

Past Forward: Reimagining Early Music through the Digital Medium



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Alamire Digital Lab

Conference
12 - 13 December 2025
Royal Conservatoire The Hague



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FOUNDATION



Early Music
Royal Conservatoire



Cappella
Pratensis

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Faculty of Music / Janáček Academy
of Performing Arts in Brno

Past Forward: Reimagining Early Music through the Digital Medium

The digitization of early music sources is reshaping how scholars, performers, and teachers engage with the rich heritage of Medieval and Renaissance music. This conference invites participants to explore the many challenges and exciting opportunities that arise as digital technologies transform access to and understanding of historical musical materials.

At the heart of this transformation is the development of innovative digital tools and methodologies that allow researchers and performers to interact with early (musical) sources in new and dynamic ways. These advancements not only facilitate research but also open up fresh avenues for historically informed performance practices. Beyond these technical developments, integrating digital sources into the classroom offers teachers powerful means to bring historical contexts to life and to deepen students' engagement with early music traditions. However, the process of digitization also raises important ethical questions, particularly around issues of copyright, accessibility, and the responsibilities involved in sharing and preserving cultural heritage in digital form. Addressing these concerns is essential to ensure that digitization benefits a broad and diverse audience while respecting legal and moral frameworks. Moreover, the conference will encourage reflection on how the very act of digitizing early music reshapes our philosophical understanding of these traditions.

The ways we access, interpret, and perform early music are fundamentally influenced by digital mediation, prompting us to reconsider how technology impacts our connection to musical cultures of the past. Through thoughtful case studies, innovative projects, and critical discussions, this conference aims to highlight the transformative potential of digitization for the field.

Organizing Committee

Tim Braithwaite (Cappella Pratensis), Bart Demuyt (Alamire Foundation), Kateřina Maňáková (Janáček Academy of Performing Arts, Ramillete de Tonos), Brigitte Rebel (Royal Conservatoire The Hague), Aletheia Vanackere (Alamire Foundation), Teunis van der Zwart (Royal Conservatoire The Hague)

Convenor

Stef Coninx (Alamire Foundation)

Partners

Alamire Foundation, Royal Conservatoire The Hague, Janáček Academy of Performing Arts, Cappella Pratensis, Ramillete de Tonos

Programme

Thursday, 11 December

Studio 1, Royal Conservatoire The Hague

19.00–21.00

Kateřina Maňáková, Vladimír Mañas,
Early Music Seminar "Beyond the church Walls"

Friday, 12 December

Studio 1, Royal Conservatoire The Hague

09.15–09.45: Registration and coffee

09.45–10.00

Bart Demuyt, Teunis van der Zwart,
Welcome Address and Introductory Remarks

10.00–10.30

Rebekah Ahrendt,
"Musicology as Data Science and Heritage Science: A Report from COST Action EarlyMuse"

10.30–11.00

Andrew Hallock,
"When Singing is Viewing: Making Polyphony in the Age of Perspective"

11.00–11.30: Coffee break

11.30–12.00

Artur Dobija,
"Early: A Variational LilyPond Typesetting Framework for Early Music"

12.00–12.30

Jacek Iwaszko,
"Computational Study of Equal-Voice Polyphony in Kraków Cathedral Archives"

12.30–14.00: Lunch break

14.00–14.30

Lynda Sayce / Maarten Vanderlinden,
"From Image to Database"

14.30–15.00

Stratton Bull / Ann Kelders,
"From Script to Sound... and Beyond"

20.00: Concert *Dictes moy toutes voz pensées*

Cappella Pratensis & Ramillete de Tonos, Oud-Katholieke Kerk

18.00 Doors open

19.30 Pre-concert talk with Tim Braithwaite

Saturday, 13 December

Studio 2, Royal Conservatoire The Hague

09.30–10.00: Coffee

10.00–10.30

Niels Berentsen,
"Reimagining and Re-enacting Polyphony: Approaches and Perspectives"

10.30–11.00

Pedro Sousa Silva,
"Towards an Anthology of Renaissance Polyphony"

11.00–11.30

Jan Hajič, jr.,
"Studying Gregorian Chant as an Ecosystem: Unseen Species, Phylogenies, and the Opportunities for Interdisciplinary Work"

11.30–12.30: Lunch break

12.30–13.30

Public singing with Tim Braithwaite from Cappella Pratensis

13.30–13.45 Closing of the conference and farewell

Abstracts

Pedro Sousa Silva

"Towards an Anthology of Renaissance Polyphony"

Starting from an empirical observation—the gap between the vast quantity of sixteenth-century sources now digitized and available in open access (including scholarly editions) and what is actually recorded or performed in concert—I intend to discuss how the aim of producing recordings at scale can serve as an invitation to rethink modes of delivery (CDs, streaming, concerts, hybrid formats, etc.), the timelines and tempos for repertoire preparation (from performance edition to recording), and transdisciplinary connections—with architecture, literature, painting, and theology—that can generate new curatorial ideas, new forms of mediation, and new, better-informed ways of listening.

Andrew Hallock

"When Singing is Viewing: Making Polyphony in the Age of Perspective"

"The corruption of one is the generation of the other" reads the inscription above the tenor part of the *Qui Tollis* section of Pipelare's *Missa Sine Nomine*. Riddles such as this populate early sixteenth century polyphonic repertoire, often imparting a symbolic layer to the musical content they address. They seem to reflect on the meaning of transformation itself. And indeed such a statement (as above) could readily apply to all such musical puzzles, old yielding to new. Here it is merely the instruction to rework the tenor voice, sounding first at the lower fourth in augmentation, and then in *alla breve* at the written pitch on repeat. Other inscriptions, "first through a glass darkly and then face to face" or the ubiquitous "seek and ye shall find," speak to a kind of scripted revelation, unfolding in time. But this penchant for indirectness and encryption had long existed within the notational practice itself. Musicologist Emily Zazulia remarks that mensural reworkings "thematize the mechanisms of their own creation... they are all part of fifteenth-century experiments with notational semiotics, which fueled an interest in things sounding other than what they appear."

Things are seldom what they seem. It's advice that feels right at home in the visual arts, and an appropriately skeptical viewing mode for works with layered and hidden meanings. Alberti, Brunelleschi, Da Vinci, Dürer—visual technologists of their time—each paid special attention to the pitfalls of their craft, often highlighting the tension between an object and its representation... even thematizing it. In developing the techniques to depict three-dimensional scenes as they are not, as projections on a canvas, artists and geometers alike are also compelled to distort and reimagine the material they work with, exposing facets unseen. From the fine art of foreshortening and linear perspective to the stretched and skewed world of anamorphosis, their interests go beyond mere appearances; this is about knowing through distortion. This unlikely analogy will be unpacked through a series of musical-visual examples.

Artur Dobija

"Early: A Variational LilyPond Typesetting Framework for Early Music"

In this presentation, I showcase *Early*, a variational LilyPond typesetting framework for early music. *Early* aims at providing a feature-rich early music-inspired workflow within LilyPond by focusing and predefining characteristic editorial features of early music manuscripts with regards to voice layout, hand-writing variations, and note spacing. Within *Early*, music glyphs can be defined as PostScript drawing functions featuring parametrised stochastic variation modelled after observed

press print or handwriting inaccuracies. The framework, consisting of a set of scheme macro, LilyPond engravers and new graphical object properties, is interfaced via early music theory inspired naming conventions, allowing for a more idiomatic syntax by the use of a well-established early music terminology. An important future prospect for this project is to provide a deep integration with Mensural-MEI format of the Music Encoding Initiative. If reached, *Early* may become a possible interface choice when working with this musicologically feature-rich data format without sacrificing LilyPond's detailed layout control.

Jacek Iwaszko

"Computational Study of Equal-Voice Polyphony in Kraków Cathedral Archives"

The Rorantist Chapel was a vocal ensemble founded by King Sigismund I of Poland in 1543 at Kraków Cathedral. Consisting of nine priest-singers, the chapel maintained a remarkable continuity of practice, performing mostly Latin polyphony in four parts for over two centuries. Much of this repertoire was written for equal voices, offering a distinctive corpus for studying the evolution of compositional style within a stable institutional and liturgical framework. This paper presents a computational study of the Rorantists' repertoire based on Humdrum encodings and analyses carried out with Humdrum tools. Using encoded musical data, the research identifies works for equal parts in vast musical archives of Kraków Cathedral and examines contrapuntal structures through statistical analysis of voice distribution, part crossing, and imitation. The study traces stylistic changes across the chapel's long history.

Lynda Sayce / Maarten Vanderlinden

"From Image to Database"

Digital material is now a part of everyday life for musicians and researchers at all levels, but how are digital images captured, and what benefits do they bring? Lynda Sayce discusses the ways in which digital images can be created, and how digitization processes are constantly developing, enabling an ever greater range of materials to be successfully digitized. She also explores several ways in which working from digital images can offer significant advantages for performers and researchers over traditional print formats. Maarten Vanderlinden picks up the thread, introducing the Integrated Database for Early Music (IDEM), a digital platform that brings together musical sources and rich contextual information. IDEM is one of the many examples of how the Alamire Foundation bridges academic research and performance practice, focusing on music in the Low Countries before the French Revolution. He highlights how IDEM supports not only researchers but also performers through user-friendly tools and showcases.

Stratton Bull / Ann Kelders

"From Script to Sound... and Beyond"

Once musical sources have been digitized and made available through portals such as the Integrated Database for Early Music (IDEM), how can they be unpacked for use in a wider context, and particularly for performance situations—in short, "valorized"? Stratton Bull discusses practical contexts for valorization, including the practice-based research carried out by Park Collegium, the house ensemble of the Alamire Foundation, as well as ways in which technology has transformed the work of the vocal ensemble Cappella Pratensis. Ann Kelders carries the story further, demonstrating how a digital source can be a starting point for valorization in words, images, and sound, in various

contexts, at different locations and using a wide range of media. Not only in festival or concert halls, but also in museums and exhibitions. Not only in the field of music, but also in the heritage and broader cultural sector. Not only through concerts or recordings, but also in documentaries or sound installations. In this way, the musician becomes not merely a performer, but moreover a researcher who plays an active role in the valorization of historical and artistic heritage.

Niels Berentsen

"Reimagining and Re-enacting Polyphony: Approaches and Perspectives"

The (Swiss) SFNS-funded project *Reimagining and re-enacting polyphony (REIMAGE)* reconstructs incomplete music and explores practices of polyphonic musical creation during the 'long fourteenth century' (ca. 1300-1430). Some of this music survives not as complete compositions, but as musical fragments. The central corpus studied by REIMAGE consists of 21 fragments from the historical Low Countries. New technologies such as multispectral imaging can reveal information that has become invisible to the naked eye. As a next step, creative, philological and computational approaches may be used to reconstruct the missing music. The project will run between 2026 and 2029 and is organized in collaboration between the Haute école de musique de Genève (HES-SO), the University of Geneva, and the Alamire Foundation (KU Leuven).

This presentation gives an overview of the aims and methodologies of REIMAGE. These range from digital, data-driven methods on the one hand, to intuitive (artistic research) approaches on the other. The project aims to create a synergy between these approaches; for instance, results from computational corpus studies can be used to inform the reconstruction of missing voices, as well as to evaluate the results of the re-enactment of late medieval ex tempore polyphony by a group of modern-day singers. In sum, REIMAGE aims to create digital tools for the analysis of medieval music, the rediscovery of practices of early polyphonic improvisation, the development of digital 'open' edition formats, and last but not least making accessible (and performable) a significant corpus compositions from the long fourteenth century.

Rebekah Ahrendt

"Musicology as Data Science and Heritage Science: A Report from COST Action *EarlyMuse*"

Music is an essential part of European cultural and economic objectives, yet both music and the science that best represents it—musicology—remain underrepresented in policy and scientific infrastructures. Part of the problem is the nature of musical artefacts themselves. Unlike tangible heritage fields such as archaeology and visual arts, musical heritage spans both tangible and intangible elements that can be utilized for both research and commercial purposes. The diverging viewpoints on music as an industry and music as a domain of research have resulted in the limited integration within European heritage and digital infrastructures of both music and musicology. In order to close this gap, *EarlyMuse* was launched in 2022 as the first COST Action devoted to historical musicology. A principal aim of *EarlyMuse*'s four-year programme (2024-2026) is to define new paths for musicology within today's datafied world. By analyzing the institutional challenges and opportunities our field faces, we identify new ways in which the discipline can position itself to meet the demands of the future.

This presentation will introduce a major report just prepared by *EarlyMuse* on the actions researchers can take to ensure that musicology remains a dynamic force. Addressing legal barriers, establishing more robust metadata standards, and developing digital tools will be key to preserving, studying, and sharing Europe's rich musical legacy. Through interdisciplinary collaboration, policy innovation, and technological advancements, we can ensure that musical heritage—and the science of musicology that represents it—becomes a recognized and integral part of European cultural heritage research.

Jan Hajič, jr.

"Studying Gregorian Chant as an Ecosystem: Unseen Species, Phylogenies, and the Opportunities for Interdisciplinary Work"

Research questions about the internal diversity of musical traditions are not so different from those in the domain of ecology or evolutionary biology, and with the increasing availability of sources in the digital domain, the rich methodological apparatus that the life sciences have been developing can be brought to bear on these problems as well. I focus on this transdisciplinary integration in the studies of Gregorian chant. First, I show how to estimate of how much Gregorian repertoire is still missing from the Cantus network of chant databases that digital chant scholarship has built over the past 40 years. Second, I present how phylogenies can be used to trace the transmission of Gregorian melody, differentiating the influence of institutional networks and geographic proximity. A major factor in the success (or failures) of such methods is selecting appropriate methods for the problem: in both case studies, the talk will highlight how the methods' assumptions are reflected in Gregorian chant—and what happens when they are not. The overarching intention of this talk is to stimulate this „ecosystem thinking“ beyond chants scholarship—as digital access to sources continues to expand, such opportunities will become only more plentiful.

Biographies

Rebekah Ahrendt is Associate Professor of Musicology at Utrecht University. She trained in viola da gamba at the Royal Conservatoire of The Hague and in musicology at the University of California, Berkeley. As Vice Chair of the COST Action *EarlyMuse*, Ahrendt combines her experiences as both a researcher and a performer in order to chart new paths for music scholarship from a historical perspective. Her background informs her scholarship as well, which considers the reciprocal relationships between law, politics, musical expression and musical labor, especially in the decades around 1700. Recent publications include the “Politics” chapter of Bloomsbury’s *A Cultural History of Western Music in the Enlightenment* and contributions to the journals *Theater*, *Diplomatica*, and *Nature Communications*—she is the first historical musicologist with a byline in that prestigious publication. Ahrendt is currently a Director-At-Large of the International Musicological Society and recently featured in an episode of the BBC series *Who Do You Think You Are?* with Sir Andrew Lloyd Weber.

Niels Berentsen is a researcher, vocalist, and music educator, specializing in late medieval and Renaissance music. He is lecturer at the Haute école de musique de Genève-Neuchâtel (HES-SO), teaching music theory and research at the Department of Early Music. He received his doctorate from the University of Leiden in 2016 and directed the research project *Lacunae Ciconiae* (HES-SO) between 2019 and 2024. As of January 2026, he is PI of the SFNS-funded project *Reimagining and Re-enacting polyphony*. Niels is artistic leader of the ensemble Diskantores, whose first album *Hollandse Fragmenten* (muso, 2021) has been recognized as an important contribution to the discography of medieval music.

Tim Braithwaite is an English singer, conductor, and music theorist, widely recognized for his work in the historical performance of Renaissance and medieval music. In 2025, he was appointed artistic director of the Gramophone Award-winning ensemble Cappella Pratensis, one of only a handful of professional ensembles in the world who perform directly from historical notation. Alongside his work as a performer, Tim teaches Renaissance counterpoint and analysis at the Conservatorium van Amsterdam, as well as classes on historical solmization and singing from historical notation. He is also a sought-after guest lecturer, delivering workshops and masterclasses at conservatories and universities across the UK, US, and Europe, including the Royal Academy of Music (London), Yale Institute of Sacred Music, and the Royal Conservatoire of The Hague. In 2025, Tim was invited to teach historical performance on the prestigious Dutch National Master of Music in Orchestral Conducting, a collaborative programme offered by the conservatoires of The Hague and Amsterdam.

Stratton Bull studied singing at the conservatory in his native city of Toronto, and subsequently in The Netherlands. He has performed with leading ensembles in both Europe and North America. Through his work with the vocal ensemble Cappella Pratensis, which he led from 2004 to 2024, Mr. Bull specializes in the performance of Renaissance music from historical sources. Stratton Bull is a staff member at the Alamire Foundation where his duties include practice-based research, scientific publications, and text-editing.

Stef Coninx is a renowned Belgian musicologist who began his academic career by continuing the work of Herman Baeten at academies and music schools in northern Limburg. He worked for several years in the cultural department of the city of Hasselt, later as a part-time music dramaturg at CC Strombeek-Bever and in the audio library of VRT. Since the 1990s, he has held various roles in the music sector, including product and marketing manager for classical music at PolyGram/Universal Music, director of Muziekcentrum Vlaanderen, and employee at the department for international

relations and classical music at Kunstenpunt. Today, he actively contributes to the international activities of the Alamire Foundation.

Artur Dobija holds an MA in Composition from the Academy of Music in Katowice and a BA in Music Theory (with Sonology minor) from the Royal Conservatoire in The Hague. He is currently pursuing an MSc in Creative Intelligence & Technology at Leiden University. Since 2025 he works for the Royal Conservatoire, developing a music theory online examination platform. Since 2023 he sings with Cappella Hadewigis. An active church musician, Artur sings weekly Gregorian propers with the Cantemus Domino's Schola (Jacobuskerk, Den Haag) and choir- or partbook polyphony with Cantores Sancti Gregorii (TLM at Sint Agneskerk, Amsterdam). From 2024, his Cappella Boanerges organizes Latin Vespers in Jacobuskerk: yet another attempt at bringing the repertoire of sacral polyphony back to its place within liturgical service.

Countertenor **Andrew Hallock** is an ensemble singer and researcher, specialized in the music and arts of the fifteenth and sixteenth centuries. A large portion of the year sees him on the road touring with Cappella Pratensis and graindelavoix. He has performed and recorded with Sollazzo Ensemble, Ensemble Diskantores, Bach Choir and Orchestra of the Netherlands, Vox Luminis and Nederlandse Bachvereniging, appearing in major European festivals, including Festival Ambronay, Festival Aix en Provence, Salzburger Festspiele, Festival Oude Muziek Utrecht, Tage für Alte musik Regensburg, and Laus Polyphoniae. Research has grown along side his work in the contemporary early music scene, as a way of exploring and critiquing our interactions with the arts of the past. In 2024 he published his first article for the peer-reviewed *Journal of the Network Music and Arts*, titled "How to Be in Two Places at Once: A Search for the Immersive Experience in Renaissance Music and Visual Arts." Andrew holds degrees in music composition from the University of Texas at Austin and in vocal performance from the Royal Conservatory in The Hague, Netherlands.

Jan Hajič, jr. is a computational musicology and machine learning researcher and a harpsichordist. He leads the Prague Music Computing Group, working on Optical Music Recognition using deep learning, and on tracing Gregorian Chant evolution and transmission using methods from bioinformatics and ecology. At the same time, he is a harpsichordist: he obtained his M.A. at the Janáček Academy in Brno under Barbara Maria Willi, performed i.a. with Andreas Scholl at Prague Spring 2023, and his ensembles Rosa Mystica and Vox Clamans has played in early music festivals (i.a. Musica ad Confluentem, Haydn Musical Festivities) as well as in Germany.

Jacek Iwaszko is a graduate of the University of Warsaw, Poland, where he obtained his Ph.D. in 2024, and is currently a research associate at the Fryderyk Chopin Institute. He is the author of critical editions of sixteenth-century Polish music manuscripts (inter alia *Motecta Scripta* in Collegio Braunsbergensis Societatis Jesu, S-Uu Utl.vok.mus.tr. 394–399). His interests include digital encoding and computer-aided analysis of early music. He is also a singer in the early music ensemble Gregorianum.

Ann Kelders studied history at the Universitaire Faculteiten Sint-Aloysius (UFSAL; later: Katholieke Universiteit Brussel) and Ghent University, where she obtained a Ph.D. with a thesis on chronicle writing in Flanders in the late Middle Ages. Since 1999, she has been a scientific collaborator at the Manuscripts Department of KBR (Royal Library of Belgium). Since 2022, she has taken on the role of curator of the KBR museum, dedicated to the library of the Dukes of Burgundy and the cultural, artistic, and intellectual life in the Low Countries from the fourteenth to the sixteenth century. As a research associate at the Alamire Foundation (KU Leuven) and one of the promoters of the joint KBR and Alamire Foundation research programme "From Script to Sound," she is involved in the study and valorization of music sources from the Middle Ages and the Renaissance.

Kateřina Maňáková is a Czech lutenist and researcher. Currently she is a teacher of early plucked instruments at the Janáček Academy of Performing Arts in Brno. Her academic activities include practical and theoretical lectures on Renaissance studies. She received her Master diploma cum laude at the Royal Conservatoire in The Hague. After graduation she did a one-year internship at the Alamire Foundation in Leuven, where she was focusing mostly on intabulations of sacred repertory for early plucked instruments, which she is putting into practice with her ensemble Ramillete de Tonos. As part of her doctoral studies, her main focus is research on Cavalcanti's lute collection, building on her main research of the connection between vocal and instrumental practice.

Vladimír Mañas studied history and musicology at Masaryk University, Brno. Since 2008, he works as an assistant professor at the Institute of Musicology there. Besides his longtime research on confraternities in Moravia during the Early Modern period, he focuses mainly on musical life in Moravia and Upper Silesia in the sixteenth and seventeenth centuries, the church (including priests' biographies), and local history (often a history of parishes). Due to his previous employment as a librarian in the Department of Early Prints and Manuscripts at the Moravian Library in Brno, he is also interested in historical collections of early prints and manuscripts from the territory of the former Margraviate of Moravia. He is active as a choirmaster (Ensemble Versus), specializing in the Renaissance polyphony and motets by Nicolaus Zangius. Since 2012, he works as dramaturg of the Easter music festival in Brno.

Lynda Sayce read Music at Oxford, and studied lute and recorder at the Royal College of Music in London. She gained a Ph.D. for her work on the history of the theorbo, and has published widely. She is principal lutenist with La Serenissima and Ex Cathedra, and freelances internationally with both modern and period instrument ensembles, including the Dunedin Consort, Le Concert d'Astrée, the Britten Sinfonia, the LSO and the Berlin Philharmonic. Her work may be heard on more than 100 commercial recordings. She directs the lute ensemble Chordophony, whose repertory and instrumentarium are based entirely on her research. She also works with cutting-edge digitization equipment, for the Alamire Foundation in Leuven, making use of her expert knowledge of early notations and her extensive experience of handling important musical manuscripts. Tens of thousands of her manuscript photographs are now in digital archives worldwide, providing unparalleled source access to music scholars.

Pedro Sousa Silva is a recorder player, director and researcher, who has been devoted for more than twenty-five years to medieval, Renaissance and Baroque repertoires. He studied recorder with Pedro Couto Soares (ESML) and Pedro Memelsdorff (Civica Scuola di Musica di Milano); he graduated in Musicology (Universidade Nova de Lisboa) and obtained his Ph.D. at the University of Aveiro with a dissertation on the relationship between theory and practice in the Renaissance. As artistic director of Arte Minima, he conceives performance starting from the sources: direct reading of prints, philological work and organological exploration using exact copies of historical recorders. He is Full Professor at ESMAE/IPP, co-responsible for the creation of the Early Music Course and head of the Postgraduate Programme in Advanced Studies in Polyphony. Within the COST Action *EarlyMuse* – Early Music in Europe, he is Stakeholder Coordinator and co-leader of the Working Group on Performance.

Maarten Vanderlinden joined the Alamire Foundation in 2019, bringing a passion for books, history, and literature. After studying classical languages and artificial intelligence at KU Leuven, he began his career managing the Foundation's physical library and digital music collections. In the Foundation's digitization efforts, he is responsible for safely securing images and making them accessible online in the Integrated Database for Early Music (IDEM).

Alamire Foundation

The Alamire Foundation is an internationally recognized centre for the research and valorization 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 valorization, and artistic realization.

Using state-of-the-art methods in the field of digitization and auralization 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.

Integrated Database for Early Music (IDEM): this interdisciplinary and multifaceted database of manuscripts and printed books focuses on the musical heritage of the Low Countries from the early Middle Ages until 1800. IDEM contains high-quality images digitized by the mobile Alamire Digital Lab, the high-technology photography centre of the Alamire Foundation. Each source is described in detail with accompanying metadata.

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 — www.idemdatabase.org — alamire.tv

Royal Conservatoire The Hague

The Early Music (EM) Department of the Koninklijk Conservatorium (KC) is an international center for knowledge and skills in the field of Historically Informed Performance Practice. Its community, students and teachers alike, strive to be excellently trained and inquisitive musicians, always questioning the artistic choices they make to achieve more thoughtful and personal performances. The EM department offers peer-learning in a socially safe, respectful, and inspiring environment, with an international network of students, teachers, and alumni. Having studied early music at the Royal Conservatoire is a worldwide recommendation.

www.koncon.nl

Janáček Academy of Performing Arts

Janáček Academy of Performing Arts (JAMU) represents an excellent institution in the field of higher art education, which builds upon its own long tradition and responds to topical demands of the dynamic present times. The origins of the Faculty of Music, along with the Theatre Faculty, date from 1947 when the JAMU institution was established. Faculty of Music offers a wide platform not only for musical education (44 study programmes), but also for creative and scientific activities, which are often targeted at wider cultural and social overlaps of the Faculty within the town of Brno as well as in the regional, national and international area. The outlined internationalization of many fields of academic activity is one of the key characteristics of present-day Faculty of Music.

www.jamu.cz

Cappella Pratensis

For almost forty years, the Gramophone Award-winning ensemble Cappella Pratensis has been renowned for its innovative approach to the performance of Renaissance polyphonic music, being one of only a handful of professional ensembles in the world who perform directly from historical notation, as opposed to transcriptions in the form of a modern choral score. In recent years, the ensemble has dived further into the musical traditions surrounding this repertoire by exploring historical methods of improvisation and pedagogies, as well as working within the contexts of liturgical reconstruction. The result is an inherently immersive approach, in which the performers draw on a truly embodied relationship with past musical cultures in order to provide convincing and engaging performances. Cappella Pratensis also enjoys a formal partnership with the Alamire Foundation as ensemble in residence.

www.cappellapratensis.nl

Ramillete de Tonos

Founded by lutenist Kateřina Maňáková, Ramillete de Tonos is an ensemble specializing in music of the sixteenth century, with a strong emphasis on both research and the interpretation of sacred music through the medium of intabulations.

www.ramilletedetonos.com

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