Ever since Western music began being written down, it has been able to overcome the barriers of time and space. Any piece of music, given fixed form by notation, has been able to outlive its time and travel to other environments, which have understood and interpreted it in ways specific to the time, place and context of use. In parallel with the rise of copying and printing, music began to circulate over wider areas, which led to the creation of typical pathways by which musical works were disseminated, and eventually to a pan-European music market. Libraries abound in musical sources, handwritten or printed, that bear the visible signs of journeys—often long and tortuous—that they have made in order to reach their present location. Books containing music also have their histories, either generic or specific: any one of them may throw up questions about its place of origin, its purpose, its destination, its use (or non-use), its ownership (and the reasons behind it), and, finally, the route by which it reached its present location.

Questions of this kind will be the focus of the international scholarly conference Itineraries of Musical Manuscripts and Prints in Modern Europe. Central to the conference’s interest will be the modalities of disseminating music manuscripts and prints during the period running from the invention of printing to the beginning of the nineteenth century. The conference’s aim is to identify typical ways in which music manuscripts and prints were disseminated, and to demarcate the most important European routes via which newly copied or printed music circulated during the period in question.

The conference is organised by the Institute of Musicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts and co-organised by the Jean Monnet University, Saint-Etienne, and carried out under the patronage of the HERA MusMig (Music Migrations in the Early Modern Age: the Meeting of the European East, West and South) project.

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Programme

20 October 2014

9:00 registration
9:30 keynote address
Iain Fenlon (Cambridge, UK): Manuscript, print, and the market for music in Early Modern Europe

Itineraries of Music Prints (chair: Jurij Snoj)
10:30 Marc Desmet (Saint-Etienne, France): Gallus apud Belgas. The Douai Moralia (1603) reconsidered
11:00 coffee break
11:20 Jan Baťa (Prague, Czech Republic): Between Prague and Pirna. A story from the period before the Thirty Years’ War
11:50 Paweł Gancarczyk (Warsaw, Poland): Italian prints in late sixteenth-century Royal Prussia. Remarks on collecting and disseminating printed music
13:30 lunchtime break

Personal Cases (chair: Vjera Katalinić)
15:30 Dinko Fabris (Naples, Italy): Early scores of polyphonic music in seventeenth-century Italy. Gesualdo and Molinari
16:00 Marko Motnik (Vienna, Austria): The transmission history of the motet Elisabeth Zachariæ by Iacobus Handl-Gallus

21 October 2014

Music Collections (chair: Marc Desmet)
9:00 Tomasz Jeż (Warsaw, Poland): Contrafacta of operatic arias among the Dominicans of Baroque Silesia
9:30 Darja Koter (Ljubljana, Slovenia): Following the trail of musical manuscripts and prints belonging to the monastic orders at Ptuj
10:00 break
10:20 Vjera Katalinić (Zagreb, Croatia): Imported musical scores in the possession of the Gozze family in Dubrovnik
10:50 Aleš Nagode (Ljubljana, Slovenia): Reflections of the wide world. The music archive of the Philharmonic Society in Ljubljana (1794–1804)
11:00 coffee break

Case Studies – Various (chair: Metoda Kokole)
16:20 Klemen Grabnar (Ljubljana, Slovenia): From Graz to Ljubljana? Toward discovery of the origin of the Hren Choirbooks
17:10 Ivano Cavallini (Palermo, Italy): Two unknown cases of printed incidental music in the sixteenth-century Italian theatre
17:40 Radovan Škrjanc (Ljubljana, Slovenia): P. Mauritius Pohm and his contribution to musical life in Novo mesto during the second half of the eighteenth century
18:10 end of conference