

FINALIZED SCHEDULE, MED-REN 50, UPPSALA 2022

MONDAY 4 JULY

Time					Aula	
11:00– 12:00					WELCOME From the Organisers of MedRen 2022	
12:00– 13:00	LUNCH					
	Room I	Room IV	Room VIII	Room IX	Room X	Room XI
13:00– 15:00	S1: Attribution and Identification of Works, Composers and Sources I Chair: Paul Kolb	S2: Music Printing Chair: Marianne Gillion	S3: Sacred Polyphony in the Long Thirteenth Century: New Approaches, New Sources Chair: Carlos Iafelice	S4: Modern Performance Practices Chair: Thomas Schmidt	S5: Early Music Notations Across Borders Convenor: Giulia Accornero Chair: Adam Whittaker (Online)	S6: Madrigals Chair: Cathy Ann Elias (Online)
	Ralph Corrigan (Independent): In Search of Re(a)son: Part 2 – Some other candidates		Mark Everist (University of Southampton): European Organum in the Long Thirteenth Century: Chronologies and Geographies	Ángel Antonio Chirinos Amaro (Independent): Modern music scores of medieval repertoire: the notation of the ordinarium missae organa of the Las Huelgas Codex (Online)	Marcel Camprubi (Princeton University): Capturing Sound in Medieval Baghdad: Notation in the Early Abbasid Period	Laurie Stras (Universities of Huddersfield and Southampton): The Primo libro de madrigali a cinque voci (1583) by Maddalena Casulana, lost and found
	Ryan O'Sullivan (KU Leuven): The Leuven Chansonnier's Anonymous Songs		Karen Desmond (Brandeis University): Libri de Alleluyas: Polyphonic tropers in late medieval Britain	Andrew Kirkman (Birmingham University) and James Cook (University of Edinburgh): Editing English Fifteenth-Century Masses: Notes from the Front Line	Sarah Koval (Harvard University): "A Prescription for Taking Action": Music Notation as Recipe in Seventeenth-Century English Recipe Books	Alon Schab (University of Haifa): Rossi and Weelkes – Examining a Knot in the Italian-English Contrapuntal Network (Online)
	Jacek Iwaszko (The Fryderyk Chopin Institute, Warsaw): The Use of Computer Music Analysis Tools to Estimate the Origin of Anonymous 16th century Works	(13:30) David Merlin (University of Vienna, Institute of Musicology): Antiphonaries printed in Europe up to the Council of Trent (Online)	Matthew Thomson (University College Dublin): Sacred Ars Antiqua Motets in Fourteenth-Century Italy	Christine Goss (Indiana University): New Isaac Edition: Exploring the Effectiveness of Online Critical Editions	Eleanor Chan (University of Manchester): The Visual Culture of Musical Notation in Tudor England (Online)	

	Simon Frisch (The Juilliard School): The Gascongne Problem	Daniel Trocmé-Latter (University of Cambridge): The vanishing bookseller, the Flemish maestro, and the Milanese book deal that never was	Catherine A. Bradley (University of Oslo): Notating and Composing Sacred Polyphony 'Around 1300': Motet and Organum Fragments from Stockholm		Giulia Accornero (Harvard University): Between the Body and the Page: Refracting Notation through Ibn Kurr's Visualization of Rhythmic Cycles	
15:00–15:30	BREAK					
15:30–17:00	S7: Notation in Iberian Sources (Online) Chair: Océane Boudeau	S8: Codicology and Materiality I Chair: Eleanor Giraud	S9: Ars Nova Chair: Karen Desmond	S10: Counterpoint in Theory and Practice Chair: Joseph Turner	S11: Music in Pre-reformation Scotland: Adventures in Digital Prosopography Chair: Lisa Colton	S12: Music Patronage I Chair: Moritz Kelber
	Emily Wride (University of Bristol): Approaching the End: Cadential Material in Toledan Old Hispanic Manuscripts	Robert Mehlhart (University of Music and Performing Arts Munich): Prioress, reformer and scribe –Anna Zinner and the Altenhohenau Graduals	Andreas Janke (University of Hamburg): Gaining new insights from well-researched Ars nova fragments (Online)	Francesco Saggio (Università di Pavia-Cremona): Ritmo e contrappunto negli ultimi madrigali di Giaches De Wert (Online)	James Cook (University of Edinburgh) Ralph Corrigan (Independent) Gillian Gower (Denver University) Adam Whittaker (Birmingham Conservatoire), Cedric Spire (University of Edinburgh).	Hadas Babayoff (Hebrew University of Jerusalem): The Dual Identity of the First Medici Pope: FlorBN II.I.232 Revisited (Online)
	Raquel Rojo Carillo (University of Cambridge): Iberian musical notation(s) from the Hispanic to the Franco-Roman rites	Sanna Raninen (Uppsala University): Manuscript additions of music in printed books from Reformation Sweden	David Maw (Oriel College, University of Oxford): Machaut in the 1350s: His musical decade (Online)	Stefano Mengozzi (University of Michigan, Ann Arbor, USA): Are Modern Ears Better Attuned to Renaissance Music Than They Should Be?		Raphaela Beroun (University of Vienna): Salvation, memoria and power. The Virgin Mary and the Repertory of the Liber selectarum cantionum (Augsburg 1520)
	Illaria Fusani (Universität zu Köln): Ravennate notation sources in Father Martini's collection		Giacomo Ferraris (Università degli Studi di Firenze): Machaut's "Longanotation"? Some short reflections on his modus-based compositions	Philippe Canguilhem (Université de Tours / CESR): '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		Bernhard Rainer (University of Music and Performing Arts Graz (KUG) – Institute of Early Music and Performance Practice): Tam Vocibus quam Instrumentis – Vocal-Instrumental Music Practice at the Court of Emperor Matthias (1557–1619)
19:00–20:00	Concert at Uppsala Cathedral: The Office of St. Sigfrid, Ensemble Gemma					

TUESDAY 5 JULY

Time	Room I	Room IV	Room VIII	Room IX	Room X	Room XI
9:00–10:30					<p>S13: Med-Ren at 50: Disciplinary History of Early Music Research I Chair: Thomas Schmidt</p> <p>Panel Discussion: Reflecting the Medieval and Renaissance Music Scholarship.</p> <p>Margaret Bent (All Souls College University of Oxford, remotely), David Fallows (University of Manchester), Warwick Edwards (University of Glasgow), Thomas Schmidt (University of Manchester) Gioia Filocamo (University of Uppsala, remotely) Bonnie Blackburn (Wolfson College, Oxford, remotely), Imke Oldewurtel (University of Music and Performing Arts Vienna), James Cook (University of Edinburgh)</p>	
10:30– 11:00	BREAK					

11:00– 13:00	S14: Music in Theatre and Festivities Chair: Katherine Powers	S15: A Case of Itinerant Patronage: Margaret of Austria (1522-1586) and Music Chair: Antonio Chemotti	S16: Georgian Music of the Middle Centuries Chair: Patrick Becker	S17: Mass Chair: David Kidger	S18: Med-Ren at 50: Disciplinary History of Early Music Research II Chair: Mattias Lundberg	S19: Saints Chair: Meghan Quinlan
	Julie Thompson (Burman University) and Eduardo Solá (Burman University): 'So speaking as I think, I die, I die': Grieving Female Voices in "The Willow Song" (Online)	Marco Mangani (Università di Firenze): Margaret and Poetry	Khatuna Managadze (Batumi Art University): Georgian Translations and Educational System in the Context of Medieval Christian Culture	Esther Dubke (HU Berlin/HfK Bremen): From Movements to Cycles, from Scribes to Composers: Thoughts on the Genesis of the Polyphonic Mass Ordinary	Luisa Klaus (European Center for Jewish Music): "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) (Online)	Giampaolo Mele (University of Sassari): "Clara stella movet bella". Around the hymns on St. Clare of Assisi (Online)
	Antonio Cascelli (Maynooth University): Dramma in Musica: is an alternative narrative about its origin possible?	Jessie Ann Owens (University of California, Davis): Margaret of Parma as Patron (Online)	Tamar Chkheidze (Tbilisi State Conservatoire): Liturgical Time and Chanting Art in Georgian Liturgical Practice of the Middle Ages	Hana Studenicová (Institute of Musicology, Slovak Academy of Sciences, Bratislava): Polyphonic fragments of Mass Ordinaries and Propers from the Bratislava City Archive (Online)	Benjamin Ory (Stanford University): Propping up Post-War Renaissance Music Research: Armen Carapetyan and the American Institute of Musicology	Matteo Cesarotto (Centre d'études supérieures de la Renaissance - Université de Tours): The translation of Justina, Maximus, Julian, Felicitas, three Innocents, Arnold and Urius at Santa Giustina of Padua: A lost Office? (Online)
	Christine Fischer (University of Vienna): Music, Image, Mirror – Francesca Caccini on female creation in La liberazione di Ruggiero dall'isola d'Alcina (Online)	Lucia Marchi (DePaul University, Chicago): Piacenza, 1556-59 (and 1568)	Ekaterine Oniani (Tbilisi State Conservatoire): On the revealing of Polyphony in Georgian Neumatic System	João Pedro d'Alvarenga (CESEM, Universidade NOVA de Lisboa): 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 (Online)		Marina Toffetti (University of Padova): Music as metanoia in the Oratione delle lodi of Saint Ignatius of Loyola and in other writings by Agostino Mascardi
	Keiko Komatsu, (Osaka University): The Evolution and Influence of Music in Torneo of Ferrara during the Reign of Alfonso II (Online)	Francesco Zimei (IASM, L'Aquila – Teramo): L'Aquila and the Abruzzese Dominions	Eka Chabashvili (Tbilisi State Conservatoire): Georgian Medieval Church Bell (Annotation)	Cory McKay (Marianopolis College + CIRMMT) and María Elena Cuenca Rodríguez (Universidad Autónoma de Madrid): Musical influences on the masses of Pedro Fernández Buch (c. 1574-1648): a stylistic comparison using statistical analysis (Online)		Marianne Gillion (Uppsala University): Religious Influencers of the Reformation: Saints in Protestant Chant Books

13:00– 14:00	LUNCH					
14:00– 15:30	S20: Music in Monastic Orders I Chair: Karin Lagergren	S21: Lecture Recital Chair: Eric Rice	S22: Notation in Central European Sources Chair: Paweł Gancarczyk	S23: Dance Chair: Bernhard Rainer	S24: Med-Ren at 50: Disciplinary History of Early Music Research III Chair: Barbara Eichner	S25: Trecento Chair: Antonio Calvia
	Nicholas Bleisch (KU Leuven): The Feast of Corpus Christi in the Premonastratensian Order: From Assimilation to Diversity	Paulina Francisco (McGill University, Indiana University): Strategic use of the trillo in Francesca Caccini's Il Libro primo delle musiche (1618)	Eva Veselovská (Institute of Musicology of the Slovak Academy of Sciences, v.v.i., Slovakia): Mediaeval Notations of the Female Augustinian Convent of St. Magdalene in Klosterneuburg	Adam Bregman (University of Southern California): Songs without Steps and Steps without Songs: The Problems of Recreating Fifteenth-Century Dance (Online)	Vincenzo Borghetti (University of Verona): Music Historiography in Sounds: Josquin on the recording market	Niels Berentsen (Haute école de musique de Genève): Reimagining Ciconia's Lacunary Ballate
	Vicente Urones Sánchez (Universidad de Salamanca): 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 (Online)		Veronika Garajová (Institute of Musicology of Slovak Academy of Sciences): "Bohemian elements" in medieval notated manuscripts from Slovakia (Online)	Eric Thomas (University of Huddersfield): Joan Ambrosio's Dalza's Dictionary of Dance	Eleanor Smith (Göteborgs Internationella Orgelakademi): In Chordis et in Organo: the last 50 years of keyboard organology, and where do we go from here?	Mikhail Lopatin (Uppsala University): Avoiding the Discourse: Musico-Metapoetic Workings of Gherardello's 'Per non far lieto'
	Ascension Mazuela Anguita (Universidad de Granada, Spain): Musical bequests between nuns in early modern Barcelona (Online)					Carlos Iafelice (University of Florence): Considerations about the tonal space organization of polyphonic secular works of Gherardello da Firenze
15:30– 16:00	BREAK					
16:00– 18:00	S26: Early Chant and Organum I Chair: Manuel Pedro Ferreira	S27: Sounding the Bookshelf 1501 Chair: Sanna Raninen	S28: Attribution and Identification of Works, Composers and Sources II Chair: Ralph Corrigan	S29: Digitisation and Computational Musicology (16:00-18:30) Chair: Tamsyn Mahoney-Steel	S30: Musica Rudolphina Chair: Christian Leitmeir	S31: Music Theory Chair: Stefano Mengozzi
	Ute Evers (Universität Augsburg): The French type I visitatio sepulcri – originally a trope? (Online)	Laura Stefanescu (University of Sheffield): Demons and Saints: A Vocal Battle from Saints' Vitae Printed in Italy in 1501	Sam Bradley (Boston University): Who's on First: The Tribulations of Untangling "Castiletti" from Chastelain	Adam Knight-Gilbert (University of Southern California) and Andrew Goldman (Indiana University): From Eye to AI: Fearful Symmetries in Fifteenth-Century Counterpoint (Online)	Jan Baťa (Charles University, Faculty of Arts, Institute of Musicology): Sub umbra alarum tuarum. Music and Liturgy in St. Vitus Cathedral in Prague 1526-1620	Elina Hamilton (University of Hawai'i, Mānoa): Preaching 'Perfection': Sermons as Models for Music Theory in Willelmus, Muris, and Others

	Asher Vijay Yampolsky (Independent): Reevaluating the Role of the Parisian Sequence in the Evolution of Notre Dame Organum (Online)	Ciara O’Flaherty (University of Sheffield): Lew Musical References in the Satires of Juvenal	Cathy Ann Elias (DePaul University): Just another madrigal composer, just another fire: Exploring what Antonio Buonavita left behind (Online)	Helen Herbert (Utrecht University): Historical Photographs of Music Manuscripts in the Digital Age: The Josquin Archive at Utrecht University	Jan Bilwachs (Charles University, Faculty of Arts, Institute of Musicology): Music Inventories from the St. Nicolas Church in the West Bohemian Town Cheb (Eger)	Brett Kostrzewski (Boston University): Did Anybody Listen to Gaffurius? Diminution, Tempo and the Stroke in Late 15th-c. Mensural Polyphony (Online)
	Jeremy Llewellyn (University of Vienna): From Europe to Eurasia: Franciscans as Vectors in Chant Transmission of the 13th and 14th Centuries"	Oliver Doyle (University of Sheffield): Church and State, Psaltery and Cithara: A Fragment of Performance Practice Aphorised in a 15th Century Legal Text	Catharina Deutsch (Université de Lorraine): "Madalena Mezari detta Casulana Vicentina", who’s who?	Henry T. Drummond and Nicholas W. Bleisch (KU Leuven): Using Digital Technology in the Research and Valorisation of Low Countries Chant Melodies	Ferran Escrivà-Llorca (Universidad Internacional de Valencia): Jacob Regnart in Iberian libraries: some clues about unknown works	Joseph Turner (University of Texas at Arlington): Musica Ficta in Practice and Theory: Ugolino of Orvieto's Duplex Manus Diagrams
	Yu Sasaki (Elizabeth University of Music, Hiroshima): An Interpretation of Musical Context in Gregorian Chant from the viewpoint of Augustinus Theology: Liquescent Neume in Introitus Lux fulgebit	Tim Shephard (University of Sheffield): Urban Soundscape According to Pontano	Guy James (Independent): An overlooked Gesualdo attribution in a later British Manuscript? (Including recorded performance) (Online)	Bas Cornelissen (University of Amsterdam) Understanding automatic mode classification in Western plainchant (Online)	Erika Supria Honisch (State University of New York – Stony Brook): Mustering Troops and Teaching Counterpoint: The Musical Legion of a Rudolfine Military Commander (Online)	Konstantin Voigt and Jan t (University of Freiburg): Rationabilitas without ratios – Inaequalitas, the step-diagram and the concept of intervals in Hucbald’s De harmonica institutione
19:30–20:30	Concert at Uppsala Cathedral: Music at the Coronation of Erik XIV, 1561					

WEDNESDAY 6 JULY

Time	Room I	Room IV	Room VIII	Room IX	Room X	Room XI
9:00–10:30	S32: Latin America Chair: Bernadette Nelson	S33: Rhythm, Pulse and Metre Chair: Giulia Accornero	S34: Music and Intellectual Life in German-Speaking Lands Chair: Sarah Koval	S35: Music Collections Chair: Christiane Wiesenfeldt	S36: Workshop: Quandaries, Queries, and Quagmires: Plainchant Puzzles and How to Solve Them in the CANTUS Database Chair: Virginia Blanton	S37: Professional Musicians: Connections and Networks Chair: Cristina Cassia

	Paul Feller (Northwestern University): The Mercedarian's absent presence in the Guatemalan Highlands and native musical agency in the late 16th century (Online)	Antonio Chemotti (KU Leuven (Alamire Foundation) - KBR): Rests	Moritz Kelber (Universität Bern): Medicine, Anatomy and German Music Theory around 1600	Maria Schildt (Uppsala University): Music from Sixteenth-Century Mainz: Surviving Sources and Repertoires	Rebecca Adams (University of Missouri-Kansas City) Jennifer Bain (Dalhousie University) Lucia Denk (Dalhousie University) Debra Lacoste (University of Waterloo) Mary Jean Miller (University of Missouri-Kansas City)	David Kidger (Oakland University, MI): Adrian Willaert's Last Will and Testament
	Deivis Herrera (University of Pavia): Towards a Latin American Reception of Gregorian Chant (Online)	Paul Kolb (KU Leuven): Mensuration and Meter	Barbara Eichner (Oxford Brookes University): "Surely the muses loved him": The physician Thomas Mermann (1547-1612) and his medical-musical networks	Santiago Ruiz Torres (Universidad de Salamanca): Late Medieval Iberian Offices: final results and editorial guidelines		Ana López Suero (University of Valladolid - Catholic University of Leuven): The Company of Musicians in Medina del Campo. A Case Study about the Musician's Craft in the Sixteenth Century
		Adam Whittaker (Royal Birmingham Conservatoire): Trees and rhythmic mapping in MS Bodley 515		Alberto Medina de Seica (CESEM/NOVA FCSH, Lisbon): 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)		
10:30–11:00	BREAK					
11:00–13:00	S38: Music in Monastic Orders II Chair: Manon Louviot	S39: Organology Chair: Kelli McQueen	S40: Music Patronage II Chair: Daniel Trocmé-Latter	S41: Poetry and Literature Chair: Katelijne Schiltz	S42: Workshop: How enCHANTing, my dears! A lesson in the necessity of orality above visuality Chair: Irene Holzer	S43: Motet I Chair: Fabrice Fitch
	Martin Link (University of Münster): Simplicitas et puritas – Architecture and music in the Order of Cistercians	Thilo Hirsch (University of the Arts Bern / University Bern): El son del purgamẽo: The Rabab in the Cantigas de Santa Maria and its Reconstruction	Patrick Allies (University of Oxford): Late-Medieval Listening from the Oratory	Sinem Kiliç (Freie Universität Berlin): Dissonances in Time: Plato, New Music, and Platonic Repercussions on the Monteverdi-Artusi Controversy	Rebecca Stewart (Independent) Marsja Mudde (Independent) Miranda Driessen (Independent) Karin Lagergren (Linnaeus University) Ulrike Heider (Haga Church)	Jared C. Hartt (Oberlin Conservatory of Music): The Flexible Role of the Tenor in Fourteenth-Century English Motets
	Giovanni Zanovello (Indiana University): Monk See, Monk Do? Crossing	Michael Eberle (Schola Cantorum Basiliensis): Between 'ūd and cythara?	Miriam Wendling (KU Leuven): Scholarships and Singing at the Old University of Leuven	Sigrid Harris (University of Queensland): A Poet for All Seasons: Virgil,		Kévin Roger (Centre d'études supérieures de la Renaissance, University of Tours): Unusual tenores and

	the Monastic Soundscape of Fifteenth-Century Florence	The lute in high medieval Spain (Online)		Handl, and the Uses of Antiquity in Early Modern Prague		independent quotations in fourteenth-century isorhythmic motets
	Dominika Grabiec (Institute of Art, Polish Academy of Sciences, Warsaw): The repertoire of medieval Processionals from the Polish Province of Dominican Order and its specific characteristics (Online)	Gustav Näsman Olai (Stockholm University): The Gittern – extending the knowledge about the morphology of a medieval string instrument	Tess Knighton (ICREA / Universitat Autònoma de Barcelona): Confraternities as Music Patrons: Barcelona c.1500-c.1600	Cristina Cassia (Università di Padova): Pietro Bembo, Jacques Arcadelt, and Quand'io penso al martire: musical fortune of a Renaissance canzonetta		Janik Hollaender (Albert-Ludwigs-Universität Freiburg): Elevation motets as ambiguous climax of late-mediaeval piety
						Jennifer Thomas (University of Florida): Josquin, Mouton, and What They Did and Did Not Share
13:00–14:00	LUNCH					

14:00–15:30	S44: Motet II Chair: Timothy Shephard	S45: Architectonics of a Conventual Chant Book Chair: Santiago Ruiz Torres	S46: Composition and Improvisation Chair (Online): Adam Knight Gilbert	S47: Violence and Early Music Chair: Karen Cook	S48: Music and the Visual Arts Chair: Antonio Cascelli	S49: Trecento Fragments and Counting Chair: Mikhail Lopatin
	Cassiano Barros (Santa Catarina State University): In me transierunt irae tuae – a comparative approach of Orlando di Lasso's version and Jean Maillard's (Online)	Virginia Blanton (University of Missouri-Kansas City): The Architectrix at Work: Early Modern Interventions in a Spanish Chantbook	Dylan Hillerbrand (McGill University): Improvisation and the Compositional Practice of Mikołaj Radomski (Online)	James Blasina (Swarthmore College): Dying for Chant at Post-Conquest Glastonbury (Online)	Katie Bank (University of Birmingham): 'Woeful Orpheus' in English Music and Visual Culture, 1580-1640	Giacomo Ferraris (University of Florence): The Catalogue of the European Ars Nova Project: Fragmentary Sources

	<p>Adam Dillon (McGill University): Unraveling Lusitano's use of improvisatory techniques in his six-voiced motet, <i>Salve Regina</i></p>	<p>Lucia Denk (Dalhousie University): Mariological Culture, Innovation, and Female Identity in a Spanish Liturgical Manuscript</p>	<p>Andrew Woolley (CESEM, NOVA-FCSH): Luis Venegas de Henestrosa and composing keyboard music in sixteenth-century Spain</p>	<p>Mary Channen Caldwell (University of Pennsylvania): Beating to the Beat: Music and Violence in the <i>Miraculae</i> of St. Nicholas (Online)</p>	<p>Lisa Colton (University of Huddersfield): The earliest likeness of an English musician?</p>	<p>Michele Epifani (University of Pavia): A New Fragment of Trecento Polyphony from the Ariostea Library</p>
	<p>Daniel Bennet Page (Independent): The psalm motet in Tudor England</p>	<p>Marianne C.E. Gillion (Uppsala University) and Erika Supria Honisch (Stonybrook University): Revising, Composing, and Performing Plainchant in an Early Modern Spanish Convent (Online)</p>	<p>Hector Sequera (Durham University): What you see is not what you play: Intertextuality in early French Baroque lute music</p>	<p>Joseph W. Mason (New College, Oxford): Love's Little Dart: Wounds, Pain and Sound in Old French Song</p>	<p>Stefan Gasch (University for Music and Performing Arts Vienna): The Music of Politics. Miniatures and Meaning in <i>Wolfenbüttel Cod. Guelf. A Aug. 2°</i></p>	<p>Antonio Calvia (Università di Pavia, Dipartimento di Musicologia e Beni Culturali – Cremona), Federico Saviotti (Università di Pavia), Anne Stone (CUNY, Graduate Center): Two old friends meet after centuries: The scattered fragments of the San Fedele-Belgioioso Codex (Online, partly in-person)</p>
15:30–16:00	BREAK					

16:00–18:00	<p>S50: Franco-Ottoman Horizons of Understanding: Connected Histories of Music and Performance (Online) Chair: Laurie Stras</p>	<p>S51: Early Chant and Organum II Chair: Nicholas Bleisch</p>	<p>S52: Codicology and Materiality II Chair: Mary Caldwell</p>	<p>S53: Crete and Byzantine Chair: Giulia Accornero</p>	<p>S54: Early Music in New Media Chair: James Cook</p>	<p>S55: Fifteenth-Century Polyphony Chair: Brett Kostzewski (Online)</p>
	<p>A. Tül Demirbaş, (Universität Bern, Institut für Musikwissenschaft) Judith I. Haug (Orient-Institut Istanbul) Kate van Orden (Harvard University, Department of Music) Margret Scharrer (Universität Bern, Institut für Musikwissenschaft)</p>	<p>Nicholas Ball (Universitetet i Oslo): Informal practices of writing and collection: Early <i>Benedicamus domino</i> chants in Brussels 9850–52</p>	<p>Flannery Cunningham (University of Pennsylvania): Stitch Holes, Threads, and Hidden Subjects: Manuscript Curtains in fr. 25566 (Online)</p>	<p>Patrick Becker-Naydenov (University of Leipzig): Notions and Functions of Music in Cretan Renaissance Literature</p>	<p>Agnieszka Budzinska-Bennett (University of Freiburg): Sounding Medievalism in the New Millennium's TV</p>	<p>Nicolò Ferrari (University of Manchester): Grieving for Constantinople: Du Fay's <i>O tres piteulx</i> and the construction of a crusading cultural idiom</p>

		<p>Sam Barrett (University of Cambridge): The Earliest Practical Secular Polyphony? Newly Discovered Organa for Boethius' De consolatione Philosophiae</p>	<p>Sarah Oliver (University of Huddersfield): A Preacher's Handbook: New Perspectives on the Users and Owners of London British Library, Arundel MS 248</p>	<p>Alexandros Hatzikirakos (University of Rome): "Cantare alla Greca": Localising and Contaminating Western Secular Music in Early Modern Crete</p>	<p>Konstantin Voigt (University of Freiburg): Compensating the Plague – Youtube's "Bardcore" and the 2020 Pandemic</p>	<p>John Ahern (Princeton University): Alas, What Will Become of the Module? Caron, Isaac, and the Origins of Motivicity</p>
		<p>Irene Holzer (LMU München): Some New Observations on the Versus "Rex caeli"</p>	<p>Aisling Byrne (University of Reading), Eleanor Giraud (University of Limerick), Magnus Williamson (University of Newcastle-upon-Tyne, Online): A new source of 16th-century insular polyphony: The Kildare Rental</p>	<p>Silvia Tessari (University of Padova): Very Useful Musical Books Burned by Ungodly Barbarians and Other Stories. History of Byzantine Music Written by the Byzantines Themselves (Online)</p>	<p>Eliza Jane Cassey (University of Huddersfield), Caroline Elliot (Royal Holloway University of London), George Hagget (Oxford University): Doors, Dwellings, Devotions: Enacting an Anchoritic Rite of Enclosure on Film</p>	<p>Fabrice Fitch (Royal Conservatoire of Scotland) and Paul Kolb (KU Leuven): 'Work in progress': Another puzzle in Jacob Obrecht's fragmentary Missa Scaramella</p>
		<p>Gloria Turtas (University of Sassari): Metrical, melodic and statistical remarks on the repertoire of Monumenta Monodica Medii Aevi (I) and on the Sapphic hymns (Online)</p>	<p>Mark Dyer (Royal Holloway, University of London): Scribe: using neural networks to reanimate ancient music manuscripts</p>	<p>Vassileios Varelas (Uppsala University): Kratēmata in Byzantine Chant Tradition: A Proto-Programmatic Music</p>	<p>Eyolf Østrem (Copenhagen University): "Reno erat Rudolphus": Reflections on the implications of an unlikely musical Christmas joke</p>	<p>Alessandra Ignesti (KU Leuven): Musical interactions in the hymn corpus of the Strahov Codex</p>
19:00	Conference Dinner at Uppsala Castle					

THURSDAY 7 JULY

Time	Room I	Room IV	Room VIII	Room IX	Room X	Room XI
9:00–10:00					MedRen Business Meeting (Chair Thomas Schmidt)	
10:00–12:00	<p>S56: Contrafacta Chair: Meghan Quinlan</p>	<p>S57: Music, Mysticism and Aesthetics Chair: Jeannette Di Bernardo Jones</p>	<p>S58: Reading, Telling, Collecting: Literary Approaches to Early Modern Music Chair: Alexandros Hatzikiriakos</p>	<p>S59: Music in the Baltic Areas Chair: Maria Schildt</p>	<p>S60: Music, Women, and Men: Urban Musical Cultures in the Early Islamic States Chair: Marcel Camprubí</p>	<p>S61: (Re-)Forming Religious Identities Chair: Sonja Tröster</p>

	<p>Rhianydd Hallas (Masaryk Institute and Archives of the Czech Academy of Sciences): Contrafact, or not contrafact, that is the question</p>	<p>Kelli Anne McQueen (University of Illinois): Cosmological Convergences: Intersections of Pythagorean Numerology, Jewish Kabbalah, and Catholic Doctrine in Troubadour Song</p>	<p>Christiane Wiesenfeldt (Heidelberg University): Retelling: An interdisciplinary approach to sacred composing</p>	<p>Laine Tabora (Pontifical Institute of Sacred Music): Four Benedictamus Domino tropes in the Book of the Hours from the Cistercian nunnery of Riga</p>	<p>Dwight Reynolds (University of California, Santa Barbara) Karen Moukheiber (University of Balamand) Lisa Nielson (Case Western Reserve University) Matthew Gordon (Miami University)</p>	<p>Gvantsa Ghvinjilia (V. Sarajshvili Tbilisi State Conservatoire): The historical role and preconditions of Martin Luther's church reform (Online)</p>
	<p>Johanna-Pauline Thöne (Universitetet i Oslo): A French Contrafact of A Papal Ballade by Egidius: The 'Illegible' Fol. 12v of Leiden, Universiteitsbibliotheek, Fragment B.P.L. 2720</p>	<p>Katherine Powers (California State University, Fullerton): Fra Serafino Razzi and the Role of Singing During Mystical Devotions</p>	<p>Alexander Faschon (Heidelberg University): Approaches to musical retelling in imitation masses</p>	<p>Agnieszka Leszczynska (University of Warsaw): Handwritten Mass propers from the Växjö Stadtsbibliotek: an import from the other side of the Baltic Sea?</p>		<p>Eliška Baťová (Charles University, Institute of information studies and librarianship): Il segreto del quattrocento boemo: Where has gone Czech singing of the second half of the fifteenth century?</p>
	<p>Manon Louviot (University of Oslo): 'Nu willen wir syngen myt vrouden hoge': Expressing joy in Puer nobis nascitur and its Middle-Dutch contrafacta</p>	<p>Eliza-Jane Cassey (University of Huddersfield): Caterina Vannini Evades the Neoplatonic Paradox: Intersections of Mysticism and Musical Practices of the 16th-century Northern Italian Convertite, "Reformed" Prostitutes Who Became Nuns</p>	<p>Inga Mai Groote (University of Zürich): Between libraries and networks: Models for circulation, reading, and collective authorship (Online)</p>	<p>Aleksandra Pister (Vilnius University): Collections of printed music by Italian composers as a medium of international representation for the magnates of the Grand Duchy of Lithuania</p>		<p>Anne Heminger (University of Tampa): Negotiating Identity: Music and Worship in London under Mary I</p>
	<p>Gabriele Taschetti (University of Padua): Music for Tarquinia Molza rediscovered</p>	<p>Michael Carlson (The University of North Carolina at Chapel Hill): Aquilino Coppini's Terzo libro (1609): Finding Gatti Among the Stars (Online)</p>	<p>Hein Sauer (University of Zürich): Functions and social context of manuscript collections from Neustadt/Thuringia</p>			<p>Christian Leitmeir (Magdalen College, University of Oxford): Protesting too much? Crypto-Catholicism and the Origins of the English(ed) Madrigal</p>
12:00–12:30	BREAK					
12:30–14:00	<p>S62: Music for the Memory of the Dead</p> <p>Chair (Online): João Pedro d'Alvarenga</p>	<p>S63: Tudor England</p> <p>Chair: Katie Bank</p>	<p>S64: Lasso and Contemporaries</p> <p>Chair: Mattias Lundberg</p>	<p>S65: Music in the Teutonic Order State in Prussia</p> <p>Chair: Agnieszka Leszczyńska</p>	<p>S66: Music in Communities</p> <p>Chair: Stefan Gasch</p>	<p>S67: What fragments can tell us: local usages, international circulation. Facets of the project Lost and found</p> <p>Chair: Niels Berentsen</p>

	<p>Bernadette Nelson (CESEM/FCSH Nova University, Lisbon, Portugal): Like as Okeghem? Questions of northern influences in early Spanish polyphony – Pedro de Escobar’s Requiem revisited (Online)</p>	<p>Erik Bergwall (Uppsala University): John Baldwin: copyist or composer? Analysing Baldwin’s compositions in British Library R.M.24.d.2</p>	<p>Kyle Adams (Indiana University): Untangling Lusitano’s Chromaticism</p>	<p>Paweł Gancarczyk (Institute of Art, Polish Academy of Sciences): The Teutonic Order State in Prussia in Musicological Research: Issues and Perspectives</p>	<p>Giulia Gabrielli (University of Bolzano/Bozen): Children singing in medieval South Tyrol</p>	<p>Manuel Pedro Ferreira (CESEM / FCSH, Lisbon NOVA University): Maps and fragments: The Western frontier</p>
	<p>David William Hughes (Hochschule für Musik Freiburg): Composition as Analysis: Masses for the Dead by Brito and Morales (Online)</p>	<p>Katherine Butler (Northumbria University): Catch-Singing, Musical Games, and Good Fellowship in Early Modern England (Online)</p>	<p>Tobias Apelt and Bernhold Schmid (Independent): Ein Megdlein jung am laden stund. A German Lied (Mis-)attributed to Orlando di Lasso, its Transmission and Context</p>	<p>Piotr Ziółkowski (Institute of Art, Polish Academy of Sciences, Warsaw): On the Origins of Teutonic Order’s Chant Tradition: The Case of Marian Offices</p>	<p>Sonja Tröster (Universität Wien): Drinking song or singing drunk? A social issue tackled in 16th-century lieder</p>	<p>Océane Boudeau & Kristin Hoefener (CESEM / FCSH, Lisbon NOVA University): Non-Iberian liturgical fragments of Coimbra’s libraries and archives</p>
	<p>Deanna Pellerano (Johannes Gutenberg University of Mainz): The Many Lives of Death: A Functional Perspective on the Early 16th Century Déploration</p>	<p>Matthew Gouldstone (Independent): Peterhouse & Cosyn: Culmination of a golden era ... or new beginning?</p>	<p>Eric Rice (University of Connecticut): Orlande de Lassus and African Music</p>	<p>Kamil Watkowski (Institute of Art, Polish Academy of Sciences, Warsaw): The "Antiphonarium maximum" from Gdąnsk (Mar. F408–410) as a Late Witness of the Teutonic Order’s Liturgy</p>	<p>Austin Hayes (University of Oxford): Singing Psalms and Christian Community in Times of Plague: Vocal Contagion and Fellow Feeling during the Reigns of Elizabeth I and James I</p>	<p>Giulio Minniti (CESEM / FCSH, Lisbon NOVA University): An early Portuguese testimony to Transfiguratio Domini in Iberia</p>
14:00	CONFERENCE END					

POSTERS PRESENTED IN MAIN HALL:

Veronika Giglberger and Bernhard Lutz (Bavarian State Library, Department of Music):

Early Music Manuscripts of the Staats- und Stadtbibliothek Augsburg Online cataloguing, digitization and watermark thermography

Tamsyn Mahoney-Steel (University of Central Lancashire):

27 Years of the Machaut Guide to Research: Celebrating the Work and Influence of Lawrence Earp

Imke Oldewurtel (University of Music and Performing Arts Vienna):

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