

# MED-REN 2013

Medieval and Renaissance Music Conference

Certaldo, 4 - 7 July 2013

## - Program -



## PROGRAM

Thursday, 4 July

8.00 a.m. buses from Certaldo to Florence

9.30-11.30: Inaugural session at Palazzo Vecchio, chaired by Luisa Nardini:

**Welcoming remarks:** Matteo Renzi, sindaco di Firenze; Cristina Scaletti, assessore alla Cultura della Regione Toscana; Andrea Campinoti, sindaco di Certaldo; Rino Caputo, presidente del Centro Studi sull’Ars Nova Italiana del Trecento; Luisa Nardini, chair del Program Committee

**Keynote addresses:** Prof. Rino Caputo and Prof. Paolo Emilio Carapezza

11.30-12.30: “Boccaccio and the European Popular Ballads” (Giordano Dall’Armellina, voice and guitar)

12.30-2.00 free

2.00 buses from Florence to Certaldo

	Chiesetta	Palazzo Pretorio/1	Palazzo Pretorio/2	Palazzo Pretorio/3
3.30-5.00	<p><b>S1: Boccaccio e la musica</b> Chair: Rino Caputo Susan Boynton, ‘The Decameron ballate and lyric insertions in medieval narrative’ Luciano Rossi, ‘Musica e mito nelle “Genealogie” di Giovanni Boccaccio: alcune osservazioni’ Cathy Ann Elias, ‘Imitators of Boccaccio: A close reading of musical performances and entertaining tales’</p>	<p><b>S2: Liturgy and chant in late 15th-century Spain</b> Chair: Tess Knighton Tess Knighton, ‘Liturgy, politics and music patronage: The commissioning of chant books by the Catholic Monarchs’ Juan Ruiz Jiménez, ‘The Catholic Monarchs and liturgical books: A <i>Psalterium-himnarium</i> for the monastery of San Juan de los Reyes’ Mercedes Castillo-Ferreira, ‘The Role of an archbishop in the creation and patronage of plainchant in the time of the Catholic Monarchs: Fray Hernando de Talavera’</p>	<p><b>S3: Italy in the late 16th century 1</b> Chair: Philippe Vendrix Alceste Innocenzi, “‘Bolognese, musico di S.M. Cesarea’”: sulle tracce di Costantino Ferrabosco’ Paola Dessi, ‘Ottavio Vernizzi, musicista al tempo di Carlo Gesualdo’ Esperanza Rodriguez-García, ‘Scipione Dentice’s <i>Motectorum liber primus</i> (1594) and experimentation’</p>	<p><b>S4: Musical instruments and instrumentalists</b> Chair: David Catalunya Vilena Vrbanic, ‘Musical instruments in Zagreb medieval chant codices’ Emily Peppers, ‘An untold story: Private instrument collections and music-making in 16th-century France’ Lucia Fava, ‘I civici piffari della città di Ancona nel 500’</p>
5.00-5.30	coffee break			
5.30-7.00	<p><b>S5: Masses</b> Chair: Peter Wright Antonio Chemotti, ‘I Kyrie di Tr93’</p>	<p><b>S6: Spain and Portugal in the late 16th and 17th centuries</b> Chair: Noel O’Regan Emilio Ros-Fábregas, ‘Two lost and</p>	<p><b>S7: Italy in the late 16th century 2</b> Chair: Massimo Privitera Antonio Cascelli, ‘Metaphor as experience: An example from Vincenzo</p>	<p><b>S8: Ars antiqua sources</b> Chair: Catherine Bradley Nuria Torres and Carmen Julia Gutiérrez, ‘The circulation of</p>

	David Burn, ‘New light on Conrad Rein’s <i>Missa super Kyrie Paschale</i> ’ Zoe Saunders, ‘Sound, structure and symbolism in an anonymous Salve Regina mass (VienNB 4810)’	found manuscript partbooks with music by Morales, Guerrero, and Ceballos’ Sergi Zauner, ‘Polyphonic psalmody for Philip II of Spain’ Adriano Giardina, ‘Tomás Luis de Victoria’s motets: Learned versus functional works’	Galilei’s <i>Dialogo della Musica Antica e della Moderna</i> ’ Jonathan Wild, ‘The sonic world of Vicentino’s 31-tone music’ Paola Besutti, ‘“Ch’all’udir, ch’al mirar duo sensi appago”: The “je ne sais quoi” in the production and reception of music in the 16th and 17th centuries’	polyphonic repertoire in 13th-century Spain’ David Catalunya and Santiago Ruiz, ‘More fragments of medieval polyphony (ca. 1300) recently discovered in Spain’
7.00-7.30	<b>Book presentation in library of the Casa Boccaccio:</b> Marco Gozzi, <i>Sequenze</i> (vol. 1 of <i>Codici Musicali Trentini del Quattrocento</i> , ed. Marco Gozzi; Rome: Istituto Italiano per la Storia della Musica – Provincia Autonoma di Trento, 2012). Presented by Alejandro Enrique Planchart			

### Friday, 5 July

	Chiesetta	Palazzo Pretorio/1	Palazzo Pretorio/2	Palazzo Pretorio/3
9.00-11.00	S9: <b>Brumel the composer 1</b> Chair and Respondent: David Fallows Sonja Tröster, ‘Brumel’s chansons and their transmission’ Oliver Korte, ‘Reconstructing Brumel’ Stefan Gasch, ‘Brumel’s legacy? The “Philippe qui videt me” tradition’ Thomas Schmidt, ‘Brumel’s <i>Nato canunt omnia</i> : Texts, tunes and textures in the motet around 1500’	S10: <b>John Sheppard</b> Chair: Magnus Williamson Kerry McCarthy, ‘Sheppard and the English psalm-motet’ Dana Marsh, ‘Chronology, genre and style: John Sheppard under Edward VI’ David Mateer, ‘Title and structure in two Sheppard masses’ Sue Cole, ‘Terry, Sheppard and the politics of the Tudor Church Music edition’	S11: Commemoration of Michel Huglo <b>Chant and liturgy in Latin southern Italy in the Middle Ages 1</b> Chair: Matthew Peattie Alejandro Enrique Planchart, ‘Fragments of an eleventh-century Beneventan Gradual in Ireland and Madrid’ Thomas Forrest Kelly, ‘The Office of Saint Donatus at Benevento’ Nicola Tangari, ‘Plainchant in Beneventan Liturgical Homiliaries’	S12: Commemoration of Pierluigi Petrobelli <b>Mysterious persons in Trecento music</b> Chair: Francesco Zimei Elena Abramov-van Rijk, ‘Who was Landini’s antagonist in his defence of Ockham?’ Lucia Marchi, ‘Profane or sacred love? The multiple meanings of an Italian caccia’ Roberta Ocozia, ‘Il mito delle iguane nei madrigali del Trecento’
11.00-11.30	coffee break			
11.30-1.00	S13: <b>Music, painting, and literature</b> chair: Paolo Emilio Carapezza Tim Shephard, ‘Leonardo, the	S14: <b>Learning music</b> Chair: Jonathan Wild Christian Goursaud, ‘Johannes Tinctoris and the Order of the Ermine’	S15: <b>Chant and liturgy in Latin southern Italy in the Middle Ages 2</b> Chair: Thomas Forrest Kelly Matthew Peattie, ‘Aural and written	S16: <b>Quotations, concordances, and the art of memory</b> Chair: John Nádas Michael Scott Cuthbert, ‘Identifying

	<p><i>Paragone</i>, and music’</p> <p>Massimo Privitera, ‘Dipingere i suoni, suonare i colori: Note sull’ intreccio fra le arti nella prima modernità’</p> <p>Kateljne Schiltz, ‘The globe on a crab’s back: Music, emblem and world view on a broadside from Renaissance Prague’</p>	<p>Cristina Diego Pacheco, ‘Using the right word: What the musical term denotes in the Renaissance’</p> <p>Abigail Ballantyne, ‘Learning to walk before he could crawl? Some thoughts on Adriano Banchieri’s musical education’</p>	<p>modality in the Old Beneventan chant’</p> <p>Luisa Nardini, ‘Between St. Peter and Santa Sofia: Liturgical Program and Notational Features in Benevento, Biblioteca Capitolare 39’</p> <p>Giovanni Varelli, ‘Ransacking the “toolbox” of 10th-century Italian music scribes: The cases of Nonantola and Benevento’</p>	<p>quotations and concordances in Ars Nova music with computational methods’</p> <p>Michail Lopatin, “‘Seghugi a corta”: Searching for a notational and compositional archetype’</p> <p>Carlo Bosi, ‘Citation and the art of memory’</p>
1.00-2.30	lunch			
2.30-3.00	free time			
3.00-4.30	<p><b>S17: Brumel the composer 2</b></p> <p>Chair and Respondent: David Fallows</p> <p>Fabrice Fitch, ‘Antoine Brumel: Aspects of his musical style’</p> <p>Immanuel Ott, ‘How to compose the <i>Missa A l’ombre d’ung buissonet</i>’</p> <p>Wolfgang Fuhrmann, ‘A humble beginning: Brumel and the ut-re-mi-fa-sol-la tradition’</p>	<p><b>S18: Music and text before 1400</b></p> <p>Chair: Matteo Nanni</p> <p>Warwick Edwards, ‘The rhythms of Italian Trecento sung verse: A case study in the intersection of oral and literate cultures’</p> <p>David Maw, ‘Prolegomena to a new edition of Machaut’s music’</p>	<p><b>S19: The effects of music: Sense perception, diabolic activities, and magic</b></p> <p>Chair: Inga Mai Groote</p> <p>Gabriela Currie, ‘Sonic intersections: Aristotelian thought experiments and modes of hearing in the fourteenth century’</p> <p>Ascensión Mazuela-Anguaita, ‘Women, music and witchcraft through Renaissance Inquisition records’</p> <p>Jacomien Prins, ‘Girolamo Cardano and the decline of Renaissance musical magic’</p>	<p><b>S20: Performance practice in the Iberian peninsula</b></p> <p>Chair: Emilio Ros-Fábregas</p> <p>Giuseppe Fiorentino, “‘Cantar por uso” and “cantar fabordón”: The unlearned tradition of oral polyphony in Renaissance Spain’</p> <p>João Pedro d’Alvarenga, ‘On performance practices in mid- to late 16th-century Portuguese church music: The chapel of Évora Cathedral’</p> <p>Ed Emery, ‘A fresh approach to the “Arabic hypothesis” in early European music’</p>
4.30-5.00	coffee break			
5.00-6.30	<p><b>S21: Manuscript transmission</b></p> <p>Chair: Agostino Ziino</p> <p>John Nádas and Andreas Janke, ‘New insights into the Florentine transmission of Zacara’s songs’</p> <p>Matthew Flynn, ‘Manuscript variations in three works of</p>	<p><b>S22: Musical Life in Quattrocento Italy: New Findings</b></p> <p>Chair: Camilla Cavicchi</p> <p>Evan Angus MacCarthy, ‘The English voyage of Pietrobono da Burzellis?’</p> <p>Leofranc Holford-Strevens, ‘The duke, the ambassador, the singer, and the</p>	<p><b>S23: From didactic song to the conductus</b></p> <p>Chair: Susan Boynton</p> <p>Jeremy Llewellyn, ‘Poem or proem? Re-assessing the earlier Cambridge Songs’</p> <p>Gregorio Bevilacqua, “‘Lutum, later et palea”: Jews in the polyphonic</p>	<p><b>S24: Devotional and liturgical repertories around the Council of Trent</b></p> <p>Chair: Barbara Eichner</p> <p>Remi Chiu, ‘A songbook for the plague’</p> <p>Noel O’Regan, ‘Luca Marenzio and</p>

	Francesco Landini' Ralph Corrigan, 'Stemmatic relationships between the MSS BU, Ox, and Q15'	pope' Giulia Gabrielli, 'A new source of polyphonic music from 15th-century Bolzano/Bozen: A preliminary report'	conductus' Jacopo Mazzeo, 'Conducti and troubadour contrafacta: The art of recycling melodies'	a second post-Tridentine musical reform in 1590s Rome' Marianne C. E. Gillion, 'Revisions to "Ostende type" Alleluias in Italian printed Graduals from the 16th and early 17th centuries'
6.30-7.00	<b>Book presentation in library of the Casa Boccaccio:</b> <i>L'Ars Nova Italiana del Trecento</i> , vol. VIII (Proceedings of the International Conference 'Beyond 50 Years of Ars Nova Studies at Certaldo, 1959-2009' (Certaldo, 12-14 June 2009), ed. Marco Gozzi, Agostino Ziino, and Francesco Zimei (Lucca: LIM, 2013). Presented by Bonnie J. Blackburn			
7.00	<b>Concert in the Chiesetta:</b> 'Il Zabaione musicale' (Basel): 'Concerto delle Dame principalissime'			

#### Saturday, 6 July

	Chiesetta	Palazzo Pretorio/1	Palazzo Pretorio/2	Palazzo Pretorio/3
9.30-11.00	S25: <b>Lasso networks 1</b> Chair: Franz Körndle Franz Körndle, 'The origin of the <i>Prophetiae Sibyllarum</i> ' Christian Thomas Leitmeir, 'Design or disaster? The interplay of images, words and music in the Penitential Psalm codices' Moritz Kelber, 'Orlando's networks – the Imperial Diet of Augsburg in 1566'	S26: <b>Authority, convention and representation in the theory and practice of 14th-century mensural notation</b> Chair: Leofranc Holford-Strevens Karen M. Cook, 'Johannes Pipudi's <i>De arte cantus</i> : A Reinvestigation' Elina G. Hamilton, ' <i>Deficere et errare</i> : The Rise of Notational Corruption and its Cure in Medieval England' Jason Stoessel, 'The Notational Identity of Late Medieval Composers and their Scribes'	S27: <b>Gesualdo: Chromaticism and metaphorical death</b> Chair: Marina Toffetti Daniele Sabaino and Marco Mangani, 'Counterpoint and modality in Gesualdo's late madrigals' Joseph Knowles, 'Chromaticism in Gesualdo's madrigal <i>Mercè grido piangendo</i> ' Alèxandros Maria Hatzikiriakos, 'Gesualdo and Tirsi: The evolution of a metaphor'	S28: <b>Ockeghem and Obrecht</b> Chair: Jesse Rodin Yossi Maurey, 'A soldier of great prowess: St Martin of Tours in a motet (yet again) attributed to Ockeghem' Emily Zazulia, "'Whatever you do, don't sing D'": Notating Obrecht's <i>Missa L'homme armé</i> ' Andrea Horz, 'The case of Jacob Obrecht, Heinrich Glarean and Erasmus of Rotterdam'
11.00-11.30	coffee break			
11.30-1.00	S29: <b>Lasso networks 2</b> Chair: Franz Körndle Barbara Eichner, 'The Mayrhofer codices: Lasso's music as a	S30: <b>Fourteenth-century France</b> Chair: David Maw Carolann Buff, 'A more subtle art?' Melanie Wald-Fuhrmann, ' <i>Fumeux</i>	S31: <b>Gesualdo's influences on vocal and instrumental traditions</b> Chair: Antonio Cascelli Sigrid Harris, "'O dolorosa gioia'": Death as paradox in the late madrigals of Carlo	S32: <b>Thirteenth-century motets</b> Chair: Jeremy Llewellyn Catherine A. Bradley, 'Comparing compositional process in thirteenth-

	<p>diplomatic gift’</p> <p>Erich Tremmel, ‘Lute and keyboard intabulations as indicators of popularity and the development of a “classical” repertoire’</p> <p>Francesco Pezzi, ‘Lasso, Pevernage and others: A collection of <i>Bicinia</i> as a mirror of possible musicians’ connections’</p>	<p><i>fume</i> – the first musical essay in ingenious melancholy?’</p>	<p>Gesualdo’</p> <p>Francesco Saggio, ‘La “Fatica di Simone Molinaro”: Stanghette di battuta e altri interventi editoriali nella “partitura” dei madrigali’</p> <p>Luigi Sisto, ‘Carlo Gesualdo da Venosa e la trasmissione dell’arciliuto Napoli e nell’Italia meridionale’</p>	<p>century Latin and French motets’</p> <p>Monica Roundy, ‘<i>Cum et sine pedibus</i>: Genre-bending and the performance of Ars antiqua motets’</p> <p>Rachael Davies, ‘Songs of saints and sinners: Mystical marriage and clerical corruption in Montpellier Codex motets’</p>
1.00-2.30	lunch			
2.30-3.00	<p><b>Book presentation in library of the Casa Boccaccio:</b> Pedro Memelsdorff, <i>The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy</i> (Lucca: LIM, 2013). Presented by Margaret Bent</p>			
3.00-4.30	<p><b>S33: Josquin</b></p> <p>Chair: Alejandro Enrique Planchart</p> <p>Vassiliki Koutsobina, ‘Canons as orations: The case of Josquin’s multi-voice chansons’</p> <p>Clare Bokulich, ‘Reconsidering Josquin’s <i>Ave Maria . . . virgo serena</i>’</p> <p>Jesse Rodin, ‘Connecting the dots: The origins and transmission of Josquin’s <i>Missa L’homme armé sexti toni</i>’</p>	<p><b>S34: Printed music books and their use beyond performance 1</b></p> <p>Chair: Elisabeth Giselbrecht</p> <p>Grantley McDonald, ‘Remembering Hofhaimer’</p> <p>Daniel Trocmé-Latter, ‘Catholic music – Protestant city: The musical mystery of the <i>Cantiones quinque vocum selectissimae</i> (1539)’</p> <p>Sanna Raninen, ‘From partbooks to tablebooks: The printing and reading of the chansonniers by Pierre Attaingnant and Jacques Moderne’</p>	<p><b>S35: Chant and ecclesiastical institutions</b></p> <p>Chair: Luisa Nardini</p> <p>James V. Maiello, ‘Singing sophistication: The Alleluia repertory at Pistoia’s cathedral of San Zeno’</p> <p>Stefania Roncroffi, ‘Musica e liturgia nel monastero di Matilde di Canossa’</p> <p>Michael Klaper, ‘Ekkehardus <i>notator et compositor</i>: Ekkehart IV of St. Gall as commentator and author of liturgical chants’</p>	<p><b>S36: Reception</b></p> <p>Chair: Andrew Kirkman</p> <p>Ed Breen, ‘Keeping Landini off the streets’</p> <p>Vincenzo Borghetti, ‘From “Ode to a screw” to “Les chants de la terre”’: Fifty years of early music on record’</p> <p>Anne Smith, ‘Ina Lohr (1903-1983): An unsung pioneer of historically informed performance practice’</p>
4.30-5.00	coffee break			
5.00-6.30	<p><b>S37: Round table. Creation stories: Obrecht’s <i>Missa de Sancto Donatiano</i></b></p> <p>Chair: M. Jennifer Bloxam</p> <p>M. Jennifer Bloxam, Introduction</p>	<p><b>S38: Printed music books and their use beyond performance 2</b></p> <p>Chair: Thomas Schmidt</p> <p>Michael Meyer, ‘Jacob Paix and music history’</p>	<p><b>S39: Foreign tones: <i>Coniunctae</i>, <i>musica ficta</i>, and enharmonicism</b></p> <p>Chair: Daniele Sabaino</p> <p>Santiago Galán, ‘<i>Coniunctae</i> and counterpoint in Spanish Renaissance</p>	<p><b>S40: Narrative and genre in the Trecento</b></p> <p>Chair: Matteo Nanni</p> <p>Michele Epifani, ‘Per una definizione della caccia come</p>

	Robert Nosow, 'Jacob Obrecht and the fall of Bruges, 1490-91' Respondents: Reinhard Strohm and Birgit Lodes	Inga Mai Groote, 'Buy one, get one free: Henning Dedekind's <i>Dodekatonon</i> ' Elisabeth Giselsbrecht, 'Shelf-lives: Music books as collectors' items'	theory: The case of the tabulae of Domingo Marcos' Luca Bruno, ' <i>Il cantar novo</i> by Ercole Bottrigari, or ancient chromaticism adapted to modern polyphony at the turn of the 17th century'	genere poetico-musicale dell'Ars Nova italiana' Antonio Calvia, 'Irregolarità formale o portato della tradizione manoscritta? Alcuni esempi nella produzione di Nicolò del Preposto' Philemon Jacobsen, 'Nuove ipotesi sulla relazione tra testo e musica nella ballata trecentesca. Due esempi dall'opera di Andrea da Firenze (1350-1415)'
6.45-7.00	<b>Business meeting</b> (all welcome: to discuss future meetings)			
7.15	<b>Concert in the Chiesetta:</b> David Catalunya: performance on the clavisimbalum of music from the Codex Faenza 15th-century tablatures			
8.15	<b>Conference dinner:</b> Places are limited and should be reserved on the registration desk on 3 <sup>th</sup> and 4 <sup>th</sup> July			

### Sunday, 7 July

	Chiesetta	Palazzo Pretorio/1	Palazzo Pretorio/2	Palazzo Pretorio/3
9.30-11.00	S41: <b>Round table. Saint's Offices (<i>historiae</i>) of the Middle Ages: Research problems and perspectives</b> Chair: David Hiley Steffen Hope, 'The role of the sung material in the representation of Edward the Confessor as king and saint' Danette Brink, 'Sancta Helena: A journey through Europe' Roman Hankeln, 'Sense structures sound? Analysing facets of text-music interrelation in three chant cycles for St. Maurice and the Theban legion	S42: <b>Musical life and sources in Central Europe</b> Chair: Christian Leitmeir Agnieszka Leszczyńska, ' <i>Italianità</i> in late Renaissance vocal manuscripts from Gdańsk and Elbląg' Scott Edwards, 'Quodlibets and the performance of identity in late sixteenth-century Central Europe' Monika Jurić, 'The role of the Duke's chapel in 16th-century Dubrovnik musical culture'	S43: <b>Musical representations</b> Chair: Katelijne Schiltz Jennifer Halton, 'Performance as social commentary: Examining the role of musical dramatics in the 1539 Medici festival' Laurie Stras, 'Music for Giraldi Cinzio's <i>Selene</i> : Fixing performance through print?' Daniel K. Donnelly, 'Three new <i>grieghesche</i> by Antonio Molino and their place in the genre'	S44: <b>New 15th-century sources</b> Chair: Margaret Bent Camilla Cavicchi, 'D'un frammento inedito con musica di Gilles Binchois' Susana Zapke and Peter Wright, 'The Weitra fragment: A Central European source of late medieval polyphony'

	(11th-14th centuries) Morné Bezuidenhout, 'Digital Liudger: Stylistic coherence in the chant melodies of the <i>Historia Sancti Ludgeri</i> '			
11.00-11.30	coffee break			
11.30-1.00	<p><b>S45: The Divine Office: Composition, Transmission, and Practice</b></p> <p>Chair: James V. Maiello</p> <p>James Blasina, 'Reconsidering the earliest office for St. Katherine of Alexandria, s. 11-13'</p> <p>Miriam Wendling, 'Layers in the liturgy for St. Katherine of Alexandria'</p> <p>Michelle Urberg, 'Modeling Mariology: The symbolic performance of the feast of Mary's Compassion at Vadstena Abbey'</p>	<p><b>S46: Round Table on Musica Rudolphina</b></p> <p>Chair: Jan Bařa</p> <p>Michaela Žáčková Rossi, 'The musical kinships at the Court of Rudolph II'</p> <p>Jan Bařa, 'Praga festivans: Music and festivities in Rudolphine Prague'</p> <p>Ferran Escrivà-Llorca, 'Juan de Borja's musical activities in Prague'</p> <p>Petr Daněk, 'Die heüser bey und hinder St. Thomas khloster'</p> <p>Jiři Kroupa, 'Per musica ad erotica: Fiction and reality in the social life at the turn of the 16th and 17th century'</p>	<p><b>S47: Cinquecento madrigals</b></p> <p>Chair: Paola Besutti</p> <p>Zoey Cochran, 'The <i>Questione della lingua</i> and the early madrigal'</p> <p>Vanessa Blais-Tremblay, "'The Ways" ["I Modi"] of black-note erotica'</p> <p>Peter Poulos, 'Simone Molinaro's <i>Madrigali a cinque voci</i> and Genoese patrons in Rome'</p>	<p><b>S48: Fifteenth-century motets</b></p> <p>Chair: Thomas Schmidt</p> <p>Paul Kolb, 'Structure and context in fifteenth-century bilingual motets'</p> <p>Murray Steib, 'Martini and Petrarch: Two unrecognized motet settings unmasked'</p> <p>Serafina Beck, 'The Palatini partbooks (VatP 1976-79) and Anna Selbdritt: Unlocking the programme in a motet manuscript from the Alamire workshop'</p>
1.00-2.30	lunch			
2.30-3.00	free time			
3.00-4.30	<p><b>S49: Devotional and sacred repertoires in Italy</b></p> <p>Chair: Francesco Zimei</p> <p>Gioia Filocamo, 'Comforting condemned prisoners: The circulation and performance of the lauda collection of the Bolognese Confraternity of S. Maria'</p> <p>Fañch Thoraval, 'The <i>frottole spirituali</i> of Innocentius</p>	<p><b>S50: Composing and reconstructing music</b></p> <p>Chair: Michael Scott Cuthbert</p> <p>Alexander Morgan, 'Testing Tinctoris'</p> <p>Julie Cumming, 'Another lesson from Lassus: Quantifying contrapuntal repetition in the Duos of 1577'</p> <p>Marina Toffetti, 'The critical edition and the reconstruction of incomplete polyphony'</p>	<p><b>S51: England</b></p> <p>Chair: Kerry McCarthy</p> <p>Louise McInnes, "'England be glad! Lift up thy lusty hearts!": The medieval carol as a vehicle for political commentary and English nationalism'</p> <p>James Apgar, 'Rhetoric, decorum, and style in Elizabethan England'</p> <p>Sakurako Mishiro, 'William Bathe, Thomas Ravenscroft and</p>	<p><b>S52: Re-evaluating sixteenth-century sources</b></p> <p>Chair: Cathy Ann Elias</p> <p>Geneviève Bazinet, 'What's in a Rubric? Liturgical assignments in Pierre Attaingnant's motet series'</p> <p>Jacob Sagrans, 'The emergence of single-composer motet prints: Putting composers before music'</p> <p>Nele Gabriëls, 'Private musical culture represented in three</p>



	Dammonis' Agnese Pavanello, 'Weerbeke's Rome'		unacknowledged "forraine Authors"	manuscripts from Bruges c.1525- 1560: A context for amateur composition'
5.00	<b>Concert in the Chiesetta:</b> Vocalia Consort, dir. Marco Berrini, performing Gesualdo madrigals			
7.00	Renaissance dance presentation by the Associazione culturale 8cento, diretta da Alessia Branchi, in front of the Casa Boccaccio			

POSTER SESSIONS in Palazzo Pretorio/4

Reinier de Valk and Tillman Weyde: Computational Methods for the Recognition of Polyphonic Structure in Sixteenth-Century Lute Tablatures

Ichiro Fujinaga and Andrew Hankinson: Optical Music Recognition of the Salzinnes Antiphonal

Jan Koláček, Debra Lacoste, and Elsa De Luca: CANTUS Index: Building an Online Network of Chant Databases for Mass and Office

Birgit Lodes: Ludwig Senfl – A Catalogue Raisonné of the Works and Sources ([www.senflonline.com](http://www.senflonline.com))