Cantus Planus, Venice, 28 July - 1 August 2014

Session Number / Title Speakers	Paper Titles	Dates, Times
(1) Venice		M 28 July 16:30-17:30
Peter Jeffery	The Choir of San Marco in a 13th-Century Mosaic	
Manuel Pedro Ferreira	Venetian Influence in 15th-century Portugal	
(2) Inventories and Catalogues		T 29 July 8:30-10:00
Ana Čizmić	Catalogue of Medieval Music Manuscripts in Dalmatia	
Santiago Ruiz & Juan Pablo Rubio	Liturgical Fragments of the Diocese of Sigüenza (11th-16th centuries)	
Karin Strinnholm Lagergren	Liturgical Music Manuscripts through Five Centuries in the Birgittine Abbey Maria Refugie (the Netherlands)	
(3) Old Hispanic Chant		T 29 July 8:30-10:00
Emma Hornby & Rebecca Maloy	A Taxonomy of Old Hispanic Cadences: Methodology and Challenges	
Raquel Rojo Carrillo	The *Verpertini* as Witnesses to the Transmission of Old Hispanic Chant in Traditions A and B	
(4) Chants for Special Occasions		T 29 July 10:30-12:00
Harald Buchinger	Chants for Exceptional Occasions and the Proper of a Regular Custom: The pre-Mass Lustration in the History and Prehistory of the Processional	
Michelle Urberg	The Paschal and Mariological Processions Brothers and Sisters at Vadstena Abbey	
Melanie Batoff	The *Visitatio sepulchri* as a Gospel Harmony in Medieval Germany	
(5) Cantor and *Cantus*		T 29 July 10:30-12:00
Joseph Dyer	The Image of the Cantor in the Writings of Amalar of Metz	
Océane Boudeau	Le sanctoral de la cathédrale de Sens (XIIe-XIVe s.) : ses particularités, son évolution et ses conséquences sur le chant	
Jean-François Goudesenne	Political Cantus : Apostolicity and Liturgical Exports in Southern France and Alps (IXe s.- XIe s.)	
(6) Musical Intonations in Italian Monastic Sources (Panel 1)		T 29 July 14:00-15:30
Nausica Morandi	The Office of Santa Cecilia in musico-liturgical manuscripts	
Cristina Bernardi	The Feasts of the *Inventio* and *Exaltatio Crucis* in the Carthusian Antiphonary	
Diego Toigo	Late Monodic Intonations of The Passion in Italy	

(7) Manuscript Collections	T 29 July 14:00-15:30
Silvia Tessari	The Byzantine Musical Manuscripts of the Veneto Region
Rebekka Sandmeier	Imposing European Culture on the Cape Colony: Medieval Manuscripts in the Grey Collection
Marco Gozzi	Manuscripts in Cortona: Fragments and Liturgical Books in the Archivio Storico Diocesano

POSTERS (I)	T 29 July 14:00-15:30
Debra Lacoste	CANTUS Database
Karin Strinnholm Lagergren	The Medieval Parchment Wrapper Project database now online
Xaver Kainzbauer	The *Thesaurus Gregorianus* Data File: Its Musical Dimension
Martin Kaiser	"Thesaurus Gregorianus," An Internet Database of Gregorian Office Antiphons: Textual Features and Application to the Question of the Origin of Gregorian Chant
Ana Cizmic	Medieval Musical Sources in the Austrian National Library

(8) Sources (I)	W 30 July 8:30-10:00
Orsolya Csomó	Marian Feasts in the Zagrebian Mass-Liturgy in the Context of the Mediterranean Area
Anna Vildera	The Processional of Santa Maria "della Fava"
Nuria Torres	Medieval Fragments with Marian Polyphony

(9) *Cantus* and Computing	W 30 July 8:30-10:00
Geert Maessen	First Results of a Computational Analysis of Old Hispanic Chant
Kate Helsen	A New Way to See Neumes: The Optical Neume Recognition Project in Action
Debra Lacoste & Jan Koláček	CANTUS for Office and Mass: Building an Online Network of Chant Databases

(10) Transmission and Influence, Central Europe (I)	W 30 July 10:30-12:00
Hanna Zühlke	Hirsau in Norditalien: Zur liturgischen Musikpraxis des Benediktinerklosters Moggio im 12. und 13. Jahrhundert
Dominique Gatté	Witnesses to the Office of the Tradition of Central Italy in the German space
Réka Miklós	Der Seckauer Liber Ordinarius von ca. 1595 (A-Gu 1566) als letztes Dokument der mittelalterlichen Salzburger-Seckauer Liturgie und Musik

(11) Chants of the Mass Ordinary	W 30 July 10:30-12:00
Marit Johanne Høye	Kyrie Chants in Manuscripts from the German-speaking Area
Hana Vlhová-Wörner	*Agnus* Pairing and Disappearing
Sarah Ann Long	Mensurally Notated Mass Ordinaries from Cambrai and Tournai

(12) Sources (II)	W 30 July 14:00-15:30
Susan Boynton	Liturgy and History in the Cluniac Collection Paris, BnF lat. 17716
Jeremy Llewellyn	The History and Historiography of the 'Thomas-Graduale' (Leipzig, Universitätsbibliothek, ms. 391)
Jurij Snoj	The Antiphoner of Isola and the Question of its Provenance

(13) Transmission and Influence, Central Europe (II)	W 30 July 14:00-15:30
Gábor Kiss	Late reflorescence of the Alleluia Repertory in Central Europe
Katarina Šter	Melodic History of a Music Manuscript: A Case of the Medieval Carthusian Antiphoner
Zsuzsa Czagány & Ágnes Papp	Traditio Iohannis Hollandrini: Spätmittelalterliche Theorie und Choralpraxis

POSTERS (II)	W 30 July 14:00-15:30
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(14a) Heirmologion and Tropologion	W 30 July 16:00-17:00
Sandra Martani	The Manuscript Cryp. E.γ.III: A 12th-Century Heirmologion of the South-Italy Area
Svetlana Kujumdzieva	The Tropologion Vaticanus Graecus 771

(14b) Chant and Liturgy in Latin Southern Italy in the Middle Ages (Panel 2)	W 30 July 17:00-19:30
Luisa Nardini	The Mass of the Dead in Beneventan Manuscripts
Alejandro Enrique Planchart	Melodic and Formal Syntax of the Bevenentan Proses
Thomas Forrest Kelly & Katarina Livljanic	Ferial Office in Beneventan Sources of the 11th and 12th Centuries
Matthew Peattie	Graphic Difference and the Interpretation of the Climacus in Beneventan Notation
Bibiana Gattozzi	The Hymn in Beneventan Manuscripts

(15a) Classification and Systems	W 30 July 16:00-17:00
Svetlana Poliakova	An hypothesis for the classification of Russian Studite Sticheraria
Elizabeth J. Markham	A Schematic Musical Form for Singing Buddhist Hymns in the "Bilingual" Literary Culture of Early Japan

(15b) Music, Text, Socio-political Context and Function in Medieval Saints' Office. New Approaches (Panel 3)	W 30 July 17:00-19:30
Morné Bezuidenhout	In Search of the Black Swan: A Computer-aided Approach to Interval Pattern Recognition
Dirk van Betteray	Textinterpretation und Formelkomposition - Heiligenoffizien im Codex Hartker
Roman Hankeln	The Articulation of Direct Speech in High and Late Medieval Historiae
Danette Brink	The Office in Honour of Simeon, the Recluse from Trier
Sebastián Salvadó	San Marco in Pilastro: Ranieri Zeno and the Historiae of St Mark in Venice

(16) Notation (I)	Th 31 July 8:30-10:00
Eduardo Henrik Aubert	The Visual Appearance of the Earliest Western Neumes: A Reappraisal
Franz Karl Prassl	„Orthographieregeln“ in der Notation adiastematischer St. Galler Handschriften des 10. und 11. Jahrhunderts
Antanina Kalechyts	Die Entwicklung der Notation als Indikator für einen Wandel der Interpretation am Beispiel des Proprium der Heiligen Lucia in St. Galler Handschriften vom Beginn des 10. bis zur Mitte des 11. Jahrunderts

(17) Venerating the Saints (I)	Th 31 July 8:30-10:00
Hrvoje Beban	Venerating the Founder Saint: The Office for St. Dominic in Croatian and Polish Sources in Comparison to the Dominican Prototype
Alison Altstatt	Singing the Saints in Medieval Eichstätt
Christelle Cazaux-Kowalski	A Thirteenth-Century *Officium sancti sudarii* from the Cistercian Monastery of Cadouin (France, Périgord)

(18) Venerating the Saints (II)	Th 31 July 14:30-15:30
Tova Leigh-Choate	Weekly Offices for Patron Saints: A Preliminary Investigation of Their Occurrence and Composition
Stefania Roncroffi	Sources of the Office of Saint Prosper

(19) Tropes and Sequences	Th 31 July 14:30-15:30
Giulia Gabrielli	Tropes in Cantus Planus Sources from South Tyrol
Arturo Tello Ruiz-Pérez	Rethinking partially-texted sequence: *Ecce puerpera genuit*, between Italy and Catalonia

(20a) Manuscript Transmission in Italy	Th 31 July 16:00-17:00
Leandra Scappaticci	In the Delta of the Adriatic Sea: Pomposa Abbey in the Guidonian Era

(20a) Manuscript Transmission in Italy *(cont.)*	
James Borders	A Northern Italian Intermediary between Avignon and Rome? Oxford Bodleian Library, Canon. Lit. 375 and the Chants of the *Pontificale Romanum*

(20b) Editing Medieval Monophonic Music: Current Problems and Methods between Old and New Philologies (Panel 4)	Th 31 July 17:00-19:00
Andreas Haug	Towards a Semiotically Informed Transcription Practice
Konstantin Voigt	Reconstructing Acts of Writing - Editorial Consequences of the Notational Plurality of Paris 1140
David Catalunya	The Role of Material Philology in the Process of Editing Aquitanian Versus
Elaine Hild	Working Realities of the New Philology

(21a) *Benevantanum*	Th 31 July 16:00-17:00
Sophie Burton	Liturgical echoes: A triplet for the *Exaltatio sanctae crucis* in Benevento, Biblioteca Capitolare MS 41
Clyde Brockett	The Role of the *euouae* in the Processioner from St. Dominic of Sora

(21b) Polyphony	Th 31 July 17:00-19:00
Spyridon Antonopoulos	'The *Organika Kratemata*' of Manuel Chrysaphes
Carmen Julia Gutiérrez	The Role of the Canons Regular in the Dissemination of Medieval Polyphony in Spain
Alexander Lingas	Reflections on the Development of Polyphonic Singing in Post-Byzantine Chant
Eustathios Makris	A Falsobordone Setting of *Miserere* in Byzantine Notation

(22) Notation (II)	F 1 Aug 8:30-10:30
Elsa De Luca	A Taxonomy of León 8's Notation
Laura Albiero	The Development of 'comasca' Notation: from France to Northern Italy
Andreas Pfisterer	Zur Bedeutung von Oxeia/Acutus/Virga in den griechischen und lateinischen Neumenschriften
Giovanni Varelli	Il più antico testimone della notazione Nonantolana

(23) Byzantine and Western Connections: *Doxa in ipsistis* and *O quando in cruce*/Ὅτε τῷ σταυρῷ in East and West (Panel 5)	F 1 Aug 8:30-10:30
Charles M. Atkinson	On the Melodic Tradition of the *Doxa in ipsistis*
Gunilla Iversen	Editing the text of *Doxa en ipsistis* in Latin sources
Gerda Wolfram	The Byzantine Tradition of the Great Doxology
Nina-Maria Wanek	*O quando in cruce – Ὅτε τῷ σταυρῷ* Revisited