

PROGRAMME . CANTUS PLANUS 2026 . SEPTEMBER 3 - 7 . ÉVORA, PORTUGAL



Thurs., 3 Sept.			Fri., 4 Sept.		Sat., 5 Sept.			Sun., 6 Sept.		Mon., 7 Sept.	
9:00				3. SAINTS I Room 115	4. SCRIBEMUS I Room 124	11. RESOUND I Room 124	12. EARLY CHANT TRADITIONS Auditorium	GUIDED VISIT OF THE CATHEDRAL OF ÉVORA	19. MARIAN FEASTS Room 115	20. LOCAL TRADITIONS II Room 124	
10:30	MANUSCRIPT EXHIBITION INAUGURATION WITH MANUEL PEDRO FERREIRA Évora Public Library			coffee break		coffee break			coffee break		
11:00				5. CHANT TRANSMISSION Room 115	6. DIGITAL APPROACHES I Room 124	13. RESOUND II Room 124	14. EARLY ELABORATIONS OF THE BENEDICAMUS DOMINO VERSICLE Auditorium		21. MUSICAL THEORY AND PRATICE Room 115	22. CHANT AND LITURGY IN MEDIEVAL SPAIN Room 124	
12:00	COCKTAIL RECEPTION Évora Town Hall			lunch			lunch				
13:00	REGISTRATION (until Saturday, 18:15) -----										
14:00	POSTER PRESENTATION Cistern Cloister			7. MANUSCRIPT TRADITIONS OF THE LATER MIDDLE AGES Room 115	8. LOCAL TRADITIONS I Room 124	15. SCRIBEMUS II Room 124	16. DIGITAL APPROACHES II Auditorium	EXCURSION	23. SAINTS SESSION II Room 115	24. PROSULAS, TROPES AND SEQUENCES Room 124	
14:30	WELCOME & PLENARY SESSION 1. CHANT AND THE NEW ORDERS IN PORTUGAL Auditorium			coffee break		coffee break			coffee break		
16:00				coffee break			9. ENGLISH AND IRISH CHANT TRADITIONS Room 115		10. MELODIC ANALYSIS Room 124	WORKSHOP II Please read the note below * Room 115	17. CENTRAL EUROPEAN FRAGMENTS Room 124
16:30	WORKSHOP I Please read the note below * Room 124	2. GLOBAL PERSPECTIVES Auditorium		Cantus Planus General Assembly / Business Meeting Room 124			* "Edition, AItranscription, and RetroDigitization of Monophonic Music with Corpus Monodicum's Digital Tools — Hands-on Workshop and Conceptual Discussion on Building a Common Standard" is led by Konstantin Voigt, Tim Eipert and Alexander Hartelt. Only seven people can work actively in OMMR4 all in parallel. Please register to be one of these people during the first workshop. Guests are welcome to watch and contribute during the second workshop. Registrations: tim.eipert@uni-wuerzburg.de				
18:15				break							
18:30											
19:15				CONCERT Church of the Holy Spirit							
20:00				CONFERENCE DINNER Colégio do Espírito Santo							

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* "Edition, AITranscription, and RetroDigitization of Monophonic Music with Corpus Monodicum's Digital Tools — Hands-on Workshop and Conceptual Discussion on Building a Commun Standard" is led by Konstantin Voigt, Tim Eipert and Alexander Hartelt. Only seven people can work actively in OMMR4 all in parallel. Please register to be one of these people during the first workshop. Guests are welcome to watch and contribute during the second workshop. Registrations: tim.eipert@uni-wuerzburg.de

1. CHANT AND THE NEW ORDERS IN PORTUGAL

CHAIR: Elsa De Luca **3 Sept., 14:30, Auditorium**

- The Dominican Gradual and Antiphoner Fragments of Évora Cathedral: Non-Conformities in Chant and Their Context — João Pedro d’Alvarenga
- The Office for the Feast of Corpus Christi in Chant Manuscripts from Portuguese Cistercian Nunneries — Alberto Medina de Seïça

2. GLOBAL PERSPECTIVES

CHAIR: Charles Atkinson **3 Sept., 16:30, Auditorium**

- “In order to intone a *kada*-[hymn]...”: Understanding Modal Rules and Syllable-Pacing for Sino-Japanese Buddhist Hymns from a Performance Guide of 1374 — Elizabeth Markham
- Ethiopic “Tables of Hallelujahs” (*ʿAnqaša hălletā*): An Introduction to Their Structure, Use, and Historical Development — Jonas Karlsson
- Continuity and Suspension: Musical Emphasis in Gregorian Chant Settings of New Testament Texts — Yu Sasaki
- “Servant to the Text”: Simplicity, Authenticity, and the Inculturation of Trappist Liturgy in Hong Kong and Taiwan — Li-Xing Hong

3. SAINTS I

CHAIR: Barbara Haggh-Huglo **4 Sept., 09:00, Room 115**

- The Office of St. Christopher in Rab — Ana Cizmic Grbic
- Martyrdom without Bodily Harm: St John’s Ordeal at the Latin Gate in Office Chants from s’Hertogenbosch — Catherine Saucier
- How Intertextuality Saved Chant Fragments – Reconstructing Chants for the Offices for Saint Botvid of Botkyrka — Karin Lagergren

4. SCRIBEMUS I

CHAIR: Marcus Jones **4 Sept., 09:00, Room 124**

- “Scribes of Musical Cultures” – Cultures of Music Scribes — Giovanni Varelli
- Unity Before Unification: Northern Italian Repertoires and the Gallican Rite — Giovanni Cunego
- The Notational Vocabulary of Central Italy: Regional Context and Diachronic Change (10th–11th Century) — Sara Vrdoljak

5. CHANT TRANSMISSION

CHAIR: Zsuzsa Czagány **4 Sept., 11:00, Room 115**

- MICHAEL – A Project on Chant Sources (14th-18th Centuries) — Giulia Gabrielli
- Escorial MS b.II.4 (14th Century): A Hitherto Unknown Luso-Galician Witness to the Offices of the Transfixion of Mary and Saint Ivo of Kermartin — Santiago Ruiz Torres

6. DIGITAL APPROACHES I

CHAIR: Debra Lacoste **4 Sept., 11:00, Room 124**

- Further Opening the Chant Data Ecosystem: CantusCorpus 1.0, 2.0, and Beyond — Anna Dvořáková and Jan Hajič jr.
- “Hidden” Patterns and Bayesian Trees: Understanding Stemmatic Signal in Old Roman and Gregorian Chant Manuscripts — László Dávid Varga
- Neume Tables in the Digital Age – Documenting 13th Century Notations from Czech Manuscripts Online — Konstantin Voigt

7. MANUSCRIPT TRADITIONS OF THE LATER MIDDLE AGES

CHAIR: Lionel Li-Xing Hong **4 Sept., 14:00, Room 115**

- Bilingual Greek–Slavonic Neume Manuscripts of the Late Middle Ages in the Light of New Research — Vesna Sara Peno

- Easter Hymnography in Old Russian Notated Sources of the Twelfth–Thirteenth Centuries: at the Crossroads of Traditions — Svetlana Poliakova
- The Noted Breviary of Saintes, F-Pn lat. 16309: Aspects of the Melodic Tradition — Diogo Alte da Veiga

8. LOCAL TRADITIONS I

CHAIR: Carmen Julia Gutiérrez **4 Sept., 14:00, Room 124**

- Old Hispanic Notation in Non-Music Manuscripts — Melanie Shaffer
- The Addition of Neumatic Notation to Classical and Late-Antique Works in Pre-Conquest England — Lottie Wells
- The *Kyrie Puerorum* in the *Officium Tenebrarum* — Julianna König

9. ENGLISH AND IRISH CHANT TRADITIONS

CHAIR: David Andrés Fernández **4 Sept., 16:00, Room 115**

- The interrelation between Invitatory Tones and Invitatory Antiphons: A Case Study of the Worcester Antiphoner — Inês Nunes Trindade
- Can we rebuild him? Fragmentary Evidence and Liturgical Recovery of the Office of St Canice of Aghaboe — Fiona Baldwin
- Notation in the Medieval English Pontificals: Initial Impressions and Reflections on the Data — Cassandra Fenton
- Liturgical Book Production at Worcester Cathedral in the Twelfth Century and the Alleluya Prosula — Karen Desmond

10. MELODIC ANALYSIS

CHAIR: Giovanni Varelli **4 Sept., 16:00, Room 124**

- A Computational Approach to the Central Problem of Gregorian Chant — Geert Maessen and Peter van Kranenburg
- After Fritz Reckow’s “Between Ontology and Rhetoric” (1991): Melodic *Vitia* as Signals of Rhetorical Relevance in Medieval Chant — Leo Lousberg
- The *ars cantilenae* or, How the Gregorian Chant is Composed. The Articulation (Rhythm) of Gregorian melodies — Xaver Kainzbauer
- Aspects of Spelling in Eleventh-Century Musical Notation — Lila Collamore

11. RESOUND I

CHAIR: Manuel Pedro Ferreira **5 Sept., 09:00, Room 124**

- Presentation of the Project — Carmen Julia Gutiérrez
- Hispanic Horizontal Notation Revisited: Two Subtypes and their Contexts — David Santana
- Canticle Antiphons and Melodic Affinities in the Hispanic Chant Tradition: The Case of BL51 — Antonio Olea
- About the Vocal Gestures of Hispanic Neumes — Paloma Gutiérrez del Arroyo and Francisco M. Camas

12. EARLY CHANT TRADITIONS

CHAIR: Barbara Haggh-Huglo **5 Sept., 09:00, Auditorium**

- The “Forgotten” Antiphons in the Compiègne Antiphoner: Examples from the Post-Pentecost Gospel Antiphons — David Eben
- A New Early Medieval Source of Chants for the Divine Office — Susan Rankin
- The Musical Landscape of Hildemar’s Lectures on the Rule of St. Benedict — Jesse Billett

13. RESOUND II

CHAIR: Manuel Pedro Ferreira **5 Sept., 11:00, Room 124**

- Melodic Recovery of the Hispanic Ordo for the Consecration of the Altar — Carmen Julia Gutiérrez
- The Traditions of the Office of Saint Dominic of Silos — Pablo F. Cantalapiedra
- Extended Melismata in Hispanic Chant: Structural Patterns and Analysis — Livia Camprubi

- From Known Repertories to Lost Melodies: A Machine-Learning Approach for Exploring Plausible Melodic Realizations in Adiastematic Chant — Francisco M. Camas and Tania Toledano

14. EARLY ELABORATIONS OF THE *BENEDICAMUS DOMINO* VERSICLE

CHAIR: Karen Desmond **5 Sept., 11:00, Auditorium**

- *Benedicamus Domino* Elaborations before 1100 — Catherine A. Bradley
- Eastertide Elaborations: “Alleluia” interpolations in the *Benedicamus Domino* — Thomas Phillips
- Informal Notations, Virtuositic Elaborations — Emily Korzeniewski

15. SCRIBEMUS II

CHAIR: Yossi Maurey **5 Sept., 14:00, Room 124**

- Shared Culture in Eleventh-Century Silos and San Millán: The Notation of British Library Add. MS 30851 — Emma Hornby
- Old Hispanic Melody, Musical Culture, and Institutional Context: The melodies of BL Add. MS 30851 — Marcus Jones
- *Crux benedicta nitet*, a Hymn by Venantius Fortunatus: Liturgical Circulation and Musical Notation in South Frankish Sources up to the Eleventh Century — Francesco Orio

16. DIGITAL APPROACHES II

CHAIR: Pieter Mannaerts **5 Sept., 14:00, Auditorium**

- The Plainchant Analyser for MEI Neumes (PAM) — Elsa De Luca and Martha Thomae
- Update on the *SIMSSA* Project: Recent Advances in Optical Music Recognition for Neume Notation — Kyrie Bouressa, Jennifer Bain, Elsa De Luca, Andrew Hankinson, Debra Lacoste and Ichiro Fujinaga
- New Developments in the Cantus Database and Cantus Index — Jennifer Bain and Debra Lacoste

17. CENTRAL EUROPEAN FRAGMENTS

CHAIR: Hana Vlhová-Wörner **5 Sept., 16:00, Room 124**

- Preserved in Fragments: Transylvanian Notations — Gabriella Gilányi
- From Manuscripts to Wrappers. Recycled Medieval Musical Fragments in the Slovakian Archives, Museums and Libraries and in the City Bardejov — Eva Veselovska
- *Fragmenta Posoniensia*. Chant Manuscript Fragments and their Host Books from the Former Jesuit College of Pozsony/Pressburg/Bratislava — Zsuzsa Czagány
- A Newly Discovered Carthusian Notated Psalter–Hymnal from 1512 (EL 73, Bratislava State Archives) — Rastislav Adamko, Janka Bednáriková and Zuzana Zahradníková

18. SCRIBEMUS ROUND TABLE

5 Sept., 16:00, Auditorium
• Giovanni Varelli, Giovanni Cunego, Ilaria Fusani, Francesco Orio, Sara Vrdoljak and Marcus Jones (Respondent: Emma Hornby)

19. MARIAN FEASTS

CHAIR: Alessandra Ignesti **7 Sept., 09:00, Room 115**

- One Melody, New Feasts: Adapting Marian Feasts through Textual Substitution in a Thirteenth-Century Cistercian Antiphonary PL-PA Ms 70–72 — Joanna Maria Malczewska
- Liturgy and Local Identity in Medieval Galicia: The Conception Office in the Lugo Breviary — Mariana Ramos de Lima

20. LOCAL TRADITIONS II

CHAIR: Giovanni Cunego **7 Sept., 09:00, Room 124**

- Expanded Office Repertoire of the Klosterneuburg Canonesses — Antanina Kalechyts
- Melodic-liturgical Osmosis in Catalan March: Remarkable Examples from the Collegiate Church of St. Felix in Girona and St. Cugat del Vallès (10th-early 12th Centuries) — Jean-François Goudesenne
- Chants for the Holy Blood Procession in Bruges — Pieter Mannaerts

21. MUSICAL THEORY AND PRACTICE

CHAIR: Catherine Bradley **7 Sept., 11:00, Room 115**

- On Boethius, Ptolemy, the *tónoi*, and the *Modes* — Charles Atkinson
- Liturgy as Formation: The Making of Monastic Interior Community — Yossi Maurey
- Ferial Antiphons as a Pedagogical Paradigm — Kosmo Love

22. CHANT AND LITURGY IN MEDIEVAL SPAIN

CHAIR: Melanie Shaffer **7 Sept., 11:00, Room 124**

- Processional Chant and Practices at the Cathedral of Huesca during the Fifteenth Century — David Andrés Fernández
- *Solent celebrari in hoc cenobio*. The Unique Repertoire of the Monastery of Santo Domingo “el Antiguo” in Toledo — Pablo F. Cantalapiedra and Ana Ruiz Rodríguez
- Manuscript Choir Books and Musical Practice in the Dominican Convent of Barcelona — Chiara Mazzeletti

23. SAINTS II

CHAIR: Karin Lagergren **7 Sept., 14:00, Room 115**

- Singing Feminine Images: Selected Case(s) — Katarina Šter
- New Narratives from Preexisting Elements in Beneventan *Historiae* — Alessandra Ignesti
- The Transmission of Catherine of Siena’s Office through Dominican Networks to the Convent of Jesus in Aveiro — Kristin Hoefener

24. PROSULAS, TROPES AND SEQUENCES

CHAIR: Jennifer Bain **7 Sept., 14:00, Room 124**

- Poetic Genres in the 13th–Century Prague liturgy and its Transmission in the Late Middle Ages — Hana Vlhová-Wörner
- The Sequence Melodies in *Missale Scardense*, a Manuscript from 15th Century Iceland — Marit Johanne Høye
- A Script for the Identification of Textless Neumes — Tim Eipert and Giulio Minniti

25. NOTATION AND ITS NETWORKS

CHAIR: Santiago Ruiz Torres **7 Sept., 16:00, Room 124**

- Notational Networks across the Apennines in the 11th Century — Ilaria Fusani
- Individualistic or Unified: Notation Trends in Thirteenth-Century Czech Manuscripts — Rhianydd Hallas
- Silesian Notation: Sources, Dissemination, and Insights into its Origin — Irina Chachulska

POSTER PRESENTATION

- *Notated Fragments in the Slovak National Library* — Eduard Lazorik

BOOK OF ABSTRACTS AND OTHER INFORMATION

