





CONFERENCE SCHEDULE, Basel, 3.-6. July 2019

Wednesday, July 3, 2019


	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS-LINDNER-SAAL	STUDIO I
09.00	REGISTRATION					
10.00	OPENING					
10.30 (4)	Themed Session: Elizabethan and Jacobean Praises of Music	Free Papers Notational Issues and beyond	Free Papers Medieval Music Theory and Practice	Free Papers Musical Life in Basel	Free Papers Music Printing	Studio 31 Installation, Live Performance
	Katherine Butler Pipers, Paupers, and Princes: Social Class in the Praise and Dispraise of Music	Paul Kolb Ligatures and musical Meaning	Daniela v. Aretin Griechische Begriffe in der lateinischen Musikterminologie des Mittelalters. Adaptation, Transformation und Übersetzung (paper in German, printed Version in English)	Melinda Latour O'Brien The Sound of Friendship: Paschal de L'Estocart and his circle at the University of Basel from 1581–1583	Fabian Kolb Promoting Musical Knowledge. Pictorial and Verbal Paratexts in the Design of German Music Theory Prints and Musical Textbooks around 1500	(11.00) Johannes Keller (Arciorgano) & Ensemble Domus Artis 
	Samantha Arten "God is pleasde, with such lyke armony": Protestant Praise of Music in Elizabethan and Early Jacobean England	Nicolò Ferrari Text Underlay in Firminus Caron's Masses	Giovanni Varelli The Roman schola cantorum according to the Carolingians: a Reading of the lost Berlin Diptych	John Kmetz Musicians in Motion: Workplace Mobility, Charitable Giving, and the Erasmus Foundation at the University of Basel (1533- 1633)	Ginte Medzvieckaite Positioning Devotional Music Prints within Italian Printed Book Market 1520- 1640	
	Janet Pollack "Secrets of Future and Celestial Harmony": Praise of Music Literature and Commendatory Verses in Early Modern English Music Books	David I Lewis Learning to Interpret Mensural Rhythm: Rules or Experience?	Charles M. Atkinson On Modulation in Early Medieval Chant: The φθοραί in Byzantium and the vitia in the West	Daniel Trocmé-Latter Latin Lutheran hymnody in Reformation Basel	Marianne C.E. Gillion Musical Proofreading at an Early Modern Printing House: The Case of the Graduale Romanum (Antwerp: Officina Plantiniana, 1599)	
	Samantha Bassler "Hath brought Madde Men into Their Perfect Wits and Senses": Praises of Music, Medicine, Philosophy, Theology, and Disability in Early Modern England	Christian Goursaud The Notation of Busnoys's Missa L'homme armé: An Assessment of the Sources	Alejandro Enrique Planchart A Newly Discovered Sequentia in Benevento 40 and its implication for the transmission of Carolingian Music to Southern Italy	Harald Gropp Von Mainz nach Basel --- nicht nur Peter Schöffer	Louisa Hunter-Bradley Cover to cover: Tracing the publishing process from commissioning through to sales of De la Hèle's Octo Missae (1578) at the Officina Plantiniana	
12.30	LUNCH					

14.00 (4)	Free Papers Music in England: Lute Song and Beyond	Themed Session: <i>The Renaissance Musical Work: Foundations, Repertories and Practices</i>	Free Papers Renaissance Motet	Paired Papers/Free Papers Medieval Songs and its Sources	Free Papers Soundscapes and Mythmakers	Studio 31 Installation/Live Performance
	Richard (Anthony) Robinson ‘The Poet with his luryng Lute, his Sonets syngeth shrill’: Elizabethan and Jacobean Voice Types and the Lute Song	Soterraña Aguirre Presentation Research Project: The Renaissance Musical Work (15 min.) John Griffiths The Architecture of Renaissance Musical Narrative (15 min.)	Lance Davis Morrison Lord, Don't Remember / Don't Forget: Imitatio in the Late Domine, non secundum Tradition	Christelle Cazaux-Kowalski A Conductus and its Prosula? <i>Dic Christi</i> and <i>Bulla fulminante</i> in the Codex Buranus (D-Bs Clm 4660) and other “peripheral” sources	Blaithin Therese Hurley ‘A time in Foreign and Strange Countries’ – Thomas Whythorne’s Mid-Sixteenth-Century Musical Journey to France, Flanders, Germany, Switzerland and Italy	Johannes Keller (Arciorgano) & Ensemble Domus Artis 
	Katie Bank Rethinking ‘Light’ Song in Early Modern England	Carlos Gutiérrez Fluid Multiplicities: Thinking the Ontology of Musical Works through Renaissance Philosophy (15 min.)	Peter W. Urquhart Questions about pitch content in 16th c. performance of <i>Benedicta es</i>	Anne-Zoé Rillon-Marne Melismas in the Codex Buranus	Evan MacCarthy The <i>Voyage</i> through Montaigne’s Ears	
	Joseph Sargent Revisiting George Marson: Music, Biography, Context	Pilar Ramos On <i>glosas</i> and again on the Musical Work in 16th Century (15 min.) Ana López <i>Los brazos traigo cansados</i> : Origins and Transformation of a <i>Romance</i> in the Renaissance (15 min.)	Samuel Michael Bradley The Intersection of Notation, Style, and Performers’ Chromatic Instincts in the Music of Jean Guyot	Jennifer Bain Contrafacta and Musical Quotation in the Repertory of Hildegard of Bingen	Marina Toffetti Musical Heritage and Transnational Cultural Identity: the Dissemination and Assimilation of Italian Music to the North of the Alps and the Genesis of a Pan-European Style	
	Caitlin Roxana Quigley Nolan The Music of Philippe de Monte in the Paston Collection	Manuel del Sol Making <i>Pange lingua</i> of Johannes de Urrede in Early Modern Spain (15 min.)	Megan K. Eagen-Jones Mid-Sixteenth Century Centonate Motets as Riddles in Music and Text	Santiago Ruiz Torres Peculiarities in the transmission of the Aquitanian Notation in Plainchant Sources from Aragon (11th-14th Centuries)	Bartłomiej Gembicki The Musicology of Legendary Places. Venice and its Mythmakers	
David Francis Gallagher Better notes? – A Provocative Proposal for the Tuning of Marenzio's 'O voi che sospirate'						
16.00	COFFEE BREAK					

16.30 (4)	Free Papers Around Josquin	Free Papers / Paired Papers Spanish and Italian Sacred Polyphony	Free Papers Chant traditions in Local Liturgies I	Themed Session: Silvestro Ganassi's Fontegara: Status quaestionis and Recent Research Developments	Free Papers Music Printing	Themed Lecture Recitals: Why did Nicola Vicentino Choose to Introduce his Enharmonic System through Solmization?
	Giorgio Peloso Zantaforri Word and Music at Play: the case of <i>Non te smarir cor mio va' passo passo</i> Attributed to Josquin	Owen Lewis Rees Music at Spanish Habsburg exequies: the Evidence of the libros de exequias	Gionata Brusa I Libri Ordinari come fonte per la conoscenza della prassi esecutiva: un'indagine esplorativa [Paper read in Italian]	Dina Titan Silvestro Ganassi's Diminution Style – A New Interpretation of <i>Fontegara</i>	Tim Crawford A tool for exploring early printed music: F-TEMPO (Full-Text search of Early Music Prints Online)	Anne Smith, Johannes Keller and Ivo Haun Why Did Nicola Vicentino Choose to Introduce his Enharmonic System through Solmization? 
	Elizabeth Randell Upton Josquin des Prez, Virgo Salutiferi, and Lucrezia Borgia	Emilio Ros-Fábregas A new manuscript of Spanish Renaissance polyphony from Totana (Murcia)	Giulia Gabrielli Il 'canto del popolo' in Sudtirolo dal Medioevo al Seicento: alcuni nuovi contributi [Paper read in Italian]	Martina Papiro Beyond illustration: The title pages of Ganassi's <i>Fontegara</i> 1535 & <i>Regola Rubertina</i> 1542	Lynette Bowring Materiality and the Musical Work in Renaissance Italy	
	Jeffrey J. Dean <i>O felix urbs Aquensium: a new composer and a context for Josquin's early works</i>	Andrea Puentes-Blanco An Iberian Holy Week Cycle of Responsories and its Italian Connection	Ute Evers Kommt das „Augsburger Osterspiel“ wirklich aus Augsburg?	Thilo Hirsch <i>Il dolce suono</i> – Acoustical measurements and practical experiences with 'new' viols after Ganassi 1542/43	Susan Forscher Weiss Originality and Imitation in Sixteenth-Century Musical Grammars: The Curious Case of Ambrosius Wilfflingseder's <i>Erotemata Musices</i> (Nuremberg, 1563)	
	Jane Daphne Hatter Puns as prayers in late- medieval music or How do you solve a problem like “la mi la?”	Sigrid Harris His Cross to Bear: Imitatio Christi and the Affects of the Soul in Gesualdo's Responsoria (1611)	Samuel James Barrett Imitation and Affiliation in the Medieval Latin Hymn Repertory	William Dongois and Tiago Simas Freire Ganassi: musicien- spéculateur ou musicien- pédagogue.	Royston Gustavson The Choirbook of Count Anton of Isenburg- Büdingen, [Ronneburg] 1558–1560: A Neglected Monument of Music Printing	
18.30						
19.00	RECEPTION IN THE MUSIKMUSEUM AND VISIT OF THE EXHIBITION “KLANGBILDER” 					


Thursday, July 4, 2019

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS-LINDNER-SAAL	STUDIO I
09.00 (3)	<i>Themed Session: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part I, Beyond the Census-Catalogue (I)</i>	<i>Free Papers</i> 13 th -Century Motet / Lyrics	<i>Free Papers</i> Lute Music	<i>Themed Session: Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective – Part I</i>	<i>Themed Session: Matters and Materialities in Music of the Habsburg Court and the Czech Lands</i>	<i>Short Papers</i> Permixtiones I
	Magnus Williamson Beyond the Fringes of Cen-Cat: Polyphonic Insertions in Plainsong Sources, 1400-1550	Matthew Paul Thomson Fixity, Variance, and Compositional Process in Thirteenth-Century Motets	Agnieszka Leszczyńska Emanuel Wurstisen, his Lute Tablature and their Relationships with Poland	Lois Breckon The Comparative Silence of Florentine Nuns after Council of Trent	Jiri K. Kroupa «Qui operatus est mihi?» Some New Insights in Vaet's Motet Dedicated to Maximilian II in 1560	Matthieu Romanens Num est rithmus modulatio sine ratione? Auf der Suche nach rhythmisch-numerischen Verhältnissen im aquitanischen Repertoire des 12. Jahrhunderts
	Paweł Gancarczyk Sources of Polyphonic Music in Poland: Four Decades after the Census Catalogue	Catherine Anne Bradley Choosing a Tenor Quotation for Thirteenth-Century Motets: Unexpected Connections with Pedes and Polyphonic Rondeaux	Ryaan Ahmed A Digital Toolbox for Exploring Lute Tablature	Barbara Eichner Same difference? Post-Tridentine Reforms and Music in German Nunneries and Monasteries	Jan Bilwachs Music in Egerland from the Viewpoint of Preserved Music Collections from the Second Half of the 16th Century	(09.20) Elena Chernova Das Nachtoffizium in der frühen russischen Mehrstimmigkeit
	Jessie Ann Owens Scribbles and Other Evidence of the Creative Process	Anne Ibos-Augé Quoting Lyric Fragments in a 13th-Century French Devotional Text: the Livre d'amorettes	Kateryna Schöning The Act of Memory – ‚Album Amicorum‘ for the Lute (PI-WRK ms. 352 about 1550)	Nere Jone Intxaustegi Jauregi Nuns and Music in Early Modern Bilbao	Jan Bata «La musique rare et singulière...» Musical Accompaniment of the Festivities of the Order of the Golden Fleece in Prague (1585) in Light of a Newly-Discovered Document	(09.40) Haddar Beiser Machaut and the Musicalization of Rhetoric
						(10.00) Michael Eberle The Significance of Music in the Songs of Hugo von Montfort
10.30	BREAK					

11.00 (4)	Themed Session: <i>Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part II, Revisiting the Census-Catalogue</i>	Themed Session: <i>Early Music Iconography: Methodological Worlds and Cultural Intersections – Part I</i>	Free Papers 13 th / 14 th - Century Treatises and Beyond	Free Paper/Themed Session: <i>Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective – part II</i>	Themed Session: <i>Material Philology as an Approach to Studying Music Sources from the Nordic Reformation Movements</i>	Free Papers/Short Papers/Lecture recital Wind Instruments + Violino alla bastarda
	Jane Alden ‘En tous les lieux ou j’ay esté’: France, Burgundy, and the Songs of Busnoys	Maria Luisi and Francesco Luisi Censimento delle raffigurazioni musicali nell’Umbria meridionale tra Medioevo e Rinascimento. Con un analisi delle citazioni di inni e antifone	Christian Thomas Leitmeir Compilation and Adaptation: How “Dominican” is Hieronymus de Moravia’s Tractatus de Musica?	Tomasz Jeż The cultural symbiosis of Cistercians and Jesuits in the Music Culture of the Baltic >rea c. 1600	Mattias Lundberg Music as Diocesan Power Struggle: Printed Chant Books in Sweden c.1480- c.1520	Daniel Adam Rose-Jones The Symbolic Role of the Hunting Horn in the Art of South-West England
	John T. Brobeck Jean Mouton’s Early Motet Style Revisited	Gabriela Currie Imaging Musical Borderlands in Moldavian Frescoes of the 15th and 16th Centuries	Federico Zavanelli Two post-Franconian Treatises at the Early Stages of the Italian Ars nova	Ascensión Mazuela-Anguita Sixteenth-Century Barcelonan Convents in Transnational Music Networks	Sanna Raninen Make Do and Mend: Reworking Liturgical Parchment Manuscripts in post-Reformation Sweden	(11.20) Tin Cugelj The Trombone in Renaissance Croatia
	Giovanni Zanovello Singing, Writing, and Printing Songs in North-Eastern Italy	Luzia Rocha and Luís Correia de Sousa Music and power. The ‘Crónica Geral de Espanha’ in the context of Iberian and European Courts	Elna G. Hamilton Why the Third Remains Controversial: Reconsidering Anonymous IV, Walter of Evesham Abbey, and Theinred of Dover as Contemporaries	Karin Strinnholm Lagergren Divided but United: the Birgittine Double Abbey Liturgy	Árni Heimir Ingolfsson The Scribe as Editor: Copying the Icelandic Graduale in the 16th and 17th Centuries	(11.40) Katharina Haun The Cornetto in its Early Years - 1450 to 1530
Birgit Lodes A Recycling Bin for Imperial Repertory? On the Provenance, Repertory and Function of the Choirbook Stuttgart 47	Cristina Santarelli <i>Tempus transit gelidus,/ mundus renovatur:</i> Le celebrazioni della primavera in Piemonte	Janine Droese The Hocket ‘Sustinere’, Hrabanus Maurus’s ‘De laudibus sanctae crucis’ and the Idea of Men and Angels Singing Together	Karen Thöle Liturgical Texts and Chants with Matching Instructions from the Nuns Convent Gertrudenberg/Osnabrück	Bjarke Moe Printing Technique, Musical Notation and Hymn Singing during the Reformation in Denmark	(12.00) Kiichi Suganuma The True Way of Making Diminutions: Girolamo dalla Casa’s Usage of Thirty-Second Notes and Its Reception around 1600	
					(12.20) Félix Verry "Per il violino alla bastarda": Tracing a Forgotten Tradition of Polyphonic Diminutions for Treble Instruments 	
13.00	LUNCH				13.45	Business Meeting

13.45-14.30 GROSSER SAAL: BUSINESS MEETING

14.30 (3)	Themed Session: <i>Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part III, Beyond the Census-Catalogue (I)</i>	Themed Session: <i>Early Music Iconography: Methodological Worlds and Cultural Intersections – Part II</i>	Themed Session: <i>Chants Going Around: Reception and Creation of Prosula in Europe from 11th to the 15th Century</i>	Free Papers Medieval Music Theory and Notation	Themed Session: <i>Perspectives of Humanist Music in Theory, Text, Image, and Modern Act</i>	Short Papers Permixtiones II
	<p>David Burn Manuscripts Lost and Found: Updating the Census Catalogue</p>	<p>Florence Gétreau Two early 16th-Century Allegories of Music in the Liechtenstein Collections in Vaduz and Vienna: Challenges of Context and Meaning</p>	<p>Marie Winkelmüller-Urechia Rewriting Tradition? The Alleluia Prosulas of the Gradual of Santa Cecilia in Trastevere</p>	<p>Stefano Mengozzi Affect and Inventio in Medieval and Renaissance Theory</p>	<p>Crawford Young Humanist Music and Inventive Execution, from Stage to Classroom</p>	<p>Samantha Chang Listening to Painting: Music Inside the Painter’s Studio</p>
	<p>Tess Knighton Traces of Spanish Polyphony: Music Manuscript Musical Culture in the Iberian Peninsula around 1500</p>	<p>Björn R. Tammen Envisaging Marriage – Betrothing Music and Painting: the Artistic and Intellectual Cosmos of Richard of Genova in A-Wn 2129</p>	<p>Luisa Nardini Chant Transmission and Stylistic Contaminations: Prosulas for the Proper of the Mass in Beneventan Manuscripts</p>	<p>Andrew James Hicks How Post-Franconian is Post-Franconian Notation?</p>	<p>Patrizia Bovi <i>Lo Strambotto</i>, Written and Unwritten: The Contours of a Classic Italian Song Form and Its Performance Context ♪♪</p>	<p>(14.50) Chelsey Belt Remembering the Sound of the Lira da Braccio in the Seventeenth Century</p>
	<p>Rachel Carpentier Sixteenth-Century Instrumental Repertory in the Transatlantic Hispanic Church</p>	<p>Thomas Tolley Lamenting the Fall of Constantinople: Music and the ‘Avignon Pietà’</p>	<p>Hana Vlhová-Wörner Prosulas in Hussite and Utraquistic Sources from Later Middle Ages</p>	<p>Kaho Inoue Ligatures in the Appendix to Amerus’s ‘Practica artis musicae’</p>		<p>Jacob Mariani Organology on Stage: Instrument as Argument</p>
						<p>(15.30) Maximilien Brisson Lodovico da Viadana's Centum sacri concentus ab una voce sola</p> <p>(15.50) Nadezhda Ignatieva Il Quarto libro dei Madrigali di G. G. Gastoldi come metodo di lettura della tragicommedia pastorale di G.B. Guarini “Il Pastor fido”</p>
<p>16.00 COFFEE BREAK</p>						

16.30 (4)	Themed Session: <i>The Census-Catalogue at 40: MS Studies Past Present Future, Part IV</i>	Themed Session: <i>Early Music Iconography: Methodological Worlds and Cultural Intersections – Part III</i>	Free Papers Chant Traditions in Local Liturgies II	Free Papers Madrigal	Free Papers Mass Cycles/Instrumental Music/Stemmatcs	Workshop Aquitanian Polyphony
	Thomas Schmidt Manuscript Cataloguing Across the Digital Divide – the Historic (and Current?) Role of the Census-Catalogue	Nicoletta Guidobaldi The virtual and sonic reconstruction of a humanistic microcosm: the Gubbio studiolo	Kathleen Edna Nelson The Early History of the ‘Roman’ family of Exultet Melodies	Julie Cumming The Questione della musica: Revisiting the Origins of the Italian Madrigal	James Cook In Search of the Earliest Scottish Mass Cycles	Florian Vogt, Kelly Landerkin, Christelle Cazaux-Kowalski «Laude iocunda» – Analyse und Aufführungspraxis im organalen Repertoire der Aquitanischen Mehrstimmigkeit 
	Lucia Marchi From the Paléographie Musicale to DIAMM (via the Census-Catalogue): towards a historiography of source studies	Gaia Prignano Musica e mito nel ‘camerino delle pitture’ di Alfonso I d’Este: una proposta di ricostruzione virtuale	Filipa Taipina Modifications of the Cistercian Use in the Gradualia of the Fifth Mode: The Case of the Gradual de Lorrão	Jeffrey Levenberg Imitating Gesualdo? Antonio Cifra’s “Audacious” Fifth Book of Madrigals	Murray Steib The Sacred Origins of Instrumental Music	
	Klaus Pietschmann RISM and the cataloguing of Renaissance music	Martha Garcia Sinfonía de sonidos y palabras. Instrumentos musicales en el relicario Ángeles músicos y en el texto literario del teatro de la temprana edad moderna	Ágnes Papp Kecskés „Resonemus pariter“: Eine spätmittelalterliche Sanctus-Melodie und ihr Tropus	Dan Donnelly The Madrigal Print as Travelogue: Traversing the Venetian <i>Stato da mar</i> in Giandomenico Martoretta’s Third Book of Madrigals	Chantal Franziska Köppl Roman Missae de feria in Papal Manuscripts c. 1500	
	Michael Scott Cuthbert Space, Time, and Uncertainty: Catalogue Structure in the Digital Era	Thilo Hirsch Evidence-Based Reconstruction of a Spanish Renaissance vihuela de arco and its “Andalusian” Playing Technique	David Eben The Prague Troper and Its Legacy for the Notational Practice in the Diocese of Prague	Todd Michael Borgerding Counterpoint, the Improvising Body, and Homoerotic Play in the Italian Madrigal	Andrea Lindmayr-Brandl Why Stemmatcs Do Not Work	
18.30	BREAK					
19.00	CONCERT SOUNDME IN THE PETERSKIRCHE					

Friday, July 5, 2019



	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS-LINDNER-SAAL	STUDIO I
09.00 (3)	Themed Session: A New Source of Early Fourteenth-Century English Motets	Free Papers 16th Century Music	Free Papers Music at the Habsburg- Burgundian Court	Free Papers Print, Analysis, and Interpretations of Gregorian Chant	Themed Session: Georgian Music of the Middle Centuries	Themed Session: Recovering the Sweet Sound of the 'organo di legno'
	Margaret Bent Introduction	Laurie Alison Stras Antonio Moro's Choirbooks from Mid-Sixteenth- Century Florence	Brett Andrew Kostrzewski Culling the Treasury: Petrus Alamire and the Question of "Scribe B"	David Merlin Eine Letter für eine Neume in mehreren Bedeutungen: zur graphischen Ausdifferenzierung des Choraldrucks in Zeiten des Humanismus	Khatuna Managadze Mediaeval and Renaissance Georgian and European Church Music: Similarities and Differences	Leon Chisholm Stopping the Unstoppable: Wooden Pipes in the Early Music Movement
	Jared C. Hartt <i>Margareta</i> and its Network of Comparands	Bernhold Schmid „Im Madrigalstil". Orlando di Lasso's Note Nere-Motetten	Daniel Tiemeyer Marian Devotion and Politics: Pierre de la Rue and the Music at the Habsburg- Burgundian Court of Margaret of Austria	Leo André Lousberg Sémiologie Grégorienne 3.0: The Intertextual Analysis of Pre-Guidonian Gregorian Chant.	Tamar Chkheidze The Issue of Musical Dramaturgy in the Cycle of Liturgy (At the example of Georgian Chants)	Walter Chinaglia The Physical Origins of a Sweet Sound: an Artisan's View on the Timbre of the <i>canna di legno</i>
Peter M. Lefferts A Rotulus Motetorum	Paola Dessi Music Masters and Music for University Students in the Sixteenth Century	Ian Lorenz "A Marvellous Delight": Musical Heightening in Nicolas Gombert's Magnificat Cycle	Olivier Cullin Charles-Albert Cingria (1883-1954) as a Musicologist: an Original Point of View on the Interpretation of Gregorian Chant	Ekaterine Oniani Georgian Music Paleography in the Context of Georgian Chant Styles Eka Chabashvili Music of Ritual, Round Dance and Medieval Theatre in Georgia	InVocare , vocal ensemble Robert Selinger , Organ "Sempre più delicata parerà la consonanza": The <i>organo di legno</i> in Performance ♪♪	
10.30	COFFEE BREAK					

11.00 (4)	Themed Session: <i>Reopening Gaffurius's Libroni</i>	Free Papers Improvised Counterpoint Theory and practice	Themed Session/Free papers: <i>Neumes without Names: Another Perspective on Early Neumatic Notation</i>	Themed Session: <i>Iberian Polyphony, c.1480– c.1530: Texts, Composition and Musical Language in Sacred and Secular Genres</i>	Free Papers: Dance Music and Beyond
	Daniele V. Filippi "Opera et solitudine Franchini Gaffori ... impensa vero Venerabilis Fabrice": Archival Evidence on Operation Libroni	August Valentin Rabe An Ecological Description of fundamentum Improvisation?	Andreas Haug How Ninth Century Theory Might Change our Way of Looking at neumes	Esperanza Rodríguez-García Musical Language in the Iberian Motet ca.1500	Cecilia Nocilli «El subtile del subtile» nella musica per danza di Domenico da Piacenza. Proporzioni e segni mensurali accidentali
	Martina Pantarotto Notes, Texts, and Decoration: Gaffurius and His Team at Work on the Libroni	Daniel Saulnier Super librum docere - Super librum cantare	Hanna Zühlke and Konstantin Voigt From Accents to neumes. Re- Interpretation and Combination of Grammatical Signs in Palaeofrankish and Panfrankish Notations	Grayson Wagstaff Pedro de Escobar, Polyphonic Liturgical Settings, and the Use of Imitative and Non-Imitative Textures	Manuela Morilleau De Oliveira L'apprentissage de la musique et de la danse au féminin à la cour portugaise de la reine D. Catarina de Áustria (1507-1578)
	Cristina Cassia Gaffurius at the Mirror: The Internal Concordances of the Libroni	Alon Schab Long Motifs and Improvised Counterpoint upon a Plainsong in the Sixteenth Century	Henry Parkes Hartker the Reformer	Nuno de Mendonça Raimundo Villancicisms: Word- and Mood-Painting in the Iberian Song of the Early 16th-Century	Vania Dal Maso Dancing through the Barlines. An Analysis and Performance, of a Renaissance Collection of Dances
	Agnese Pavanello The Non-Milanese Repertoire of the Libroni: A Potential Guidepost for Tracking Musical Exchanges	Marcello Mazzetti «Acciò che, col tempo, possano seguire le pedate de i vostri Contrapunti»: Theory and Performance Practice of the Counterpoint in Late Renaissance Brescia	Ryan Brendan O'Sullivan New Light on the Origins of the Tone V Salve regina	Bernadette Nelson Literary Evidence for the Circulation of Spanish Songs in Portugal, c.1480-c.1530	Alexander John Robinson Renaissance Photographs or Simply Artistic Creations...? Louis de Caullery's "Ball at the court of Henri IV" (c.1610) – a Cautionary Example for Musical Iconography
13.00	LUNCH				13.00 Musikmuseum

14.30 (3)	Themed Session: Reopening Gaffurius's Libroni – part II	Free Papers Around 'Fauvel'	Free Papers Liturgical Chant and Instruments	Free Papers Music Printing in German- Speaking Countries	Paired Papers/Free Paper Cantiones and Copying Music in 15th and 16th Century	Musikmuseum Round table: Musis gratissima turba – Two Mysterious Paintings and Their Context
	Polifonia Sforzesca-Team Presentation of the Research Portal	Christelle Chaillou- Amadiou De la dansa au virelai (XIIIe- XIVe s.)	Angel Antonio Chirinos Amaro Taxonomies and Performance: the Case of <i>Ave virgo singularis</i> (E-Mn 19421)	Elisabeth Giselbrecht Reading polyphonic ode books	Jan Ciglbauer Die Lieder, die es nicht mehr gibt. Zum Inhalt der böhmischen Cantionentradition im 15. Jahrhundert	Organisation: Dorothea Baumann
	David Mesquita , Cantare super librum [Live Demonstration] ♪♪♪	Giulio Minniti A Stylistic Evaluation of the Newly Composed "pseudo- chant" in Fauvel	Cristina Alís Raurich The flores of <i>Flos vernalis</i> : Robertsbridge Codex, Lichtenthal Codex, and the Creation of Intabulation in the 14th Century	Andrea Horz Lyra and Ode – Humanistic theatrical performances in southern German-speaking countries and Italy around 1500	Lenka Hlávková Cantiones aus der Hohenfurter Liederhandschrift 42 und die parallelen Traditionen ihrer mehrstimmigen Bearbeitungen	
	Cory McKay A Collaborative Symbolic Music Database for Computational Research on Music	Ruxandra Marinescu Reading Fauvel and the motet O bicornix / A touz jours / Virgo Dei genitrix in Manuscript Dijon, Bibliothèque municipale 525	Barbara Hagg-Huglo Performing Guillaume Du Fay's Chant with Voices and Organ(s), 1458-1953	Catalina Vicens Polyphonic Settings of Hebrew Chant: Music as a Pedagogical Tool in the Learning of Biblical Languages in Early 16th Century Southern Germany and Switzerland	Annerose Tartler Sneaking a Peek over a Copyist's Shoulder: Bernhard Rem and his Sources	
16.00	COFFEE BREAK					

16.30 (4)	Workshop: <i>Citations: The Renaissance Imitation Mass (CRIM) and The Quotable Musical Text in a Digital Age</i>	Themed Session/Free Paper: <i>Music for Augsburg Patricians</i>	Free Papers/Lecture recital Voice, Vocality, Virtuosity	Free Papers 13 th Century, Trouvères/Trobadors	Free Papers Divine Office and beyond	Musikmuseum <i>Round table: Musis gratissima turba – Two Mysterious Paintings and Their Context (continuously)</i>
	Richard Freedman and David Fiala Citations: The Renaissance Imitation Mass (CRIM) and The Quotable Musical Text in a Digital Age	Michael Meyer Representation and Purposeful Collecting: Josquin in Augsburg and Wittenberg Manuscripts	Grace Newcombe 'The well-modulated voice': a Practical Guide to Navigating Medieval Descriptions of the Good, the Bad, and the Ugly in Singing	Brianne Kathleen Dolce Cleric, Trouvère, or Cleric-Trouvère? Towards a Prosopography of Musicians in Medieval Arras	Kristin Hoefener Der kompilierte Offizienzyklus Simile est regnum celorum aus St. Amand (paper read in English)	
		Stefan Gasch Founder vs. Bibliophile: another Look at Fugger and Josquin	Sara Maria Fantini, Patrizia Bovi Editing and Performing the Fourteenth-Century Siciliane ♪♪	Nicholas Bleisch Performative Copying? Toward a Descriptive Analysis of the Scribes of Several Trouvère Chansonniers	Rhianydd Hallas Jenstejn's Visitation: a Conventional Office?	
		Sonja Tröster Music for the Eagle	Lisandro Abadie "cum voce tremula". Vocal Vibrato and Vox Humana from Micrologus to Monteverdi	Joseph Mason A jeu-parti problem?: Multiple melodies and their composers at the Arras puy	Andrew Bull The Inchcolm Office for St Columba: a Site of Scoto-European Musical Hybridity?	
		Alanna Ropchock Tierno A Bavarian Renaissance Wedding: Reconstructing the 1579 Fugger Nuptial Mass	Livio Ticli The Italian Virtuoso: Art Synergies and Music Skills in the Renaissance ♪♪	Alexandros Maria Hatzikiriakos Dezacordar los motz e.ls sos e.ls lenglutges Dysphoria and madness in late troubadours' songs	Jamie Reuland Beyond Meaning or Mimesis – A Case for Repraesentatio in Plainchant	
18.30	BREAK					
19.00	CONFERENCE DINNER IN THE WAISENHAUS BASEL					

Saturday, July 6, 2019

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS-LINDNER-SAAL
09.00 (3)	Themed Session: <i>Renaissance Materialities in the "Museum of Renaissance Music" – Images</i>	Themed Session: <i>Persisting pasts? Reform, Reformation, and the Construction of Identities</i>	Free Papers/Lecture recital Medieval /Renaissance Wind Instruments	Free Papers/Lecture recital Around Machaut	Free Papers Medieval Sources of Plainchant
	Camilla Cavicchi Grapes, Vines, Music and Naked Bodies Dancing	Manon Louviot Liturgical Uniformity: Reality or Political Rhetoric? The Case of the 15th century Congregation of Windesheim	Raffaella Maria Bortolini The Shawm with Cylindrical Bell in Albumazar's Liber Astrologiae	Uri Smilansky Modelling 'le noble rethorique'	Eva Veselovská Das System der Handschriftenbearbeitung in der Slowakei. Die mittelalterlichen Musikhandschriften im Kontext der Forschung
	Massimo Privitera Making Music in the Garden	Christine Roth Is there a Lutheran Repertoire? A Comparatist Commentary on Central and Northern German Music Collections	Josué Meléndez Peláez The Mother Cornetto: Addressing Difficulties in Performing Modes' Characteristics in Renaissance Music	Kévin Roger Voice Rests and Musical Periodicity: New Look on Guillaume de Machaut's Motet Structure	Gillian Lucinda Gower Sources of Plainchant in the Richard and Mary Rouse Collection at the University of California, Los Angeles
	Katelijne Schiltz <i>Les simulachres & historiées faces de la mort 1538</i>	Antonio Chemotti Regionalism, Musical Past, and the Cult of the Saints in Early Modern Silesia: Valentin Triller's Gar nichts schedlichs	Ann Allen, Nathaniel Wood and Hanna Geisel Alta Bellezza – An Insight into Recreating the Sound World of a 15th Century Alta Capella 	Mara R Winter Contextualizing the Transverse Flute in the Musical Universe of Guillaume de Machaut 	Miriam Monroe Wendling Disinterring the Requiem: Layers and Variants in Plainchant Masses for the Dead
10.30	COFFEE BREAK				

11.00 (4)	Themed Session: Renaissance Materialities in the "Museum of Renaissance Music" – Objects	Free Papers 16th Century Theory and Didactics	Free Papers Ockeghem/Josquin/Mass: New Insights	Free Papers 14th-Century Italy: on Sources and Compositional Issues	Free Papers L.B..Alberti / Female Role and Female Voice / Parodia
	M. Jennifer Bloxam 'O dulciz Maria': Listening to a Late Medieval Ivory Relief	Thomas William Posen From Mode to Mattheson's Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus	David Fiala Okeghem 5.0: A virtual Reality Project for the History of Music at Saint-Martin of Tours	Andrés Locatelli New Insights on the Modena Codex	Vasco Zara Leon Battista Alberti on Musical Proportions. A Case of Misinterpretation
	Martin Kirnbauer Sounds from a Wunderkammer: The "Rindentrompete" Vienna, Kunsthistorisches Museum SAM	Michael Robert Dodds Litterae, voces, claves: The ascendancy of the keyboard as instrument of reference	Jeannette D. Jones Lament and Glory in Ockeghem's Mort, tu as navré	Andreas Janke The Squarcialupi Codex as a Model Book	Laura Ventura Nieto An Alluring Sight of Music: The Musical Courtesan in the Quattrocento
	Scott Edwards Material Encounter and the Imaginary: A Case Study of the Singing Fountain of Prague	Christoph Riedo Producing counterpoint together: Multipart improvisation in the 16th century	Catherine Anne Motuz Seeing the Invisible in Huc me sydereo	Mikhail Lopatin Mixed Feelings in a «cantus mixtus»: Excessive Love and Singing Beyond Measure in Paolo da Firenze's Fatto m'à sdegno	Anne Piejus Slapping Euterpe
	Moritz Kelber Keyboard Instruments as Means of Political Communication in the Renaissance	Sunniva Thomassen Learning Counterpoint in the 16th Century – the Didactic Approach of the Diminution Manuals	Wolfgang Fuhrmann On the Liturgical Background of the Renaissance Mass	Giacomo Ferraris Cadence Types and Cadential Organisation in the Music of the Early Trecento	Michael Chizzali "Parodia" in Sixteenth-Century Music – some Terminological and Conceptual Observations
13.00	LUNCH				

14.30 (4)	Themed Session: Renaissance Materialities in the "Museum of Renaissance Music" – Afterlife	Free Papers Chanson	Free Papers Spanish/Portuguese Sacred Music	Free Papers Keyboard music	Paired Papers Psaltérion / Around Zarlino
	<p>Árni Ingólfsson Echoes from the Periphery: The Manuscript Rask 98 and the Transmission of Renaissance Music in Iceland</p> <p>Samantha Bassler Renaissance Music in the 18th Century: The London Madrigal Society</p> <p>Martin Elste From Rüdél to Munrow. Aural representations of medieval and Renaissance music</p>	<p>Sylvain Margot L'influence des espaces géoculturels sur la structure et la syntaxe cadentielle du rondeau entre 1250 et 1450</p>	<p>Marcela Garcia The Style of the Liber Primus Missarum as the Most Important Work of Alonso Lobo</p>	<p>Dominique Gatté Fragments of a Lost Organ Book in Alsace (c. 1500)</p>	<p>Baptiste Chopin et Olivier Féraud Le psaltérion dit «en groin-de-porc» au XIVe siècle: iconographie, reconstitution, mode de jeux et possibilités musicales</p>
		<p>Ita Hijmans Performing Songs from the Gruuthuse Manuscript</p>	<p>João Pedro d'Alvarenga Exequial and Penitential Motets in 16th-Century Portugal: Texts and Contexts</p>	<p>(14.45) Frauke Jürgensen Chez Schedel: Nürnberg, 1466 ♪♪</p>	
		<p>Felix Diergarten Analyzing Binchois. Transmission, Counterpoint, Performance</p>	<p>María Elena Cuenca, Cory McKay Exploring Musical Style in the Anonymous and Doubtfully Attributed Mass Movements of the Coimbra Manuscripts: A Statistical Approach</p>	<p>(15.30) Christopher Holman Basel and St. Gallen Renaissance Keyboard Ornamentation ♪♪</p>	<p>Cesar Marino Villavicencio Practical Philology & Riddles in Preparing the Renaissance Repertoire</p>
		<p>Fabrice Fitch On the Leuven Chansonier's Virelai Se vous Voullés and its Authorship</p>	<p>João Vaz Towards a New Critical Edition of Manuel Rodrigues Coelho, Flores de Musica (1620): Problems of Notation, Rhythm and Performance</p>	<p>Augusta Campagne Keyboard Accompaniment in Italy in the Second Half of the 16th Century</p>	<p>Paula Callegari <i>Le Istitutioni Harmoniche</i> of Gioseffo Zarlino: Virtues and Vices in the Composition and Musical Performance</p>
16.30	END				
17.00	Post Conference Activities				