

# The Low Countries and Central Europe: Historiographical Paradigms in Music and the Arts, 1400–1650



*Conference in memory of Lenka Hlávková (1974–2023)*

Leuven, Alamire Foundation, 6–7 February 2025  
Brussels, KBR (Royal Library of Belgium), 8 February 2025



Guillaume Du Fay, *Missa Ave regina celorum*,  
PL-Pu Rpm 7022 (Lviv Fragments), © University Library in Poznań



## The Low Countries and Central Europe: Historiographical Paradigms in Music and the Arts, 1400–1650

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The music history of the late Middle Ages and the Renaissance is largely dominated by composers born and trained in and around the Low Countries. Their migrations and the dissemination of their works—commonly referred to as "Franco-Flemish" music—represent the main thread around which the development of European art music is narrated. Art history, by contrast, has mainly addressed Italian artists and architects, with a secondary focus on early Netherlandish painting. In both disciplines, history has been written by focusing almost exclusively on Western European regions—most notably the Low Countries, France, and Italy. However, in recent years scholars have devoted increasing attention to the region known as "Central Europe," including historical territories which had been long marginalized by the twentieth-century division of Europe by the Iron Curtain. Thanks to the intense work of scholars, "Central Europe" has now gained a hitherto unprecedented relevance in musicology and art history; in music, scholars have increasingly investigated the Central European reception of the works by "Franco-Flemish" composers, while in art history the emphasis on the "correct" use of Italic forms and styles has been replaced by investigation of the mass-migration of Netherlandish artists and their work in the region. However, in neither discipline has this been accompanied by a critical reflection on the concepts and methodologies that are employed to investigate, frame, and narrate the relationship between the so-called Franco-Flemish musical tradition and Central Europe or the relative role of Netherlandish and local artists in the region. The present conference aims at reassessing such relationships, focusing on issues of broad historiographical relevance. Furthermore, it aims at creating a forum for discussion between musicologists, historians, and art historians who deal with artistic practices across these regions.

### **Convenor**

Antonio Chemotti (Alamire Foundation, University of Leuven, KBR)

### **Scientific Committee**

David J. Burn (University of Leuven), Anne-Emmanuelle Ceulemans (UC Louvain), Antonio Chemotti, Sarah W. Lynch (University of Erlangen-Nuremberg), Katelijne Schiltz (University of Regensburg), Nicole Schwindt (University of Music Trossingen)

### **Organizing Committee**

Antonio Chemotti, Bart Demuyt (Alamire Foundation), Ann Kelders (KBR)

The conference is organized within the framework of *troja: Kolloquium und Jahrbuch für Renaissancemusik* (<https://www.troja-online.eu>).

Sponsors and Partners: Alamire Foundation, University of Leuven, KBR

## Programme

### 6 February, Leuven

Location: House of Polyphony, Alamire Foundation (Park Abbey, Leuven)

14.30–15.00: Welcome coffee

15.00–15.15

Bart Demuyt, Antonio Chemotti, Welcome Address and Introductory Remarks

15.15–15.30

Jan Ciglbauer, Paweł Gancarczyk, In memoriam Lenka Hlávková

### Historiography (Chair: Krista De Jonge)

15.30–16.00

Sarah W. Lynch, "Central Europe and the Low Countries: One Region Divided by Historiographical Tradition?"

16.00–16.30

Benjamin Ory, "Gustave Reese's *Music in the Renaissance* and its Historiography of Central Europe"

16.30–17.00

Magdalena Kunińska, "From the 'Golden Age' to the National Style. Mythologisation of the Sigismund Era in Polish Historiography, Art Historiography and Theory of Art"

17.00–17.30: Coffee break

17.30–18.30

Concert Utopia Ensemble (House of Polyphony)

18.30: Conference Dinner at Brasserie De Abdijmolen (Park Abbey, Leuven)

## 7 February, Leuven

Location: House of Polyphony, Alamire Foundation (Park Abbey, Leuven)

### Mobility (Chair: Nicole Schwindt)

10.30–11.00

Sonja Tröster, "'Expats' in the Habsburg Court Chapels of the Austrian Hereditary Lands: Career Strategies, Foreignness, and Identity"

11.00–11.30: Coffee break

### From Central Europe to the Low Countries (Chair: Katelijne Schiltz)

11.30–12.00

Paul Newton-Jackson, "The Low Countries as Periphery: The Circulation of Polish Dances in North-Western Europe"

12.00–12.30

Jan Ciglbauer, "*Devotio Moderna* in Bohemia and the Low Countries: Ideas on Content and Dissemination"

12.30–14.30: Lunch break

### The North Sea and the Baltic (Chair: Bartłomiej Gembicki)

14.30–15.00

Inga Mai Groote, "Multiple Centres, Periphery, or Networks? The Historiography of 'Central' Musical Traditions between North Sea and the Baltic in the Early 17th Century"

15.00–15.30

Agnieszka Leszczyńska, "Netherlandish Traces in the Musical Culture of Gdańsk in the Second Half of the 16th Century: Assimilation and Transformation of Imported Patterns"

15.30–16.00: Coffee break

### From the Low Countries to Central Europe (Chair: Paul Newton-Jackson)

16.00–16.30

David J. Burn, "The Anonymous *Missa Vulnerasti cor meum* in Prague, Czech National Library 59 R5117 and Munich, Bayerische Staatsbibliothek, Mus. ms. 65"

16.30–17.00

Brett Kostrzewski, "Over the Alps and Back Again: The Transmission of Gaspar's *Missa O Venus bant*"

17.00–17.30

Bartłomiej Gembicki, "Josquin in Poland? DIScovering Franco-Flemish Music in Central Europe"

17.30: Aperitif at Brasserie De Abdijmolen (Park Abbey, Leuven)

## 8 February, Brussels

Location: Panorama Room, KBR (Royal Library of Belgium)

### Books 1 (Chair: Sarah W. Lynch)

10.00–10.30

Erika Supria Honisch, "Musical Miscellanies and Other Histories"

10.30–11.00

Paweł Gancarczyk, "The Lviv Fragments and their Repertoires: Towards Integration of European Narratives"

11.00–11.30: Coffee break

### Books 2 (Chair: Brett Kostrzewski)

11.30–12.00

Nicolò Ferrari, "'The West is the Best': The Geopolitics of Late Medieval and Early Modern Music Manuscripts"

12.00–12.30: Meet the Sources: private exhibition of music sources from the KBR stacks



## Abstracts

**David J. Burn (University of Leuven / Alamire Foundation): The Anonymous Missa *Vulnerasti cor meum* in Prague, Czech National Library 59 R 5117 and Munich, Bayerische Staatsbibliothek, Mus. ms. 65**

An anonymous imitation mass on the motet *Vulnerasti cor meum* is preserved only in two Central European sources: Prague, Czech National Library 59 R 5117 and Munich, Bayerische Staatsbibliothek, Mus. ms. 65. Despite this exclusively Central European transmission, the mass bears the hallmarks of having been composed in western Europe, possibly at the French royal court. In this paper, I assess the piece, its sources, compositional techniques, and model. The latter is attributed to the German schoolmaster Conrad Rein, but I will present an alternative possibility that allows the mass setting to be viewed in a new contextual light.

**Jan Ciglbauer (Charles University): *Devotio moderna* in Bohemia and the Low Countries: Ideas on Content and Dissemination**

*Devotio moderna*, a concept from the turn of the fourteenth and fifteenth centuries, as one of the attempts to renew the spiritual life of individuals and communities within the Western Church, occupied Western and Czech historians throughout the twentieth century and this interest continues to this day. Over time, a consensus has crystallized that Czech and Dutch *devotio moderna* are two diametrically opposed, geographically separate and independent manifestations of reform tendencies within the Catholic Church, sharing only a common modern label and perhaps some ideological starting points.

Nevertheless, some of the founders of the Dutch *devotio moderna* studied at the Prague University, and some of the manuscript sources produced for the use of the newly formed communities show remarkable concordances with the Central European musical repertoire. The question arises whether some Bohemian concepts may have influenced the Dutch founders and found its way to the Low Countries. A closer look at the transfer of musical material may offer an opportunity to contribute to this question in an innovative way.

**Nicolò Ferrari (Institute of Art of the Polish Academy of Sciences): 'The West is the Best': The Geopolitics of Late Medieval and Early Modern Music Manuscripts**

If one were to ask a pool of musicologists which sources are representative of late medieval and early modern European polyphony there is a good chance that the so-called Alamire manuscripts, connected to the Burgundian-Habsburg court first by Herbert Kellman in 1958, would be mentioned several times. These sources are often taken as a paradigm of (music) manuscript production in late medieval and early modern Europe, and well represent one of the many ways with which music historiography centred its attention on Franco-Flemish music. As music manuscripts often lack clear data, such as dedications, dates, and colophons, to unequivocally establish where, when, by whom and for whom they have been created, the interpretations put forward by musicologists have invariably shaped our understanding of music history of the period. In this paper, I revisit the implications of these interpretations, investigating how musicologists often abided to wider stereotypes and ideologies when placing a source in determinate geographical areas. Using Ivan Kalmar's categories, I argue that scholars have often regarded Central European manuscripts as products of a peripheral or semi-peripheral culture, thereby implicitly conveying value judgments not only about the quality of their production but also about the accuracy of the texts they transmit.

**Paweł Gancarczyk (Institute of Art of the Polish Academy of Sciences): The Lviv Fragments and their Repertoires: Towards Integration of European Narratives**

Fragments of a choirbook, found in the city of Lviv's account book and hence referred to as the 'Lviv fragments', are a significant source of Franco-Flemish polyphony from the late fifteenth century. They contain copies of five mass cycles, including the earliest known copy of Josquin's *Missa L'homme armé sexti toni*. In the Lviv fragments, a special connection to Burgundy can be observed: their first gathering includes Du Fay's *Missa Ave regina celorum* and an unidentified four-voice mass, both cycles copied in a similar order in the so-called "Choirbook of the Burgundian Chapel" (KBR, MS 5557). All of this allows us to recognize the Lviv manuscript as an important witness to intense and not entirely recognized contacts between various, often distant centres of Europe.

In addition to the so-called Franco-Flemish polyphony, the Lviv fragments also contain works that were part of local traditions, which can be connected with the concept of Central Europe. A similar mixture of repertoires is also found in other musical manuscripts of this region, including, for example, the Speciaľnik Codex. However, is the combination of polyphonic works of various origins not a universal feature of music collections? Does the concept of Central Europe not essentially refer to a very narrow set of phenomena that only contributed to the local aspects of a shared cultural area of the West? And does the geographic perspective not limit our view of European music, which should take into greater account, for example, the social backgrounds of music making and dissemination? I will attempt to answer these questions, treating the Lviv fragments as one of the possible case studies.

**Bartłomiej Gembicki (Institute of Art of the Polish Academy of Sciences): Josquin in Poland? DISCovering Franco-Flemish Music in Central Europe**

On August 27, 2021—the precise date of the 500th anniversary of Josquin des Prez's death—at a Polish early music festival, the ensemble Jerycho performed the *Missa Mater Matris*, that is the *Missa Mater Patris* attributed to Josquin, copied by a member of the Rorantist Music Chapel in Kraków. This program has recently been released on a CD with the provocative title *Josquin in Poland* (Dux 2064, 2024). Despite the musicians' and producers' intentions, the title of the CD invites multiple interpretations, particularly within the context of Western music historiography, where Central Europe has often been marginalized.

Using this release as a case study, my paper examines how Franco-Flemish composers are positioned within Central European recordings. I will discuss the ways in which music records are embedded in historiographical narratives depending on the country of their release, and how these narratives relate to national historiographical traditions. Additionally, I will map some of the tropes and iconographical motifs used by music producers to accompany their products. By highlighting these narrative dynamics, my aim is to contribute to discussions of Central European cultural identity within early music discourse.

**Inga Mai Groote (University of Zurich): Multiple Centres, Periphery, or Networks? The Historiography of 'Central' Musical Traditions between North Sea and the Baltic in the Early 17th Century**

The area around the North Sea and the Baltic Sea, with its long-standing relations shaped by the Hanseatic League, have been repeatedly discussed as a cultural region in music history. It appears at first glance peripheral to European musical centres, yet this region is in fact characterised by the dense overlap of west-to-east networks with north-south relationships (e.g. for organ-building knowledge; vocal repertoires; instrumental music; persons). Music historiography has given different weightings to the objects and agents of transfer in phenomena like the presence of 'Italian' music (which historiography considers a 'central' musical tradition) in both sacred and secular works and the co-existence of different



traditions (e.g. in Gabriel Voigtländer's works). For a more thorough understanding of these phenomena, the spatial component should be better understood as networks of nodes and intersecting connections to other regions of Europe.

**Erika Supria Honisch (Stony Brook University): Musical Miscellanies and Other Histories**

Manuscript musical miscellanies are frustrating historical sources, particularly in the age of the partbook. Their internal coherence is rarely self-evident and as a genre they escape categorization. Idiosyncratic and often fragmentary, they resist being case studies of anything but the individual habits of their copyists. Without the hint of a 'big picture' or a usable musical text, there's little incentive for the scholar to call up and browse lone partbooks that seem to be characterized only by their unremarkable appearance, uncertain provenance, patchy attributions and indifferent penmanship. Yet it is precisely this messy individuality that constitutes an historiographic opening, giving us access to the specificity of the musical past. With this in mind, I focus on a manuscript fascicle purchased by Chicago's Newberry Library in 2015: a single Bassus partbook copied in 1599 by one Matthaues Schenkenberg, probably in Saxony. Its material aspects, provenance, contents, and attributions—including a surprising addition to the output of the Imperial chapelmaster Philippe de Monte—exemplify the ways the musically miscellaneous can challenge the monolithic fictions of Central European historiography.

**Brett Kostrzewski (University of Leuven / Alamire Foundation): Over the Alps and Back Again: The Transmission of Gaspar's *Missa O Venus bant***

The *Missa O Venus bant* by the Flemish composer Gaspar van Weerbeke stands out among late fifteenth-century mass settings not only by way of its sheer number of sources, but also the concentration of sources produced in Central Europe before 1500. The mass began circulating on the Italian peninsula in the 1470s, by which time Gaspar was singing and composing in Milan; recent arguments assign its composition there as well, but its origin in the Low Countries before Gaspar's journey south should not be excluded. Nevertheless, the mass appears to have travelled to Central Europe from south of the Alps—a trend that can be discerned in much of the music by Northern composers that circulates in the region during this period. Using the *Missa O Venus bant* as a representative example, this paper examines the curious situation of music written in the Low Countries, or by composers from the Low Countries, reaching certain Central European centres not directly, but by way of Italian musical centres. I contextualize this phenomenon with the fraught political situation of this period, most importantly the strong ties between Matthias Corvinus of Hungary and Italian courts simultaneously with his ongoing war with the Habsburg Holy Roman Empire. I expand this argument to meditate more broadly on the idea of Italy as a historical-geographical construct and its credit in traditional art-historical narratives with the birth of the Renaissance; I propose instead a model of refraction vis à vis the movement of music and musicians between the Low Countries and Central Europe.

**Magdalena Kunińska (Jagiellonian University): From the 'Golden Age' to the National Style. Mythologisation of the Sigismund Era in Polish Historiography, Art Historiography and Theory of Art**

In the period of the lack of independence and the partition of the country, the study of early modern history and the construction of a canon of distinguished eras became the focus of the historiography and art historiography of the Poles. Very quickly, the era of the reigns of Sigismund the Old and Sigismund Augustus was singled out as a 'golden age' in the history of the Monarchy, and consequently a particular focus on the kings' foundation and artistic activities had aroused. A visible sign of this is the interest and distinction of the Sigismund Chapel at Wawel Cathedral as a 'pearl of the Renaissance' and the interest

in the Renaissance reconstruction of the Wawel Castle. The paper aims to trace the mythologisation of the sixteenth century in Polish historiography, tracing the history of the high points and theses of decline after the secularisation of Prussia (1525) in the nineteenth century. Analogous phenomena can also be found in the conception of the monument created at the time and the distinction of the works mentioned (castle, chapel), which also took its place in the theoretical discussion of the national style (Sigismund style concept of Jan Sas Zubrzycki).

This will be complemented by a look at the visual version of the Jagiellonian myth present in the paintings of the Polish historical school (especially Jan Matejko). Such an interdisciplinary outline of the subject matter allows for a critical look at the role of historiography for the contemporary and the non-obviousness of the proposed narratives.

#### **Agnieszka Leszczyńska (University of Warsaw): Netherlandish Traces in the Musical Culture of Gdańsk in the Second Half of the 16th Century: Assimilation and Transformation of Imported Patterns**

References to Franco-Flemish patterns of music and musical culture, present in various regions of Central Europe in the sixteenth century, are particularly noticeable in Gdańsk, located on the Baltic Sea. This Hanseatic city maintained intensive trade contacts with the Low Countries and in this respect stood out from other centres of the Crown of Polish Kingdom. An indirect effect of business connections was also the import of material manifestations of musical culture, e.g. prints from Antwerp publishing houses and one of the first carillons outside the Low Countries. The assimilation of elements of foreign musical tradition in Gdańsk was not only passive. Their active adaptation was performed by composers of Netherlandish origin who settled on the Motława River: Franciscus de Rivulo and Johannes Wanning. One of the issues discussed in the paper will be an attempt to indicate what in their music could have been a reference to the tradition in which they were educated, and what was the result of their experience acquired in Central Europe. In this respect, the compositional techniques used in their works and the texts they choose will be presented. The issue of hypothetical reasons why the Central European city turned out to be an attractive place for their musical activities will also be discussed.

#### **Sarah W. Lynch (Friedrich Alexander University of Erlangen-Nuremberg): Central Europe and the Low Countries: One Region Divided by Historiographical Tradition?**

Art history developed into an academic discipline over the course of the nineteenth century. This period was also characterized by strong nationalist tendencies across Europe as groups sought to establish their modern states based on a perceived nation, the 'imagined communities' (Anderson) defined by culture, language, religion, and a nebulous concept of ethnicity. In many regions, the establishment of a historical artistic heritage was key to defining and justifying the existence of a modern nation. This process was particularly acute in regions that were in the process of active revolution or separation into politically recognized nation-states, notably in Central Europe and the Low Countries. Early art history in the Netherlands emphasized a seventeenth-century 'Golden Age' and established Rembrandt as a national hero. After the 1830 independence of Belgium, scholars there attempted to reconcile the diverse political and linguistic factions with a unified cultural life, emphasizing the 'Flemish primitives'. In both countries, art historical institutions including museums, research institutes, and university chairs were established to promote the study and raise the profile of their respective national art histories.

At the same time, Central Europe exploded with new art historical scholarship. Czech, Polish, Hungarian, and other non-German scholars identified their own national artistic traditions and styles reflective of the innate characteristics of their people. At the same time, German scholars tended to see all artistic production in the region as occurring under the umbrella of a Germanic culture and spirit. The implications of these arguments played directly into political debates about the persistence of German political hegemony or the possibility of autonomy within or even independent of the Austro-Hungarian

Empire for non-Germanic 'nations'. In both Central Europe and the Low Countries, these nationally focused art historical narratives led early scholars to downplay the exchanges that took place across these regions.

While scholarship of recent decades emphasizes the connectedness of Central Europe as a whole and its close relations with the Low Countries, the early historical debates around nation, art, and culture, obscured and, in many ways, continue to obscure the cultural continuity of the region from the North Sea coast of modern Belgium and the Netherlands to the Carpathian Basin. This paper argues that considering the Low Countries and Central Europe as two distinctive regions has more to do with the development of historical disciplines in the nineteenth century than the realities of the late Middle Ages and early modern eras. The main characteristics of the period in Central Europe—confessional conflicts; inclusion, at least in part, in the Habsburg hereditary lands and the Holy Roman Empire; commonly spoken Germanic dialects across urban centres; fragmentary political structures; and an openness to migrant artists and craftsmen from different regions (all characteristics that stand largely in contrast to, for example, France)—suggest that it would be more productive to view the early modern Low Countries and Central Europe as a single cultural region.

**Paul Newton-Jackson (University of Leuven / Alamire Foundation): The Low Countries as Periphery: The Circulation of Polish Dances in North-Western Europe**

Judging by extant musical documents, there was an explosion in the popularity of Polish dances in northern Central Europe during the period c1590–1630. Their Polish origins notwithstanding, these dances were a truly international phenomenon, appearing in sources from almost every corner of Europe, with the highest concentrations found in German, Polish, Baltic, and Scandinavian lands. Yet this tradition of playing, singing, and dancing “in the Polish manner” seems to have arrived relatively late in Northwestern Europe. This paper explores a selection of Polish dances found in sources from the Low Countries, placing them in the wider context of the transmission and reception of these dances throughout Europe during the late sixteenth and early seventeenth centuries. In doing so, it offers a counterexample to common historiographical narratives of centre and periphery in music of this period: with regard to the international tradition of Polish-style dancing, the Low Countries appear as peripheral participants in network of cultural practices centred on Central Europe.

**Benjamin Ory (University of Leuven / Alamire Foundation): Gustave Reese’s Music in the Renaissance and its Historiography of Central Europe**

In 1954 Gustave Reese completed his long-awaited *Music in the Renaissance*, a magisterial, thousand-page textbook covering more than two centuries of European music in remarkable depth. Alongside more than 200 musical examples, Reese summarized the most up-to-date scholarship across a variety of fields and incorporated the expertise of scholars in both Europe and the United States. Although Reese drew inspiration from Heinrich Besseler’s 1931 *Die Musik des Mittelalters und der Renaissance*, he came to his own historiographical conclusions. One of his most unusual choices was his focus in chapter fourteen on the music of Central Europe, which emerged from Reese’s close connections with Jewish émigré scholars starting in the 1930s as they left Europe and arrived in New York City. But although Reese’s textbook was the central textbook for the period in the United States for more than thirty years and today remains deeply influential, few scholars have followed Reese in highlighting the musical Renaissance in Poland, the Czech Republic, Hungary, and the Balkans.

Drawing on archival documents in the Gustave Reese Papers at the New York Public Library and on interviews that I have conducted with Reese’s students at New York University, I contextualize *Music in the Renaissance* within Reese’s own emphasis on ‘complete bibliographic control’ and his personal preferences for specific repertoires (late fifteenth-century Italian music, late sixteenth-century Spanish

polyphony). I offer new details about the networks of scholars surrounding Reese and the ways in which his close friendships with Otto Gombosi and Dragan Plamenac influenced large portions of the book. In doing so, I elucidate the complicated legacy of Reese's book: while remarkable in its focus on Central Europe, *Music in the Renaissance* paradoxically played a significant role in the narrowing of disciplinary horizons in the 1950s that continue to shape our field today.

**Sonja Tröster (University of Vienna): 'Expats' in the Habsburg Court Chapels of the Austrian Hereditary Lands: Career Strategies, Foreignness, and Identity**

It is a well-known phenomenon that in the second half of the sixteenth century the court chapels of the Habsburg family in the Austrian hereditary lands were dominated by musicians from the Low Countries. These 'export hits' from the Low Countries included the composers Pieter Maessins, Jacob Vaet, Philippe de Monte, Jacob Regnart, Lambert de Sayve, and many others. They worked in Vienna, Prague, Graz, and Innsbruck, but were also frequently sent on journeys. At a time when migration and mobility are fundamental themes in recent debates, new ideas and methods could add new perspectives to this historical phenomenon. In my paper I would like to take a close comparative look at the lives of these musicians: Did they position themselves by pursuing different career strategies? In view of the Habsburg family's wide geographical spread, did the musicians from the Low Countries feel like strangers and were they at all perceived as foreigners in their environment? Were their networks limited to the musical personnel of the courts, or were there other expat associations which they joined? Is there evidence of attempts to create a national or rather cultural identity alongside their identity as court musicians, and did vernacular music from the Low Countries play a role in this?

## 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.
- *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)

## KBR

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, 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 valorize the library's early music heritage.

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

## Troja

*Troja: Kolloquium und Jahrbuch für Renaissancemusik* is a series of scientific events and publications aimed at providing a platform for research in the field of fifteenth- and sixteenth-century European music. Founded in 2001 at the State University of Music Trossingen under the direction of Nicole Schwindt, it is now co-edited in collaboration between Trossingen, the University of Regensburg (Katelijne Schiltz), and the University of Leuven (Antonio Chemotti). The results of the research facilitated by Troja are published open access on musicconn.publish: <https://journals.qucosa.de/troja/about>.

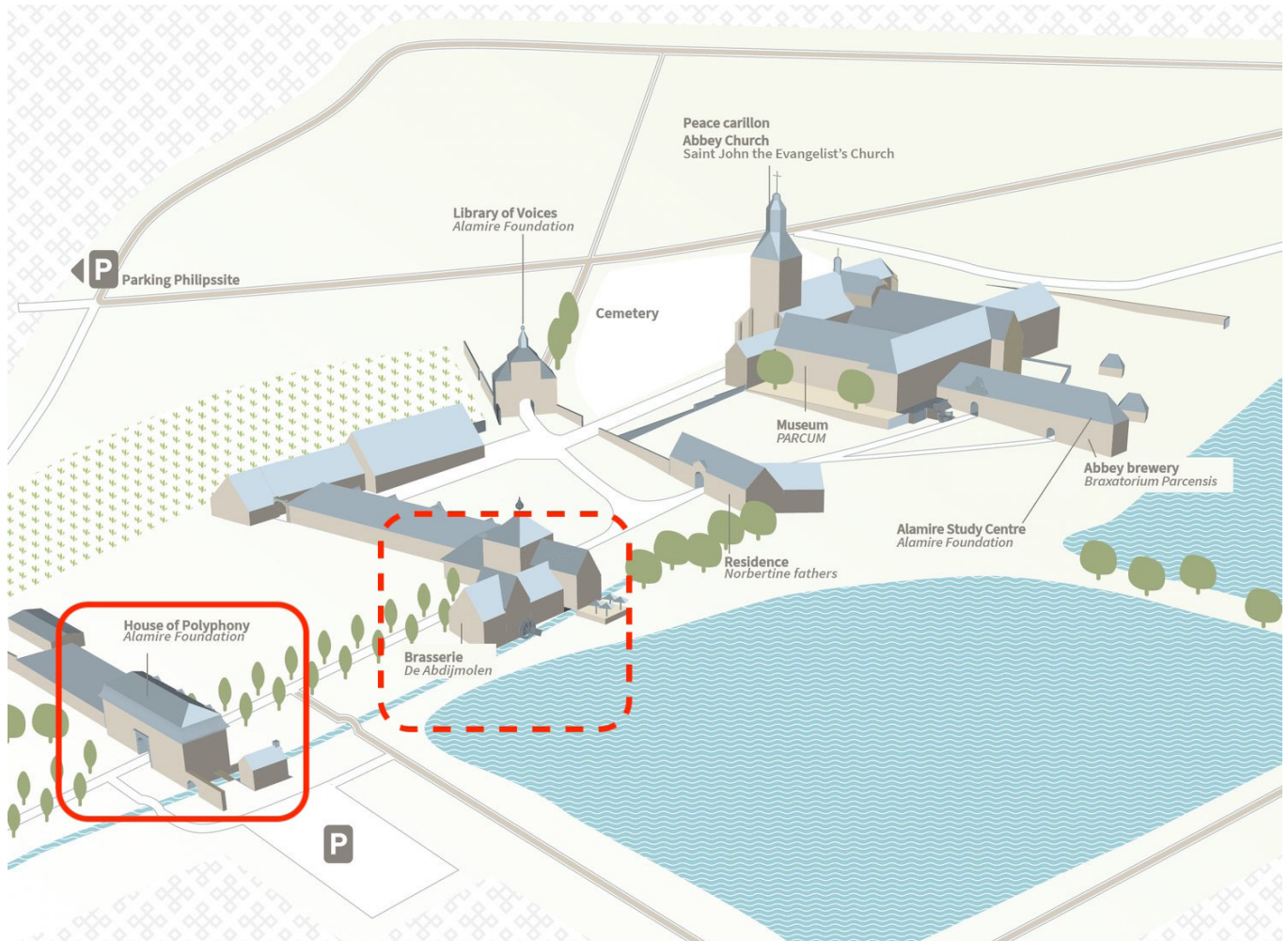
[www.troja-online.eu](http://www.troja-online.eu)

## Utopia

The Belgian Utopia Ensemble took its name from the eponymous book by Thomas More, who began to write it in 1515. Based in the Sint-Paulus church in Antwerp, where they are the resident ensemble, Utopia is made up of five singers specialized in vocal music from the sixteenth century. Since its foundation in 2015, the ensemble has performed on several Belgian and international stages, including Laus Polyphoniae in Antwerp, the MA festival in Bruges, as well as festivals in Utrecht, Regensburg, Warsaw, and Prague.

[www.utopia-ensemble.be](http://www.utopia-ensemble.be)





On 6–7 February, the conference venue is in the Alamire Foundation's House of Polyphony at Park Abbey in Leuven. The conference dinner and aperitif will be in the Brasserie De Abdijmolen, 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 8 February, the conference will be held in the Panorama Room at the 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 28). The KBR is a short walk from the train station Brussels Central, which can be reached from Leuven by train.

