

MONDAY 30 JUNE - Newcastle University: Armstrong Building

1200-1330 REGISTRATION

1330-1400 OPENING OF CONFERENCE

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

1530-1600 REFRESHMENTS (provided)

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

1730-1800 BREAK

1800-1930	PERFORMANCE: <i>Blessid Inglonde, ful of melody': Polyphony from 15th century England</i> , The Clerks, Edward Wickham & Matthew Gouldstone	dir.
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TUESDAY 1st JULY - Newcastle University: Armstrong Building

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

1030-1100 REFRESHMENTS (provided)

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

1300-1400 LUNCH (provided)

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

1530-1600    REFRESHMENTS (provided)

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

BREAK

1800-1900	<b>PERFORMANCE: <i>Echoes of a Lost Medieval City</i> : The Binchois Consort, dir. Andrew Kirkman, His Majestys Sagbutts &amp; Cornetts, dir. Jamie Savan (King's Hall)</b>
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1900-2000	<b>DRINKS RECEPTION <i>Sponsored by Brill’s Companions to the Musical Culture of Medieval and Early Modern Europe, series editor James Cook (Edinburgh).</i></b>
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**WEDNESDAY 2nd JULY - University of Durham: Teaching and Learning Centre**

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

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

**1130-1200** REFRESHMENTS

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

**1330-1430** LUNCH (provided)

1430-1630	<b>Hildegard, Health, Hospitals (Chair: Elina Hamilton): TLC 116</b>	<b>Round Table: Notated music in unexpected places (Chair: Kirsten Gibson): TLC 106</b>	<b>Organological Questions (Chair: Frauke Jürgensen): TLC 117</b>	<b>Soundscapes and sound studies (Chair: Grantley McDonald): TLC 101</b>	<b>Themed Session: Listening to pre-Reformation Coventry, with Individual Paper (Chair: Jamie Savan): TLC 123</b>	<b>LIBRARY VISITS</b>
	<b>Valerio Ciarocchi and Nicola Antonazzo</b> <i>Vox oris et vox cordis. La poetica musicale di Hildegard von Bingen nella sua impostazione Symphonialis</i>	<b>Elisabeth Giselsbrecht</b> <i>Owners of music books then and now and where do we expect to find them?</i>	<b>Danil Riabchikov</b> <i>Medieval psaltery and cannone/canon/ qanun</i>	<b>Tin Cugelj</b> <i>Building Community Through Sound: An Acoustemological (Re)Reading of Felix Faber's Evagatorium (1484-1488)</i>	<b>Jamie Savan, Helen Roberts, Christian Frost, Andrew Kirkman, Magnus Williamson, Islah Ali-MacLachlan, Simon Hall</b>	<b>Palace Green Library has an exhibition of Music Manuscripts on display.</b>
	<b>David Merlin</b> <i>Religious Music Practices and People with Disabilities in Hospitals of the Southern German and Italian-Speaking Regions (14th–18th Century).</i>	<b>Louisa Hunter-Bradley</b> <i>The ‘proof-readers’ library’ at the Officina Plantiniana</i>	<b>Flannery McIntyre</b> <i>Instruments of a Musical Science: The Role of Musical Instruments in Early Medieval Theory Treatises</i>	<b>Helen Herbert</b> <i>Processional Soundspace: Sound and the Contestation of Space in Sixteenth-Century Barcelona</i>		
	<b>Jennifer Bain</b> <i>Assessing the Dendermonde Codex: Hildegard of Bingen’s response to Guibert of Gembloux</i>	<b>Katie McKeogh</b> <i>Sociability and ecumenism in (music) book ownership</i>	<b>Esteban Marino Garza</b> <i>Beauty and Harmony by Desecration: Gender Colonisation in the Aesthetic Metamorphosis of a 1574 Cittern by Girolamo Virchi</i>	<b>Ciara O’Flaherty</b> <i>The ‘sound’ of the Author: Panfilo Sasso’s Poetic Soundscape</i>		
	<b>Jeremy Llewellyn</b> <i>Ultimate Fragmentology: The Case of the Lost Hildegard Riesencodex</i>	<b>Caro Lesemann-Elliott</b> <i>Music, Memory, and Materiality: New Approaches to Notated Fragments in Early Modern English Administrative Documents</i>	<b>David Catalunya</b> <i>Divine Harmony in Bronze Pipes: The 12th-century Organ of the Nativity Church in Bethlehem</i>	<b>Alexander Robinson</b> <i>Sounding religion and ceremony in the ‘île sonnante’: bells and bell ringers in and around Renaissance Avignon (c.1500-c.1630)</i>		

1630-1700    REFRESHMENTS

1700-1800    BREAK: processional walk with Dragon (weather permitting)

1800-1930    CONCERT: FRETWORK (Old Elvet Methodist Church)

1945-2030    Free coach transfer, Durham to Newcastle: coaches depart outside Old Elvet Methodist Chuch

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

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

1030-1100 REFRESHMENTS (provided)

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

1300-1400 LUNCH (provided)

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

1530-1600	REFRESHMENTS (provided)
1600-1700	POSTER PRESENTATIONS: Ground Level foyer
1700-1730	BREAK
1730-1815	CHORAL EVENSONG, with Tudor organs (St Nicholas Cathedral)
1830-1915	BUSINESS MEETING: Room 001
1930-2100	CONFERENCE DINNER (Great Hall, Newcastle Civic Centre) ( <i>supplementary</i> )

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

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

1030-1100 REFRESHMENTS

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

1300-1400 MAIN CONFERENCE ENDS

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