THURSDAY, 21 OCTOBER 2021

9:45–10:00 | Metoda Kokole, Welcome Address

Deception and Forgery in Music 1
10:00–11:00 | Peter Holman, The Strobach Syndrome: Misrepresentation, Fraud and Forgery in the Early Music Revival (Keynote)
11:00–11:30 | Frederick Reece, The Van Meegeren Syndrome: Glenn Gould and Compositional Forgery

11:30–11:45 | Break

(In)Authentic Sounds of Instruments
11:45–12:15 | Florence Gétreau, A Nineteenth-Century Italian Workshop of Neo-Late Medieval Ivory Instruments
12:15–12:45 | Tom Wappler, The New Hausmusik? Hupfeld’s Phonola and the Question of a Media Revolution in the 1920s

12:45–14:30 | Lunch break

Deception and Forgery in Music 2
14:30–15:00 | Eric Boaro, Profectio Moysis in Aegyptum (1784): A Fake “Neapolitan” Oratorio in Venice
15:00–15:30 | Benjamin Lassauzet, Debussy’s Old Hindu Chant (La Boîte à joujoux): Orientalist Comic Fakery and Rejuvenation of Music

15:30–15:45 | Break

Authorship in Music
15:45–16:15 | Yavor Genov, Authorship and Attribution in the Wurstisen Lute Book (CH-BU, ms. f. ix. 70)
16:15–16:45 | Jana Michálková Slímačková, Misattributed and Uncertainly Ascribed Eighteenth-Century Organ Pieces in the Czech Lands
16:45–17:15 | Julia Fedoszov, Programmatic Pieces Turned into Ballet Score: The Music for the Ballet The Taming of the Shrew Choreographed by László Seregi

20:00 | Concert (St Jacob’s Church at Levstik Square)
Unsolved Cases and Mysteries in Music History
10:00–10:30 | Iain Fenlon, The Shipton Hoard: A Musicological Mystery
10:30–11:00 | Domen Marinčič, Jakob Frančišek Zupan’s Belin Rediscovered: What Do We Know After More than a Decade?

11:00–11:15 | Break

Old Music in New Vestments
12:15–12:45 | Jana Erjavec, Secular and Sacred Pieces in ‘New Vestments’: Contrafacta in SI-Co

12:45–14:30 | Lunch break

Authenticity and (Mis)Attribution in Music
14:30–15:00 | Marina Toffetti, The ‘Authenticity’ of the Reconstruction of Missing Parts? Some Reflections on a Misplaced Problem
15:00–15:30 | Gabriele Taschetti, Identifying, Editing and ‘Restoring’ a Contrapunctum: New Insights on Domenico Micheli’s Retexted Madrigals
15:30–16:00 | John Cunningham, Authorship, Anonymity and (Mis)Attribution: Katherine Philips’s “Pompey’s Ghost”

16:00–16:15 | Break

Authenticity of Extant Early Instruments 1
16:15–16:45 | Antonija Dejanović, Violin pochette MUO 8837: A Case of Questionable Identification

17:15–17:30 | Break

Authenticity of Extant Early Instruments 2
17:30–18:00 | Pascale Vandervellen, Counterfeit Ruckers Instruments in the MIM Collection
18:00–18:30 | Luminita Ghervase, True or False: A Taskin Harpsichord with Ruckers Features

Conclusion of Works