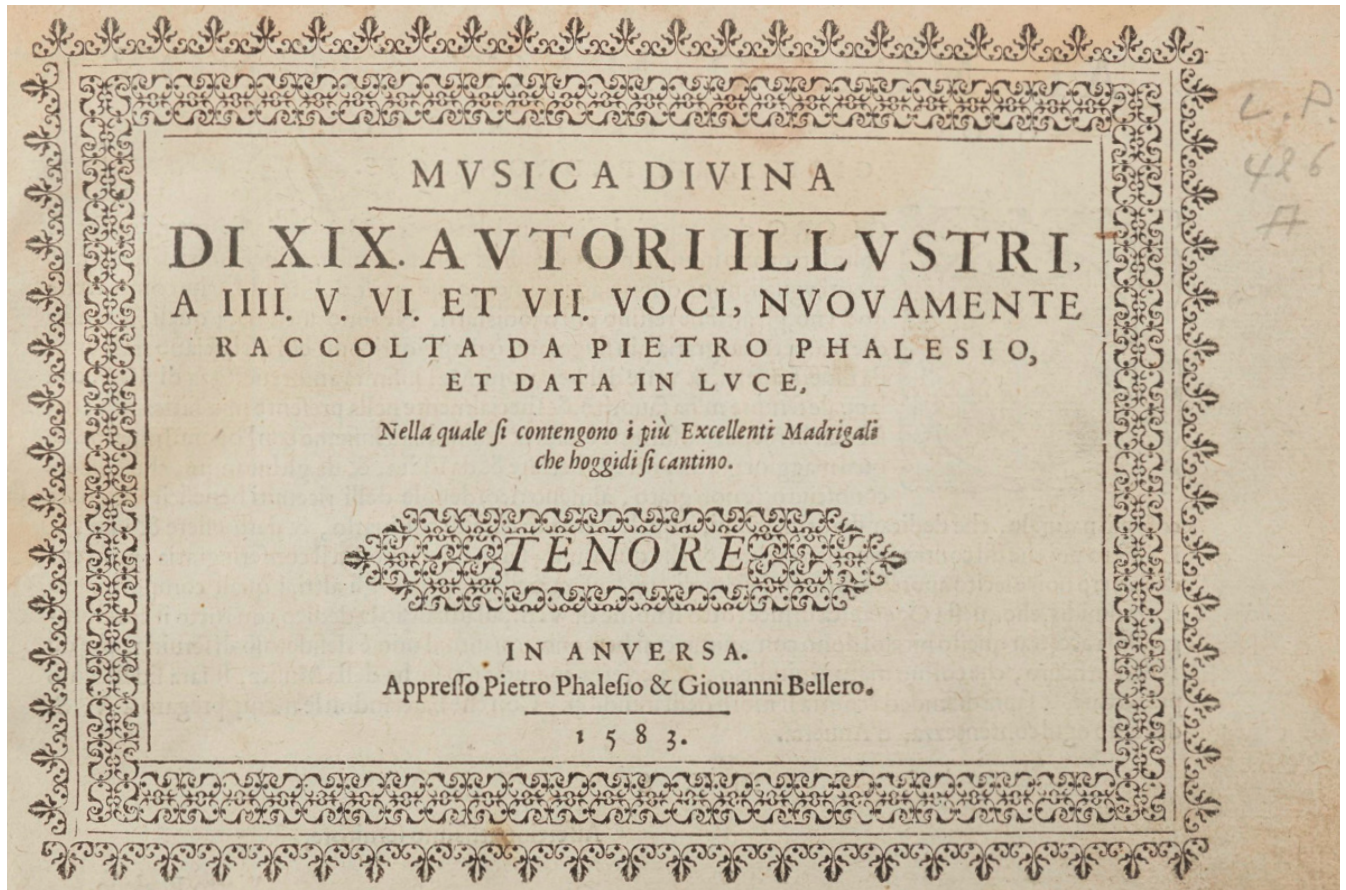


# Script and Sound Seminar 2025: *Early Music Research at KBR*



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Brussels, KBR (Royal Library of Belgium), 18 November 2025  
Panorama Room



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## Script and Sound Seminar 2025: Early Music Research at KBR

The Script and Sound Seminar provides a platform for early music research at KBR – Royal Library of Belgium, with particular attention to the sources preserved there. It takes place in the context of the FED-tWIN programme *From Script to Sound*, which frames a long-term collaboration between KBR and the Alamire Foundation, aimed at studying the musical heritage from the Middle Ages and the Renaissance.

### Convenor

Antonio Chemotti (KU Leuven, Alamire Foundation, KBR)

### Programme

Location: Panorama Room, KBR

**9.50–10.00: Antonio Chemotti, Welcome Addresss and Introductory Remarks**

**10.00–10.30**

Deanna Pellerano (KU Leuven / Alamire Foundation)

"Hearing the Military Camp in 15th-Century Burgundian Sources"

**10.30–11.00**

Brett Kostrzewski (KU Leuven / Alamire Foundation)

"The Identification and Provenance of the Original Bindings in the Alamire Corpus of Music Manuscripts (c. 1500-1535)"

**11.00–11.30**

Romane Massart (University of Liège)

"Bourgeois Music Patronage in Antwerp in the Light of Tielman Susato's Dedications"

**11.30–12.00: Coffee break**

**12.00–12.30**

Paul Newton-Jackson (KU Leuven / Alamire Foundation)

"Phalèse's *Allemande Pouloingne* (1568) and the Reception of Polish Dances in the Low Countries"

**12.30–13.00**

Antonio Chemotti,

"From Antwerp to ...: Madrigals in Unexpected Places"

**13.00–14.30: Lunch break (lunch not provided)**

**14.30–15.00**

Louisa Hunter-Bradley (King's College London),  
"The Officina Plantiniana as Agent for Pierre Phalèse and His Heirs"

**15.00–15.30**

Emilie Corswarem (University of Liège),  
"Navigating a Stylistic In-Between: Léonard de Hodemont's *Armonica recreatione* (1627)  
and Musical Tensions in Seventeenth-Century Liège"

**15.30–16.00**

David Nivarlet (CESR Tours),  
"Mapping the Collections: Early Modern Musical Prints from the Low Countries in KBR's  
Manuscripts and Rare Books Department"

**16.00–17.00: Meet the sources: exposition of the KBR sources discussed**

## Meet the sources

*Occo Codex*; B-Br, Manuscripts, MS IV.922. c. 1525-34.

*Premier Livre des chanco[n]s a quatre parties auquel so[n]t contenues trente et une nouvelles les chancons, convenables tant a la voix comme aux instrumentz imprimees en Anvers.* Antwerp: Tielman Susato, 1543 (Rare Books, Fétis 2.311 A).

*Liber Primus Sacrum Cantionum quinque vocum, vulgo motteta vocant, ex optimis quibusque huius aetatis musicis selectarum.* Antwerp: Tielman Susato, 1546 (Rare Books, Fétis 1.684 A/2).

Hèle, George de la. *Octo missae quinque, sex et septem vocum auctore Georgio de la Hele, apud insignem cathedralem Tornacensem ecclesiam phonasco.* Antwerp: Christophe Plantin, 1578 (Rare Books, CL 13.969 E/1).

*De Floridi virtuosi d'Italia, il primo libro de madrigali à cinque voci, nuovamente ristampato.* Venice: Giacomo Vincenzi e Ricardo Amadino, 1586 (Rare Books, Fétis 2.284 A).

Arbeau, Thoinot. *Orchesographie. Et traicté en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et practiquer l'honneste exercice des dances.* Langres: Jehan des Preyz, 1589 (Rare Books, II 93.867 A).

Bochius, Joannes. *Descriptio publicae gratulationis, spectaculorum et ludorum, in aduentu sereniss. principis Ernesti archiducis Austriae, ducis Burgundiae...* Antwerp: Officina Plantiana, 1595 (Rare Books, VB 10.269 C).

*Pratum Musicum longe amoenissimum. Cuius spatiosissimo, eoque iucundissimo ambitu (praeter varii generis aytomata, seu phantasias) comprehenduntur.* Antwerp: Pierre Phalèse, 1600 (Rare Books, Fétis 2.904 C).

*Symphonia Angelica de diversi excellentissimi authori a quatro, cinque et sei voci raccolta da Huberto Waelrant. Nella quale si contengono I piu eccellenti madrigali che hoggidi si cantino novamente ristampata.* Antwerp: Pierre Phalèse, 1611 (Rare Books, II 53.879 A/3).

La Marche, Olivier de. *Les mémoires de messire Olivier de la Marche, troisieme edition revue et augmenté d'un estat particulier de la maison du duc Charles le Hardy, composé du mesme auteur, et non imprimé cy-devant.* Brussels: Hubert-Antoine Velpius, 1616 (Rare Books, VB 10.178 A).

Myriell, Thomas. [100 songs]; B-Br, Music, MS II.4109 Mus. Fétis 3095. c. 1616.

Mohy, Remacle. *Les pleurs de Phylomele contenant les odes pelerines, les regrets et les pleurs de messire Remacle Mohy assemblez par messire Jean Mohy son frere. Seconde edition deidee au roy catholique.* Liège: Léonard Streel, 1626 (Rare Books, II 14.271 A/1).

Hodemont, Léonard de. *Armonica recreatione villanelli a tre voci. Di Leonardo Hodimont canonico di S. Materno, et maestro della chiesa cathedrale di Liegi.* Antwerp: Pierre Phalèse, 1640 (Rare Books, VH 9.773 A 3).

## Speakers

### Antonio Chemotti

Antonio Chemotti is Assistant Professor of Musicology at the University of Leuven. In association with the Alamire Foundation and the Royal Library of Belgium, he is the mandate holder of the FedtWIN programme *From Script to Sound: Connecting Heritage and Art through Research and Technology*. Before coming to Leuven/Brussels, he was a doctoral researcher at LMU Munich and a postdoctoral researcher at IS PAN Warsaw. He has also received a number of fellowships and awards, including the Andrew W. Mellon Fellowship at Villa I Tatti – The Harvard University Center for Italian Renaissance Studies (2020–2021) and the Alfred Einstein Award, presented by the American Musicological Society for an outstanding article in musicology (2025). His research interests focus on Europe between the late Middle Ages and the early modern period and include art music in Italy and the Low Countries, vernacular hymnody in Central Europe, the history of the music book, and the soundscape of the liturgy for the dead.

### Émilie Corswarem

Émilie Corswarem is *maître de recherches* at the FNRS and professor associated at the University of Liège. Her research focuses on the social and anthropological history of music in Rome and the Low Countries during the early modern period. She has published various articles on the relationships between music and diplomacy, music and liturgy, as well as on urban musicology. She has co-edited a volume at Brepols, entitled “Music and the Identity Process. The National Churches of Rome and their Networks in the Early Modern Period,” and more recently, a book entitled “I cardinali protettori delle corone e le arti in età moderna”, with Aldo Roma, soon to be published by Viella. In the spring of 2026, she will be a resident researcher at the École française de Rome, where she will develop a project entitled “Donne e mecenatismo musicale: diplomazia e cultura materiale in epoca moderna.” The project adopts the long term as its temporal framework for reflection.

### Louisa Hunter-Bradley

Louisa is currently working as a research associate at King’s College, University of London, on “Dissemination, ownership and reading of music in early modern Europe,” originally funded by the European Research Council (now by the UKRI) - Principal Investigator: Elisabeth Giselbrecht. Louisa’s main area of interest is the Officina Plantiniana and the European Market for Printed Music (1550-1650), and she currently has an honorary post as music advisor to the World Heritage-listed Plantin-Moretus Museum in Antwerp. Louisa also holds roles as the Classical Music Lead for the Alton Arts Festival, and as music programme director at Jane Austen’s House. Louisa regularly gives concerts as a singer and recorder-player, as a soloist and ensemble member.

### Brett Kostrzewski

Brett Kostrzewski is a FWO junior postdoctoral fellow hosted by KU Leuven, the Alamire Foundation, and the KBR. His current project surrounds the “Alamire” corpus of music manuscripts, produced in the Low Countries between ca. 1500 and 1535. His prior and ongoing work also focuses on the music of Josquin des Prez and his contemporaries. He has published articles in *Journal of Musicology*, *Early Music*, and other journals, and has a forthcoming article in the *Journal of the American Musicological Society*. He co-founded Sourcework, a vocal ensemble that prepares and performs polyphony from original notation.

### Romane Massart

Romane Massart is a PhD researcher in musicology at the University of Liège. She received her BA (2019) and MA (2021) in History of Art and Musicology from the same university. After her master’s degree, she worked in the Music Department of the Royal Library of Belgium (Brussels). In 2023, she received a Research Fellow grant from F.R.S.-FNRS. Her PhD thesis is temporarily titled “Bourgeois Musical Patronage in Early Modern Antwerp: Study Through the Dedicatory Epistles of Vocal Music Books Printed in the Low Countries”.

**Paul Newton-Jackson**

Paul Newton-Jackson is a Junior Postdoctoral Fellow at the department of musicology at KU Leuven and a Research Officer at the Alamire Foundation. He completed his PhD at the University of Cambridge in 2022, and in 2023 held a postdoctoral fellowship at the Institute for Advanced Studies in the Humanities at the University of Edinburgh. His current research focuses on sacred music in Scotland in the sixteenth century, especially in the context of cultural exchange with France and the Low Countries. His monograph on the mid-century Scottish manuscript known as the Dunkeld Music Book is forthcoming with the Alamire Academic Press.

**David Nivarlet**

David Nivarlet is a research assistant in early modern palaeography at CESR (University of Tours, France). His current project focuses on HTR technology applied to fifteenth- and sixteenth-century civic archives. He previously worked as a graduate intern at KBR, where he contributed to the federal research project "From Script to Sound: Connecting Heritage and Art through Research and Technology," mapping early musical prints from the Low Countries preserved in the Department of Manuscripts and Rare Books.

**Deanna Pellerano**

Deanna Pellerano is a scholar of late-medieval and Renaissance warfare and is now a post-doctoral researcher at the KU Leuven with the project "Hearing War in Valois Burgundy 1363–1477." She pursued her doctoral studies at the Johannes Gutenberg-Universität Mainz under the supervision of Prof. Dr. Klaus Pietschmann and Prof. Dr. Barbara Henning. Previously she received her master's degrees in musicology and music librarianship at Indiana University. Her dissertation focused on the involvement of the singers of the French chapel during the early-Italian Wars (1494–1515), and recent publications include research on war and sound in Grenoble, German language songs about war, and the role of sound in triumphal entries.



## Alamire Foundation

The Alamire Foundation is an internationally recognized centre for the research and valorization of early music. It focuses in particular on plainchant and polyphony from the Low Countries and brings unknown and unexplored material to the digital and public space and the worldwide stage. The Alamire Foundation makes the existing expertise on music and musical life in the Low Countries accessible through knowledge building, international valorization, and artistic realization.

Using state-of-the-art methods in the field of digitization and auralization technology, the musical repertoire is being made digitally accessible and given its place in artistic practice on and off the stage. Partnerships and contacts with the worlds of academia and the performing arts, heritage institutions, and the cultural sector result in international conferences and practice-oriented laboratories, festivals and concerts, exhibitions, and multimedia applications.

The scientific discussions and conclusions find their way into, amongst others:

- *Journal of the Alamire Foundation*: a scientific journal that provides a critical forum for the most recent and outstanding research on music in or related to the Low Countries up to the end of the Ancien Régime. It appears twice yearly.
- *Leuven Library of Music in Facsimile*: the series presents high-quality reproductions of primary music sources of outstanding aesthetic, historical, and cultural value. Each edition is accompanied by extended commentaries, written by leading experts.
- *Alamire Foundation Editions*: recordings with Franco-Flemish polyphony, which aim to bring the unexploited musical heritage from the Low Countries back to the public.
- *alamire.tv*: the Alamire Foundation's video platform features film productions on polyphony and plainchant. In these documentaries, the musical heritage from the Low Countries is unravelled by experts and performers from all over the world in the form of brand-new recordings and interviews.

[www.alamirefoundation.org](http://www.alamirefoundation.org)  
[alamire.tv](http://alamire.tv)

## KBR

KBR, the national scientific library of Belgium, serves as a repository of the country's rich cultural heritage. Its early music collections are primarily housed in two departments: the Manuscripts and Rare Books Department, which preserves music manuscripts and printed books from before ca. 1600, and the Music Department, which holds materials from after ca. 1600. These collections include both religious and secular music, notably from the chapels and libraries of the Burgundian-Habsburg court and its entourage. Among the treasures are manuscripts produced by the renowned workshop of Petrus Alamire (ca. 1470–1536).

In 2012, KBR partnered with the Alamire Foundation, a collaboration that was further enhanced in 2022 through the joint FED-tWIN program *From Script to Sound*. Funded by the Belgian government, this initiative aims to disclose, study, and valorize the library's early music heritage.

[www.kbr.be](http://www.kbr.be)

