossible for a human to test the statistical likelihood of such patterns occurring throughout the larger repertory.

To this end, the second paper applies computer analysis to specific chansons and to the larger repertory in question. Such analysis can replicate or refute the results of human analysis, determine the number and length of all possible patterns consonant against their permutations in any given work, with potential application to the entire repertory of fifteenth-century counterpoint. This approach may help answer the question: is it there because I see it, or do I see it because it is there?

Paper 1:

“From the Eye: Searching for Hidden Symmetries in *En attendant vostre venue* and Heyne’s

Enlisting the anonymous chanson *En attendant vostre venue* and Heyne van Gizeghem's *De tous biens plaine*, this paper illustrates the process of searching for motives consonant against their own permutations or those in other voices. By systematically removing the elements of rhythm and repeated pitches, and by testing individual voices against all possible combinations, both songs reveal hidden symmetries and consonant counterpoint, but to different extents. This paper argues that—rather than being coincidental—these passages reveal underlying and essential aspects of their compositional process, something crucial to understanding the development of pervasive imitation exemplified by Josquin's iconic *Baisez moi*.

Paper 2:

“Putting the Eye in AI: On the Relationship between Human and Computational Analyses”

I implement a custom computational algorithm to a set of chansons. For each, I find all n-grams (passages of length n) that are consonant with any other n-gram (in prime, inverted, retrograde, and retrograde-inverted forms) in any voice, for any value of n. Because of its sheer speed, this approach augments Paper 1 by addressing three new related goals: it accomplishes the otherwise infeasible task of finding all symmetric consonances, allowing for an overall assessment of how likely such symmetries may occur by chance, which in turn focusses the human eye on what gives particular symmetries meaning.

Tess Knighton: "Confraternities as Music Patrons: Barcelona c.1500-c.1600"

Musics of various kinds were central to the activities of urban devotional and guild confraternities and served as acoustic signals that heralded their presence and communicated their identity, particularly on the feast days of their patron saints. These might, or might not, coincide with the major feast days of the urban ritual calendar, very often outlined a distinctive acoustic territory and were characterised by different combinations of sounds and repertoires. Whether based at the cathedral or a collegiate, parish or conventual church, confraternities developed a sonic identity that drew on shared elements—bells, town criers, the hiring of wind-bands and other musicians such as trumpets and drums, as well as players of stringed instruments, the organ, chant and polyphonic singing, songs and dances—that were combined in various ways according to the devotional needs and economic resources of the confraternity in question, and to the nature of the event in which they were participating. More sound was generally regarded as more prestigious, but this depended on the fluctuating economic situation of individual confraternities. The smaller brotherhoods often struggled to meet the expense of hiring musicians for the annual feast days of their patron saints. Given the proliferation of confraternities in a city such as Barcelona, the density of their devotional—and hence musical—activity meant that their contribution to the urban soundscape was considerable: indeed, it is impossible to recover any real sense of it without taking into account their musical patronage and sonic contribution.

Paul Kolb: "Mensuration and Meter"

In defining mensurations, most fifteenth- and sixteenth-century theorists refer to the relationships between neighboring note values (modus, tempus, and prolation), which can be binary or ternary (imperfect or perfect). Based on the signs of mensuration, musicians can parse musical lines, knowing in context which notes have to be perfect, imperfect, and altered. Mensuration signs may also imply something about the temporal framework in which compositions were meant to be perceived. That said, when polyphonic compositions are presented in score format with regular measures, and the mensuration signs are presented as time signatures, the connection between mensuration and “meter” in the modern sense appears closer than it is. Sixteenth-century tactus theory provides some justification for seeing mensuration and meter as closely related, but fifteenth-century theorists gave little indication that a metrical theory of this sort was necessary to understand or perform mensural music. Conventions emerged as to how composers treated rhythmic elements within certain mensurations, but these conventions remained technically independent of the mensurations with which they were associated. This paper will examine some case studies which do not follow these metrical conventions, despite conforming to their given mensurations. It will argue that modern editorial practice for early music has limited our expectations concerning metrical conventions, and that we should approach mensural music with a cautious understanding of what various signs of mensuration do and do not signify.

Keiko Komatsu: "The Evolution and Influence of Music in Torneo of Ferrara during the Reign of Alfonso II"

This study discusses the evolution of the music of the *torneo*, chivalric spectacle, held in Ferrara during the reign of Alfonso II, Duke of Ferrara, Modena, and Reggio, and its influence upon later arts, including musical theater.

Between 1561 and 1570, Alfonso hosted five gorgeous *torneo* in the presence of princes and ambassadors of other countries. In these *torneo*, the traditional forms of joust combined not only theater, but other arts such as music, painting, and architecture. The fact that detailed reports of performances or plots of *torneo* were published not long after performances, suggests that Alfonso regarded this event as an important element of diplomacy.

The *torneo* held in 1561 utilized a band, which was mainly composed of wind and percussion instruments. In the 1565 and 1569 performances ("The Temple of Love" and "The Blessed Island,") however, the songs sung by the characters in the theater became an important element of the performance.

This evolution appeared to be accompanied by the theatricalization of the *torneo*, and at once, the event appeared to move away from being a jousting event to gradually becoming a form of musical theater.

This study examines how the music performed at these *torneo* evolved, as well as its influence upon later art forms including early opera, with reference to records of the period.

Brett Kostrzewski: "Did Anybody Listen to Gaffurius? Diminution, Tempo and the Stroke in Late 15th-c. Mensural Polyphony"

Almost every large-scale polyphonic composition of the late fifteenth century utilizes cut mensural signs such as cut-C and cut-O to indicate diminution in relation to their uncut counterparts—i.e., diminution by the stroke. Current consensus in the scholarship and performance of this repertoire interprets such diminution as an indeterminate acceleration of the tempo akin to *più mosso*, in the words of one scholar. Against this consensus, I argue that the stroke typically indicated a tempo twice as fast as uncut signs regardless of the context in which it appears: simultaneous, successive, and even absolute. Drawing especially on the underappreciated testimony of Franchinus Gaffurius, I suggest that the 2:1 interpretation was the most widespread understanding of the stroke among the most important theorists in the period. Further, I demonstrate how the *più mosso* interpretation arises from a conflation of a particular theoretical difficulty presented by the sign cut-O with all uses of the stroke, which was likely never intended by fifteenth- and sixteenth-century theorists. I further demonstrate how the widely-held *più mosso* interpretation arose in reaction to a modernist proportional prescriptivism in the early decades of the historical performance revival. As a possible synthesis of aesthetic and theoretical concerns, I conclude by recommending that we relocate the fraught question of "historically-informed tempo" from the scholarly apparatus to the performance sphere, where tempo achieves at once both its concrete application and inherent flexibility.

Christian Leitmeir: "Protesting too much? Crypto-Catholicism and the Origins of the English(ed) Madrigal"

Writing about the madrigal in his *Plaine and Easie Introduction to Practicall Musicke* (1597), Morley assumes a curiously ambivalent position: Musically, he praises it as 'the most artificiall and to men of vnderstanding most delightfull' and of equal standing with the motet. But this glowing endorsement is matched with a similarly uncompromising rejection of its words. The 'obscenities' and 'blasphemies', articulated in its texts, 'which no man... can sing without trembling', compromise the madrigal's musical qualities to the extent that the genre as a whole became 'disallowable'. Critically, these serious charges seem to lack substance. Generally speaking, the words of 16th-century madrigals are above board. With exception of villanesche and similar songs, which lie outside the boundaries of the madrigal strictly defined, anyway, any sexualised content is discreetly concealed by metaphors.

And while *madrigali spirituali* promoted religious devotion, one can barely identify even a handful of works espousing blasphemous ideas.

Taking this paradox as a starting point, my paper interrogates the motives behind Morley's conflicted assessment of the madrigal. I suggest that his unease reflected more general concerns of English composers and madrigalists, who (often rightly) were suspected to harbour Catholic beliefs. By distancing themselves ostentatiously from a 'Popeish' language that could not be understood by all Englishmen, Morley sought to dispel any doubts of his loyalty to Queen and country. This hypothesis will be confirmed by further examples from *Musica Transalpina* (1588), published under the auspices of William Byrd, to Morley's anthology *The triumphs of Oriana* (1601).

Agnieszka Leszczynska: "Handwritten Mass propers from the Växjö Stadtsbibliotek: an import from the other side of the Baltic Sea?"

Discantus 2 held as the MS Mus. 2a in the Växjö Stadtsbibliotek is the only one from a set of supposedly six partbooks that once belonged to a local school. The manuscript was probably written before 1600. It consists of two parts - the first contains over 60 anonymous Mass propers, the second - almost 20 motets (Gallus, Lasso et al.). They were drawn up independently of each other and then were combined with a common binding. In the first part there are introits, alleluias and sequences for the most important feasts of the church year, including some belonging to the *proprium de sanctis* (S. Margaretae, S. Mariae Magdalenaee, S. Bartholomei). The collection contains propers for Marian feasts (Purificatio, Conceptio and Assumptio BMV), which indicates the Catholic origin of the source. The manuscript does not contain any ownership notes, but was written on paper with a watermark showing a fish in a circle. This type of paper was used in Royal Prussia and Warmia, so the manuscript may come from those areas. The source will be discussed in terms of its typical and unusual features. Some hypotheses about its origin will be presented.

Martin Link: "Simplicitas et puritas – Architecture and music in the Order of Cistercians"

After their foundation in Cîteaux in 1098, the Order of Cistercians focused from the beginning on a pure and authentic interpretation of the Saint Benedict's Rule. However, this new alignment did not necessarily imply an observance of the Rule to the letter, but instead pursued an ascetic and simple life with the greatest possible reduction of abundance which had an impact on Cistercian architecture as well as liturgy. The founding document *Charta Caritatis*, its complement *Consuetudines* and the statutes of the General Chapters provided the guidelines for this practice which culminated musically in two choral reforms in 1109–1110 and 1134–1147. A renewal was sought there that included a limitation of the choral ambitus to ten diatonic steps, the avoidance of the *B molle* and a deletion of tropes and sequences. On the other hand, the Cistercians carried out their aesthetic principles in the beginning also by building unpretentious oratories instead of cathedrals which relate to Burgundian churches and dispense with choir apses and clerestories. Hence, musical and architectural elements both contribute through aesthetic reduction to a spiritual space that enables contemplation without distraction as abbot Bernard of Clairvaux described in his *Apology to William of St. Thierry* with the terms *simplicitas* and *puritas* standing in contrast to *superfluitas* and *curiositas*. This paper wants to investigate the reciprocity of music and architecture in the Order of the Cistercians by outlining the different implementations of the ideas of Saint Bernard as well as of the principles of the Order itself.

Jeremy Llewellyn: "From Europe to Eurasia: Franciscans as Vectors in Chant Transmission of the 13th and 14th Centuries"

That the so-called 'Codex Cumanicus' – an early 14th-century manuscript now housed at the Biblioteca Nazionale Marciana in Venezia – transmits Latin liturgical chants translated into a Turkic language, Cuman/Qipchak, has long been known to scholarship. That different interpretations of this phenomenon have been put forward is equally well-known. For example, Hannick (2005) places the Cuman/Qipchak chants within a broader history of missionary work in the vernacular, dating back to the 9th century. Alternatively, Stoessel (2018) sees the chants as part of a developmental process of bridging an 'epistemic rift' between western Europeans and those living under Mongol rule in the Golden Horde in the late 13th and early 14th centuries. My paper follows another path methodologically. It seeks to compare the use of the liturgical genre of the sequence by the mendicant orders in the crusading kingdoms, on the one hand, and the Golden Horde, on the other. On the way, it will look at select manuscripts containing sequences which have either been overlooked or underexamined by scholarship, not only in terms of the building of repertoires, but also with regard to the shifting status of the sequence as a genre in the 13th century and the materiality of manuscript transmission (smaller books, thinner vellum, minute text size etc.). By means of the broadly synchronous comparison of the two contexts – an established part of Global History studies – the differences between crusading and missionary contexts will come into greater focus as debates on medieval music move from the European to Eurasian.

Mikhail Lopatin: "Avoiding the Discourse: Musico-Metapoetic Workings of Gherardello's 'Per non far lieto'"

The pendulum of musicological thought on musico-textual relationships is often swinging between two opposing ends: one largely deals with representation and semiosis, whereas the other presents music as 'nondiscursive' and 'ineffable'. But are these two opposing ends completely irreconcilable? In particular, could sensuality and ineffability of musical performance be made to 'signify' by luring the listener into believing in precisely what the song text wants them to believe: that music is something else, that it can be used non-discursively and pleasurably?

To illustrate this scenario, the main part of my paper will focus on Gherardello da Firenze's monophonic ballata *Per non far lieto*. The poetic text of this ballata turns unabashedly self-reflexive when the poetic persona introduces the topos of insincerity: he sings and laughs only to conceal his real feelings. The centrality of this metapoetic confession is accentuated by a variety of musical means, including one very important 'ficta' sign that coincides with the crucial verb 'canto'.

In my paper, I pursue two main aims. *First*, to revitalise the old debate around the two different uses of 'ficta': 'causa pulchritudinis' vs. 'causa necessitatis'. *Second*, in a true metapoetic fashion, my paper will end with a self-reflexive turn, asking how far we can go in this analytical direction — where in the dynamic interaction between, first, the lyric persona of this ballata and their imaginary audience and, second, the actual performer of this piece and their *real* audience, ends the 'necessity' of our analytical reasoning, and where begins the unnecessary 'beauty' (for the sake of beauty).

Manon Louviot: "'Nu willen wir syngen myt vrouden hoge': Expressing joy in Puer nobis nascitur and its Middle-Dutch contrafacta"

Christmas, as the celebration of the birth of Jesus Christ, is a central and joyful feast of Christian worship. In medieval and early modern Europe, this translated into a rich musical tradition, of which Christmas songs were a significant part. Song collections from the *Devotio moderna*, a spiritual

movement that spread in the Low Countries and Germany during the fifteenth and sixteenth centuries, are an important witness to this Christmas tradition. However, because of their wide dissemination and their simple musical style, these songs have presented an historiographical challenge: it has proved impossible to detail in full the ubiquitous circulation of the well-known songs adopted within the *Devotio moderna*, as well as to subject their music and texts to close analysis of the kind usually undertaken for more 'complex' polyphony. In this context, the song *Puer nobis nascitur* offers a new and productive perspective: not only is it a *Benedicamus Domino* trope, indicating a liturgical function, but many Christmas poems in Middle-Dutch are to be sung on its melody. Based on an analysis of the polyphonic versions of *Puer nobis nascitur* and of its vernacular texts, I argue that the *Benedicamus* was one element deliberately used in Christmas songs to guide spiritual exercises and meditation, inspiring and expressing joy during the Christmas season.

David Maw: "Machaut in the 1350s: His musical decade"

This paper reviews the biographical evidence for Machaut's activities in the 1350s and the conclusions that have been drawn from it. It studies in particular patterns of activity in the composer's creativity and argues that the *Messe de Notre Dame* was more likely composed in the 1350s than the 1360s. From this follows a reading of the 1350s as the decade in which the composer's musical ambitions reached a peak: it was the decade of his longest polyphonic works (the Mass and the *Lay de confort*); it was the decade during which he composed his last motets; and it was the decade in which he most thoroughly explored the most musically ambitious kind of polyphony, four-voice texture. Liberation from direct courtly patronage gave Machaut occasion to reinvent himself as a musically ambitious and experimental composer. The paper closes by considering how the activities of Machaut's apical decade related to the development of the *ars nova* in fourteenth-century French music.

Kelli Anne McQueen: "Cosmological Convergences: Intersections of Pythagorean Numerology, Jewish Kabbalah, and Catholic Doctrine in Troubadour Song"

The medieval understanding of musical cosmology generates sweeping theological implications for both the practical and speculative sides of music. In this paper, I use poetic and musical analysis to suggest intersections between Pythagorean numerology, Catholic doctrine, and Jewish mysticism in troubadour song.

On the speculative side, I focus on two numerological principles found in Plato's *Timaeus*: the *tetractys* and the World-Soul ratio (6:8:9:12). The *tetractys* is the Pythagorean symbol for numbers 1 through 4. The World-Soul ratio is generated from the gamut and embodies the ratios for all of the perfect intervals.

On the practical side, I locate instances of this numerology in two troubadour songs: *Mentaugutz* by Guiraut Riquier and *A Lunel lutz una luna luzens* by Guilhem Montanhagol. The first is a religious song, written to celebrate the birth of Christ, which articulates important features of Catholic doctrine. Scholar Lorenzo Proscio discusses the connections between astrology and the poetic structure of *Mentaugutz* in a 2014 article from *Romance Philology*; however, he does not address the extant melody of the song nor the link to Pythagorean numerology. I argue that the melody deepens the cyclic cosmology found in the poetry.

The second song is a riddle involving the names of an unknown lady and Lunel, a Jewish village in Provence. Lunel was an important center for Jewish scholarship where the mystical system of

Kabbalah flourished. Kabbalah shares several numerological aspects with Pythagoreanism, and I explore these commonalities in my analysis of this song and its theological and political themes.

Giacomo Ferraris: "Machaut's "Longanotation"? Some short reflections on his modus-based compositions"

In this paper I would like to discuss the phenomenon of Machaut's modus-based notation, differing from the tempus-based notation that characterises the majority of his compositions but found in a relatively significant subset of his repertoire.

I will examine the implications of this kind of notation in terms of tempo (a problem that the editors of Machaut's oeuvre have already had to contend with) and try to formulate some hypotheses about the possible rationale for its use.

One plausible motivation may be so to speak symbolic, stemming from a desire to pay homage to the traditions of the *Ars antiqua* and early *Ars nova*, with their breve-based beat: this intent seems particularly clear in the *Remède de Fortune*, but its application is not without some problematic aspects.

Another possible reason may be entirely pragmatic, stemming from a desire to avoid an excessive use of the relatively new, and somewhat problematic, value of the semiminim in highly melismatic compositions: a rationale that seems to parallel that for the introduction of the so-called *Longanotation* in the Italian Trecento repertoire.

I am going to conclude on some more general considerations on the parallel evolution (and eventual convergence) of the Italian and French notational traditional in the 14th century, and about how some commonly-held views about that process might need to be slightly revised.

Robert Mehlhart: "Prioress, reformer and scribe –Anna Zinner and the Altenhohenau Graduals"

Among the 71 extant liturgical manuscripts of the Dominican priory of Altenhohenau (founded 1235, dissolved 1803), four graduals attract immediate attention for their sheer size (41,5 cm/61,7 cm). Written by prioress Anna Zinner of Altenhohenau in 1478, the four monumental codices reflect the liturgical, musical and cultural development of the community after its observant reform in 1465. In my presentation, I will examine the first of the four graduals written by Anna Zinner: München, Bayerische Staatsbibliothek, Clm 2931 (*Graduale de tempore, pars aestivalis*)

My paper will contextualize the usage of the gradual within the wider liturgical, musical, and cultural life of the Dominican priory of Althenhohenau in the second half of the 15th century. The analysis of the distinguished usage of miniatures within the composition of the gradual will acknowledge the artistic accomplishment of prioress Anna Zinner.

Giampaolo Mele: "'Clara stella movet bella". Around the hymns on St. Clare of Assisi"

The intricate literary and musical history of the hymns on St. Clare of Assisi began with Pope Alexander IV (1254-1261), born Rinaldo di Jenne-Anagni, of the Counts of Segni, who «fecit hymnos ejus» ("He composed his hymns"). Later, new hymns were added that became part of the rhythmic office *Iam sanctae Clarae claritas*, largely based on the *historia* of St. Francis of Assisi, *Franciscus vir catholicus*.

However, the hymnographic production continued in the following centuries, as also demonstrated by four *contrafacta* of the 14th / 15th century, hitherto unpublished, transcribed in black square musical notation in a Barcelona manuscript, and one hymn, without notation, from the 14th century, preserved in Paris.

The study proposes a first, provisional reconstruction of the hymnography on St. Clare, with particular attention on these five recently discovered texts.

Stefano Mengozzi: "Are Modern Ears Better Attuned to Renaissance Music Than They Should Be?"

According to a long-standing assumption, to become competent listeners of Renaissance music involves assimilating the conceptual toolkit of the time (the Hand, the modes, etc.), while ideally discarding the modern one (functional harmony, keys, meter, etc.). But the extent to which this concepts-to-sound approach increases our aural competence is questionable. Arguably, our enculturation into the Renaissance soundscape rather grows through repeated exposure to it. As is the case with language, we continue to learn the grammar of early music not only by studying the textbooks, but also (and perhaps more authentically and efficiently) by immersing ourselves in the sound and allowing our ears to sort things out – in other words, by taking a *concepts-from-sound* approach.

My presentation will illustrate the potential impact of this alternative methodology in reference to the Renaissance concept of *clausula*, both as a music-theoretical category, and as an essential element of musical grammar. I will argue that the conceptual divide between a *clausula* and a tonal PAC is as conspicuous as it is irrelevant to the listening experience. Far more significant is the (easily documented) continuity of grammatical implications projected by the sound, suggesting that the question of musical meaning is at least partially independent of the conceptual status of the musical materials at any given time. My answer to the question in the title is an emphatic “yes.” Understanding why it is so may be an opportunity for revisiting some of the methodological premises that have been regulating our approach to Renaissance music.

David Merlin: "Antiphonaries printed in Europe up to the Council of Trent"

Although the antiphonary is - next to the gradual - the most important type of liturgical-musical book, it was rarely printed. In this paper I will give an overview of all editions of the antiphonary for the entire liturgical year printed in Europe up to the Council of Trent (1545-1563). The total number is surprisingly small: there are, in fact, less than three dozen.

This talk will highlight common elements on a European scale and the particularities of individual editions. In addition, I will offer considerations on their production and materiality. For example, it appears that they were printed in eleven cities spanning from Spain to Austria and that the majority of them came from Italy. Some antiphonaries were produced at the expense of the printers/publishers, others were financed by ecclesiastical patronage or by laymen, and in one case even by a woman. Considerable differences are found in the size of these volumes, which are dependent not only on the types of their contents, but also on the nature of their financing and layout.

An interesting aspect that emerges from this survey is editorial supervision. In many cases, the paratexts indicate the names of the persons who edited or corrected the edition. Some of these

Renaissance "editors" are only names to us, whereas in other cases we know them to have been clergymen or musicians.

Bernadette Nelson: "Like as Okeghem? Questions of northern influences in early Spanish polyphony – Pedro de Escobar's Requiem revisited"

As well known, Okeghem's setting of the tract *Sicut cervus* from his Requiem is included in García de Basurto's compilation *Missa in agendis mortuorum*, copied c. 1520s/30s in E-Tz 5, which also includes Brumel's communion. Although the unique source for Okeghem's Requiem—the Chigi Codex—was in northern Spain from c. 1517 onwards, an earlier transmission seems entirely possible. In Escobar's *Missa pro defunctis*, the earliest surviving Spanish requiem (c. 1507/8?), for example, there is a setting of *Sicut cervus* which bears an intriguing structural similarity to Okeghem's. However, the general consensus is that Escobar's Requiem had indigenous roots, in places reflecting techniques of improvised *contrapunto*.

This paper lifts Escobar's requiem out of its immediate context and casts new light on its style via comparison with the northern requiem tradition beginning with Okeghem. In particular, close examination of three movements that share chant traits with northern settings—the introit, tract and offertory—provides demonstrable evidence of structural, contrapuntal and harmonic commonality with music of the Du Fay-Okeghem generations onwards. This may additionally be contextualised in other chant-based music, in the Colombina Codex and elsewhere. Ultimately, Escobar's music suggests deep knowledge of aspects of northern requiems, assimilated through performance.

Michael Noone: "Bartolomé de Quevedo and Toledo cathedral's 'libro de las cinco misas de Josquin' (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.

Gustav Näsman Olai: "The Gittern – extending the knowledge about the morphology of a medieval string instrument"

The medieval gittern was a plucked lute-family instrument played in Western Europe from the 13th to the 16th century. Even though there are plenty of depictions, written sources, and even a few instruments extant, little research regarding this instrument has been carried out. Due to the nature of the surviving sources, iconographic analysis is one of the main tools to expand the understanding of the diverse local variations in gittern morphology. By examining more than one hundred depictions, collected in searchable online databases containing medieval depictions, it can be demonstrated that the gittern shows morphological variations by region and time. New observations are presented in areas such as stringing, pegbox design and body outline of the gittern.

Imke Oldewurtel: "Numbering MedRen"

In this paper, the history of the MedRen will be examined from a quantitative point of view. Besides the question of the development of size, the evaluation of the programs as well as participant lists shall provide information about the trends in the fields of research and changes of the discourse on early music in a wider perspective. This includes also taking into account aspects like gender or nationality, not only in the choice of topics but regarding the diversification of researchers as well. The aim of this project will be to collect all available material on MedRen history in a database, which will be made accessible online in the future. Subsequently, the research shall be expanded to include qualitative aspects in the form of oral history, which will be presented at a later time.

Sarah Oliver: "A Preacher's Handbook: New Perspectives on the Users and Owners of London British Library, Arundel MS 248"

The manuscript London British Library, Arundel MS 248 hosts one of the richest collections of thirteenth-century English song, found within a miscellany of theological texts and sermons. A strong thematic vein of vice and virtue connects its seemingly haphazard contents and there is greater overall cohesion than might first be apparent. The ten songs preserved between f.153r and f.155v, with one further song on the final folio, reflect the three literary languages of Medieval English culture, Latin, English and Anglo-Norman. It contains examples of both double-texted songs and *contrafacta*, as well as *unica*, several presenting intriguing wider connections to lyric song and chant found in other sources.

The British Library catalogue lists many of the non-musical texts within Arundel 248 as anonymous. In this paper I will outline several new identifications and attributions, assessing how this new evidence offers a different perspective on the Arundel songs and considering potential connections with the host manuscript's other contents within the wider tradition of preaching and devotion. It also aims to provide a corrective to earlier assumptions about provenance and the book's users and owners, building on Helen Deeming's editorial work and her observations on potential pastoral contexts, and drawing on diverse forms of evidence that relate to the music.

The manuscript's provenance has been the subject of debate in previous scholarship. This paper will trace its sixteenth-century owners and explain new research that connects the book more decisively with the Cistercian Abbey at Kirkstall in West Yorkshire.

Benjamin Ory: "Propping up Post-War Renaissance Music Research: Armen Carapetyan and the American Institute of Musicology"

Few figures were as consequential for the study of early music as Armen Carapetyan. In 1945 Carapetyan founded the American Institute of Musicology, which over the past seventy years has published a wealth of fifteenth- and sixteenth-century music for the first time in modern notation. Although initially located in Boston, the peripatetic Carapetyan soon moved to Europe. His venture depended on access to European sources and collaborators: Carapetyan engaged editors from the Netherlands, France, and Germany, among them a number who had participated in the cultural apparatus of the Third Reich. Further cementing this Eurocentrism were a series of burned bridges with Jewish musicologists in the United States. As a result, the institute was initially American only in name.

Bringing to light newly uncovered documents from Carapetyan's correspondence over the years 1945–75, I argue that the institute vastly altered the motivations driving post-war Renaissance musicology. The independently wealthy Carapetyan offered unprecedented royalties from his personal funds for scholars to continue their pre-war research. Although modest by American standards, disparities between post-war economies made these royalties often irresistible to Europeans. And Carapetyan used this cheap European labor to produce editions that only had a market in the United States. For this reason, economics had an outsized impact on historiographical priorities, above all by centering mid fifteenth-century Franco-Flemish music and mid sixteenth-century Italian music. Placing Carapetyan's correspondence with his collaborators in dialogue with the editions they produced, I reveal the enduring influence of the institute on both sides of the Atlantic.

Ryan O'Sullivan: "The Leuven Chansonnier's Anonymous Songs"

The discovery of the Leuven Chansonnier (LC) in 2015 brought with it the recovery of no fewer than twelve unique chansons that would otherwise have been lost to history, but like many other songbooks of its time, the LC contains no ascriptions. In her work on the sources most closely related to the LC, Jane Alden concluded that "these pieces could speak directly, without the intruding presence of identified authors." Yet much of today's musicological research is preoccupied with attaching names to anonymous music, however tenuously.

The present paper will offer a way forward that aims to discuss anonymous music in an enlightening way without necessarily making dubious authorship claims. In combination with other approaches, close readings of the *unica* will contribute towards the full assessment of the LC offered in my forthcoming dissertation. Secondly, they prompt reconsideration of the influence of certain composers. In particular, the beginnings of a reassessment of the secular output of Antoine Busnoys will be presented.

Daniel Bennet Page: "The psalm motet in Tudor England"

Polyphonic settings of Vulgate psalms proliferated in England during the third quarter of the sixteenth century; however, little has been established about their use, precise dating, or stylistic boundaries. The origins and cultivation of these motets remain unstable in current scholarship, despite spanning crucial decades of the Reformation and forming the earliest major group of polyphonic works on non-liturgical Latin texts in Tudor England. Previous studies by Kerman and Rees have suggested possible interpretive clues, but have left pertinent questions open.

This paper investigates the cultural contexts of these works as a discrete compositional genre. Particularly relevant is the devotion of Mary I to the Latin psalms, as evident in the testimony of Henry Parker, Lord Morley, in the future queen's pre-accession household regulations, in her

collection of extremely fine psalters, and in her attendance in state at the psalm-based Divine Office. Also important is the psalm motet's relationship to the polyphonic responsory, another genre cultivated under both Mary and Elizabeth.

The resulting picture is a definable musical type originating before 1559 and extending into the 1570s. Its continued vitality after 1559 was likely based on the early-Elizabethan musical discourse of emulation and historical remembrance, an underappreciated aspect of English polyphony of the 1560s-70s. Such insights rationalize these roughly 60 works within the culture of English music between the late 1540s and William Byrd's monumental Elizabethan motets. They also help explain the persistent repercussions of Queen Mary's reign, especially its formative effects on musicians such as Parsons, Whyte, and Byrd.

Konstantin Voigt and Agnieszka Budzinska-Bennett: PAIRED PAPERS "Medieval Music in New Media"

Paper 1: Sounding Medievalism in the New Millennium's TV

The last decade observed an incredible increase in Netflix-, HBO- and Amazon-TV productions dealing with early historical periods. This paper presents some observations on the use of music transmitted in historical sources in such recent productions as *The Borgias* (2011-2013), *Vikings* (2013-2020), *The Name of the Rose* (2019) and *The Little Hours* (2017).

Especially the diegetic ("in-universe") pieces that are part of the fictional setting heard or performed by the protagonists themselves offer a glimpse into the director's choice and treatment of the historical material, its accuracies and inaccuracies. The inconsistencies may take a form of a misrepresentation scarcely perceptible by broader public or may be completely out of historical context, creating a huge gap of temporal discontinuity. They may be unintentional, arising from a neglect of the historical facts, or they may present a deliberate aesthetic choice. Although historical accuracy has never been the primary goal of movies and "certifiable historical authenticity eludes medieval film" (Haines 2013), the broad diversity of musical para- and prochronisms seems to constitute the modern vocabulary of period TV. On this basis, the paper will demonstrate the complex functions of music, representing both the general sound tag "medieval" as well as specific contributions to the meaning of the particular scenes.

Paper 2: Compensating the Plague – Youtube's "Bardcore" and the 2020 Pandemic

During the first Covid-lockdown in the spring of 2020 the German Youtuber CORNELIUS LINK released "medieval" instrumentals of popular songs – starting with TONY IGY's *Astronomia* and FOSTER THE PEOPLE's *Pumped up kicks*. By the end of the year the "Bardcore"-playlist contained almost 1000 items by several international artists, providing either their own medieval-sounding instrumental versions or new vocals to already existing "Bardcore"-instrumentals. The tracks cover a broad range of pop, from classics by ABBA to Hip-Hop tracks by EMINEM. The vocal versions transformed the texts into pseudo-Shakespearean English, altering the vocabulary, but keeping basic meanings of the lyrics. THE_MIRACLE_ALIGNER and his online-collaborators promoted even more ancient languages, such as Anglo-Saxon, Latin or Greek in elaborate translations. This paper examines the collective, "web-based" musical and poetic creativity characteristic of Youtube and relates it to the cultural significance of the "Bardcore"-movement. Based on the reception of the videos – documented in the comments on Youtube – it suggests that the practice of "Bardcore"

worked as a compensation for the destabilization in the perception of historic time caused by the advent of Covid. Accordingly, the technological victory of the first Covid-vaccination coincided with the decline of the “Bardcore”-trend.

Eliza Jane Cassey, Caroline Elliot, George Hagget ONE PAPER PRESENTED BY 3 SCHOLARS: "Doors, Dwellings, Devotions: Enacting an Anchoritic Rite of Enclosure on Film"

In spring 2021, a multidisciplinary team in Oxford planned, enacted, and filmed a twelfth-century English rite for the enclosure of an anchorite (based on the example in London, British Library, MS Cotton Vespasian D.XV). This paper will relay key insights from the creatively critical process of bringing medieval liturgical material from written record to life.

In the first phase of the project, we created a performing edition based on the MS text, together with other medieval liturgical sources which supplied the entirely absent melodies to which a great proportion of the rite was sung. In collaboration with the ensemble Sub Rosa, we filmed on location at St Mary's Church, Iffley, Oxford, where the remains of thirteenth-century anchorite Annora de Briouze's cell can still be seen. The film also includes interviews with some of the present-day residents of the parish and those involved in the church's own education programme.

Using illustrative clips from the film, this paper will discuss rehearsal and performance practises involved in the creative process. We will ask what it means for twenty-first-century singers to embody the motions, gestures, and music of this dramatic liturgy in which a woman devotes her life to solitary prayer, and the personal and communal experience of performing gender in creations and recreations of medieval liturgy. Reflecting on the wider implications of enacting this rite within a living parish already deeply engaged in its history, but transformed by more than a year of self-isolation, we will address how the anchoritic vocation has been imbued with an uncomfortable relevance during the pandemic.

Deanna Pellerano: "The Many Lives of Death: A Functional Perspective on the Early 16th Century Déploration"

Jean Mouton's short secular canon "Qui ne regrettroit" on the death of his colleague Antoine Févin (c.1511-1512) pales in comparison to other lengthier, richer, and more intricate *déplorations*. This *déploration* serves two functions—secular confraternal and authorial. Through a musical, contextual, and literary analysis, I demonstrate that despite its secularity, Mouton's canon could have still served as a functional source of mourning. By comparing the context of work's presumed performance in France and its printed transmission in Andrea Antico's *Motetti novi & chanzoni francoise* (1520) in Venice, I also theorize how the work is an example of the *déploration*'s different and yet significant function as a means of authorial promotion in print culture. The work's functional flexibility warrants a revision of Laurenz Lütteken's foundational framing of the genre as "memory or monument." By accepting the secular potential of "memory" and the impact of print culture on "monument," we can better understand the function of the *déploration* during its transition away from the liturgy and towards other means of commemoration.

Aleksandra Pister: "Collections of printed music by Italian composers as a medium of international representation for the magnates of the Grand Duchy of Lithuania"

Music in the Grand Duchy of Lithuania of the early modern period was inextricably linked with the activities of Italian musicians. It was intensely disseminated not only by the members of the House of Vasa but also by some magnate families. In their privileged lives music was, among other things, a medium employed cleverly for the purposes of public relations and political communication. The political agency of music is reflected *inter alia* in the widespread practice of dedicating collections of printed music to a particular nobleman. The proposed paper will discuss how and to what extent the collections of music by Italian composers served the representatives of two noble families, the Chodkiewiczs and the Radziwiłłs, for the purposes of publicity and personal representation on an international level.

While examining the collections of printed music by Italian composers two models of interactions can be distinguished. The first has to do with the collections by Italian composers who had served in the Polish-Lithuanian Commonwealth or in the territory of the Grand Duchy of Lithuania. A collection of motets by Giovanni Valentini (circa 1582–1649) was dedicated to Jan Karol Chodkiewicz, a prominent nobleman and military commander of the Polish-Lithuanian Commonwealth. Giulio Osculati (died circa 1615) likewise honoured his brother, Alexander Chodkiewicz, by dedicating him a collection of motets. These two composers served for a while at the court of the Grand Duke of Lithuania Sigismund III Vasa whose Italian (and, consequently, Catholic) court chapel reflected his religious identity.

A different model of interaction with Italian composers has been observed in several collections dedicated to the representatives of the Radziwiłł family. They bear dedications of composers who never worked in the Grand Duchy of Lithuania. Orazio Vecchi (1550–1605) dedicated a collection of madrigals to Albrecht Radziwiłł (1558–1592), a Lithuanian marshal and duke of Nieśwież and Ołyka. Giovanni Battista Mosto (1550–1596) dedicated his collection of madrigals to Prince Mikołaj Krzysztof Radziwiłł (1549–1616). It seems no coincidence that the publications were dedicated to the brothers Radziwiłł only after they rejected Calvinism in favour of Catholicism.

In this paper, the mentioned publications will be introduced in the wider context of musical and historical processes in the Grand Duchy of Lithuania of the time, with an aim to augment knowledge about the relations of the above-mentioned composers with the nobility of the Grand Duchy of Lithuania and define what is the 'public message' behind these published collections.

Tamsyn Mahoney-Steel: POSTER: "27 Years of the Machaut Guide to Research: Celebrating the Work and Influence of Lawrence Earp"

Lawrence Earp has made an immeasurable contribution to studies of the life and work of Guillaume de Machaut through his many publications, not least the *Guide to Research* published by Garland in 1995. This poster acknowledges his contribution by means of a network diagram that visually portrays the lines of influence within the community of Machaut since the publication of the *Guide*. Displaying hundreds of publications as nodes on a network connected by thousands of lines representing both citation of published works and personal communication, the diagram offers a unique snapshot into patterns of scholarly communication over nearly three decades. Furthermore, this poster, created as an accompaniment for a forthcoming festschrift with Brepols to honour Earp, is also the first step in an ongoing effort to map Machaut scholarship as a whole. In conjunction with the International Machaut Society, the diagram will be added to over the coming years and made available via IMS website.

Veronika Giglberger and Bernhard Lutz: POSTER: "Early Music Manuscripts of the Staats- und Stadtbibliothek Augsburg Online cataloguing, digitisation and watermark thermography"

A large part of the important music collection in today's Staats- und Stadtbibliothek Augsburg originates from the Augustiner Chorherrenstift Sankt Ulrich und Afra, whose musical treasures were transferred to the Augsburg City Library founded in 1537 in the course of the Reformation.

The cultural importance of the city and of civic musical life at the time of Emperor Maximilian I is reflected in other manuscripts in the collection, such as the so-called „Augsburger Liederbuch“, which includes a compilation of motets, chansons and songs from the early 16th century. The volume bears the bookplate of the patrician Herwart family and contains pieces by Ludwig Senfl, Adam von Fulda, Heinrich Isaac, Jacob Obrecht, Josquin Deprez, Alexander Agricola and others, some of which have survived in unical form.

The poster shows how these sources are being made accessible online within the framework of a DFG project. In addition to restoration, complete digitisation and cataloguing in RISM, the project also includes recording the watermarks. These are scanned using a thermographic method and recorded in the WZIS database. Cross-references and links between the relevant digital inventories create a new basis for further research on the sources.

Katherine Powers: "Fra Serafino Razzi and the Role of Singing During Mystical Devotions"

This paper will examine the devotional exercises developed by Fra Serafino Razzi (1531-1611) integrating lauda singing with meditation and prayer, and will focus on the worshipper's inner experience. While musicologists recognize Razzi's critical historical contribution in the publication of his *Libro primo delle laudi spirituali* of 1563 in which dozens of works (including laude by Savonarola and the music to many Florentine carnival songs) were prevented from loss, less understood are Razzi's ideas on devotional exercises with singing to prepare for "contemplation," what he describes as a mystic and affective spiritual state. Razzi, among the "most illustrious Dominicans" in sixteenth-century Italy, was an unusual figure in that he was not only a composer, poet and collector of devotional laude, but also a learned theologian, a confessor and preacher with a practical pastoral approach, and a published author of more than one hundred books, including sermons and devotional manuals. Music occupied him throughout his long and industrious life: he compiled six books of laude, disseminated laude, and wrote about music. Confessor to several convents of nuns mostly in Tuscany, Razzi sent laude in manuscript and dedicated his books of laude to these convents. The paper will include consideration of the experience of the nuns in Razzi's influence. Sources for the paper include Razzi's devotional works, sermons, and his annotations to various laude within his lauda collections.

Bernhard Rainer: "Tam Vocibus quam Instrumentis – Vocal-Instrumental Music Practice at the Court of Emperor Matthias (1557–1619)"

While the musical institutions of the Habsburg rulers of the 16th century are generally well researched, in the significant transition from Renaissance to early Baroque the court of Emperor Matthias has not yet received corresponding attention. Due to his short reign, the focus tended to be on the courts of other Habsburg rulers, who were supposedly able to act more profoundly as musical patrons simply because of the length of their reigns and the resulting increase in source material. Traditional research on music at Habsburg courts has also focused on composers and vocal

music, although knowledge of sources on instrumentalists and instrumental practices of the time increasingly challenges the narrative of the Renaissance as an era of 'vocal polyphony'.

This paper presents sources that document a vibrant musical culture at the court of Matthias even before his appointment as emperor. An analysis of the numbers also shows that Matthias' musical personnel can be described as quantitatively equal to that of his predecessor Rudolf II and his successor Ferdinand II, both of whom are known as famous patrons of music. Furthermore, hitherto unpublished salary lists, special cleffings and explicit instrumentations in works by composers employed at the court are used to demonstrate vocal-instrumental practices that attest to the reception of the latest Italian currents. It can thus be shown that even before the 'Italinisation' of Viennese court music under Emperor Ferdinand II, the orientation towards the leading musical culture of the late Renaissance had already begun in the time of Matthias.

Sanna Raninen: "Manuscript additions of music in printed books from Reformation Sweden"

The slow adaptation of religious Reformation and its new musical content in Sweden is present in the surviving sources of liturgy and devotion, which often amalgamate printed books and handwritten manuscript pages within one binding. A printed book was not necessarily considered a complete item in terms of its contents for its owner: the liturgical and devotional books produced in the royal printing house in Stockholm most often contained empty staves for the user of the book would fill with appropriate melodies, and hymnals contained no notation, placing reliance on the singer's aural memory and local practices for the choice of melody, which occasionally feature written down in the margins or separate manuscript pages. Furthermore, manuscripts and printed sources dating from prior to Reformation still contained relevant material for liturgy and devotion and thus remained in use, with appropriate new material added to the existing books.

My presentation analyses the surviving composite sources containing music from the first hundred years of Reformation Sweden. I analyse the ways in which printed pages were completed with musical additions for liturgy and devotion, and assess the contents and codicological aspects of the manuscript additions in relation to the use and dissemination of printed books in the area.

Eric Rice: "Orlande de Lassus and African Music"

The *moresche* of Orlande de Lassus (ca. 1532-1594) are remarkable for many reasons, but especially because they represent Black Africans in sixteenth-century European music, which is quite rare. As Gianfranco Salvatore has shown, interspersed in the Neapolitan texts of these works are words and phrases in Kanuri, indicating that the people represented were from the Bornu Empire and that most were brought to Italy and Munich as enslaved people. Elsewhere I have demonstrated how these pieces were performed (and probably composed) as part of the burlesque performances that followed the 1568 wedding of Renate of Lorraine to Wilhelm V, heir to Albrecht V, Duke of Bavaria and Lassus's patron. Several of the *moresche* are reworkings of pieces by Giovanni Domenico da Nola (ca. 1510-1592), whose career in Naples, a landing point for enslaved people transported from North Africa, meant that he was familiar with the Bornu. According to his first biographer, Lassus worked in Naples from 1549 to 1551, where he absorbed Neapolitan music and perhaps heard Bornu musicians performing. It is even possible that he heard such musicians in Munich, where enslaved Bornu were also present.

In this paper, I consider these biographical details, what is known about the presence of the Bornu in Naples and Munich, an overview of their possible musical practices, and representations of Bornu music-making in Lassus's *moresche* via narrative, idiophones, and metrical shifts.

Kévin Roger: "Unusual tenores and independent quotations in fourteenth-century isorhythmic motets"

Nowadays, key features of fourteenth-century isorhythmic motet composition, especially in France, are well known: in addition to the distinctive pluritextuality, it is possible to mention the repetitions of the *tenor* (*color* and *talea*) or even the overall periodicity of upper voices. Similarly, it has often been underlined that the *tenor* melody often stems from plainsong. From then on, the *cantus firmus* is generally accompanied, in manuscripts, by a Latin quotation particularly useful to find the source. These last norms, however, do not apply to all motets of French provenance. Some, mostly composed during the second half of the century, have an obviously invented *tenor* or an independent quotation, occasionally non-liturgical, and expose in this way a heterogeneous composition.

Thus, this paper will aim to analyse these defining features through a corpus of a few motets preserved in the famous *Ivrea* and *Chantilly* manuscripts. Certain compositional paradoxes will be highlighted in particular. Indeed, although these motets seem, at first glance, to move away from conventional processes, they also reveal a respect of traditions. While some melodies can be indirectly connected to liturgical pieces, textual quotations frequently stem from the literary framework of plainsong (Bible or Church Fathers texts). Finally, the composition of the isorhythmic *tenor* will be revised in light of these features at the end of the fourteenth century.

Raquel Rojo Carillo: "Iberian musical notation(s) from the Hispanic to the Franco-Roman rites"

In 1080, the Council of Burgos decreed the use in Iberia of the Franco-Roman liturgy, rather than the Hispanic liturgy. The consequent liturgical change was not straightforward because the Hispanic rite had been a fundamental identity marker of Christians in medieval Iberia as attested by the several pre-1080 unsuccessful attempts to suppress this rite, and by the extant Old Hispanic manuscripts, which contain a remarkably uniform liturgy despite their production in very dissimilar contexts. These manuscripts, like their Franco-Roman counterparts, largely comprise chants, but these chants have hitherto been neglected as evidence by those studying the shift between the two liturgies. My current research critically assesses how the text, liturgy and music in these chants helped to create a distinct identity for each liturgy. In this paper, I will focus on the musical notation of these chants because, due to their use of a non-pitch-specific musical notation described by scholars as "Visigothic" (i.e. equal to the Hispanic rite notation), several Franco-Roman manuscripts copied in northern Iberia after the suppression of the Hispanic rite are considered witnesses of a liturgical "transition". I will present the results of the first detailed study comparing these notations, pointing out their common and distinctive features, to identify what they can tell us about the liturgical change in the Iberian Peninsula.

Santiago Ruiz Torres: "Late Medieval Iberian Offices: final results and editorial guidelines"

The composition of liturgical offices represents one of the forms of Gregorian expression most closely linked to the Late Middle Ages. As such, they consist of a variable number of antiphons and

responsories placed mainly at the hours of vespers, matins and lauds. It is also very common for their texts to be in verse, without ruling out prose creations. Contrary to what might be expected, knowledge of the genre is still far from complete, although we do have very valuable contributions, mainly from the English musicologist Andrew Hughes. This paper aims to update and complete the results I presented at the MED&REN conference held last year in Lisbon, and also to serve as an introduction to the edition of the Late Medieval Iberian offices that I am currently preparing. I will first offer an overview of the liturgical offices found in Spanish and Portuguese sources; then, I will analyze the most remarkable peculiarities of these compositions in their musical and textual aspects; and finally, I will show the editorial criteria adopted in the publication currently in preparation. My intention is to provide an instrument that is useful not only for musicologists and liturgists, but also for musicians, which necessarily involves combining the procedures of textual criticism with practical requirements.

Francesco Saggio "Ritmo e contrappunto negli ultimi madrigali di Giaches De Wert"

Giaches de Wert's late madrigals are characterized by a specific musical language. The peculiarity of his contrapuntal writing has been emphasized many times, given that, especially in his late production, such writing is characterized by an extensive use of homophonic sections that are built on simple melodic lines, or even of a recitative nature, where harmonic progress is defined by the rhythm. This paper aims to discuss in a systematic way the relationship that ties the rhythm to the contrapuntal behavior in order to understand the structural meaning. In my view, rhythm should be considered the structuring element around which the author builds the whole polyphonic texture by means of repetition of rhythmic cells with unifying function, or by means of opposition of contrary metrical schemes, which acts on the temporal parameter. The rhythmical choices, moreover, are the compositional tool by which Wert forges his specific homophonic texture: on a high level the contrapuntal development is not ruled by motivic or melodic subjects, but rather by the rhythmical print that outlines a specific polyphonic section. Through the analysis of Wert's late madrigals (especially those taken from his *Undecimo libro*), I shall try to establish a list of case studies of rhythmical–contrapuntal behavior employed by Wert, evaluating its meaning from the point of view of general form and its relationship with the sung text, to which the rhythm is principally tied. The survey will highlight the originality of the composer even more, and it will show the refinement of his musical speech, which is seemingly simple on the surface while resulting from precise esthetic–musical ideas.

Yu Sasaki: "An Interpretation of Musical Context in Gregorian Chant from the viewpoint of Augustinus Theology: Liquescent Neume in Introitus Lux fulgebit"

The paleographic characteristics of liquescent neumes has been subject to much research. In contrast, my concern is why the writer(s) of adiastematic neumes put it in a particular place. I formed a hypothesis that the writer inserted liquescent neumes into a chant to emphasize the internal meaning of the text on the basis of the exegeses of the Church Father. To substantiate this hypothesis, I analyze the relation between the musical context of liquescent neumes and their biblical significance in 14 chants as follows: first, the musical articulations of liquescent neumes were examined through analysis of rhythmic articulation (analysis of recitation) and musical elements (length, tone in mode, position, etc.) and second, the musical emphasis that results from musical articulations is compared to the theological emphasis of St. Augustin's exegesis. Consequently, it is argued for the probability that writers added liquescent neumes into chants by reference to his biblical interpretations. This presentation analyzes liquescent neumes of Introitus *Lux fulgebit* using my own method. The chant included in the propers for Christmas is recorded in Manuscripts Ein-

siedeln and Laon, whose lyrics are taken from Is. 9, Lc. 1, and Ps. 92. At this stage, I argue that the musical context of liquescent neumes in the chant also has a connection with Augustin's theology ("Sermones ad populum and Enarrationes in Psalmos"). In addition to the result, the comparison with other proper chants for Christmas, which were considered in my past studies, will be carried out.

Alon Schab: "Rossi and Weelkes – Examining a Knot in the Italian-English Contrapuntal Network"

The musical and textual connections between Rossi's early canzonettes (1589) and Weelkes's five-part madrigals (1597) had been noted before (and discussed mainly by Judith Cohen, Eric Lewin Altschuler and William Jansen). It is hard to say who Weelkes aimed these allusions for: did he use Rossi's canzonettes as a private model for his creative process? Were the singers, who were to sing from the published set, meant to observe these connections? Were the cognoscenti expected to pick up subtle allusions to the recent crop of Mantuan madrigals? The analytical approach to creativity gaining momentum in recent decades may shed new light on the Rossi-Weelkes connection.

In my study I examine the contrapuntal aspect of Weelkes's allusions to Rossi. I show that most of Weelkes's allusions to Rossi appear in contrapuntal sections, and that Weelkes, as had been argued with relation to other composers like Byrd or Purcell, may have considered the how (the contrapuntal use of borrowed material), more than the what (the act of borrowing in itself), as the site for *emulation*. In fact, Weelkes attempts to surpass his model by making the imitative texture denser, by compressing imitative interlocks, and by offering new interlocks and stretto imitations. I will revisit connections previously observed by Judith Cohen (in a series of articles in the 1980s) and offer new connections that I observe on the level of contrapuntal design.

Maria Schildt: "Music from Sixteenth-Century Mainz: Surviving Sources and Repertoires"

Mainz was one of the most important cities in German-speaking lands in the sixteenth century and many of its different religious and social institutions had a flourishing music culture. In addition to the limited amount of surviving archival material with details on the early modern city's music life, extant music can provide a significant source of information. A considerable amount of sixteenth-century editions with a provenance in Mainz has survived in Uppsala University library, as spoils of war taken by the Swedish military in 1631. More than 180 printed music publications in the library has a provenance in Mainz, testified to by different ex-libris and owners' marks. The repertoire includes instrumental music as well as secular and sacred vocal pieces, by catholic and protestant composers. In this paper, I argue that also other sixteenth-century music editions held by the Uppsala University library were included in the Mainz loot 1631. I discuss the music items' probable origins in the different historical libraries in Mainz as well as the repertoire in relation to music practice, social networks and confessional encounters.

Miriam Wendling: "Scholarships and Singing at the Old University of Leuven"

Prayers for the dead in exchange for a sum of money was a common phenomenon in the late Medieval and Early Modern periods with which we are mostly familiar through the establishment of chantries and endowments of sung or said masses. These exchanges could also take place through

the endowment of university scholarships in wills, allowing a student to study in exchange for prayers for their benefactor and attendance at masses for the deceased. Further, such scholarships could be a means of enabling a donor's own family member to study – with the expectation that a spiritual benefit would be repaid to the donor if the recipient should be ordained. Using documents relating to endowments at colleges of the Old University of Leuven (founded 1425) and statutes relating to musical and liturgical practices at the University, I look at what Early Modern students and their colleges were expected to provide in terms of prayer and liturgies in exchange for their scholarships and how, in the reverse, donors who were often clerics, sought to act in the interests of their relatives by writing provisions for their receipt of scholarships in their wills. I discuss whether we can think of a 'template' for benefactions and the responsibilities of students who benefitted and compare these to endowments in other institutions.

Hector Sequera: "What you see is not what you play: Intertextuality in early French Baroque lute music"

Performance practice at the start of the 17th century was rapidly changing as music moved from the polyphonic lingua franca of the Renaissance into the more treble/bass dominated texture of the 17th century. Along with harmonic and textural changes, styles were also changing with new ornaments and gestures. This rapid development meant that printing technology could not keep up with the changes. Movable-type printing was still the preferred method for lute music as it produced excellent visual outputs. However, updating types and creating more elaborate ones was expensive and impractical. The consequence of this is that printed lute music from this time still looks very much the same as the earlier more polyphonic repertoire of the 16th century.

The printing press of the Ballard family started in the mid-sixteenth century and produced some of the best-looking lute books of the time. The fact that the Ballards were also lute players meant that the music was not only beautifully presented but also contained very few errors. In the early 17th century Robert Ballard published his *Premier Livre de tablature de luth* (1611) as well as his *Diverses Pièces mises sur le luth* (1614). These publications mainly contain Entrées and a nice variety of dance forms that have been deemed old-fashioned. This paper argues that the way the music is printed obscures the style, and that ornaments of various types should be included to make the style more current. In order to support this argument, the paper looks at manuscripts from around the time as well as other publications, e.g. Nicolas Vallet (1615-20), in order to propose a more fitting performance practice for this music.

Eleanor Smith: "In Chordis et in Organo: the last 50 years of keyboard organology, and where do we go from here?"

The 1970s was a heyday of keyboard organology (certainly for harpsichord and related research): the [English] *Harpsichord Magazine* was flourishing, John Barnes was at the helm of the Russel Collection in Edinburgh developing his hugely influential course on instrument building alongside his curation of the collection, and great leaps were made in attitudes towards instrument building reflecting historical practice. One might assume that there could not be much more to know about historical keyboard instruments.

However, in the last twenty years - especially thanks to the digitisation of many important theses, treatises, and documents – there have been many new studies into instrument-building practice. This has also been enhanced by the availability of research in many different languages through digital publications. And yet there appears to be a disconnect between this research and most performance practice, including of renaissance music with keyboard accompaniment.

This paper will use the claviorgan, a keyboard instrument that combines the timbres of strings and pipes within a single entity, as a case study of why it is important to re-evaluate keyboard performance practice. In demonstrating its place at the centre of music making in some of the most-influential courts of the fifteenth and sixteenth centuries we will throw out the notion that such combinations were “on the fringe of music making”,¹ and consider instead that such instruments were central to the development of new forms. Finally, we will reflect on how the disconnect between organology and performance can begin to be redressed.

Laurie Stras: "The Primo libro de madrigali a cinque voci (1583) by Maddalena Casulana, lost and found"

For the last seventy-seven years, the Alto partbook of Maddalena Casulana's *Primo libro a cinque voci* (Venice: Gardano, 1583) has been missing, presumed lost. There is at least one extant copy of each of the other four partbooks; but since no editions were prepared before the book went missing, nonetheless both performance and comprehensive analysis have been impossible. Recently, however, I found the book had been included in the catalogue of the Russian State Library in Moscow.

As the first woman known to have published complete collections of works under her own name, Casulana's importance to Eurocentric music history is clear, but to date, only her second book of four-voice madrigals (1570) has been available in a complete edition. These works show her to have been a sensitive composer of song, who harnessed the contemporary chromatic language to set affective poetry and to enhance solo, duet, and four-voice textures.

The five-voice book, on the other hand, reveals Casulana to have had full mastery of polyphonic writing, confirming her as an equal to her male contemporaries. Some settings suggest theatrical use, others seem situated in the salon environment of the book's dedicatee, Mario Bevilacqua. Its most imposing work is a four-part canzona that combines cadential planning with texture and tessitura to reveal a carefully arranged, substantial musical structure.

This paper will provide a first introduction to Casulana's five-voice madrigals, with examples taken from the concert premiere BBC broadcast, given by Fieri Consort on International Women's Day, 2022.

Hana Studenicová: "Polyphonic fragments of Mass Ordinaries and Propers from the Bratislava City Archive"

The choirbook, whose fragments are preserved at Bratislava City Archive, is quite probably dating back to 1550. The fragments show a polyphonic repertoire with the form of open double folios. They were later exploited as covers of municipal official books from 1687–1700. Today, part of the fragments is stored in the Bratislava State Archive, in the fonds *Zbierka cirkevných písomnosti* [Collection of ecclesiastical documents]; surprisingly, another part of fragments can be found still today on the municipal books from 17th century in the Bratislava City Archive. The following material describes the discovered polyphonic fragments and the historical circumstances regarding the origin, sale, and secondary use of the choirbook.

Ana López Suero: "The Company of Musicians in Medina del Campo. A Case Study about the Musician's Craft in the Sixteenth Century"

The job of the musician is nowadays a well-regulated profession. Professional musicians normally sign agreements in which basic conditions are stipulated: the salary, the duties to be accomplished, a budget for maintenance and/or transportation of instruments, travel expenses, etc. At the same time, a vast number of students are trained in thousands of music schools around the world with an organized system of learning to reach a professional standard. This situation turns out not to be unique to the present day: musicians of the past seem to have operated similarly. I have analyzed the legal contracts of the municipal company in Medina del Campo (at that time one of the main towns in northern Spain), in which many details are provided about the duties of the musicians in question, their conditions of work, the instruments they played, and the way they governed the musical education of future members of the company. Clauses include such interesting social aspects as the responsibilities of the musicians beyond performing; sanctions for disobedience and breach of the contract; the division of the profits; and compensation in case of illness. Furthermore, their indentures give details of the instruments and skills that music apprentices had to learn, the cost and period of learning, the penalties in case of breach of the agreement, and the age and origin of the apprentices. As these documents reveal, the musician's craft was as well organized in the Early Modern Age as it is today.

Laine Tabora: "Four *Benedicamus Domino* tropes in the Book of the Hours from the Cistercian nunnery of Riga"

From the Cistercian nunnery of Riga, fourteen liturgical manuscripts dated from the 15th Century have survived to this day, seven of which contain pages with the musical notation. Most of the manuscripts are the private books of the nuns: the books of hours. One of these books, manuscript UUB C 438 contains an extensive collection of 103 melodic indication of the versicle *Benedicamus Domino* located in the last pages of UUB C 438. For most of these musical fragments, only the melodic and textual incipits are reported. From 103 musical entries, nine melodies of the *Benedicamus* can be distinguished, from which only six are entirely notated. In addition to the *Benedicamus* melodies, four troped forms of versicle should be specifically highlighted and analyzed. Two tropes are related to the festivities of the Blessed Virgin, one to St Benedict and one to St Bernard, and the trope *Qui est alpha* indicated for other two festivities, the SS. Trinity and the Dedication of a Church. This demonstrates that on major feasts, the *Benedicamus* versicle in troped form was provided. The present paper aims to more closely examine these four musical-literary forms.

Gabriele Taschetti: "Music for Tarquinia Molza rediscovered"

Identifying the model of a *contrafactum* is not always an easy task. With a few praiseworthy exceptions, printed collections of *contrafacta* often present little or inaccurate information about the original compositions. This is the case, for example, of the book *Madrigali de diversi auctori* (1616) by Geronimo Cavaglieri, which includes the *contrafactum* 'Mater misericordiae'. Its model, according to the source, is supposedly a madrigal by Domenico Micheli entitled 'Cantate o felici alme', that no one has ever been able to find because, in fact, it does not exist.

The paper aims to introduce the identification of the model with the madrigal 'Cantate o nove alme' by Domenico Micheli, included in his *Quarto libro de madrigali* (1569). The identification, over and above the misleading indication given by Cavaglieri, was complicated by the fact that both collections are severely incomplete (two surviving voices out of five) and have no parts in common. However, by combining the surviving voices, a single piece of music is obtained, albeit lacking the bass.

Micheli's madrigal, so far overlooked maybe because of its poor state of preservation, turned out to be the first known composition ever dedicated to Tarquinia Molza, thus opening new research perspectives around this important figure in Renaissance music. Consequently, new cues for studies on Domenico Micheli also emerge. Besides that, the text of the *contrafactum* seems to conceal a tribute to Tarquinia Molza, who at the time of the publication of Cavaglieri's book was still alive and was about 74 years old.

Silvia Tessari: "Very Useful Musical Books Burned by Ungodly Barbarians and Other Stories. History of Byzantine Music Written by the Byzantines Themselves"

The purpose of this paper is to investigate the "Histories of music" written by theorists and writers belonging to the Byzantine world. The ideal (not only notational) break between the end of Antiquity and the appearance of Byzantine musical notations is, in fact, one of the central issues of modern research, because the birth of new hymnographic genres and the transformation in metrics, theory, and semiography are evident signs of the gigantic cultural change that led the Roman Empire to become *Rhomaios*. But what knowledge did the Byzantines have about the historical process that led to their musical practice? There is little information about it. However, a number of treatises belonging to the last phases of Byzantium and the first post-Byzantine era (16th-17th century) trace the historical path from the music of 'Ptolemy' to the time of John of Damascus and Cosmas of Maiuma (7th-8th century). The paper analyses these writings and tries to answer the following questions: what continuity/discontinuity did the Byzantines read about their musical past? What does it emerge about notations? Did the historiographical-musical reading change over time? The main sources commented in this paper are:

- ps.-Io. Damaskenos, *Questions and Answers on the Art of Chanting*, Wolfram-Hannick eds., Vienna 1997

- Gabriel Hieromonachos (15th c.), *Περὶ τῶν ἐν τῇ ψαλτικῇ σημαδίων καὶ φωνῶν καὶ τῆς τούτων ἐτυμολογίας*, Hannick-Wolfram eds., Vienna 1985

- Μέθοδος ἡκρι[βω]μένη τῶν ἀγίων πατέρων κῦρ Κοσμᾶ καὶ Ἰωάννου τοῦ Δαμασκηνοῦ καὶ Ἰωάννου τοῦ Χρυσσοστόμου, *terminus ante quem* 17th c., unedited

Jennifer Thomas: "Josquin, Mouton, and What They Did and Did Not Share"

Josquin des Prez (c.1450-1521) and Jean Mouton (c. 1459-1522) shared more than similar life spans. Throughout their careers, their works appeared together in sources that spread their music to the most influential and prominent musical establishments (e.g. Vatican, Habsburg court) for Renaissance music, making them the two most sought-after foreign composers of their era. A combined total of 1018 appearances of their motets share at least 147 sources; Mouton's motets appear in only 81 sources without works by Josquin. Their names are paired in works with conflicting attributions. These statistics indicate that the two composers were often linked in the minds of Renaissance music cognoscenti. Their contrasting careers — Mouton as the respected keystone of the French Royal Chapel, Josquin as the elusive itinerant — nevertheless undoubtedly overlapped in the influential musical world of the French court. Despite their significant links, they rarely set the same motet texts. However, they both participate in a well-known complex of motets on the text *Benedicta es caelorum*. Extant sources do not record interest in this text until after the settings by Josquin, Mouton and Johannes Prioris appear around 1511-12. These three motets systematically explore the possibilities for treating the cantus firmus and reveal significant aesthetic preferences and appreciation for the roles of singers. Josquin's and Mouton's vastly different settings expose

individual traits that distinguish their musical priorities. This paper pinpoints these musical differences, explains the phenomenon of their shared source history, and interprets their musical differences in light of their similar fame.

Eric Thomas: "Joan Ambrosio's Dalza's Dictionary of Dance"

In early modern Italy the relationship between orality and writing was reflected in variety of different sources; 'oral residue' can be found in manuscripts, publications, plays, and transcriptions of sermons and performance poetry, but the written word also had an influence over oral performance with publications, designed to aid and direct. Peter Burke proposes the concept 'semi-improvisation', where such publications can be used to create 'prepatterned routines' at different times and in different situations. This can be seen in the lute prints of Ottaviano Petrucci. Joan Ambrosio Dalza's *Intabulatura de lauto libro quarto* (Venice: Petrucci, 1508) prescribes through Italian lute tablature exact performance practices from unwritten traditions, that can then be reconstructed in various ways to perform as complete compositions or as material to compose one's own in performance or in writing.

I will demonstrate the musical text in Dalza's print does not necessarily represent the final desired performance, but instead presents a 'dictionary' of motifs and textures and acts as a manual on how to combine these textures that can be reworked in various ways, a process similar to performances of *commedia dell'arte*. Finally, I will show traces of the print's method in various dances found in the Capirola manuscript, showing how elements found in Dalza's print can be reworked into unique compositions.

Julie Thompson and Eduardo Solá: "'So speaking as I think, I die, I die': Grieving Female Voices in "The Willow Song"

"The Willow Song" in Shakespeare's *Othello* (1603/4) creates an intimate emotional moment between mistress and maid. Scholarship highlights the popularity of this and other willow songs in the sixteenth century and their close association with grief. Shakespeare's inclusion of "The Willow Song" in the printed Folio edition (1623) can be interpreted as a rhetorical symbol of Desdemona's emotional turmoil immediately before her death. His words for the song differ from other existing manuscripts, most notably the change from male to female pronouns throughout the song.

Doubly othered, as both a woman and a Moor—in relation to her husband—Desdemona is unable to control masculine language and her voice is unheeded in 3.4, 4.1, and 4.2. She finally uses the medium of song in 4.3 to warn Emilia of her imminent murder. In "The Willow Song", Desdemona attempts to transcend patriarchal language. Unfortunately, due to the masculine positioning of the original song, the playwright, and language, Desdemona is unsuccessful in voicing her fears.

Shakespeare also reimagines the origin of "The Willow Song" within the narrative, thus befitting Desdemona's foreshadowing of her murder. In the plot, it is framed as the song of "poor Barbary", a maid Desdemona's mother kept. It is, therefore, rebranded within the narrative as an inter-generational symbol of female grief and a space for female voices. The dichotomy between masculine language and female voices creates tension in the plot and an opportunity for the audience to empathize with feminine perspectives.

Johanna-Pauline Thöne: "A French Contrafact of A Papal Ballade by Egidius: The 'Illegible' Fol. 12v of Leiden, Universiteitsbibliotheek, Fragment B.P.L. 2720"

Egidius's ballade, *Courtois et sages*, which refers in its acrostic to 'Clemens', Antipope Clement VII (1378–1394), is widely known to survive in the manuscripts ModA (I-MOe5.24, fol. 35r) and Reina (F-Pn6771, fol. 54r). Yet a musical concordance – with a different French text – appears anonymously in the Leiden fragment NL-Lu2720 (fol. 12v). There it is copied following the contratenor of *Roses et lis* (fol. 12r), another ballade elsewhere attributed to 'Egidius'.

The basically illegible state of the piece has – to date – discouraged scholarly attention; while van Biezen and Gumbert (1985) stated that the leaf is “so damaged that nothing can be said about it”, Hertel (1999) noted the musical concordance with *Courtois et sages* without further discussion.

In fact, several legible portions do allow contextualisation: the Leiden poem retains a connection to Clement VII ('Clem...' and 'septime'), but it removes the 'Clemens' acrostic and changes the ballade's refrain. Instead, recurrent references to a 'G Bona' foreground a different protagonist whilst astronomical allusions convey a topical content.

In this paper, I address Egidius's potential authorship and the historical context of this – apparently coeval – contrafact of *Courtois et sages*. Furthermore, that Leiden shares its musical deviations from ModA with Reina, provides a starting point for investigating the transmission channels of this ballade.

In sum, an examination of the relationship between these two poetic texts offers new perspectives for current understandings of contrafact composition and transmission in the late fourteenth and early fifteenth centuries.

Daniel Tiemeyer: "The Marian Antiphons in the repertoire of the Habsburg-Burgundian Court"

The singing of Marian antiphons as a part of the canonical hours is one of the essential every-day practice of Marian devotion. The chant melodies go back to the period of the 11th and 12th century and were preserved throughout the centuries within this daily practice. Thus, they became the melodic frame for polyphonic settings that were composed to enhance the devotional reverence to the Holy Virgin. In my paper I aim to give an overview of the repertoire of the four main Marian antiphons and their dissemination within the manuscripts of the Habsburg-Burgundian Court that were produced under the governance of Margaret of Austria. I argue that not only is the presence of these melodies vital for the compositional structure as the backbone of the cantus firmus technique, but that it also offers audible and visual cues for performers as well as listeners. Central motivic phrases are both highlighted through their notation in the sources and in the relative length of their notes in regard to the other voices. The main questions the paper will address concern the relationship between the original chant and its establishment within the polyphonic setting as well as the relevance of key-motives that can be distinguished within the compositions. This is palpable within many *Salve regina* settings, that go back to the broad popularity of *Salve* or *Iof-services* within the Low Countries. This tradition is especially well demonstrated in the Alamire-codex D-Mbs Mus. MS 34, that contains *Salve regina* settings only. In my paper I will contrast the *Salve regina* antiphon with the other three antiphons and investigate whether they also produce noticeable basic melodic elements that can be interpreted as specific Marian topoi.

Marina Toffetti: "Music as metanoia in the Oratione delle lodi of Saint Ignatius of Loyola and in other writings by Agostino Mascardi"

In March 1522, the soldier Iñigo López de Loyola, after recovering from a serious injury, decided to go on a pilgrimage to the Marian shrines of Spain. During a military vigil dedicated to Our Lady of

Montserrat, Iñigo took the new name of Ignatius, hung up his military vestments, and entered the monastery of Manresa, where he spent a period of penance and received great enlightenment.

One hundred years later Ignatius was elevated to the honor of the altars. His canonization gave rise to numerous ceremonies in different parts of the world, in which music played an important role and several speeches were delivered by the greatest rhetoricians of the time. Among these, of particular interest is the *Oratione delle lodi* recited by Agostino Mascardi, a brilliant man of letters who had studied with the Jesuits in Rome, at the Accademia degli Addormentati of Genoa, which also recalls the episode of the conversion of the saint.

What does this page tell us, on the 400th anniversary of the saint's canonization? Not only does it help us understand how the figure of one of the greatest saints of Christianity was perceived at the time, but it also includes references to music in some crucial passages. The paper will examine the *Oratione* against the background of other writings of Mascardi in which the sound dimension is particularly relevant and music, the art of transformation *par excellence*, becomes a privileged metaphor for inner transformation.

Daniel Trocmé-Latter: "The vanishing bookseller, the Flemish maestro, and the Milanese book deal that never was"

In May 1535, the diplomat-lutenist Pietro Paolo Borrono and a Milanese bookseller called Rainaldo D'Adda signed a contract with the Milanese printer Giovanni Antonio da Castiglione for the publication of lute intabulations. Under the arrangement, Borrono selected texts and set them as lute songs, D'Adda dealt with financial matters, and Castiglione printed the songs. Any profits were split equally between D'Adda and Borrono.

Just one month later, a similar deal was established between D'Adda, Castiglione, and Herrmann Mathias Werrecore, *maestro di cappella* at the Milanese Duomo, whereby Werrecore was to select vocal music for publication; Castiglione was to receive a set fee and D'Adda would cover his costs, before any profits would be divided (unequally) between D'Adda and Werrecore.

However, whereas Borrono continued to have a flourishing business partnership with Castiglione in the years that followed, the same is not true of Werrecore. Indeed, we know not of a single publication from Castiglione's press containing songs or motets that acknowledges Werrecore as its editor, making it likely that their contract was never actually fulfilled. The bookseller D'Adda also disappeared without a trace. However, in 1539, 475km away in Strasbourg, Peter Schöffler published an anthology of 28 motets whose preface specifies that they were sent to him by Werrecore.

This paper explores several avenues relating to Werrecore and his publishing arrangements, including proposing a new theory about the fate of the Castiglione 1535 contract, and how that may have impacted Schöffler's 1539 publication.

Sonja Tröster: "Drinking song or singing drunk? A social issue tackled in 16th-century lieder"

The apocryphal Book of Sirach, much received in the late Middle Ages, already points to the close connection of drinking and song: "A seal of emerald in a rich setting of gold is the melody of music with good wine" (Sirach 32,6). But only in the 16th century, the "Trinklied" established itself as a song type and is represented in most lied collections from the period. The range of topics within the genre extends from festively exuberant St. Martin's songs and silly drinking games to rather repulsive descriptions of drunkenness. Since many of these songs are characterized by a plain choice of words

and simple stanzaic forms, as well as often being composed in inconspicuous musical settings, research has so far found little interest in them. However, a closer look at the repertoire as it is found in Georg Forster's second song anthology (RISM I540²¹) on the one hand and for example in Caspar Othmayr's drinking songs on the other reveals a wide range of textual-musical approaches to tackle the topic. These variant approaches in the lieder have to be regarded against the background of a wealth of writings on drinking and warnings against drunkenness, which were published at the time. The paper is intended to interpret the repertoire of drinking songs not only as a source of amusement, but also as a medium of exchange for attitudes and advice on a topic of great social relevance.

Joseph Turner: "Musica Ficta in Practice and Theory: Ugolino of Orvieto's Duplex Manus Diagrams"

In the second of his five-book treatise, the *Declaratio musicae disciplinae*, Ugolino of Orvieto (ca. 1380-1457) presents two unique diagrams that set the notes and hexachords of musica recta (the "Guidonian" hand) side by side with the notes and hexachords of musica ficta (a second hand). These double hand (*duplex manus*) diagrams have prompted a discussion between Margaret Bent and Karol Berger. Although they agree that the diagrams present all the available notes of musica ficta and that the system of ficta hexachords is a transposition of the system of recta hexachords, they disagree about how exactly the transposition works and the meaning the diagrams entail. In this paper, I reexamine these diagrams in view of Ugolino's accompanying text in order to show how he includes the notes he does and what the diagrams mean for the relationship between practice and theory. I argue that he derives the ficta hexachords through a consideration of the notes necessary to produce both perfect fifths and cadential progressions (*perfectiones*). For example, cadences require motion either from a major sixth to an octave or from a minor third to a unison. Therefore, cadencing on G demands an F-sharp. This F-sharp sits within a ficta hexachord that begins on D. In a similar manner, Ugolino accounts for the other ficta notes and hexachords, combining them into two diagrams. In this account, Ugolino moves from practice to theory, viewing theory as embedded within practice.

Gloria Turtas. "Metrical, melodic and statistical remarks on the repertoire of Monumenta Monodica Medii Aevi (I) and on the Sapphic hymns"

In 1956 the scholar Bruno Ståblein (1895-1978) inaugurated the series *Monumenta Monodica Medii Aevi*, with the first volume *Hymnen (I)* dedicated to the meters liturgical monodic hymns. With its 1205 hymns, 560 collected melodies and 871 transcribed staves, *MMMÆ I* still are an impressive and representative (albeit partial) repertoire of the European hymnody.

Nevertheless, studies on this repertoire are relatively infrequent: in the current state of studies, in fact, a complete metric inventory is lacking.

Given this consideration, I will first present a catalogue of the hymns and meters collected in the *MMMÆ I*, also with the help of graphs and percentage data.

Subsequently, within such a wide range of and melodies, I will pay attention to a specific meter, that it is the second most widespread in hymnology after the acatalectic iambic dimeter: the Sapphic strophe.

The purpose of this paper will then be to provide a statistical overview of these hymns; to analyze their frequency in the sources and centuries considered in the repertoire, as well as in the liturgical moment of execution; to quantify the diffusion of their incipits and melodies.

Following such metric and statistical survey, I will finally deal with the melodic variants of the Sapphic strophes.

Vicente Urones: "The reception of the Roman-Frankish chant in the monastery of San Millán de la Cogolla. The recitation strings Mi y Si in E-Mh Cód 18, E-Mh Cód 51 and E-Mh Cód 45"

At the Congress of the International Society of Musicology in 1992, held in Madrid, Marie-Noël Colette presented a study, published the following year, on the behavior of the E and B strings in Aquitaine graduals. In this work, she referred to two well-differentiated traditions: that of the Toulous environment, where the recitation strings remain in the infrasemitonal degrees, and that of the Limoges area, where they tend to rise to the strong degrees, F and C. This phenomenon is especially noticeable in the sonorities of *deuterus authenticus* and *tetrardus plagalis*, since from the 11th century, many of the structural B rose to C, thus producing an alteration of the original sonority of these modes. Something similar happens in the *deuterus plagalis*, which is often replaced by the F, whether it behaves as a recitation chord or as a word-final sound in intermediate cadences.

The study of this phenomenon in the three códices with the repertoire of the mass from the monastery of San Millán de la Cogolla -E-Mh Cód 18 (c. 11 ex.), E-Mh Cód 51 (c. 12 in.) and E-Mh Cód 45 (c. 12 ex.)-, based on the concordances and divergences that they present with sources of ultra-Pyrenean origin, will allow the establishment of connection networks with one environment or another of the French midday.

Vassileios Varelas: "Kratēmata in Byzantine Chant Tradition: A Proto-Programmatic Music"

The present study investigates the function of the *kratēmata* in the Byzantine chant tradition, as a proto-programmatic music. The *kratēmata* were interpolating musical parts whose soloistic technical features constituted the ornamental basis of the melismatic *Kalophonic* or *Beautified style* of Byzantine music which appeared in the 14th c. The main features of this vocal style were music compositions with extended melismatic ornamentation and interpolating prolonged musical passages of soloistic coloraturas based exclusively on nonsense syllables, mainly *te, re, to, ro, ti, ri*. During this period, the *kratēmata* reached their artistic peak and evolved to independent musical compositions of the repertoire of Byzantine music, due to the fact that revered individual composers in Byzantine music of that period, composed a significant number *kratēmata*. Many of the composed *kratēmata* could bear extra-musical names from instruments (e.g., *syrinx, miskal, trumpet, psaltery*), aesthetic categories (e.g., *pleasant, very sweet*), or ethnic names (e.g., *Ismaelite, Bulgarian, Muslim*).

The *Kratematarion* was a music collection of *kratēmata* arranged according to each *ēchos* (mode). As an autonomous book it appeared in the 15th c. (Sina, MS 1552), although its tradition became richer after the 1st half of the 17th c. The *kratēmatarion* of 128 *kratēmata* exists in two codices from 1817, MS 710 and MS 711 in the library of Athens, transcribed and explained into the New Method by Chourmouziou Chartophylax. For the purpose of the present study, four *kratēmata* from the *kratēmatarion* were compared in terms of melodic, rhythmic, modal and syllabic structure. These *kratēmata* are entitled a) *σημαντήρα* ("Simantro"), b) *ταταρικόν* ("Tatar"), c) *χορός* ("Dance")

composed by Ioannēs Koukouzelēs (13th-14th c.) and d) ἀηδῶν (“Nightingale”) composed by Xenos Koronēs (approx. 1320-1350). The transcribed parts of the *kratēmata* from the neumatic Byzantine notation into Western music notation, revealed the intention of the composer to bear extra-music ideas, like to represent notions of the nature and mimic sounds of certain instruments. The device for those representations in the exclusively vocal compositional style of the *kratēmata*, is the nonsense syllables, which – in the case of the *kratēmata* - serve as substitute of instruments.

Eva Veselovská: "Mediaeval Notations of the Female Augustinian Convent of St. Magdalene in Klosterneuburg"

This paper presents the latest pieces of research on the mediaeval notations of the Augustinian convents of St. Magdalene (female) and St. Mary (male) in Klosterneuburg in the context of fragment research.

The fundamental objective of the presentation is to analyze the common features and, on the contrary, the specific elements of the liturgical manuscripts of these two monasteries through complete manuscripts and by comparing these to fragmentarily surviving materials. The core sources for comparison will be mainly fragments from the turn of the twelfth and the thirteenth centuries, which represent a transition of the staveless notations to the staved system. The examined manuscripts will also include codices and fragments from the thirteenth to the fifteenth centuries which used the staved notations of the High Middle Ages.

Research on fragments has raised a number of issues about the origin of the notators of the sources and about the basic question whether they were notated in two mediaeval scriptoria, the male and the female one.

The complete and the fragmentary manuscripts from the library of the Augustinian monastery in Klosterneuburg from the mediaeval period represent an extremely compact and complexly surviving corpus of musical materials from the late tenth century to the early sixteenth century. The scribal tradition of these two monasteries, the female and the male one, had a crucial impact on the surrounding ecclesiastical centres (Moravia, mediaeval Hungary, and others), too. Conversely, at the end of the Middle Ages, liturgical manuscripts with Bohemian notation are strongly represented here.

Konstantin Voigt and Jan Temme: "Rationabilitas without ratios – Inaequalitas, the step-diagram and the concept of intervals in Hucbald's De harmonica institutione"

De harmonica institutione by Hucbald of Saint Amand is a key text for the mapping of chant onto the scalar matrix of the ancient Greek tone system. Relying on Pythagorean theory as transmitted by Boethius, Hucbald makes *rationabilitas* a key concept for conceptualizing liturgical chant. However, *De harmonica institutione* does not provide a monochord division or mathematical ratios for deriving the system. This *rationabilitas* without ratios is strikingly visible in the explanation of major and minor semitone by lines of different length - instead of precise numbers.

Hucbald's "Pythagorean" theory without ratios is, as we shall argue, not the result of ignorance or indifference concerning the mathematical side of "music". Instead, it reflects a specific reaction to Boethian knowledge in a situation in which chant becomes related to a tone system that did not yet have the status of an empirical reality outside the actual melodies. This condition is obvious in

Hucbald's diagrams constructing the Greek tone-system from snippets of chant, but it was also decisive for the concept of melodic intervals.

Hucbald visualizes the intervals of chant in a step-diagram and explains them as based on *inaequalitas*. The step-diagram is a transformation of a Boethian number-diagram from *De institutione musica*, book 2, citing the visual aura of numeric ratios. However, Hucbald's conception of *inaequalitas* differs from that in Boethius' *Musica* as it does not follow the paradigm of proportions. Instead, it provides an addition of basic elements increasing the *inaequalitas* from unison to major sixth. This approach is in debt to Boethius' *Arithmetica* – as it relates to numbers *per se*. It emphasizes the composite character of intervals over their proportional foundation because it starts from a different understanding of tones: In Boethius' *Musica*, each pitch of the system is the result of a monochord division – a simultaneous intervallic proportion. For Hucbald, the pitches of chant serve as given, undivided entities that produce intervallic difference only by their successive connection. Thus, Hucbald's concept of *inaequalitas* shows the reciprocity in the entangling of chant and tone-system: While from a modern perspective Hucbald's treatise is a major step in the mapping of chant onto a scalar matrix it was also a selective mapping of Boethian theories onto the practice of chant.

Adam Whittaker: "Trees and rhythmic mapping in MS Bodley 515"

Explaining the principles of rhythmic notation was a central theme of music theory texts throughout the Middle Ages, with a variety of different systems in play. Theorists sought to find ways to represent visually the proportional relationships between different note values. Of course, the fact that visually identical noteshapes could indicate proportionally different durations depending on musical context was an important aspect that was often represented visually on the page.

A common way to depict such relationships was through diagrams akin to those used by modern scholars to show manuscript stemma, following a branched 'tree' approach. Of course, the image of a tree, whether depicted visually or described textually, had long been used in medieval scholastic writing. In a music-theoretical context the use of rhythmic 'trees' can be traced back at least as far as to the fourteenth-century mention of the musical *arbor* of a Johannes de Burgundia.

Although clearly of intellectual significance and implicitly a commonplace in music theory texts, few music theory manuscripts go to great lengths to emphasise the arboreal aspects of tree diagrams, visually rendering leaves, roots, and all. MS Bodley 515, a fifteenth-century source containing the well-known *Quatuor principalia*, includes a number of such tree-like depictions and is worthy of a more detailed consideration from this perspective. Through a close reading of these diagrams, this paper considers how such a strategy is likely more than an artistic whim, and is integral to the pedagogic strategies at play in this manuscript.

Andrew Wooley: "Luis Venegas de Henestrosa and composing keyboard music in sixteenth-century Spain"

The *Libro de cifra nueva para tecla, harpa y vihuela* (Alcalá de Henares, 1558), compiled by the priest Luis Venegas de Henestrosa (d.1570), is recognised as an important source of organ music by Antonio de Cabezón and his Spanish contemporaries. Its title-page states that it was 'compuesto por Luys Venegas de Henestrosa', an expression found on several printed single-author collections of instrumental music from sixteenth-century Spain. There is, however, no evidence that Venegas was a composer and his collection appears to be devoted entirely to music by others.

In 1952, John Ward, following a lead from Emilio Pujol, drew attention a group of 19 fantasias headed 'vihuela tientos in the eight tones' that join together disparate sections of fantasias published in earlier tablatures for vihuela, mainly those of Luis de Narváez (1538) and Alonso Mudarra (1546). Dubbing the manner in which some of these pieces were created 'scissors and paste', he suggested that 'Venegas may have taken frequent opportunity to recreate in his own fashion sections of borrowed music, substituting these for the original' ('The Editorial Methods of Venegas de Henestrosa', *Musica Disciplina*, 6 (1952), 109, 111).

Subsequent research has shown that, until the beginning of the eighteenth century, similar methods were employed by a number of composer–compilers of organ music throughout the Iberian peninsula, including the anonymous compiler of P-Cug, MM 242 (1550s–60s). Focussing on the case of Venegas's fantasias, I will suggest how such compilation procedures reflected the training of keyboard players, particularly as described in Tomás de Santa María's *Arte de tañer fantasia* (1565), which devotes significant space to describing techniques for linking already-composed sections together.

WORKSHOP: "How enCHANTing, my dears! A lesson in the necessity of orality above visuality"

A demonstration of a hypothetical lesson by the Benedictine monk Hucbald (poet, composer, theorist, teacher c. 840-930) to his schola of clerics, after assuming the post of headmaster of the monastery school in St. Amand in 872. The respond of the mode II offertory *In omnem terram* for the Feast of the apostle St Thomas on July 3rd has been chosen to illustrate the approach. This will be based on what is generally known about the oral teaching methods of the time, which can be affirmed by those still employed in closely related orally transmitted chant traditions of today. These methods will be illustrated by means of *cheironomic* (visual/aural) gestures which were learned by the schola as a physical *aide-mémoire*. Of at least equal importance, they served as an immediate visual reflection and reinforcement of the subtle melodic and rhythmic inflections of the chanted word as amplified in the acoustical space and as expressed in a characteristic manner or 'mode'. These physical *neumatic* gestures are most clearly depicted in Laon, Bibliothèque Municipale 239, perhaps also a product of Hucbald's scriptorium, if not of his own hand?

Due to the rapid, politically motivated spread of the heterogeneous corpus of what we consider to be Gregorian chant, these methods slowly but inevitably succumbed to the ultimately fatal embrace of written tonal notation, a development which began during the course of the 9th century and – ironically enough – might have been initiated by this same Hucbald in his treatise *Musica*.

Emily Wride: "Approaching the End: Cadential Material in Toledan Old Hispanic Manuscripts"

The music of the Old Hispanic rite presents a challenging case study – it is preserved in adiaSTEMatic neumes. Over the past 10 years, Emma Hornby and Rebecca Maloy have developed methods of studying the music through identifying repeating patterns in the notation and exploring their relationship to chant and text structure. With the identification of cadential progressions, they have discovered regional traits of Old Hispanic chant, predominantly in the León and Rioja regions before the end of the 11th century. However, manuscripts from Toledo, which are attributed to several centuries later than the northern sources and reflect the medieval practice of the rite in its final stages, have a unique presentation: their music and notation is rarely identical to the sources from the north.

In this paper I use Toledo, Cathedral Archive, MS 35.4 as an example to explore how the music interacts with text at cadential moments, looking at whether there are common formulas and approaches. I demonstrate that some of the melodies used at these moments are not shared between regions. In these cases, I examine whether the approach to and understanding of cadence structure is shared. This brings into consideration the transmission of chants in the Iberian Peninsula: Were they likely to have written relationships or were they rooted in orality? How fixed was the use of melodic progressions in the Toledan repertoire? And, even though the music may differ, was the understanding of chant structure fundamentally the same as in the earlier, northern manuscripts?

Asher Vijay Yampolsky: "Reevaluating the Role of the Parisian Sequence in the Evolution of Notre Dame Organum"

Margot Fassler has argued that the twelfth-century Parisian sequence, the foremost chant genre of the century, was crucial for the development of Notre Dame *organum duplum*. She has noted the institutional legacy connecting the two genres as well as various stylistic similarities: short phrases with melodic repetition, motivic development across successive phrases, an emphasis on cadences, and regular rhythmic grids (in sequences and *discantus* sections). Further, she has argued that the alternation of stress from the sequences' accentual verse translated to the alternation of duration in modal rhythms of *discantus*, and that in *organum purum*, consonances and dissonances were alternated to create a similar effect, even suggesting that this relationship could be the origin of modal rhythms.

In this paper, I dispute many of the above points. Firstly, I call into question the prevalence of stylistic features in *organum purum* that would mark continuity from the Parisian sequence. Secondly, using the conductus as a musical foil to *organum purum* in terms of their structure and relationship to accentual and durational verse, I hope to demonstrate that the posited connection between poetic accent and consonance and dissonance in polyphony are in fact ill supported.

Finally, following a stylistic comparison of florid organum and much earlier chant genres as well as a discussion of the poetry of Leoninus, I offer an alternative argument: that Parisian *organum purum* developed as a reaction against the sequence repertory and related contemporaneous trends in music and poetry.

Giovanni Zanavello: "Monk See, Monk Do? Crossing the Monastic Soundscape of Fifteenth-Century Florence"

In Christian Europe, the sounds of liturgy defined the church place, perfecting a synesthetic experience of divine presence. By the second half of the fifteenth century, sounds and kinds of music were multiplied and expanded into an increasingly nuanced and complex vocabulary. In my paper I stroll from the bank of the Arno to the limits of the San Giovanni neighborhood of fifteenth-century Florence, imagining the specific sounds of key monastic churches, then decoding them in light of contemporaneous documents and the special customs of religious orders. As I will explain, individual institutions had to compete to survive in the bustling monastic ecosystem of the city. One of the key strategies involved allotting important resources to adjust and re-frame their sounding liturgy in an evolving, multi-sensorial dialogue among the members of the order, the ancient voices of their founders, and the immanent lay community that hosted and supported them.

Eyolf Østrem: "'Reno erat Rudolph": Reflections on the implications of an unlikely musical Christmas joke"

Before Christmas in 2013, I wrote a plainchant version of "Rudolph the Red-Nosed Reindeer", which rapidly gained a certain popularity, even beyond MedRen circles. The events as they unfolded are interesting in their own right, but there are also some implications of a more general nature that merit a more principled discussion.

As scholars in the humanities, we are interested in why people act the way they do. We do so by studying *what* they do. The usual path is to examine the products that remain after their actions, and then try to distill an intention from these, against the background of known norms, value systems, patterns of behaviour, etc.

But this is actually in many cases a detour; what we will always be missing is the direct: why did this person, under these circumstances, do *exactly* this? What is it *exactly*, concretely, that has been done?

This is the first implication: Rewriting a country tune in the style of a Phrygian antiphon requires attention to precisely the *exact* details, a focus on the action itself and not solely on the outcome of the action.

The second: why do we – as scholars – do what we do? Especially in the historical disciplines: can our specialized insights, gained from meticulous study of historical remnants, be of use e.g. in the understanding and appreciation of a modern Christmas ditty?

PANELS

PANEL: "Architectonics of a Conventual Chant Book"

This panel of papers investigates the codicological features and performance possibilities of a sixteenth-century Spanish chant book (Kansas City, University of Missouri-Kansas City, LaBudde Special Collections - Miller Nichols Library, M2147.C53 I500z). This complex book illustrates a number of interventions: inserted folios from at least four different manuscripts, palimpsests created by scraping and rewriting chant, relettering and corrections, along with marks that signal changes in performance. Using multispectral imaging alongside codicological analysis, our collective work shows that these alterations were purposeful and coordinated. An early modern insertion suggests use by Clarissan nuns, perhaps when many of these alterations were made. The book's current structure obliges us to consider those responsible for its architectonics, that is the unifying structure of the codex's miscellaneous leaves and the structural design of the book's liturgical chant. The papers thus offer codicological and paleographical study of the book's current state, as well as discussions of how the insertions and changes in performance helped frame a new sense of identity for the community that owned this book.

Paper 1: *The Architectrix at Work: Early Modern Interventions in a Spanish Chantbook*

Codicology, paleography, and the science of multispectral imaging reveal the handiwork of an early modern architectrix, who carefully remade this codex. Her work might be best described as "architecting," that is designing and re-crafting a book for a new

purpose. The alterations reveal her to be very knowledgeable about chant, its composition, and purpose: in addition to changes in the manuscript, she inserted repurposed leaves from other chant books after scraping and rewriting them. The insertion of a complete monophonic mass, identified by the name Strozzi, provides one clear rationale; the insertion of Marian devotional material, another.

Paper 2: Mariological Culture, Innovation, and Female Identity in a Spanish Liturgical Manuscript

Among several saints represented in M2147.C53 1500z, only one is honored with both Mass and Office chants—the Virgin Mary. Comparing these chants, particularly those for a distinctly Spanish Marian feast, with other manuscript and printed sources, paints a vivid picture of the liturgical and political catalysts behind new forms of Marian devotion with which the architect of this manuscript engaged. Strikingly, choices in content also reflect the conscious shaping of a specific Mariological aesthetic for a community of nuns. External innovations in early modern Mariology thus converge with the internal liturgical practices and female identity of a religious community.

Paper 3: Revising, Composing, and Performing Plainchant in an Early Modern Spanish Convent

At some point in the sixteenth or seventeenth centuries, the Kansas City miscellany was entirely reconstructed. The architect was likely a nun, with eyes and ears attuned to her community's needs and contemporary liturgical reforms and musical trends. Two Mass Ordinary cycles, one anonymous and the other rubricated "Strozzi," raise questions of authorship, curation, and scribal creativity, while added accidentals, rhythmicized notation, and precise text underlay provide insight into performance. Aided by multispectral imaging, our analyses bring into view the composer who, pen in hand, designed a book that reflects her own community's traditions and connections to wider Catholic networks.

PANEL: "Franco-Ottoman Horizons of Understanding: Connected Histories of Music and Performance"

Taking relationships between France and the Ottoman Empire in the 15th–17th centuries as a starting point and employing a rich array of sources (travelogues, diplomatic reports, letters, paintings, material objects, festival descriptions, accounts) this panel interrogates music's meaningfulness in pan-Mediterranean forms of courtiership, ceremonial, and court festivity. The intensity of diplomatic, military, artistic, and commercial exchange between France and the Ottoman Empire is well known, and as scholars reckon with its cultural implications, court society is emerging as a nexus of encounters that were facilitated by performances that were—often by design—comprehensible across places, languages, religions, and cultures.

In a series of flash-talks that center performance (linguistic, sonic, gestural, musical), we pursue two objectives:

- 1.) to work out, collectively, a lexicon of potent musical symbols and performative acts;
- 2.) to privilege cultural complexity in ways that respect the social realities of places like Constantinople, capital of a multi-ethnic empire and full of resident foreigners.

Many of our sources were produced by diplomats, transnationals, dragomans, and courtier-travelers, which raises an important question: how did their lived experiences of difference create horizons of understanding that bore on the forms of court performance throughout the Mediterranean world? Addressing this issue allows us to model a critical perspective that steps off the paths worn by presumptions of sameness and difference to allow previously unseen connections to come into view.

Paper 1 explores imaginations of the Middle East in Burgundian court festivals during the late Middle Ages. Examples are the *Banquet du Voeu* (1454, reacting to the fall of Constantinople) hosted by Philip the Good in Lille and the 1468 wedding of Charles the Bold with Margaret of York in Bruges. The question of how the Middle East was envisioned through theatrical means forms the center of her presentation. How were those imaginations staged in feasts, jousts, and *tableaux vivants* using image, music, dance, language, costume, and automata? Which perspectives of 'self and 'other' were constructed?

Focusing on the 1582 festival organized by Sultan Murad III for his son Mehmed's circumcision, Paper 2 examines the Ottoman identity in terms of musical representation in 16th-century Constantinople, where different cultures, languages, and religions converged. What did the concept of 'Ottoman' mean, and how can we read or see it in the context of this event? By analyzing written and visual Ottoman sources about the 1582 festival, it is discussed how Ottomans approached cultural diversity and how they represented themselves, especially with music and other sonic elements.

Drawing on Jean Palerne's *Peregrinations* (1606), Paper 3 analyzes French representation at the 1582 circumcision ceremonies in Constantinople: Henry III sent a clock that chimed in four-part harmony, and the "French nation" of Jews participated in a civic procession alongside sirens and other creatures common in French fêtes. The delight anticipated by these choices indexes representational strategies at the Sublime Porte, but it also allows us to rethink the symbolics of royal ballets and entries back in France, revealing dynamic systems of cultural production that were intensified by the travel and travelogues of courtiers like Palerne.

Investigating a series of events roughly a century later, Paper 4 uses a group of European –mainly French and Italian – travelogues and diplomatic documents to understand which phenomena of Ottoman musical life authors were able to witness, which concepts they deemed necessary to include, how they succeeded in explaining them, and what happened if those texts were translated. Especially interesting are sources aiming at giving a European readership a perceived in-depth description, including the music establishment at the court. This is of course an illusion, since Europeans usually saw a very small part of the diversity of Ottoman culture.

PANEL: "Georgian Music of the Middle Centuries"

The session is dedicated to the issues of the history, theory and traditions of the Georgian medieval music. Georgian liturgical literature appeared very soon after the proclamation of Christianity as the state religion (4th century). Georgian church educational centers existed in different Christian countries besides Georgia since the 6th century. Liturgical and hymnographic monuments created in these centers are kept in libraries and repositories of ancient churches and monasteries (in Georgia and abroad). Georgian chanting represents common Christian musical cultural part. Thus, its studying represents the subject of interest not only for Georgian, but also for any other researcher of the art of Middle Ages. Examination of the process of interaction within European cultures seems to be of great importance. The notation of the Georgian chants is a visual analogy of sound, featuring essential qualities of musical thinking. Change of the configuration of music marks is often due to the changing of its content, the basis of musical language. The article discusses the stages of development of the Georgian neumatic notation, related to different style of Georgian chants.

Paper 1: Georgian Translations and Educational System in the Context of Medieval Christian Culture

The report examines the development of Georgian church practice in the process of translating liturgical, hymnographic sources and creating original literature. Georgian liturgical literature appeared very soon after the proclamation of Christianity as the state religion (4th century). Georgian church educational centers existed in different Christian countries besides Georgia since the 6th century. Liturgical and hymnographic monuments created in these centers are kept in libraries and repositories of ancient churches and monasteries (in Georgia and abroad). It also describes how Georgian translations of liturgical books provide information about lost original sources.

Paper 2: Liturgical Time and Chanting Art in Georgian Liturgical Practice of the Middle Ages

The chanting art of the middle Ages, proceeding from the liturgical content, is based on Christian perception of the universe and the conception of Eucharistic time. Time is eternal, universe is infinite. The Musical Icon of perception of the universe in the middle Ages is presented differently in local chanting traditions. However, common peculiarities are observed between them. Peculiarities of revealing stability of the universe, eternity of time and cyclicity (cyclic process) in different parameters of musical language at the examples of the Middle Ages of Georgian chanting traditions, are discussed in the paper.

Paper 3: On the revealing of Polyphony in Georgian Neumatic System

One of the notable features of the ancient Georgian neumatic notation - the arrangement of the signs above and below the verbal text and the principle of their mirror reflection arise different opinions among researchers. According to some opinion, this arrangement of signs indicates the direction of the melodic line, while some scholars link such arrangement of neumes to the revealing of polyphonic nature of Georgian chants. The report discusses the probable reasons for the two types of deployment of the signs, expresses an opinion on the revealing the polyphony of chants in the Georgian neumatic system, discusses the issues of polyphony of Georgian chants.

Paper 4: Georgian Medieval Church Bell (Annotation)

The bell is one of the main attributes of Orthodox Church and, of course, it is also an important part of the liturgical process in Georgian Church. Church bells in Georgia were not only related to the religion, they had many other informative functions for the society, such as call for public feasts or wars, warning about epidemics, etc. They were often used even as treatment tools. The bell was also a perfect example of the metallurgical knowledge of ancient Georgian people. The aim of the paper is to present the Georgian medieval bell which was lost for centuries until the end of the 20th century - contemporary Georgian composer and scientist Nodar Mamisashvili, on the basis of the survived parts of the broken bells, studied and reconstructed the Georgian medieval bell.

PANEL: "A new source of 16th-century insular polyphony: The Kildare Rental"

BL Harley 3756, known as the Kildare Rental, is an administrative manuscript detailing the property of the Fitzgerald Earls of Kildare over the late fifteenth and early sixteenth century. Hidden in plain sight among the inventories, on an opening towards the end of the manuscript, is an unfinished polyphonic setting of the Gloria. The two pages are ruled with five-line staves, with triplex and tenor voices copied on the verso and the start of the medius copied on the recto; at least one more voice (a bassus) is missing from the lower part of the recto, and perhaps also a contratenor. The upper margins of the opening carry the words *Amice christi iohannes*. From initial examinations, the polyphonic setting appears to be a *unicum*.

As a newly discovered source of polyphony, this manuscript sheds new light on the little known scene of music-making in the environs of Maynooth, Ireland, in the first half of the sixteenth century. However, in its incomplete state, it also raises more questions than it answers. What context would such music have been sung in? Who would have sung it? Who would have copied it? Why was this piece chosen to be preserved among the Earls of Kildares' inventories? And why was it never completed? This paper will introduce the source and present some of our initial speculations regarding the copying and context of this new polyphonic Mass setting.

PANEL: "A Case of Itinerant Patronage: Margaret of Austria (1522-1586) and Music"

This panel explores the musical patronage of Margaret of Habsburg, the illegitimate daughter of Emperor Charles V, and wife first of Alessandro de Medici, Duke of Florence (1536) and then, following his assassination, of Ottavio Farnese, Duke of Parma and Piacenza (1538). Her lifelong interest in music is shown by her personal links to important composers – starting with Cipriano de Rore – and by the numerous dedications of collections, as well as individual works of secular vocal music. There was also significant musical activity in the court chapels of the places where she lived: Parma, of course, but also Flanders, where she served as governor from 1559 to 1567 on behalf of her brother Philip II to quell the anti-Spanish revolt, and the Abruzzo fiefdoms that she inherited from her father. From 1568 until her death, she chose to make her home in L'Aquila. This session marks the beginning of a broader investigation of Margaret's patronage by four scholars who will each focus on a single period, place, or experience of her life, highlighting continuities as well as discontinuities over the course of four turbulent decades in European political and religious history. Since this is a Noted Anniversary Topic, it would be desirable to hold this session on July 5, 2022, the five-hundredth anniversary of her birth.

Paper 1: Margaret and Poetry

The aim of this section is to examine the formal characteristics and contents of the poetic texts set to music in the collections dedicated to Margaret of Austria, in order to assess possible constants linked to her persona and personality.

Paper 2: Margaret of Parma as Patron

This paper draws on the important work by the late Seishiro Niwa on Margaret's patronage, with a specific focus on Cipriano de Rore and his connections with the Farnese court and with 'Madama' in particular.

Paper 3 (Lucia Marchi): Piacenza, 1556-59 (and 1568)

This paper focuses on the 'second' city of the Farnese duchy, Piacenza, where Margaret entered with great musical display in 1557 and 1568. In the city, the duchess found a lively musical environment and an attention to dance, one of her favorite pastimes. Margaret chose Piacenza as her residence in the years 1556-1559, and started the building of the Palazzo Farnese, which was supposed to contain a 'teatro all'antica' for theatrical and musical performances. The paper also analyses the relationship with an important musical institution of the city: the Cassinese monastery of S. Sisto, where Margaret chose to be buried and whose choir stalls contain an engraving of the Agnus Dei II of Josquin's *Missa L'Homme Armé super voces musicales*.

Paper 4 (Francesco Zimei): L'Aquila and the Abruzzese Dominions

The choice of the rural, mountain Abruzzi as a *buen retiro* after her long stay in Flanders and the cooling of relations with her husband, led Margaret to settle triumphally in L'Aquila, where she had obtained the role of ongoing governess from Philip II of Spain. Both local chronicles and a growing musical repertoire reveal a progressive interaction between the members of her private chapel – almost entirely made up of Flemish musicians – and the most important local musicians, evident in a number of performances (including comedies and *intermedii*), usually paid for by the city itself to win favor from the Duchess.

PANEL: "Early Music Notations Across Borders" (Convenor: Giulia Accornero)

This themed session responds to the MedRen 2022 call for "global histories of Early Music" by presenting early forms of music notations from across epistemological and geographical borders. The aims of the four papers are twofold: first, to reconsider what constitutes early forms of music notation, by rethinking their entanglement with orality, performance, and transmission, as well as their role within the visual and theoretical culture; second, to generate a discourse in which notations from different sides of the globe are considered together in a comparative fashion, rejecting the "denial of coevalness" (Fabian 2014) that generally characterizes the study of non-Western musics. As the disciplinary divide between musicology and ethnomusicology is premised in large part on the rift between notated Western music and oral non-Western traditions, the goal in bringing together the words "notation" and "global" is to initiate a move beyond these binaries. The four papers present case studies from Renaissance England to early and late medieval Islamicate

sources, from personal annotations to elite manuscripts, bringing in perspectives and methods from philology, visual and media studies, anthropology, and the history of science. Ultimately, the goal is to “begin to refract through a global lens our view of notation,” as Gary Tomlinson (2007) has called for, by pushing against the current scholarly bias toward canonical European examples, as well as to reassess the fundamental criteria by which we assess notational practices.

Paper 1 (Marcel Camprubi): Capturing Sound in Medieval Baghdad: Notation in the Early Abbasid Period

The use of notation in theoretical writings on music in Arabic from the early Abbasid period (mid-9th to early 11th century) is the focus of this presentation. In examining how Arabic theorists tackled the problem of writing down rhythm—how their notation proposals work, what signs are deployed, and what these signs are meant to represent—I intend to contribute to the global turn in the historical study of music theory by offering a counter-narrative for the advent of music writing which dislocates our almost exclusive focus on Carolingian Europe.

Paper 2 (Sarah Coval): “A Prescription for Taking Action”: Music Notation as Recipe in Seventeenth-Century English Recipe Books

In John Ridout’s (b.1608) medicinal recipe book, we find 32 intabulated cittern pieces. Known to musicologists, this utility-driven, sparse notation has never been considered in the context of its manuscript. Moving beyond traditional music analysis tools, I compare the notational parallels between Ridout’s music and recipes to consider how music functioned in these books as a recipe, or “a prescription for taking action” (Eamon 1994). I suggest we have much to learn from the assemblage of music notations and recipes, both of which, I argue, constitute inscribed representations of experiential and dietetic medical practices in household economies.

Paper 3 (Eleanor Chan):The Visual Culture of Musical Notation in Tudor England

The early history of musical notation as a visual, graphic, calligraphic form has received much scholarly attention by historical musicologists such as Susan Rankin, Leo Treitler and John Haines. However, yet to be attempted is a visual analytical account of the musical notational conventions of the sixteenth century, following the advent of print. This paper seeks to remedy this omission by exploring the relationship between calligraphy and music, by focusing on the places where notation and ornamentation allude to each other, blur together, and interact.

Paper 4 (Giulia Accornero): Between the Body and the Page: Refracting Notation through Ibn Kurr’s Visualization of Rhythmic Cycles

In this paper I compare two approaches to representing the internal patterns of rhythmic cycles: through prosodic re-enactment, as in the works of the “Systematist tradition,” and visual arrangement, as in the *ġāyat al-maṭlūb fī ‘ilm al-anḡām wa-’l-ḡurūb* by Ibn Kurr (ca. 1282-1357, Egypt). Focusing on the displacement of information from the body to the bi-dimensional page, I reassess the needs that both techniques respond to in light of recent appraisals of mnemotechniques (Stiegler, 2010). I conclude by reconsidering the literate-oral binary, which has distinguished historiographies of

Western notated music from the ethnomusicology of non-Western oral traditions, and its consequences on European historiographical appraisal of Islamic sources.

PANEL: "What fragments can tell us: local usages, international circulation. Facets of the project Lost and found"

Since 2005 there has been a systematic effort at CESEM (FCSH /NOVA University of Lisbon) to identify, digitize, describe, index, study and give free access to fragments with musical notation; from 2011 onwards, The Portuguese Early Music database (<http://pemdatabse.eu/>), devoted to both chant and polyphony, has been central to this purpose. In 2021, a new project, *Lost and found: recovering, reconstituting, and recreating musical fragments*, is enabling us to pursue this effort with renewed energy and the contribution of young scholars of diverse backgrounds. This themed panel will present three papers illustrating different facets of the research now under way: a panoramic paper focusing on regional liturgical mapping, a second one showing how fragments can betray pan-European intellectual networks, and a final one, presenting a case study of liturgical formularies of disparate origins, competing across the centuries.

Paper 1: Maps and fragments: The Western frontier

In the west of the Iberian Peninsula, the dearth of surviving medieval liturgical books with notated chants implies that the mapping of liturgical practices depends essentially on fragmentary evidence; the use of this evidence is further complicated by the lack of information on documentary origin or provenance. This paper will show how the puzzle of liturgical mapping has been accomplished with the contribution of scattered book fragments, from Braga and Guimarães in the north to Loulé in the south; and describe the current efforts, through the project *Lost and found: recovering, reconstituting, and recreating musical fragments*, to give musical substance to the tentative inclusion of Coimbra and Évora in the liturgical map of Portugal.

Paper 2: Non-Iberian liturgical fragments of Coimbra's libraries and archives

The university city of Coimbra in Portugal has not only attracted intellectuals from the Iberian Peninsula but also from elsewhere. This is reflected in the corpus of 264 chant fragments that can be dated from the eleventh to the sixteenth century and that are today located in various institutions, such as the General Library of the University of Coimbra and municipal archives and libraries. These fragments, little studied until now, form a genuine kaleidoscope. Encouraged by the project *Lost and found: recovering, reconstituting, and recreating musical fragments*, we will examine fragments from 'elsewhere', identifiable by their musical notation and possibly non-standard repertoire. In addition to a fragment of several folios in Beneventan notation studied by Luisa Nardini (2008), we have already been able to identify several fragments in French square notation, in Lotharingian notation or in Hufnagelschrift. This paper will provide an opportunity to inventory and interpret certain aspects of these fragments "from beyond the Pyrenees".

Paper 3: An early Portuguese testimony to *Transfiguratio Domini* in Iberia

In 2021 the CESEM at Universidade Nova de Lisboa launched the project *Lost and found: Lost and found: recovering, reconstituting, and recreating musical fragments*. Through the

study of a vast corpus of hitherto neglected fragments, *L&F* aims at clarifying the history of chant in medieval Portugal.

A fragment from a noted breviary of uncertain origin now held in Coimbra (P-Cua IV-3^a Gav. 44-11) proved to be one of *L&F* noteworthy current results. Possibly dating to the early 13th c., it is so far the earliest testimony to the Office of the *Transfiguratio Domini* in Portuguese diocesan uses.

This feast usually lacks fixity across sources due to its relatively late introduction in the 9th c. (Kiss 2015 recently described its Mass Alleluias variability), but Portugal appears to have had a more fixed Office by the time our fragment was compiled.

Tracing the fundamental connections to southern France and other relevant Iberian centres, as well as evaluating small yet consistent changes in sources from the Early Modern period, this paper presents the history of the *Transfiguratio* Office in Portugal from the time of this manuscript fragment to the printed breviaries of the late 15th and early 16th c.

PANEL: "Music, Women, and Men: Urban Musical Cultures in the Early Islamicate States"

Women were vital participants of the urban music scene in the medieval Islamicate world. The transformations that marked women's engagement with music in Early Islamicate states were intricately linked to the vast influx of wealth and captives that followed the territorial expansion of the Islamic Empire and the ensuing diverse cultural and social interests of an emerging urban male elite. By the 10th century, musical production was increasingly contained by the rise of a pietist movement critical of musical performance and the diminishing power of music's most fervent patrons, the Abbasid caliphs.

Using intersections of gender and sexuality, this panel examines how biographical, religious, and iconographic sources reflected and reflected upon how differing male needs and concerns shaped the status and perception of women musicians, performance venues, lyrics, and comportment of both the artists and their audiences. It also explores the ways in which women musicians perceived and interacted with a range of masculine expectations. Our intent is to demonstrate that the evolution of women's engagement with music is key to understanding the social and cultural changes that marked the women and men of the Early Islamicate States.

Paper 1

The 10th-century biography of Jamila portrays her as one of the 'wellsprings' (*uṣul*) of Arab music. Remarkably, she appears never to have performed in public, but only within the confines of her spacious home, where she taught students, performed for visitors, and composed works sung for generations afterwards. This presentation focuses not on the historical 'facts' about her life, but rather on the role of this biography in establishing the origins of Arab song through the figure of a female singer of lowly origins who rose to become the most famous singer of her day.

Paper 2

Azza, Sallama, and Shariya were well-known women singers who straddled the Umayyad and Abbasid periods. The transformations affecting their status, musical performances and audiences were largely associated with the influx of wealth and conquered peoples to the growing urban centers of the early Medieval Islamic world. This paper examines how their biographical narratives in *The Book of Songs* critically contextualize these transformations at the intersection of the contrasted expectations of three groups of actors: 1) the women performers themselves; 2) their male patrons/owners and audiences; and 3) a religious elite increasingly critical of women's engagement with music.

Paper 3

Descriptions of musical gatherings in early medieval Arabic literature show that men and women musicians shared performance spaces, played the same instruments, and competed for gifts and patrons in gatherings ranging from serious intellectual salons to wild parties. Yet, when religious criticisms of music began to arise in the 9th century, they centered on the physical and metaphysical dangers of listening to singing women. Some even asserted listening to music was itself feminizing. Using 9th and 10th century treatises concerned with listening, this paper asks: What constituted feminine music expression? What metaphysical dangers did listening to women impose on men?

Paper 4

Images of female performers appear on a variety of bowls, ewers, and plates dating to the Seljuq period of Middle Eastern/Islamic history (11th-12th-century CE). The objects figured in the 2016 exhibition, "Court and Cosmos: the Great Age of the Seljuqs," at the Metropolitan Museum of Art (New York). Who were these women? A preliminary answer is that they were enslaved performers, recruited and trained for the express purpose of providing high-level musical and poetic performance for an elite (courtly) audience. How well can we situate these women – and their repertoire and performance – in a longer Middle Eastern tradition? The paper will look at the images themselves in detail and comment on a tradition of singing slave women dating to at least the early Abbasid period (9th-10th century CE).

PANEL: "Musica Rudolphina"

The proposed themed session, which brings together four members of the international research centre *Musica Rudolphina*, aims to inform the professional community about current research on music and musical life in Central Europe during the reign of Holy Roman Emperor Rudolf II. In addition to providing a new perspective on the musical and liturgical life of Prague Cathedral, it presents research on the reception of Rudolphine music as reflected in contemporary inventories, and on the music patronage of an important military commander at the Rudolphine court. The themed session will thus offer several different perspectives on the musical culture of the Rudolphine period, which remains a provocative and fascinating object of research.

Paper 1: *Sub umbra alarum tuarum. Music and Liturgy in St. Vitus Cathedral in Prague 1526-1620*

The paper will focus on the on the basic contours of the daily musical and liturgical activities in St. Vitus Cathedral in Prague during the first century of Habsburg rule.

Although it was enriched from time to time by the presence of the monarch's music chapel, the main responsibility for the musical accompaniment of all liturgical ceremonies lay with the pupils of the cathedral school, choristers, canons and a few instrumentalists (organist, sackbut ensemble). These ensembles remain somewhat unexplored. The paper will therefore, in addition to a recapitulation of present state of knowledge, discuss the new results of the current research.

Paper 2: Music Inventories from the St. Nicolas Church in the West Bohemian Town Cheb (Eger)

Between the beginning of the reformation and the 1560s the west-Bohemian town Cheb (Eger) became an important site of musical production. The paper introduces four music inventories written by cantors from Cheb's St. Nicolas Church during the personnel changes of the 1630s. These inventories retrospectively show the transformation of the music-aesthetical preferences at the turn of the seventeenth century as well as the probable content of the performed repertoire. This paper also compares this inventory with more famous inventories from the Latin schools in nearby Horní Slavkov (Schlaggenwald) and Loket (Elbogen), and outlines some factors that probably shaped its contents.

Paper 3: Jacob Regnart in Iberian libraries: some clues about unknown works

Jacob Regnart was one of the renowned composers in the Imperial chapels of Maximilian II and Rudolph II, with works published and disseminated in the German-speaking lands and beyond. Yet some masses by Regnart evidently travelled to Iberian libraries, participating in the circulation of music books and instruments among diplomatic channels in the Early Modern Age. These channels scattered the music to unsuspected places. In the case of Regnart, prints and manuscripts wandered from place to place until their "disappearance" at the end of the 19th century. Cross-checking inventories from different centuries reveal at least 4 masses by Regnart previously unknown to scholars, as will be presented at the conference.

Paper 4: Mustering Troops and Teaching Counterpoint: The Musical Legion of a Rudolphine Military Commander

In 1610 Rudolf II elevated Michael Adolph von Althan (1574–1638) to the status of hereditary Imperial count in recognition of his military service in the Habsburg-Ottoman conflict. Although hostilities had ended in 1606, for Althan the war continued. In 1618, he partnered with Carlo II Gonzaga to form a military order and confraternity dedicated to freeing Christians in Ottoman captivity. While these institutions were short-lived, Althann's musical hopes for his Christian soldiers endured. This paper discusses Althann's musical weapons, including a 1628 anthology of *stile nuovo* motets and a treatise transmitting Zarlilian theory, both printed at his Oslavany home.

PANEL: "Reading, Telling, Collecting: Literary Approaches to Early Modern Music"

Current research trends on early modern literary cultures have set various new methodological accents in recent years. Some of these may profitably be applied to music, its creation and the way historical societies have dealt with it, in order to stimulate new research questions for musicologists. At the same time, this can facilitate the dialogue between musicology and other disciplines. In this panel, some impulses from the field of literary studies will be discussed and reflected on the basis of case studies for music. The first part of the panel considers the concept of retelling (Wiedererzählen), the second part deals with concepts from the history of (literary) knowledge, which can help to conceptualise the sharing and circulation of repertoires and their significance in a historical context.

Retelling: An interdisciplinary approach to sacred composing

The subject of the first part is the literary concept of retelling from a musicological perspective. As a literary category that has been used in dream and fairy tale research, but especially in medieval studies, the term has, to our knowledge, not yet been introduced into musicology. Following the recent medieval and cultural studies discussion (Worstbrock 1999, Lieb 2005, Hasebrink 2009, Klinkert 2015), retelling could have the potential to describe general developments and contexts in music history (before 1600) in a new way. Presenter 1 will speak about the methodological outlines of the literary concept of retelling, for which the distinction between 'materia' and 'artificium' is fundamental. In the modern era, the 'artificium' became increasingly important for the shape and identity of an artist's work, whereas in the pre-modern era, the 'materia' formed the aesthetic primacy of cultural memory. Thus, the 'materia' was constantly repeated, it was 'retold' over centuries and thus remained ever present. Transferring this concept to composing—e.g. of church music, where some genres use the same texts and melodies over centuries—opens up new perspectives on musical authorship, work concepts or the relationship between repetition and variation in music itself.

Presenter 2 aims—based on the previous, general methodological considerations—to discuss different approaches to musical retelling with regard to the repertory of imitation masses which composers created from their own, already existing music—e. g. motets or chansons. Using selected examples, he would like to demonstrate the intertextual complexity of early modern liturgical composing. Such works tell us something not only about artistic self-understanding, but also about composing as an act of high textual sensitivity, where the material used can be present and retold in many different forms.

Between libraries and networks: Models for circulation, reading, and collective authorship

What was known in a concrete historical social context has become a prominent question (again) for literary studies in the past years (Peters 2018), addressing questions such as: how did works circulate? Which economic factors influenced their distribution? And how did groups interact in creating and performing literature (Spoerhase/Thomalla 2020)? The question of the accessibility of music and the understanding of musical repertoires in concrete historical contexts may therefore profit from ways in which literary studies have dealt with the circulation and tradition of literature (e.g. Wegmann 2000, Werle 2015). Presenter 3 will discuss how this, in combination with the history of knowledge developed in the past 20 years (Burke 2000, Pestre/Van Damme 2015; Füssel 2019), can be applied to music as a specific form of artistic knowledge. Two

aspects will be addressed with case studies at hand: Firstly, documented private libraries as a framework structuring 'things known' (Adam 2011, Alker/Hölter 2015) and functioning as a "Werkmedium zweiter Ordnung" (Brandtner/Jochum 2013). And secondly, collaborative interactions with practical musical knowledge in student groups and literary circles from Northern Germany, asking how far its results (e.g. *contrafacta* and collective works) may even develop a 'poetics of networking' (Werle 2020).

Presenter 4 will apply the concept of libraries as real or imaginary literary spaces to music collections in order to identify their role in everyday use. As an elaborate collection of musical repertory defined by custom, theology, networks and personal preference, local libraries built up *memoria* of their institutions and users' community. They influenced the way their users performed and listened to music, e.g., in church services. These questions will be discussed based on the functions and social context of manuscript collections from Neustadt/Thuringia.

PANEL: "Sacred Polyphony in the Long Thirteenth Century: New Approaches, New Sources"

Sacred polyphony might be thought to engage with both the genres of *organum* and motet as well as with certain parts of the *conductus* repertory. This session seeks to problematize the issue in several ways. It begins with an attempt at looking at the broader repertories of *organum* and what characteristics are shared across the continent, which are unique to particular repertories. Presenter 2 then goes on to show how one of these repertories – the British polyphonic Alleluya – complicates the simple relationship between *organum* and motet in a single genre. Presenter 3 leads off a further discussion of the ways in which motets can be transformed in the period around 1300 while Presenter 4 show how the sacred Latin motet was kept alive at least as late as 1300 in a set of fragments from the Riksarkivet in Stockholm, that have been known for decades but only now receive a full account. The four papers pull together the most recent thinking in, new sources and new methodologies for, sacred music in the long thirteenth-century that put conventional generic categories, ideas about chronology and conceptions of geography under the spotlight.

I. European *Organum* in the Long Thirteenth Century: Chronologies and Geographies

The repertory of Parisian *organum* from around 1200 has been a feature on the landscape of musicological study almost since its inception, with names – Leoninus, Perotinus – today etched indelibly on the individual and collective scholarly memory. Such a privileged status however risks closing off the picture of the wider traditions of liturgical polyphony that covered so much of Europe during the long thirteenth century. The moment for contemplating broader and more exhaustive perspectives of the repertory's chronology and geography is surely overdue.

Individual repertories have been the subject of bibliographical inquiry from at least the 1950s: Geering's work on southern German traditions, Dittmer's on those in the British Isles are only two whose overviews have made asking questions of the continental reach of liturgical polyphony possible, even though it's over half a century later. But the appearance of new sources and new methods for interpreting them has triggered important further studies in some fields but also curiously has left repertories largely untouched since the time they were first catalogued. And in some cases some extraordinary modern investigation has brought *organum* traditions into the open from sources that preserve the Parisian tradition, but that quite clearly stand apart from those of Parisian repertory itself.

2. *Libri de Alleluys*: Polyphonic tropers in late medieval Britain

An important, yet largely unstudied, corpus of polyphonic Alleluys survives from late medieval Britain. These forty-six insular settings are different from the better known *Magnus liber Alleluys*, structurally and stylistically. While composed on the text and pitches of Alleluys plainchants, they include newly composed texts in at least one voice. Like the *Magnus liber Alleluys* cycle, many of these insular sources are copied in liturgical order. Here I analyze a twelfth-century fragmentary Worcester source that transmits a unique repertoire of monophonic Alleluys prosulas, copied in liturgical order, and suggest connections between the compositional processes and performance practices of these prosulas and the insular polyphonic Alleluys.

3. Sacred *Ars Antiqua* Motets in Fourteenth-Century Italy

The missal GB-Ob Lat. liturg. e. 42 offers a glimpse into the use of sacred *ars antiqua* motets in fourteenth-century Italy. It contains three Latin-texted motets, ranging widely in style from a monotextual setting to a notationally advanced multi-semibreve motet. This paper demonstrates that the choice of these motets, whose texts are for Corpus Christi and the Holy Cross, was influenced by the larger liturgical priorities of this manuscript. It then considers the style and notation of the motets, asking important questions about the dissemination of late thirteenth-century motets and the relationship between thirteenth- and fourteenth-century practices of polyphonic composition.

4. Notating and Composing Sacred Polyphony 'Around 1300': Motet and Organum Fragments from Stockholm

This paper presents and analyses four unstudied bifolios of medieval polyphony: Stockholm Riksarkivet fragments 813, 5786, and 535, probably copied in France around 1300. These fragments—recording three-voice Latin motets and organa—feature two different non-rhythmic uses of red notation described in fourteenth-century theoretical treatises following Philippe de Vitry but never seen before in practice: a motet tenor uses red ink to cue octave transposition and an organum to highlight 'alien' notes added to its chant foundation.

This paper explores important new questions raised by these fragments, concerning the composition of sacred Latin motets ca. 1300 and understandings of the complex transition and cross-over between thirteenth- and fourteenth-century polyphonic practices.

PANEL: "Music in Pre-reformation Scotland: Adventures in Digital Prosopography"

Since 2019, the 'Towards a Prosopography of Musicians in Pre-reformation Scotland' team have been working to unearth the hidden lives of Scotland's pre-reformation musicians. What began as a relatively small project, with an assumption of only a few relatively circumscribed sources, has quickly grown into a research project of far larger scale and scope. Indeed, perhaps the most important of our findings to-date was that the amount of relevant material in existence for Scotland has been drastically underrepresented in the literature, simply because it is often contained in small,

disparate, and complex sources. When treated using digital prosopographical methods, this can give us vital contextual information on Scotland's musical past but, for other methodologies, these sources have often been viewed as irrelevant. Nonetheless, for all the positives that arise from an abundance of data, our project workflows have come under pressure from the nature of the surviving material, which has necessitated some interesting methodological developments. We have recently received new funding to explore the opportunities to be found in cutting-edge techniques that combine practices of data mining, machine learning, and artificial intelligence. This panel will give an overview of our new approaches, outlining both our successes and the challenges we have met along the way, before pointing the way towards some new research questions which might arise from these. We will also be presenting some case studies which begin to show how our data might be analysed and deployed.

Paper 1: New Approaches to Digital Prosopography

Thanks to funding from the Challenge Investment Fund, we have been engaged with exploring the use of data mining and machine learning approaches to our data. We have explored approaches, techniques, and software such as meta-data harvesting (under the OAI-PMH protocol), OCR data extraction using whiiif, named entity recognition, Edinburgh Geo-Parser, neural nets, and Transkribus, etc., applying them to different formats and types of data relating, initially, to three case study institutions: Stirling Palace, St Andrews Cathedral, and Melrose Abbey before applying these methodologies to our wider corpus. This paper will describe our work in progress, discussing some of our methodological approaches and outlining both successes and challenges, before pointing the way towards some new research questions which might arise from these.

Paper 2: Case Study 1: Music and Musicians in Trinity Collegiate Church

The Trinity Collegiate Church in Edinburgh, founded in 1460 by Mary of Gueldres in memory of her husband James II, makes for a fascinating case study. Only the apse of the original building survives and this was moved in 1840s to allow for the construction of Edinburgh Waverley train station, before eventually being reconstructed in 1872 on Jeffrey Street. Its relatively late foundation make it an excellent and relatively discrete case study. Our case study will discuss the institution in the context of female patronage and queenship, and with a view to illustrating (the surprisingly large amount of material) that we can recover relating to the music and musicians from the institution.

Paper 3: Case Study 2: Three *Historic Environment Scotland* Properties: Stirling Palace, Melrose Abbey, and St Andrews Cathedral

This paper shares some of the preliminary findings of our new methodological approach to research into Stirling Palace, Melrose Abbey, and St Andrews Cathedral. We will share new insight into the lives of the musicians of the Chapel Royal, the place of music at Melrose Abbey, and the interaction between St Andrews Cathedral and the other institutions of the town, including its important Parish Kirk and University. We will also offer some preliminary thoughts as to how this research might be used to inform the visitor experience on-site.

PANEL: "Sounding the Bookshelf 1501"

The project "Sounding the Bookshelf 1501: Music in a Year of Italian Printed Books," funded by the Leverhulme Trust and led by Tim Shephard at the University of Sheffield, sets out to read every title printed in Italy in the year 1501, excerpting every passage related to music, sound or hearing.

Following on from our panel at the Lisbon Med Ren last year, this themed session presents a new portfolio of case studies from the project, which demonstrate the capacity of a comprehensive approach to the printed word to uncover widely-read “musical” sources, and contemporary perspectives on the meanings of music and sound, that may otherwise be overlooked.

Paper 1: Demons and Saints: A Vocal Battle from Saints’ *Vitae* Printed in Italy in 1501

Several lives of saints were printed in Italy in 1501: from the classical *Vitae Patrum* to works by fifteenth-century authors, such as Niccolò Borghesi’s *Vita sanctae Catharinae Senensis*. A recurrent theme in this genre is the confrontation between demonic figures (the devil, his demons, those influenced by them) and the saintly protagonists. In the case of these prints the battle is often fought, rather surprisingly, in the realm of sound. The demons intimidate through terrifying noises, metamorphosed at times into roaring beasts, while the saints respond through words that make the demons flee. This paper will analyse the recurrent theme of vocal temptation and vocal sin, as well as that of the mouth and the voice as essential weapons in defeating the demonic. By exploring fascinating passages and metaphors from lives of saints, while also referencing the very popular exorcisms printed in the same year, this paper aims to shed light on the central role of the voice in the devotional literature of fifteenth-century Italy.

Paper 2: Lew Musical References in the *Satires* of Juvenal

The satires of Juvenal were an immensely popular classical source, printed in various forms over 50 times in the period 1480-1520, and five times in 1501 alone; three times with accompanying commentary, once in a miscellanea of satires, and once alone. Yet their popularity does not seem to arise from their value as a source of Latin learning. From a musical perspective, the satires contain a wealth of references to instruments, instrumentalists, and playing practices that are frequently used in *double entendres* connoting lewd acts and infidelity. The contemporary commentaries printed alongside the satires suggest how much contemporary scholars wished to say, or indeed not say, about these references. This paper will examine the connections between the lewd musical references found in this widely-read classical text, and contemporary musical beliefs and practices.

Paper 3: Church and State, Psaltery and Cithara: A Fragment of Performance Practice Aphorised in a 15th Century Legal Text

Giovanni Pietro Ferrari’s *Practica Papiensis* or *Practica Aurea*, a manual of jurisprudence, was composed between 1400-1415, and printed regularly in the Rhineland, France and Italy from 1472 until 1610. On two occasions, Ferrari likens ecclesiastical and secular authorities to the Psalterium and Cithara, saying that neither ‘combines well’, and that the pair actively sound bad together - in stark contrast with the surface meaning of the references to both instruments in Psalms 56, 80, and 107. This paper will explore the possible identity of the instruments Ferrari terms ‘Psalterium and Cithara’, their symbolism as presented in contemporary printed texts, and the currency Ferrari’s aphorism may have enjoyed in 15th century Italy.

Paper 4: Urban Soundscape According to Pontano

Giovanni Pontano’s dialogue *Antonius* can be read almost as a thick description of the soundscape of a Neapolitan street in the mid- to late-15th century, complete with public announcements, street performers, domestic arguments, workers’ banter,

charms and spells, processions, errand boys, bells, clocks, cockerels, and much more. *Antonius* was first printed in 1491, and then in a 1501 *Opera* edition alongside another dialogue, *Charon*, Pontano's treatises *De fortitudine*, *De principe* and *De obedientia*, and his treatises on the "social virtues," *De liberalitate*, *De beneficentia*, *De magnificentia*, *De splendore*, and *De conviventia*. Using the street soundscape of *Antonius* as a framework, this paper interleaves both sonic reportage and reflections on the ethics and purpose of sound drawn from the other works included in the 1501 edition, to construct a rich and surprisingly detailed impression of the urban soundscape as it struck Pontano.

PANEL: "Music in the Teutonic Order State in Prussia"

Since 2019 the Institute of Art of the Polish Academy of Sciences has been conducting the project "Music in the Teutonic Order State in Prussia: Sources, Repertoires, Contexts". Its main aim is to fill the gap in musicological research relating to the state established by the Teutonic Order in Prussia c.1228 which lasted until its secularisation in 1525 (at present the Prussian lands include north-eastern Poland and the Kaliningrad Oblast of the Russian Federation). During the session we would like to present the main issues and research perspectives, as well as describe some music manuscripts preserved mainly in Poland. While there will be references to polyphonic sources, the main focus of attention will be the liturgical sources, in particular antiphonaries. We will explore the origins of the chant tradition of the Teutonic Order in the context of selected offices devoted to the patron of the Order, the Blessed Virgin Mary. We will also demonstrate the durability of that tradition, which continued to be maintained in Gdańsk even after that city came to be included in the Kingdom of Poland (from 1466 in what was known as Royal Prussia). Analyses of liturgical manuscripts will be enriched by referring to archival sources, while the music of the Teutonic state will be shown in the wider European contexts.

Paper 1: The Teutonic Order State in Prussia in Musicological Research: Issues and Perspectives

The Teutonic Order State in Prussia is still a marginal subject in musicological research. While a number of studies have been devoted to selected centres and manuscripts both before and after the Second World War, they are not free from the influence of ideology. In my paper I would like to comment on the state of research into the musical culture of medieval Prussia and point to the methodological problems faced by the musicologists who study this little-known region of Europe. I will also present the most important sources and research areas which open new perspectives to medievalist studies.

Paper 2: On the Origins of Teutonic Order's Chant Tradition: The Case of Marian Offices

At its creation the Teutonic Order used the liturgy of Jerusalem but, like a number of other orders and dioceses, in mid-thirteenth century it adopted the Dominican tradition. However, did the Teutonic liturgy use only the Dominican chant, or do we find in it elements from other traditions, including those that refer to the Rite of the Holy Sepulchre? Analysing the offices of the four oldest Marian feasts: Purification, Annunciation, Assumption and Nativity, will allow us to see which liturgical customs provided the basis for selecting the Teutonic Order's repertory of the canonical hours.

Paper 3: The “Antiphonarium maximum” from Gdańsk (Mar. F 408–410) as a Late Witness of the Teutonic Order’s Liturgy

Antiphonaries constitute the most numerous group among all the existent chant books of the Teutonic Order’s liturgy. The incomplete three-volume “Antiphonarium maximum” from the years 1513–1523 kept in the Polish Academy of Sciences – Gdańsk Library is a unique testimony of that tradition, and for a number of reasons. In my presentation I will try to map the connections of this book with the other chant sources from medieval Prussia and to capture the changes that occurred in the Teutonic Order’s tradition from their adoption of the Dominican rite in 1244 until the beginning of the 16th century.

PANEL: "Violence and Early Music"

The intersection of music and violence has increasingly become the subject of scholarly attention in the 21st century, with musicologists pushing back against tacit disciplinary assumptions about music’s inviolability to explore how music is used in and as forms of violence, torture, warfare, and punishment. Despite this relatively contemporary focus—which parallels a larger theoretical interest in violence in modernity—links between music and violence have deep roots in antiquity and the Middle Ages. Indeed, medieval Europe garnishes a complex picture of violence and its relationship (physical or symbolic) to music and sound. Musicologists and historians have explored, for example, intersections among music, pedagogical discipline, and sexual assault, while the songs of aggrieved crusaders and the ever-present “Gregory’s whip” in songschools point to a musical culture in which violence forms a continuous undercurrent. This panel offers new perspectives on music and violence in the Middle Ages, complicating the music-violence binary by considering different forms of violence (symbolic, physical, spiritual, punitive, gendered) and examining how violence is variously enacted, motivated, or accompanied by music and sound. In so doing, the panel reveals both expected and unexpected political, social, religious, and historical outcomes resulting from the entanglement of music and violence. Ranging from symbolic violation of the body in Old French love songs and saintly punishment by whip and song, to monks who were killed for their chant, this panel forges new paths into an understudied area of scholarship, resonating in the process with contemporary questions concerning the continued intersection of music and violence across cultural contexts and media.

Paper 1: Dying for Chant at Post-Conquest Glastonbury

In 1081, the monks of Glastonbury were attacked in their church by armed men on the orders of Abbot Thurstan of Caen. John of Worcester writes that the carnage was preceded by resistance to Thurstan’s imposition of an ‘alien’ form of singing. This paper argues, contrary to historical narratives that highlight the Church’s acceptance of Norman rule, that ecclesiastical anti-Norman sentiment was expressed through the continued adherence to English musical-liturgical traditions. As seen at Glastonbury, this resistance could lead to violence. Finally, it proposes that the chant referenced by John could refer to a polyphonic practice that was under threat of violent suppression.

Paper 2: Beating to the Beat: Music and Violence in the *Miraculae* of St. Nicholas
Violence in medieval saints’ lives and liturgies is far from unusual; from gruesome beheadings to torture by wheels, the martyrdom of saints was brutal. Yet saints also inflicted pain, as was the case for many “soldier saints” and, more unusually for a protector of innocents, St. Nicholas. Two 12th-century miracles record violent episodes in which Nicholas whips clerics for wrongdoings; music, remarkably, serves both as the saint’s motivation and as the punishment’s rhythmic accompaniment. This paper considers this

intersection of music, violence, and saintly intervention, revealing why medieval hagiographers introduced violent miracles into Nicholas's *vita* at a relatively late date and what the saint's posthumous engagement with music and corporal punishment discloses concerning the creation and transmission of new music in Nicholas's name.

Paper 3: Love's Little Dart: Wounds, Pain and Sound in Old French Song

In Old French love songs, the poet frequently describes his experience of unrequited love in terms related to wounding, pain, or death. This paper argues that explorations of pain and wounding in trouvère *grand chant* enabled poet-singers to perform the idealised masculine trait of suffering pain courageously. In the thirteenth century, it was believed that one cause of pain was a rupture of the body's boundaries, an external force moving inwards. Music offered poet-singers the opportunity to explore this traversal of the body's limits since song, in performance, moves from the performer's body into the world and penetrates listeners' bodies.

PANEL: "Quandaries, Queries, and Quagmires: Plainchant Puzzles and How to Solve Them in the CANTUS Database"

Researchers often encounter challenges when studying liturgical manuscripts, such as scribal idiosyncrasies, reorderings, or missing or reused material. This workshop will focus on a series of plainchant puzzles which are best approached through collaborative exploration. Taking advantage of high-resolution images that reveal palimpsests and other traces of user intervention in an early sixteenth-century Spanish chant book (Kansas City, University of Missouri-Kansas City, LaBudde Special Collections - Miller Nichols Library, M2147.C53 I500z), participants are invited to workshop possible solutions for indexing in CANTUS: A Database for Latin Ecclesiastical Chant.

Participants do not need a background in plainchant or indexing: all are welcome to collaborate. The workshop will open with a common problem when indexing, as well as a solution. In-person and virtual facilitators will help coordinate small group engagement over discrete puzzles before a whole group discussion of possible solutions.

PANEL: "Trecento Fragments and Counting"

The ERC-funded project "European Ars Nova. Multilingual Poetry and Polyphonic Song in the Late Middle Ages" (p.i. Maria S. Lannutti, <https://www.europeanarsnova.eu>), hosted by the Department of Literature and Philosophy of the University of Florence, is devoted to the interdisciplinary study of fourteenth-century polyphony. The partner institution of the project is the Department of Musicology and Cultural Heritage of the University of Pavia, campus of Cremona. One of the project aims is to catalogue all the manuscript sources containing secular polyphony of the long fourteenth century, including fragments. As suggested by the session's title ("Trecento", in Italian, means both fourteenth century and the number 300), cataloguing fragments is challenging, because the number of new witnesses is constantly increasing, making up-to-date information essential but difficult to achieve using printed cataloguing. The digital medium offers precisely the flexibility needed, and the online catalogue will be able to keep pace with an ever increasing repertoire.

This panel offers fresh research on three newly discovered fragments and a focus on the state of the question about Trecento fragments of polyphony. As an introduction to the panel, Ferraris will address more broadly the topic of the extant fragments transmitting Trecento secular polyphony,

and of the experience of working on them as part of the European Ars Nova project. Epifani will report on a recently discovered Trecento fragment held in Ferrara, containing two ballatas by Francesco Landini. Stone, Saviotti and Calvia will present the newly discovered “San Fedele-Belgioioso Codex,” a dismembered and reused collection compiled during the early fifteenth century.

Paper 1: The Catalogue of the European Ars Nova Project: Fragmentary Sources

This paper will address more broadly the topic of the extant fragments transmitting Trecento secular polyphony. The study of Trecento fragmentary sources has received new impetus in recent years from the research of Michael Cuthbert: here I will illustrate the ongoing work of cataloguing the fragments in the context of the European Ars Nova research project, and present the new findings that this work is yielding, focusing especially on recently discovered sources. Finally, I will reflect on how this new information contributes to our understanding of the so-called “peripheral” traditions.

Paper 2: A New Fragment of Trecento Polyphony from the Ariosteia Library

The paper will focus on a recently discovered Trecento fragment at the Biblioteca Ariosteia in Ferrara. The fragment consists of a single leaf of a manuscript of secular polyphony, recycled as a guard-sheet for a sixteenth-century printed edition of Teodoro Prodomo’s *Catamyomachia* (1518). The leaf contains two two-voice ballatas by Francesco Landini, *Chi pregio vuol* and *Benché crudele*, and also transmits the last portion of a texted tenor that does not belong to any known song.

Paper 3: Two old friends meet after centuries: The scattered fragments of the San Fedele-Belgioioso Codex

In 2019 two largely intact parchment bifolios containing 12 unique Ars nova compositions were found independently in Milan-area libraries, and in 2021 the authors realized that they belonged to the same original manuscript. This talk presents findings from our recent research into the origins and provenance of the “Codice San Fedele-Belgioioso,” a large, elegant, and professionally-copied compilation of mass ordinary movements and French songs of likely Milanese provenance. The two fragments were used as covers for host volumes belonging to practically adjacent libraries in early seventeenth-century Milan, providing the starting point for an investigation into the origins of the codex.