

Thursday 3 July 2014

Foyer= Bramall Building, Foyer **ECH**= Bramall Building, Elgar Concert Hall **Dome**= Bramall Building, Dome **LG33**= Bramall Building, Lower Ground 33
LT2= Law Building (R1), LT2 **LT3**= Law Building (R1), LT3

Time	Foyer	ECH	Dome	LG33	LT2	LT3
10:00-12:45	Registration					
12:45-13:00		Welcome Address Andrew Kirkman and James Cook				
13:00-15:00		The Lost Art of Ornamentation Chair: Paula Chateauneuf	Sources I Chair: TBC	Manuscripts and Prints into the Later Renaissance (Half Session) Chair: Esperanza Rodriguez-Garcia	Josquin, Brumel and Compere Chair: Joshua Rifkin	Iberia I Chair: TBC
		Catherine Motuz: In Defense of the Virtuoso	Robert Klugseder: Medieval Music Manuscripts in the Austrian National Library	John Milsom: Flats, Sharps, Appendency: the View from Tudor England	Jennifer Thomas: The Problem with Perfection: Embodying and Disembodying Qui habitat	Javier Marín-López: Music Books for an 'iglesia principal y calificada': The Polyphonic Collection of Jaén Cathedral Reconsidered
		Caroline Ritchie: The Pieces for Viola Bastarda in the Merro partbooks (Gb-Ob D.245-7)	Michael L. Norton: Further Thoughts on Graz 807 and Vienna 13314	Thomas Neal: Office Polyphony in the Age of Reform: the 1644 Edition of Palestrina's Hymn Cycle	Matthew Hall: Antoine Brumel Between France and Ferrara: Another Royal Composer Recovered	Felipe Mesquita de Oliveira: The <i>Verso</i> and <i>Fabordão</i> Genres in the Context of Music Manuscript 242 from the Coimbra University Library
		Josué Meléndez: <i>Cadenze per Finali</i>	Ute Evers: The <i>Quem queritis</i> in Venice	Instrumental music (Half Session) Chair: Hector Sequera Bláithín Hurley: Lutes, Viols, a Hurdy-Gurdy and a Pearl-Encrusted Hairpiece: The Secrets of a Sixteenth-Century Venetian Luthier's Workshop Revealed	Jeanette DiBernardo Jones: Faint Footsteps: Brumel's Early Career and the French Royal Court	Santiago Galán Gómez: Counterpoint in 15th Century Spanish Theory: New Perspectives and a New Treatise.

				Vilena Vrbanić: Organ and Organ-Playing in the Croatian Countries from the 14th to 16th Century	Jeffrey Dean: Loÿset Compère, the First Italian War, and Humanism in Fifteenth-Century France	João Pedro d'Alvarenga: Patterns for Sixteenth- to Early-Seventeenth-Century Portuguese Polyphonic Settings of the <i>Requiem</i> Mass
15:00-15:30	Break					
15:30-17:00		Maria-Angeles Ferrer-Fores: The Chant of the Sibyl. 600 Years of Liturgical Tradition (Lecture Recital)	Sex and Gender Chair: Amy Brosius	Social Contexts and Contemporary Tastes of Early Music in England Chair: Lisa Colton	Composing Medieval Music Chair: Louise McInnes	Printing the Learned Music Book - Functions and Markets Chair: Christian leitmeir
			Cathy Ann Elias: Female Power: Pornographic Stories and Music-Making in Italian Renaissance Tales	Eric Lubarsky: Arnold Dolmetsch as Antimodernist: Idealizing the Medieval Craftsman	Monica Roundy: How to Compose in the Thirteenth Century	Elisabeth Giselbrecht: Early Printed Music Treatises and the Case of Simon de Quercu's <i>Opusculum musices</i>
			Sigrid Harris: "Ma de l'aspido sordo": Gendering the Serpent in the Late Italian Madrigal	Samantha Bassler: What is Ancient Music? Antiquarianism, Contrafacta, and the Reception of Sixteenth-Century Music in Nineteenth-Century London	Catherine A. Bradley: Why Choose An Unpopular Tenor? Combining Plainchant and Vernacular Song Techniques in Thirteenth-Century Motets	Inga Mai Groote : <i>Synopsis musicae</i> : Charts and tables in 16th-century music books
			Laura Ventura Nieto: What a Perfect Sight of Sin: Early Sixteenth-Century Depictions of Women Playing Keyboards	Jacob Sagrans: The Choir of King's College, Cambridge and the Revival of John Taverner's <i>Dum transisset Sabbatum (i)</i>	Felix Diergarten: "Vient a point ton bordon": A 14th-century reworking of a 13th-century refrain	Grantley McDonald: Music in Sophonias Paminger's <i>Reformation and Organization of a Latin School (1576)</i>
17:00-18:00		Keynote: Anna Maria Busse Berger: Compositional Process: A Reappraisal				
18:00-	Wine reception and book presentation					

Friday 4 July 2014 – IN COVENTRY St Mary's Guildhall

Time	Undercroft	Great Hall	Dame Ellen Terry Room	Drapers	Fullers	Tanners
8:00	Travel by Coach to Coventry					
10:00-12:00	Visit to the Coventry Archives (Caput fragment), Various Medieval churches etc.					
12:00-13:30	Lunch					
13:30-15:00	Early Sixteenth-Century Composers Reassessed Chair: Bonnie Blackburn	Cyclic Concepts in Compositions by Ludwig Senfl I Chair: David Fallows	Music, Myth and Story in Late Renaissance England Chair: Tim Shephard	New Methodologies in Old Hispanic Chant Research Chair: Emma Hornby	Sources II Chair: Thomas Schmidt	Theory Chair: David Maw
	Cristina Diego Pacheco: How a Local Composer Becomes Global: New Light on Pierrequin de Thérache's Activity	Scott Edwards: Cycles within Cycles: The Multiplied Gestures of Ludwig Senfl's <i>Fortuna</i> Settings	Katherine Butler: How Myths of Origin Shaped Ideas of the Nature of Music in Sixteenth-Century England	Paul Rouse : A Computer Aid for Researching the Old Hispanic Chant Repertoire	Eliane Fankhauser: Late Medieval Music Fragments in the Netherlands: A Codicological (Re-) Examination	Karen M. Cook: Developing Mensural Theory in Late Medieval Avignon
	Cristina Cassia: Hesdin and Equal-Voice Compositions in the First Half of Sixteenth Century	Sonja Tröster: A Fresh Look at the Song Cycle <i>Kein Adler in der Welt so schön</i> and a New Family Member	Katherine Bank: A Mix of Metaphors: Music Mediating Systems of Truth in Late-Renaissance England	Elsa De Luca: Reading Non-Pitch Readable Neumes: The Case of the Leon Antiphony	Caroline Joré-Garrigues: The "Messe de Toulouse" and the Ms.94 of the BMT: When the Codex Speaks To Us.	Karen Desmond: The 'Partes prolotionis' of Jehan des Murs
	Peter Argondizza: The Order of Things: A Reappraisal of Vincenzo Galilei's Fronimo Dialogues, 1568 and 1584	Andrea Horz: On the Unity of Combined Pieces – Ludwig Senfl's Ode Compositions as a Coherent Whole	Samantha Bassler: Ophelia's Mad Songs as Performing a Story of Disability in Late Renaissance England	Rebecca Maloy: Old Hispanic Chant: How Stable was the Melodic Tradition?	Ralph Corrigan: In Search of Do Vala: An Attempt to Resolve a Known Unknown.	Christian Thomas Leitmeir: Dominicans and Polyphony: Re-Appraisal of a Strained Relationship
15:00-15:30	Break					
15:30-17:00	Medieval Genres Chair: Felix Diergarten	Cyclic Concepts in Compositions by Ludwig Senfl II Chair: David Burn	Multimodality and Social Semiotics in Medieval and Renaissance Music Chair: Bonnie Blackburn	England Chair: Katherine Buttler	Central European Developments: Monophonic and Polyphonic Repertory in Bohemian Late Medieval Sources Chair: Ian Rumbold	Saints' Offices Chair: James Cook

	Jacopo Mazzeo: Datable Polyphonic Conductus: New Methodology and Results for the Understanding of the Development of the Genre	Birgit Lodes: Senfl's Conception of the Motet-Cycle <i>Quinque salutationes</i> as a Chant-Riddle	Kate Maxwell: Multimodality and Medieval Music in Sound and Manuscript	Jamie Apgar: Musical Tennis, Liturgical Style, and Byrd's <i>Great Service</i>	Lenka Hlávková-Mráčková : Rethinking the Credo: <i>Cantus fractus</i> Settings in Bohemian Utraquist Graduals ca 1470-1550.	James Blasina: An English Creation? The Origins of the "Vulgate" Office for St. Katherine of Alexandria
	Ed Emery: The Musicality of Poetic Duelling in the Thirteenth Century	Stefan Gasch: Senfl's Mass Proper Cycles – Works of Art or Music for Every Day?	Georgios Potamias: Multimodal Representation of a Medieval Byzantine Text	Andrew Johnstone: Some Observations on the Elizabethan Verse Anthem: A Response to Roger Bowers	Hana Vlhová-Wörner: <i>Cantus fractus</i> Tropes in the Late Medieval Utraquist Repertory	Danette Brink: The Tale of a Virgin Martyr: The Reproduction of the Legend of St. Barbara in Two Proper Offices from the Diocese of Trier
	Elena Abramov-van Rijk: The Structure of the <i>trecento</i> Musical <i>ballata</i> as a Logical Demonstration	Christiane Wiesenfeldt: Response and Discussion	Robin Rolfhamre: Sexy Ornaments: Can We Tell Gender through Lute Music?	Joseph Sargent: "Pattern of Patience, Gravitie, Devotion": The <i>First Service</i> of Nathaniel Giles	Veronika Mráčková : Local Features of Polyphonic Office Hymns in the Strahov Codex	Kathleen Broer: William of York: Archbishop Confessor
17:00-18:00		Binchois Consort Concert: English Polyphony and the Coventry Guilds: Music Patronage and Civic Identity, pre-1548				
18:00-19:00	Wine Reception					
19:00-21:00		Dinner				
21:00	Return coaches to Birmingham					

Saturday 5 July 2014 **Foyer**= Bramall Building, Foyer **ECH**= Bramall Building, Elgar Concert Hall **Dome**= Bramall Building, Dome **WG12**= Aston Webb, WG12 **LG33**= Bramall Building, Lower Ground 33
LG34= Bramall Building, Lower Ground 34

Time	Foyer	ECH	Dome	WG12	LG33	LG34
8:45-10:45	Poster Demonstrations, Including Multi-Media Fixed Presentations and Website Demonstrations. These will be available in the foyer for the entire conference but poster authors will be available to demonstrate during this session.	Manuscripts Chair: TBC	Mouton the Composer I Chair: Respondent: Joshua Rifkin	Habsburgs/Patronage Chair: David Burn	Music and Cultural Practice (Half Session) Chair: John Harper	Applications of Computational Symbolic Music Analysis to Medieval and Renaissance Musicology Chair: Karen Desmond
		Vincenzo Borghetti: The Listening Gaze: Alamire's Presentation Manuscripts and the Courtly Reader	Irene Holzer: Jean Mouton and the Making of the Imitation Mass	Zsuzsanna Pallos: Mary of Hungary - The Role of Music in Her Life and Her Music Manuscripts	Louise McInnes: 'But here the greatest melody arises without any physical instrument, when the angels minister and sing to Christ': The Carol in Sermons and Late Medieval Worship.	Andrew Hankinson and Ichiro Fujinaga: Optical Music Recognition for Navigating and Retrieving Music Manuscript Images
		Martin Ham: Joining the Dots: Manuscript Production in the Low Countries after Alamire	Wolfgang Fuhrmann: Jean Mouton at the French Court: Corporate Identity and Royal Representation	Vassiliki Koutsobina: Desolated Hearts for a "Mad" Queen? Some Light on the Composer and Recipient of <i>Cueurs desolez/Plorans ploravit</i>	Reinhard Strohm and Birgit Lodes: 'Musical Life of the late Middle Ages in the Austrian Region (1340–1520)'	Tim Crawford and David Lewis: Semantic Linking and Integration of Content, Knowledge and Metadata for Early Music
		Alex Robinson: A Re-Examination of the Origins of the Manuscript Magdalene College, Pepys 1760.	John T. Brobeck: Mouton and the French Court Motet	Markus Grassl: The Chapel of Ferdinand I: A Reappraisal	Cultural Contexts for the Fifteenth-Century Mass (Half Session) Chair: Andrew Kirkman Katelijne Schiltz: Retrograde Reading and Magic: Rethinking the Agnus Dei	Frauke Jurgensen and Ian Knopke: Computerised Style Classification of Late Renaissance Polyphony

		Sabine Kurth: Look on the Screen: Manuscript and Printed Renaissance Music Sources from the Bavarian State Library Online	Thomas Schmidt: Text Setting in Jean Mouton's Four-Voice Motets: Indifference or Method?	Moritz Kelber: Silence of the Trumpets - The Exequies for Emperor Charles V	James Cook: <i>Thomas Cesus</i> and the English in Rome	Richard Parncutt : The Perceptual History of Consonance and Dissonance: Counting Vertical Pitch-Class Sets in Vocal Polyphony
10:45-11:15	Break					
11:15-13:15		Incomplete Polyphony Workshop	Mouton the Composer II Chair: Respondent: Joshua Rifkin	The Fourteenth Century Chair: Jason Stoessel	Fifteenth-Century Theory Chair: TBC	TRA.D.I.MUS Chair: Marina Toffetti
			Rory McCleery: "Let us seek with the shepherds": <i>Quaeramus cum pastoribus</i> and its Legacy	Heather Holmquest: Structural Cyclicity in <i>trecento ballate</i>	Linda P. Cummins: The Reception of "Nicolaus de Capua"	Marina Toffetti: Dissemination, Assimilation and Adaptation of Italian Music in Central-Eastern Europe in XVI and XVII Centuries: The TRA.D.I.MUS. Project
			Stephen Rice: Mouton's Motets for Eight Voices	David Maw: From Ballade to Rondeau: The Mimetic Basis of Pure Music in Machaut's Songs	Peter Urquhart: Four-Ex-Two Canons, Dissonance, and the Early Josquin	Zofia Dobrzańska-Fabiańska: Italian Music and its Reception in Poland in the 16th and 17th Centuries. State of Research
			Thomas G. MacCracken: The Chansons of Jean Mouton	Anna Zayaruznaya: New Voices for Vitry	Adam Whittaker: Some Initial Thoughts on the Integration of Musical Examples in Johannes Tinctoris's <i>Expositio manus</i> and <i>Liber de arte contrapuncti</i>	Aleksandra Patalas: The Inventory of the Krakow Bookseller Mertzenich: A Testimony of the Presence of Italian Music in Poland ca. 1600
				Andreas Janke: Piero Mazzuoli: Reconstructing the	Fañch Thoraval: The Other <i>Brevis Grammatica</i> : The 1499 Print by Jakob Wolff von	Justyna Szombara: The Sacred Concertos of Christoph Werner, Crato Bütner and Balthasar

				<i>oeuvre</i> of a Late <i>trecento</i> Composer	Pforzheim	Erben: A Study on the Reception of Italian <i>musica moderna</i> in Seventeenth-Century Gdańsk”
13:15-14:00	Lunch					
14:00-14:45		Lunchtime Lecture-Recital: From Pietrobono to Bossinensis: Reassessing Frottola Performance Practice Through F-Pn Rés. Vmd. MS 27 Ensemble Cantastorie Hector Sequera (dir.)				
14:45-16:15		Workshop - Organ and Voices: Issues of <i>alternatim</i> Practice Binchois Consort, St Teilo Organ, Andrew Kirkman, Magnus Williamson, John Harper	Ferrara Chair: Noel O’Regan	Eastern Europe Chair: Barbara Eichner	Organum Chair: Anna Maria Busse Berger	Songs Chair: David Fallows
			Tim Shephard: Francesco Ariosto, the Virgin, and Ercole I d’Este’s Chapel Choir	Monika Jurić Janjik: The Work of Art in General and Music <i>Irene, ovvero della bellezza</i> (Venice, 1599) of Michele Monaldi (1540-1592), Poet and Philosopher from Dubrovnik	Ellen Hünigen: Measured Time in Aquitanian Polyphony of the 12th Century – a Fata Morgana	Kirstin Pönnighaus: The <i>L’homme armé</i> Tune and its Presentation, Tradition and Generation of Versions in the Early Modern Period
			Marie-Alexis Colin: Charles Chastelain in Soignies: New Evidence for Elements of Musical Life at the Collegiate Church of Saint-Vincent during the Sixteenth Century	Agnieszka Leszczyńska: Jacob Regnart and His Connections to Silesia and Poland	Solomon Guhl-Miller: A Structural Connection Between Chant and Organum	Christoph Riedo: Song Battles and Battle Songs
			Laurie Stras: Ferrara’s Musical Legacy to Mantua Reconsidered	Jan Bata: Lutheran Music in Late Renaissance Prague	Eva M. Maschke: Testaments of Canons and Fragments of	

					Manuscripts: Organum Reception in Scandinavia	
16:15-17:00		Business meeting				
17:00-18:30		Workshop - Organ and Coices: Issues of <i>alternatim</i> Practice Binchois Consort, St Teilo Organ, Andrew Kirkman, Magnus Williamson, John Harper	Medieval Music in Cultural Contexts Chair: Anna Zayaruznaya	Madrigals Chair: Laurie Stras	Notions of the Past in the Sixteenth Century Chair: Samantha Bassler	Medieval Music and Performance Chair: Lisa Colton
			Jason Stoessel: Music and Rhetoric in Johannes Ciconia's late songs	Cinzia Scafetta: The Renaissance Composer/Entrepreneur Girolamo Scotto and the Three-Voice Madrigal	Kai Marius Schabram: <i>De initio et progressu musices</i> . Problems and Prospects of Music Historiography before 1600	Eerik Jöks: A Musicological Ruse – Success or Failure? Gregorian Chant Performance Before and After the Filter of Classical Western Notation.
			Zoltán Rihmer: The Sly Bishop and the Kindly Pope: Philippe de Vitry's Motet for Clement VI	Paola Ronchetti: The Madrigal in Rome in the Sixteenth Century: <i>Il Quarto Libro delle Muse, Benigni Spirti</i> .	Michael Meyer: Music History According to Valentin Neander 1583	Cecilia Peçanha: A Systematic Approach of Musical Education in the Middle Ages Focused on the Theory and Practice of Diminution.
			Sarah Nangle: Crafting Music in MS Arundel 292	Jennifer Halton: Performing Identity, Concealing Conflict: Modal and Textual Interiorities in Matteo Rampollini's ' <i>Lieta per honorarte</i> ' (1539)	Michaela Kaufmann: The Reader in the Text? The Composer and His Audience in Florentine Music Prints	Uri Smilansky: Singing from the Source: Evidence of Performance from the Machaut Manuscripts
18:30-19:30		Keynote: Ardis Butterfield: From Shape to Sound in Medieval Song				
19:30-20:00		Informal concert				

Sunday 6 July 2014

Foyer= Bramall Building, Foyer **ECH**= Bramall Building, Elgar Concert Hall **Dome**= Bramall Building, Dome **LG33**= Bramall Building, Lower Ground 33 **LG34**= Bramall Building, Lower Ground 34 **222**= Bramall Building, Tutorial Room 222

Time	Foyer	ECH	Dome	LG33	LG34	222
8:45-10:45		Seconda prattica/Late Sixteenth Century Chair: John Whenham	Iberia II: Chair: Owen Rees	Lassus Chair: Philip Weller	Printing and Dissemination Chair: Grantley McDonald	Notation and Editing Chair: Warwick Edwards
		Antonio Cascelli: Dissonance as Metaphor in L'Ottuso's Discussion about <i>seconda prattica</i> and the Audience in the Emerging Operatic Genre	Ascensión Mazuela-Anguita: 'Música para los reconciliados': Music and Inquisitorial Acts of Faith in Renaissance Iberian Cities	Franz Körndle: Primary and Secondary Lasso Sources	Andrea Lindmayr-Brandl: Early Music Printing in German Speaking Lands: A First Overview	Henry Hope: Editing the Jenaer Liederhandschrift
		Daniel Donnelly: <i>Boccaccio el magnifico</i> : Literary and Musical Parody in the Bizarre <i>rime pescatorie</i> of Andrea Calmo and Ludovico Agostini	Santiago Ruiz Torres: <i>Pro victoria contra infideles</i> : The Processional Música-19 of the Cathedral of Segovia (ca. 1500)	Bernhold Schmid: Orlando di Lasso Marian Antiphons: An Overview	Michael Chizzali: Italian Traces in Musical Culture at Wettin Courts during the Sixteenth Century	Jan Herlinger: Prehistory of the <i>coniuncta</i>
		Marcello Mazzetti and Livio Ticli: Reconsidering Floriano Canale's Works and the Role of Canons Regular in the Late Renaissance	Ángel Manuel Olmos: Economic Income of Sixteenth-Century Spanish Church Musicians Revisited	Diane Temme: Illusory Compositional Techniques and Levels of Interpretation: Lasso as Reader of the Ulenberg Psalter	Magnus Williamson: Print, Polyphony and Episcopal Leadership: Le Mans around 1500	Zhuqing (Lester) Hu: Bartolomeo Ramis de Pareia: a Follower of Guido?
			Bernadette Nelson: 'Ideo dilexit me rex...': Music for a Royal Wedding? Further layers of thematic allusions in Morales' <i>Missa L'homme armé</i> a 5'	Megan K. Eagen: 'Dulcis meri poculum': A Different Reading of Two Medieval Parodies Set by Orlando di Lasso		Miriam Wendling: Karlsruhe cod. 504 and Chant Culture at St. Michelsberg
10:45-11:15	Break					
11:15-13:15		Requiems Chair: Fabrice Fitch	Sixteenth-Century Germany (Half Session)	Sixteenth-Century Rome Chair: Tim Shephard	Georgian Medieval Music Chair: Tamar Chkheidze	Editorial Strategies in Sixteenth-Century Music Printing

			Chair: Agnieszka Leszczyńska			Chair: Magnus Williamson
	Owen Rees: Recontextualizing Victoria's <i>Requiem</i>	Francesco Pezzi: "[...] ein guette sehr stattliche und herrliche Music, weit besser, allß des khaisers Music ist": Comments about Music in the Travel Diary of Ferdinand of Bavaria	Noel O'Regan: Music, Memory and Faith in Late Sixteenth-Century Rome	Tamar Chkheidze: Canonical Hours and Traditions of Service According to Georgian Liturgical –Musical Manuscripts	Marianne Gillion: Correcting Countless Errors: Chant Revision in Italian Printed Graduals	
	Franziska Meier: Escobar vs. Févin – Same Function, Different Forms. Comparative Studies on the Early Polyphonic "Missa pro defunctis"	Alanna Ropchok: Josquin, Martin Luther, and Johannes Ott: How the <i>Missa Pange lingua</i> Crossed Confessional Boundaries in Reformation Germany	Esperanza Rodríguez-García: "Cose che non disconvenghino al decoro, e riputatione del Collegio Germanico": Victoria's <i>Liber primus qui missas, psalmos, magnificat...</i> (1576)	Khatuna Managadze: Liturgical Aspects of Lent and Liturgy of the Presanctified Gifts	Louisa Hunter-Bradley : Plantin's Strategy for Publishing Polyphonic Music 1570-1595	
	Tess Knighton: Music and Piety in Sixteenth-Century Barcelona	New World (Half Session) Chair: TBC David Andrés-Fernández: Chant, Liturgy and Heritage in Chile: a 16th-Century Manuscript Rediscovered in Valdivia	Naomi Gregory: The Curious Case of Compère's "Sola Caret Monstris": the Pope, the King, and the <i>fera pessima</i>	Eka Chabashvili: Georgian Medieval Church Music's Influence on the Contemporary Georgian Composers' Works	Sanna Raninen: The Relation between Text and Music in Vernacular Polyphonic Books during the First Half of the Sixteenth Century	
				Ekaterine Oniani: The General Principles of Georgian Neumatic Notation	Tessa Murray : Peter Short: From Trade Printer to Music Specialist	
13:15-14:15	Lunch					