

Thursday 3rd September 2026 – registration opens, official welcome and plenary session. Break and parallel sessions.

Friday 4th September – full day of conference (parallel sessions) and plenary session and general assembly at the end

Saturday 5th September – full day of conference (parallel sessions) with plenary session. Concert and Conference dinner.

Sunday 6th September – half-day excursion.

Monday 7th September – full day of conference (parallel sessions). Plenary session and farewell.

Colour code

BLUE means plenary	ORANGE means three-paper session, 1.5 hours	GREEN means 2 hour session, either four papers or a workshop or round table etc.	RED means watch out, Anfiteatro is not available at this time
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TIME	Description	Room 115 (70 seats)	ROOM 124 (80 seats)	Anfiteatro - 100 seats - only 3/9/2026 1400-1930 and 5/9/2026 all day
THURSDAY 3 SEPTEMBER				
10:30-11:30	Manuscript exhibition inauguration, presented by Manuel Pedro Ferreira at the Évora Public Library. Biblioteca Pública de Évora, Largo do Conde de Vila Flor 4, 7000-863 Évora			
12:00-13:00	Cocktail reception in the Câmara Municipal Évora Town Hall, Praça do Sertório s/n, 7004-506 Évora, Portugal			
1300-1430	Registration Poster presentation in Room 124: Available for viewing through the whole conference. Eduard Lazorik: <i>Notated Fragments in the Slovak National Library</i>			
1430-1600	Welcome and plenary session			Official welcome (Hana Vlhová-Wörner and local organisers) Chant and the New Orders in Portugal. CHAIR: Elsa De Luca João Pedro Alvarenga: <i>The Dominican Gradual and Antiphoner Fragments of Évora Cathedral: Non-Conformities in Chant and Their Context</i>

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				Alberto Medina de Seica: <i>The Office for the Feast of Corpus Christi in Chant Manuscripts from Portuguese Cistercian Nunneries</i>
1630-1830	Parallel sessions TWO HOURS		<p>Workshop: Edition, AI-Transcription, and Retro-Digitization of Monophonic Music with Corpus Monodicum's Digital Tools – Hands-on Workshop and Conceptual Discussion on Building a Common Standard</p> <p>Led by Konstantin Voigt, Tim Eipert, Alexander Hartelt and Anna Sanda</p>	<p>Central European Fragments. CHAIR: Giovanni Varelli</p> <p>Gabriella Gilyáni: <i>Preserved in Fragments: Transylvanian Notations</i></p> <p>Eva Veselovska: <i>From Manuscripts to Wrappers. Recycled Medieval Musical Fragments in the Slovakian Archives, Museums and Libraries and in the city Bardejov</i></p> <p>Zsuzsa Czagány: <i>Fragmenta Posoniensia. Chant manuscript fragments and their host books from the former Jesuit college of Pozsony/Pressburg/Bratislava</i></p>

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				Janka Bednáriková: <i>A Newly Discovered Carthusian Notated Psalter–Hymnal from 1512 (EL 73, Bratislava State Archives)</i>
FRIDAY 4 SEPTEMBER				
0900-1030	Parallel sessions 3x20 minute papers	Saints 1. CHAIR: Barbara Huglo-Haggh Ana Cizmic Grbic: <i>The Office of St. Christopher in Rab</i> Catherine Saucier: <i>Martyrdom without Bodily Harm: St John's Ordeal at the Latin Gate in Office Chants from 's-Hertogenbosch</i> Karin Lagergren: <i>How intertextuality saved chant fragments – Reconstructing chants for the Offices for Saint Botvid of Botkyrka</i>	SCRIBEMUS project, session 1: CHAIR: Marcus Jones Giovanni Varelli: <i>'Scribes of Musical Cultures' – Cultures of Music Scribes</i> Giovanni Cunego: <i>Unity Before Unification: Northern Italian Repertoires and the Gallican Rite</i> Sara Vrdoljak: <i>The Notational Vocabulary of Central Italy: Regional Context and Diachronic Change (10th–11th centuries)</i>	
1100-1230	Parallel sessions	Chant Transmission. CHAIR:	Digital approaches 1. CHAIR:	

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	3x20 minute papers	<p>Zsuzsa Czagány</p> <p>Raquel Rojo Carrillo: <i>Replacing the Hispanic rite: A Franco-Roman annum circulum for Iberia</i></p> <p>Giulia Gabrielli: <i>MICHAEL – A project on chant sources (14th-18th centuries)</i></p> <p>Santiago Ruiz Torres: <i>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</i></p>	<p>Debra Lacoste</p> <p>Anna Dvořáková and Jan Hajič jr.: <i>Further opening the chant data ecosystem: CantusCorpus 1.0, 2.0, and beyond</i></p> <p>László Dávid Varga: <i>"Hidden" Patterns and Bayesian Trees: Understanding Stemmatic Signal in Old Roman and Gregorian Chant Manuscripts</i></p> <p>Konstantin Voigt: <i>Neume Tables in the Digital Age – Documenting 13th Century Notations from Czech Manuscripts online</i></p>	
1400-1530	Parallel sessions 3x 20 minute papers	<p>Eastern Orthodox traditions. CHAIR: Lionel Li-Xing Hong</p> <p>Vesna Sara Peno: <i>Bilingual Greek–Slavonic Neume Manuscripts of the Late Middle Ages in the Light of New Research</i></p>	<p>Local traditions 1. CHAIR: Carmen Julia Gutiérrez</p> <p>Melanie Shaffer: <i>Old Hispanic Notation in non-music Manuscripts</i></p> <p>Lottie Wells, <i>The Addition of Neumatic Notation to Classical and Late-Antique Works in Pre-</i></p>	

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		Svetlana Poliakova: <i>Easter Hymnography in Old Russian Notated Sources of the Twelfth–Thirteenth Centuries: at the Crossroads of Traditions</i>	<i>Conquest England</i> Julianna König: <i>The Kyrie Puerorum in the Officium Tenebrarum</i>	
1600-1800	Parallel sessions TWO HOURS HERE	<p>English and Irish chant traditions. CHAIR: David Andrés Fernández</p> <p>Inês Nunes Trindade: <i>The interrelation between invitatory tones and invitatory antiphons: a case study of the Worcester Antiphoner</i></p> <p>Fiona Baldwin: <i>Can we rebuild him? Fragmentary evidence and liturgical recovery of the Office of St Canice of Aghaboe</i></p> <p>Cassandra Fenton: <i>Notation in the Medieval English Pontificals: Initial Impressions and Reflections on the Data</i></p>	<p>Melodic analysis. CHAIR: Hana Vlhová-Wörner</p> <p>Geert Maessen and Peter van Kranenburg: <i>A Computational Approach to the Central Problem of Gregorian Chant</i></p> <p>Leo Lousberg: <i>After Fritz Reckow's 'Between Ontology and Rhetoric' (1991): Melodic Vitia as Signals of Rhetorical Relevance in Gregorian Chant</i></p> <p>Xaver Kainzbauer: <i>The ars cantilenae or, How the Gregorian Chant is Composed. The articulation (rhythm) of Gregorian melodies</i></p>	

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		Karen Desmond: <i>Liturgical Book Production at Worcester Cathedral in the Twelfth Century and the Alleluya Prosula</i>	Lila Collamore: <i>Aspects of Spelling in Eleventh-Century Musical Notation</i>	
1815-1915	BUSINESS MEETING		Cantus Planus General Assembly/ Business Meeting	
SATURDAY 5 SEPTEMBER				
0900-1030	Parallel sessions 3x20 minute papers		RESOUND session 1. CHAIR: Raquel Rojo Carrillo Carmen Julia Gutiérrez: <i>Presentation of the Project</i> David Santana: <i>Hispanic Horizontal Notation Revisited: Two Subtypes and Their Contexts</i> Antonio Olea: <i>Canticle Antiphons and Melodic Affinities in the Hispanic Chant Tradition: The Case of BL51</i> Paloma Gutiérrez del Arroyo: <i>About the vocal gestures of Hispanic neumes</i>	Early chant traditions. CHAIR: Barbara Huglo-Haggh David Eben: <i>The 'Forgotten' Antiphons in the Compiègne antiphoner: Examples from the Post-Pentecost Gospel Antiphons</i> Susan Rankin: <i>A New Early Medieval Source of Chants for the Divine Office</i> Jesse Billett: <i>The Musical Landscape of Hildemar's Lectures on the Rule of St. Benedict</i>

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1100-1230	Parallel sessions 3x20 minute papers OR 4x15 minute papers		<p>RESOUND session 2. CHAIR: Raquel Rojo Carrillo</p> <p>Carmen Julia Gutiérrez: <i>Melodic Recovery of the Hispanic Ordo for the Consecration of the Altar</i></p> <p>Pablo F. Cantalapiedra: <i>The Traditions of the Office of Saint Dominic of Silos</i></p> <p>Francisco Camas and Tania Toledano: <i>From Known Repertories to Lost Melodies: A Machine-Learning Approach for Exploring Plausible Melodic Realizations in Adiastrumatic Chant</i></p> <p>Livia Camprubí: <i>Extended Melismata in Hispanic Chant: Structural Patterns and Analysis</i></p>	<p>Early Elaborations of the <i>Benedicamus Domino</i> Versicle: CHAIR: Karen Desmond</p> <p>Catherine A. Bradley: <i>Benedicamus Domino Elaborations before 1100</i></p> <p>Thomas Phillips: <i>Eastertide Elaborations: 'Alleluia' Interpolations in the Benedicamus Domino</i></p> <p>Emily Korzeniewski: <i>Early Polyphony in Italy: Revisiting the Notated Evidence and Revising the Corpus</i></p>
1400-1530	Parallel sessions 3x 20 minute papers		<p>SCRIBEMUS Session 2: Scribes, Chant, and Notation: Musical Transmission in Iberia and Southern Francia. CHAIR: Yossi Maurey</p>	<p>Digital Approaches 2. CHAIR: Pieter Mannaerts</p> <p>Elsa De Luca and Martha Thomae: <i>The Plainchant</i></p>

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			<p>Emma Hornby: <i>Shared culture in eleventh-century Silos and San Millán: the notation of British Library Add. MS 30851</i></p> <p>Marcus Jones: <i>Old Hispanic Melody, Musical Culture, and Institutional Context: The melodies of BL Add. MS 30851</i></p> <p>Francesco Orio: <i>Crux benedicta nitet, a Hymn by Venantius Fortunatus: Liturgical Circulation and Musical Notation in South Frankish Sources up to the Eleventh Century</i></p>	<p><i>Analyser for MEI Neumes (PAM)</i></p> <p>Kyrie Bouressa et al: <i>Update on the SIMSSA Project: Recent Advances in Optical Music Recognition for Neume Notation</i></p> <p>Debra Lacoste: <i>New developments in the Cantus Database and Cantus Index</i></p>
1600-1800	Parallel sessions TWO HOURS	<p>Workshop: Edition, AI-Transcription, and Retro-Digitization of Monophonic Music with Corpus Monodicum’s Digital Tools – Hands-on Workshop and Conceptual Discussion on Building a Common Standard</p> <p>Led by Konstantin Voigt, Tim</p>	<p>Global perspectives. CHAIR: Charles Atkinson</p> <p>Elizabeth Markham: <i>“In order to intone a kada-[hymn]...”: understanding modal rules and syllable-pacing for Sino-Japanese Buddhist hymns from a performance guide of 1374</i></p>	<p>SCRIBEMUS ROUND TABLE. Respondent/Chair: Emma Hornby (University of Bristol)</p> <p>Giovanni Varelli, Giovanni Cunego, Francesco Orio and Sara Vrdoljak (University of</p>

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		<p>Eipert, Alexander Hartelt and Anna Sanda</p> <p>Only seven people can work actively in OMMR4 all in parallel. Please register to be one of these people during the first workshop, on Thursday 3 September. Guests are welcome to watch and contribute during this second workshop.</p> <p>[[Venue to be confirmed: either Room 115 or room 242, whichever is most suitable]]</p>	<p>Li-Xing Hong: “Servant to the Text”: Simplicity, Authenticity, and the Inculturation of Trappist Liturgy in Hong Kong and Taiwan</p> <p>Jonas Karlsson: <i>Ethiopic ‘Tables of Hallelujahs’ (‘Anqasa hälletā): An Introduction to Their Structure, Use, and Historical Development</i></p> <p>Yu Sasaki: <i>Continuity and Suspension: Musical Emphasis in Gregorian with New Testament Texts</i></p>	<p>Pavia), Marcus Jones (University of Bristol)</p>
1830	Concert in the Igreja do Espírito Santo			
2000	Conference dinner in the Colégio do Espírito Santo			
SUNDAY 6 SEPTEMBER				
Morning	Guided visit of the Cathedral of Évora			
Afternoon	Excursion			

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MONDAY 7 SEPTEMBER				
0900-1030	Parallel sessions 3x20 minute papers	<p>Marian Feasts. CHAIR: Alessandra Ignesti</p> <p>Joanna Maria Malczewska: <i>One melody, new feasts: adapting Marian Feasts through Textual Substitution in a Thirteenth-Century Cistercian Antiphonary AAP Ms 70–72</i></p> <p>Laine Tabora: <i>A Late Medieval Office for the Visitation from Riga: Sources, Adaptation, and Melodic Reconstruction</i></p> <p>Mariana Ramos de Lima: <i>Liturgy and Local Identity in Medieval Galicia: The Office of the Immaculate Conception in the Lugo Breviary</i></p>	<p>Local traditions 2. CHAIR: Giovanni Cunego</p> <p>Antanina Kalechyts: <i>Expanded office repertoire of the Klosterneuburg canonesses</i></p> <p>Jean-François Goudesenne: <i>Melodic-liturgical osmosis in Catalan March: St. Felix in Girona and St. Cugat del Vallès (10th-early 12th centuries)</i></p> <p>Pieter Mannaerts: <i>Chant for the Holy Blood Procession in Bruges</i></p>	
1100-1230	Parallel sessions 3x20 minute papers	<p>Musical theory and practice. CHAIR: Catherine Bradley</p> <p>Charles Atkinson: <i>Boethius,</i></p>	<p>Chant and liturgy in medieval Spain. CHAIR: Melanie Shaffer</p> <p>David Andrés Fernández:</p>	

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		<p><i>Ptolemy, the τόνοι, and the Modes</i></p> <p>Yossi Maurey: <i>Liturgy as Formation: The Making of Monastic Interior Community</i></p> <p>Kosmo Love: <i>Ferial Antiphons as a Pedagogical Paradigm</i></p>	<p><i>Processional chant and practices at the cathedral of Huesca during the fifteenth century</i></p> <p>Pablo Fernández Cantalapiedra and Ana Ruiz Rodríguez: <i>Solent celebrari in hoc cenobio. The Unique Repertoire of the Monastery of Santo Domingo “el Antiguo” in Toledo</i></p> <p>Chiara Mazzoletti: <i>From Destruction to Rediscovery: Manuscript Choir Books and Musical Practice in the Dominican Convent of Barcelona</i></p>	
1400-1530	Parallel sessions 3x 20 minute papers	<p>Saints 2. CHAIR: Karin Lagergren</p> <p>Katarina Šter: <i>Singing Feminine Images: Selected Case(s)</i></p> <p>Alessandra Ignesti: <i>New Narratives from Preexisting Elements in Beneventan</i></p>	<p>Prosulas, Tropes and sequences. CHAIR: David Hiley</p> <p>Hana Vlhová-Wörner: <i>Poetic genres in the 13th-century Prague liturgy and its transmission in the late Middle Ages</i></p> <p>Marit Johanne Høye: <i>The Sequence</i></p>	

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		<p><i>Historiae</i></p> <p>Kristin Hoefener: <i>The Transmission of Catherine of Siena's Office through Dominican Networks to the Convent of Jesus in Aveiro</i></p>	<p><i>Melodies in Missale Scardense, a Manuscript from 15th Century Iceland</i></p> <p>Giulio Minniti and Tim Eipert: <i>A Script for the Identification of Textless Neumes in Gregorian Chant</i></p>	
1600-1800	PLENARY and FAREWELL		<p>Notation and its networks. CHAIR: Santiago Ruiz Torres</p> <p>Ilaria Fusani: <i>Notational networks across the Apennines in the 11th century</i></p> <p>Rhianydd Hallas: <i>Individualistic or Unified: Notation Trends in Thirteenth-Century Czech Manuscripts</i></p> <p>Irina Chachulska: <i>Silesian Notation: Sources, Dissemination, and Insights into Its Origin</i></p> <p>Closing remarks and departure</p>	