

# Global Music and Religious Orders in the Early Modern Era



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Alamire Foundation | 26–7 June, 2025  
Royal Library of Belgium (KBR) | 28 June, 2025

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The early modern period (ca. 1500–1800) saw increased European exploration across the globe. This more connected world facilitated new forms of material, intellectual, and cultural exchange. While these transfers were usually led by state-promoted colonial endeavours, religious orders also emerged as key actors, especially through missions in the name of the church. Orders like the Jesuits led missions in the Americas, Africa, and Asia, as well as in non-Catholic parts of Europe. Some orders were entrusted with the ownership of territories. This conference explores the role of religious orders in musical transfers during this age of exploration and colonial expansion. While many of the papers address the transfer of Christian (and specifically Catholic) music to non-Catholic areas, the conference also explores broader topics of musical exchange, music and missions, and music and indigeneity. The conference will open new methods of approaching early modern musical encounters, exploring how musical reception can influence religious and social identities within a global context.

## Convener

Henry T. Drummond (Alamire Foundation/KU Leuven)

## Scientific Committee

Henry T. Drummond, David Burn (Alamire Foundation/KU Leuven),  
Anne-Emmanuelle Ceulemans (UC Louvain/Musée des Instruments de Musique),  
Antonio Chemotti (KBR/Alamire Foundation/KU Leuven), Émilie Corswarem  
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de la Recherche Scientifique (FNRS).

## Programme

Thursday 26 June, 2025 | Alamire Foundation, House of Polyphony

**09:30–10:45** Registration with coffee

**10:45–11:00** Opening

**11:00–12:30** **Session 1: Music and the Dynamics of Religious Conversion**  
Chair: Henry T. Drummond

**Music in Jesuit Missions, Music as Jesuit Mission?** | Daniele V. Filippi (University of Turin)

**The Jesuit Marian Congregations: Spreading a Devotional and Musical Model** | Céline Drèze (Sorbonne University-IReMus, Paris)

***Expeditionis Musicæ* in the Jesuit Republic of South America: The Augsburg Domkapellmeister Johann Melchio Gletle (1626–83) and the Jesuit Network** | Christoph Riedo (University of Geneva)

**12:30–14:00** Lunch (provided)

**14:00–15:30** **Session 2: Syncretism and Cultural Exchange I**  
Chair: Antonio Chemotti

**From Czech Kancionáls to Hungarian Jesuit Hymnbooks: Transmission and Connections of Vernacular Church Song Repertory in Seventeenth-Century Central Europe** | Ágnes Papp (HUN-REN Research Centre for the Humanities, Institute of Musicology, Budapest)

**Britons in Transit: Music, Moravians, and the Beginnings of the Modern British Missionary Movement, 1790–1834** | Rachel Cowgill (University of York) and Philip Burnett (University of York)

**Can the World Fit on a Single Page? The Notation of Distant Musical Traditions in Kircher's *Musurgia*** | Fañch Thoraval (UC Louvain/MIM, Brussels)

**15:30–16:00** Break with coffee

**16:00–17:30**

**Session 3: Aurality, Orality, and Soundscapes**

Chair: David Burn

**« Faire beaucoup, souffrir davantage, et écrire très-peu » : Soundscapes of the Greek Archipelago in the Seventeenth Century through Catholic Mission Reports** | Théodora Psychoyou (Sorbonne-University-IReMus, Paris)

**Music, Charity, and Conversion among Galley Slaves in Early Modern Naples: Jesuit Missions in a Maritime Carceral Space** | Nathan Reeves (University of Tennessee, Knoxville)

**Aurality, Orality, and Sacramental Expression in New Spanish Franciscan Missions [online]** | Cesar Favila (University of California, Los Angeles)

*15-minute comfort break*

**17:45–18:45**

**Keynote: Friends with Silence: Quaker Views on Music in the Seventeenth and Eighteenth Centuries, from Britain to America and the Pacific**

David R.M. Irving (ICREA & IMF-CSIC, Barcelona)

**19:00–20:00**

Opening reception (Abdijmolen Brasserie)

**Friday 27 June, 2025** | Alamire Foundation, House of Polyphony

**09:30–11:00**

**Session 4: Chant in Local and Global Contexts**

Chair: Paul Newton-Jackson (KU Leuven/Alamire Foundation)

**The Quest for a Kyrie: Seeking the Identity and Cultural Significance of a Diastematic Plainchant of New France** | Lucia Denk (Princeton University)

**Ukrainian Early Church Music in a Global Orthodox World [online]** | Yevgeniya Ignatenko (Ukrainian National Tchaikovsky Academy of Music, Kyiv)

**From Universities to Charterhouses: Chanting as a Way of Salvation in the Early Modern Era** | Katarina Šter (ZRC SAZ, Institute of Musicology, Ljubljana)

**11:00–11:30**

Break with coffee

**11:30–13:00**

**Session 5: Polyphonic Repertories**

Chair: David R.M. Irving

**Tools for the English Mission: Juan Navarro, *Psalmi, hymni ac magnificat totius anni* (Rome, 1590)** | Ana López Suero (University of Valladolid/KU Leuven)

**Polyphonic Fragments from Central Europe and their Significance for the Musical Culture of the Early Modern Period** | Hana Studeničová (Institute of Musicology of the Slovak Academy of Sciences, Bratislava)

**Polyphonic Repertoire and Religious Orders in *Books of Hispanic Polyphony IMF-CSIC*** | Emilio Ros-Fábregas (IMF-CSIC, Barcelona)

**13:00–14:30**

Lunch (provided)

**14:30–16:45**

**Session 6: Syncretism and Cultural Exchange II**

Chair: Luisa Nardini (University of Texas at Austin)

**The First ‘African’ Instrument? The Banza, the Calenda, and the Afro-Iberian Substratum in Black Carnival Traditions in the Colonial English West Indies and North America [online]** | Rory Corbett (Maynooth University)

**Musical Syncretism in the Works of a Seventeenth-Century Franciscan Monk in Transylvania** | Pál Richter (HUN-REN Research Centre for the Humanities, Institute for Musicology, Budapest)

*15-minute comfort break (15:30–15:45)*

**Tarantism and Jesuit Missionaries in ‘the Alternative Indies’** | Willem Peek (The Warburg Institute, London)

***Xiqin quyi* 西琴曲意 [Eight Songs for a Western String Instrument] (c.1608): Western Music, Jesuits, and Daoism in Late-Ming China [online]** | Qingfan Jiang (Peabody Institute of the Johns Hopkins University, Baltimore)

**16:45–17:15**

Break with coffee

- 17:15–18:15**      **Keynote:** Calumets and Civility: Analogies for Encounter in Seventeenth-Century Illinois Country  
Glenda Goodman (University of Pennsylvania, Philadelphia)
- 18:30–19:15**      Concert (House of Polyphony)
- 19:30**              Conference dinner (De Abdijmolen)

**Saturday 28 June, 2025** | Royal Library of Belgium (KBR), Panorama Room

- 10:00–11:30**      **Session 7: Musical Exchanges in the Early Modern Mediterranean**  
Chair: Glenda Goodman
- Arias in Galant Style for the Spanish Cistercian Nunnery of Santa Ana in Ávila** | María Gembero-Ustárriz (IMF-CSIC, Barcelona)
- Religious Orders and the Transmission of the Oral Practices of Early Modern Hispanic Nuns** | Ascensión Mazuela-Anguila (University of Granada)
- Global Interconnections through the Monastery of San Giovanni a Carbonara in Naples** | Luisa Nardini
- 11:30–12:00**      Break with coffee
- 12:00–13:00**      Private exhibition at the KBR
- 13:00–13:15**      Close



## Abstracts

*All talks, including keynotes, have been organised alphabetically by surname*

### **Britons in Transit: Music, Moravians, and the Beginnings of the Modern British Missionary Movement, 1790–1834**

Philip Burnett (University of York) and Rachel Cowgill (University of York)

In 1815, '[T]he head and hand [...] of Moravian missions in England', according to William Wilberforce MP, was the Revd Christian Ignatius Latrobe (1758–1836). Latrobe supported and publicised the missions through his extensive travels overseas, extraordinarily widespread correspondence, and creation and editorship of the Moravian Church's *Periodical Accounts*. These circulated among the British ruling elite—both spiritual and secular—disseminating the lives, labour, and testimony of Moravian missionaries, including those working in British colonies. Latrobe's influence also developed through his life as a musician and the musical circles he occupied. His activities as an instrumentalist, composer, friend of Burney and Haydn (amongst others), and editor of several important sacred-music collections can be seen as a direct and influential extension of his work for the missions at home and abroad. Descriptions of musical interactions between missionaries and indigenous communities from the Moravian diaspora can be found in Latrobe's writings as well as other mission records. They reveal multiple moments of connection between different music histories that collided through imperial and colonial encounters. Here we examine two case studies of Moravian missionary work with which Latrobe had either close contact or direct experience: the West Indies and the Cape Colony. We explore, firstly, what each of these reveal about the negotiation of values and practices associated today with British imperial identity as it was developing in the late Georgian period; and, secondly, how knowledge of music from the missionary world informed the emergence of a popular movement, attracting Britons to spiritual labour overseas.

### **The First 'African' Instrument?: The Banza, the Calenda, and the Afro-Iberian Substratum in Black Carnival Traditions in the Colonial English West Indies and North America**

Rory Corbett (Maynooth University)

Against the longstanding belief that that the instrument had been invented by blackface minstrel entertainers in antebellum America, recent studies of the banjo's earlier history in the colonial Caribbean have highlighted the close association of this instrument with the ritual and religious practices of enslaved and free Afro-diasporic populations in the region. Following their lead, this paper offers a new reading of Hans Sloane's account of a slave festival in Jamaica in 1688, and his encounter with early banjos within the same. Comparing the costumes, forms of instrumentation, and performance practices of participants at this event with the early modern Afro-Iberian performance tradition known as the *sangamento*, in the paper I also explore the close association of these and related Afro-diasporic carnival traditions in the colonial Americas with fraternal religious organisations known as Black Brotherhoods. Identifying the prevalence of such fraternal networks to have been much more significant in English plantation colonies like Jamaica than previous

scholarship in this field has accounted for, the paper thus offers an important corrective to the longstanding categorisations of these events as secular traditions that had little to do with slave religion. As part of that endeavour, in the paper I also retrace the roots of a Afro-Caribbean performance tradition known as the *calenda*—the event with which the banjo was most often linked in Northern European colonies in the eighteenth and nineteenth centuries—to a festive period in the late medieval and early modern Iberian religious calendar.

Rachel Cowgill (University of York) see joint paper with Philip Burnett (University of York)

### **The Quest for a *Kyrie*: Seeking the Identity and Cultural Significance of a Diastematic Plainchant of New France**

Lucia Denk (Princeton University)

During the seventeenth to eighteenth centuries, Catholic missionary activity in New France was musically marked by the dissemination and transmission of liturgical plainchant, often translated into various indigenous languages. A 1764 edition of *The Jesuit Relations*, the religious order's publication chronicling its missionary activity in foreign lands, relates of its indigenous converts that 'during the mass they chanted, to the air of the Roman chant, hymns and canticles, also translated into their own language, with the suitable prayers'. Throughout this period, and even into the nineteenth century, one finds sources of chant prepared under the direction of French missionaries, printed either in France or what is now modern-day Canada. One lone manuscript, however, tucked away in an archive in New Brunswick, is a fascinating exception. It features a mysterious, unknown *Kyrie*, in diastematic notation, transcribed by a member of the Maliseet-Passamaquoddy tribe, who inscribed his name further down the page in his native Maliseet. This is the only currently known chant in New France written down by an indigenous person; as such, it warrants closer investigation. Is it possible to trace this melody in earlier sources, whether manuscript or print, or could it be a newly composed *Kyrie* melody? What might its presence in the manuscript say about cultural identity and indigenous Catholicism in this period? These questions spur us on an intriguing quest for a special *Kyrie*, one which unravels themes of indigenous identity, adoption, and adaptation in the early modern missionary landscape.

### **The Jesuit Marian Congregations: Spreading a Devotional and Musical Model**

Céline Drèze (Sorbonne University-IReMus, Paris)

Instituted by the Jesuits in the 1560s, the Marian congregations (or devotional assemblies dedicated to the Virgin Mary) have become a model of piety that has helped to shape Catholic society in the modern era. Starting with an early Roman foundation, the *Prima Primaria*, and encouraged by the expansion of the Society of Jesus, a worldwide network of congregations developed whose coherence and unity were based on affiliation to the *Prima Primaria* and the adoption of common rules and exercises of piety. From the very beginning, the congregations introduced music both as part of their weekly devotional practices and as part of the extraordinary



ceremonies organised in the chapels of the congregations and the churches of the colleges, which sometimes spread throughout the city. This musical practice, mobilised to support and strengthen the devotional purpose of the Marian congregations, was backed up by the congregants' common prayers, in particular the *Litanies to the Virgin Mary*, and took shape in the creation and circulation of its own repertoire. Based on the rules of Marian congregations, their archives and musical sources, this paper aims to examine the phenomenon of the spread of a devotional and musical model conceived, promoted, and disseminated by the Society of Jesus.

### **Aurality, Orality, and Sacramental Expression in New Spanish Franciscan Missions**

Cesar Favila (University of California, Los Angeles)

The Franciscan Order in New Spain published songbooks called *Aljabas apostólicas* that included lyrics and verses called *saetas* sung during missionary campaigns to turn early modern Catholic sinners back to a state of righteousness. In song, the friars convinced people to partake in the sacraments of confession and communion. The contents of these books and their missionary contexts, together with the vocation of the friars trained in the *Colegios de Propaganda Fide* (colleges for the propagation of faith), out of which these books derived, invite a deep reflection on the centrality of aurality and orality for the missionary endeavor. I argue that the voice was essential for the sacramental process to occur by examining published *aljabas*, missionary guidebooks, and missionary sermons that circulated in seventeenth- and eighteenth-century Spain and New Spain. These sources reveal that a successful mission was accomplished when friars adequately imitated Christ through first-person ventriloquising when singing and through their Passion devotion. For the mission to be complete, lay people then had to vocalise a confession to a priest or friar and receive sacramental communion, physically consuming the Eucharist. The aurality and orality revealed in this Franciscan missionary process allow me to posit that the voice is a medium for sacramental expression, not simply a tool for activating performance, conveying sonic art, or determining authorial expression, as contemporary voice studies suggest. Thus, I conclude that at its core, a mission is voice.

### **Music in Jesuit missions, Music as Jesuit Mission?**

Daniele V. Filippi (University of Turin)

'[I am] a missionary precisely because I sing, play, and dance', the Swiss Jesuit Martin Schmid wrote from the Latin American *reducciones* in 1744. How did the Jesuits—who famously rejected the typical choral singing of Catholic religious orders and relegated music at the margins of the famous *Ratio studiorum*—end up abundantly using music in their missions and becoming among the most prominent exporters of European musical culture worldwide? As documented by a growing literature, the missionaries engaged in a variety of musicking practices: they chanted, sang, taught music classes, played, danced, composed simple and sophisticated music, led choirs and ensembles, rang bells, instructed music scribes, organised pageants and festivals, and imported or built musical instruments in the

least likely outposts. But how did all this become part of the missionary know-how, and how did it interact with the missionary experience in the early modern era? What was specifically Jesuit in learning and teaching music? Who were the Jesuit musical missionaries? How did the shaping of a missionary soundscape form part of their Christianising effort? Touching upon various cases, and in light also of recent interdisciplinary research in Jesuit studies (notably on the *indipetae* letters), I will try to redefine the place of music in Jesuit missions: how it fit in the mentality of the missionaries, and how it benefited from the spiritual and logistical infrastructure of the Society.

### **Arias in Galant Style for the Spanish Cistercian Nunnery of Santa Ana in Ávila** María Gembero-Ustároz (IMF-CSIC, Barcelona)

The Cistercian convents were relevant centres of musical activity, as documented through several studies usually focused on the Middle Ages and the beginning of the early modern period. Nevertheless, the eighteenth-century Cistercian music tradition in Spanish nunneries remains almost unknown, despite the abundant preserved documents for its study, a common situation also for other religious orders. This paper will concentrate on the 43 extant solo arias by Francisco de la Huerta for the Spanish Cistercian Monastery of Santa Ana in Ávila, a repertory composed in 1767–78 that reflects the projection of the international Galant style within female religious contexts. The pieces, created when Huerta was chapel master of the monastery, are for soprano with two violins and accompaniment. They have Spanish anonymous texts, and all but one consist of recitative (*recitado*) and aria, usually in *da capo* form. This repertory was performed by a small group of nuns (four at a time), and most of the pieces were dedicated to the specific nuns who were to sing them. The arias develop many of the stylistic subtleties of the Italian international music language, without contrapuntal textures and, in turn, with extensive use of appoggiaturas, regular and segmented melodies, frequent operatic passages, and an idiomatic use of violins. The pieces were for devotions such as the Blessed Sacrament, St Benedict, St Bernard, Christmas, St Anne, and the profession of nuns. This repertory shows in an eloquent manner some female performance practices poorly documented until now, opening new paths to decenter received perceptions about enlightened music and to take into account the hitherto silenced role of women in the music of Hispanic convents.

### **Calumets and Civility: Analogies for Encounter in Seventeenth-Century Illinois Country**

Glenda Goodman (University of Pennsylvania, Philadelphia)

There are three hastily written songs in the manuscript account of Jesuit missionary Jacques Marquette's 1673 voyage down the Mississippi River. They appear at the conclusion of his lengthy explanation of the Illinois Indians' calumet dance, which was an essential diplomatic and spiritual ceremony for the many native nations who lived in the middle of the North American continent. Marquette's journal was not published in *The Jesuit Relations*, a series of annual reports from missionaries in the field that ran from 1632 to 1673, but he wrote it with the expectation that the information he provided would be of use to future missionaries and to French officials

who were eager to forge military and trade alliances with the powerful Illinois Confederation. To translate the significance of the calumet, Marquette confidently used the representational techniques of analogy and description, drawing parallels between the calumet dance and French ballet, and emphasising Illinois practices of *civilité*. Yet he struggled to describe the calumet songs, and noted that the notation was insufficient at capturing the Illinois singing style. This talk launches from Marquette's account into the yawning gap between Europeans' perceptions and their attempts to document Indigenous music and dance. The calumet songs' music notation underscores a fundamental and unresolved tension in Marquette's account, one that surfaces in many documents of intercultural encounter. The tension is between the desire to incorporate or take possession of Indigenous knowledge, and the inability of Western technologies such as musical notation to do so. The problem this talk considers is not the difference in worldviews between Native peoples and Europeans, but the seemingly unbridgeable distance between what Europeans sensed and came to understand, and their epistemological tools at hand to create documentation that fixed that knowledge in place. Even Jesuits, who were most willing to adapt to Indigenous lifestyles in order to missionise and collect information, could not resolve this problem.

### **Ukrainian Early Church Music in a Global Orthodox World**

Yevgeniya Ignatenko (Ukrainian National Tchaikovsky Academy of Music, Kyiv)

The church monodic chant has sounded across Ukrainian lands for over a thousand years, dating back to the Baptism of the Kyivan Rus in the year 988. For almost 600 years—from the eleventh to the late-sixteenth century—only monodic chants were performed in Orthodox churches in the Ukrainian lands. New chants with remarks denoting the toponyms 'Bulgarian', 'Greek', 'Serbian', 'Multanian', and 'Wallachian' appeared in the Ukrainian musical manuscripts of the sixteenth and seventeenth centuries. Our recent studies on the Greek chants have proved their Byzantine origin. We have attributed a considerable number of Greek chants, in particular the kalophonic works, to prominent Byzantine composers of the thirteenth, fourteenth, and fifteenth centuries such as Ioannes Glykys and Manuel Chrysaphes, as well as to lesser-known figures. Among the latter is the monk Joachim Harsianites, who for some time held the position of *domestikos* of Serbia. In the process of working with the Greek repertoire, we discovered that the Greek-language Cherubic song of the outstanding Moldavian composer Evstatie, the *protopsaltes* of the Putna Monastery, was also written in Ukrainian manuscripts as an anonymous work. Therefore, our recent research revealed the close relationship between the Ukrainian, Greek, Serbian and Moldavian Orthodox chant traditions, and showed the enormous heuristic potential of comparative studies. The main goal of our paper is to analyse the reception of new chants in the Ukrainian lands as well as the reasons for their appearance from an liturgical, political, and aesthetic points of view.

## **Friends with Silence: Quaker Views on Music in the Seventeenth and Eighteenth Centuries, from Britain to America and the Pacific**

David R.M. Irving (ICREA & IMF-CSIC, Barcelona)

The Religious Society of Friends began as a Protestant Christian movement in mid-seventeenth-century England, during and after the Civil War period. It was led and inspired by the teaching of George Fox (1624–91), who promoted the cultivation of the ‘Inner Light’ and direct experience of the Divine, with no need for mediation by priests or ritual. Fox and his followers called themselves Friends but were not popular with society at large, despite their movement’s emergence in contexts of widespread religious dissent and reform. They became commonly known by the disparaging term ‘Quakers’, due to their admonitions of people to fear God. They promoted pacifism and the refusal to bear arms, and argued for a certain equality of genders in sacred contexts. Their doctrine involved the eschewal of all outward ritual, including aversion to music. Meetings for worship involved sitting in silence and waiting to be led by an internal ‘still, small voice’, with some individuals feeling prompted to express themselves vocally, in diverse ways. In the second half of the seventeenth century, Quakers including George Fox, Thomas Atkinson (1604–c.1680), and Solomon Eccles (c.1617–82) wrote against music, and Eccles famously burnt his instruments at Tower Hill, London. Nevertheless, some (including Fox) allowed what they called ‘singing in the spirit’, and different Quaker communities espoused a variety of attitudes to organised sound as the movement spread. From the mid-seventeenth century onwards, Quakers travelled extensively. Although their numbers were relatively small, Friends went to continental Europe, across the Atlantic, and to the Pacific Ocean, and engaged with members of other cultures. This history of the movement’s expansion has inspired studies across a number of disciplines. In terms of Quaker’ listening practices and their attitudes to music, there remain textual accounts of their aural experiences that invite further musicological critique. For example, descriptions of various communities in the Pacific by Scottish botanist and Quaker Sydney Parkinson (c.1745–71), published posthumously (and edited by his brother), contain references to sound that are open to renewed interpretation, against the backdrop of Quaker religious thought and culture. The present lecture, building on the work of scholars including Kenneth L. Carroll, Thomas F. Taylor, Richard Cullen Rath, and Olivia A. Bloechl, explores the first few generations of Quakers’ published statements on music, and reactions to them. It considers how sound and music figure in discourses that mediated in the creation of transnational and transoceanic networks by the Religious Society of Friends, from c.1650 to c.1800.

## ***Xiqin quyi* 西琴曲意 [*Eight Songs for a Western String Instrument*] (c.1608): Western Music, Jesuits, and Daoism in Late-Ming China**

Qingfan Jiang (Peabody Institute of the Johns Hopkins University, Baltimore)

Composed by the Jesuit missionary Matteo Ricci (1552–1610), *Xiqin quyi* 西琴曲意 [*Eight Songs for a Western String Instrument*] (c.1608) were a set of songs with a Christian message presented to Emperor Wanli (1563–1620) in China. Although the music is lost, the lyrics were published by Li Zhizao (1565–1630), a Chinese official and friend of the Jesuits. While scholars have previously explored the nature of the ‘Western string instrument’—most likely a clavichord or harpsichord—my paper

focuses on the lyrics and its cultural significance in late-Ming China (late-sixteenth to early-seventeenth centuries). Specifically, the lyrics contain a number of references to Daoism, a native Chinese religion. This reveals that contrary to common belief, Ricci and other Jesuit missionaries in China did not try to make connections solely between Christianity and Confucianism while neglecting other popular religions such as Daoism and Buddhism. Rather, these popular religions, Daoism in particular, offered Ricci a different vocabulary and cultural aura to communicate more effectively with his Chinese audience. As a foreigner preaching a foreign religion, Ricci cleverly cast his foreignness in a context familiar to the Chinese: as opposed to Confucianism, Daoism was known for its inclusion of new and counter-cultural ideas and was thus used as a vehicle for Ricci to navigate between the familiar and the foreign. Ultimately, *Xiqin quyí* represents not only the dissemination of Western music into China but, more significantly, a syncretism of various religions in the early modern era.

**Tools for the English Mission: Juan Navarro, *Psalmi, hymni, ac Magnificat totius anni* (Rome, 1590)**

Ana López Suero (University of Valladolid/KU Leuven)

The Royal College of St Alban in Valladolid was the first English college of the Society of Jesus to be established in Spain. This institution, founded under the protection of the Spanish Crown in 1589, offered an education to English youths fleeing religious persecution in their homeland, with music playing a prominent role. While the performance practices of the College have been the subject of extensive and detailed study, the question of the repertoires performed by students at the celebrations remains a matter of scholarly debate. A close examination of the inventories of several institutional libraries around Valladolid has provided new insights into the musical repertoire that circulated among the Jesuit colleges in the region. One of the works identified in this repertoire is *Psalmi, hymni ac Magnificat totius anni* by Juan Navarro, published in Rome in 1590. The research conducted on this collection has revealed a significant connection with the Society of Jesus, particularly with the Royal College of St Alban. By examining the context of its publication, investigating the network of sponsors involved in its printing, and contextualising its content within this framework, it becomes evident that this work served as a tool of religious indoctrination and was used in support of the English mission.

**Religious Orders and the Transmission of the Oral Musical Practices of Early Modern Hispanic Nuns**

Ascensión Mazuela-Anguila (University of Granada)

Spanish religious institutions in general, and nunneries in particular, participated in cultural and liturgical exchanges involving music at national and international levels, particularly through the existing networks of their religious orders. The study of the religious orders allows us to analyse musical and liturgical networks connecting Hispanic cities to other European centres, and also to the New World. This paper addresses processes of musical-cultural exchange in convent spaces, arguing that religious orders were an important means of dissemination of music and musical



discourse, crossing geographical boundaries. It appears that these networks not only served to disseminate musical artefacts and musical discourse, but also points to the transmission through convents of oral repertoires. Both nuns and laywomen played a role in the oral transmission of music and in the configuration of cultural networks using convent spaces. Studies in the field of Hispanic and Catalan philology have focused on the transnational circulation of poetry, which was intended to be sung through the networks traced by religious orders. The Carmelite Order offers a prime example, in this case stemming from Teresa of Ávila's tradition of composing poems to be sung at daily recreational gatherings, as this practice was transferred to Carmelite convents founded in France and the Low Countries in the seventeenth century.

### **Global Interconnections through the Monastery of San Giovanni a Carbonara in Naples**

Luisa Nardini (University of Texas at Austin)

Founded in 1343 by Augustinian monks and completed in the early-fifteenth century near the city dump, in an area historically troubled by poverty, neglect, and crime, the convent of San Giovanni a Carbonara is one of the richest examples of Renaissance art in Naples. The monastery soon became an august center of learning that attracted the intellectual elites from near and far (i.e., Giovanni Pontano, Benett Garret, Jacopo Sannazaro, Jean Mabillon, and many others). Its extensive book collection, which includes the library of humanist Aulo Giano Parrasio (1470–1522) and several liturgical books, was seized in the eighteenth century to be incorporated into the imperial holdings of the Austrian regime, and was repatriated much later from Vienna to finally become part of the Biblioteca Nazionale 'Vittorio Emanuele III' in 1919. Through the book collection and other sources, we can unveil several global interconnections of the convent and of the whole city. These include the medieval manuscripts of classical literature ultimately derived from a first-century African exemplar, the impact, through the figure of Girolamo Seripando (1493–1563), on post-Tridentine chant liturgy whose influence can be traced all the way to Mexico, and the creation of a shelter and school for mostly Muslim enslaved people in the eighteenth century. This paper will highlight how Augustinian piety, as documented through the history of San Giovanni a Carbonara, is inherently global, starting from the choice of following the Rule of St Augustine to the diffusion of liturgical chants in Europe and the Americas and the catechisation of enslaved people in the Kingdom of Naples.

### **From Czech *Kancionáls* to Hungarian Jesuit Hymnbooks: Transmission and Connections of Vernacular Church Song Repertory in Seventeenth-Century Central Europe**

Ágnes Papp (HUN-REN Research Centre for the Humanities, Institute for Musicology, Budapest)

The first Catholic hymnbooks in the vernacular from seventeenth-century Northern Hungary—then part of the Habsburg Empire—were published by members of the Jesuit order. They thus managed to compensate for decades during which they lagged behind the Protestant denominations. During this period, numerous melodies



found their way into Hungarian Catholic hymnbooks, the origins of which can be traced back to early Czech Protestant *kancionáls* or sixteenth-century printed hymnbooks of the Czech Brethren. The probable reason for this was the strengthening of the Catholic Church's position in Bohemia, beginning with the forced Catholicisation of 1627, which inspired the widespread reforming activities of the Jesuits in Central Europe, who successfully adapted the achievements of the Czech Protestant hymn tradition as well. From the point of view of ecclesiastical and musical education in Hungary, other aspects should also be taken into account: for example, the Jesuit College in Olmütz (Olomouc), Moravia, with an exceptionally high proportion of Hungarian students until the middle of the century, may have had a significant impact on the process of melodic borrowings. In addition to looking for possible connections, this presentation aims to provide concrete examples of Czech Protestant hymns taken over by Hungarian Catholics, while considering the activities of Slovak and Czech Jesuit hymnbook editors who worked in parallel with their Hungarian Jesuit colleagues.

### **Tarantism and Jesuit Missionaries in "the alternative Indies"**

Willem Peek (The Warburg Institute, London)

The global mission of the Jesuit Order was deeply intertwined with missionary practices closer to Rome. In the groundbreaking ethnological study *The Land of Remorse: A Study of Southern Italian Tarantism* (first Italian edition, 1961), Ernesto de Martino observed that the seventeenth-century Jesuit Athanasius Kircher stood out among his contemporaries as attentive to the life circumstances and music-magical beliefs of the *tarantati*. Until at least the 1960s in Apulia and other Southern Italian regions, the enduring beliefs centred around the concentrated power of music, dance, colour, and ritual to expel the venom of the tarantula bite from the body. While working in Rome and beginning to write his *Magnes sive de Arte Magnetica* (1641), Kircher asked his fellow Jesuits Paulus Nicolellus and Ioannes Baptista Gallibertus, rectors of Jesuit colleges in Apulia, in 1636 to investigate tarantism on his behalf. Thanks to recently uncovered personal documents, letters, and reports from the Jesuit archive (ARSI) in Rome, it is now possible to shed light on their biographies and their involvement in the Jesuit mission. In addition to partially corroborating Kircher's account, these sources illuminate how they approached their evangelical work in a region the Order increasingly conceived as 'the alternative Indies': a local training ground where missionaries could develop the skills to 'convert' local inhabitants, either in preparation for or as an alternative to overseas missions. In this paper, I argue that Kircher's sympathetic, almost proto-ethnographic, account of tarantism in his *Magnes* was made possible by the Jesuit emphasis on conversion through adaptability and cultural incorporation, principles that Jesuit students in Naples absorbed by reading formative missionary writings such as those of José de Acosta. Moreover, I argue that this adaptive ethos, characteristic not only of the Jesuits but of other early modern orders as well, enabled the survival of tarantism well into the twentieth century, precisely through its gradual integration into the Christian cult of Saint Paul.

## **« Faire beaucoup, souffrir davantage, et écrire très-peu » : Soundscapes of the Greek Archipelago in the Seventeenth Century through Catholic Mission Reports**

Théodora Psychoyou (Sorbonne University-IReMus, Paris)

Designated in 1686 as an 'archipelagus turbatus', the 'troubled archipelago' of the Cyclades was the scene of intense confessional, commercial, geopolitical, and cultural endeavors emanating from near and far. To what extent do musical practices reflect the possible phenomena of transfers, co-existences, crossovers, and acculturation in these cosmopolitan places, on the trade routes between Europe and the Levant, North and South, East and West? Documentation of such practices, essentially oral, is desperately rare, but it is possible to find traces of them in various types of primary sources (such as original devotional neohellenic poetry, religious theatre, a few rare musical sources, and travel or mission accounts). One of these types includes the reports and memoirs of Catholic missions, or pilgrimage travelogues. An original soundscape emerges between the lines, reflecting intense religious rivalries, cultural diplomacy, multilingualism and multi-confessionalism and, more generally, different ways of dealing with otherness. This paper will explore these issues through a series of Catholic reports and memoirs commenting on the situation in the Aegean archipelago (such as those by François Richard, Robert Saulger, Jean-Baptiste de Péronne, and others).

## **Music, Charity, and Conversion Among Galley Slaves in Early Modern Naples: Jesuit Missions in a Maritime Carceral Space**

Nathan Reeves (University of Tennessee, Knoxville)

In his 1706 chronicle of the Jesuits in Naples, Francesco Schinosi recounts some of the order's earliest efforts to convert Muslims enslaved on galleys. For example, in May 1581 Virginio Crescenzi, the captain of a papal galley docked in the port, implored the Jesuit priest Giovan Francesco Araldo to visit an unnamed 'Turk' who lay on the brink of death. When Araldo came onto the ship, the Turk immediately drew the strength to call 'with a loud and cheerful voice: Come, Father, baptize me; because I want to end my life in a Christian way.' Having received the sacrament of baptism, a small celebration was held onboard that elicited from this dying convert 'the fullest expression of joy, as much as could be experienced on that galley.' This apocryphal account highlights a structure of encounter recurrent in Jesuit sources that positions Muslims in a vulnerable state and constrains any 'expression of joy' within the limits of coercive persuasion, including the music that likely accompanied such a celebration. As previous studies have shown, the Jesuits' apostolate in early modern Naples relied on zealous missionary preachers and lay confraternities that would visit enslaved people in their domestic workplaces and gather them together in the church of the Jesuit college, where music was an invaluable tool of catechesis. Yet little is known about how these groups interacted with the carceral institution of the galleys. Drawing from Jesuit chronicles, preaching manuals, and documents from Neapolitan and Roman archives, I explore the contingent sonic encounters between Jesuits and their potential converts in a complex maritime space.

## **Musical Syncretism in the Works of a Seventeenth-Century Franciscan Monk in Transylvania**

Pál Richter (HUN-REN Research Centre for the Humanities, Institute for Musicology, Budapest)

The Franciscan monk, Joannes Kájoni (known in Hungarian as Kájoni János) was a representative of seventeenth-century humanist intellectualism. With his works on theology, music, history, literature, and botany, he contributed to the culture of early modern Transylvania. He took the habit of the Franciscan Order in 1648, and professed a year later. Between 1675 and 1678, he was the provincial of the Transylvanian Franciscans. The Stephanita custody became independent from the Salvatorian province in 1640 (from 1729, as the Provincia Hungariae S. Stephani). His most famous works on music, the so-called Codex Kajoni, the *Organo-Missale*, the *Sacri Conventus* and the *Cantionale Catholicum* (printed only as texts, without music) are important documents for the history of music in Eastern Central Europe in the seventeenth century, and syncretise several musical genres, styles, and practices of the period. Liturgical items, hymns, lyric songs, motets, dances, instrumental works, and various pieces of sacred and secular music notated in the manuscripts reflect the varied world of forms and melodies of Franciscan, local, and international repertoire. Kájoni's manuscripts show the basic characteristic of seventeenth-century Franciscan style, or monastery monody: a monophonic style of singing with organ accompaniment. The bass part creates a homophonic structure (note against note or note against chord), and stylistically unites various melodies (plainchant, vernacular hymns, and contemporary Baroque pieces). The organ parts, however, are rarely reminiscent of the basso continuo tradition. Although graphically they are similar, they represent a different type of musical thought.

## ***Expeditionis Musicae* in the Jesuit Republic of South America: The Augsburg Domkapellmeister Johann Melchior Gletle (1626–83) and the Jesuit Network** Christoph Riedo (University of Geneva)

In his *Reißbeschreibung*—a collection of letters compiled and published by his brother Gabriel—the Jesuit Anton Sepp (1655–1733), who had been in South America since 1691, expressed an urgent wish: he requested not only the ‘O quales cibos’ from Op. 1 by the Augsburg Domkapellmeister Johann Melchior Gletle (1626–83), but also Gletle's Op. 2, 3, and 6, as well as compositions by Johann Kaspar Kerll (1627–93), to be sent to Yapeyú (modern-day Argentina). According to current research, this new, concerted church music was intended to replace an older musical repertoire used in the Jesuit *reducciones*. In Gletle's case, I argue that his close and long-standing relationships with the Jesuits were just as important as aesthetic considerations in facilitating the transfer of his music to South America. Johann Melchior Gletle himself had been a former Jesuit student. He trained choirboys from the Jesuit College at Augsburg Cathedral, and composed music for the Jesuits. Additionally, two of his sons—Johann Ignaz (1656–1708) and Paulus Nikolaus (1661–?)—joined the Society of Jesus and personally knew Anton Sepp. Notably, all four of the music prints by Gletle requested by Sepp bear the title *Expeditionis Musicae* (‘Musical Expeditions’), which raises further questions. I advocate for a greater consideration of the mutual exchange between the Old and New Worlds than has been addressed in research to date. News from the Jesuit

missions could, in turn, have influenced composers in Europe. Given Johann Melchior Gletle's close relationship with the Jesuits, such news might have inspired the title of his anthology.

### **Polyphonic repertoire and religious orders in *Books of Hispanic Polyphony IMF-CSIC***

Emilio Ros-Fábregas (IMF-CSIC, Barcelona)

The digital platform *Books of Hispanic Polyphony IMF-CSIC (BHP)*: <https://hispanicpolyphony.eu/home>) provides information with inventories for more than 2,500 polyphonic sources in books from Spain and related sources elsewhere. These sources are held in approximately 600 institutions. The database's search capabilities facilitate queries based on the type of institution holding the books (e.g., archives, cathedrals, libraries, monasteries/convents, and others). In preparing this paper, *BHP* has been adapted to allow more specific searches by religious orders. The wide variety of male and female orders offers a valuable point of comparison with other religious institutions, such as cathedrals, collegiate churches, and parishes, making it possible to explore the polyphonic repertoires available to them, as well as other aspects of book circulation that can otherwise be difficult to trace. Moreover, grouping convents and monasteries by religious order helps clarify the complex and sometimes confusing panorama of denominations and enables the identification of possible links between geographically distant institutions belonging to the same order, as well as the contrasts between male and female orders. This presentation will survey the polyphonic repertoires found in extant books owned by religious orders across approximately fifty monasteries and convents, primarily in the Iberian Peninsula and Latin America. It will also consider lost books referenced in historical inventories cataloged in *BHP*. The decline of religious vocations and the absence of adequate preservation strategies has led to the closure of Spanish convents and monasteries, posing a threat to the safeguarding of these materials. This paper will therefore also highlight the heritage issues associated with the potential loss, relocation, and destruction of music sources, documentation, and artworks.

### **From Universities to Charterhouses: Chanting as a Way of Salvation in the Early Modern Era**

Katarina Šter (ZRC SAZU, Institute of Musicology, Ljubljana)

On the verge of the early modern era, it was not only distant lands that were 'in need of' missions. In various environments, new waves of spirituality were emerging, increasing the need for personal spiritual development and the sense of individual involvement with religion. This can also be seen in an interesting phenomenon that began in the last quarter of the fifteenth century, especially in German-speaking countries, when—on the initiative of the Carthusian monk Nicholas Kempf (1415–97)—many professors and their students left university environments to become Carthusian monks. Before becoming a Carthusian, Kempf was a successful university professor in Vienna. His theological writings stressed the need for individual, personal salvation, and strongly recommended the studious Carthusian order as an ideal community for university-educated men. This exodus from the

universities to the charterhouses was not just about the new eremitical 'flight from the world'. It was about connecting with God in a deeper, even more emotional way, and finding personal salvation. In his writings, Kempf explains from personal experience how Carthusian chant plays an important role on both a practical as well as metaphorical level. This paper focuses on Kempf's writings on chant in the context of his theological works (and in the context of Kempf's mission to attract new candidates to the order from the academic world). In a similar vein, it also explores the characteristic early modern aspects of individualism and the emotional dimension of faith in his theology.

### **Polyphonic Fragments from Central Europe and their Significance for the Musical Culture of the Early Modern Period**

Hana Studeničová (Institute of Musicology of the Slovak Academy of Sciences, Bratislava)

Sources relevant to research on Renaissance musical culture can be divided into two groups: musical sources (manuscripts, prints, or their fragments) and non-musical, archival documents (musical inventories, account books, letters, wills, etc). However, these sources have not always survived in their entirety. Polyphonic fragments from manuscripts in choirbook format have been discovered in some Central European countries (Slovakia, Austria, Germany, etc). Until now, it has been possible to identify some compositions and their authors (i.e., Heinrich Isaac's Mass Propers, fragments from the Alamire workshop, Johann Wircker's setting of the 'Te Deum laudamus', etc). However, only research into other archival sources can elucidate how these particular compositions were disseminated. My paper will present these polyphonic fragments, as well as other musical and non-musical sources, which can contribute to a broader understanding of the musical past of certain localities or institutions, and to the knowledge of the musical repertoire of the Renaissance and its transfer across Central Europe.

### **Can the World Fit on a Single Page? The Notation of Distant Musical Traditions in Kircher's *Musurgia***

Fañch Thoraval (UC Louvain/MIM, Brussels)

In a famous page of the *Musurgia* (1650), Athanasius Kircher sought to prove the universality—and thus the naturalness—of diatonicism by displaying the notation of Turkish, Chinese and Brazilian 'tunes', respectively transmitted by Johannes Kepler, Álvaro Semedo, and Jean de Léry. According to the author's claims, this collage aimed at sketching out a global history of musical practices. However, a closer look at the circumstances in which these scores were produced, transmitted and eventually interpreted by Kircher and his followers calls for a more nuanced reading. Beyond obvious interrogations about the verisimilitude of the musical transcriptions, this passage from the *Musurgia* accounts for many problems raised by the knowledge of distant musical cultures during what might be called the age of notation. Whereas Kircher claimed his information to be orally transmitted during the Jesuit eighth general congregation in Rome (1645), he exclusively referred to written sources, even for the Confucian chant that presents strong analogies with Semedo's *Relação da propagação de fé no reyno da China*. But though this tension between

orality and notation could reflect concerns about authority and authenticity, Kircher has strongly altered his sources. Moreover, his selection of tunes results less from an accumulation of worldwide *exempla* than from the reproduction of archetypal figures of otherness. By examining the sources used by Kircher, their reinterpretation in the *Musurgia*, and their subsequent reuse in literature, this paper will analyse how musical notation, though used as a means to describe the world, has been conditioned by external factors that eventually endowed it with an autotelic value.



## Alamire Foundation

The Alamire Foundation is an internationally recognised centre for the research and valorisation of early music. It focuses in particular on plainchant and polyphony from the Low Countries and brings unknown and unexplored material to the digital and public space and the worldwide stage. The Alamire Foundation makes the existing expertise on music and musical life in the Low Countries accessible through knowledge building, international valorisation, and artistic realisation.

Using state-of-the-art methods in the field of digitisation and auralisation technology, the musical repertoire is being made digitally accessible and given its place in artistic practice on and off the stage. Partnerships and contacts with the worlds of academia and the performing arts, heritage institutions, and the cultural sector result in international conferences and practice-oriented laboratories, festivals and concerts, exhibitions, and multimedia applications.

The scientific discussions and conclusions find their way into, amongst others:

- *Journal of the Alamire Foundation*: a scientific journal that provides a critical forum for the most recent and outstanding research on music in or related to the Low Countries up to the end of the Ancien Régime. It appears twice yearly.
- *Leuven Library of Music in Facsimile*: the series presents high-quality reproductions of primary music sources of outstanding aesthetic, historical, and cultural value. Each edition is accompanied by extended commentaries, written by leading experts.
- *Alamire Foundation Editions*: recordings with Franco-Flemish polyphony, which aim to bring the unexploited musical heritage from the Low Countries back to the public.
- *alamire.tv*: the Alamire Foundation's video platform features film productions on polyphony and plainchant. In these documentaries, the musical heritage from the Low Countries is unravelled by experts and performers from all over the world in the form of brand-new recordings and interviews.

[www.alamirefoundation.org](http://www.alamirefoundation.org)  
[alamire.tv](http://alamire.tv)

## Fonds de la Recherche Scientifique (FRS-FNRS)

The purpose of the Fund for Scientific Research (FRS-FNRS) is to develop fundamental scientific research within the framework of initiatives presented by researchers. It encourages the production and development of knowledge by both supporting individual researchers, and also by financing research programmes conducted in the laboratories and facilities mostly located in the universities of the Wallonia-Brussels Federation.

Founded on the sole principal of scientific excellence, the financial support of the FRS-FNRS comes in several forms:

- Temporary or permanent remuneration of individual researchers,
- Funding of research teams,
- Participation in international networks and programmes,
- Allocation of grants and credits which promote scientific exchange,
- Awarding scientific prizes.

The FRS-FNRS is also responsible for informing researchers about and encouraging them to participate in the European research and innovations programmes with which the Wallonia-Brussels Federation is involved.

[www.frs-fnrs.be](http://www.frs-fnrs.be)

## **Fonds Wetenschappelijk Onderzoek - Vlaanderen (FWO)**

The FWO aims to be the leading funding partner for researchers in Flanders. By offering financial support and promoting international cooperation, we create a favourable climate for world-class scientific research. We are responsible for selecting the best research proposals based on international peer review. This ensures that the funding that the FWO in its turn receives from, first and foremost, the Flemish and, in addition, the federal level is used optimally.

Through our financial resources, we support:

- Individual researchers (professors, doctoral students, postdocs and their teams). This is how we support both fundamental and strategic basic research in Flanders. Candidate researchers themselves propose relevant themes.
- Tailor-made programmes and projects. Research programmes driven by researchers and specially designed programmes, such as applied biomedical research (TBM), are aimed at meeting specific needs.
- Research infrastructure, both national and international, that provides our researchers with the tools they need to carry out their research at the highest level of excellence.

[www.fwo.be](http://www.fwo.be)

## **KU Leuven**

The Early Music Research Group at the KU Leuven focuses on fifteenth- and sixteenth-century polyphony, with particular attention for source-studies and text-criticism, the relationships between polyphony and chant, and compositional process. The group is closely linked with the Alamire Foundation, the associated research-centre for the study of the music of the Low Countries. For an overview of recent and current projects, see the departmental website.

[www.arts.kuleuven.be/musicology](http://www.arts.kuleuven.be/musicology)

## Royal Library of Belgium (KBR)

The KBR, the national scientific library of Belgium, serves as a repository of the country's rich cultural heritage. Its early music collections are primarily housed in two departments: the Manuscripts and Rare Books Department, which preserves music manuscripts and printed books from before ca. 1600, and the Music Department, which holds materials from after ca. 1600. These collections include both religious and secular music, notably from the chapels and libraries of the Burgundian-Habsburg court and its entourage. Among the treasures are manuscripts produced by the renowned workshop of Petrus Alamire (ca. 1470–1536).

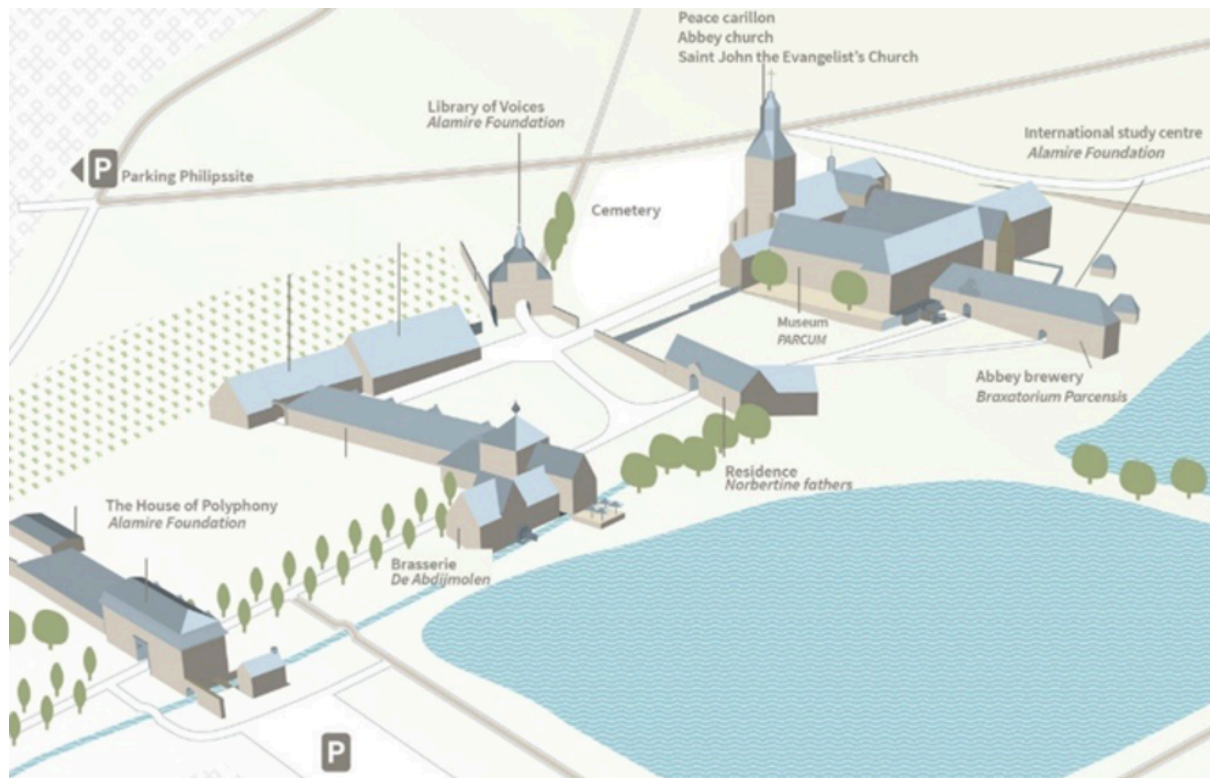
In 2012, the KBR partnered with the Alamire Foundation, a collaboration that was further enhanced in 2022 through the joint FED-tWIN program *From Script to Sound*. Funded by the Belgian government, this initiative aims to disclose, study, and valorise the library's early music heritage.

[www.kbr.be](http://www.kbr.be)

## UC Louvain

The Institute for the Study of Civilisations, Arts and Letters (INCAL) at the UC Louvain unites the efforts of research centres and research groups working in the fields of history, archaeology, heritage studies, art history, musicology, philology, literature studies and theatre studies. Due to their complementary or interdisciplinary nature, these various fields share the goal of contributing to a better understanding of different human civilisations and cultures, both past and present.

[www.uclouvain.be/fr/instituts-recherche/incal](http://www.uclouvain.be/fr/instituts-recherche/incal)



On 26–7 June, the conference venue is in the Alamire Foundation's House of Polyphony at Park Abbey in Leuven. The conference reception and dinner will be in the Brasserie De Abdijmolen, which is just a few steps from the House of Polyphony. Park Abbey can be reached on foot from Leuven train station (approx. 30 minutes) or by bus. The nearest stop is Heverlee Abdij van Park.

On 28 June, the conference will be held in the Panorama Room at the Royal Library of Belgium (KBR) in Brussels. The Panorama Room is located at the sixth floor (follow the signs for the elevators from the main entrance of the KBR at Mont des Arts/Kunstberg 28). The KBR is a short walk from the train station Bruxelles-Central/Brussel-Centraal, which can be reached from Leuven by train.