

Med~Ren

Programme

Monday 5th July

9.00	Registration opens (Arts Building Foyer)		
11.00	Introduction and welcome (Lecture Theatre 1)		
11.30 - 13.00	ABF 028 Central European sources of fifteenth-century music <i>Chair: Peter Wright</i>	AS 021 Courtly patronage and public performance in sixteenth-century Italy and Spain <i>Chair: Paul Schleuse</i>	Lecture Theatre 1 Music in Tudor and Stuart England I <i>Chair: Jeremy Summerly</i>
	Jeffrey Dean: The Anonymous Mass “Dieu quel mariage”	Timothy Shephard: Dynasty and Discord: Music, Marriage and Money in the Patronage of Lucrezia Borgia d’Este	Magnus Williamson: Piety and prejudice in the music of John Browne
	Veronika Mrackova: Polyphonic hymns in the Prague Strahov Codex	Stephanie Klauk: Music in 16th-Century Spanish Theatre – Public and Courtly Performance Practice	Joseph Sargent: A Potential Source Melody for Sheppard’s Missa Cantate
			David Allinson: The production and marketing of Renaissance polyphony in the modern age <i>Respondent: Matthew O’Donovan</i>
13.00	Lunch (Crosslands)		

14.30 - 16.00	ABF 028 Arithmetic, architecture and cosmology in medieval music <i>Chair: Leofranc Holford-Strevens</i>	AS 021 Iberian institutions and their manuscripts <i>Chair: Tess Knighton</i>	Lecture Theatre 1 Music in Tudor and Stuart England II <i>Chair: Jeremy Summerly</i>
	Andrew Hicks: Re-interpreting an Arithmetical Error in Boethius's De institutione music (iii.14-16)	Alejandro Enrique Planchart: Reflections of Iberian Chapels of the Early Fifteenth Century in the Vatican Archives	Davitt Moroney: Polyphonic schemes in Byrd's Pavans and Galliards
	Ali Pemble: Timaeus and the Trumpet: The Harmonizing Logos in Medieval Art	Bernadette Nelson: Singing in tune: Dom Duarte's Ordenança and musical practice in the Portuguese royal chapel in the early 15th century	Kerry McCarthy: More from the library of William Byrd
	Vasco Zara: 'Perminute divisione et reduce': 14th- and 15th-Century Strategies of Composition in Music and Architecture	Emilio Ros-Fábregas: Medieval and Renaissance Spanish Music Manuscripts at the Hispanic Society of America in New York	Samantha Bassler: London's Madrigal Society and the Reception of William Byrd's Sacred Music
16.00	Tea/coffee (Arts Building Foyer)		
16.30 - 18.00	ABF 028 Tuning, notation and structure in fourteenth-century music <i>Chair: Elizabeth Eva Leach</i>	AS 021 Renaissance Iberia: sources and performance <i>Chair: Bruno Turner</i>	Lecture Theatre 1 Music in Tudor and Stuart England III <i>Chair: Kerry McCarthy</i>
	Jeffrey Levenberg: Ouds or Lutes? "Fumeux Fume's" Ficta Speculacion	João Pedro d'Alvarenga: Manuscript Porto, Biblioteca Pública Municipal, MM 40: Its Origin, Date, Repertories, and Context	Hector Sequera: A Confluence of Traditions in the Music Collection of Edward Paston (1550-1630)
	Philemon Jacobsen: Andrea da Firenze (1350-1415) und die mehrstimmige Ballata in Florenz: exemplarische Analyse der Ballata Per la ver'onestà	Ascensión Mazuela Anguita: The other music books in the Renaissance Iberian world: "Artes de Canto Llano" and their diffusion	Katherine Butler: 'Coorte and cuntrie carrol in hir praies': Ballads, Psalms and Godly Ditties for Queen Elizabeth I's Accession Day
		Tess Knighton: Royal exequies in early sixteenth-century Spain and an anonymous Requiem Mass	Benjamin Hebbert: Musician and Connoisseur: A newly discovered portrait of Nicholas Lanier
20.00	Concert (Chapel) <i>The Brabant Ensemble</i> Penitence and Prophecy: Motets from Sixteenth-Century Europe		

Tuesday 6th July

9.00 - 10.30	ABF 028 Unanswered questions in Renaissance theory <i>Chair: David Trendell</i>	AS 021 The reception of early English music <i>Chair: Ardis Butterfield</i>	Lecture Theatre 1 Music and publishing in Counter-Reformation Rome <i>Chair: Thomas Schmidt-Beste</i>
	Martin Ham: The Meaning of Tripla (part 2): Tripla and Sesquialtera in Performance (to ca. 1560)	David Fallows: Ways of judging importance and influence	Christian Thomas Leitmeir: Madrigals as Catalyst and Inspiration for Church Music Reform
	Richard Parncutt: Historical origins of major-minor tonality: A psychological approach	Lisa Colton: 'No rude attempt at Vocal Harmony': Sumer is icumen in and the canon of English music	Esperanza Rodríguez-García: Portraying oneself as a progressive composer: Sebastián Raval's first book of motets
		Helen Deeming: 'Boni cantores erant in Anglia': on the creation and reception of thirteenth-century English music	Mitchell P. Brauner: The Parvus Publishing Company: Publishing Music by Manuscript and Print in Sixteenth-Century Rome
10.30	Coffee/tea (Arts Building Foyer)		
11.00 - 12.30	ABF 028 Chant repertories and transmission <i>Chair: David Hiley</i>	AS 021 Secular music in sixteenth-century Italy <i>Chair: Laurie Stras</i>	Lecture Theatre 1 Burgundian chansons and their sources <i>Chair: Jane Alden</i>
	Olivier Cullin: Carthusian Chant in Gregorian World	Cathy Ann Elias: Glorious Days and Marvelous Nights: Musical Performances in the Works of Costo, Cattaneo, Fortini, and Aretino	Peter Woetmann Christoffersen: Busnoys in the hands of music scribes
	Henry Parkes: East Frankish chant composition outside St Gall: the evidence of Mainz	Paul Schleuse: Balla la mona e salta il babuino: Performing Obscenity in a Sixteenth-Century Musical Dialogue	Astrid Opitz: Mode in Burgundian chanson
	Gábor Kiss: Spontaneity or consciousness? Late-medieval approaches to the differences of the liturgical repertories	Daniel Donnelly: Singing Ariosto Writing Orlando Reading Medoro: Counterpoint and Layered Narrative in Nasco's and Ruffo's "Liete Piante"	Carlo Bosi: The transmission and circulation of 'monophonic' tunes in late 15th-century Italian sources of secular polyphony: A preliminary assessment
12.30	Lunch (Crosslands)		

14.00 - 15.30	ABF 028 Medieval notation in theory and practice <i>Chair: Helen Deeming</i>	International Building: Computer Lab 1 CMME and Digital Editing Workshop <i>Led by Theodor Dumitrescu</i>	Lecture Theatre 1 Pierre de la Rue's motets I <i>Chair: Katelijne Schiltz</i>
	Ulrike Hascher-Burger: Notation in Medingen Manuscripts II: Staff notation, staffless notation and their relationship in late medieval prayer-books of Medingen nunnery	<i>The International Building is no. 15 on the campus plan. From the Arts Building, follow the road down to the right, then enter the nearest part of the International Building at ground level. Computer Lab 1 is along the corridor on your left.</i>	Honey Meconi: The Manuscript London Royal 8.G.vii and the Motets of Pierre de la Rue
	Miriam Wendling: Neumes in thirteenth-century Bamberg		David Burn: Compositional Techniques in La Rue's Chant-Based Motets
	Kate Maxwell: Boethius, Guido, ... Derrida? 'Grammatology' as a means of understanding early music notation		Thomas Schmidt-Beste: Once again "Zum Verhältnis von Imitationstechnik und Textbehandlung" – the motets on prose texts and verse texts by Pierre de la Rue
15.30	Tea/coffee (Arts Building Foyer)		
16.00 - 17.30*	ABF 028 Reconstructing pre-Gregorian chant repertoires <i>Chair: Alejandro Planchart</i>	AS 021 Sixteenth-century instrumental music <i>Chair: Tim Crawford</i>	Lecture Theatre 1 Pierre de la Rue's motets II <i>(*session may continue to 18.00)</i> <i>Chair: Jesse Rodin</i> <i>Respondent: David Fallows</i>
	Matthew Peattie: Beneventan Antiphons for St Mercurius: New Evidence of Old Beneventan Music for the Office	Kateryna Shtryfanova: The toccata of Dalza – a phantom of genre or a model for instrumental improvisation	Christiane Wiesenfeldt: Motet, mass movement, or masked Agnus Dei? Pierre de la Rue's "Te decet laus"
	Emma Hornby: Formulaic melody in Old Hispanic chant	Manfred Novak: Ornamentation in the Organ Tablature from Klagenfurt	Stefan Gasch: Some remarks on La Rue's "Gaude virgo mater Christi"
	Rebecca Maloy: Liturgical planning in Old Hispanic chant		Jacobijn Kiel: Songs & Salves: the case of "Vita parleregart"
			Wolfgang Fuhrmann : Under suspicion : the authenticity of La Rue's "late" psalm-motets

19.30 - 21.00	Poster Session Arts Building, various rooms	Presenters will stand with their poster displays, giving demonstrations and discussing their work informally	
	Alice Tacaile: Sixteenth-Century Psalms and Psalters: towards the NEUMA project, a Collaborative Digital Score Library	Reinier de Valk: Inside the Player's Mind: Cognitive Modelling of Polyphonic Structures in Lute Tablature	Jo Clements: The creation of medieval Scottish music history
	Pauline Graham: Hidden Meaning in Sacred Letters: Iconography in William Byrd's Mass Prints	Ellen Huenigen: Editing Aquitanian Polyphony of the 12th century in an Aquitanian way	Jan Kolacek: The Global Chant Database Project (www.globalchant.org)
	Louise McInnes: The Social, Political and Liturgical Contexts of the Medieval Carol, 1360 - 1520		

Wednesday 7th July

9.00 - 10.30	ABF 028 Fragments, music and history: epistemological considerations and case studies <i>Chair: Emma Hornby</i>	AS 021 German secular music in the sixteenth century <i>Chair: Stephen Rose</i>	Lecture Theatre 1 Reading Josquin <i>Chair: Alejandro Planchart</i>
	Eyolf Østrem: "One Man's Trash is Another Man's Treasure": Some Historiographical Notes on Fragments	Agnieszka Leszczyńska: Thannenwald: the lost Elbing manuscript partially rediscovered	Jesse Rodin: Josquin's Pacing in the Sistine Chapel
	Eduardo Henrik Aubert: 11th-Century Aquitanian Mass Books in their Fragment(ed) Context	Sonja Tröster: Love, tragedy and a question of faith: extra-musical components for the success of a song in 16th-century Germany	Christian Berger: Josquin's Marian Motets: An Analysis of their Number Structure
	Nils Holger Petersen: Washing the Feet and Singing about it	Barbara Neumeier: The use of wind instruments in the "Kunstmusik" of the 15th and 16th centuries as seen from the manuscript "A.R.775-777" (Bischöfliche Zentralbibliothek, Regensburg)	Rainer Bayreuther: Josquin's Marian Motets: A Probabilistic Evaluation of their Number Analysis
10.30	Coffee/tea (Arts Building Foyer)		
11.00 - 12.30	ABF 028 The practice and performance of liturgy in the Middle Ages <i>Chair: William Mahrt</i>	AS 021 Liturgy, theology and reform in the sixteenth century <i>Chair: Stephen Rose</i>	Lecture Theatre 1 Parody and reworking in Renaissance masses <i>Chair: Cathy Ann Elias</i>
	David Hiley: Liturgical processions and their chants in medieval Regensburg	Johannes Schwarz: Bernhard Rem's organ books as evidence for liturgy at the Augsburg Carmelite Church St Anne	David Trendell: Rogier's and Monteverdi's parody masses of Gombert motets
	Matthew Ward: The Ordinary Trope Repertories of St Albans Abbey in the Twelfth Century	Allen Scott: Protestant Sacred Music Culture in Sixteenth- and Early Seventeenth-Century Breslau	Kimberly Parke: The Battle Mass Tradition and the Limits of Signification
		Grantley McDonald: Erasmus' Comma and Monteverdi's Seraphim	Michael Alan Anderson: Another John: Reception and Meaning in Obrecht's Missa de Sancto Johanne Baptista
12.30	Lunch (Crosslands)		

14.00 - 15.30	ABF 028	AS 021 Music, plague and the individual in the fifteenth century <i>Chair: Murray Steib</i>	Lecture Theatre 1 Medieval motets and their tenors <i>Chair: Mark Everist</i>
		Christopher Macklin: Charles d'Orléans and the Chapel Royal of Henry V after the Battle of Agincourt: plague, penitence, and the possibilities of performance	Rachel Davies: 'As dew in April': Subtle Symbols of the Annunciation in Montpellier Codex Motets
		Remi Chiu: Motets for the Times of Pestilence	Margaret Dobby: Poétique des Motets: Compositions à deux voix sur la teneur Flos filius eius
			Anna Zayaruznaya: The Composite Tenor of Vitry's Cum statua/Hugo
15.30	Tea/coffee (Arts Building Foyer)		
16.00 - 17.30	ABF 028 Musical education in the sixteenth and seventeenth centuries <i>Chair: Bonnie Blackburn</i>	AS 021 Renovation and reworking in the fifteenth century <i>Chair: Magnus Williamson</i>	Lecture Theatre 1 Musical and textual design in the thirteenth-century conductus and motet <i>Chair: Nicolas Bell</i>
	Ruth DeFord: Two Recently Identified Writings on Musical Practice by Johannes Cochlaeus	Stefano Mengozzi: Facets of Musical Renovatio in the Early 15th Century	Catherine Bradley: Clausula or Motet: Which Came First?
	Susan Forscher Weiss: Publishing Music Treatises by Students at the University of Cologne in the Early Sixteenth Century	Murray Steib: Caron, Martini, and the Missa Clemens et benigna: Thoughts on Editorial Recomposition in the Renaissance	Mark Everist: Transcription and Textuality – Measure and Meter: A New Source for Polyphonic Latin Song c1200
	Abigail Ballantyne: Per soddisfare al desiderio delle Vergini Claustrali: Vernacularizing Anaclecto Secchi's De ecclesiastica hymnodia (1629; reprinted 1634)	Jessica Chisholm: A Square by Any Other Name: The Portugaler / Or me veult / Kyrie melody	Anne-Zoé Rillon-Marne: Monodic conductus and their audience: a few hints at understanding the composer's choices
17.45 – 18.00	Med-Ren Business Meeting: Announcements, thanks, plans for future conferences (Lecture Theatre 1)		
18.30	Drinks reception sponsored by The Plainsong & Medieval Music Society and Cambridge University Press Founders North Quad (or Victorian Corridor, if the weather is wet)		
19.30	Conference Dinner (Picture Gallery)		

Thursday 8th July

9.00 - 10.30	AS 021 Song and gender in the Middle Ages <i>Chair: Lisa Colton</i>	Lecture Theatre 1 Willaert and Weerbeke in Venice <i>Chair: Giovanni Zanovello</i>
	Christelle Chaillou: The Musico-Poetic Architecture of Troubadour Songs	David Kidger: Constructing a Venetian Legacy: Adrian Willaert in the 1550s
	Jordan Stokes: Of Descorts and Discourse	Katelijne Schiltz: Adrian Willaert's Hymn for the Holy Shroud
	Rachel Lumsden: Mode, Gender, and Aribo's De Musica	Agnese Pavanello: Gaspar van Weerbeke's Masses in the Transmission of Petrucci's Print
10.30	Coffee/tea (Arts Building Foyer)	
11.00 - 12.30	AS 021 The aesthetic and the practical in medieval theory <i>Chair: Nils Holger Petersen</i>	Lecture Theatre 1 Attribution and quotation in Renaissance liturgical music <i>Chair: Edward Wickham</i>
	Jeremy Llewellyn: Aurelian of Réôme's 'Adverbs of Rejoicing'	William Mahrt: The role of the Sanctus in the polyphonic mass cycle
	Gregorio Bevilacqua: 'Diversitatem modorum demonstrare': Learning Modes in Roger Caperon's Comentum	Alceste Innocenzi: The Codex No. 9 of the Spoleto Cathedral: problems of attribution
		Tim S. Pack: Motivic Deployment, Cantus-Firmus Placement, and Formal Design in Ostinato-Tenor Motets on "Da pacem domine": Ghiselin Danckerts' Tua est potentia and Leonardo Barré's Congregati sunt
12.30	Depart	