

# Fragmented Musical Cultures c.1150– c.1350

International Conference of the European  
Research Council Project BROKENSONG  
Maynooth University, 15–16 May 2026

## Friday, 15 May

9:15–9:30 Welcoming Remarks, Karen Desmond, Maynooth University

9:30–11:00 **Session 1: Fragments and their Afterlives** (Renehan Hall)

Chair: Karen Desmond, Maynooth University

Mark Everist (Paris; Charigny, Côte d'Or), 'Words, Notes and Genre: England and the Continent, c.1300–c.1360'

Holly Smith (St Anne's College, Oxford), 'Medieval Music Fragments as Dynamic Objects: A Story of Destruction and Survival'

Jemima Bennett (University of Kent), 'The Afterlives of Music Manuscripts in Late Medieval Oxford'

11:00–11:30 **Coffee Break**

11:30–13:00 **Session 2: Notation, Practice and Pedagogy** (Renehan Hall)

Chair: Johanna Thöne, Maynooth University

Emily Korzeniewski (University of Cambridge), 'Guidonian Pedagogy at San Zeno of Pistoia: An Early Notated Vocal Exercise'

Jennifer Bain (Dalhousie University) and Margot Fassler (University of Notre Dame), 'What Broken South-German Chant Sources Can Teach Us About Notational Technologies and Scribal Practice'

Lisa Colton (University of Liverpool), 'Smoking Guns or Polyphonic Possibilities? Reassessing Evidence for Female Musicianship at the Convents of Wherwell and Sopwell'

13:00–14:15 **Lunch Break**

14:15–15:45 **Session 3: Reconstructions** (Renehan Hall)

Chair: Eric Nemarich, Maynooth University

Jared Hartt (Oberlin College), 'Onc 362: Reconstructing Its Gathering Structure and the Role of the Solus Tenor'

Peter Lefferts (University of Nebraska), 'Strips and Leaves at Lambeth Palace Library'

Oscar Verhaar (Haute école de musique de Genève), '*Tres Sunt*: Repositioning the Three Glorias in Ghent 133'

15:45–16:15 **Coffee Break**

16:15–17:45

#### **Session 4: Compositional Networks** (Renehan Hall)

Chair: Peter Lefferts, University of Nebraska

Jack Stebbing (Jesus College, Cambridge), ‘*Laetabundus exsultet fidelis chorus* between Orality and Writing in the Twelfth to the Fourteenth Centuries’

Philippa Ovenden (University of Cologne), ‘“Light arises from you, O sweet Scotland”: A Reassessment of Two Orcadian(?) Compositions’

Jeremy Llewellyn (University of Vienna), ‘The Brokenness of Medieval Song in the *Si vis vera frui luce* Complex of the Thirteenth Century’

### **Saturday, 16 May**

9:30–11:00

#### **Session 5: Materiality and the Creative Process** (Renehan Hall)

Chair: Mark Everist, Paris; Charigny, Côte d’Or

Matthew Thomson (University College Dublin), ‘The Writing and Understanding of Trouvère Melodies: Tonal Focus and Scribal Copying in the Songs of Gace Brulé’

Fiona Baldwin (University College Dublin), ‘Music, Materiality and Memory in the “Good Friday” Fragment’

Áine Palmer (Yale University), ‘Scribal Interventions and Hybrid Forms: The Role of Notation in *Bien mont amors entrepris*’

11:00–11:30

#### **Coffee Break**

11:30–13:00

#### **Session 6: Performing Communities** (Renehan Hall)

Chair: Jennifer Bain, Dalhousie University

Alison Altstatt (University of Northern Iowa), ‘Fragmented Liturgy: The *Mandatum Sororum* at Wilton Abbey’

Eleonora Celora (University of Notre Dame), ‘Fragments, Music, and the Cult of Saint Clement: Tracing a Rhymed Office at Saint-Maur-des-Fossés’

Kate Kennedy Steiner (University of Waterloo), ‘Broken Libelli for the Mass of the Virgin Mary’

13:00

#### **Conference Close**



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