Annual International Medieval and Renaissance Music Conference

Brussels
6–9 July, 2015

We gratefully acknowledge the support of the following institutions:

fnrs
LA LIBERTÉ DE CHERCHER

fwo Research Foundation Flanders
Opening new horizons

ULB UNIVERSITÉ LIBRE DE BRUXELLES

KU LEUVEN

Centre de recherche MuCiA

PRA HA
PRA GUE
PRA GA
PRA G
Prague House

Annual International Medieval and Renaissance Music Conference

Brussels

6-9 July, 2015

Scientific committee
David Burn (University of Leuven)
Marie-Alexis Colin (Université libre de Bruxelles)
James Cook (University of Nottingham)
Camilla Cavicchi (CESR, Tours)
Anne-Emmanuelle Ceulemans (Musée des Instruments de Musique, Bruxelles)
Marie Cornaz (Bibliothèque Royale de Belgique)
David Fiala (Université François-Rabelais – CESR, Tours)
Fabrice Fitch (Royal Northern College of Music)
Tim Shephard (University of Sheffield)
Katelijne Schiltz (Universität Regensburg)
Thomas Schmidt (University of Manchester)
Philippe Vendrix (Université de Liège – CNRS – CESR, Tours)
Brigitte van Wymeersch (Université catholique de Louvain)

Organising committee
David Burn (University of Leuven)
Marie-Alexis Colin (Université libre de Bruxelles)
Camilla Cavicchi (CESR, Tours)
Fabian Balthazart (Université libre de Bruxelles)
Cristina Cassia (FNRS – Université libre de Bruxelles)
Martin Ham (Université libre de Bruxelles)
Zoe Saunders (University of Leuven)
Philippe Vendrix (Université de Liège – CNRS – CESR, Tours)
Brigitte van Wyrmeesch (Université catholique de Louvain)

We are especially grateful to the following student helpers:
Lilith Chiwy
Anne-Sophie Fayt
Sarah Gravier
Lucien Midavaine
Fauve Bougard
Rainier Leloup
Falques Xavier
Pascaline de Montjoye
Lou Verhelst

Contents

Welcome 2

Overview
- Monday 6 July 4
- Tuesday 7 July 9
- Wednesday 8 July 14
- Thursday 9 July 19

Abstracts
- Sessions 23
- Lightning papers 133
- Posters 137

List of participants 143

Useful addresses and numbers 155

Maps 159

Welcome

We wish you a very warm welcome to the 2015 Brussels Med-Ren. The Med-Ren has undoubtedly become the most important annual gathering for presenting research into early music. One of its most valuable tasks is to bring the diverse threads within our field together at a single meeting, and to allow those engaged with early music to discuss and share their interests with as many other scholars as possible. With that in mind, we are proud to present a programme that we believe gives a truly representative overview of current concerns in our field. With around 250 active participants – including, particularly importantly, more than fifty graduate students – the vivacity of early music studies cannot be disputed. We hope that you will enjoy immersing yourself in this richness both formally and informally, and that old collegial bonds may be strengthened, as well as new ones formed, all within the convivial surroundings that Brussels has to offer.

David Burn
University of Leuven

Marie-Alexis Colin
Université libre de Bruxelles

OVERVIEW SCHEDULE

MONDAY 6/7

9.00-10.00	Registration (location: AY, patio)				
10.00-10.15	Welcome (location: AZ1.101)				
10.15-11.15	**ROOM AY2. 107** **S1** **Conductus workshop** Convenor: Mark Everist The three medieval tenors	**ROOM AY2. 108** **S2** ***Calami sonum ferentes* reappraised** Chair: Samantha Bassler Lester Hu: *Symbols or sounds:* Calami sonum ferentes *and the beginnings of Renaissance chromaticism* Jason Rosenholtz-Witt: *Lovesickness and eroticism in* Calami sonum ferentes	**ROOM AY2. 112** **S3** **The long Middle Ages: forms of notation in early modern non-professional manuscripts containing sacred music** Chair: Mattias Lundberg Ute Evers and Ulrike Hascher-Burger	**ROOM AY2. 114** **S4** **Guillaume Du Fay** Chair: Carolann Buff Alejandro Planchart: *Guillaume Du Fay's music for the Franciscan order* Francis Biggi: *Dufay and everyday music in late medieval Italy*	
11.15-11.45	COFFEE (location: AY, patio)				
11.45-12.45	**ROOM AY2. 107** **S5** **Medieval Iberian sources**	**ROOM AY2. 108** **S6** **Jewish traditions in context**	**ROOM AY2. 112** **S7** ***Susanna un jour***	**ROOM AY2. 114** **S8** **15th-century monophonic song**	**ROOM AZ1.101** **S9** **Josquin and around**

MONDAY 6/7

	Chair: John Griffiths David Catalunya: *The Las Huelgas Codex revisited: scribal aspects and the process of compilation* Sarah Johnson: *Structure and meaning: aspects of* compilatio *and* ordinatio *in the Códice de Toledo*	Chair: David Burn Avery Gosfield: *Shared and separate spaces: poetry and music of the Jews in sixteenth-century Italy* Diana Matut: *The Yiddish song of the Renaissance and its relation to Dutch and German song culture*	Chair: Henri Vanhulst Bernhold Schmid: *"Susanne un jour" and "Ingemuit Susanna": remarks on a well-known subject* Agnieszka Leszczyńska: *Susanne un jour* in the Baltic Sea region	Chair: Hana Vlhová-Wörner Jan Ciglbauer: "*Habent sua fata libelli": the Troper from Lübeck* Carlo Bosi: *Monophonic songs around 1500: stylistic and formal considerations on the basis of examples taken from the mss. Paris, Bibliothèque nationale de France, f. fr. 9346 (Bayeux) and 12744*	Chair: Honey Meconi Catherine Motuz: *Mimesis as emotion in the music of Josquin* Zoe Saunders: *Early 16th-century Josquin reception: the evidence of the Alamire repertory*	
12.45-14.00	LUNCH					
14.00-15.30	**ROOM AY2. 107** **S10** **Reception history and early music collectors in nineteenth-century Europe** Chair: Samantha Bassler	**ROOM AY2. 108** **S11** **New directions in Dominican sources** Chair: Christian Leitmeir Eleanor Giraud:	**ROOM AY2. 112** **S12** **Sounds of the city** Chair: Tess Knighton Fabien Guilloux: *L'économie sonore de la ville de Valenciennes*	**ROOM AY2. 114** **S13** **Confessionalisation 1** Chair: Daniel Trocmé-Latter Diane Temme: "*Jamer/ ellend vnd zerrüttung*	**ROOM AZ1.101** **S14** **Early chant** Chair: Alejandro Planchart Daniel DiCenso: *Chant in low places:*	**ROOM UD2.218** **S15** **Music and ethos** Chair: Leofranc Holford-Strevens Marie Formarier: *How to be a Cistercian monk*

MONDAY 6/7

	Ferran Escrivà–Llorca: *Collecting polyphonic music in Spain during the Cecilian Movement* Mattias Lundberg: *Living tradition, re-pristinization and antiquarianism in mediaeval Latin school song scholarship before 1850*	*Dominican chant in the thirteenth century* Eva Maschke: *Dominican bookbinders and Notre Dame manuscripts: more than just parchment* Margot Fassler: *Select sequence repertories of Dominican nuns in fourteenth-century German-speaking lands*	*aux XIVe, XVe et XVIe siècles* Céline Drèze: *Pratiques musicales des congrégations mariales jésuites dans les provinces gallo- et flandro-belges (fin XVIe siècle-début XVIIe siècle)* Ascensión Mazuela-Anguita: *Music at the feasts of beatification of Saint Teresa in Saragossa, 1614*	*der edlen Niderlande": resonance of confessional conflict in Jülich-Cleves-Berg* Jonas Pfohl: *Between state religion and personal faith – motets at the court of Maximilian II (1527–1576)* Andrew Cichy: *An English Catholic musical tradition on the Continent? Continuity, rupture and assimilation at the English Augustinian Monastery in Bruges during the seventeenth century*	*questions about mass chant, rural priests, and the Low Countries* Jeremy Llewellyn: *The rise and fall of meloform proper tropes* Santiago Ruiz Torres / Juan Pablo Rubio Sadia: *Cantillated formulas in the evangeliary ms. 94 of the Cathedral of Burgo de Osma (12th century)*	*and a good musician in the XIIth-XIIIth centuries* Jacomien Prins: *Girolamo Cardano and Julius Caesar Scaliger on musical dreams*
15.30-16.00	COFFEE (location: AY, patio)					
16.00-18.00	**ROOM AY2. 107** **S16** **Motet cycles (c.1470-c.1510): compositional design, performance, and cultural context –**	**ROOM AY2. 108** **S17** **Georgian Music of the Middle Centuries** Chair: James Cook	**ROOM AY2. 112** **S18** **Chant and Liturgy in Context: an example from the Order of St. Birgitta of Sweden**	**ROOM AY2. 114** **(S13)** **Confessionalisation 2** Chair: Daniel Trocmé-Latter	**ROOM AZ1.101** **S19** **The conductus and the beyond** Chair: Mark Everist	**ROOM UD2.218** **S20** **Composing chant** Chair: Daniel DiCenso Honey Meconi: *To*

MONDAY 6/7

	materials from a work in progress Chair: Giovanni Zanovello Daniele V. Filippi: *"Audire Missam non est verba missae intelligere…", or: what did the duke do during the mass?* Marie Verstraete: *A textual phenomenology of motet cycles* Agnese Pavanello: *Elevation as liturgical climax in gesture and sound: Milanese elevation motets in context* Felix Diergarten: *What happens when "nothing" happens? An analytical look at late fifteenth-century elevation motets*	Tamar Chkheidze: *Georgian chanting art of the Middle Ages (traditions, development and contemporaneity)* Khatuna Managadze: *St. Andrew of Crete's ,,The Canon of Repentance" in the Georgian textual and musical manuscripts* Eka Chabashvili: *Word acoustics of Georgian magical poetry (the connection with medieval chants and prayers)*	Chair: Barbara Eichner Karin Strinnholm Lagergren: *The Greater Liturgy in the Birgittine Order - an example of liturgical, musical and textual interaction* Hilkka-Liisa Vuori: The modes of *Cantus sororum*'s great responsories Michelle Urberg: *Something borrowed, something new: the procession responsories of the Birgittine sisters and brothers at Vadstena* Volker Schier, *Integrating all senses: the processional liturgy of the Birgittine nuns in Maihingen*	Aaron James: *Absalom in Augsburg: the reformation context of the "Absalon" motets* Megan Eagen: *Four settings of St. Bonaventure's Marian Psalter in Counter-Reformation Augsburg*	Rebecca Baltzer: *Conductus and the liturgy: where do we stand now?* Gregorio Bevilacqua: Benedicamus Domino, *conductus, and thirteenth-century manuscript ordering: a chronological view* Jacopo Mazzeo: *The* Cronica *by Salimbene de Adam: an insight into the authorship and dissemination of the conductus repertoire* Thomas Payne: *A conductus, an organum, and a very sore loser*	*(glory) be or not to (glory) be: that is the question (of Hildegard's* differentiae*)* Hana Vlhová-Wörner: *Johannes of Jenštejn, the musician, poet, and theologian* Anna De Bakker: *"In medio fratrum suorum glorificatus est": office chants and the memory of a lay brother saint at Villers* Miriam Wendling: *Adam Easton's office for the visitation*
18.00-18.15	(short break)					

MONDAY 6/7

18.15-19.15	KEYNOTE – Birgit Lodes: *Reframing Senfl* (location: UD2. 218)
19.15	BEER AND CHEESE RECEPTION / A TASTE OF PRAGUE 2017 (location: R42)
21.00	CONCERT – The Three Medieval Tenors (locations: Eglise de la Cambre)

TUESDAY 7/7

9.00-10.30	**ROOM AY2. 107** **S21** **15th-century instruments** Chair: Anne-Emmanuelle Ceulemans John Griffiths: *Vihuela pre-history revisited* Ita Hijmans: *Filling the gap by crossing borders: an experimental construction of a mid-fifteenth century recorder-consort* Vilena Vrbanić: *Music-making angels: Virgin and Child in an apse in the Strossmayer Gallery of Old Masters in Zagreb*	**ROOM AY2. 108** **S22** **Cataloguing plainchant melodies in the Cantus Index database network** Chair: Debra Lacoste Debra Lacoste and Jan Koláček: *Introducing melody IDs in the Cantus Index database network* David Eben: *Office antiphons:* ideae clarae et distinctae? Štefánia Demská: *The series of Post-Pentecost antiphons and their melodic tradition* Claire Maitre: Comparatio: *variantes du plain chant - a database devised for melodic and textual comparisons*	**ROOM AY2. 112** **S23** **Johannes Tinctoris** Chair: Evan MacCarthy Jeffrey Dean: *Tinctoris and his Greek authorities* Christian Goursaud: *Visual decoration in the manuscript sources of Tinctoris's theoretical works* Adam Whittaker: *Musical exemplarity in Johannes Tinctoris's* Tractatus alterationum *and* De imperfectione notarum	**ROOM AY2. 114** **S24** **Renaissance Iberia 1** Chair: Cristina Diego Pacheco Sergi Zauner: *Shedding light on the enigma: three-voice* fabordón *in Spanish musical sources* Santiago Galán: *Ramos and Frye at Seville: "oral contrafacta" in the Cancionero de la Colombina* Sabine Feinen: *Cristóbal de Morales' Magnificats and their Spanish prototypes*	**ROOM AZ1.101** **S25** **Editing, digital sources, and performance practice 1** Chair: Philippe Vendrix Jaap van Benthem, *Editing Johannes Tourout* Murray Steib: Missa De tous biens playne *and editing* Stephen Rice: *Brumel versus the modern editor*	**ROOM UD2.218** **S26** ***Ars nova* 1** Chair: Margaret Bent Christopher Macklin: *Tempus imperfectum: apocalyptic imagination and the framing of the musical* ars nova Andrew Hicks and Anna Zayaruznaya: Beatius/Cum humanum *in an imperfect world* Karen Desmond: *The aesthetic of* subtilitas *in the* ars nova

TUESDAY 7/7

10.30-11.00	COFFEE (location: AY, patio)					
11.00-12.30	**ROOM AY2. 107** **S27** **The late 13th century** Chair: Thomas Payne Solomon Guhl-Miller: *The imperfect Sixth Mode(s) of Anonymous IV* Gaël Saint-Cricq: *Copying motets in a chansonnier: the influence of the songbook and song culture on the Noailles motet collection* Anne-Zoé Rillon-Marne: *The conductus in the* Roman de Fauvel: *iconical and narrative senses*	**ROOM AY2. 108** **S28** **Repertories in Bohemian sources from the perspective of the database *Fontes Cantus Bohemiae*** Chair: David Eben Barbora Kabátková: *The sanctorale in the earliest manuscripts of St George Convent in Prague* Veronika Mráčková: *Bohemian office hymn traditions as viewed through the database* Fontes Cantus Bohemiae Eva Vergosová: *The diocesan tradition of mass liturgy in the Bohemian lands: a case study of the alleluia series*	**ROOM AY2. 112** **S29** **Reconsidering canons and canonic Techniques, 14th-16th centuries 1** Chair: Bonnie Blackburn Jason Stoessel: *"Hidden" canons in the music of Machaut's contemporaries: Preliminary findings from the computational analysis of Medieval counterpoint* Niels Berentsen, and Ensemble Diskantores: *Extemporizing a 14th-century canon* (lecture-demonstration) Mikhail Lopatin: *Echoes of the caccia? Canonic openings in early* Quattrocento *Italian motets and their models*	**ROOM AY2. 114** **(S24)** **Renaissance Iberia 2** Chair: Cristina Diego Pacheco Margarita Restrepo: *New evidence of the madrigal in Spain* Ana Sá Carvalho: *Hymns for vespers in Portuguese polyphonic sources* Christiane Wiesenfeldt: *Humanist – Believer – Realist Francisco Guerrero's* Viage a Hierusalem *(1588) as a self-documentary*	**ROOM AZ1.101** **(S25)** **Editing, digital sources, and performance practice 2** Chair: Philippe Vendrix Marco Gurrieri: *The Gesualdo on-line project: New technologies and perspectives in on-line musical editing* Jennifer Bain et al.: *The making of the Digital Salzinnes* Andrew Lawrence-King: Ludus Danielis *as seen by musicologists, performers and audiences*	**ROOM UD2.218** **(S26)** ***Ars nova* 2** Chair: Karen Cook Elina Hamilton: *Philippe de Vitry and the* Quatuor Principalia Carolann Buff: *The 14th-Century equal-cantus motet*

TUESDAY 7/7

		Lenka Hlávková: *Cataloguing* cantus fractus Credo *settings from Bohemian sources ca. 1470-1550*				
12.30-14.00	LUNCH					
14.00-15.30	**ROOM AY2. 107** **S30** **Thomas Tallis: chronology and contexts** Chair: Katherine Butler Andrew Johnstone: *The five-part English litany of 1544: seventeenth-century traces of "the notes sung in the King's Majesty's Chapel"* Magnus Williamson: *Minor Tallis sources with major chronological implications*	**ROOM AY2. 108** **S31** **Music and the identity process: the national churches in Rome (16th – early 17th centuries)** Chair: David Fiala Emilie Corswarem Michela Berti Galliano Ciliberti Esteban Hernández Castelló	**ROOM AY2. 112** **(S29)** **Reconsidering canons and canonic techniques, 14th-16th centuries 2** Chair: Katelijne Schiltz Emily Zazulia: *Resolving problems in the* Missa Gross senen Denis Collins: *Computational counterpoint and Josquin's canonic masses* Stefan Gasch: *Ludwig Senfl and the canon: the motets*	**ROOM AY2. 114** **S32** **Early music scholarship and technology** Chair: Elizabeth Eva Leach Frans Wiering and David Lewis: *TMIweb* Reinier de Valk and Tillman Weyde: *Machine learning models for transcription and analysis of early music corpora* Marnix Van Berchum: *Connecting musicological tools*	**ROOM AZ1.101** **S33** **The 15th-century motet** Chair: Carlo Bosi Paul Kolb: *Polytextuality and the fifteenth-century motet* Catherine Saucier: *Secretary, seer, and evangelist? The elusive subject of Johannes Brassart's* Summus secretarius Paweł Gancarczyk: Probitate eminentem / Ploditando exarare *by Petrus Wilhelmi de*	**ROOM UD2.218** **S34** **Education in 16th-century Germany** Chair: Susan Forscher Weiss Grantley McDonald: *The musical library of Johannes Stomius* Inga Mai Groote: *"Omnibus occurit vitiis Calvizius istis": On Calvisius' influence on music textbooks in Germany*

TUESDAY 7/7

	John Milsom: *Tallis, Byrd, Vautrollier, and the Elizabethan music-retail trade*			*with Europeana* Laurent Pugin**:** *Geo-visualisation of early music print data*	*Grudencz: A central-European incarnation of the isorhythmic motet*	
15.30-16.00	COFFEE (location: AY, patio)					
16.00-17.00	**ROOM AY2. 107** **S35** **Music in the age of reform: reassessing the "Tridentine" impact** Chair: Andrew Cichy Marianne Gillion: *Retrofitting plainchant: adaptation and incorporation of liturgical changes in Italian printed Graduals* Thomas Neal: *Polyphony in the age of reform: the 1644 edition of Palestrina's hymn cycle*	**ROOM AY2. 108** **S36** **Music, silence and devotional practice in the Gualenghi-d'Este Hours** Chair: Sarah Ann Long Tim Shephard Serenella Sessini Laura Stefanescu	**ROOM AY2. 112** **(S29)** **Reconsidering canons and canonic techniques, 14th-16th centuries 3** Chair: Katelijne Schiltz Mattias Lundberg: *Sixteenth-century canonic settings of tenor-lieder and chorales, and their implications concerning compositional procedure* Joseph Sargent: *Canon and the* Magnificat Octo Tonorum	**ROOM AY2. 114** **S37** **Landini's *ballate*** Chair: Michael Scott Cuthbert Antonio Calvia: *Landini's* ballate *and the increase of monostrophism at the end of the* trecento Matteo Nanni: *Francesco Landini's* ballata Per allegreçça: *Music, dance, and the Medieval body*	**ROOM AZ1.101** **S38** **Medieval song** Chair: Raquel Rojo Carrillo Samantha Blickhan: *Notation, transmission and collection: influences on the collection of insular song in the thirteenth and fourteenth centuries* Ed Emery: *Critical categories of analysis for medieval dance song*	**ROOM UD2.218** **S39** **Late 16th-century secular music** Chair: Laurie Stras Paul Schleuse: *Imagining the* commedia dell'Arte: *Banchieri's canzonetta books* Sigrid Harris: Mors *and* Amor: *lovesickness and death in two madrigals by Philippe de Monte*

TUESDAY 7/7

17.00-17.15	(short break)
17.15-18.15	KEYNOTE – Elizabeth Eva Leach, *Richard de Fournival's beastly envoy* (location: UD2. 218)
(free time for dinner)	
20.00	CONCERT – La Capilla (Eglise protestante)

WEDNESDAY 8/7

9.00-10.30	**ROOM AY2. 107** **S40** **Music, dance and literary memories: repertoire and innovation in the decoration of painted ceilings in the Middle Ages 1** Chair: Camilla Cavicchi Lev Arie Kapitaikin: *Islamic dance imagery and its Christian intent: King David's dancers in the* Cappella Palatina Jordi Ballester: *Music iconography and innovation in the decoration of the painted ceiling in the 15th-century Iberian Peninsula*	**ROOM AY2. 108** **S41** **Contrapunctus theory** Chair: Adam Whittaker Felix Diergarten: *Beyond "contrapunctus": On a hypothesis by Hugo Riemann and Klaus-Jürgen Sachs* Alexander Morgan: *The development of contrapunctus theory in the Renaissance: the treatises of Prosdocimo, Tinctoris, and Pontio*	**ROOM AY2. 112** **S42** **Towards a new Isaac edition** Chair: David Burn Giovanni Zanovello: *A new edition of Isaac's works: challenges and opportunities* Ruth DeFord: *Editing Isaac's* Choralis Constantinus Leofranc Holford-Strevens: *Methodological issues in the textual edition of the* Choralis Constantinus Thomas Schmidt: *Editing Heinrich Isaac's motets*	**ROOM AY2. 114** **S43** **Early theory** Chair: Andrew Hicks Jeremy Coleman: *"Iudicat aure sonum": The reception of Boethius'* De institutione musica in *post-conquest England, through a study of iconography and glosses* Renata Pieragostini: "*Septem planetae, septem discrimina vocum": music and cosmology in an unknown Boethian manuscript* Anait Brutian: *Parallel organum and the Pythagorean tradition*	**ROOM AZ1.101** **S44** **Improvisation 1** Chair: Niels Berentsen Giusseppe Fiorentino: *"Ad discantandum": instrumental music and improvisational techniques in Spanish musical tradition of the Renaissance* Adam Salmond: *"There is nothing that they cannot learn to do": Musical improvisation in colonial Mexico* Catherine Bahn: *Ortiz's Fifth Voice: Improvising an Instrumental ricercar*	**ROOM UD2.218** **S45** **Courtly love** Chair: Jane Alden Frieda Van der Heijden: *Missing Notes: A discussion of the Song Collection in MS Paris, Bibliothèque nationale de France, français 12786* Livio Giuliano: *The role of* jeux-partis *into the development of the topos of the courts of love*
10.30-11.00	COFFEE (location: AY, patio)					
11.00-12.30	**ROOM AY2. 107**	**ROOM AY2. 108**	**ROOM AY2. 112**	**ROOM AY2. 114**	**ROOM AZ1.101**	**ROOM UD2.218**

WEDNESDAY 8/7

(S40)
Music, dance and literary memory 2

Chair: Camilla Cavicchi

Angela Bellia: *New considerations on the musical iconography in the painted ceiling of the Sala Magna of the Palazzo Chiaromonte at Palermo (XIV c.)*

Maria del Mar Valls Fusté: *Dance images in the painted wooden ceiling of the* Iglesia de la Sangre *in Llíria*

Licia Buttà: *Dance performances as topic in the decoration of medieval wooden ceilings*

S46
Tudor sources, scribes and methods

Chair: Magnus Williamson

James Burke: *John Sadler, his partbooks, and "sacred songs in the chamber"*

Julia Craig McFeely and Katherine Butler: *Identifying scribal hands: a methodological toolkit and an Elizabethan case study*

Christopher Ku: *The setting of Latin texts to music in sixteenth-century England: a longitudinal perspective*

S47
Music and liturgy in the Carthusian Order, c. 1100-1500

Chair: Karin Strinnholm Lagergren

Alexander Zerfass: *Reconstructing the* Antiphonale Sancti Brunonis

Katarina Šter: *In search of "authenticity": reshaping plainchant melodies and biblicization of the chant texts in the Carthusian tradition*

Thomas Op de Coul: *The Carthusians and Corpus Christi*

Olivier Cullin: *Between lines and neumes: writing, reading, singing - Understanding music in Carthusian manuscripts*

S48
Philipoctus de Caserta and his legacy

Chair: Karen Cook

Giuliano Di Bacco: *Attributions, archival documents, and the struggle for identification: "Philipoctus" and other cases from fourteenth-century papal circles*

Andrés Locatelli: *Beyond the limits of allusion: melodic intertextuality from Filippotto to Dufay*

(S44)
Improvisation 2

Chair: Niels Berentsen

Alessandra Ignesti: *The* Regula del grado *and* cantus planus binatim

Cecilia Peçanha: *A modern method to* cantare super librum

S49
Chant 1

Chair: Ulrike Hascher-Burger

Daniel Saulnier: *Les modes du plain-chant : une imposture musicale de plus ?*

Leo Lousberg: *Contexts of microtonal chant in the Low Countries up to the XIIIth century*

WEDNESDAY 8/7

12.30-14.00	LUNCH					
14.00-16.00	**ROOM AY2. 107** **S50** **Women and music** Chair: Tim Shephard Laurie Stras: *Meditative music in the early sixteenth-century convent: the case of* Musica… motetta materna lingua vocata Laura S. Ventura Nieto: *"A sight in music": the moral ambiguities of female musical education during the early modern period* Jane Hatter: Inviolata, integra et casta: *illuminating the ritual soundscape of Marian devotions and women's rituals, 1470-1560*	**ROOM AY2. 108** **S51** **Fragments** Chair: Karen Desmond Manon Louviot: *New light on a musical fragment from the late fourteenth century* Elisabeth Nyikos: *A paleographical examination of the Worcester Fragments* Eliane Fankhauser: *Mapping polyphonic music in the northern Low Countries: new discoveries, new insights* Tabea Schwartz: "*Bien sui de boine heure ne": views on a "new" 14th- century- song*	**ROOM AY2. 112** **S52** **Reception** Chair: Birgit Lodes Franz Körndle: *The strange case of a french Cabezón performance in 1679* Imke Oldewurtel: *Little did/do we know – past and future of biographical writing on Renaissance composers* Cecilia Malatesta: *"Fragile grazia di antiche espressioni": Italian reception of Safford Cape's* Pro Musica Antiqua Vasco Zara: *Sounding the Middle Ages: A cinematic chronotope*	**ROOM AY2. 114** **S53** **The language of theory** Chair: Inga Mai Groote Daniela v. Aretin: *The harpsichord's drawer and the chants on the hand – The interrelation between Latin and non-Latin Languages in Medieval music theory* Susan Forscher Weiss: *Hands, circles, trees and other symbols of syncretic musical theories in the Renaissance* Patrick Kaufman: *Feasting on Music Theory: convivial motifs in the works of Franchino Gaffurio* Antonio Cascelli: *In search of music affects:*	**ROOM AZ1.101** **S54** **Institutions and liturgies** Chair: Catherine Saucier Giulia Gabrielli: I*n the heart of the Alps: music manuscripts and fragments from Novacella/Neustift* Tess Knighton: *What was Francisco Guerrero doing in Sant Jeroni de la Murtra, Barcelona, in 1581? Daily musical life in a sixteenth-century Jeronymite monastery* Ilaria Grippaudo: "*Pro honore cantorie et musice in Regia Capella": Music, liturgy and musicians at the Royal Chapel of Palermo*	**ROOM UD2.218** **(S49)** **Chant 2** Chair: Ulrike Hascher-Burger Sean Dunnahoe: *English and German influence in Swedish chant palaeography during the twelfth century* Raquel Rojo Carrillo: *Reading between the neumes: tracing the lost sounds of a plainchant genre*

WEDNESDAY 8/7

	Claudia Heiden: *Organa and Chorus: vocal and instrumental performance practice within the divine office in late medieval monasteries*	*Barbaro's Translation of Vitruvio's* De Architectura *and Ercole Bottrigari's* La Mascara	Yossi Maurey: *Whose crown is it? The Dominican liturgy and the Sainte-Chapelle*
16.00-16.30	COFFEE (location: AY, patio)		
16.30-18.00	LIGHTNING PAPER SESSION (location: UD2. 218) Elsa De Luca: *Musical cryptography: an elitist code for Visigothic scribes* Kate Helsen / Inga Behrendt / Jennifer Bain: *Neume Search* Gillian Hurst, *A Bestiary of Vice and Virtue: Mythology and iconography in the beast songs of the Chantilly Codex* Robert Nosow: *Jacob Hobrecht and the May Fairs* Anne-Emmanuelle Ceulemans: *Seeking an attribution for an anonymous* Missa Sancta Trinitas *from Tournai – Févin, Mouton or someone else?* Ángel Manuel Olmos: *Francisco Asenjo Barbieri's writings about early music: new transcriptions*		
18.00-20.00	POSTERS WITH COCKTAILS (location: R42) CHMTL – The Center for the History of Music Theory and Literature: *Beyond the* Thesaurus musicarum latinarum James Cook, Alexander Kolassa, Adam Whittaker: *Representations of early music on stage and screen* Fabien Guilloux, Céline Drèze, Yannick Lemaire, Brigitte van Wymeersch: *Hainaut, terre musicale (XVIe-XVIIIe siècles)* Kate Helsen, Jennifer Bain, Inga Behrendt, Anton Stingl: *The optical Neume Recognition Project* Jan Bata: *Musica Rudolphina* Momoko Uchisaka: *Musical chaos in the actress's body: mad songs in the Restoration theatres* Janka Petőczová: Musica scepusii veteris: *Renaissance and early baroque music in Scepusius/Zips/Spiš. Sources from Slovakia* Tess Knighton, Ascensión Mazuela-Anguita: *Urban musics and musical practices in sixteenth-century Europe* Tim Shephard, Patrick McMahon: *"Stupid Midas": visualising musical judgement and moral Judgement in Italy ca.1500*		

WEDNESDAY 8/7

20.00	CONFERENCE DINNER (location: R42)

THURSDAY 9/7

9.00-10.30	**ROOM AY2. 107** **S55** **Pietrobono del Chitarrino: performance, biography, and instruments** Chair: Camilla Cavicchi Evan MacCarthy: *Pietrobono's origins and his companions* Crawford Young with Patirizia Bovi: *Inventing Pietrobono – A Humanist fake book* Bonnie Blackburn: *Pietrobono del Chitarrino and his tenorista: questions and some answers*	**ROOM AY2. 108** **S56** **Cultural exchange** Chair: James Cook Moritz Kelber: Italianità *as diplomatic means – Antonio Scandello's* Primo Libro de le Canzoni *of 1566* Stefanie Bilmayer Frank: *Augsburg and Antwerp – hubs of cultural transfer* Ivana Petravić: *The Presence of music in secular drama plays of Dubrovnik's Renaissance author Marin Držić in comparison to Italian playwrights*	**ROOM AY2. 112** **S57** **Noble patrons** Chair: Marie-Alexis Colin Francesco Pezzi: *The musical patronage of Cardinal Otto Truchsess von Waldburg in Rome* Alex Robinson: *"Et le roi prit tant de plaisir de la musique": Royal taste and music in the Renaissance – the case of Henri IV of France (1589-1610)*	**ROOM AY2. 114** **S58** **Genres around 1500** Chair: Stefan Gasch Fañch Thoraval: *The polyphonic lauda around 1500 and the "new"* Ave Maria Sonja Tröster: *A New classification of the Tenorlied – polyphony in focus* Sienna Wood: *Liedekens: In Defense of the 16th-century polyphonic song in Dutch*	**ROOM AZ1.101** **S59** **Reconstructing incomplete polyphony: reflections on its statute and proposals for the use of new technologies in the presentation of its results** Chair: Magnus Williamson Marina Toffetti: *The reconstruction of incomplete polyphony and the presentation of its results in critical edition and performance* Nicola Orio: *A tool to highlight reconstructed voices in polyphony*	**ROOM UD2.218** **S60** **Analyzing Renaissance polyphony: taxonomy and terminology 1** Chair: Julie Cumming Julie Cumming Jesse Rodin John Milsom Richard Freedman Denis Collins Peter Schubert
10.30-11.00	COFFEE (location: AY, patio)					
11.00-13.30	**ROOM AY2. 107** **S61** **Requiems**	**ROOM AY2. 108** **S62** **Cyclic masses**	**ROOM AY2. 112** **S63** **Printing**	**ROOM AY2. 114** **S64** **Intertextuality and**	**ROOM AZ1.101** **S65** **The 16th-century**	**ROOM UD2.218** **(S61)** **Analyzing Renaissance**

THURSDAY 9/7

Chair: Fabrice Fitch

Sarah Ann Long: *The Parisian Requiem of the late fifteenth and early sixteenth century*

Suzanne-Maris Kassian: *Le Kyrie du Requiem d'Ockeghem comme l'un des premiers exemples du procédé compositionnel de la forme cyclique*

Franziska Meier: Dies irae, dies illa: *A study on the early polyphonic sequence and its position in the Requiem*

Antonio Chemotti: *Polyphonic music* pro mortuis *in Italy 1550-1650*

Chair: Thomas Schmidt

James Cook: *Re-contextualising the* Du cuer je souspier *Mass*

Ralph Corrigan: *Arnold de Lantins' mass: what's in a name?*

María Elena Cuenca: *Peñalosa's* L'homme armé*: its models, stylistic reception and meaning*

Kirstin Pönnighaus: *About* L'homme armé *masses with additional tenors*

Wolfgang Fuhrmann: *Brumel's masses: lost and found*

Chair: Grantley McDonald

Geneviève Bazinet: *The markets for the motet: the case of Pierre Attaingnant's motet series and the bookshop in the Rue de la Harpe*

Louisa Hunter-Bradley: *Plantin, Huys and the engraved title page for choirbooks: liturgical polyphony at the* Officina Plantiniana

Michael Chizzali: *Italian Music in sixteenth-century Thuringia: the print shop of Georg Baumann the Elder in Erfurt*

Augusta Campagne: *Characteristics and implications of printing music with intaglio techniques - The case of Simone*

reworkings

Chair: David Fallows

Cathy Ann Elias: Imitatio exemplorum *vs.* imitatio vitae: *a new look at the compositional process of 16th-century chanson masses*

Dan Donnelly: *The parodist's toolbox: modular manipulation in text and music*

Vincenzo Borghetti: *The "old" and the "new"* Fors seulement*: the story of a chanson and the history of Renaissance music*

Alexis Risler: *From vocal to instrumental: stretto fuga in the lute fantasias of Albert de Rippe*

motet

Chair: Zoe Saunders

Christina Cassia: *The accentuation of Latin in the sacred output of Nicolle des Celliers de Hesdin*

Naomi Gregory: *Two newly considered six-voice motets by Antoine de Févin:* Letabundus exultet fidelis chorus *and* Ascendens Christus

Katherine Butler: *Inscriptions, motets, and the praise of music in Robert Dow's Partbooks (GB-Och: Mus.984-8)*

Mary Ellen Ryan: *Motets and spiritual healing after the sack of Rome*

polyphony 2

Chair: Denis Collins

(up to 12.30)

THURSDAY 9/7

Verovio

13.30	BUSINESS MEETING (location: UD2. 218)

SESSION ABSTRACTS

S1
Conductus workshop

Convenor: Mark Everist

With John Potter, Rogers Covey Crump and Chris O'Gorman, this workshop takes us through some of the assumptions and principles that underpin the three CDs and the evening concert.

S2
***Calami sonum ferentes* reappraised**

Chair: Samantha Bassler

"Every musician knows that four basses is not musically appealing." So writes Edward Lowinsky about Cipriano de Rore's enigmatic composition, *Calami sonum ferentes*. Although Orlando di Lasso admired *Calami* enough to include it as the last piece in his first collection (Antwerp: Tielman Susato, 1555), the piece fared badly in eighteenth through twentieth-century criticism largely because of anachronistic analytic methods. Critics from Charles Burney to Alfred Einstein and beyond have called it bizarre, unseemly, and unattractive. Not only did they find fault with its unusual combination of four bass voices, but its use of chromaticism was perceived as "rebelling against law and nature" (August Ambros, 1868). Lowinsky, in the only article-length study of *Calami*, aims to prove that Rore intended his piece to be unappealing, most likely a satiric composition meant as an "anti-chromatic manifesto." His reasoning is that the music is deliberately harsh and contradicts the text. Our research reveals all of these suppositions to be fallacious. We situate the piece within a broader historical and cultural context that includes literary, philosophic, and medicinal discourses of early modern Italy. This pair of papers examines the piece in contexts overlooked by previous commentators, as well as the relations between *Calami* and contemporary musical aesthetics and its varying influences on later composers such as Lasso and Gesualdo.

Lester Hu: *Symbols or sounds:* Calami sonum ferentes *and the beginnings of Renaissance chromaticism*

Melodic and structural chromaticisms in *Calami* not only reflect local expressive moments of G.B. Pigna's text but also mirror its overall psychological journey. A close reading of Pigna's poem and related passages from Ovid's *Metamorphosis* further reveals that chromaticism in *Calami* serves to actualize the mysterious sounds of

Ancient Greek music whose magical powers had long been lamented as lost by humanist writers. Both exemplified in *Calami*, the symbolic, expressive chromaticism on the one hand and its embodied, aural invocation of the ineffable on the other would inspire two intertwined yet distinct chromatic styles of the late Renaissance, epitomized respectively by Gesualdo and Lasso.

Jason Rosenholtz-Witt: *Lovesickness and eroticism in* Calami sonum ferentes

G.B. Pigna's poem invokes Catullus, a first-century CE Roman poet. A close study of Catullus' readership in early modern Italy illuminates allegoric messages in the verse, both erotic and melancholic, and facilitates a more accurate hermeneutic reading of Rore's composition. Additionally, knowledge of early modern medicine helps contextualize the physical and corporeal nature of the narrator's malady—he is a deeply ill man who has degenerated from lovesickness into the more dangerous and less treatable melancholia. A musical-textual analysis in this light shows Rore thoughtfully matching the music to the text.

S3

The long Middle Ages: forms of notation in early modern non-professional manuscripts containing sacred music

Chair: Mattias Lundberg

Speakers: Ute Evers and Ulrike Hascher-Burger

From late medieval manuscripts we know the phenomenon of mixed notations. This is quite typical for manuscripts written by non-professionals. Since music historiography tends to focus on complex polyphony, we are inclined to assume that mixed notations are deficient. However, mixed notations are characteristic for non-professional music manuscripts, not only in the late Middle Ages, but in later times as well. This indicates that there was a culture of music writing based on medieval notational styles parallel to the established professional music transmission in the 16th and early 17th centuries. We would like to present two non-professional traditions from this time using mixed notations: German Passion plays and a Dutch Cantuale from the Beguinage in Amsterdam.

Late medieval and early modern Passion plays from the German speaking area predominantly use gothic notation. However, other notational styles were deliberately used for different melodic and rhythmic styles. Songlike melodies with a triple metre are written in semi-mensural notation using rhombic notation with caudae (e.g. Mary Magdalene's "Mantellied" in the Alsfeld Passion play). In 16th century Passion plays from the Alpine region the chants of the synagoga with fantasy

Hebrew-sounding lyrics are set in black mensural notation (e.g. in plays from Admont and Sterzing). In a few cases different notational styles are mixed within the same melody (e.g. elements of horseshoe nail notation and white mensural notation in the opening song of the Brixen Passion play).

A Cantuale written around 1600 and stemming from the library of the Beguinage in Amsterdam (today Nijmegen, University Library, ms. 402) includes liturgical chant and religious songs, both monophonic and polyphonic. The main corpus of this manuscript is written by one hand using four kinds of music notation: gothic notation, black and white mensural notation, and modern notation. In several melodies elements of two or three notations are mixed. Although a broad range of music notations appears in this manuscript, the notations are not generally used as separate notational systems but constitute a unity to some extent.

The main questions of our paper are: Why did scribes use more than one notation? What are the benefits of this choice on the one hand? And how far did notational traditions influence the notational choices on the other hand?

S4
Guillaume Du Fay

Chair: Carolann Buff

Alejandro Planchart, *Guillaume Du Fay's music for the Franciscan order*

Between 1428 and 1450, Du Fay undertook a series of projects, connected with a given institution. Four cycles for the papal chapel: hymns, Kyries, Glorias, and proses, one for the Sainte Chapelle de Dijon, six masses for the Golden Fleece, and a cycle of propers for Cambrai.

There is a seventh cycle that apparently occupied him from around 1440 until 1450: an ordinary and two propers for St. Francis of Assisi and St. Anthony of Padua, and polyphonic vespers for both. All the mass music for this cycle survives, but for the vespers we have only fragments. Nonetheless the fragments allow us to posit that Du Fay's setting of the vespers followed the practices Cambrai at the time, antiphons, hymn, responsory, and "a motet" in polyphony; the rest in plainsong.

But most of the chants Du Fay used in the propers and the vespers were not used at the cathedral, they were the chants used by the Franciscans.

The ordinary represents the stylistic limit of Du Fay's mass composition without a cantus firmus. It could be used at Cambrai as well as some of the propers that these saints shared with other confessors. There is also evidence that one of the alleluias was recycled for use in the cathedral, but in the end Du Fay endowed a polyphonic service for St. Anthony of Padua in the chapel of St. Stephen, for which he left a music book to the chapel in his will.

Francis Biggi: *Dufay and everyday music in late medieval Italy*

Guillaume Dufay (1397-1474) was one of the first Franco-Flemish musicians to go to Italy. He would visit the Peninsula several times at the service of the Papal court, and would also remained linked for many years to the Estes and the powerful Malatesta family of Rimini. His prestige among the Italians was immense, and his Art was held in the highest of esteem.

A maestro of counterpoint, at the same time capable of creating highly suggestive melodies, he was certainly not insensible to the Italian musical tradition, which he skillfully fused to the modes of the international polyphonic school. Dufay's Italian compositions, in Latin or the vernacular, remain a shining demonstration of his capacity to meld and regenerate styles, blazing a trail that would be followed by four generations of Masters who would cross the Alps to pursue their creative lives in Italy. At the same time, the time he spent on the Peninsula would be transformational, and his musical thought, and by extension, his compositional style, would change markedly after his Italian stay.

Dufay's gift to Italian culture is immeasurable, and the complexity and beauty of compositions such *Nuper rosarum flores* means that they enchanted his contemporaries while they are still the subject of study today. At the same time, the influence that everyday Italian music, the urban "soundscape" loved by courtiers and plebeans alike, would have on his musical thought cannot be denied.

S5
Medieval Iberian sources

Chair: John Griffiths

David Catalunya: *The Las Huelgas Codex revisited: scribal aspects and the process of compilation*

The Las Huelgas Codex is one of the most renowned sources of polyphonic music produced in late-medieval Spain. Modern scholarship has traditionally dated the compilation of the codex between ca. 1300 and ca. 1325. This paper, however, provides a systematic analysis of the scribal aspects of the manuscript, concluding that the two most modern polyphonic pieces included in the codex, traditionally considered "later additions", were in reality copied by the main scribe. This has important consequences for the dating of the main corpus of the codex, which now seems more accurately placed closer to the middle of the fourteenth century (ca. 1340). The study includes a comprehensive characterization and classification of all the hands involved in copying the manuscript, which allows for a better understanding of their interaction during the compilation process and the further use

of the codex. Additionally, the Las Huelgas Codex is analysed in the light of the *Ceremoniale* (or *Consuetudines*) of the Royal Monastery of Las Huelgas. This *Ceremoniale*, which is still unpublished, was compiled by a female hand in the late fourteenth century. The compiler, who writes in the vernacular Castilian and employs the female voice, states that in certain festivities during Advent and Christmas, the nuns "sing in three voices". The *Ceremoniale* and the polyphonic codex, in fact, share critical paleographic and codicological features. This comparison, therefore, provides solid evidence supporting the hypothesis that the main scribe of the codex could have been a woman.

This research forms part of the introductory study of a new facsimile edition of the Las Huelgas Codex by the author of this paper, forthcoming in LIM (Libreria Italiana Musicale).

Sarah Johnson: *Structure and meaning: aspects of* compilatio *and* ordinatio *in the Códice de Toledo*

Scholars have proposed that the four thirteenth-century books transmitting the *Cantigas de Santa Maria* are representative of a continuous "Alfonsine" project to compile ever larger collections of Marian miracle songs. Through codicological and palaeographic studies of the earliest of these four manuscripts--the *Códice de Toledo* (BNE, MS 10069)--this paper instead proposes a more complex relationship between the four extant codices. This paper will suggest broader purposes motivating the construction of those four books—and indeed, will displace the *Códice de Toledo* from the supposed "Alfonsine" project (although not from Alfonso himself).

Iberian manuscript scholars have demonstrated that books made in the "Alfonsine" scriptorium have certain tell-tale signs: scribal hands, pen-work around initials, the way in which gatherings are collated, and so on. By contrast, I argue that the *Códice de Toledo* (in comparison with the other sources of *cantigas*) displays distinctive notational and scribal practices that pre-date the formalization of the "Alfonsine" scriptorium: the textual hands use distinctively earlier forms for certain letters; the notation conveys less information about rhythm; the initials are demonstrably different in style from those in the other "Alfonsine" books. This manuscript was *sui generis*. It comes from a time when the "Alfonsine" project was only just being imagined.

S6
Jewish traditions in context

Chair: David Burn

Avery Gosfield: *Shared and separate spaces: poetry and music of the Jews in sixteenth-century Italy*

With the exception of Salamone Rossi's works and Ercole Bottrigari's transcriptions of the Jewish liturgy, practically no compositions by Jewish authors or music specifically destined for the Jewish communities of Renaissance Italy has survived. Despite this, we have numerous indications that the Jews of the Peninsula enjoyed a rich and varied musical life. Indeed, dozens of poems by Jewish authors have come down to us that, although preserved in text-only form, have got extant melodic models, indications, or are written in meters - like the *ottava* or *terza rima* - that point to their being performed vocally, often to orally-transmitted melodies. Written in Italian, Hebrew and Yiddish, they combine Jewish markers (such as language or subject matter) with Italianate forms. This constant transposition and transformation of form, idiom and content found in works such as Josef Tzarfati's Hebrew translation of Serafino Acquilano's *Tu dormi, io veglio*, Elye Bokher's "Bovo Bukh" or Moses of Rieti's *Miqdash Me'at* (written in *terza rima*, probably in homage to Dante's *Divina Commedia*) perfectly reflect the multilingual and multicultural nature of Jewish Humanist culture while mirroring the shared and separate spaces that defined Jewish life in Sixteenth Century Italy.

Diana Matut: *The Yiddish song of the Renaissance and its relation to Dutch and German song culture*

Yiddish Song, until this very day, is mainly identified with Eastern Europe and the Klezmer repertoire. There existed, however, an entire world of Yiddish songs, either copied by hand or published as song pamphlets during the Medieval and Renaissance period up to the 1800s. These songs were written and performed in Western Yiddish, probably for the main part as a solo-repertoire, but instrumental accompaniment is likely to have been a common practice, too. Choir arrangements of these songs, however, have not come down to us.

This Western Yiddish repertoire, on the one hand, had very unique own topics and melodies stemming from the realm of Jewish music and literary tradition. On the other hand, the Jewish scribes and musicians adapted German and sometimes even Dutch song material that was spreading orally or through handwritten (later printed) pamphlets and copies. This adaptation was carried out by either transcribing a song into Hebrew/West-Yiddish letters or by truly adapting it, meaning: changing it to fit in with Jewish moral sentiments and religious believes. At times, Jewish musicians, poets or scribes would only use a known melody and create West-Yiddish contrafacta.

I hope to create with this lecture awareness for this treasure-trove of songs among the researchers of Renaissance songs and present it as the fascinating result of cultural transfer that it is.

S7
Susanna un jour

Chair: Henri Vanhulst

Bernhold Schmid: *"Susanne un jour" and "Ingemuit Susanna": remarks on a well-known subject*

It is well known that Didier Lupi's Chanson *Susanne un jour* (1548) initiated a series of compositions based on the same text (a poem by Guillaume Guéroult). Most of these pieces are based on Didier Lupi's Tenor. Kenneth Levy lists 38 compositions until after 1642 in an article (published in 1953). Today we know a few more pieces. Guéroult's poem was translated into other languages (Latin, German, English and Flemish). Some pieces with the original French text were also transmitted with one of these translations. A few settings are based on a translation, such as for example Lasso's *Susannen frumb*. Another group of compositions exists on the same subject, however, based on the original biblical text: "Ingemuit Susanna" (Daniel 13: 22-23), composed for example by Crecquillon, Ferrabosco and Gallus. In my paper, I will illustrate the connections between both groups of pieces by showing that a few *Susanne un jour*-settings were also transmitted with the text "Ingemuit Susanna".

Agnieszka Leszczyńska: *Susanne un jour* in the Baltic Sea region

Susanne un jour, perhaps the most famous chanson by Orlando di Lasso, was quite popular in the Baltic Sea region in last decades of the sixteenth century. Ca. 1563 – three years after the first edition of the chanson - its four-voice version was written down into the manuscript GdańPAN 4003, which was probably owned by Franciscus de Rivulo. In another manuscript of Prussian origin, StockKB 230, one may find it with Latin words *Susanna se videns rapi*. There is also an organ adaptation of it in Gdańsk tablature (GdańAP 300,R/Vv,123). Johannes Wanning, chapelmaster of the Marian church in Gdańsk, used the melody in an interesting way in his mass *Dormiend ung iour*. Orlando's chanson was also inspiring for Paulus Bucenus, cantor in Riga. He was the author of two masses entitled *Susanna* and one song *Susanna erseuffzete* where quotations from the original chanson exist. All those works will be analysed in their cultural context and interrelations between them will be investigated.

S8
15th-century monophonic song

Chair: Hana Vlhová-Wörner

Jan Ciglbauer: *"Habent sua fata libelli": the Troper from Lübeck*

The Lübeck Troper (D-LÜh cod lat 2o 16) belongs to manuscripts with a very adventurous history during the last century. At the very end of the World War II, many precious documents and manuscripts from the Lübeck municipial library were brought to a hiding place in former salt mines. From there, many were removed and transported to the Soviet Union. Until the 1980s, the manuscript was considered lost. In 1998, however, it was returned to Lübeck from Armenian museums. There are a few reasons why this manuscript deserves our attention. The source is already known to German philology, as it contains the song *Christ ist upgestanden*. In fact, this song belongs only to later additions. The main part consists mostly of unique settings of Marian Latin cantiones, preserved mainly in Bohemia and Southern Germany. This repertoire has not yet been analyzed. Along with other types of chants, there is a previously unknown rotulum with the famous acrostic "PETRVS". We intend to reconstruct the function of the troper in the musical life of Lübeck as well as put it into the context of the Central European late medieval cantio.

Carlo Bosi: *Monophonic songs around 1500: stylistic and formal considerations on the basis of examples taken from the mss. Paris, Bibliothèque nationale de France, f. fr. 9346 (Bayeux) and 12744*

Many songs contained in the two monophonic *chansonniers* F-Pn, f. fr. 9346 (*Chansonnier de Bayeux*) and f. fr. 12744 form the basis of polyphonic secular and sacred (mainly masses) arrangements, that, thanks to their often wide transmission, enjoy an authentic European-wide diffusion, whereas for many others no polyphonic setting is known. This circumstance may undoubtedly in some cases be traced back to purely historical reasons, or, in case several different polyphonic settings are attested, to the fame and reputation of the "first" arranger. It should however not be excluded that some monophonic *chansons* were structurally better suited for polyphonic adaptations or even that they exhibited from the start a polyphonic "intentionality". By way of a couple of examples, we shall try to examine to what extent, if at all, *chansons* without any known polyphonic arrangement differ from those witnessing one or several. Does this comparison enable and encourage the theorizing of one or more specific monophonic song typologies? It may also be significant that in case a song is transmitted in both manuscripts (the two sources share about one third of their repertories), the *Bayeux* version (or one closely related to it) has on average many more chances to be the one chosen for polyphonic arrangements. Does this reflect an increased polyphonically oriented mentality behind the compiler or even the patron of *Bayeux*, a mentality maybe also mirrored by the disposition of music and text?

S9
Josquin and around

Chair: Honey Meconi

Catherine Motuz: *Mimesis as emotion in the music of Josquin*

Classical rhetoricians from Aristotle to Quintilian wrote about the setting of events "before the eyes" of the listener as a fundamental tool for persuasion. In particular, they assert that conjuring events that are distant in time or place, in such a way that their immediacy can be felt, is what allows emotional reactions to occur. Wilson posits this conjuring as a theoretical basis for musical word painting in the Renaissance, but does not address what exactly is being brought before the eyes or how. Perkins and McKinney both discuss text-music relations in the early sixteenth century, but detach rhetorical and mimetic relations from affective ones. By exploring how the concepts of *energeia* ("actuality") and *enargeia* ("vividness") relate to word painting, I show that clear musical depictions of both events and the reactions to them can be interpreted as attempts to move the emotions of listeners.

Heinrich Glarean praises Josquin's ability to "place weighty matters before the eyes," comparing him to Virgil, while Hans Ott, referring to *Huc me sydereo,* suggests that Josquin outdoes even painters in his capacity to evoke images from the bible. In order to illustrate the relationship between Classical rhetoric and word painting, I will refer to *Huc me sydereo* and to pieces discussed in *Dodecachordon,* including *Planxit autem David*.

Zoe Saunders: *Early 16th-century Josquin reception: the evidence of the Alamire repertory*

It is already well known and well documented that the music of Josquin des Prez was respected, celebrated, discussed, and emulated during and in the years following his lifetime. Several of Josquin's contemporaries borrowed compositions by Josquin—to greater or lesser extent—as models for their own polyphonic works. A wave of more recent scholarship has, if not called into question, at least challenged, the degree to which Josquin's reputation was a contemporary construct, suggesting instead that his reputation as a celebrity may be more of a posthumous phenomenon. Concentrating on masses transmitted in the Alamire manuscripts that borrow polyphonic models composed by Josquin, this paper contributes to our knowledge of the situation of Josquin's actual contemporary reputation and the extent of his direct influence on other composers working in the same milieu. The masses to be discussed are divided

into two main categories: those based entirely on a work by Josquin and those that allude significantly or react to one or more of Josquin's compositions.

S10
Reception history and early music collectors in nineteenth-century Europe

Chair: Samantha Bassler

Stemming from themed sessions on antiquarianism and reception history of early English music at Med-Ren 2012 and 2014, the following paired papers will be presented on music collections, collectors, and antiquarianism in greater continental Europe, at 15 minutes each, with both papers followed by 10 minutes of respondent commentary, and 5 minutes each of questions. After the papers and responses are completed, we would also like an additional twenty minutes of guided discussion. The session is envisioned as a workshop, wherein attendees can learn about new methods in reception history and how early music was conceived by music collectors and antiquarians in the nineteenth century. Ferran Escrivà–Llorca will define the Cecilian movement and discuss endeavors to revive sixteenth-century sacred polyphony in late nineteenth-century and early twentieth-century Spain, and Mattias Lunderberg will discuss the living tradition and reception history of medieval Latin school songs by book collectors in the nineteenth century, by music theorist and manuscript collector Pehr Frigel (1750-1842), and the Anglican Church in the nineteenth- and twentieth centuries, including George Radcliffe Woodward's quasi facsimile edition of the *Piae cantiones* in 1910. Samantha Bassler, a scholar of antiquarianism and club societies in eighteenth- and nineteenth-century England, will then respond with comments on the relationship of such European music collecting endeavors to the project of music collecting in England, hoping to shed further light on the nineteenth- and twentieth-century fascination with early music on the entire European continent.

Ferran Escrivà–Llorca: *Collecting polyphonic music in Spain during the Cecilian Movement*

Beginning in the second half of the 19th century and continuing into the early decades of the 20th century, the Cecilian movement—the project to revive the sacred polyphony of the sixteenth century—had a significant impact in Spain. Searching for, copying, sharing and collecting music of the great master of the so-called Siglo de Oro of Spanish polyphony were among the main activities pursued by Cecilian musicians and musicologists. Manuscripts and printed books with music by Morales, Guerrero and Victoria, among others, acquired a new value, becoming treasures that had to be preserved. Focusing on a few lesser-known music compilers

(Olmeda, Guzmán, Ripollés), this outlines their role in the Spanish Cecilian movement and shows how a study of the catalogues, manuscript compilation and, especially, the discussion among musicologists in private correspondence, helped to collectively rebuild part of the musical world of the 16th century.

Mattias Lundberg: *Living tradition, re-pristinization and antiquarianism in mediaeval Latin school song scholarship before 1850*

Research concerning mediaeval latin school songs has a long and convoluted history. The *Wirkungsgeschichte* of this corpus of music is further complicated by the fact that while this once pan-European repertoire was practically extinct in some contexts, it remained a living oral and manuscript tradition in others, notably in Northern Europe, Scandinavia and other Lutheran areas (the same areas where items from this repertoire had previously also been codified in print, such as e.g. the edition *Piae cantiones* of 1582).

This paper will engage with what appears to be three general tendencies in scholarship pertaining to this literary-cum-musical genre throughout the eighteenth and nineteenth centuries: remnants of living traditions, re-pristinization after distinct and specific scholarly and musical ideals, and antiquarianism in a philological sense. From the perspective of book history, it will be argued that one single copy of the 1582 *Piae cantiones*, once in possession of the music theorist and manuscript collector Pehr Frigel (1750-1842), and ending up completely misunderstood in several academies of ancient music, alone brought about the entire revival and reuse of this repertoire in the Anglican Church in the nineteenth century (such as e.g. George Radcliffe Woodward's quasi facsimile edition of the *Piae cantiones* in 1910, and the peculiar historiographical reinterpretations which has in turn left their mark also on modern anglophone research on mediaeval school songs).

S11
New directions in Dominican sources

Chair: Christian Leitmeir

Our work pushes in new ways into three underexplored areas of manuscript studies, focusing on the chant and liturgy of the Friars Preachers (Dominicans) in the thirteenth and fourteenth centuries. The session has a strong concentration on primary sources and our conclusions grow out of fresh appraisals of their meanings. One paper examines anew at the manuscripts that were of major importance as preliminary to the reforms of Dominican Humbert de Romans in the mid-thirteenth century. Another paper provides a new study of the several recently discovered fragments of polyphonic works that have been associated with Dominican houses,

evaluating what these remains say about musical practices and understandings in these communities. A third paper looks the ways in which Dominican nuns from Northern and Central Germany compiled their chant repertories, and the freedoms they apparently had to adapt new sequence texts for their liturgies, and in some cases to compose music for the new texts they may have written themselves.

Eleanor Giraud: *Dominican chant in the thirteenth century*

Before a reform to unify the Dominican liturgy in the mid thirteenth century, it appears that the expanding Order of Dominican brothers adopted local traditions for their liturgical celebrations. But to what extent does this hold true in the extant books? Were there commonalities between Dominican chant books before the reform? And to what extent does the unified Dominican liturgy relate to the pre-reform Dominican practices, or indeed to other external influences? Through a comparison of early extant Dominican chant books, this paper will begin to address some of these questions, thus elucidating the origins of Dominican chant.

Eva Maschke: *Dominican bookbinders and Notre Dame manuscripts: more than just parchment*

Remnants of at least five sister codices to W1, W2 and F were reused by Dominican bookbinders in Basle, Frankfurt am Main, Nuremberg, Soest in Westphalia, Wimpfen am Neckar two centuries after the manuscripts were
produced. Further orphaned fragments such as D-B 55 MS 14/D-Mbs gallo-rom. 42 point to the same bookbinding techniques and to a similar monastic or convent context of reuse. Reconstructions of these mutilated Notre Dame manuscripts will be presented, including a possible relation to early polyphony in female convents, such as Nuremberg and Paradies bei Soest.

Margot Fassler: *Select sequence repertories of Dominican nuns in fourteenth-century German-speaking lands*

Dominican nuns in what is modern-day northern Germany and Switzerland in the fourteenth century sang large repertories of sequences. Several of these works were newly written in the fourteenth century and circulated widely, other were more circumscribed, and some were apparently local. This paper first compares the contents of sequentiaries from several convents and then looks more closely at sequences apparently written at Paradies bei Soest in Westphalia and the ways the choice and ordering of works reflects a sophisticated understanding of Scripture,

various modes of employing contrafacta techniques, and strategies for ingrafting women into an apostolic schema appropriate to Dominican ideals.

S12
Sounds of the city

Chair: Tess Knighton

Fabien Guilloux: *L'économie sonore de la ville de Valenciennes aux XIVe, XVe et XVIe siècles*

Sixième ville des Pays-Bas méridionaux, Valenciennes s'affiche comme une importante cité marchande et militaire située sur les rives de l'Escaut. De ce fait même, la cité est aussi le foyer d'une importante vie musicale qui, jusqu'à présent, n'a été que peu évoquée par l'historiographie. En s'appuyant sur un travail de dépouillement d'archives inédites, cette communication entend dresser un premier aperçu de l'organisation musicale de la ville de Valenciennes à la Renaissance.

Céline Drèze: *Pratiques musicales des congrégations mariales jésuites dans les provinces gallo- et flandro-belges (fin XVIe siècle-début XVIIe siècle)*

Œuvres promues par la Compagnie de Jésus et largement implantées sur le territoire des provinces gallo- et flandro-belges dès la deuxième moitié du XVIe siècle, les congrégations mariales instaurent un modèle de vie fécond à la croisée de l'apostolat, de l'enseignement et de la formation spirituelle. La musique contribue à solenniser les cérémonies organisées aux fêtes mariales et s'insère, parfois discrètement, dans les assemblées hebdomadaires. Par l'engagement de musiciens, de facteurs d'instruments ou d'éditeurs de musique, les congrégations mariales contribuent à dynamiser les réseaux culturels urbains et s'imposent dans le paysage sonore des villes comme autant de lieux de consommation et de diffusion de la musique. Nourrie de sources archivistiques inédites, cette communication entend mettre en lumière les traits spécifiques des pratiques musicales au sein congrégations mariales – le cas anversois sera observé de manière privilégiée –, interroger, par le biais de recueils de litanies, la question du répertoire musical propre à ces assemblées, et ainsi contribuer à combler un vide historiographique.

Ascensión Mazuela-Anguita: *Music at the feasts of beatification of Saint Teresa in Saragossa, 1614*

The beatification of Saint Teresa of Jesus in October 1614 was a cause for celebration in dozens of Iberian towns. Printed relaciones, or accounts with the aim of reporting on these events as well as entertaining the reader, show that music was deeply integrated in every stage of the feast. This paper presents an analysis, from a musicological perspective, of the account published by the poet Luis Díez de Aux on the celebrations organized in Saragossa. His *Retrato de las fiestas…* (Saragossa, 1615) offers a panoramic view of the musical practices in the town. It includes the lyrics of three villancicos performed by the cathedral music chapel, together with descriptions of celebrations with vocal and instrumental music, as well as dance and dramatic representations, at diverse religious institutions and other urban spaces attended by a broad cross-section of citizens. Detailed references to the contribution of monks and nuns of the convents of the city to the soundscape of the beatification ceremonial suggest the potential for further musical study on institutions such as the female convents of Saint Catherine and Jerusalem.

This paper forms part of the research project "Urban Musics and Musical Practices in Sixteenth-Century Europe" (CIG-2012: URBANMUSIC No. 321876), funded by the Marie Curie Foundation and directed by Dr. Tess Knighton at the Institució Milà i Fontanals (CSIC) in Barcelona.

S13
Confessionalisation

Chair: Daniel Trocmé-Latter

Diane Temme: *"Jamer/ ellend vnd zerrüttung der edlen Niderlande": resonance of confessional conflict in Jülich-Cleves-Berg*

Confessional conflict had a profound impact on the cultural and political policies of sixteenth-century German principalities; however, in the case of the united duchy Jülich-Cleves-Berg, the neighboring turmoil threatened the capitulation of Catholicism. In the 1580s (in addition to the violence in the Netherlands), the Protestant takeover of Aachen and the impending war to secure Cologne following the conversion of Archbishop-elector, Gebhard Truchsess von Waldburg to Calvinism, undoubtedly increased pressure on Catholicism in the northwest and more directly, on the Duke of Jülich-Cleves-Berg. By this time, with the ill-health of Duke Wilhelm, his son, Johann Wilhelm (r. 1592-1609) assumed more political responsibility. In the preface to his German psalms (*Die Psalmen Davids in allerlei Teutsche gesangreimen gebracht*, 1582), Caspar Ulenberg writes an extraordinarily thorough preface dedicated to Johann Wilhelm, heir apparent. As he outlines the necessity of his work, at the close, he calls to mind the "Jamer/ ellend vnd zerrüttung der edlen Niderlande" which Ulenberg hopes to circumvent by providing specifically Catholic music and verse to combat the spread of heresy. This is also later endorsed

by the polyphonic settings of Ulenberg's psalms by composer, Conrad Hagius in 1589. This paper will explore Catholic music as an integral part of a programme to uphold Johann Wilhelm as an imperative figure in the security of Catholicism within the empire in the decade prior to his accession.

Jonas Pfohl: *Between state religion and personal faith – motets at the court of Maximilian II (1527–1576)*

When the Holy Roman Emperor Maximilian II died in 1576 his contemporaries wondered about his real denomination. Although he was born into a strict Roman Catholic family he evolved large sympathies to the Augsburg Confession in his early years. After he got more and more under political pressure about 1560 he confessed officially to the pope but simultaneously moved back into a private practice of religion.

Based on the assumption that the imperial chapel serves not only as a representation instrument but exhibits also musical and religious preferences of her employer this paper tries to pursue the question how this special confessional milieu is reflected in the music of Maximilian's court musicians. While the texts of liturgical music are predefined by the order of the mass, the paraliturgical motet represents the most important sacred genre in which the texts could be chosen freely. In a repertoire of some 230 motets published by court musicians it should be shown statistically and with examples that almost all their individual texts – even if the motet refers to a topic criticised by the Protestant Reformers like Marian devotion or veneration of saints – match with Maximilian's private religious view.

Andrew Cichy: *An English Catholic musical tradition on the Continent? Continuity, rupture and assimilation at the English Augustinian Monastery in Bruges during the seventeenth century*

As scholars have begun to examine the connections between Catholic musicians in England and their exiled counterparts on the Continent, the musical consequences of the rich networks that existed between English institutions, exiles and local communities have become clearer. Established in 1629, the English Augustinian Monastery at Bruges was founded from the English Augustinian house at Louvain, where John Bolt was organist after fleeing England until his death in 1640. The Louvain monastery perished in the French Revolution; the monastery at Bruges was more fortunate and survives to the present day. This paper will consider the connections between the Bruges and Louvain monasteries, and the extent to which their shared musical heritage, networks and family ties can be used to reconstruct the musical practices of both - as well as their implications for the notion of a seventeenth-century English Catholic "style".

Aaron James: *Absalom in Augsburg: the reformation context of the "Absalon" motets*

Scholarship on the famous motet *Absalon fili mi* has focused largely on its stylistic features and on questions of authorship, since the piece has been variously attributed to Josquin and Pierre de la Rue. Comparatively little attention has been paid to the text, a biblical lament for a dead son, which has been assumed to be intended for patrons who were themselves bereaved parents.

This paper demonstrates that the motet's text holds a second, highly significant meaning: a narrative of religious dissent and schism. A theological tradition of more than a thousand years, following Augustine and Aquinas, had interpreted Absalom's tragic uprising against his father as a symbol for the rebellion of heretics against church authority, and this symbolism featured prominently in the sixteenth-century disputes between Catholics, Lutherans, Zwinglians and Anabaptists. This history of interpretation made *Absalon fili mi* an ideal choice for inclusion in the 1540 print edited by Sigmund Salminger, himself a former Anabaptist leader: the collection is structured with themes of religious conflict in the foreground. The adaptability of the Absalom story inspired a continuing tradition of "Absalon" motets, including *contrafacta* of chansons and other lament texts, which appear in numerous German sources of the mid-sixteenth century.

Megan Eagen: *Four settings of St. Bonaventure's Marian Psalter in Counter-Reformation Augsburg*

Studies on the sixteenth-century motet often focus on this music's ability to express existing ideologies, particularly as so many of these works set texts from the Bible or the liturgy. My research on Counter-Reformation era settings of ascetical writings shows that these works may also carry adapted poems with highly individualized interpretations. Focusing on four motets setting excerpts of St. Bonaventure's Marian Psalter—three by Jacobus Clemens non Papa and one by Mathias Gastritz—my study examines the composer's role as, simultaneously, an artist, entrepreneur, and biblical exegete.

Three of these four works may be found in anthologies acquired for the Lutheran church and school of S. Anna in Augsburg. That Lutherans considered these books pedagogically viable, despite their inclusion of Marian psalm paraphrases, invites new speculation about lay perceptions of confessional difference. That one of these works was composed by a Lutheran (Gastritz) further undermines the notion that, within the realm of music aesthetics, confessional boundaries existed at all. Each motet applies an altered version of Bonaventure's texts. Through a close reading of these texts, and an analysis of their musical settings, this paper augments our

understanding of what Renaissance composers and consumers valued as musical poetry.

S14
Early chant

Chair: Alejandro Planchart

Daniel DiCenso: *Chant in low places: questions about mass chant, rural priests, and the Low Countries*

A pair of articles published in 1999 resuscitated an old idea that the manuscript, Brussels, BR 10127-44, may have been a liturgical book made for (and perhaps by) a "rural priest" near Liège ca. 800—an argument of paramount interest to chant specialists because this manuscript contains the oldest complete record of the mass chant propers. After a year-long study of the palaeographical and codicological features of the manuscript, I argue in an article (now in press) that 10127-44, is likely *not* a rural priest's book and therefore *not* evidence that the chant reforms enjoyed circulation down to the level of the rural parish. This single book not withstanding, serious disagreements remain between historians and musicologists about the nature of liturgy at the parish level in the Carolingian era and, specifically, about the involvement of chant in the performance of the mass.

Over the last fifteen years, historians have identified over 70 manuscripts from the Carolingian period that, at least in certain circles, are now believed to have been rural priests' handbooks and some of these books are alleged to have contained chant for the mass. In this paper, I aim to evaluate the burgeoning enterprise of reattributing liturgical books to rural priests and to determine the implications for the history of music: What are these "rural priests' handbooks" and how sure are we that they are, indeed, books made by or for country priests? What is the evidence that chant propers may have been contained in these books (with and without the inclusion of 10127-44)? What evidence is there of chant in low places—in rural parishes in the Low Countries, and beyond?

Jeremy Llewellyn: *The rise and fall of meloform proper tropes*

Meloform Proper tropes – shorter or longer bursts of textless melody inserted into pre-existing base chants – have rarely attracted the sustained examination afforded their textual and texted counterparts, even though substantial collections from both Aquitanian regions (Huglo) and St. Gallen (Haug, Arlt/Rankin) have survived and traces of this particular troping practice are found over the Alps in Northern Italy (Baroffio, Llewellyn). Their seemingly ephemeral status is perhaps best illustrated by

their modest life-span, limited in essence to the tenth and early eleventh centuries. The central question, therefore, to be addressed is how they came to fall out of favour and, by extrapolation, the extent to which this may have represented an aesthetic shift at several levels: the melodic shaping of the individual elements; their function as intercalations into a new formal whole; and the status of textlessness. Building on the unpublished meloform catalogue by Haug, this paper will seek to ascertain by means of a heuristic analysis of concordance patterns within and between manuscripts and the melodic morphology linking individual elements what these meloform Proper tropes achieved aesthetically before turning to possible explanations for their demise.

Santiago Ruiz Torres / Juan Pablo Rubio Sadia: *Cantillated formulas in the evangeliary ms. 94 of the Cathedral of Burgo de Osma (12th century)*

The cantillated repertoire was, in quantitative terms, the musical corpus with greater presence in the Christian worship during the Middle Ages. Nonetheless, it remains a marginal topic in scholarship on liturgical monophony. Its highly formulaic character and the apparent lack of musicality of its melodies have not inspired much interest among musicologists. Our approach to this repertoire sets off with the analysis of the evangeliary ms. 94 of the Archive of the Cathedral of Burgo de Osma (Castile). The early dating of this source (end of the 12th century) and the great number of Hispanic sanctorale offices that it contains, make it a highly attractive manuscript since it can shed light on the configuration process of the Roman Rite in the Iberian Peninsula. As for its music, the evangeliary contains two versions of the genealogy of Christ, one according to St. Matthew and the other to St. Luke (ff. 4-5 and 7v-8v), as well as an extract of the passion (f. 79v), all written in quite pure Aquitanian notation. It can be located also several marginal additions in square notation. Our methodology presents the novelty of assessing the interrelationship among different aspects of the whole cantillated repertoire (creation, circulation, transmission and performance of its repertoire, etc.), rather than giving isolated attention to only the source or its melodies. Although our approach is mainly musicological, complementary fields —such as liturgy, historiography, palaeography and codicology— aid the analysis, with the aim to contribute to a better understanding of the specific *sitz im leben* of the cantillated corpus and its most representative Iberian sources.

S15
Music and ethos

Chair: Leofranc Holford-Strevens

Marie Formarier: *How to be a Cistercian monk and a good musician in the XIIth-XIIIth centuries*

Since the Order was founded, the Cistercians had been very concerned with the quality of musical performance in monastic life. Several medieval prescriptive texts address this issue, composed on the occasion of the General Chapters or by Bernard of Clairvaux himself. These texts contain very rare elements about vocal technique, but instead draw attention to the spiritual and moral behaviour (*ethos*) that the monk must adopt when he sings. This perspective is also adopted in the Cistercian stories (*exempla*) to be inserted in sermons: they explain and show which musical *ethos* Cistercians, specifically novices, are supposed to adopt. In this paper, I will first introduce these Cistercian stories (XIIth-XIIIth centuries) which concern music and musicians. I will then analyze the complex oratorical tools used to depict good musical *ethos*, so as to identify the spiritual, social and cultural challenges involved by this rhetoric.

Jacomien Prins: *Girolamo Cardano and Julius Caesar Scaliger on musical dreams*

Both the story of a near-death experience in Plato's myth of Er and the dream report about a disembodied soul in Macrobius' commentary on Cicero's *Dream of Scipio* are narrations of spherical journeys, which reflect a belief in the existence of a perfect harmonic world beyond the senses. The influence of these stories, and especially of their portrayal of a "music of the spheres", on musical thought was great and long-lasting, despite rivaling Aristotelian conceptions of a silent cosmos. By comparing the view on musical dreams in Girolamo Cardano's (1501-1576) 'Dialogue between Girolamo and his father Fazio' (ca. 1574) with Julius Caesar Scaliger's (1484 - 1558) commentary on Hippocrates' *On Dreams,* Aristotle's *On Dreams* and related texts, I will demonstrate in this paper how entirely different interpretations of the elusive "music of the spheres", from perfect harmony to sheer cacophony, were used as a focus to reflect on the role of music in the pursuit of true love, good health and a virtuous life.

S16
Motet cycles (c. 1470-c.1510): compositional design, performance, and cultural context – materials from a work in progress

Chair: Giovanni Zanovello

The "Motet cycles" project (2014-2017), aims to catalogue and analyze the repertoire of late fifteenth-century motet cycles (see http://www.motetcycles.com/). Whereas the initial focus of the project will fall on the cycles copied in Milanese choirbooks and known as *motetti missales*, we hope that the outcomes of this case study will give us new and more refined tools for interpreting other cycles of different origin. In this session we aim to discuss some of our research questions and share preliminary findings, showcasing the different and complementary methods which characterize our way of proceeding. After a brief introduction by the project leader, Agnese Pavanello, the first paper (Filippi) will reassess the concept of *motetti missales* starting from a basic but far-reaching question: what did it mean to "hear the Mass" in the early modern era? The second paper (Verstraete) will explore the nature and function of motet cycles by mapping their texts in terms of form, provenance, and contemporary reception. In a progressive narrowing down of the focus, the third and fourth paper will examine a special subgenre often present in the cycles, that of Elevation motets, analyzing their texts and liturgical connections (Pavanello) as well as their distinctive compositional features (Diergarten).

Daniele V. Filippi: *"Audire Missam non est verba missae intelligere…", or: what did the duke do during the mass?*

The precept of "hearing the Mass" was central to the life of early modern Christians: but in how many ways could the faithful fulfil it? How many forms of attention and participation were deemed acceptable? What role did sonic elements play in all this? And conversely, how did these conceptions influence musical choices? Studying treatises, methods, and other documents, I will explore the theory and practice of attending Mass and discuss fundamental problems such as that of the synchronization between ritual actions, individual devotion, and collective experiences. This will provide a basis for reassessing the question of the so-called *motetti missales* and of their interaction with liturgy in Sforza Milan.

Marie Verstraete: *A textual phenomenology of motet cycles*

Some individual motet cycles, especially among the *motetti missales*, have hitherto received much scholarly attention. Yet due to their limited transmission, numerous questions related to the general use and function of motet cycles remain unanswered. In order to improve our understanding of this phenomenon, I will approach the repertoire primarily from the point of view of the texts. The mapping and analysis of textual characteristics (including liturgical association and

contemporary usage) will shed new light on the diversity, function, and significance of motet cycles and will open a discussion for a renewed overall assessment of the extant repertoire.

Agnese Pavanello: *Elevation as liturgical climax in gesture and sound: Milanese elevation motets in context*

In this paper I will focus on fifteenth-century century Elevation motets in order to contextualize the Milanese motet cycles in a wider liturgical and musical practice. After discussing the liturgical significance and function of the Elevation, with its rich gestural symbolism, I will explore the extant repertoire with particular regard to the texts and their circulation. The presence of settings of the same texts in different environments will raise the question about the possible existence of narrower ties between the Milanese corpus and other local traditions.

Felix Diergarten: *What happens when "nothing" happens? An analytical look at late fifteenth-century elevation motets*

The "homophonic" passages usually found in motets to be sung at the culmination of the Holy Mass, the elevation, play a paradoxical role in modern scholarship. On the one hand, these passages serve as an anchor for the identification of the liturgical function of single motets and the cycles surrounding them; on the other hand, they are hardly ever analyzed in detail, because their "homophonic" austerity seems to be of little attraction— but also because they defy usual analytical procedures. So, what happens actually, when "nothing" happens? This is the question I will try to tackle in this presentation.

S17
Georgian Music of the Middle Centuries

Chair: James Cook

The session is dedicated to the issues of the history, theory and traditions of Georgian medieval music, the oldest traditional music-therapy, also its connection with contemporary bio-resonance medicine. According to Georgian manuscript sources Georgian ecclesistical chanting had a highly-developed system in the Middle Centuries. Nothwithstanding scantily retained manuscripts, the existence of an original musical writing system in the Middle Ages (X-XI) is proven, and original patterns of hymnographic poetry are revealed. Georgian chanting represents a part of common Christian musical culture. Thus, its study is a subject of interest not only

for Georgians, but also for any other reaseacher of the art of the Middle Ages. Examination of the process of interaction within European cultures seems to be of great importance.

Tamar Chkheidze: *Georgian chanting art of the Middle Ages (traditions, development and contemporaneity)*

According to Georgian manuscript sources and historical documents Georgian ecclesiastical chanting possessed a highly developed system in the Middle Ages. Nothwithstanding scantily retained manuscripts, an original musical writing system existed in the Middle Ages (X-XI). Georgians adapted chant texts, and musical modes to a Georgian foundation. Notwithstanding originality of Georgian medieval art, ecclesiastical chant structure, musical forms, harmonic system, teaching methods of chanting reveal a big resemblance to early medieval music. In this report the historical development of Georgian chanting is revealed, and some issues of form creation of chants and harmonic language.

Khatuna Managadze: *St. Andrew of Crete's "The Canon of Repentance" in the Georgian textual and musical manuscripts*

Manuscripts of "The Canon of Repentance" by St. Andrew of Crete are kept in the collection of manuscripts from different centuries at the National Manuscripts Centre. Three Georgian versions of this monument of Byzantine spiritual culture were created by the outstanding Georgian ecclesiastic figures Eqvtime (955-1038) and George (1009-1065) Atoneli and Arsen the Monk Iqaltoeli (11th-12th centuries).

On the basis of the notation (XIX c.) and textual materials (XI-XIII c.c.) St Andrew of Crete's Canon must be viewed as a compositionally complete musical-poetic cycle, whose composition is determined by the character of the interrelationship between the whole and the parts. This paper will discuss interrelation between music and literature manuscripts.

Eka Chabashvili: *Word acoustics of Georgian magical poetry (the connection with medieval chants and prayers)*

Ancient people understood the influence of sound on the organism. Magical poetry offers the possibility to restore the acoustical environment of the body destroyed by the vibrations of disease. Very often there are added colour, movement and other symbols for intensification of treatment. Contemporary bio-resonance therapy uses treatment by frequencies. The methods of ancient people using magical poetry were possibly similar.

S18
Chant and Liturgy in Context: an Example from the Order of St. Birgitta of Sweden

Chair: Barbara Eichner

The question of chant and liturgy and how these topics relate to each other is a complicated and fascinating subject. This session aims at presenting something of this world by taking the liturgy in the order of St. Birgitta of Sweden as a case. The liturgy for the Birgittine brothers and sisters is the only liturgy given directly from the founder to the users. The specific office for the sisters, the *Cantus sororum*, is the only office liturgy that has been developed for the use only by women. Despite these unique features the liturgy consists of all the traditional elements in the liturgy of the Roman Catholic Church and thus can serve as an example of how monastic liturgy works. The session will after an introduction of the so called Greater liturgy in the Birgittine order concentrate on flexible repertory in processional responsories, the relation between text, melody and mode in the Great Responsories, and the multisensory aspect in which the chant functioned. The session will serve as an introduction to chant and liturgy and is intended for non-chant specialists.

Karin Strinnholm Lagergren: *The Greater Liturgy in the Birgittine Order - an example of liturgical, musical and textual interaction*

In the Birgittine Abbey church, the sisters and brothers celebrated their masses and offices in the same church though separated within it. The brothers' celebrated the diocesan liturgy and the sisters' a Mariological oriented liturgy which interacted into a unity called the Greater Liturgy. The liturgies consist of elements borrowed from the common stock of formulas as well as unique contributions. The presentation will give examples of the musical and textual relations between the different parts in the liturgy in order to show how meaning within the Birgittine framework was achieved through text and music.

Hilkka-Liisa Vuori: The modes of *Cantus sororum*'s great responsories

The mode of a chant is considered to be an atmosphere of a text and a melody combined together. The Great responsories are musically the largest chants of liturgical music, and thus interesting to analyze. The *Cantus sororum* chant texts tell a story from the creation of the world to the passion and ascension of Christ. The texts are also a story of Mary, mother of God. Everything is described and looked through

her eyes. The liturgy is very feminine. The question is, can there be seen a connection between certain types of texts and certain melodies.

Michelle Urberg: *Something borrowed, something new: the procession responsories of the Birgittine sisters and brothers at Vadstena*

The sisters' procession repertory of the double Birgittine house at Vadstena is the product of tradition and devotional needs. Compared to the *Cantus Sororum,* the sisters' set of seven offices that rotate weekly and that is followed strictly according to what Petrus Olavi dictated in the late fourteenth century, the procession repertory is flexible and was modified throughout the fifteenth century. Changes were made based on topical considerations of chant texts, to import new meanings to the sisters' feast day celebrations. This paper demonstrates how and postulates why this happens in the repertory through a study of the sisters' procession responsories, using the brothers' procession responsories as counter examples.

Volker Schier, *Integrating all senses: the processional liturgy of the Birgittine nuns in Maihingen*

The cloister in most orders was a multi-functional space that was also used for liturgical rituals. This is especially true for the Birgittine order, that mandated the cloister in its normative texts as central place for the weekly Friday liturgy, but also for various processions within the yearly cycle. In my presentation I will explore the sensorial environment of the sisters' procession and how sensorial experiences were created and enhanced by the nuns. I will especially focus on the monastery of Maihingen since the construction and use of the cloister is well documented.

S19
The conductus and the beyond

Chair: Mark Everist

Rebecca Baltzer: *Conductus and the liturgy: where do we stand now?*

What is the textual and extra-musical evidence for the use of *conductus* in the liturgy? After a brief review of references produced by prior scholarship (e.g., the festal office for New Year's at Beauvais, the comments of theorists and liturgists), I will focus on matters of textual overlap, textual quotation, and textual paraphrase between certain *conductus* and chants/readings in the liturgy, where some of the extant *conductus* might have been substituted and where they might have been

added/inserted in the liturgy, such as the *conductus ante evangelium*. This will also touch upon relations between sequences and *conductus*, a topic yet to receive adequate attention.

Gregorio Bevilacqua: Benedicamus Domino, *conductus, and thirteenth-century manuscript ordering: a chronological view*

"Notre-Dame" polyphonic settings of the versicle *Benedicamus Domino* have no specific positions within the liturgical calendar. This is mirrored by the variation of their placement within the principal manuscript sources: two- and three-part *Benedicamus* are copied, for instance, together with *conducti* (W_1), *organa* for the Office (F), and *organa* for the Mass (W_2). The erratic liturgical nature of *Benedicamus* settings, as well as the lack of space within relevant fascicles in some cases, does not entirely explain such inconsistency between sources that share a thorough arrangement of their material. This paper aims to address the placement of *Benedicamus* settings within "Notre-Dame" sources in a chronological perspective and in relation to its partner genre, the *conductus*.

Jacopo Mazzeo: *The* Cronica *by Salimbene de Adam: an insight into the authorship and dissemination of the conductus repertoire*

Salimbene de Adam's *Chronicle* represents one of the most fascinating depictions of everyday life and narration of events of the period between the mid-twelfth to the end of the thirteenth century. In passages dedicated to the figure of the Italian monk Henricus Pisanus, Salimbene mentions some *conducti* transmitted by the sources of the Notre Dame corpus, accounting Henricus as the author of their music. This paper will discuss selected passages with the aim of casting some light on Henricus Pisanus' musical activity, alongside the broader discussion of issues of authorship within the Notre Dame *conductus* repertoire.

Thomas Payne: *A conductus, an organum, and a very sore loser*

A newly identified pair of discrete musical concordances between the *organum triplum Alleluia Posui adiutorium* by Perotin and Philip the Chancellor's widely travelled *conductus*/lai *Veritas equitas largitas* (also transmitted as two vernacular *contrafacta*) offers new opportunities to interrogate these interconnected works. Since Philip's lyric appears to have been written in the aftermath of the contested election of William of Auvergne as bishop of Paris in 1227-1228, in which the Chancellor played a bitter adversarial role, the results suggest that a striking

convergence of artistic, historical, and even personal circumstances lies behind the creation of *Veritas equitas* and Perotin's *organum*.

S20
Composing chant

Chair: Daniel DiCenso

Honey Meconi: *To (glory) be or not to (glory) be: that is the question (of Hildegard's* differentiae*)*

One of the big questions in research on the music of St. Hildegard of Bingen is whether or not her compositions were intended for liturgical use. A type of piece especially problematic is the antiphon, Hildegard's most frequently composed genre. Some survive with *differentiae*—the musical shorthand for the transition from Lesser Doxology (Glory Be) to the repeat of the antiphon required in liturgical performance—and others do not, with the troublesome fact that not every work with a *differentia* has one in both of the two main manuscripts for Hldegard's work: the so-called Riesencodex, written for Hildegard's own community, and the manuscript now conserved in Dendermonde, originally sent to the Cistercian abbey of Villers-la-Ville in Brabant. Further, discussions of Hildegard's differentiae have been handicapped by incomplete or inaccurate information. The problem is thus overdue for a fresh perusal of the issue, the subject of this paper.

Hana Vlhová-Wörner: *Johannes of Jenštejn, the musician, poet, and theologian*

The Archbishop of Prague Johannes of Jenštejn (1348/49–Rome, 1399) belongs to the most important authors associated with a revived interest in the composition of new monophonic repertory for the Mass and Office as well as a new definition of "Roman Chant" in the late Middle Ages. He was instrumental in introducing two new feasts into the Roman liturgical calendar (Visitatio BMV, BMV ad Nivis) in the 1380s, himself composing a series of sequences, alleluia chants, hymns and a full rhymed office (a set of antiphons and Responsories) that were rapidly disseminated throughout Central Europe and beyond. In my paper, I will 1) explain the relationship between his chant compositions to his other theological writings, both collected in the representative and richly decorated manuscript (preserved today in Rome, the Vatican Apostolic Library, ms. 1122) and 2) define his contribution to the genuine late-medieval chant tradition on the Central-European territory, which remained cultivated – and partly translated into the vernacular– well until the 16th century. In the main focus will be his Marian Mass chants (Alleluia, sequences) that

carried crucial ideas of the late-medieval Marian devotion and were widely included into the chant repertory across Europe.

Anna De Bakker: *"In medio fratrum suorum glorificatus est": office chants and the memory of a lay brother saint at Villers*

During his time as cantor at the Cistercian abbey of Villers, in the diocese of Liège, from 1220-1260, Goswin of Bossut was responsible for the commemoration of a local saint and lay brother of the abbey, Arnulf. His commemorative work consisted not only in a *Vita* for Arnulf, but also the composition of a complete Office for his feast (which survives uniquely in the Royal Library of Brussels, B-Br II 1658). Taken together, these provide valuable insight into the work of an author at home in two different genres, and the techniques by which Goswin was able to use the forms of the Office (hymn, responsory, and antiphon) to articulate different aspects of Arnulf's saintliness for the community of which he was a part. Although superficially Goswin seems to memorialize Arnulf's physical suffering, particularly in the hymns, he also uses quotations from Wisdom literature to underscore Arnulf's other spiritual qualities and his role in the community. This dual nature of Arnulf's character in the office also provides testimony to two issues current at Villers in the early thirteenth century: the desire for authentic austerity advocated by its abbot, and the involvement of lay brothers in the monastic community of this important Lowlands foundation.

Miriam Wendling: *Adam Easton's office for the visitation*

Adam Easton's office for the Visitation of Mary has been observed to be a contrafactum of Julian of Speyer's office for St. Francis since the late Middle Ages. Textually, however, these offices exhibit a variety of differences, ranging from differing syllable counts to the insertion of extra lines of text in Easton's chants. The drastic increase in the amount of text that needed to be fit to music resulted in a variety of solutions. These, in turn, raise questions about the transmission of the office. Previous scholarship on Easton's office has been extremely limited; MacFarlane (1955) and Hogg (2001) offer no analysis of the music whilst Wagner (1908) and Irtenkauf (1963) limit musical discussion to the first antiphon for Vespers. Thus, this paper attempts to tease apart some of the tangle of sources, transmission, and reception to offer an analysis of the process of creating and disseminating the contrafactum.

S21
15th-century instruments

Chair: Anne-Emmanuelle Ceulemans

John Griffiths: *Vihuela pre-history revisited*

During the fifteenth century, the vihuela was in a phase of development that consolidated in the early sixteenth into distinct plucked and bowed instruments. This early history, prior to the oldest known music sources, continues to be a quagmire for researchers interested in music in early modern Spain. This study attempts to re-evaluate the expanding body of surviving evidence and to scrutinise the methodological limitations of earlier work due to evolutionist misreadings of descriptive organological classification systems, retrospective application of later terminology, flawed organological assumptions, generalisations drawn from incomplete data sets, and the failure to consider available documentary evidence.

This study extends beyond Woodfield's initial recognition of the multipurpose vihuela (1984) that provided significant revisionist challenges to accepted thinking. It is postulated here that the shoulder-held waisted instruments frequently dismissed as fiddles should also be understood as vihuelas. Significant new evidence is assimilated from Castilian iconography that weakens assertions concerning the largely Aragonese development of the instrument. By considering the totality of contemporary evidence concerning instruments, makers and players, performance technique and repertoire, the study concludes that the instrument was not sufficiently developed for courtly music participation until late in the century, and that the lute continued to be the preferred plucked instrument in Spain until at least the beginning of the sixteenth century.

Ita Hijmans: *Filling the gap by crossing borders: an experimental construction of a mid-fifteenth century recorder-consort*

Several historical sources suggest the existence of recorder-consorts in Europe around the middle of the 15th century. The reconstruction of a repertoire of those instrumental-ists has been possible, but their instruments did not survive. Filling the gap between the historical recorders of the early 16th century and their rare archaeological predecessors of around 1400 is the intention of an experimental performance practice-based research project, which Aventure is carrying out.

Re-examining the archaeological data of the first recorder finding (the Dordrecht recorder), and relating it to the now available information on the recorder findings of Göttingen, Nysa, Elblag and Tartu, sharpen our insight into the situation around 1400.

This is confirmed by comparing the Dordrecht recorder to contemporary repertoire and iconography. Relating the design of the Dordrecht recorder, which shows influences from both the southern Low Countries and central Europe, to the

early 16th century historical recorders by Rafi, Schnitzer and Rauch von Schrattenbach provides insights into the development of the design. This knowledge, information of treatises, and traces of appropriate instrumental repertoire allow us to construct an experimental recorder-consort from the middle of the 15th century.

Vilena Vrbanić: *Music-making angels: Virgin and Child in an apse in the Strossmayer Gallery of Old Masters in Zagreb*

The portrayal of the Virgin and Child in an apse was an often used and sought-after theme in the 15th and early 16th centuries, witnessed by over sixty versions known to date. The Flemish painter Master of Flémalle (Robert Campin) is considered to be the originator of this depiction, and the lost prototype is dated to the first decades of the 15th century. The Virgin and Child in an Apse, kept in the Strossmayer Gallery of Old Masters (part of the Croatian Academy of Sciences and Arts), inv. no. 70, is distinguished by the Madonna's lovely white and green cloak. The angel on the left side of the Virgin is playing a medieval lute, probably a 4-course instrument. Each course has two strings, except the highest-pitched course which consists of only a single string (*chanterelle*). A round soundhole on a soundboard is decorated with a rosette. Four tuning screws can be seen at the end of the characteristically broken neck. The angel on the right side is playing a Gothic harp with a finely formed neck. Sixteen strings are visible, with ivory buttons holding the strings near the soundboard, and two small soundholes. Music-making angels are the carriers of the heavenly sphere: they praise God and play music, which reflects the harmony of heaven. According to the monogram in the upper right corner, this oil on wood was made in 1420 by Monogramist VIE, who was active in the workshop of Master of Flémalle (Robert Campin). The questions as to whether the year 1420 was copied from the original and when the painting from Zagreb was painted are still unanswered, considering the fact that a majority of faithful copies did not originate before the end of the 15th century. Copy from Zagreb will be observed within the context of several other survived versions.

S22
Cataloguing plainchant melodies in the Cantus Index database network

Chair: Debra Lacoste

The Cantus Index is an online network of plainchant databases which share a common cataloguing system for chants based on Cantus ID numbers. The Cantus Index connects cooperating database projects in Canada, the Czech Republic, France, Hungary, Poland, Portugal and Slovakia. The identification of each chant by Cantus ID

number allows for the tracking of concordances, comparison of text variants and analysis of the similarity of liturgical traditions in each of the participating databases. The inclusion of a new identifier for “Melody” promises to enrich the current textual data and allow for long-awaited analyses of the melodies contained in medieval service books.

Debra Lacoste and Jan Koláček: *Introducing melody IDs in the Cantus Index database network*

Until recently, Cantus ID numbers were assigned in the Cantus Database, the Cantus Index and associated databases only to chant texts, disregarding melodic variability in groups of chants with the same text. In 2014, a new coding system for “Melody IDs” was created in the Cantus Index and researchers have begun to isolate chant melodies and assign them these new numbers. Detailed information concerning melodies and melody types has been long sought by users of the Cantus database. This innovation of “Melody IDs” has the potential to enable large-scale, computerized melodic analysis, searching and sorting among the chants entered in Cantus Index and its partner databases. This presentation will introduce the concept of the new “Melody IDs” and demonstrate some examples of their usage within the Cantus Index.

David Eben: *Office antiphons:* ideae clarae et distinctae?

In light of the emerging chant databases, there an increased need for clarity on to the means of defining individual pieces. According to the Corpus Antiphonalium Officii of R. J. Hesbert, everything seems to be unambiguous; each number represents one clearly defined item. Today, it is obvious that a definition based solely on text is not enough. Working with melodies often significantly changes the view of the antiphon tradition. Pieces that seemed completely unproblematic as to the textual tradition, show up in a new light when melodies are compared. The CANTUS database’s use of new technical capabilities enables a new understanding of the problem. This paper will show, based on model cases, the variable relationship between different versions of antiphons and will suggest possible solutions as to the means of distinguishing the identity of individual chants.

Štefánia Demská: *The series of Post-Pentecost antiphons and their melodic tradition*

The medieval repertoire of Office antiphons in the Post-Pentecost period shows a remarkable variability in selection and order. Chant research has already proved that the series of Gospel-Antiphons for the Sundays post Pentecosten are useful materials

for recognizing and determining relations between sources and traditions throughout Europe. The musicological reflection of the series was until now based on the texts of the antiphons. A similar degree of variability is also present in the antiphon melodies.

In certain cases, there are completely different melodies or significant melodic variants transmitted with the same antiphon text. Working with the CANTUS Database, the inventory of these particular chants using not only a Cantus ID but also a Melody ID allows a more detailed view of this repertoire. This approach opens a different perspective on the traditions reflected in the given series of antiphons.

Claire Maitre: Comparatio: *variantes du plain chant - a database devised for melodic and textual comparisons*

A new online project, in progress, will allow melodic and textual comparisons to be shown clearly between different versions of chants sung in the medieval Office repertoire. Melodies have been transcribed with the software Finale and are presented in parallel transcriptions with options for the user to select particular manuscript sources; currently, about twenty different melodic versions are transcribed, but more could be proposed in the future. This presentation will demonstrate several examples of the completed work. Textual and melodic variants in different manuscripts will be shown side-by-side and the usefulness of these comparisons for chant research will be highlighted.

S23
Johannes Tinctoris

Chair: Evan Maccarthy

Jeffrey Dean: *Tinctoris and his Greek authorities*

Tinctoris' last treatise was *De inventione et usu musice*, "On the invention and use of music", completed no earlier than 1481. He had six chapters (of at least 69) printed about 1482, and in 1985 Ronald Woodley brought to light another five chapters, excerpted in a manuscript from the 1490s. One of these chapters presents an alternative version of Tinctoris' *Complexus effectuum musices*. In a brilliant article of 2009, Rob Wegman showed that Tinctoris had "plagiarized" some of his effects of music and their supporting citations from the thirteenth-century Dominican Humbert of Romans; Wegman argued that Tinctoris might have been working on *De inventione* throughout his creative life, and that the manuscript excerpts came from a very early version.

I shall examine the character of Tinctoris' humanism, especially his use of literary sources, which he treated in the medieval manner as "authorities" rather

than as “evidence” in the modern fashion; the charge of plagiarism is inappropriate. In particular, I shall show that Tinctoris’ use of Greek authors other than Aristotle changed noticeably after 1477, when he began to cite them at first hand rather than relaying citations in Latin authors. Tinctoris relied, however, not only on specific humanist Latin translations of his Greek authorities but on printed editions of those translations. Since some of these citations appear in the manuscript excerpts of *De inventione*, they must – like the printed excerpts – transmit the version of the treatise that Tinctoris said he had just finished in 1481/2.

Christian Goursaud: *Visual decoration in the manuscript sources of Tinctoris’s theoretical works*

The two lavishly produced Neapolitan manuscript sources of Tinctoris’s music-theoretical works, Valencia, Universitat de València, Biblioteca Històrica, MS 835, and Bologna, Biblioteca Universitaria, MS 2573, have received some scholarly attention due to their textual importance to the modern study of fifteenth century music. What is only just beginning to be investigated seriously, however, is the significance of the manner in which these codices were manufactured and the reasons for which such works of music theory came to be presented so impressively in Naples in the late fifteenth century. In this paper I will present my recent research into the visual decoration of the manuscripts, from the famous portrait miniature of Tinctoris to the lowest level of subsidiary embellishment. I will demonstrate how hierarchies of illuminated, painted and penwork decoration interact with the theoretical texts as a means of organising and framing them, while making some comparisons with other contemporary manuscripts produced at the Neapolitan court.

Adam Whittaker: *Musical exemplarity in Johannes Tinctoris’s* Tractatus alterationum *and* De imperfectione notarum

The notational treatises of Johannes Tinctoris (c. 1435–1511) are among the most studied theoretical texts on music from the later part of the fifteenth century. Much of this research has been focused on the theoretical contents of the treatises, with his treatise on counterpoint being one of the primary sources for understanding the practices of composition and counterpoint at this time. In addition to his more well-known *De arte contrapuncti* and *Proportionale musices*, Tinctoris also completed several technical notational treatises. The value and complexity of these texts is beginning to be understood more fully.

In his treatises on alteration and imperfection, Tinctoris uses numerous musical examples to demonstrate and explain his theoretical points. These examples, though often brief, show a degree of compositional complexity that pushes our

conceptions of the limits of mensural notation. In many cases, these examples offer the only practical explanation of the complex interplay between different mensural levels, and thus they can offer an insight into the didactic usefulness of these treatises. In this paper, I will examine the methods that Tinctoris uses to integrate these mensural examples into the main theoretical argument in the treatises on alteration and imperfection, and consider how a contemporary reader might have used such examples.

S24
Renaissance Iberia

Chair: Cristina Diego Pacheco

Sergi Zauner: *Shedding light on the enigma: three-voice* fabordón *in Spanish musical sources*

Scholars have repeatedly branded the existence of an established polyphonic practice in Spain at the end of the fifteenth century as an historical enigma. The almost complete lack of evidence of prior musical traditions made the sudden appearance of such highly accomplished composers as Juan de Anchieta and Francisco de Peñalosa seem inexplicable. Yet in recent years the enigma has started to clear up: specialists have been able to document a number of lost music books attesting to an important polyphonic activity earlier in the century. However, the massive loss of sources inevitably leaves many questions unanswered. To this day, one of these questions concerns *fabordón.* While musical evidence accounts for a widespread tradition of four-voice *fabordón* in Spanish liturgical domain from about 1500 on —*fabordón* even appearing as part of choirboys' formal musical training—, no examples of an earlier three-voice practice have come to light. The aim of this paper is to argue that traces of that practice do in fact exist. By discussing two testimonies in otherwise well-known sources I shall prove that three-voice *fabordón* was performed or at least known in Spain around 1500, thus providing the first piece of evidence for the continuous tradition one would expect.

Santiago Galán: *Ramos and Frye at Seville: "oral contrafacta" in the Cancionero de la Colombina*

At the close of the 15th Century, two related phenomena coincide at Spain: the compilation of songbooks or "cancioneros", and the publishing of printed music treatises in Spanish. The "cancioneros" gives us a sample of the rich repertoire of vernacular polyphonic songs that were composed and sung along the 15th century in the Spanish kingdoms, but were transmitted orally, as suggest the very scarce

remaining traces of written songs until the end of the century. At the same time, the Spanish music theorists of these years discussed techniques of oral training for church singers, but incidentally, some comments in their texts reveal knowledge of the European popular secular music of the moment. Many of the songs in the "cancioneros" are attributed to Spanish composers, but some of them remain anonymous. Between these, we have been able to find some unnoticed *contrafacta* of widely known foreign polyphonic compositions, adapted in a way that invite to propose a possible mode of reworking of this musical material into a new "local" product. This could be explained by processes which involve memory, orality and the Spanish particular tradition of improvised counterpoint reflected in the musical treatises at the end of the 15th century.

Sabine Feinen: *Cristóbal de Morales' Magnificats and their Spanish prototypes*

The Magnificats by Cristóbal de Morales seem to be the most popular ones in the second half of the 16th century. First published and disseminated in Italy and obviously influenced by papal traditions and liturgy they are described as "Spanish Magnificats" in present literature. But what exactly is 'spanish' in those Magnificats except the composer's origin? In order to answer this question, this paper will focus on Morales' Spanish background, on the music and tradition in which he grew up when he lived in Sevilla, as well as on the music he worked with during his appointments in Ávila and Plasencia, right before he had been mentioned in Italy for the first time.

To get an impression of Morales' Spanish roots the paper will point out the polyphonic Magnificats by other composers in those different places by focusing the known inventory as well as liturgical traditions in Sevilla, Ávila and Plasencia. By analyzing those inventories and some of those Magnificats more precisely the paper ventures to generate a catalogue of typical Spanish aspects for those compositions. Such a catalogue would be helpful to see whether or not Morales' Magnificats are as "Spanish" as they are categorized in literature.

Margarita Restrepo: *New evidence of the madrigal in Spain*

Six of the seven vihuela publications that came out of Spain between 1536 and 1576 contain a group of works distinguished by two elements that were new to Spanish music: the use of through-composed forms and hendecasyllabic verse. Since these features characterize the Italian madrigal, I argue that these works announce the arrival of this new genre in Spain, and represent the first attempt to adapt the foreign genre to Spanish sensibilities, for collections of vocal madrigals only begin to appear after 1550.

This paper examines the valuable information offered by this overlooked

repertory. The madrigal was initially adopted by Italianate courts in the early 1530s before spreading to urban centers. Vihuelists embraced the genre, but adapted it to a different medium, the vihuela song, and used both voice and vihuela to express the nuances of the fine poetry they chose to set, which represented the most important contemporary poetic trends in the country - Italian, Italianate and traditional verse. Intabulations, predominant in the later three collections, indicate the Italian madrigals that appealed to Spanish audiences, mainly those by the first generation of madrigalists, which although expressive of the content and emotion of the text, keep with the ideal of restraint that appealed to Spanish audiences. Indeed, restraint remains a distinctive feature of the Spanish madrigal and differentiates it from its Italian counterpart.

Ana Sá Carvalho: *Hymns for vespers in Portuguese polyphonic sources*

Unlike psalms, hymns reflect local uses as no other element of the liturgical Hours, namely in the celebration of Vespers. Although some reforms were brought by Trent, local differences remained, regarding both textual and melodic variants. This fact has direct implications for polyphony, since Vespers hymns are among the items which best bear witness to the solemnity and rank of a given feast.

Hymns from the Iberian Peninsula possess several specificities, namely their duple or triple metre and, for some, their own particular chant melody, different from their roman counterparts, even though sharing the same text. While Spanish hymns have been the object of several publications, Portuguese polyphonic sources with this repertory have only recently received more scholarly attention, namely the only known source containing a full cycle of hymns, *P-Cug* MM 221. Polyphonic hymnody can, however, be found in a number of other Portuguese sources, and work remains to be done regarding these polyphonic hymns. I intend, therefore, with this paper, to give a – hopefully - relevant contribution to this subject.

Christiane Wiesenfeldt: *Humanist – Believer – Realist: Francisco Guerrero's* Viage a Hierusalem *(1588) as a self-documentary*

Francisco Guerrero's (1528–1599) position as choirmaster in Seville was one of the most prestigious in all of Spain. His position was instrumental in enabling him to undertake his costly and prolonged *Viage a Hierusalem* in 1588 and thereby to create (cloaked as a travelogue) an autobiographical memorial to himself. In the prologue to the *Viage,* Guerrero explains that that his desire to travel arose from the composition of sacred music, as his "muy principal obligación" [principal work obligation] was to compose sacred songs in praise of Jesus and the Virgin Mary, and that "todas las veces que me ocupaba en componer las dichas chançonetas, y si

nombraba Belén, se me acrecentaba el deseo de ver y celebrar en aquel sacratísimo lugar estos cantares" [all my life spent composing these songs, every time I said the name Bethlehem, I experienced the desire to see this holy place and to offer my songs there]. In the medium of the *Viage de Jerusalem,* the composer could unreservedly present himself as a God-like artist and at the same time a humanist, as a believer and at the same time a realist, as a reporter of a religious pilgrimage and at the same time a humorist. Even further: He could show both faces as authentic aspects of his personality, thereby leaving posterity an autobiographical sketch of his times, in a way that was entirely uncommon, at least among composers.

S25
Editing, digital sources, and performance practice

Chair: Philippe Vendrix

Jaap van Benthem, *Editing Johannes Tourout*

According to a document of July 1460 in the Vatican Archives, Johannes Tourout may have been born in (or in the vicinity of) the small town of Torhout/Thourout, situated in the western part of Flanders. Compositions ascribed to him are transmitted in the Trent codices and in Central-European sources, but their stylistics clearly point in the direction of a musical training in the Low Countries. The composer's technical abilities, his quite personal style and the high quality of his music have been recognized and unanimously praised by 20th-century musicologists. My contribution will introduce the aim of an edition of Tourout's transmitted oeuvre, including anonymous compositions attributable to him.

Murray Steib: Missa De tous biens playne *and editing*

Ghizeghem's chanson *De tous biens playne* was used as a cantus firmus in six masses, one of which presents numerous problems for modern editors and performers: it exists in five sources and has attributions to both Compère and Notens; only two of the sources have the Agnus Dei, and they are vastly different; one source has a substitute cantus firmus for the Confiteor; and the texts of the Gloria and Credo are telescoped, which is very unusual for a continental mass from the late fifteenth century. One particularly vexing problem concerns the texting of the tenors in the Gloria and Credo. One phrase in the tenor may cover two to four phrases in the other voices, and scribes were rarely clear about what portions of the text to underlay in those movements or if it was even appropriate to add the mass text.

One source of this mass—Cividale, Santa Maria Assunta, MS 59—provides a glimpse at a heretofore unknown practice for adding the text. In the Gloria and

Credo, the long notes of the cantus firmus have been divided into many smaller notes, providing sufficient notes to underlay the entire text. Sometimes the rhythm and underlay of the tenor matches one of the other voices and other times it is independent. This paper will examine the Cividale source, place it within the context of the early sixteenth century, and propose that some of its solutions to the problem of text underlay are viable today.

Stephen Rice: *Brumel versus the modern editor*

This paper examines editorial issues arising in three of the most significant works by Antoine Brumel (c. 1460-1512/13): the *Missa de beata Virgine*, and the motets *Lauda Sion* and *Nato canunt omnia*. In each case it is argued that elements of the source notation are misleading, and that reverence for early notators (e.g. Sistine Chapel scribes and the printers Antico and Petrucci) has given rise to significantly impaired understanding of musical content.

Lauda Sion, transmitted in Petrucci's *Motetti B* (1503), is based closely on the plainsong sequence, with the chant melody clearly audible throughout. The setting is *alternatim*, and only the odd-verse texts are printed, the even-numbered verses evidently being intended for monophonic performance. Curiously, Petrucci's version has five verses misaligned such that (to simplify slightly) the chant melody is one odd verse further on than the text (the text of verse 7 is sung to the melody of verse 9, and so forth). Previous modern editors have claimed that this represents an attempt by Brumel to construct a new musical form: I argue that in fact the version in *Motetti B* is erroneous. As well as making this case I shall draw attention to variants in the melody which assist in locating Brumel's work more accurately.

In the *Missa de beata Virgine* and *Nato canunt omnia*, the editorial problems are more subtle but no less significant in performance. In the unique source of *Nato canunt*, *I-Rvat* C.S. 46, the relation between the extremely complex verbal text and the music is very unclear. I argue that substantial realignment is necessary to render the piece as first conceived. In the Mass setting, the editorial problems relate to underlay and the understanding of Latin pronunciation by Francophones, particularly in the work's best-known source, Antico's *Liber quindecim missarum*, produced in Italy.

In all three cases, I argue that Brumel's music is resistant to standard editorial techniques for Renaissance music, and that a re-evaluation yields substantially improved understanding and performance. The presentation will be illustrated with recorded music examples from several ensembles.

Marco Gurrieri: *The Gesualdo on-line project: New technologies and perspectives in on-line musical editing*

The Gesualdo On-Line project of the Centre d'Études Supérieures de la Renaissance in Tours consists of a new on-line collaborative edition of Carlo Gesualdo's musical output. Starting from the first available and complete early edition of his compositions, the project permits to visualise in a dedicated interface all the variants documented in the subsequent early editions, the possible emendations and, where applicable, the reconstructions of incomplete works. Concerning the technological environment, the project draws on Richard Freedman's and the Lost Voices Project team's experience. It is therefor based on the MEI principles, organised through a specific protocol for dynamic editions. Signals of variants, suggestions of emendations and proposals of reconstructions from registered Internet users will be validated by a scientific committee. First outcomes of Gesualdo On-line project have already shown several advantages if compared with traditional printed critical editions: the visual presentation of variants and emendations is more comprehensible and immediate than whatsoever textual description in a critical apparatus; in the presence of authorial variants the simultaneous visualisation of them (listed in a chronological order) permits to evaluate all the divergences and changes occurred during the creative process; by choosing a variant in place of another one a collaborative edition can easily become – and be used as – a historically documented edition, a practical edition or an innovative educational tool.

Jennifer Bain, Julie Cumming, Andrew Hankinson, Kate Helsen, Debra Lacoste, Barbara Swanson, Ichiro Fujinaga: *The making of the Digital Salzinnes*

The Salzinnes Antiphonal, in the collection of Saint Mary's University in Halifax, Nova Scotia, is a sixteenth-century illuminated manuscript from the Cistercian Abbey of Salzinnes, established close to Namur in what is Belgium today. In this presentation, the Cantus Ultimus research team will bring the manuscript home, digitally. We will present the Salzinnes Antiphonal in a fully-functional web interface, as our first complete test case for the machine-reading of chant notation in manuscript. All chant texts and music notation in the manuscript will be fully searchable, and the interactive web interface will allow searches of both the manuscript images as well as of the meta-data from the Cantus Database using definable limits such as feasts, genres, mode, text, as well as strings of pitches and/or strings of neumes. The presentation will include a discussion of some of the technological challenges and solutions in developing these tools. Perhaps more importantly for chant researchers, we will demonstrate how to save searches and present findings in a variety of formats through a focused study on the recurrence of particular discrete pitch sequences in relation to mode.

Andrew Lawrence-King: Ludus Danielis *as seen by musicologists, performers and audiences*

The Play of Daniel in Egerton MS 2165 is variously seen as a work of calligraphic art, a "treasure-house of song", a "medieval opera", a Liturgical Drama, a rubric for religious celebration, stage directions, a musical "score", an enacted "happening", a (participatory?) show. My research and performance-direction prioritise questions of Text, Rhythm, Pitch and Action. A new edition takes a middle way on rhythms and corrects long-standing, gross errors of transcription. Consensus assumptions about pitch are questioned. Harp scholarship links the Play rubric to the Battle of Hastings and historical martial arts.

Over four decades, new expertise and scholarship (Mary Berry on Liturgical Drama, Fassler on Feast of Fools, Paul Hillier on unaccompanied song, ALK on improvised polyphony, Schmitt on medieval gesture, Harris on Sacred Folly, ALK on History of Emotions) have been continuously integrated into the production concept, tested with specialist performers and modern audiences.

The purposes of the Play, (Ludic Shock or Devotional Awe?) are now reviewed through the lenses of Musicology, Performance Studies and Audience Research. Good Conduct, Hard Work, Play On, or Game Over?

S26
***Ars nova* 1**

Chairs: Margaret Bent (pt. 1) and Karen Cook (pt. 2)

Christopher Macklin: *Tempus imperfectum: apocalyptic imagination and the framing of the musical* ars nova

Popularized as the title of an influential treatise attributed to Philippe de Vitry, the Ars Nova is often regarded as a new system for organizing and notating certain kinds of fourteenth-century music. This is achieved in part by re-conceptualizing the way that "imperfections" of time and figure were allowed to function in musical domains. Though this shift is often viewed as an inevitable response to growing musical complexity, this paper argues that the temporal reframing of the French Ars Nova can be constructively viewed as a musical manifestation of apocalyptic and millenarian concerns of late medieval clergy. Much as fourteenth-century sacred polyphony often serves as a multi-layered gloss of a liturgical chant, the musical innovations of the Ars Nova in pieces such as the *Roman de Fauvel* and Machaut's *Ma fin est mon commencement* present an acoustical gloss on theological discussions of "the end of time" and the dawning of a new age. Situating musical experience eschatologically in this way grants us insight into the construction and experience of time within historical, religious, and musical communities, and raises new questions of how audiences both in France and elsewhere might experience these novel sonic artifacts "in a world grown old."

Andrew Hicks and Anna Zayaruznaya: Beatius/Cum humanum *in an imperfect world*

The motet *Beatius/Cum humanum* can be only be partially reconstructed from its three fragmentary sources. Its *ars nova* pedigree is made explicit through a prominently placed quotation from the *Fauvel* motet *Firmissime/Adesto*. In both, the plea "Nunc igitur Sanctam Trinitatem veneremur atque Unitatem" ("Now, therefore, let us venerate the Holy Trinity and Unity"), set to identical music, functions as the penultimate couplet of a 20-line triplum. Margaret Bent has shown how Vitry's *Tribum/Quoniam* is built backward from quotations—including a final Ovidian couplet that anchors the duplum—which Bent characterized as germinal to both the form and content of the motet. In *Beatius/Cum humanum*, the borrowed Vitry couplet is dramatically recontextualized through juxtaposition with a line also from Ovid, here *Amores* 3.4.17: "nitimur in uetitum semper" ("we always strive for the forbidden"). The pointed contrast is precisely the point: this strange encounter between Vitry's Trinitarian prayer and Ovid's illicit desire encapsulates a work whose texts warn about the dangers that besiege holy men living in a beguiling world. Following Bent's lead and working backwards from this encounter, we suggest that the self-conscious acts of quotation in *Beatius/Cum humanum* reference the fraught relationship between the perfection of rule-bound discipline and the realities of musical and theological imperfection.

Karen Desmond: *The aesthetic of* subtilitas *in the* ars nova

In the middle of the fourteenth century, the author of the music theory treatise *Tractatus figurarum* invoked the example of the motet *Apta caro/Flos virginum* as representative of a new more "subtle" style of composition (*ars magis subtiliter*) that was compared to an older style exemplified in the motet *Tribum/Quoniam*. Mid-fourteenth-century theorists such as Johannes Boen and Aegidius de Murino emphasized the positive aspects of subtilitas with respect to musical composition.

Others characterised subtilitas as superficial complexity that counters utility: *subtilitas* obscures that which ought to be clear. For example, the music theorist Jacobus, in his *Speculum musicae*, a treatise written slightly earlier in the fourteenth century, specifically objected to the subtle mathematical calculations applied to musical durations by modern theorists and composers (the moderni). In these complaints Jacobus echoed the sentiment of John of Salisbury's mostly negative characterisation (in his *Metalogicon*) of the *subtilitas* practiced by twelfth-century philosophers and logicians (who John also referred to as the moderni).

This paper examines the emergence of the aesthetic of subtlety in the fourteenth-century music (before Ursula Günther's *ars subtilior*), and how this aesthetic came to be associated with the innovative notational techniques of the *ars*

nova. The articulation of this aesthetic is also considered more generally through an examination of fourteenth-century writings in philosophy and science.

Elina Hamilton: *Philippe de Vitry and the* Quatuor Principalia

Compiled during the first half of the fourteenth-century, *Quatuor principalia* is known to us through eight manuscripts, making it one of the most widely circulated treatises in England at the time. The author-compiler, John of Tewkesbury, was a monk from the Custody of Bristol. Unlike other English theorists who often relied on treatises by English authors, John's treatise incorporates a higher number of texts and ideas from the Continent. One especially noteworthy reference to music from the continent is the mention of Philippe de Vitry as composer of two motets, *Cum statua / Hugo / Magister invidie* and *Vos quid admiramini / Gratissima / Contratenor / Gaude gloriosa.* Luminita Aluas concluded that the presence of Vitry's motets in this context reveals that Vitry's motets were well known in England and must have been available in manuscripts for John to consult. This hypothesis is strengthened through the presence of *Vos/Gratissima* in ff. 336v-337 of Durham, Cathedral Library, C.I.20. Nevertheless, it is still largely unknown how theoretical texts were read during the Middle Ages. That theorists were extensively quoted in the *Quatuor principalia* is evident through references to Boethius, Isidore of Seville, Guido of Arezzo, Magister Lambertus, and Franco of Cologne. What is less known is why these sources were selected for demonstration purposes. Is it possible that John knew Vitry's motets through reading portions of the *Ars nova* treatise as well as through music manuscripts? Was Vitry considered an author, poet, or composer by John? The mention of the motets by Philippe de Vitry in the *Quatuor principalia* offers a fresh opportunity to look at and better understand how, and through what means, Philippe de Vitry was known in England.

Carolann Buff: *The 14th-Century equal-cantus motet*

Most historical surveys of music feature the isorhythmic motet. There is no doubt that the proportional structure of motets is significant. Unfortunately, the emphasis solely on isorhythm has obscured the observation other elements of construction, form, and conceptualization. Margaret Bent and Anna Zayaruznaya have already made inroads to unpicking the label of "isorhythm." In this paper, I continue the exploration of new methods for analysis by examining the combination of melodic and rhythmic material of the individual voice parts of the motet. By looking at motets from France in the 14th century, one observes that many of them are arranged with two cantus voices equal in terms of range, melodic and rhythmic activity, and amount of text. The interaction between paired cantus voices enable the composer to clarify phrase structure and provide the upper voices with a strong rhythmic and melodic

profile. Previously equal-cantus writing had been assumed to be a primary device of that defined the works of 14th-century Italian composers. A closer examination of motets of French provenance of the same era shows that northern composers also were interested in these distinctive compositional techniques. I conclude that there is a connection between the equal-cantus texture of French motets and a similar simultaneous tradition occurring in Italy.

S27
The late 13th century

Chair: Thomas Payne

Solomon Guhl-Miller: *The imperfect Sixth Mode(s) of Anonymous IV*

The imperfect modes of Anonymous IV have had a mixed reception among scholars. The problem is essentially a simple one: most theorists of the thirteenth century describe the sixth mode as containing all breves, yet Anonymous IV's imperfect sixth modes contain a combination of breves and longs without a clear metric pattern. Such a discrepancy is a challenge to overcome, and most have dismissed his descriptions of these modes for that reason. This paper takes Anonymous IV at his word. Building on Pinegar's clarification of Anonymous IV's concept of *circulari motu* in his description of the modes, this study examines his three variants of the imperfect sixth mode and the logic behind their construction. Once the mode and its variants are made tangible, examples from the repertoire of the late-13th and early-14th centuries are presented which specifically employ these modes, particularly the concluding hocket of *P. Parce virgo*, the conductus which opens Turin Vari 42. Far from being an obscure mathematical construct in the mind of Anonymous IV, the use of these modes in the literature shows that composers were familiar with these modes, and that the variants of the sixth imperfect mode were used as practical tools for composition.

Gaël Saint-Cricq: *Copying motets in a chansonnier: the influence of the songbook and song culture on the Noailles motet collection*

The motet collection of the Noailles Chansonnier (BnF, fonds français 12615), which comprises ninety-one works, constitutes the largest repository of 13th-century polyphony recorded in a songbook. Copied between ca. 1270 and 1280 in Artois alongside one of the most important trouvère song collections and various non-lyric texts, the motet section provides the most accomplished counterexample to the usual cultural and musical split between the repertory of Parisian polyphony and that

of trouvère song, a split notably visible through sources usually highly differentiated in type and provenance.

The implications of the copying of polyphonic repertories in trouvère song sources have been hitherto only sporadically assessed, and this paper will attempt to highlight them through the case of the Noailles Chansonnier. I will broach first of all the notational peculiarities of the motet collection, which offer glaring evidence of its redaction within the tradition of monophonic scribal practices. The paper will reveal as well the links that specifically relate the motet section to the song collection in Noailles, through the sharing of quotations typical of Artesian vernacular culture. I will finally demonstrate, through the borrowing of forms and genres highly unusual in the motet repertoire, the influence of trouvère song on the very compositional process of the motet collection.

Anne-Zoé Rillon-Marne: *The conductus in the* Roman de Fauvel: *iconical and narrative senses*

The importance of the layout in the manuscript BNF fr 146 has already been emphasized by many academic works and this source exhibits a very high level of relationship between text, image and music. In addition, the redesign of Chaillou de Pesstain is a particularly significant anthology of music as conceived in the circle of the Royal Chancery at the beginning of the fourteenth century. Just as the music illustrates and comments the narrative, the generic choices reflect the allegories staged. In that context, conductus are mostly adapted from ancient sources in a way to express the more rigorist and moral side of the Fauvel project. The mensural notation used for them has often been seen as an equivocal testimony of the application of rhythmic modality. But a closer look at these conductus in their version of BNF fr. 146 reveals different layers of notation skills. Our purpose is to show that these variances of notations are not random, but iconic tools that take place in the narrative and constitute one of the manifold elements of this thoughtful architecture.

S28
Repertories in Bohemian sources from the perspective of the database *Fontes Cantus Bohemiae*

Chair: David Eben

The database *Fontes Cantus Bohemiae* was founded in 2013 by David Eben and Jan Koláček at Charles University, Prague. It joined other regional databases that are linked together with the Cantus Index. The aim of the database is primarily the inventory of Czech sources and their specific repertory, but also to test new

methodologies, particularly concerning melodies (antiphons, hymns). From the rich material of Czech medieval sources, FCB focuses in the first phase of work on manuscripts from the Benedictine St George convent in Prague. In addition to the chant repertoire, the database should also record polyphonic sources up to 1530.

Barbora Kabátková: *The sanctorale in the earliest manuscripts of St George Convent in Prague*

The most important representative of the earliest Bohemian plainchant tradition is the Benedictine St George convent at the Prague Castle, founded in the 970's. Its earliest preserved liturgical manuscripts originate from the 12th century. The repertoire pattern is definitely influenced by the Christianization efforts of St Emmeram's monastery in Regensburg, but there are many unusual cases throughout the St George Office sanctorale. Among these are unica for the feasts of St Scholastica, St Walburga, St Margaret, St Willibald and others. My paper will introduce this special Bohemian plainchant tradition in the broader context of European manuscripts.

Veronika Mráčková: *Bohemian office hymn traditions as viewed through the database* Fontes Cantus Bohemiae

The Office monophonic hymns have different traditions in Bohemian sources from the Middle-Ages. *Fontes Cantus Bohemiae* opens new questions concerning the methods of transcribing and classifying Office hymn repertoire. It can help us study the colourful spectrum of melodic variants, differing not only between different regions but also between single ecclesiastical institutions. Perhaps the most varied hymn repertory from Bohemia is present in the liturgical books of St George convent in Prague from the first quarter of the 14th century, i.e. from the abbess Kunegunda's time (1302-1321). Interestingly enough, the hymns transcribed here do not use the melodies usually present in Bohemian sources. Additionally, the hymns for several local saints use tunes probably deriving from other parts of Europe. Moreover, several of the melodic versions may have been caused by use of the specific Messine-Gothic notation that only occurs in St George's scriptorium. Do these variants tell us something about the Benedictine tradition in central Europe or about the local characteristic manners of St George convent?

Eva Vergosová: *The diocesan tradition of mass liturgy in the Bohemian lands: a case study of the alleluia series*

My paper deals with the diversity and chronological evolution of liturgical tradition that is preserved in diocesan sources of Bohemian provenance up to the 15th century. Comparison of selected parts of the Mass proper can considerably clarify the evolution of the diocesan rite in the Czech Lands. One of the specific parameters that enables the comparison of various traditions is a series of Alleluias, particularly from Easter to Pentecost and the subsequent series of Sundays after Pentecost. This research has been thus far based on work with text. However, the newly-introduced Melody ID helps distinguish diverse Alleluia tunes and melodic variants, which can give us far more clues for determining the specificities of local traditions and their possible evolution. Nevertheless, Mass chants are, excluding the Office repertoire, more of a novum in the Cantus network. The *Fontes Cantus Bohemiae* database represents a stimulating impulse in Mass repertoire research.

Lenka Hlávková: *Cataloguing* cantus fractus Credo *settings from Bohemian sources ca. 1470-1550*

Browsing through liturgical books of the Bohemian Utraquist church, we find at least 30 individual cantus fractus settings of the Credo text, which have almost totally replaced the traditional plainchant. These settings combine the liturgical text with mensural rhythm and a musical form inspired by formes fixes. They were also used as canti firmi of newly-composed polyphonic Credo settings from simple pieces in the note-against-note style of elaborate compositions. Although the overview of Credo chants completed by Tadeusz Miazga and published in 1976 is still an important and useful handbook, a new catalogue of sources and repertory is needed, for Credo chants in cantus fractus in particular. In my paper, I will discuss a methodological base for evidence and study of this repertory, today known from ca. 100 manuscripts of Bohemian origin.

S29
Reconsidering canons and canonic Techniques, 14th-16th centuries 1

Chairs: Bonnie Blackburn (pt. 1) and Katelijne Schiltz (pts. 2 and 3)

It has been ten years since the highly successful and influential “Canons and Canonic Techniques, 14th-16th Centuries” conference at the Katholieke Universiteit Leuven. Now is the time to take stock of advances in this field of research and to assess what remains to be done. To address this challenge, this double panel gathers together scholars from across three continents to reconsider central issues regarding techniques of canonic composition in Medieval and Renaissance music. A new awareness of the role of memory in musical creativity begs crucial questions about how canonic techniques were learnt and practised across place and time. There is an

urgent need to understand how these techniques were innovatively adapted to accommodate inexorable changes in musical style. The pervasiveness of canon in the music of the late Middle Ages and Renaissance invites further attention on the status and significance of this technique in elite musical cultures. It broaches the important issue of whether canon sprang from those cultures or whether it represents the percolation of popularising elements or quotidian practices into elite polyphony. Panellists will address a wide range of new approaches to understanding canons and canonic techniques from the fourteenth to sixteenth centuries. These will include performance practice, computer-assisted analysis, and new readings of canons' cultural context especially in relation to the variety and novelty of techniques employed and the many layers of meaning found in canonic inscriptions.

Jason Stoessel: *"Hidden" canons in the music of Machaut's contemporaries: Preliminary findings from the computational analysis of Medieval counterpoint*

Certain polyphonic compositions from the fourteenth century onwards require performers to derive one or more additional contrapuntal lines from an existing notated part. Yet, several of the earliest transmissions of these compositions from north of the Alps c. 1350–c.1380 often lack explicit textual or notational prompts denoting the very existence and musical relationship of these canonic parts. This paper demonstrates how knowledge of canonic techniques might assist musicians to recognise the canonic potential of a part. Using computer-assisted analysis, I reveal how principles of canonic composition—such as voice exchange and contrapuntal ostinatos—serve as implicit cues to the canonic nature of some melodic lines. At the same time, these findings shed light on the role of canonic techniques in quotidian musical practice and creativity in the late middle ages.

Niels Berentsen, and Ensemble Diskantores: *Extemporizing a 14th-century canon* (lecture-demonstration)

Various fourteenth-century treatises on discant and counterpoint inform us about a simple way to add a voice to a pre-existing melody, by means of "neighboring consonances" (*species vicinori* or *proximas concordantias*). In this lecture-demonstration I will show how this principle may be used to extemporize two and three-voice settings, including canons. A comparison with canonic compositions, such as those recently identified in the Ms Tournai 476, shows that these works may have been composed according to similar principles.

Mikhail Lopatin: *Echoes of the caccia? Canonic openings in early* Quattrocento *Italian motets and their models*

It has been assumed, on the basis of both musical and theoretical evidence, that the Italian motet shares some of its features with the earlier caccia repertoire. In particular, the canonic exordia of many motets from the anonymous *Marce Marcum* up to Ciconia and post-Ciconian pieces of the early Quattrocento have traditionally been labelled as "caccia-like", or written in the "caccia manner". This paper aims to focus on particular technical (i.e., melodic / harmonic / contrapuntal / structural) characteristics of these openings and then to reexamine their links to the Trecento repertoire, shifting the emphasis from the caccia to a rather different, and not necessarily canonic, sub-genre of the "heraldic madrigal", particularly to pieces written by the northern Italian composers Jacopo and Bartolino. Exploring various links within the madrigal repertoire and across different genres, I will argue that motet and madrigal openings (but not those of the caccia) belong to the same musico-textual topos. With the reevaluation of the caccia's influence it becomes clear that the Italian motet was a multi-faceted genre, which accumulated and "echoed" various stylistic models derived from earlier genres and repertoires.

Emily Zazulia: *Resolving problems in the* Missa Gross senen

The only surviving source for the *Missa Gross senen* transmits the tenor in both canonic and resolved versions. The resolutions fit with the non-canonic voices, but they do not clearly derive from the canonic tenor. To reconcile this apparent contradiction, I propose a reading of the canonic notation that is unorthodox but theoretically grounded. In a period when augmentation was new and subject to different interpretations, it is no surprise that composers found diverse solutions. Viewing this mass's notation as still coalescing invites us to reflect on the nature of augmentation and, by extension, the relationship between notation and musical ideas.

Denis Collins: *Computational counterpoint and Josquin's canonic masses*

Using Josquin's *Missa ad fugam* and *Missa sine nomine* as case studies, this paper aims to investigate patterns of contrapuntal behaviours in canonic textures at the turn of the sixteenth century. It uses a computational model that compiles information for all horizontal pitch progressions and all dyadic intervallic relationships in a polyphonic texture. Analysing such a two-dimensional relational network between pairs of voices provides insight into different compositional choices evident in these two contrasting mass settings attributed with varying degrees of certainty to Josquin.

Stefan Gasch: *Ludwig Senfl and the canon: the motets*

The 123 motets of Ludwig Senfl impressively demonstrate the composer's sophisticated ways of dealing with musical material. Despite a few analytical steps, however, we are far from having a clear understanding of these compositions, their musical structure or Senfl's compositional preferences. With the help of the new *Catalogue Raisonné*, it now becomes clear that Senfl was not only familiar with the most prevalent techniques of composing, he was also as enthusiastic about including different kinds of canons in his works as any of his contemporaries. This is evident in his earliest transmitted works, his riddle canons, and in the complex double retrograde canons. It is thus the aim of this paper to give an overview of the canonic compositions within Senfl's (para)liturgical œuvre and – in a second step – to identify particular characteristics of Senfl's canon which of course often have a symbolic meaning in association with the text.

Mattias Lundberg: *Sixteenth-century canonic settings of tenor-lieder and chorales, and their implications concerning compositional procedure*

The rich context of cantus firmus settings found in Hofweisen, tenor-lieder and Lutheran chorales in the sixteenth century includes a considerable number of compositions treating a pre-existent melody in canon for two to four voices. In this paper I will consider implications for compositional procedure arising from the addition of canonic voices to the textures, noting how these voices form a "canonic core" that work in invertible counterpoint and have significance for modal articulation, whether in canons at the unison or octave or at the fourth or fifth. Compositions by composers such as C. Othmayr, L. Senfl, J. Walther, A. von Bruck and L. Daser will be examined.

Joseph Sargent: *Canon and the* Magnificat Octo Tonorum

For many Renaissance-era composers, canon was the learned device par excellence, a means of placing their intellectual talents on prominent display. In Magnificats, however, such displays were often avoided in favour of straightforward presentations of a simple canticle tone melody. These canons often served to accentuate the sense of climax on a piece's closing verse, but this paper argues that the closed system of eight-tone Magnificat cycles opens up other interpretations as well. Choices regarding where, and how, to employ canon within this framework enable various symbolic and expressive possibilities for this device: as reflective of liturgical concerns, of text, of ideas on modal affect, or (occasionally) as sheer technical tours-de-force.

S30
Thomas Tallis: chronology and contexts

Chair: Katherine Butler

Emblematically the servant of four monarchs, Tallis worked during the central decades of the sixteenth century, when the English Reformation entered a phase of maximum turbulence. Although the compositional legacy of these years is extraordinarily rich and varied, its chronology is contestable, not least because so few of the manuscript sources date from Tallis's lifetime (a general problem that affects both Latin and vernacular Tudor repertories). The question of chronology is further complicated (or enriched) by the stylistic impact of continental music imported into England, often through the medium of foreign printed collections. This is the first of two panels devoted to Tudor polyphony and supported by the AHRC-funded *Tudor Partbooks* research project.

Andrew Johnstone: *The five-part English litany of 1544: seventeenth-century traces of "the notes sung in the King's Majesty's Chapel"*

From the seventeenth century to the early twentieth, one of the works that chiefly sustained the name and reputation of Thomas Tallis was also one of the most widely bastardized settings of English vernacular liturgy, the celebrated Five-Part Litany (EECM 13, no. 12). Yet although modern scholars have continued to take it for granted, Tallis's claim to this work still rests on anachronistic attributions: no sixteenth-century sources of the Litany are known, and signs of adaptation are already evident in most of the oldest surviving copies. It has for some time been suspected, however, that the Five-Part Litany is none other than the work of that description known to have been composed for Henry VIII's Chapel Royal and printed in 1544. This paper will examine hitherto overlooked seventeenth-century evidence for identifying the extant Litany with the lost print, and the implications this has for Tallis's authorship.

Magnus Williamson: *Minor Tallis sources with major chronological implications*

Seemingly peripheral copies of Tallis's Latin polyphony indicate specific occasions or contexts for the performance of two central pieces within his oeuvre. One of these moments is in the mid-1540s and the other in the mid-1550s, in both cases bucking the generally accepted chronology of Tallis and his generation. Combined with other pieces of contextual evidence (such as the death date of John Sheppard), this

suggests that much of the English repertory deemed early-Elizabethan may in fact be Edwardian, and that Tallis's most iconic and mature Latin antiphon belongs to the last years of Henry VIII, and not to his daughter Mary I (r. 1553-8). The votive antiphon emerges as a genre in transition rather than outright decline and, while the course of reform under Edward VI (r. 1547-53) might arguably have tended towards the ultimate extinction of liturgical polyphony, the process of attrition was neither straightforward nor predetermined.

John Milsom: *Tallis, Byrd, Vautrollier, and the Elizabethan music-retail trade*

Two partbook sets now in the library of Christ Church, Oxford, contain publications by the French Huguenot Pierre Haultin bound with copies of the Tallis/Byrd *Cantiones Sacrae* of 1575, printed by Thomas Vautrollier using his fellow Huguenot's typeface. Given Haultin's relative obscurity as a printer, this is probably no coincidence. In 1575 Thomas Tallis and William Byrd had been granted sole rights to import and sell foreign printed music in England, a privilege they presumably negotiated with a view towards its commercial exploitation, using the printer-bookseller Vautrollier as their agent. In 1567-8, Vautrollier had been in partnership with another Huguenot, Jean Derrerans, who imported printed music into London via Christophe Plantin in Antwerp. These imports included a Parisian print of *villanesche* and copies of Lassus Magnificats; both of the Christ Church sets include Lassus Magnificats. As agent for Tallis and Byrd, Vautrollier would therefore appear to have acted as retailer, selling not only copies of *Cantiones Sacrae* and reams of printed music paper (used by various Elizabethan copyists), but also music prints imported from La Rochelle and Germany. This casts new light on the arrival of non-madrigal continental prints into England, with Lassus predictably the composer most prominently represented.

S31

Music and the identity process: the national churches in Rome (16th – early 17th centuries)

Chair: David Fiala

This themed session relates to a research project devoted to analysis of the musical model of the national churches in Rome, jointly funded by the European Union (Marie Curie Programme) and the University of Liège. This research aims to contribute towards the study of music in the national churches in Rome during the 16th and 17th centuries by examining the fundamental issue of cultural exchanges between these institutions and the nations they represented in the pontifical city.

Emilie Corswarem and Michela Berti: *Overview of project results: liturgical and paraliturgical traditions, as an expression of 'nationhood'*

Galliano Ciliberti: *Case-study: S. Luigi dei Francesi*

From a liturgical perspective, the French national church in Rome, S. Luigi dei Francesi, held a particular position among the chapels of the 17th century in Rome. The discovery of three signed volumes by Vincezo Ugolini, dating from the years of his magisterium at S. Luigi (1616-1620 and 1631-1638) opens up new avenues for research. The repertoires contained in these books of vespers for the feast of the titular Saint of the national churches, do not follow the Roman liturgical Rite but the earlier Parisian Rite. Some pieces (such as the Prière du Roy and the *Salvuum fac*) anticipate the liturgical practice established by Louis XIV at Versailles.

Esteban Hernández Castelló: *Case-study: S. Giacomo degli Spagnoli*

As numerous publications have already shown, the national churches played an active role in Rome. The increasing "Spanish" presence and its rise in power and influence in the *Urbs* in the 16th century was visible in many ways and undoubtedly justify, at least in part, its ambition to establish traditions which were particular to Spanish churches in the town, and which, in some cases, sought to 'contaminate' Roman traditions. The first exhaustive catalogue of the musical archives of *Santa Maria in Monserrato degli Spagnoli* (as well as some items belonging to *San Giacomo*) has revealed - among other things - a musical manuscript, which shows entirely Spanish customs and habits being exported to Rome. In particular, this is true for the subject of this communication: polyphonic song of the Passion for the *Dominica in Ramis*.

S32
Early music scholarship and technology

Chair: Elizabeth Eva Leach

The 2014 November issue of *Early Music* was dedicated to recent developments in the application of technology to the study of early music. In 2015 a second special issue on this theme will be published. The first collection of articles covered a variety of subjects, ranging from the digital evaluation of wind instruments to music encoding schemes and peer review processes in digital editions.

In this session we present several more recent projects and initiatives – not (yet) published in *Early Music* – in which technological developments are being applied to early music scholarschip. These relate to and complement the ones published in the first volume of *Early Music.* Furthermore, we would like to open up the discussion on the impact of these technologies. How do they affect the research of music from medieval and renaissance periods? Has technology changed the field of research? Are there vital parts of our methodologies not yet technically supported? At what stage is the emerging early music infrastructure; can we already envision a proper Research Infrastructure like for example CLARIN is for language-based research?

Frans Wiering and David Lewis: *TMIweb*

The Thesaurus Musicarum Italicarum (TMI) was conceived in the late 90s as a richly marked-up corpus of illustrated Italian-language music treatises, made available online and on CD-ROM. Although the file format and encoding guidelines are now obsolete, and the software that originally published the editions on the web no longer works, the use of encoding standards specified by the Text Encoding Initiative (TEI) has made updating and republishing the editions possible. We present a new (but currently incomplete) release of TMI, and discuss how modern web technologies can enrich and support exploration of the corpus, and how the corpus might contribute to the emerging infrastructure for early music research.

Reinier de Valk and Tillman Weyde: *Machine learning models for transcription and analysis of early music corpora*

Supervised machine learning models are models that learn from example data how to perform a given task on new, unseen data. In our research, this task is to separate polyphonic music in symbolic formats that convey no information about polyphonic structure (such as tablature or MIDI data) into individual voices. Our models have a practical application in the transcription of music in such formats into modern music notation, but they can also serve diverse analytical purposes. In this presentation, a selection of models, their performance on a number of corpora, and their application as tools for transcription and analysis are discussed.

Marnix Van Berchum: *Connecting musicological tools with Europeana*

Within the Europeana Cloud project (see http://pro.europeana.eu/web/europeana-cloud) small research groups are engaged in the development of new research tools, connected to the content present in Europeana. In 2014 a group of musicologists

working on early music subjects was invited to participate. This presentation will outline the steps taken before a first proof of concept was delivered early 2015, including the devising of so-called personas and scenarios, and the choice of the prints by Antonio Gardano. A short demonstration of the results of this process will be given.

Laurent Pugin**:** *Geo-visualisation of early music print data*

In many domains, data visualisation techniques have proven to be extremely useful for analysing and better understanding large and complex datasets. In this paper we will present experiments on how geo-visualisation techniques can be applied to music bibliographical resources. We will present an innovative way of visualising early music prints data from RISM A/I. This approach not only provides scholars with completely new ways of apprehending the data, but also offers new possibilities to select and manipulate the data for further processing and analysis.

S33
The 15th-century motet

Chair: Carlo Bosi

Paul Kolb: *Polytextuality and the fifteenth-century motet*

Over 450 motets survive from the fifteenth and sixteenth centuries which were composed with multiple simultaneously sounding texts. Narratives of the genre tend to overemphasize early fifteenth-century (and earlier) polytextuality due to its association with arcane rhythmic structuring techniques while stressing a new musical-textual ideal later in the century. In fact, the size of the surviving polytextual repertory peaks between the final decades of the fifteenth century and the middle of the sixteenth. This paper argues that elements of the historiography of the fifteenth-century motet continue to disproportionately influence the received understanding of musical development in the period. Specifically, motets which use polytextuality and related compositional techniques remain important well into the sixteenth century, both in terms of their numbers and the sophistication of their composition.

Catherine Saucier: *Secretary, seer, and evangelist? The elusive subject of Johannes Brassart's* Summus secretarius

The motet *Summus secretarius* remains an enigma in the polyphonic output of the south Netherlandish composer Johannes Brassart (ca. 1400/5-1455). While extant

sources (GB-Ob 213 and I-Bc Q15) jointly attest to Brassart's authorship, the message and function of this motet has long perplexed musicologists seeking to identify the work's elusive subject and to understand its cryptic language. Who is the "highest secretary" hailed at the outset, and what is this figure's relationship to the biblical and cosmological references in the ensuing lines?

This paper proposes a fresh interpretation of *Summus secretarius* from the perspective of the medieval cult of St John the Evangelist. Taking our cues from Brassart's careful musical treatment of words quoted from the Gospel of John (1:1), we can decipher the motet's language and imagery through a diverse array of exegetical writings and liturgical chants that illuminate the unique status of John as Christ's most intimate confidant, the seer and evangelist privy to his secrets. Brassart would have experienced the Evangelist's cult most vividly through his service as chaplain, singer, and canon at the collegiate church of Saint-Jean l'Evangéliste in Liège—the most likely place for the motet's composition and performance.

Paweł Gancarczyk: Probitate eminentem / Ploditando exarare *by Petrus Wilhelmi de Grudencz: A central-European incarnation of the isorhythmic motet*

The motet *Probitate eminentem / Ploditando exarare* is attributed to the Central European composer and poet Petrus Wilhelmi de Grudencz (b. 1392). Although probably written during the mid fifteenth century, it is familiar from two manuscripts dating from the last quarter of that century: the Żagań partbooks (*olim* "Glogauer Liederbuch", KrakJ 40098) and the Lviv fragments (PozU 7022). This motet is scored for four parts, the top two of which are furnished with panegyric texts dedicated to a monk from Żagań (KrakJ 40098) or to a person unknown (PozU 7022). During performance, the work's other aspect is revealed: through the use of "textual polyphony", it changes from a laudatory to a satirical motet.

In my paper, I would like to compare *Probitate emitentem / Ploditando exarare* with other fifteenth-century isorhythmic motets. I will point to certain similarities, and also fundamental differences, in relation to French and English motets (Du Fay, Brassart, Dunstaple), arguing that the most important point of reference for this work consists of motets written in Central Europe. Petrus Wilhelmi de Grudencz made a creative contribution to the musical tradition of his region, at the same time referring in an ironic way to isorhythmic laudatory motets that he could have encountered at the court of Frederick III Habsburg.

S34
Education in 16th-century Germany

Chair: Susan Forscher Weiss

Grantley McDonald: *The musical library of Johannes Stomius*

Amongst the musical treasures preserved in the Bischöfliche Zentralbibliothek in Regensburg are three sets of manuscript partbooks copied in the 1530s–1540s (D-Rp B 211–215, B 216–219, B 220–222), known for over a century as sources for music attributed to Obrecht, Ockeghem, Finck, Isaac, Josquin and Senfl, as well as for a number of minor south-German composers. Karl Proske purchased these partbooks in the 1840s from the Augsburg antiquarian book dealer Fidelis Butsch, but their earlier provenance has until now remained uncertain. The present paper will present evidence, both external and internal, to identify the principal scribe of these partbooks as the Salzburg schoolmaster and musician Johannes Stomius (1502–1562).

Inga Mai Groote: *"Omnibus occurit vitiis Calvizius istis": On Calvisius' influence on music textbooks in Germany*

Among the authors in late 16th-ct. Germany who wrote textbooks on music, Sethus Calvisius (1556–1615) occupies an important place; in the past years, his multifaceted interests (history, chronology) which frame his music-theoretical texts have been discussed from time to time (Braun 2003, *Tempus musicae…*, ed. Schröder, 2008).

Yet, Calvisius' influence on teaching *musica* around 1600 (he wrote *Melopoiia* 1592 and *Compendium musicae* 1594) via other textbooks has received very little attention, notwithstanding Calvisius' innovative positions aiming at a concise, pragmatic approach to transmitting the fundamentals of music: He concentrates on the basics of theory, questions of practical execution, and the fundamentals of composition (as is known, he relies on Zarlino, simplifies the treatment of mensural proportions and advocates the system of *bocedisation*).

In this paper, Calvisius' influence on some music textbooks around the turn of the century shall be discussed, focussing on authors like Andreas Finolt (fl. 1616/23) and Michael Altenburg (1584–1640), who were active in the regions around Erfurt. Of the latter, a manuscript textbook on music I have recently identified will be analysed and presented. Finolt's printed textbooks also show a concise, pragmatic approach and some observations on the current state of music. Furthermore, both figures can be seen as members of a network of theoretical/pedagogical authors for

which Leipzig (where Calvisius was cantor at the Thomaskirche from 1594 on) constitutes the focal point; the importance of this constellation will also be addressed.

S35
Music in the age of reform: reassessing the "Tridentine" impact

Chair: Andrew Cichy

It has long been accepted that the impact of the Council of Trent (1545–1563) on liturgical music was less restrictive and less clearly focused than is sometimes imagined; however, comparatively little has been proposed to determine the Council's influence in detail. While topics such as textual intelligibility and the re-sacralisation of liturgical music (particularly pertaining to the Mass) have been subjected to a broad range of historical interpretations, the revision of the liturgical texts, and the reorganisation of the liturgical books and calendar have received disproportionately less attention from musicologists.

The promulgation of the revised Breviary (1568) and Missal (1570) called for by the Council necessitated that changes be made to books of music for the Office and the Mass. Some of the old repertoire was rendered obsolete; but some was revised or repurposed in line with the changes to the liturgy, or reworked according to current standards of tonality, rhythm, and textual lucidity. In this session we will explore exactly how the post-conciliar liturgical reforms—and the perceived "spirit" of the Council—impacted the pre-existing repertoire of plainchant and polyphony.

Marianne Gillion: *Retrofitting plainchant: adaptation and incorporation of liturgical changes in Italian printed Graduals*

Following the publication of the revised Missal (1570), the modifications to the liturgy that impacted the plainsong of the Mass were first adumbrated in two lists prefacing the two volumes of Giunta's Graduale Romanum (Venice, 1572). The variety of mandated changes can be seen in a selection of offertories, including the removal of repeated textual phrases, the interpolation of new text, and the addition of an offertory that had hitherto not appeared in any gradual printed in Italy.

An examination of these changes as they first appeared in 1572, and then in several key sources including those printed by Liechtenstein (1580), Gardano (1591), Medici (1614/15), and Ciera (1621) demonstrates how the alterations were first presented and incorporated, and then changed over time as chant began to be

more dramatically revised, thus challenging ideas surrounding "Post-Tridentine chant revision".

Thomas Neal: *Polyphony in the age of reform: the 1644 edition of Palestrina's hymn cycle*

The complete revision of the Breviary according to Tridentine tenets was finally accomplished with the Bull Divinam Psalmodiam of January 1631. Part of this project was the revision of the Office hymns according to humanist standards of Latinity, grammar, and metre. In 1644 the Antwerp printer Balthasar Moretus issued a new edition of Palestrina's hymn cycle, in which the original compositions had been adapted to the new texts. An examination of these changes—compared with the four earlier editions printed by Donangelo (1589), Angelo Gardano (1589), Scotto (1590), and Soldi (1625)—provides a case study of how Tridentine reforms directly impacted polyphony.

S36
Music, silence and devotional practice in the Gualenghi-d'Este Hours

Chair: Sarah Ann Long

Tim Shephard, Serenella Sessini, Laura Stefanescu

This paper presents the first detailed case study undertaken with the three-year project "Music in the Art of Renaissance Italy, ca. 1420-1540", funded by the Leverhulme Trust and based at the University of Sheffield.

The book of hours holds an unassailable position as the paradigmatic tool of lay devotion in the late Middle Ages and Renaissance. Among the thousands of surviving examples, many are extensively decorated, and their decorations often feature music in various guises. Although it has become commonplace in the literature on 15th century music to draw a comparison between books of hours and decorated music books, studies addressing the musical features of books of hours are few and far between. And yet, given their status and function within 15th century lay piety, books of hours and their decorations must have much to contribute to our understanding of the role of music within the devotional practices of the period.

This joint paper considers musical features in the decoration of a book of hours made by leading illuminators in Ferrara ca.1469 for Andrea Gualengo and his wife Orsina d'Este. Music notation features in the marginal decoration accompanying three of the book's full-page miniatures, and a fourth miniature depicts a musical episode in the life of Mary Magdalene. Given that the images appearing in books of hours are widely accepted to have had an exemplary and meditative function in

relation to the reader's devotional practice, this paper asks what the reader was intended to learn from these musical images.

Following a brief introduction, Laura Stefanescu will lay the groundwork for the ensuing visual analyses by comparing the roles of vision and hearing in devotional practice in 15th-century Italy, as revealed by a range of written sources. Central to the discussion will be an auditory 'vision' experienced by the celebrated nun St Catherine of Bologna and reported in several popular texts contemporary with the Gualenghi-d'Este Hours. St Catherine's vision exemplifies a number of important aspects of the devotional role of music, especially the relationship between human song and the bodily auditory sense, and celestial song and the "inner ear".

Tim Shephard will then present an analysis of three of the decorated openings featuring music: the beginning of the Office of the Virgin featuring an Annunciation miniature, and miniatures showing St Catherine of Alexandria and St Mary Magdalene in the Suffrages section towards the end of the book. These images prompt the reader to engage in a musical performance of their devotions, but do not offer any "real" music to perform. The reader's recitation of the accompanying texts will be connected with the "inner ear" and St Paul's requirement that devotees sing "in the heart". It will be suggested that this practice of conceiving of religious texts and song without actually performing them as such may have played an important role in contemporary devotion.

Next, Serenella Sessini will discuss the fourth musical image, of St Gregory the Great, found among the Suffrages. Through a review of St Gregory's hagiography and his conventional iconography, it will be suggested that this image, which depicts St Gregory very specifically and explicitly as the inventor of plainchant, is unusual in the extent to which it foregrounds Gregory's musical associations. By reminding the reader of the supposed origins of liturgical chant in an auditory "vision" of St Gregory, it will be argued that the book reminds the reader of the origins of many of the texts they must recite from their book of hours in liturgical chant, including those accompanying the image of St Gregory.

Finally, Tim Shephard will present some conclusions on the lessons concerning musical devotion presented by this book of hours to its readers, and their implications for our understanding of the role of music in contemporary devotional practice in Italy.

S37
Landini's *ballate*

Chair: Michael Scott Cuthbert

Antonio Calvia: L*andini's* ballate *and the increase of monostrophism at the end of the* trecento

The predominance of monostrophic forms in the Italian ars nova ballata is still a problematic issue amongst scholars. This tendency has been explained either as the result of the peculiarities of late medieval music manuscript transmission (Capovilla, 1977), or as an expressive requirement due to the musical setting (Pirrotta, 1966). In her Repertorio metrico della ballata italiana (1995), Pagnotta acknowledges that we cannot be certain whether we are dealing with a "tendency to the monostrophic remaniement" or a "writing habit typical of fifteenth-century copyists of music manuscripts". A systematic study of this phenomenon—which should take under consideration its compositional consequences as well as the evidence derived from the (literary and musical) manuscript tradition—is still missing.

Through an analysis of a few of Francesco Landini's paradigmatic two-voice ballate, this paper will show how the comprehension of such "monostrophic trends" could help clarify the relations between poetry and music in the late Middle Ages. I will argue that the pre-eminence of the single-stanza ballata structure in musical settings not only has significant repercussions on the level of musical form and historical performance practice, but it can also be considered as a chronological mark that adds new information to the reconstruction of the fourteenth-century genre system.

Matteo Nanni: *Francesco Landini's* ballata Per allegreçça: *Music, dance, and the Medieval body*

The Trecento-Ballata is an Italian secular poetic and musical form of the Late Middle Ages whose origin reaches back to the practice of dance in the late 13th century. Although many literary sources give evidence of that specific choreutic origin (Dante 1302/05, Antonio da Tempo 1332, Gidino da Sommacampagna 1380) almost no source supplies a description of a detailed choreographic performance (with exception of Giovanni del Virgilio 1315/16). The aim of this paper is to provide the intrinsic musical evidences of the relationship between dance and musical composition in the Ballata repertory of the Italian 14th Century. Object of the analysis is the comparison of early monophonic Ballate of the Codices Rossi and Squarcialupi with Landinis polyphonic Ballate in Tempus Perfectum (especially *Per*

allegreçça del parlar d'amore). Based on the musical analysis of the rhythmic-metrical phenomenon of the so called *mutatio qualitatis* – the change between a Tempus Perfectum cum Prolatione Imperfecta and a Tempus Imperfectum cum Prolatione Perfecta – this paper will show how Ballata music by itself can incorporate a genuine "dance idiom" by the way how it is structured rhythmically and metrically. This "dance idiom" turns out to be a typical stylistic element of the Italian Trecento-Ballata repertory. The result of this inquiry leads to a more general reflection about the relationship between music practice and body culture in the Late Middle Ages.

S38
Medieval song

Chair: Raquel Rojo Carrillo

Samantha Blickhan: *Notation, transmission and collection: influences on the collection of insular song in the thirteenth and fourteenth centuries*

The existing song repertoire from twelfth- and thirteenth-century Britain is almost entirely contained within miscellany manuscripts. As Helen Deeming has noted, there are no existing musical sources from Britain in the thirteenth century that are dedicated entirely to non-liturgical music (Helen Deeming, "Isolated Jottings? The Compilation, Preparation, and Use of Song Sources from Thirteenth-Century Britain", *Journal of the Alamire Foundation* 6 [2014], 139). Out of the 115 existing songs found in miscellany manuscripts, the largest group of these songs to eventually be collected within the same manuscript is the group of sixteen concordances found in Cambridge University Library, Add. 710, the Dublin Troper, which has been dated to c. 1360.

Comparing each of these sixteen songs in their miscellany and liturgical contexts not only facilitates consideration of the process of song transmission in Britain and Ireland, but also allows for a closer examination of insular song notation. By comparing the notation of the versions in miscellany sources to the notation of later versions collected in a liturgical context, we can begin to build a more complete picture of the influence that both scribal practice and the manuscripts themselves had on the collection of notated song.

Ed Emery: *Critical categories of analysis for medieval dance song*

In the increasingly twinned fields of medieval musicology and medieval literary studies the category of "dance song" is ubiquitous. Carole, rondeau, virelai ("lez chansons balades c'on claimme virelais"), ballata, muwashshah. Strophic verses sung during the enactment of communitarian dancing. The verse and melodic forms have been studied extensively. A less studied aspect of the category "dance song" is the

aspect of "dance" which it contains. What might this "dance" entail, and how was it enacted? The iconographic record is sparse; the literary record is not much better. This paper will lay out a set of basic critical terminologies (annotated key words) designed to enlarge and differentiate fields of social practice associated with dance – and particularly circle dance, the predominant medieval dance form.

These terms include: Principle of progression – Principle of participation – Enactment of hierarchy – Duration of dance – Temporal extension – Speed of enactment – Spatial appropriation – Choromania – Choragogue – Caesura/bipartitism – Fashion/turnover – Instrumentation – Rhythmic complexity – Groove/danceability – Wit, salt, tang – Contrafact – Sexuality and gendered behaviours – Courtship – Competition – Peasant antecedents – Spanish tinge – Groundedness – Gesture – Alternation – Initiation – Structural variation.

In addition to adducing medieval dance sources, the paper draws on my recent ethnomusicological researches in France, Greece and Kurdistan, and also on my experiences as a professional dance caller.

S39
Late 16th-century secular music

Chair: Laurie Stras

Paul Schleuse: *Imagining the* commedia dell'Arte: *Banchieri's canzonetta books*

Between 1598 and 1607 Banchieri modelled four books of three-voice canzonettas on Orazio Vecchi's *L'Amfiparnaso* (1597), a collection of five-voice pieces loosely conveying a theatrical plot. Though Banchieri's books are superficially similar, each draws different elements from *L'Amfiparnaso*, and presents a distinct variation of a commedia dell'arte-style play. Banchieri's means and motives for this continuous reinvention reveal a steady demand in early-modern Italy for innovative recreational polyphony, one that prized theatrical references but did not require constant novelty.

Banchieri described recreational singers enjoying the first of these books, *La pazzia senile* (1598, rev. 1599) in the preface to the second, *Il studio dilettevole* (1600). This book adapts texts directly from *L'Amfiparnaso*, and was produced—Banchieri reports—for small groups of singers who lacked the numbers to perform the original. In these books and in *Metamorfosi musicale* (1601) and *La prudenza giovenile* (1607) Banchieri rang the changes on a conventional love triangle, only varying character names, subplots, and comic *lazzi*. He also deployed idiosyncratic techniques for differentiating characters in dialogue through contrasting dynamics, textures, or use of *falsetto*—termed *alla bastarda* in the Banchieri's terminology. The extensive reprint history of these books—eight in all by 1628—confirms the popularity of Banchieri's formula.

Sigrid Harris: Mors *and* Amor: *lovesickness and death in two madrigals by Philippe de Monte*

Although Monte was the most prolific madrigalist of the sixteenth century, his madrigals have received relatively little scholarly attention. Similarly, the interrelated themes of lovesickness and death as they are found in the madrigal genre remain virtually unexplored. Since the publication in 1996 of Laura Macy's seminal article on erotic metaphor in the Italian madrigal, studies on this repertoire have tended to focus on death as a euphemism for sexual climax while overlooking another important type of madrigalian "death"—the figurative death of the melancholy lover. In the early modern period, it was popularly believed that lovesickness could "emaciate, dry up and exhaust all the radicall moisture of the body", causing an "irrecoverable consumption" (James Hart, *Klinike, or the Diet of the Diseased*, 1633); yet, despite the apparently very real dangers of love, madrigalists typically treated the "dying" of the enamoured in a way that assuaged the fear of death. This paper will examine Monte's *Anima dolorosa* (*L'undecimo libro delli madrigali a cinque voci*, 1586) and *Qual più scontento amante alberga in terra* (*Il primo libro de madrigali a tre voci*, 1582) in the context of the 16th-century culture of amorous melancholy, paying close attention to the techniques Monte used to portray emotion and, ultimately, to render death tame.

S40

Music, dance and literary memories: repertoire and innovation in the decoration of painted ceilings in the Middle Ages

Chair: Camilla Cavicchi

During the Middle Age Music, Dance and Festivals had a very important role in the iconographic repertoire used to paint the wooden ceilings. The decorative programs, belonging to both sacred and profane contexts, often show not only scenes of dance in pair and jesters-like performances, but also ceremonies and pastimes both of the nobility and the peasants. In fact, between the XII and XVI century the so-called profane themes was used to decorate indistinctly sacred buildings, private palaces and public spaces.

The aim of the Round Table "Music, Dance and Literary Memories" is to analyze the use and meaning of musical and choreutic scenes on some outstanding painted ceilings of the Mediterranean area, as those of the Cappella Palatina in the Palazzo dei Normanni and of the Sala Magna in Palazzo Steri in Palermo. By studying the characteristics of some examples in the Iberian Peninsula, South of France and Sicily, we will seek to define a repertoire of images often used with different meaning and function, depending on the context of use.

Lev Arie Kapitaikin: *Islamic dance imagery and its Christian intent: King David's dancers in the* Cappella Palatina

The paintings of dancers and other standing performers and singers are amongst the most visually striking and artistically accomplished in the so-called "Islamic" ceilings of the Cappella Palatina in Palermo, the royal chapel of the Norman kingdom of Sicily. The chapel with its mosaics and wooden painted ceilings was commissioned by king Roger II during the 1140s. The dancers and other singers, who hold a variety of musical instruments, draw upon Islamic iconography of dance as familiar from Sasanian and early Islamic art in general, but manifesting especially close stylistic affinities with artworks from Fatimid Egypt. The Palatina performers offer a still unexploited mine of information regarding medieval Islamic dance, recitation and music practices (including peculiar and exotic kinds like a Chinese sleeve-dance). I would argue, that these figures evoke female slaves – known in Arabic as *qiyan* – performing dance, music, singing and poetry recitation. Despite their outward Muslim style, the dancers in the ceiling were "Christianized" through the strategic placement of these performers at the eastern end of the nave-ceiling. In that segment, they were spatially associated with a singular Christian image of king David, composer of the Psalms, playing the harp near the entrance to the chapel's choir – its most sacred part which symbolizes the Temple in Jerusalem.

Jordi Ballester: *Music iconography and innovation in the decoration of the painted ceiling in the 15th-century Iberian Peninsula*

During the second half of the fifteenth century, the Italian Renaissance influence will be essential in updating the iconographic repertoire in the Iberian Peninsula. Musical iconography, in particular, will be enriched by the presence of Italian musical instruments or even by instruments which are new to the European musical scene. Such a renovation will be accompanied by a humanist ideology that allows a symbolic interpretation of these representations, not from the medieval point of view anymore but from the Renaissance prism. Frescos painted in the vault of the main altar of the cathedral of Valencia are a great example of this new trend in the Hispanic art: beyond their religious content and context, they evoke the courtly power of their patron (Rodrigo Borgia, the future Pope Alexander VI).

Angela Bellia: *New considerations on the musical iconography in the painted ceiling of the Sala Magna of the Palazzo Chiaromonte at Palermo (XIV c.)*

Musical Iconography is a very privileged field of survey to understand the function of music in its cultural context of production. The musical scenes are evidences of aspects of the performances, and they allow to show what and how music and making music are in a precise context. Although the depicted musical performances should not be always considered reproduction of realistic musical events, they help us to understand the form and use of the musical instruments, the role of the musicians in the representation, and the "message" of the musical scenes in a precise historical context. Therefore the multidisciplinary study of musical images will be achieved through a continue dialogue between the written and figurative sources and the cultural and social context of music. The paper argues that this approach is indispensable for the interpretation of the musical images in the Painted Ceiling of the Sala Magna of the Palazzo Chiaromonte at Palermo, known as Steri (XIV c.). The musical representations are belonging to the sacred and profane culture, linked to written and figurative sources of the Medieval Age.

Maria del Mar Valls Fusté: *Dance images in the painted wooden ceiling of the* Iglesia de la Sangre *in Llíria*

The wooden painted ceiling of the Iglesia de la Sangre at Llíria has been object of several studies since it is one of the masterpiece of Gothic Valencian painting. Even if the images of dance and music seem to be a marginal part of a wider range of themes presented on the roof, such as heraldry, kufic inscriptions, medieval bestiary, chivalric representations, I will argue on the relevance of musical and dance iconography in its decorative program.

Licia Buttà: *Dance performances as topic in the decoration of medieval wooden ceilings*

A quick glance at the repertoire used for decorating the medieval wooden ceilings shows clearly that the presence of choreutic and musical performances in this kind of pieces of art is quite common. In different geographic areas, often without any distinction between religious and secular spaces, we can recognize dancing jesters, peasants, noble, courtly couples and even clergy. On one hand I will argue that this images testify a wide circulation of themes, models and sources. On the other, depending on their context, they also can work as mnemonic images, having symbolic meaning, or suggesting key episodes of more complex narrative cycles.

S41
Contrapunctus theory

Chair: Adam Whittaker

Felix Diergarten: *Beyond "contrapunctus": On a hypothesis by Hugo Riemann and Klaus-Jürgen Sachs*

The year 2014 saw the fortieth anniversary of a groundbreaking – and by now classic – study on medieval counterpoint: Klaus-Jürgen Sachs's *Der Contrapunctus im 14. und 15. Jahrhundert*. In his study, Sachs set out to verify thoroughly a hypothesis by Hugo Riemann: that an early fourteenth-century terminological shift from "discantus" to "contrapunctus" should be considered a symptom of a deeper transformation in counterpoint pedagogy, namely, the transformation into "regulated" and "proper" counterpoint. This transformation in the history of theory, in turn, should be considered a symptom of changes in compositional practice that Riemann and Sachs summarized under the term "ars nova". There is much to suggest that this bundle of at least three hypotheses needs to be reconsidered and disentangled in favor of alternative pictures: to consider elements concerning conceptual history, history of theory, and histories of compositional practices separately opens new perspectives on the simultaneity of the alleged non-simultaneous.

Alexander Morgan: *The development of contrapunctus theory in the Renaissance: the treatises of Prosdocimo, Tinctoris, and Pontio*

Contrapunctus treatises convey stylistically appropriate polyphony to improvisers and composers. While Sarah Fuller has commented on the origins of contrapunctus theory and its transition from the 14th to the 15th century, its evolution through the 15th and 16th centuries remains underexplored (Fuller, 2002). Examining the contrapunctus treatises of Prosdocimo, Tinctoris, and Pontio, I analyze the way they present guidelines, the specific interval-succession content of their treatises, how they reacted to their respective generations' musical concerns, and the key conceptual shifts they introduce to demonstrate how contrapunctus theory evolved in the Renaissance and to add further nuance to our understanding of the term "counterpoint".

Prosdocimo's *Contrapunctus* (1412) simplifies his constraints on interval successions to six rules, almost entirely eschewing examples (Herlinger, 1984). In Book I of *Liber de arte contrpuncti* (1477) Tinctoris provides an abundance of specific though abstract examples spread evenly throughout three octaves. In *Ragionamento*

di musica (1588), Pontio incorporates concerns for interval quality, metric position, genre, the number of active voices, and texture. Taken together, these treatises demonstrate the gradual increase in attention to detail that I argue is characteristic of contrapunctus theory in the period. They also capture the entire spectrum of the tradition's fundamental shifts in thinking during the Renaissance such as the integration of dissonance and application to voice pairs that do not include a pre-existing tenor.

S42
Towards a new Isaac edition

Chair: David Burn

Modern attempts to edit the compositions of Heinrich Isaac date to the end of the nineteenth century, yet not all of the composer's remarkable output is available in modern notation to this day. The *New Isaac Edition*--currently in preparation for the *Corpus Mensurabilis Musicae*--represents an opportunity to offer an updated critical edition of the composer's complete output, but also to re-examine some of the philological premises and traditional practices of the editor's work in light of recent scholarship, new technological media, and situations unique to Isaac's transmission.

Giovanni Zanovello: *A new edition of Isaac's works: challenges and opportunities*

Isaac's status as one of the top Renaissance composers arguably determines some of the main challenges his editors face. If the extent of his preserved work--above 350 compositions--were not enough, the tendencies to re-elaborate, transfer pieces or sections across genres, and transmit them independently makes this task a truly daunting endeavor. In this paper I present the choices made for the Edition and explain how we are exploiting technology and recent scholarship to offer performers and scholars a reliable text but also an unusual freedom to pursue different paths within Isaac's music.

Ruth DeFord: *Editing Isaac's* Choralis Constantinus

The task of editing Isaac's *Choralis Constantinus* involves all of the well known problems associated with reconstructing music from around 1500 and translating into in modern notation. In addition, two aspects of the work set it apart from most contemporaneous music and create both special complications and unique opportunities for the editor: first, the central role of the chant cantus firmi, and second, the use of highly complex proportional notation in some numbers. I will

address three issues that relate to these features of the music: (1) the problem of identifying the versions of the chants that Isaac set, (2) the related problem of text underlay, and (3) the question of how to represent the proportions in a way that makes the original notation clear and is at the same time readable in a modern score.

Leofranc Holford-Strevens: *Methodological issues in the textual edition of the* Choralis Constantinus

Textual work for the new edition of the *Choralis Constantinus* poses several problems of method. Some, though they may vex editors and critics, are essentially trivial, such as the extent to which they should be modernized in spelling (which means classicized), capitalization, punctuation, and layout; others are more serious, in particular the choice of readings, not only between partbooks, but also between the Choralis Constantinus and other sources for the same texts, which raises the conceptual question whether it is the Choralis that is being edited or the texts. I shall discuss these problems with examples of each.

Thomas Schmidt: *Editing Heinrich Isaac's motets*

As with other composers and corresponding to the ill-defined nature of the genre, Isaac's"motet" output is an heterogeneous affair, ranging from large-scale *cantus firmus* motets to simple devotional pieces, liturgical settings (some stylistically indistinguishable from the *Choralis* Mass propers), and *contrafacta* of secular songs, Mass sections and instrumental pieces, transmitted in a wide range of heterogeneous sources. As such, this repertoire serves as an apt case study of the issues the new edition aims to tackle--including the problematic determination of a principal source, the treatment of variants, and the edition and underlay of the verbal text.

S43
Early theory

Chair: Andrew Hicks

Jeremy Coleman: *"Iudicat aure sonum": The reception of Boethius'* De institutione musica in *post-conquest England, through a study of iconography and glosses*

Boethius' (d. 524) *De institutione musica* was the single most widely and numerously transmitted text of ancient music theory in Medieval Europe. If the initial revival of

Boethian music theory in ninth-century Carolingian Europe has been well researched, its transmission and reception in England remains uncharted scholarly territory. The reason for its critical neglect may be that Boethius' texts of music theory arrived on English shores relatively late: while a few Anglo-Saxon copies of these texts, or parts thereof, are extant (e.g. Cambridge, Corpus Christi College 352 and 260), it was not until after the Norman Conquest that copies of *De musica* proliferated in England along with advances in book production. In this paper, I want to focus on the reception of *De musica* in two early-to-mid twelfth-century monastic institutions: Christ Church, Canterbury, a possible centre for reception; and Bath Abbey, in particular the circle associated with the natural scientist and Arabist Adelard of Bath. Building on previous work by Charles Burnett (1987) and Elizabeth Teviotdale (1992), an examination of iconography and glosses may offer evidence not only of readership and levels of comprehension but also of active interpretation that arguably anticipates the teaching of speculative *musica* in thirteenth-century universities.

Renata Pieragostini: *"Septem planetae, septem discrimina vocum": music and cosmology in an unknown Boethian manuscript*

The concept of celestial harmony finds a peculiar exemplification in a song hitherto known only from an early twelfth-century manuscript of French origin, containing a copy of Boethius's *De musica* (Paris, Bibliothèque nationale de France, lat. 7203). The text of the song, beginning "Est planetarum similis concordiam vocum", describes the correspondences between musical intervals and planetary spheres and has been explained as a didactic tool for teaching elementary cosmological and musical concepts.

A later concordance for the song, so far unnoticed, is found in a thirteenth–century manuscript probably compiled in Northern France, now in the Biblioteca Palatina in Parma, Italy (MS Parmense 718) – source which has also remained unknown to musicologists. The manuscript contains Boethius' *De musica* and *De arithmetica*, a short treatise on the monochord beginning 'Boetius vir eruditissimus', and a series of diagrams representing the division of science. Interestingly, contents and arrangement of the material in Parmense 738 show a striking similarity to Paris 7203. In this paper I will give an overview of the newly identified Boethian source, discussing the song and the overall content of the manuscript, also in comparison with the older source Paris 7203.

Anait Brutian: *Parallel organum and the Pythagorean tradition*

This paper concentrates on the importance of Pythagorean, Platonic, Neo-Platonic theory of the means and their impact on a polyphonic practice commonly known as "Organum."

The treatise known as *Scholia enchiriadis*, in essence a commentary on *Musica enchiriadis*, dating from around 900, contains a section entitled "Of Symphonies" that explains the existing practice of improvising on a given plainsong in terms of mean proportionals. These include the ratios commonly associated with the Pythagorean Tetractys (1:2:3:4), which contains two Arithmetic means (1:2:3 and 2:3:4) and a Geometric mean (1:2:4), as well as ratios provided by Boethius (Harmonic Mean – 3:4:6) and Iamblichus of Chalcis, whose model octave includes the multiples of the Boethian Harmonic mean (6:8:12 = 3:4:6) and the Arithmetic mean from the Tetractys (6:9:12 = 2:3:4).

The Pythagorean provenance of Iamblichus' model octave 6:8:9:12, called *mousikē* (see, André Barbera, "The Consonant Eleventh and the Expansion of the Musical Tetractys: A Study of Ancient Pythagoreanism," *Journal of Music Theory* 28 (1984): pp. 191-223) is attested by the fact that the same ratios appear in Philolaus. However, their use in the settings of a liturgical text that renders the plainchant in a note-against-note style not only describes them in terms of mean proportionals, but also explains the practice of employing these mathematical concepts as a justification for singing in parallel octaves and fifths.

S44
Improvisation

Chair: Niels Berentsen

Giusseppe Fiorentino: *"Ad discantandum": instrumental music and improvisational techniques in Spanish musical tradition of the Renaissance*

In the treatise *De musica libri VII* (1577), Francesco Salinas states that *Conde Claros* was one of the most popular themes of his time and that it was used by the most skilled musicians (*optimi modulatores*) "to discant" (*ad discantandum*). Salina himself heard Francesco da Milano "the most skilled of all the lutenists" playing on this tenor in the presence of Pope Paul III (1468-1549). What kind of performance did exactly hear Salinas at the papal court? Did Francesco da Milano perform some music similar to the *diferencias* on Conde Claros we find in Spanish collections of vihuela music?

In this paper, analyzing treatises of instrumental music and vocal counterpoint, as well as musical sources for vihuela and keyboard, I will examine the meanings of the Spanish verb "discantar" in order to establish the improvisational processes related to it around the middle of the 16th century. As several sources indicate, the verb "discantar" was related to various improvisational processes employed in instrumental music, that show evident relationships with the improvisational skills that singers usually managed to improvise different kinds of counterpoint ("contrapunto suelto", "contrapunto concertado" or "contrapunto sobre canto de órgano"). Nevertheless, as Salinas states, only the *optimi*

modulatores were capable of managing these improvisational techniques: the most part of players learned to improvise "by ear", reading, assimilating and imitating the examples published in treatises and collection of instrumental music.

Adam Salmond: *"There is nothing that they cannot learn to do": Musical improvisation in colonial Mexico*

Music played an important part in the conquest, religion, and sociocultural life of sixteenth century Mexico. Previous scholarship on New Spain has focused on tracing the dissemination of European works. This paper furthers our understanding of Novohispanic musical practice by outlining the concurrent establishment of an oral tradition of improvising counterpoint. It lays out the written evidence for this improvisation in cathedral records and provincial legislation, and borrows from contemporary Spanish pedagogy to speculate what techniques – such as *stretto fuga* and fauxbourdon – would have been taught to and employed by musicians. This shift in focus corrects a perception that the colonies were merely passive recipients of European culture.

In 1551, the friar Bartolomé de las Casas and the scholar Juan Ginés de Sepúlveda disputed over the rationality of the Nahua peoples in a debate that informed Spanish political policy regarding the practice of slavery. Franciscans who vouched for the rationality of indigenous peoples did so partly by highlighting the Nahua's adroitness in learning musical improvisation. Thus, an account of improvisational practice sheds new light on music's role in conversion and in colonial encounter.

Catherine Bahn: *Ortiz's Fifth Voice: Improvising an Instrumental ricercar*

Diego Ortiz's *Trattado de glosas,* published in Rome (1553), gives several examples of how a viol player and harpsichordist might convert a four-part madrigal or chanson into an instrumental ricercar. The ricercar with an added fifth voice differs from the ricercars that ornament either the bass or soprano line, in that it presupposes the viol player's ability to know *contrappunto fugato* –improvised vocal counterpoint that uses repeated motifs, scalar passages and diminution, as discussed by theorists Lusitano (fl. c. mid-16th century) and Santa Maria (ca. 1510-70). Ortiz does not give specific instructions, but by analyzing his examples, I have developed a set of rules that provide a method for instrumentalists to improvise their own ricercars, reviving a lost improvisational process and creating new repertoire. I will explain his technique for adding a fifth voice, and will present a newly composed ricercar in this style.

Alessandra Ignesti: *The* Regula del grado *and* cantus planus binatim

The *regula del grado* is a method of doing counterpoint transmitted in a large family of fifteenth-century Italian sources that document fourteenth-century practice. The aim of the method is to enable the student to improvise a melodic line on a *cantus firmus* by combining perfect and imperfect consonances in note-against-note successions. Although all the treatises share the same theoretical framework, there is considerable variability in the presentation of the rules. My survey of these differences allows an insight into the fragmentary landscape of the mid-fourteenth-century Italian music theory. Also, it provides a new interpretative key for the analysis of surviving written examples of the two-voice singing technique labelled by Prosdocimo de Beldemandis as *cantus planus binatim*.

The aims of this paper are (1) to give an account of the main theoretical elements of the *regula del grado*; (2) to discuss how associated repertory conforms to specific theoretical sources. In particular, the paper will compare the compositional structure of the early fifteenth-century Paduan antiphon *Ave gratia* (Padua, Biblioteca Capitolare, Pc 55/56), and the rules prescribed by a late fifteenth-century (probably Venetian) treatise, namely the *Tractatus de arte contrapuncti* (Washington, Library of Congress, ML 171 J 6).

Cecilia Peçanha: *A modern method to* cantare super librum

This workshop aims to develop the practice of "contraponto alla mente" based on Medieval sources such as counterpoint treatises and historical scores. After a systematic study of theses sources the author intends to create a contemporary methodical and didactic model to improvise and compose contraponto alla mente with diminutions in different styles adhering to the rules set out in the the sources. Hexachords, interval movements, rhythmical modes, cadential formulas, postludes, preludes, passages, ornaments such as morula, tremula, flos harmonicus and many other subjects will be inserted during this workshop. This project is currently being studied and practiced through regular improvisation and counterpoint sessions with students from the Early Music Department of the Brussels Royal Conservatory, inserted in a personal artistic research project developed by the author. There is web page with more information about this project:
http://flosharmonicus.wix.com/flosharmonicus.

S45
Courtly love

Chair: Jane Alden

Frieda Van der Heijden: *Missing Notes: A discussion of the Song Collection in MS Paris, Bibliothèque nationale de France, français 12786*

My research is the study of an early fourteenth-century French manuscript, Paris, Bibliothèque nationale de France, français 12786. This manuscript contains a variety of texts, amongst which are the famous *Roman de la Rose*, the *Bestiaire d'Amours*, more obscure texts, such as a lapidary, a dream treatise, various religious texts and also a group of songs. These songs are mostly *rondeaux*, but there are some that are *refrains* and some that are more free in form. Because the manuscript was never finished, the music notation that was meant for these songs was never added. There are blank spaces with enough room for three voices of music. Because most of the songs are unique and have not survived in any other manuscripts, this music is now lost, and there is no way to know what the melodies would have been.

What remains then, is a study of the texts themselves. As is evident from their contents and style, the forty-one texts in this section arose in the tradition of courtly love. They are quite short in themselves and they each tell a story of their own. These are stories of love, happiness, joy, but also of pain, grief, abandonment, adultery, and other similar themes.

In most texts the protagonist is the man, but, interestingly, in six out of the forty-one texts it is the lady who is speaking. Although the texts in which the lady speaks are fewer than those in which the man speaks, we can look at the group of songs in some senses as a dialogue between two lovers.

In this paper, I will address the differences between the male and the female voice in the songs of BnF fr. 12786 and attempt to reconstruct their relation. In exploring the individual stories told by each song, I will also be concerned with the overarching story constructed by the songs together, contending that the act of the gathering the forty-one texts together in this manuscript section in itself constituted a moment of storytelling.

Livio Giuliano: *The role of* jeux-partis *into the development of the topos of the courts of love*

This paper aims to describe the importance of provenzal *tensos* and French *jeux-partis* in the development of the legend of the Courts of Love. Jehan de Nostredame in his *Vies des plus célèbres et anciens poètes provençaux* (1575) talks about three *tensos*, debates of the XII-XIII-century about love and other topics. The final judgment should have been released, according to Nostredame, by three different Courts of Love, composed by a pool of noblewomen, who lived around the three centuries of courtly poetry. For the first time this legend was printed in a book, that had had ample circulation. Scholars started taking opposite positions. Some of them argued that these Courts never existed. Others vigourously supported the opposite theory, that these Courts truly existed. Both argued were based on Nostredame's

book and the three *tensos*. In both cases, all scholars – with the exception of rare but significant essays – ignored the rest of literature and music in the Middle Ages, that built this complex *topos* of French culture. In conclusion, the role of *puys* – the challenges of poems, where *jeux partis* arose to the most important genre – is part of a wider contest of art genres, testified until XV and XVI century, in which the allegory of love – in different shapes – shows his power of judging.

S46
Tudor sources, scribes and methods

Chair: Magnus Williamson

Tudor Latin church music owes its survival largely to the endeavours of Elizabethan copyists such as John Sadler, John Baldwin and the anonymous scribes of the "Hamond" partbooks. Changing habits among scribes and performers, and the contextual transformation of the Reformation have cast doubt on the "reliability" or "accuracy" of these sources as witnesses to earlier repertories and practices. The *Tudor Partbooks* project and investigates the surviving corpus of sixteenth-century manuscripts from a variety of perspectives (codicological, palaeographical, musical and social), and through combining various methodological approaches. A close analysis of scribal behaviour, for instance, sheds light on the contexts in which the often-overlooked "Hamond" partbooks were used; John Sadler's role as a schoolmaster might account for the textual and visual presentation of his partbooks, while their musical contents owed something to his early career; and a longitudinal investigation of one specific scribal facet, the texting of polyphony, enables us to draw informed conclusions about the habits of individual copyists and their relationship to changing traditions and contexts of musical performance.

James Burke: *John Sadler, his partbooks, and "sacred songs in the chamber"*

John Sadler's partbooks (GB-Ob Mus. e. 1-5) contain Latin-texted motets, a Mass setting, part-songs, and a textless *In nomine*. They are a prime Tudor musical source; all five volumes survive complete; and their paratext is unusually rich. But were they ever envisaged for practical use?

This paper explores the domestic context of the copyist and his manuscripts, and considers the suitability of their contents for devotional or recreational use at home; whether they were tailored to the needs of amateur musicians rather than professionals; and what sort of vocal resources might have been available to Sadler in rural Northamptonshire after 1550.

Julia Craig McFeely and Katherine Butler: *Identifying scribal hands: a methodological toolkit and an Elizabethan case study*

Scribal identification in early modern hands raises many imponderables around the circulation, ownership and compilation of manuscripts. There is no formal system available for reliable and defensible methods of scribal identification, which can lead to quite disparate scribal identifications. Elizabethan miscellanies raise particularly interesting issues about recognising scribal traits: scribes in sources such as the 'Hamond' partbooks (GB-Lbl:add 30480-4) seem to vary their writing style without visible cause or purpose, effectively misleading the unwary. Taking these sources as a starting point, the paper examines ways in which scribal identification can be approached, and suggests a concrete methodology for examining early modern hands that could be applied to scribal identification in much broader contexts, both within and outside musicology. Applying this method to the "Hamond" partbooks reveals the layers, phases and contexts for their copying and use during the latter half of the sixteenth century.

Christopher Ku: *The setting of Latin texts to music in sixteenth-century England: a longitudinal perspective*

Early-Tudor Latin polyphony typically comprises florid melismatic lines with an oblique relationship to their text underlay; by 1600, however, textual prosody and syntax played a more central role in defining melodic and structural forms in a more syllabic polyphonic idiom. This paper takes a longitudinal perspective through the numerous sources of two widely-circulated antiphons: Walter Lambe's *O maria plena gracia* and Thomas Tallis's *Salve intemerata*. Attention will be directed towards the treatment of melisma and long-note cantus firmus, and the texting habits of John Baldwin and John Sadler, both of whom are featured in the *Tudor Partbooks* project currently under way at the universities of Oxford and Newcastle.

S47
Music and liturgy in the Carthusian Order, c. 1100-1500

Chair: Karin Strinnholm Lagergren

The Carthusian order is known for being decidedly conservative in its liturgy and music, aiming at stark simplicity, waiving ceremonial richness and musical novelties. Mass was celebrated only rarely (initially on Sundays and major feast days only), and a large part of the office was recited privately in the monk's cells. The liturgical and musical repertory remained modest because of the limited number of masses in a year (the small calendar only growing at a slow pace) and idiosyncratic because most

chants based on non-biblical texts were removed. Also, liturgical and musical developments in the later medieval West were largely ignored.

These striking features have proven to be an attractive subject for research. The Carthusians' highly peculiar antiphonary, especially, has been the subject of extensive scrutiny, shedding light on its earliest history. Two of our papers will thus focus on the antiphonary. In addition, the relation of Carthusian liturgy and music to contemporary developments has been a fruitful area of research, elucidating both unique Carthusian features and their reflection of those developments. One such instance will be presented, looking at the feast of Corpus Christi, which originated in the southern Low Countries. Finally, notational peculiarities in the Carthusian tradition have recently been explored with fascinating results – on which a fourth paper will concentrate.

Alexander Zerfass: *Reconstructing the* Antiphonale Sancti Brunonis

This paper presents a recent publication on the textual repertoire of the original Carthusian antiphonary. This proves not to be simply identical with the antiphonary steadily passed down in the preserved manuscripts since the middle of twelfth century which turns out to be the subsequent monastic revision of a formerly canonical antiphonary. Based on this assumption put up for discussion by Hansjakob Becker in 1971 first, and widely accepted since then, the new volume provides a complete reconstitution of the original antiphonary and a facsimile edition of the earliest manuscripts of the (already monasticized) Carthusian antiphonary.

Katarina Šter: *In search of "authenticity": reshaping plainchant melodies and biblicization of the chant texts in the Carthusian tradition*

The chants of the Carthusian tradition, when seen in the time of their relatively stable liturgy (between the end of the 13th and 15th centuries), differ much from other traditions. The main reason for that are specific Carthusian text versions which mostly try to approach the original Bible texts. But what about music? How were the musical phrases adapted and reshaped when the texts were changed for the Carthusian? This paper will present some ideas on this process on the basis of comparison of the selected responsories from some Carthusian and Aquitanian antiphoners (presumably one line of the sources for the Carthusian chant compilation).

Thomas Op de Coul: *The Carthusians and Corpus Christi*

This paper will examine how the Carthusians dealt with the chant repertoire of the feast of Corpus Christi. Between the twelfth and the sixteenth centuries, the Carthusian order incorporated many feasts in their calendar, though mostly with significant delays - and almost always ignoring new chants where they occurred. Corpus Christi is an interesting exception: the Carthusians were surprisingly quick in adopting it, and included most of the chants that were compiled and edited for this feast. The mass propers were taken over as a whole – but variations in the melodies raise interesting questions of how they were transmitted. The office chants were thoroughly reordered – giving us a tangible sense of how Carthusians dealt with change.

Olivier Cullin: *Between lines and neumes: writing, reading, singing - Understanding music in Carthusian manuscripts*

As Guigues le Chartreux mentions it, to write is a kind of asceticism in the Carthusian world. In the quite isolated world of Carthusian monasteries, writing music translates exactly habits and local conventions which are sometimes difficult to understand and interpret. This disparity is not fundamental and the differences reveal at the end a rich, autonomous and original musical tradition which, on the main aspects, is the same under neumatic divergences.

S48
Philipoctus de Caserta and his legacy

Chair: Karen Cook

Giuliano Di Bacco: *Attributions, archival documents, and the struggle for identification: "Philipoctus" and other cases from fourteenth-century papal circles*

Since the beginning of source studies, scholars have attempted to match attributions in musical and musico-theoretical manuscripts with names mentioned in a variety of archival documents, in the hope to gather chronological and/or geographical information about authors and their production. This paper will review a few cases of better- or lesser-known 14th-century papal documents to illustrate the wealth of information available, but also the catches that one should expect, when dealing with such materials. Along with people that can be securely identified with composers and music theory writers (including Pellisson, Jean de Murs, Stephanus de Laudosio) this paper will focus on a previously unexplored reference to a man called "Philipoctus" who receives a grace from Clement VII, the Schismatic pope praised in the ballade *Par les bons Gedeons*, attributed to Philipoctus de Caserta. Considering the context in which this reference is found, this is an important detail to ponder

when searching for the identity of one of the most intriguing figures of late 14th-century music, for whom, up to now, no biographical data are available.

Andrés Locatelli: *Beyond the limits of allusion: melodic intertextuality from Filippotto to Dufay*

Intertextuality as a constitutive aspect of late medieval music has long been a topic of interest to scholars. Although much attention has been given to the textual aspects of this complex and fascinating phenomenon, studies have often overlooked the internal dynamics of quotation of purely musical and melodic materials.
This paper will discuss the citation of melodic formulas focused on the late-14th-century ballade repertoire. Individual case studies based on compositions by Filippotto da Caserta, J. Senleches, J.Ciconia, Antonello da Caserta and J. de Janua will be examined in order to provide evidence of common intertextual procedures in Cantus and Tenor lines, as well as possible liturgical sources for the melodies. The approach will be analytical and philological, and some important aspects will be taken into account: historical and geographical contextualization of manuscript sources and compositions; reception of specific techniques and melodic materials in other repertoires of later periods such as Dufay's cantilena motets; rhetorical or expressive value of melodic intertextuality; permeability of sacred and secular repertoires regarding compositional procedures and melodic formulas.

S49
Chant

Chair: Ulrike Hascher-Burger

Daniel Saulnier: *Les modes du plain-chant : une imposture musicale de plus?*

Dès son apparition dans l'histoire, c'est-à-dire à l'extrême fin du VIIIe siècle, le plain-chant latin de la liturgie romano-franque (parfois appelé " grégorien ") se voit assimilé dans huit catégories modales portant des noms grecs : l'*octoechos*. Cette présentation, qui s'étend à la musique, à la philosophie et à l'iconographie, s'accompagne d'une double collusion entre d'une part les chantres et les théoriciens, et d'autre part, le répertoire du plain-chant et la terminologie de la musique grecque antique. Alors que les modes sont absents de la terminologie musicale grecque, ils deviennent une composante définitive de l'étude du plain-chant au Moyen Age et à la Renaissance.

La communication fournira d'abord des explications inédites à ces surprenantes collusions et montrera ensuite, sur la base de témoins manuscrits ce

qui pouvait subsister en fait de la théorie des modes à l'extrême fin du Moyen Age (XVe s.).

Leo Lousberg: *Contexts of microtonal chant in the Low Countries up to the XIIIth century*

Ike de Loos's (1996) and Manuel Ferreira's dissertation (1997) brought additional arguments for the existence of microtonal chant up to the thirteenth century. After these publications, a discourse never developed, but skepsis appears to remain. My research concentrates on the occurrence of microtonal intervals in diastematic notations (s. xii-xiii) in the Rhine-Meuse region, including Utrecht. My presentation will restate the arguments in favour of this phenomenon and explain textual, musical and performative contexts of its application as found in Utrecht and in Limburg (B/NL) manuscripts.

Sean Dunnahoe: *English and German influence in Swedish chant palaeography during the twelfth century*

Due to traditional assumptions concerning local book production in medieval Sweden, many eleventh- and twelfth-century fragments in the Swedish National Archives have been attributed an English, German or French provenance. However, they might be local products, demonstrated through their distinct hybridization of cultural practices. I argue that a comparative analysis of these fragments show that the early Swedish bishoprics created a synthetic culture that borrowed from England and Germany. This was especially true in the region of Småland, where scribes successfully created a unique local style that relied heavily on unheightened German neumes within an English scribal context.

These observations can be placed against the historical context of Anglo-Scandinavian liturgical exchange with fruitful results. English ecclesiastical involvement in Scandinavia during the eleventh century has been well-documented, but there is less concrete evidence for these interactions being extended into the twelfth century; however, the growth of distinct English influences in later twelfth-century Swedish music fragments suggests not only that there was also a resurgence of contact with England during this period—an event which corresponds to the second phase of rapid church-building in Sweden—but that the musical, liturgical and scribal culture of Sweden was both independent and fluid enough during this period to allow German and English practices to exist side by side.

Raquel Rojo Carrillo: *Reading between the neumes: tracing the lost sounds of a plainchant genre*

The music of the Iberian Peninsula's local Christian liturgy, a repertoire known as Old Hispanic chant (OHC), remains silent ever since the Gregorian rite was imposed across the totality of this territory. The remnants of its melodies are preserved in over 40 sources that were copied between the tenth and the fourteenth centuries with a musical script currently regarded as undecipherable. However, part of the potential meanings depicted by OHC notational signs have been decoded and can be transcribed: the number of notes per sign, and the relative pitch-direction of the notes contained in signs with more than one note.

This paper explores the musical language of the OHC repertoire through the assessment of the relationship between the decipherable data of the neumes and their corresponding texts' layout, structure and accentuation. Using the vespertinus genre as a case study (the opening chant of vespers), it introduces the different melodic patterns that are shared by the chants of this genre and repeatedly placed at particular textual sections to carry out specific roles. Further, the vespertinus examples here presented show how the interaction between melodic patterns and text can shed light on the praxis and transmission of the OHC repertoire.

S50
Women and music

Chair: Tim Shephard

Laurie Stras: *Meditative music in the early sixteenth-century convent: the case of* Musica… motetta materna lingua vocata

The anonymous motet collection *Musica… motetta materna lingua vocata* (Venice, 1543) is likely to be the earliest printed music associated with nuns. Its contents betray their conventual origins through their texts and musical characteristics, most specifically in their *voci pari* scoring, and in the appearance of texts uniquely useful to women religious. While documentary evidence of polyphonic music for nuns in the sixteenth century is well-established, the musical record is vanishingly small. However, a number of the *materna lingua* motets are unusual, even in this rare context. These works - some based on responsory texts, others on free-composed meditations – suggest an entirely different kind of music making than has been posited for any masculine musical establishment. They last for upwards of twenty minutes – almost symphonic proportions – but their harmonic and melodic invention is constrained, even minimalist, implying that the music was not to be incorporated into liturgy or listened to by a congregation, but to be experienced solely by the performers themselves.

Other aspects of the book suggest the music originated in a Clarissan establishment dedicated to Corpus Domini. Two such houses existed in sixteenth-century Italy, in Ferrara and Bologna, both connected to St Caterina Vegri, who advocated musical meditation in her treatise *Sette armi spirituali*. This paper considers the evidence linking the music to meditative practice, and proposes a potential candidate for its composer.

Laura S. Ventura Nieto: *"A sight in music": the moral ambiguities of female musical education during the early modern period*

From the 1500s onwards, music education was considered a necessary subject in the humanist education of both male and female individuals. Baldessare Castiglione's *Il cortegiano* (1528) had a great importance in the construction of the figure of the perfect male courtier and his female counterpart, the female courtier or *donna di palazzo*, a woman that had 'a sight in letters, in musike, in drawinge or peinctinge, and skilfull in daunsinge'. A woman had to show artful accomplishments yet not risk any accusations of professionalism. If these women wanted to play the repertoire they were expected to, they had to undergo a training process that presupposed they needed a music teacher. Teachers were usually men and they had to spend a great amount of hours alone with their pupils, a situation that in this context had clear sexual connotations and could easily damage a young woman's reputation.

This paper will discuss how female musical education was a dangerous situation for a woman's reputation because it involved a kind of intimacy that was in direct opposition with their need to be chaste ladies as well as accomplished. Several contemporary sources that have been neglected by recent scholarship, such as Susanne van Soldt's manuscript (1599; British Library, Add MS 29485) or Annibale Guasco's *Ragionamento a D. Lavinia sua figlioula* (1586), will be analysed alongside several early-modern Dutch iconographical depictions commonly known as 'music lessons' to emphasise the mixed connotations music had during the early modern period when it was learned by women.

Jane Hatter: Inviolata, integra et casta: *illuminating the ritual soundscape of Marian devotions and women's rituals, 1470-1560*

Although at least fifty different polyphonic settings of the sequence *Inviolata, integra, et casta es Maria* by both famous and anonymous composers were widely disseminated in both Catholic and early Protestant contexts, the reason for the seemingly universal appeal of this sequence remains obscure. The *Inviolata* chant circulated as part of the shared memorial archive of monophonic music, regularly carried beyond the boundaries of the church in Marian processions. In late Medieval Catholicism this sequence was prescribed for the blessing of candles at the Feast of

Mary's Purification. Like the sequence, these blessed candles extended the sacred space of the church, many being burnt to protect women and infants from evil influences during the period of confinement around childbirth. Candles were also carried in procession back to the church as an offering from the new mother at her ritual churching or purification. Contemporary accounts reveal that musical performance was a common enhancement for churching rites, rituals that marked the end of a woman's confinement. I propose that the complex interactions between the *Inviolata* and blessed candles provide an explanation for the proliferation of these settings and also shed light on a site of ritual and social negotiation that was central to the lives of early modern women and men.

Claudia Heiden: *Organa and Chorus: vocal and instrumental performance practice within the divine office in late medieval monasteries*

Questions of the practice of musical performance are highly discussed in musicology. However, the musical performance within the walls of a monastery is much less an issue of investigations. This is not only due to a lack of expectations to find something interesting, rare hints in sources and the focus on polyphonic music written for an audience, but also because research on Gregorian chant shows little interest in the late middle ages. Therefore the sources of this period are considered less than others. In addition the divine office is not studied to the same extent as the mass. Consequently we know about the alternatim practice of the mass, but not much about this practice in the divine office or monophonic music in general. This paper deals with glosses and rubrics in liturgical books, mainly from a women's monastery, which show that the members of the convent cared for vocal and instrumental arrangements of the chant in the liturgy of the hours. It applies for instance alternatim practice using the organ for the Antiphons of the Magnificat. A special point of interest will be to consider examples between the conflicting priorities of the will to arrange musical acting and the norms of the monastic reforms in the Low countries.

S51
Fragments

Chair: Karen Desmond

Manon Louviot: *New light on a musical fragment from the late fourteenth century*

This paper presents a musical source from the late fourteenth century currently preserved in the Bibliothèque Municipale de Douai (shelf-mark Ms 1105/3 fragment 74.4). The source, mentioned only briefly in Bruno Bouckaert, *Mémoires du*

chant (2007), is composed of two bifolios written in black mensural notation and has a highly remarkable content: it not only contains a concordance for *Multipliciter amando*, a motet that also survives in the famous Chantilly manuscript (F-CH 564), but also four pieces (two incomplete motets, plus another motet and a Gloria–both complete), for which no concordance has yet been found. Rather surprisingly, no specific study of these fragments has so far been carried out. My paper proposes to fill this gap by focusing on three major areas.

First of all, the study of the codicological structure enables us to point out the main physical characteristics of these fragments, especially their state of preservation and the layout. I will then demonstrate how recurrent rhythmic patterns can help solving problems of reading both music and text. Finally, I will focus on the two complete motets, which underline the importance of this source. Compared to the version preserved in the Chantilly manuscript, the Douai *Multipliciter amando* offers a less deficient version of the piece. *Anatheos de gracia* (*motetus* voice), is a rather intriguing piece: it contains a *solus tenor* and a canon which explains not only the poetic structure of the *motetus*, but also (albeit in an obscure way) the mensurations to be used in the three lower voices.

By scrutinising these fragments for the first time, this paper will present new anonymous pieces, while specifying and expanding our knowledge of the musical repertoire from the late fourteenth century.

Elisabeth Nyikos: *A paleographical examination of the Worcester Fragments*

It has been over a hundred years since the first mention of the 'Worcester Fragments", that rather disorganized collection of some sixty-odd fragmentary folios and bifolios of English medieval polyphony, appeared in print. Yet many questions of original format, scribal identification and use from the thirteenth to fifteenth centuries and beyond still remain unanswered, while the relationship between the various surviving fragments – now held between the Worcester cathedral library, the London British Library, and the Oxford Bodleian Library – has yet to thoroughly untangled. This paper focused on the history of the Worcester Fragments from the scribes, notators and limners in the first two layers of composition, ththe fragments' reuse, first by fifteenth-century scribes, and later by Renaissance binders and twentieth-century musicologists. In particular, the use of new UV photographs and digital image manipulation will help to uncover previously indecipherable text and music and to shed light on the remarkable production, use, and afterlife of the largest surviving collection of English polyphony between the Winchester Troper and Old Hall manuscript.

Eliane Fankhauser: *Mapping polyphonic music in the northern Low Countries: new discoveries, new insights*

The sets of fourteenth-century polyphonic music housed at the university libraries of Utrecht and Leiden (NL-Uu 37, NL-Lu 342A) have long been associated with the court at The Hague and the collegiate church of St Donatian in Bruges (Strohm 1984; 1985). Investigation of the host books in which the fragments of the sub-collection Uu 37.I were found, however, reveals ties to collegiate chapters in Utrecht, making an association of the fragments with Utrecht a possible scenario. Moreover, recent research conducted into the Leiden fragments NL-Lu 342A has shown that Delft, a small but nevertheless important merchant town situated between The Hague and Rotterdam, likewise was a place where polyphonic music was known and possibly also performed.

In this paper, I shall present evidence and elaborate on the possible origins and use of the fragments in Utrecht and Delft. In doing so, the genesis of the host books' bindings in the first half of the sixteenth century will be discussed. It will be shown that the institutions involved in the ordering and manufacturing of bindings are highly likely to have been in possession of polyphonic music. Additionally, a comparison between the two sets of fragments containing similar repertory (motets, Mass settings, as well as a few Dutch and French-texted songs) will give new insights into the musical milieu of two towns in the northern Low Countries, which at the time played quite different political roles.

Tabea Schwartz: "*Bien sui de boine heure ne": views on a "new" 14th- century- song*

The nearly completely transmitted chanson *Bien sui de boine heure nes* on the single leaves known as Cambrai MS 322 B has not yet been discussed, edited or recorded. The paper will give a short introduction to the history of (non)reception of the piece, its editorial challenges and musical aspects. The example provides room to discuss mensural stability and offers an intriguing Contratenor.

Bien sui de boine heure nes is part of the musical fragments of the Bibliothèque Municipale Cambrai some of which are known to the musicological world since the 19th century- that have contributed much to our knowledge and perception of 14th- century- song in France. Various research has been done- Hasselman and Lerch's work being perhaps the broadest. Their works include editions of the so called "Cambrai fragments" (including the more recent founds made public by Fallows in 1976) as well as a proposed compilation of a manuscript that the fragments might have belonged to. Apparently not belonging to this manuscript Ca(n), *Bien sui de boine heure nes* has been left aside until today to be rediscovered now as one more tessera in our still fragmentary perception of non-Machaut-songs.

S52
Reception

Chair: Birgit Lodes

Franz Körndle: *The strange case of a french Cabezón performance in 1679*

Writing an article on Antonio de Cabezón recently I came across a hitherto unknown source. The printed report (composed by a Jesuit author) on the wedding of the Spanish king Carlos II. ("el echizado") and Marie-Louise d'Orleans in 1679 mentions instrumental music of Cabezón and Francisco Salinas for a theater performance. As it seems this report is freely invented in large parts, but it shows the great importance of Cabezón more than hundred years after his death. Obviously the memoria of Antonio de Cabezón remained alive through the 17th century also. The questions to be answered now concern the reasons for this noteworthy report, the sources being available for the author, and which music was really performed in Fontainebleau that year 1679.

Imke Oldewurtel: *Little did/do we know – past and future of biographical writing on Renaissance composers*

Today, we only find for a few Renaissance composers monographs dealing with their "life and work" as they are published on a regular basis for composers from later centuries. From the beginning of the 19th century onwards for most Renaissance composers just bits and pieces of biographical information are scattered in encyclopaedias and music histories. Since the establishment of historical musicology the tradition of "life and work" is nevertheless omnipresent also for these composers in several smaller publications and, until today, especially in the two major encyclopaedias of musicology: New Grove and MGG.

This paper will shed light on the history of biographical writing on Renaissance composers – focussing on Isaac, Obrecht, La Rue and Josquin (for whom related research has partly been made already). Such an endeavour has to take into account the general history of biographical writing in the 19th and 20th century and the recent methodological discussion on biographical writing in musicology as well as other disciplines. On this foundation, writings of different decades will be analysed and the question will be raised, which options there are for today's researchers to write about lives of which so little is known, touching also the never-ending discussion what biography actually has to do with music itself.

Cecilia Malatesta: *"Fragile grazia di antiche espressioni": Italian reception of Safford Cape's* Pro Musica Antiqua

Between 1949 and 1951, the theatres of major italian cities hosted in their seasons some performances of Pro Musica Antiqua, the belgian ensemble directed by Safford Cape; those were the first ones of several concerts that would have taken place all around Italy in the following decades. The musical activities of Pro Musica Antiqua in Italy were significant as one of the first chances for the Italian audience to listen to music from Middle Ages and Renaissance in live performances. Until those years, the interest Italy had in early music was almost exclusively directed at seventeenth century's opera and madrigals, repertories considered as roots of the great operatic tradition to which scholars and performers were irreparably tied. Up to the end of 1940s it was hard to find ensembles dedicated to music written before the age of Monteverdi. Moreover, these were rather amateur than professional ensembles, and, at those dates, their interest for that "authenticity" Cape was concerned with (e. g. the use of original instruments) – although undogmatic – was still unknown. Through researches on contemporary journals, the paper aims to examine Pro Musica Antiqua as innovators, inspiring a new generation of Italian ensembles that, though neglected by musicological historiography, were not indifferent on the Italian musical scene.

Vasco Zara: *Sounding the Middle Ages: A cinematic chronotope*

The starting point for my speech is Robert Rosenstone's statement that most people "increasingly receive their ideas about the past from motion pictures and television […]. Today the chief source of historical knowledge for the majority of population must surely be the visual media" ("History in Images / History in Words", *American Historical Review*, 93, 1988, pp. 1173-1185: 1174). What is the consequence for the music of early period, in particular Middle Ages? If studies on medievalism have been consolidated in academic field, there are not so many researches focused on music and, in particular, on early music. It is not just a question of how a film director re-creates or looks for the authenticity of the past, but the point is to understand which musical elements our culture chooses for identifying the past, and why. In this way, the Bakhtin's notion of chronotope ("the intrinsic connectedness of time and space") is usefull to investigate the musical signs of "medievalness", and to mark out the musical boundaries from Renaissance time. A large range of film is taken in count, among others Ingmar Bergman's *The Sevent Seal*, John Borman's *Excalibur*, Eric Romher's *Perceval le Galois* and Monty Phyton's *The Holy Grail*.

S53
The language of theory

Chair: Inga Mai Groote

Daniela v. Aretin: *The harpsichord's drawer and the chants on the hand – The interrelation between Latin and non-Latin Languages in Medieval music theory*

In medieval music theory the predominant language is Latin. However, one can find several kinds of semantic interrelation between Latin and non-Latin languages. Apart from the fact that the foundation of Western music theory is Greek and that many terms are of Greek origin or loan translations, there are several examples of how vernacular terms entered Latin texts. This is particularly the case when it comes to musical instruments or to musical genres. On the other hand, when during the 15th century Latin starts to lose its exclusive status as a scientific language and vernacular languages seize the field, they have not yet established a specific terminology for many terms and concepts. It is therefore sometimes quite impossible to understand vernacular texts without the knowledge of Latin musical terminology. I will show some examples of how vernacular terms were incorporated into Latin texts, and how Latin terms were imported into German and Italian texts preserved in manuscripts from Germany, Austria, and the Czech Republic.

Susan Forscher Weiss: *Hands, circles, trees and other symbols of syncretic musical theories in the Renaissance*

As part of an ongoing study of iconography associated with memory and learning in medieval and Renaissance musical sources, I will examine how hands, circles, trees and other images functioned as *aides de memoires*, as well as how they were common to other quadrivial subjects. Patterns of transmission will be drawn from images in English, French, Hebrew, and Spanish sources to create a mosaic of Greek, Byzantine, Arabic, and Western notions of music. Particular attention will be paid to the cornucopia of influences on the controversial Andalusian music theorist Bartolomeo Ramos de Pareja, his one surviving text and its non-hexachordal hand, as well as his only surviving musical composition, a circle canon in the manuscript Florence, Banco Rari 229. Ramos' text borrows from a treatise by Rogerius Caperon, a 14th century theorist based in Aragonese Sicily whose image of a hand, circles, and a tree reference material borrowed from Greek and Medieval music theories. Resulting disputations surrounding Ramos' theories augur a paradigm shift from an emphasis on vocal pedagogy to one involving the growing importance of tuning and musical instruments. Ultimately, the image of mnemonic so-called "Guidonian" hand was joined and eventually replaced by that of the circle of fifths.

Patrick Kaufman: *Feasting on Music Theory: convivial motifs in the works of Franchino Gaffurio*

During the fifteenth-century, the banquet (convivium or symposium) served as a private venue for Renaissance self-fashioning, where diners with humanistic appetites could publically demonstrate their well-honed civility and classical erudition. Given his own humanistic ambitions, it is not surprising to find convivial references in the theoretical writings of Franchino Gaffurio. For example, in the Theorica musice (1492), nearly a third of the introductory laudes musice, a patchwork synopsis of ancient musical practice, concerns the banquet. Other indirect references suggest that Gaffurio himself actually attended contemporary restagings: as in the Extractus parvus musice (c. 1474), where Gaffurio thanks his patron, Philip Tressenus, for the hospitality shown to him and his sodales (dinner companions). To date, modern scholarship has largely overlooked the potential significance of such examples.

This paper further develops the connections between Gaffurio's theoretical works and fifteenth-century banquet culture, arguing that the banquet served as the raison d'etre for many of his writings. As physical objects, the treatises could be passed around the dinner table and read aloud. As method books, they collectively teach young courtiers how to set classical poetry to measured polyphony. Drawing from the first-hand accounts of Marsilio Ficino, Jacopo Gherardi, and Raphaele Brandolini, I lay out the meal's proceedings, including the role of music. As Michel Jeanneret has observed (1987), the classically inspired banquet with music "provides its own sort of concordia discors," in which disparate pairings of social rank, cuisine, entertainment, and conversation are made harmonious. Furthermore, the banquet helps to facilitate a Neoplatonic apotheosis: once the earthly body has been satiated, the soul is free to entertain more lofty issues of philosophy. Whereas wine helps to promote fluid conversation, Pythagorean-inspired music helps to moderate the overall level of intoxication. Thus, the banquet provides an ideal physical space for blending speculative theory with musical practice.

Antonio Cascelli: *In search of music affects: Barbaro's Translation of Vitruvio's* De Architectura *and Ercole Bottrigari's* La Mascara

The renaissance analogy, as Wittkower reminds us, between music chords and visible proportions is more than a theoretical speculation. Evidence of the faith in the harmonic mathematic structure of the universe, it was indeed the tool through which humanists in the fifteenth century could elevate architecture and picture to the level of liberal arts. The scholarly tradition on this topic has approached only in a peripheral way the language of affects, so vital to the development of opera, that this analogy presents and exploits. It is the aim of this paper to investigate the use of this language in Barbaro's translation of Vitruvio's De Architectura, in the section dedicated to the theatre and to music, and in Ercole Bottrigari's La Mascara; this latter being a treatise which, influenced by Vitruvio's book, explores the connections between music and architecture in the context of the intermedi, opera's precedents.

S54
Institutions and liturgies

Chair: Catherine Saucier

Giulia Gabrielli: I*n the heart of the Alps: music manuscripts and fragments from Novacella/Neustift*

In 1142, the provost of the Augustinian Canons Regular monastery of Klosterneuburg near Vienna and newly appointed bishop of Brixen, Hartmann, founded the Augustinian Canons Regular monastery of Novacella, in South Tyrol. In the following years Novacella becam an important cultural and musical center, reaching its heyday in the 15th and early 16th centuries. The Dominican friar Felix Faber commented on Novacella in his travelogue of 1483: "I believe I have never heard more precise or better choral singing than in this monastery". Despite the losses in its book collection, the South Tyrolean monastery of Novacella still preserves a fair number of manuscripts and fragments of liturgical music. The most famous is undoubtedly the gradual written by Friedrich Zollner in 1440s, known for the magnificence of its decoration. The paper aims to provide an overview of the contents of the manuscripts and fragments with musical notation still in the abbey's collection, emphasizing on the one hand the relationship with the Augustinian tradition of Klosterneuburg and with the broader context of Central Europe, on the other highlighting the most distinctive features of the Novacella's musico--liturgical repertoire.

Tess Knighton: *What was Francisco Guerrero doing in Sant Jeroni de la Murtra, Barcelona, in 1581? Daily musical life in a sixteenth-century Jeronymite monastery*

The singing of the liturgy was the main duty of the monasteries of the Jeronymite Order, and the choir was the place where the monks spent many hours every day. The Order was much favoured by the monarchy and studies of some of the major royal monasteries such as Guadalupe and El Escorial by Alfonso de Vicente and Michael Noone, among others, have explored many facets of the musical life in those rather grand and relatively wealthy institutions. This paper takes a closer look at the daily musical life of a smaller and in some ways more representative Jeronymite monastery, Sant Jeroni de la Murtra, situated just outside the city walls of Barcelona, through the lens of an early seventeenth-century chronicle by fray Francesc Talet. Talet was for many years one of the monks responsible for maintaining the finances of the monastery and based his account, from its foundation in 1413 through to 1604, on documents to which he had access in the monastery archive. He was also a

keen, and apparently very able, musician, and his chronicle includes interesting details about the levels of musicianship and extra-curricular musical activities of the monks, and about material items such as music books and organs. In addition, Talet's chronicle sheds light on the ways in which the monastery interacted with the city and the porosity of its musical life through participation in urban ceremonias and the endowment of Masses to be celebrated in its church.

This paper forms part of the research Project "Urban Musics and Musical Practices in Sixteenth-Century Europe" (CIG-2012, 321876: URBANMUSICS) funded by the Marie Curie Foundation.

Ilaria Grippaudo: "*Pro honore cantorie et musice in Regia Capella": Music, liturgy and musicians at the Royal Chapel of Palermo*

As the seat of royal power, since the middle Ages the Royal Chapel of Palermo (commonly known as the Palatina Chapel) had imposed itself as the most important institution of the island, both politically and on the religious horizon, becoming the main theatre of official celebrations, as well as a major centre of musical production. Despite this, in the first half of the sixteenth century the institution experienced a period of decline, which is widely documented by primary and secondary sources. It was only at the end of the century that the viceroy Marco Antonio Colonna made real efforts in the revival of the institution, also and especially on the musical level. Thanks to the intervention of the viceroy, the musical staff of the Royal Chapel was re-established in January 1584 and originally formed by seven of Colonna's soldiers particularly skilled in music. Recent researches at the Archivio di Stato of Palermo have integrated the information in our possession, confirming the links between the Palatina and other important institutions, such as the Royal Chapel of Naples and the Cappella Pontificia in Rome. This paper aims to provide new data on the musical activities of the Cappella Palatina, focusing on the second half of the sixteenth century and considering the musicians who in that period were active in the *cappella musicale* of the institution.

Yossi Maurey: *Whose crown is it? The Dominican liturgy and the Sainte-Chapelle*

The Crown of Thorns, acquired by King Louis IX in 1239, is the cornerstone of the Sainte-Chapelle in Paris. The standard liturgy commemorating this important relic (11 August) chronicles the arrival of the Crown of Thorns in France in a history-lesson fashion. The liturgy is rife with allusions to Paris, France, and King Louis, underscoring the crown's centrality as a common source of pride and joy for all of France, "regardless of gender, dignity or rank." Owing to the feast's unequivocal association with a unique Parisian establishment, the feast became a marker of

identity not only for Louis and the Capetians as a whole, but by extension, also of the city of Paris.

My paper revolves around the liturgy composed for the feast of the Crown of Thorns by the Dominican Order. Whereas the Parisian liturgy promotes an agenda of national and personal self-aggrandizement, the Dominican liturgy is decidedly not nationalistic, focusing less on the glory of France, its monarchy, and the supremacy of Paris, but more so on the Passion of Christ and the theology of the feast. Both music and text of this little-known liturgy serve to articulate ideas and conjure up specifically Dominican contexts in their conception.

S55

Pietrobono del Chitarrino: performance, biography, and instruments

Chair: Camilla Cavicchi

The late fifteenth century witnessed the rise of the lute and lute music to great importance as the seemingly suitable descendant of the ancient lyre. Lessons in lute playing, orders for the building of lutes, iconographic depictions of lutes and lutenists, and the competitive hiring of lutenists at courts all point to a growing interest in "the most perfect instrument above all others." Amidst this burgeoning fascination, lutenists and lute makers, together with their families, humanists attempting to capture the sounds and sights of lute performances in verse, and the patrons whom lutenists served, interacted in myriad ways. At the center of this activity was the celebrated lutenist Pietrobono de Burzellis (c. 1417-1497). These three presentations together explore the life and career of Pietrobono, his lute repertory and performance practice, and eyewitness accounts of his stunning performances heard in the late fifteenth century.

Evan MacCarthy: *Pietrobono's origins and his companions*

Archival documents record Pietrobono's frequently requested presence at many courts of the Italian peninsula, including Milan, Naples, Mantua, Rome, and Ferrara, and his journeying as far away as England and the Hungarian court. Questions regarding his birthplace, however, and thus his musical training, have circulated since first proposed by Edmond van der Straeten, because of the German roots of Pietrobono's mother. However it can now be demonstrated that Pietrobono likely hailed from a small village on the banks of the Po River in the Ferrarese countryside. Additional notarial documents, offering new insights about Pietrobono's wife and adopted son, his property transactions, and financial dealings, create a more vivid picture of the life of this well-off and celebrated musician. New evidence, along with contemporary Latin verses, also reveal further information about the career of

Pietrobono's tenorista Francesco Malacise, both as Pietrobono's musical collaborator and as a soloist.

Crawford Young with Patirizia Bovi: *Inventing Pietrobono – A Humanist fake book*

This lecture-demonstration examines lute repertory and idiomatic musical style at Italian courts in the mid- and later fifteenth century, identifying specific songs and cantus firmi as 'standards'. Solo and duo arrangements of courtly songs and dances are demonstrated against a backdrop of the biography of Ferrarese lutenist Pietrobono. A problematic lute setting of *La Spagna* is examined in its style, transmission and evolution, suggesting an origin of 1470-80.

Bonnie Blackburn: *Pietrobono del Chitarrino and his tenorista: questions and some answers*

The pairing of 'Pietrobono del Chitarrino' and 'suo tenorista' poses a number of conundrums. What exactly is a chitarrino? Did Pietrobono sing while he played? Did he play the lute as well, and in a different manner? How does the tenorista perform: does he sing or play an instrument, and if the latter, what? Musicologists have imagined a number of conflicting scenarios because they have rarely taken into account what eyewitness reports, in humanistic Latin, tell us, or when they have (like Pirrotta), they discounted the musical acumen of the poets. I propose that the reports are accurate, and the terms used for plucked instruments in the 15th century help answer some of these questions.

S56
Cultural exchange

Chair: James Cook

Moritz Kelber: Italianità *as diplomatic means – Antonio Scandello's* Primo Libro de le Canzoni *of 1566*

Even today the city of Dresden bears the cognomen "*Elbflorenz*", describing the city on the river Elbe as "Florence of the north". Ever since August of Saxony (1526-1586) the Dresden court showed great interest in Italian culture, that is architecture, visual arts, and music. Not only the Saxon Elector, but the whole empire was eager for cisalpine art and music, including the families of Habsburg and Wittelsbach. Since 1549 August's court employed several Italian musicians, amongst them Antonio Scandello who even became director of the court chapel in 1568. When August

travelled to Augsburg for the Emperor's first imperial diet in 1566, listed in his entourage was a group called "*welsche musica*" – Italian music. With them came Scandello, bringing his newly printed *Primo Libro de le Canzoni*. In its preface the print explicitly refers to the imperial diet, marking it as a document of political importance. This paper discusses the role of the *Primo Libro de le Canzoni* and the importance of Italian music during the Augsburg imperial diet of 1566. It argues that for August of Saxony Italian culture was a means to strengthen diplomatic relations and to create political understanding with the princes of the Holy Roman Empire.

Stefanie Bilmayer Frank: *Augsburg and Antwerp – hubs of cultural transfer*

In early modern times Augsburg has been called the northernmost city of Italy. But the city's economic and cultural exchange was of course not exclusively southbound. Its central position in Europe as "gate to the Alps" made the city an important hub for trading and cultural transfer with regions all over Europe. Antwerp held with its maritime accessibility a similar position in the Lower Netherlands. The rich music printing scene is only one aspect the city on the Scheldt has in common with its south German counterpart. The fact that Lassos employment at the Munich court was arranged by the Augsburg citizen Hans Jakob Fugger is a well-known connection line, joining Antwerp, where Lasso dwelled before, with Augsburg and Munich. It seems worth to uncover more of these channels of cultural transfer to gain a deeper understanding of the mutual impacts of these two important Renaissance cities.

Ivana Petravić: *The Presence of music in secular drama plays of Dubrovnik's Renaissance author Marin Držić in comparison to Italian playwrights*

In the Renaissance, the Republic of Dubrovnik developed as a cultural-political patrician state that preserved its political independence and autonomy for centuries thanks to its stable politics and therefore provided fertile ground for development of the arts. Besides music, with its own network of musicians who were employed by the City council, literaryarts were thriving as well.

It is exactly these two branches of arts and their connections, which are going to be addressed in this paper. By studying secular dramas of Renaissance Dubrovnik writers, I propose a possible interpretation of performance and organisation of music, although music scores do not exist, according to musical references found in those plays. The main focus will be thus given to secular plays by Marin Držić (1508-1567) in comparison to some Italian playwrights (Baldassare Castiglione, Agostino Beccari, Francesco Fonsi) who also used music as a component of their drama plays.

Marin Držić was one of the most prominent Dubrovnik authors of drama plays of his time. Also, he studied in Italy, in Siena (1539-1543) where he was even

appointed a rector of the University of Siena in 1541. While there, he probably got in touch with some of the prominent works of Italian writers like Baldassare Castiglione, Lodovico Ariosto, Agostino Beccari, Francesco Fonsi, Giraldi Cinzio etc. The connection between Držić and Italian playwrights may be observed by studying drama works of some of those writers. Considering that, this paper is a contribution to the field of studying the role of music in drama works. Two main questions are discussed in this research. First, I wanted to find out if the music had the same role in Držić's work as it had in the works of Italian playwrights. The second question took into consideration the performance itself: was the music in those plays really performed?

S57
Noble patrons

Chair: Marie-Alexis Colin

Francesco Pezzi: *The musical patronage of Cardinal Otto Truchsess von Waldburg in Rome*

Otto Truchsess von Waldburg (1514-1573), Cardinal and Bishop of Augsburg, was a passionate music lover. Key aspects of his musical patronage were surely the maintenance of a private music chapel between 1561 and 1565 (directed by Jacobus de Kerle) and his involvement in the exchange of polyphonic music between Rome and Munich in 1562. Also the homage that musicians like Glarean or T. L. de Victoria paid him through dedication of music prints is a clear prove of the cardinal's role as patron. Waldburg's position in the political and religious debate in the years around the Council of Trent brought him several times to Rome. He spent many years there and soon became the cardinal protector of the German national church of St. Maria dell'Anima as well as of the confraternity of SS. Trinità dei Pellegrini. Nonetheless, his musical patronage of those Roman years is still unknown. Thanks to the Sistine diaries and other documents of the Vatican Library, this paper aims to shed some light on the musical activities promoted by Otto von Waldburg in Rome. I will also address the question whether his status of cardinal protector played a role in the exchange of musicians between Roman institutions.

Alex Robinson: *"Et le roi prit tant de plaisir de la musique": Royal taste and music in the Renaissance – the case of Henri IV of France (1589-1610)*

The Early Modern period is often hailed as a Golden Age for music-loving monarchs and state leaders. From popes such as Leo X and Clement VII to figures like Henry VIII and Charles V, alongside most of the Valois dynasty in France at this time, countless

examples of such rulers could be cited where contemporary and posthumous writings extol their love of music, as patrons, practitioners or even composers. Yet can the sources making these claims always be taken at face value? Or are there other factors underlying the motivations for such descriptions in this regard? Departing from such questions and drawing upon a wide range of documentation – some familiar, some presented here for the first time – this paper centres on the case of Henri IV of France (1589-1610). Although traditionally assumed to have had less interest in music than some of his peers, numerous sources nevertheless state that he did indeed have a keen interest in this art form. However, in many of these, greater understanding of the context clearly questions the validity of a literal reading of such material. Moreover, the example of Henri IV inevitably has implications for how sources on other rulers and their alleged passion for music are also understood.

S58
Genres around 1500

Chair: Stefan Gasch

Fañch Thoraval: *The polyphonic lauda around 1500 and the "new"* Ave Maria

While the modern form of the *Ave Maria* is hardly documented in pretridentine breviaries, the addition of a *Sancta Maria* part to the two original biblical quotations has long been observed in 15th century rimed acrostics and sermons. The evidence that this "new" prayer was a common feature of religious life long before its integration into Roman liturgy can also be found in other devotional sources such as Marian miracles, but also in early 16th century theological treatises or even dictionaries. However, it has been overlooked that the most comprehensive testimony of this tradition seems to be the large amount of *Ave Maria* settings found in most polyphonic *laude* collections compiled around 1500.

Though well documented, the evolution process of the *Ave Maria* prayer remains unclear. Whereas some of the textual sources provide a few clues – mostly theological – they fail to shed a light on its effectiveness on people's religious life. Yet, an analysis of the musical sources makes it possible to observe the reception of this new text in devotional practices: the *laude* repertoire testifies that the prayer underwent a shift from the Marian praise to a kind of personal intercession which appears to be typical for the new religious social behavior of the late Middle Ages.

Sonja Tröster: *A New classification of the Tenorlied – polyphony in focus*

The genre of German polyphonic song settings from c. 1480 to c. 1550 is hallmarked as the Tenorlied. This term has no longer any connection with its original meaning

(being a solo song for tenor voice) but was adapted as a song with a tenor, *i.e*. a leading voice, no-matter in which register. But not all of the technical terms that were coined during a period when German researchers tried to stylize the Tenorlied as a product of national pride and global importance are thus easily accustomed to a modern view on this German musical sideway. Especially the misleading terms of *Volkslied* (folksong) and *Hofweise* (courtly song) have caused discomfort with today's researchers, but out of practical reasons no revision has been sought. The problem pertains not only to the terms themselves, but also the system of classification suffers from a lack of definitions and resulting misconceptions. Placing the polyphonic setting as the foremost criteria of classification, in my paper I want to present a new threepart system of classification that employs neutral terms and sets no claim to a misinterpreted historicity. Being more detailed, the new classification opens up the possibility of a significant comparison of different repertoires, such as composer's oeuvres or repertoires of certain sources.

Sienna Wood: *Liedekens: In Defense of the 16th-century polyphonic song in Dutch*

Although composers of the Low Countries were major contributors to the music of Western Europe in the 15th and 16th centuries, they produced few pieces in Dutch, the prevailing language of the region. With only about 200 pieces surviving from the 16th century, the Dutch polyphonic song has been overshadowed by the more abundant Latin motet, French chanson, and Italian madrigal. The use of outdated labels such as "Dutch chanson" for the genre have contributed to its marginalization by characterizing it as subordinate and obscuring both its unique style features and the meanings carried by the Dutch language in the context of the Reformation and the Dutch Revolt.

My paper aims to defend the Dutch polyphonic song from this marginalization and neglect by 1) promoting the term 'liedeken' as a historically appropriate moniker that affords the genre the independence needed to give full consideration to its distinctive features and meanings, 2) illustrating the musical value of the liedeken by comparing a motet, a chanson, and a liedeken by the same composer; and 3) exposing meanings associated with the Dutch language that give the liedeken profound political, religious, and social significance.

S59

Reconstructing incomplete polyphony: reflections on its statute and proposals for the use of new technologies in the presentation of its results

Chair: Magnus Williamson

As is known, thousands of Medieval and Renaissance polyphonic compositions have come down to us incomplete, because they lack one or more vocal or instrumental

parts. This huge portion of the repertoire has not been performed for centuries and is often overlooked even by scholars. If we could listen to the incomplete compositions, our view of many periods of music history probably would change. However, if these compositions were to be performed incomplete, in many cases they would probably sound incomprehensible or uninteresting, and their performance would prove very difficult or even impossible. The only way to return them to the living context of fruition is to propose hypothetical reconstructions of the missing parts. Within the critical edition, reconstructed portions are rendered recognizable by using different characters or typographical body. In performance it is possible to choose whether to make reconstructed portions recognizable, or treat them as the original ones. New technologies can provide useful tools to highlight reconstructed portions of a composition within a recording. The first paper addresses the problem of the presentation of reconstructed parts from a philological point of view. The second illustrates some procedures of sound manipulation which can prove useful to differentiate the rebuilt parts in recording without renouncing the liveliness of the interpretation.

Marina Toffetti: *The reconstruction of incomplete polyphony and the presentation of its results in critical edition and performance*

The reconstruction of incomplete polyphony is part of a wider philological process investigating the history of a text. As a hypothesis, it is always perfectible, totally reversible, and may not alter the surviving portions of music; if inappropriate, it can stimulate the formulation of more appropriate ones. The recomposition of missing parts shares some basic principles with virtual restoration, such as recognizability, reversibility and minimum intervention. Borrowed from the traditional restoration, such principles may have different implications. Both in critical editions and in performance, the restoration has to be distinguishable from the original, to avoid any assimilation of the reintegrated parts to the original ones.

Nicola Orio: *A tool to highlight reconstructed voices in polyphony*

Music processing techniques provide novel ways to bridge the gap between the symbolic score and the recording of its performance. The goal is to enrich the performance, which is an acoustic flow of possibly several voices, with the information carried by the score – in this context, the highlight of reconstructed parts. The proposed approach allows us to identify, for each score element, the corresponding audio excerpt, regardless of tempo fluctuations and changes in intonation. Thanks to the score-performance alignment, it is possible to acoustically highlight the reconstructed voices in order to make listeners aware of the reconstruction process.

S60
Analyzing Renaissance polyphony: taxonomy and terminology 1

Chair: Julie Cumming

Speakers: Julie Cumming, Jesse Rodin, John Milsom, Richard Freedman, Denis Collins, Peter Schubert

Analysts of eighteenth- and nineteenth-century music have a highly developed and largely shared vocabulary for talking about harmony and form (Caplin, Hepokoski and Darcy). In the last several decades scholars have also found ways to agree on schemata and "topics" (Ratner, Agawu, Gjerdingen). By contrast, scholars of Renaissance polyphony have long assembled their own working vocabularies based on independent analysis and study of the music-theoretical sources. The time is ripe to forge a lingua franca from the various modes of description and explanation already in circulation (Schubert, Milsom, and Rodin).

We propose a panel discussion to address issues of terminology and taxonomy. Categories to be considered include imitative textures, contrapuntal structures, larger formal structures, and compositional process. We will look at these issues in relation to polyphonic pieces from Du Fay to Palestrina. At least as important as the specific words we use to describe musical phenomena are the patterns of thought that underpin our lexical choices. Working toward a common vocabulary for musical analysis thus offers the promise of not merely consistency, but fuller understanding.

S61
Requiems

Chair: Fabrice Fitch

Sarah Ann Long: *The Parisian Requiem of the late fifteenth and early sixteenth century*

One of the most common liturgical items in any confraternity service book from the fifteenth and sixteenth centuries is the Mass and Office for the Dead. Several appear in Parisian sources, and all of them have their own unique melodic idiosyncrasies. In Paris, the Mass for the Dead starts to appear in a series of printed graduals produced for confraternities at the beginning of the sixteenth century entitled *Misse familiares*. By the 1540's, the full Mass and Office for the Dead appears in a series of printed devotional books entitled *La Chantepleure*, which contains the Penitential

psalms and commentaries in French. Although Parisian traditions of plainchant for the Requiem have been explored in passing by Craig Wright and Jaap Van Benthem, a comprehensive overview and analysis of the Parisian manuscript and printed sources has never been undertaken. These sources are vital to our understanding of the devotional practices of confraternities and other lay communities in the city of Paris, and how these communities interacted with rituals in other Parisian ecclesiastical institutions. This presentation will give a detailed comparison of the chants in the printed sources mentioned above, and discuss their connections to the Parisian Requiem tradition as a whole.

Suzanne-Maris Kassian: *Le Kyrie du Requiem d'Ockeghem comme l'un des premiers exemples du procédé compositionnel de la forme cyclique*

Il est bien connu que la notion de la forme cyclique est utilisée pour une œuvre lorsque ces différents mouvements partagent un ou plusieurs thèmes qui reviennent régulièrement. Au sens plus restreint, la notion de forme cyclique s'applique à la messe unitaire où différentes parties d'ordinaire sont unifiées par un cantus firmus ou un motif de tête. Les particularités de composition du cantus firmus et des techniques d'écriture ainsi que du travail avec le cantus firmus issu du chant grégorien était sujet de nombreuses recherches.

Mais la forme cyclique existe-elle concernant une seule composition de l'ordinaire ? Ma recherche porte une réponse à cette question. Dans le Kyrie analysé je vois une projection d'un principe propre pour la messe polyphonique franco-flamande sur une seule partie. Or, la logique d'organisation de ce Kyrie montre qu'il s'agit d'un cycle dans un cycle. Donc, il s'avère comme l'une des premières manifestations de la construction d'une forme cyclique dans un seul mouvement.

L'étude de différentes techniques d'écriture mises en place par Ockeghem permet de conclure la construction par compositeur d'une partie entière du Requiem à partir d'une source unique du fait de son interprétation variée. Conformément aux principes esthétiques de la Renaissance, on y voit aussi bien une ligne d'appui traditionnelle et, en même temps, une attitude personnalisée envers cette dernière.
Les méthodes d'analyse utilisées sont paradigmatique, rhétorique, processuelle et contrapunctique.

Franziska Meier: Dies irae, dies illa: *A study on the early polyphonic sequence and its position in the Requiem*

The chant *Dies irae* is best known for its use as a sequence in the Roman Catholic Requiem Mass. It was first introduced into the Roman funeral liturgy during the fourteenth century, but not into the French liturgy until the fifteenth century. The text derives from Franciscan manuscripts of the first half of the thirteenth century.

The melody evolved later, presumably around 1250. In the Missal of Pius V (1570) the number of sequences for the entire Roman Rite was reduced to four: *Victimae paschali laudes* for Easter, *Veni Sancte Spiritus* for Pentecost, *Lauda Sion Salvatorem* for Corpus Christi and *Dies Irae* for All Souls and Masses for the Dead. Before 1570 Requiems reflected local traditions and tended not to contain a polyphonic setting of the *Dies Irae*. But it can be found in the Requiems by Antoine Brumel (ca. 1510), Juvenis Engarandus (ca. 1520) and Cristóbal de Morales (1544) as a polyphonic alternate setting. These settings, which are the first polyphonic ones before the standardization of the Council of Trent shall be in the focus of this paper. Is there any connection between the composers, do they correspond to each other musically? How do they deal with the Gregorian intonation and which verses are set in a polyphonic manner?

Antonio Chemotti: *Polyphonic music* pro mortuis *in Italy 1550-1650*

Trying to reconstruct the history and geography of polyphonic music *pro mortuis* in Italy between 1550 and 1650,we face a situation full of contradictions, where theory and practice, official dispositions and extant sources rarely agree. This detachment concerns not only the presence of polyphonic music itself and its relationship with liturgical formularies, but also the participation of musical instruments and so on. Just as sumptuary laws were often ignored in exequies for prominent people, ecclesiastic regulations concerning rituality *pro mortuis* too prove to have been simple wishful thinking, at least in case of important celebrations. This paper will highlight the issues of musicological research on this topic, focussing on different types of sources: ritual and ceremonial books, accounts contained in festival books or similar publications, and, of course, musical prints and manuscripts. It will become clear that, even in Italian Counterreformation (a period often depicted as one of strong ritual standardisation), generalization tends to disregard the complexity of the past.

S62
Cyclic masses

Chair: Thomas Schmidt

James Cook: *Re-contextualising the* Du cuer je souspier *Mass*

The *Du cuer je souspier* mass is an extremely interesting yet relatively little-known work which is generally considered to be of Franco-Flemish origin. Occurring as an *unicum* in Trent 89, it was first discussed at length by Louis Gottlieb and published by Flotzlinger in the DTÖ series.

What marks this mass as so unusual is the presence of the trope text *Orbis factor* in its Kyrie. Whilst there are some Continental mass cycles which have troped Kyries, these are rare and handle the setting of the text in a manner completely differently than their English contemporaries. Intriguingly, *Du cuer je souspier* follows English paradigms exactly, though the text it sets is in a form that differs from all known liturgies. Closer analysis of this work reveals an intriguing combination of features that appear to speak against both English and Continental origin, alongside apparently conservative English features. This paper will evaluate some of these features, seeking to problematise the concept provenance and, ultimately, move us somewhat closer to knowing what kind of composer might have written a work such as this.

Ralph Corrigan: *Arnold de Lantins' mass: what's in a name?*

Arnold de Lantins' Mass is one of the earliest musically unified Mass setting to have survived. For many years it was identified as his *Missa verbum incarnatum* from the trope text used in the Kyrie. More recently, however, it has come to be referred to as the *Missa O pulcherrima* after Reinhard Strohm identified significant musical similarities between the Mass and Arnold's setting of this Marian devotional text in his 1990 article 'Einheit und Funktion früher Meßzyklen'. Changing the title of a work in this way can have a profound effect on the way we view it: it implicitly adds connotations about the sequence of composition, the compositional method, and the intentions of the composer, which may, or may not, be correct. This paper, drawn from a larger article on Arnold's Mass, looks at the musical relationship between it and *O pulcherrima mulierum*, as well with other works by Arnold, to illustrate what these relationships tell us about the Mass and its composer. In particular, I will be asking why the choice of name is so important to us?

María Elena Cuenca: *Peñalosa's* L'homme armé*: its models, stylistic reception and meaning*

The *Missa L'homme armé* by Francisco de Peñalosa (ca. 1470-1528) was the earliest surviving example of a Spanish mass based on the secular *L'homme armé* tune,excluding the Agnus Dei movement of Anchieta's three voice mass Missa Sine nomine with this melody as a tenor cantus firmus. Peñalosa's Mass forms part of the tradition of such masses by Renaissance composers –from the earliest examples by Dufay, Busnoys, Faugues and Ockeghem, through the settings by Obrecht, Josquin and La Rue, to the later examples by Morales, Guerrero, Palestrina and, finally, Carissimi– and has some distinctive features. Although uncovering close links between different works of the previous Franco-Flemish generation, he provides a specific model with a coherent structure and, at the same time, the varietas that

imitation, melodic treatment and overall style can offer. This paper addresses the relationships between this mass and some models which could have influenced his way of composing and, in addition, examines its reception by the following generation of Spanish composers throughout the pairs of settings by Morales and Guerrero. It also attempts to determine the context in which Peñalosa chose this melody for his cantus firmus and its symbolic significance at the time.

Kirstin Pönnighaus: *About* L'homme armé *masses with additional tenors*

In the course of the *L'homme armé* tradition one finds a whole lot of masses which contain not only the one melody to bild the c.f. with, but which combine several pre-existent melodies – starting with Johannes Regis who used several antiphones in his *Missa L'homme armé*, up to Costanzo Festa's *Missa carminum* in which the L'homme armé tune only appears in the Kyrie while in the following the mass is set on at least four more french chansons.

Researchers agree that the *L'homme armé* melody has its background in the sphere of the Burgundian court with the Order of the Golden Fleece and is linked to the idea of crusade and the fear of the Turks. But this backgrund is not sufficient to contextualize or date even the early masses, never mind the late masses because composing *L'homme armé masses* may already have become an act of tradition – at least in parts.

This paper examines those masses in which one or more pre-existent melodies are used beside the well-known *L'homme armé* tune. Every melody transports an additional semantic level. These additional levels – whether secular or not – can provide important clues helping to contextualize the single masses as well as to situate them in the long *L'homme armé* tradition.

Wolfgang Fuhrmann: *Brumel's masses: lost and found*

One of the most interesting works in the recently rediscovered Brno choirbook (CZ-Bmb fond V 2 Svatojakubská knihovna, sign. 15/4) is certainly the *Missa Anthonii Brumelii sex vocum.* This piece, new to the list of Brumel's works, was the subject of a discussion during the Brumel panel at the Certaldo Med&Ren in 2013 and an (as yet unpublished) edition was prepared by Ted Dumitrescu. This paper will present two hitherto unnoticed concordances to this six-voice mass, one of them bearing an ascription to another, and probably the more likely composer.

But while we may be forced to remove this piece from the Brumel canon just as it has settled in, another possible Brumel mass not in the Complete Edition presents itself: The *Missa Vous marchez du bout du pié*, based on a "rustic" tune also used in an early combinative chanson by Antoine Busnoys. The mass is transmitted with ascriptions to "Anthonius Braun" and "Anth: Brumel" in two (of originally four)

German partbooks now in Kraków (PL-Kj Berlin MS Mus. 40634). I will discuss the plausibility of the ascription, and also the chances of attempting a reconstruction of the piece.

S63
Printing

Chair: Grantley McDonald

Geneviève Bazinet: *The markets for the motet: the case of Pierre Attaingnant's motet series and the bookshop in the Rue de la Harpe*

What was the market for the printed motet in the sixteenth century? To whom would the printed motet book have appealed among the vast and varied market for the printed book in the sixteenth century? Modern scholarship tends to consider motets and motet books as items belonging to a single institution, or in terms of their liturgical associations, without full consideration of alternative uses for the pieces, their connections to other types of books, or the context in which they were sold. This paper considers these factors with respect to the largest printed motet repertoire of the early sixteenth century, Pierre Attaingnant's fourteen-volume motet series (1534-1539). A study of the possible sources of the texts reveals that the texts of the motets in Attaingnant's series have strong connections to both liturgical books and Books of Hours, books sold side by side in Attaingnant's Parisian bookshop along with all kinds of music books. An exploration of the history of the bookshop reveals a long-standing tradition of selling many kinds of books and of appealing to more than one kind of book buyer. Seen in this context, Attaingnant's motet series would have appealed to a variety of different consumers who frequented the same bookshop.

Louisa Hunter-Bradley: *Plantin, Huys and the engraved title page for choirbooks: liturgical polyphony at the* Officina Plantiniana

The title page came into common use at the introduction of commercial printing, not only to offer information about the work published therein, but also as a form of marketing for the publisher and the printer, and often for the composer as well. The title page often emphasizes the newness or attractiveness of the music contained within the volume, possibly the religious nature of the work as well, and may also seek to bolster the authorial presence with references to the composer's employment or fame.

Many music publishers in the Early Modern period used the same format or image for the title pages of their music publications or series, but often these would be of a relatively simple nature, for example a printer's mark offered in the

form of a woodcut for each collection. Most of the choirbooks of liturgical polyphony produced by Christopher Plantin and his successors have the same engraved title-page, first used in De la Hèle's, *Octo* Missae of 1578 and then subsequently by de Monte, Gaucquier/Nuceus, de Kerle, Lobo and Palestrina. Here, I offer a reading of the 8 biblical scenes as well as other militaristic and triumphal images evident on the frontispiece. I shall also analyse the iconography with mind to the political and confessional climate within Antwerp in the final two decades of the sixteenth century, the place and time that the frontispiece was originally engraved. This paper also discusses yet-unaddressed elements including signature initials on the original copper-plate engraving, made by Plantin's first main engraver, P. Huys, now housed at the Plantin-Moretus Museum in Antwerp.

Michael Chizzali: *Italian Music in sixteenth-century Thuringia: the print shop of Georg Baumann the Elder in Erfurt*

Little is known about the music prints of Georg Baumann the elder (active in Erfurt from 1557 to 1599). This is regrettable, because his print shop not only assumes a considerable position in Middle German music publishing, but also reveals itself as an early instance for the dissemination of Italian secular music, simultaneously to the activities in Nuremberg or Munich. Quite remarkable in this respect is on the one hand a particular interest in Italian light genres (avoiding Chanson and Madrigal) and on the other hand an accentuated moral and pedagogical attitude. The target of these prints (which were published from 1572 on) seems clear: Modern "entertaining" (as Baumann's colleagues in Nuremberg do) by preserving the "programmatic" tradition of Protestant music understanding. The paper starts with protagonists and possible sociocultural backgrounds concerning this phenomenon (e.g. the role of the superintendent and *poeta laureatus* Ludwig Helmbold—whose lyrics dominate Baumann's Italianate prints—in the heated confessional debate between Catholics and Protestants in Erfurt). On the basis of the songbook *Odae sacrae…ad imitationem italicarum villanescarum* (1572) and the collection of (fully-identified) contrafacta *Cantiones suavissimae…Tomus primus* (1576) the area of conflict between "program" and "entertainment" should be discussed.

Augusta Campagne: *Characteristics and implications of printing music with intaglio techniques - The case of Simone Verovio*

When music was printed in the 16th century this was predominantly done using relief techniques employing a common letterpress. From at least the 1530s onward, however, an alternative method existed: copper-plate engraving using a rollingpress.

Simone Verovio, a scribe, engraver and printer active in Rome, but originally from the Netherlands, was the first to produce a larger amount of music

prints exclusively using intaglio techniques. Between 1586 and his death in 1607 he was involved in the publication of a series of music prints including various volumes of canzonettas by well-known Roman composers, but also the more famous Merulo Toccatas and the Luzzaschi *Madrigali a 1, 2, et 3 soprani.*

By carefully examining individual copies I was able to establish profound differences between relief and intaglio printing techniques: plates can be stored and reused, thus permitting "printing on demand". A plate dated 1586 might have been printed then, but possibly also two or even twenty years later. Plates can also be altered and copied or reused in other collections. As long as the compositions fit one to a page, it is easy to add or leave out certain plates and change the order of an anthology.

In sum, this paper shows that due to the use of intaglio techniques, the Verovio music prints have more in common with map collections than with other (music) books printed with the letterpress.

S64
Intertextuality and reworkings

Chair: David Fallows

Cathy Ann Elias: Imitatio exemplorum *vs.* imitatio vitae: *a new look at the compositional process of 16th-century chanson masses*

When Howard Mayer Brown borrowed the term *imitatio* from Roman writers and applied it to musical practices it was met with skepticism. The term, and thus, the concept, never took hold in describing the compositional practice of masses based on models. In this paper I will address two issues: (1) musicologists have defined *imitatio* in too narrow a scope, and (2) its broad meaning in Antiquity and its manifold reinterpretations in the Renaissance, illustrated in both cases by numerous controversies and debates, were also not taken into account. A two-fold interpretation of *imitatio*, reflecting the practices of Classical Roman writers, illustrates a set of techniques well within the scope of 16th-century compositional practices. I will discuss two literary concepts: *imitatio exemplorum* and *imitatio vitae*. Roman writers used *imitatio vitae* to refashion common material in ways that reflected their uniqueness as authors. I will examine—with examples—how Classical Latin authors practiced *imitatio* in an ever-changing fashion, and the explanatory adequacy of the concept to describe compositional pratices in the Renaissance masses. What makes a work original is not what is borrowed but how it is used, a point endorsed by Erasmus when he said, "If you want to express Cicero totally you cannot express yourself. If you do not express yourself your speech will be a lying mirror." (Ciceronianus) The idea of using common borrowed material but expressing oneself falls under the category of *imitatio vitae*.

Dan Donnelly: *The parodist's toolbox: modular manipulation in text and music*

Recent work by Peter Schubert, Julie Cumming, Marcelle Lessoil-Daelman, and Massimiliano Guido has shown the power of modular analysis both as a means of understanding the construction of Renaissance music and as a pedagogical tool for the teaching of counterpoint. Schubert and Lessoil-Daelman in particular have shown the importance of modules to the process of musical parody or imitatio—the construction of a new piece based at least in part on a pre-existing polyphonic composition. In this paper I will show the strong connections between the kinds of modular borrowing and manipulation composers employed in musical imitatio and the techniques whereby Italian poets such as Francesco Berni, Andrea Calmo, and Antonfrancesco Doni manipulated individual words, phrases, and other structural elements in the composition of parodic verse. Building on Cerone's metaphor of the vertical interval as letter, I will go on to show how certain forms of contrapuntal manipulation can be seen as direct analogues of certain poetic techniques (rhymes/puns/eggcorns) and how composers' choices to either observe or depart from the original structural disposition of their borrowed materials are mirrored by poets' choices to observe or alter their models' poetic schemes.

Vincenzo Borghetti: *The "old" and the "new"* Fors seulement*: the story of a chanson and the history of Renaissance music*

The reworkings of Ockeghem's rondeau Fors seulement have been studied since the beginnings of modern music history. Their genealogy, however, was achieved only in the second half of the 20th century, when Helen Hewitt and Martin Picker distinguished two branches of the Fors seulement family: reworkings of Ockeghem's music, and reworkings of a "new" Fors seulement melody which breaks with Ockeghem's tradition. Based almost exclusively on the music of these reworkings, this genealogy, however, shows little interest in their sources, and constructs a history of these compositions virtually ignoring the specific material forms of their transmission and the people behind them.

In this paper I investigate the history of Fors seulement reworkings from a different perspective. I begin by discussing the music historical writings about them, focusing on the construction of a genealogy based on an opposition between "old" and "new", on its historiographical meanings, and on its relationship with sources. I then proceed to analyze the Fors seulement collections in a few manuscripts form the Low Countries, in particular in Margaret of Austria's chansonnier BrusBR 228, which allows me to advance new hypotheses concerning the origins and patterns of dissemination of the Fors seulement reworkings, and to question the opposition between "old" and "new" mentioned above.

Alexis Risler: *From vocal to instrumental: stretto fuga in the lute fantasias of Albert de Rippe*

In his essay "'Imitatio,' 'Intertextuality,' and Early Music" (2005), John Milsom argues that a single shared compositional procedure, generating formulaic musical figures, is enough to create an intertextual relation between two works. While he considers only the vocal repertoire, I propose this same approach as a way to understand how the lutenist Albert de Rippe (1500-1551) acquired sophisticated new compositional skills through the intabulation of vocal works, which allowed him to create his own original contrapuntal fantasias. I will first discuss Josquin's duet *Per illud ave,* built on multiple entries in *stretto fuga*, a term coined by Milsom to describe a canon after one small mensural unit. Then, I will present an analysis of de Rippe's intabulation to demonstrate how he uses ornamentation and full chords to emphasize the form of the piece. Finally, I will show that the same ornamental and chordal treatment is used in his fantasias based on *stretto fuga*. Thus the shared technic of *stretto fuga* creates a connection between vocal and instrumental repertoire even if the themes of *Per illud ave* are not directly replicated in de Rippe's fantasias. This intertextual relationship sheds new light on the ways in which lutenists created original contrapuntal works: less by replicating vocal music than by assimilating its compositional procedures.

S65
The 16th-century motet

Chair: Zoe Saunders

Christina Cassia: *The accentuation of Latin in the sacred output of Nicolle des Celliers de Hesdin*

In the last fifteen years, few articles have examined the accentuation of Latin texts in sixteenth-century music. Nevertheless, the topic still deserves attention, particularly accentuation in sacred compositions of the second quarter of the century. In this paper I focus on the accentuation of Latin in the sacred output of the French composer Nicolle des Celliers de Hesdin. In his motets we can find examples of French and Italian pronunciation and off-beat accents. I examine several intriguing aspects of accentuation in the motet *Ave Maria*, which has been handed down in five sources with two different texts and with consequent adaptations of rhythm. Even the note values of the musical *incipit* on the words "Ave Maria" differ from one version of the motet to the other. This change in note values shifts the accentuation

of the words. I discuss these contrasting rhythmic settings, taking into account the broader context of the accentuation of Latin in the music of the time.

Naomi Gregory: *Two newly considered six-voice motets by Antoine de Févin:* Letabundus exultet fidelis chorus *and* Ascendens Christus

The music of the French court under Louis XII (r. 1498-1515) has received attention in a number of recent studies. Authors identify a new style of motet composition, characterized by musical clarity, formal balance, and a relatively detached approach to the text; Joshua Rifkin terms this "the classic French-court motet" style. The four-voice motets of the court composer, Antoine de Févin, are often presented as exemplars of this style.

This paper will present two six-voice motets by Févin that enrich this description of French court motet style in the early 16th century: *Letabundus exultet fidelis chorus* and *Ascendens Christus.* Evidence for Févin's authorship is provided by composer attributions in ParisBNC 1431, a tenor part book fragment that Rifkin has confirmed is in the hand of Jean Michel, a significant French copyist of the period. In addition to musical analysis of these motets, my paper will suggest a specific occasion of performance for *Ascendens Christus*, derived from the motet's particular text and the political circumstances surrounding Louis XII and Anne of Brittany in 1505-06.

These two six-voice motets allow a reappraisal of Févin's compositional style, and broaden the picture of motet composition at the court of Louis XII.

Katherine Butler: *Inscriptions, motets, and the praise of music in Robert Dow's Partbooks (GB-Och: Mus.984-8)*

Robert Dow, Fellow of All Souls College, Oxford, copied his partbooks in the 1580s as debate about the relative merits or vices of music was intensifying in Oxford circles. Ex-Oxford student Stephen Gosson had attacked music in his *Schoole of Abuse* (1579). In music's defence responded Lecturer in Music Matthew Gwinne ("In Laudem Musices Oratio", 1582), the anonymous author of *The Praise of Music* (Oxford, 1586), and Fellow of St John's College John Case (*Apologia Musices*, 1588). In copying Walter Haddon's poem *De Musica* to open each of his partbooks, Dow made his position in this debate clear. He also made a series of verbal annotations throughout his partbooks. Many praised particular composers, but a subset related to myths and quotations about the benefits or nature of music. Analysis of the placing of the latter type of annotation suggests that they were not merely fillers, but were often thoughtfully placed in relation to the motets they accompany. Juxtapositions between annotation and song invited reflection on the importance of music-making to pious living and implied the unnaturalness or ungodliness of music's

critics. Whether intended as statements of Dow's own beliefs about music's benefits or merely to generate discussion on the topical issue of music's value among the intelligent musical amateurs with whom he played, the combination of notation and inscription presents an intriguing meeting point of musical thought and practice.

Mary Ellen Ryan: *Motets and spiritual healing after the sack of Rome*

While Italian city stateswere persistently under threat throughout the Renaissance, few conflicts could rival the devastating outcomes of the 1527 Sack of Rome and the collapse of the Florentine Republic in 1530. Facing the added misery of plague and famine, Florentines and Romans found solace in their faith and musical devotion. In this paper I argue that educated elite turned to the motet as a particular source of spiritual healing. Motets by composers such as Verdelot and Willaert were gathered into several manuscripts commissioned by prominent families and institutions of the time (the Pucci in Florence, the Massimo in Rome, the government of Florence, and the Cappella Giulia).

For musicologists concerned with the functionality of motets—including Cummings, Mayer Brown, and others—important questions remain: how, when, and to what purpose this music was used. Touching on these lingering issues, I consider how source design, destination, and choices in text reveal the contexts in which the motets were heard and performed. Beyond a single function in the liturgical year, motets compiled during this turbulent period assumed the role of spiritual counselor and were used as readily for private purposes as for ritual experiences.

LIGHTNING PAPER SESSION

Elsa De Luca: *Musical cryptography: an elitist code for Visigothic scribes*

Musical cryptography is found in Visigothic charters from the area around León, dated from the tenth to the twelfth century. Cryptography was used for notarial and scribal subscriptions. Visigothic notaries and scribes belonged to the clergy; therefore, they were familiar with liturgical manuscripts. Certainly, those capable of writing musical cryptography were also capable of mastering the drawing of musical notation. Cryptographic cyphers consisted of both neume shapes and other signs, which were distorted representations of the text letter made in the style of musical notation. Cryptography was not a fixed rigid system, but the signs changed according to the scribe's flair and talent.

In this paper I propose to illustrate the cyphers used in Visigothic musical cryptography and to introduce the only three examples of use of musical cryptography in codices. Specifically, I focus on the cryptography found in the 'León Antiphonary', León, Cathedral Library, MS 8 which is the most complete manuscript containing Old Hispanic chant. The León Antiphonary is the most studied Old Hispanic source but, despite this, it has not been securely dated: hypotheses range from the first third of the 10th century up to the 1060s. The cryptography found in León 8 allows us to identify the patron of the manuscript and restrict the dating of the manuscript to the years 900-905.

Kate Helsen / Inga Behrendt / Jennifer Bain: *Neume Search*

Medieval, staffless notation poses a challenge for image processing and document analysis software. The Optical Neume Recognition Project, collaborating with SIMSSA (The Single Interface for Music Score Searching and Analysis) developers at McGill University, is meeting this challenge by applying Optical Music Recognition (OMR) software to the earliest kind of notation in the West, known as St. Gall notation. We have chosen as a proving ground for the software "Hartker's Antiphoner", a well-known liturgical Office manuscript compiled around 990 CE, housed in the Stiftsbibliothek at St. Gallen under the shelfmark "Cod. Sang. 390 /391". The software identifies distinct neume shapes in this source and classifies them according to musical meaning, as established by a "ground truth," or human-annotated set of over 110 exemplar shapes representing the St. Gall notation tradition. This is analogous to OCR software that can identify handwritten text by breaking it down into discrete alphabetic characters, and then categorize those characters according to their meaning rather than their exact rendering on the page (since, for example, the shape of an "r" will be different when written in majuscule, cursive, or print, but any of these graphic forms still represents the sound "r".) Hartker's Antiphoner is one of hundreds of medieval sources that have been digitized as high-quality images and made available online in Switzerland's *e-codices* project. It is an especially good test case for automated neume recognition because of its familiarity to most

medievalists and the suggestion by semiological specialists that there are at least five scribal hands represented in its musical notation.

Gillian Hurst, A Bestiary of Vice and Virtue: *Mythology and iconography in the beast songs of the Chantilly Codex*

A narrative analysis will be presented from *Ung lion say*, *Le basile (Solage)*, *Ma tredol roussignol (Borlet)*, *Par maintes foy (Vaillant)* and *Phiton, Phiton (Franciscus)*. The myth, allegory and rhetorical forms of Mediaeval poetry divulges the expression of the moral and ethical meaning that was an integral part of composition for these composers and their poetic contemporaries. There will be a brief exploration of each composer and the structure of the *formes fixes*. The lion, though fearful in appearance (as told by bestiaries), has the ability to bestow grace. The basilisk tells a cautionary tale of tainted love and offers the possibility of redemption by means of invoking images, allegory and rhetoric. Both nightingale songs tell the tale of Philomela and Procne and display the juxtaposition of carnal desire, the playful and the violent and how the righteous shall be vindicated. The python reminds listeners of the sacrifices of Christ and Apollo and how their selflessness has allowed mankind the possibility of redemption. Each piece will be assessed by the images evoked, the imitation reflected in the music and the use of onamonapeia. There is a distinctive message that links all of these pieces together. Despite the vices humanity may succumb to, individuals always have the choice, the option, to choose redemption.

Robert Nosow: *Jacob Hobrecht and the May Fairs*

On the evening of 3 May 1501, the canons of the Church of St. Donatian in Bruges summarily expelled the chaplain Master Jacob Hobrecht (Obrecht) from the choir of their church. On that day the city held the annual procession of the Holy Blood. It lay at the heart of the May Fairs that brought merchants and goods from around Western Europe, as well as peasants from the surrounding Flemish countryside. In a new document that records the punishments for five singers, the canons do not specify Hobrecht's offenses, but call him and a young *virgiferi chori* "insolent" and "good for nothing." The chapter justifies this astounding action against the acclaimed composer, recognized just months before for his service to the church, in high-flown rhetoric that paraphrases Ovid. Essentially, the canons accuse Hobrecht and the other singers of bringing the frivolity of the May Fairs inside the precincts of the church, and in one case, into the procession itself. The document exposes a dichotomy in which the singers were to celebrate the feast day with music, but not celebrate the *Kermis*. Soon after, the composer left Bruges in disgrace for the second time and never returned.

Anne-Emmanuelle Ceulemans: *Seeking an attribution for an anonymous* Missa Sancta Trinitas *from Tournai – Févin, Mouton or someone else?*

In this talk I will present an anonymous *Missa Sancta Trinitas* kept at the archives of the Tournai cathedral. This unedited mass for four voices is based on a popular motet by Antoine de Févin and was copied for a local brotherhood of the Transfiguration at the beginning of the 16th century. The choice of this mass is doubtless explicable by the close links between the cult of the Transfiguration and that of the Trinity, but its authorship remains unknown. One may speculate that it might have been composed by Févin himself, but Févin seems in fact to have composed a different *Missa Sancta Trinitas*. However, this work, preserved in several sources, is sometimes attributed to Jean Mouton. Thus it is not impossible that the Tournai *Missa Sancta Trinitas*, which does not exist in any other source, may be by Févin. By presenting this work at the MedRen conference, I hope to collect tips about its attribution before publishing its score. The music itself was recorded in 2014 by the Leuven ensemble Psallentes, directed by Hendrik Vanden Abeele, for Musique en Wallonie.

Ángel Manuel Olmos: *Francisco Asenjo Barbieri's writings about early music. new transcriptions*

Francisco Asenjo Barbieri (1823-1894), Spanish composer and musicologist was very interested in Spanish early music. He published for the first time an edition of Cancionero Musical de Palacio, namely the most important source for 15th and 16th century Spanish vernacular music, and collected a lot of information about renaissance music and musicians. His writings have been described in several editions, but none of them achieved to describe the complete collection of this legacy. Starting in March 2015 our research group, following an agreement with Biblioteca Nacional began the project to transcribe and describe all these writings. This lightning talk will offer information about this ongoing project and some partial conclusions about Spanish renaissance music information already available since 19th century, some of it thought to be lost in their original sources.

POSTERS

CHMTL – The Center for the History of Music Theory and Literature: *Beyond the* Thesaurus musicarum latinarum

The *Thesaurus musicarum latinarum* (TML), one of the most valuable and authoritative online resources in the field of musicology, was started in the early 1990s as a pioneering initiative, right at the beginning of the internet revolution. The aim was to provide scholars with a tool to locate terms in a repository of electronic versions of editions of Latin treatises, which turned out to be extremely beneficial to scholars working on various aspects of music terminology, or engaged in the identification of fragments of musical texts in miscellany manuscripts.

Since 2012, we have been embarked upon a long-term project of massive redevelopment of the TML. Through text enrichment (TEI) and music encoding (MEI) we aim to enable more powerful and flexible access to the materials, including searchable and audible musical examples. Moreover, a companion resource is under construction, which extends the aims of the original project to include the study of original sources, the analysis of the manuscript tradition and the historiography of the field, through the application of digital tools, interchange with other resources using the same open-source standards, and the addition of new scholarly content.

We are eager to have preliminary feedback and get in touch with possible collaborators. The poster will synthetically report on the current state of the project and prototypes will be available to illustrate the new features of the TML and of the companion site.

James Cook, Alexander Kolassa, Adam Whittaker (representing the REMOSS study group): *Representations of early music on stage and screen*

As part of the University of Nottingham's Centre for Music on Stage and Screen (MOSS), a new study group has been formed to examine the representation of Early Music on stage and screen. The study group brings together scholars in the fields of Early Music, Film and Television, Opera, Ballet, Theatre, and Video Game to consider approaches to the representation of Early Music across the various media. It seeks to explore the creative ways in which composers, directors, and programmers etc. both re-use pre-existent material and produce new music to represent aspects of the past. The study group has an international membership, and will explore ways to use video conferencing to bring together a diverse range of scholars from different countries. The poster will draw attention to the aims of the study group, demonstrate the kinds of issues being discussed in roundtable sessions, and provide detail on the progress being made in these sessions.

Fabien Guilloux, Céline Drèze, Yannick Lemaire, Brigitte van Wymeersch: *Hainaut, terre musicale (XVIe-XVIIIe siècles)*

Élaboré à l'initiative de l'association valenciennoise *Harmonia Sacra,* le projet « *Hainaut, terre musicale* » est coordonné conjointement par *Harmonia Sacra* et le Centre de Recherche en Musicologie (CERMUS) de l'Université catholique de Louvain. Il a pour objectif de découvrir, étudier et valoriser le patrimoine musical du Hainaut en se concentrant plus particulièrement sur la période moderne (XVIe-XVIIIe siècles).
Le *poster* souhaite présenter les grandes lignes de ce projet et les premiers résultats de l'enquête publiés sur le *Portail du patrimoine musical en Hainaut (XVIIe-XVIIIe siècles)* (http://www.hainautterremusicale.com/). Cet outil s'organise autour d'une base de données destinée à rendre accessible aux chercheurs les découvertes scientifiques, au fur et à mesure de l'avancée des travaux en archives. Il s'articule autour de trois axes : un axe topographique qui présente les lieux de la vie musicale hainuyère, un axe prosopographique qui en identifie les acteurs, et un axe patrimonial qui permet d'en (re)découvrir les sources musicales inédites.

Kate Helsen, Inga Behrendt, Jennifer Bain, Anton Stingl : *The optical neume recognition project*

Medieval, staffless notation poses a challenge for image processing and document analysis software. The Optical Neume Recognition Project, collaborating with SIMSSA (The Single Interface for Music Score Searching and Analysis) developers at McGill University, is meeting this challenge by applying Optical Music Recognition (OMR) software to the earliest kind of notation in the West, known as St. Gall notation. We have chosen as a proving ground for the software "Hartker's Antiphoner", a well-known liturgical Office manuscript compiled around 990 CE, housed in the Stiftsbibliothek at St. Gallen under the shelfmark "Cod. Sang. 390 /391". The software identifies distinct neume shapes in this source and classifies them according to musical meaning, as established by a "ground truth," or human-annotated set of over 110 exemplar shapes representing the St. Gall notation tradition. This is analogous to OCR software that can identify handwritten text by breaking it down into discrete alphabetic characters, and then categorize those characters according to their meaning rather than their exact rendering on the page (since, for example, the shape of an "r" will be different when written in majuscule, cursive, or print, but any of these graphic forms still represents the sound "r".) Hartker's Antiphoner is one of hundreds of medieval sources that have been digitized as high-quality images and made available online in Switzerland's *e-codices* project. It is an especially good test case for automated neume recognition because of its familiarity to most medievalists and the suggestion by semiological specialists that there are at least five scribal hands represented in its musical notation (K. Pouderoijen and I. de Loos, "Wer ist Hartker? Die Entstehung des Hartkerischen Antiphonars," in *Beiträge zur Gregorianik* 47 [2009], 67–86).

Jan Bata : *Musica Rudolphina*

The aim of the poster is to present the online project Musica Rudolphina that brings together professional musicologists and students interested in study of music and musical culture associated with the court of the Emperor Rudolf II. The project has been developped since 2013 by the Association for Central European Cultural Studies in collaboration with the Institute of Musicology of the Charles University Faculty of Arts in Prague. The poster will introduce all the aspects of Musica Rudolphina including human resources, online scores, digital facsimilia, bibliography, discography etc. It will also present a plan of development for the future.

Momoko Uchisaka: *Musical chaos in the actress's body: mad songs in the Restoration theatres*

Madness in the Renaissance, which was central to a classical debate between Foucáultian and Dèrridéan, has also become a focus of attention especially in association with drama and music in recent years. Mad songs, "a strange flower" in Restoration English theatres, are in the intersection of this recent scholarly trend. Mad women on English stages, who can trace its roots back to Ophelia in Shakespeare's *Hamlet*, often accompanied music as a sign of their distracted state. Whereas music was a mere accessory as quoted in the early seventeenth century, it played an indispensable role as a means of demonstrating theatrical pathos in the Restoration theatres. The recent feminist studies argue that mad songs provided female singers with subjective agency, which were scarcely allowed for contemporary women off stage. Through analysis of mad songs particularly performed by Anne Bracegirdle, an English leading singer-actress of the period, this paper reconsiders alternative ways of conceptualizing madness on Restoration stages and explores how musical chaos garnished the actress's performing body.

Janka Petőczová: Musica scepusii veteris: *Renaissance and early baroque music in Scepusius/Zips/Spiš. Sources from Slovakia*

The aim of the poster presentation is to present new findings in the history of Renaissance music in Slovakia, which are the result of my archival research conducted within the project *Sources of Renaissance and Baroque music in Spiš (Zips) and in Europe* at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava (2013 – 2016). Within the research I have discovered previously unknown fragments of mensural codices from the turn of the 15th and 16th-centuries and new information on the cultivation of polyphony in the Lutheran Church cantorates in the

towns of Levoča / Leutschau and Spišská Nová Ves / Zipser Neudorf, Iglo in the region of Zips/Spiš region (northeastern part of the former Kingdom of Hungary, Slovak Republic today). Together with the known sources – treatises on musical theory of Leonhard Stöckel, regularities of municipal schools (*Leges scholae*), part-books preserved in Levoča / Leutschau and Kežmarok / Kesmark – they create a picture of the high level of Renaissance music culture in Zips. The project is part of the research concept focusing on the history of music and culture in Slovakia in the context of Central European musical history, carried out at the Institute of Musicology of the Slovak Academy of Sciences. It builds on a previous project *Music as a Cultural Phenomenon in the History of Zips/Spiš* (2010 – 2012).

Tess Knighton, Ascensión Mazuela-Anguita: *Urban musics and musical practices in sixteenth-century Europe*

The research project "Urban Musics and Musical Practices in Sixteenth-Century Europe" (CIG-2012, 321876: URBANMUSICS), funded by the Marie Curie Foundation and directed by Dr Tess Knighton at the Institució Milà i Fontanals (CSIC) in Barcelona, aims to open up new perspectives on urban musical culture through the study and analysis of the cosmopolitan and fluid society of sixteenth-century Barcelona in its European context. The city's exceptionally rich archival and other written material has the potential to shed light on official and unofficial musical activity and on the ways in which diverse musics not only created a complex soundworld, but also enabled interaction and integration between different sectors of society in the streets and houses of the city. An interdisciplinary approach, embracing current trends in cultural, literary, art and social historical research, shed the spotlight on those who have not hitherto featured in the musical narrative of Barcelona women, children, different ethnic communities, blind beggars and those on the fringes of society as well as on musical practices that fell both within and outside official spheres of patronage. The project has obtained funding to organise the ICREA International Workshop on *Hearing the City: Musical Experience as Portal to Urban Soundscapes* (Barcelona, 24-26 September 2015), with the aim to discuss how sound, specifically but not exclusively musical sounds, might be used as a portal to urban history by combining musicological skills with the outreach potential and interactivity made possible by technology. Ways in which research in urban music history in different parts of Europe might be brought together will also be explored.

Tim Shephard, Patrick McMahon: *"Stupid Midas": visualising musical judgement and moral Judgement in Italy ca.1500*

On a maiolica plate of ca.1520 created for Isabella d'Este, the marchesa's device of musical rests – which symbolised her prudence – is set against the ancient story in

which King Midas' "incorrect" judgement of the outcome of a musical contest between Apollo and Pan wins him an ass's ears. In contemporary courtly texts, 'prudence' is identified as the faculty of secure moral judgement, a kind of meta-virtue ensuring proper behaviour in all situations; meanwhile, the same authors identify instruction in music as effective in cultivating good moral judgement, invoking a tradition reaching back to Pythagoras that configures music as not merely a social grace but a tool of ethical instruction. Isabella's plate thus contrasts her own musical expertise, evidence of her secure moral judgement, with Midas' musical ineptitude, evidence of his faulty judgement in general.

The connection between Midas' musical ineptitude and his poor judgement is made in a cluster of other Italian texts and images representing his story, dating from the 1490s to the 1530s. Raphael Regius for example, in a popular commentary on Ovid's *Metamorphoses* published in Venice a few decades earlier with a dedication to Isabella's husband, signals the connection straightforwardly by entitling the story "Mide stoliditas" (Stupid Midas). Meanwhile, in Botticelli's famous painting of *The Calumny of Apelles*, the ass's ears that symbolise Midas' musical ineptitude become the portals through which Ignorance and Suspicion seek to poison the king's mind. Other visual representations of the story from the same period include those by Cima da Conegliano and Bronzino, as well as those appearing in illustrated editions of the *Metamorphoses*.

These fascinating images emblematise the alignment of musical and moral judgement, underlining the purchase of this idea as a central component of the courtly conception of music in Italy around 1500. The idea was frequently used to defend musical pastimes from allegations of licentiousness, especially on behalf of music-making noblewomen – as must be the case with Isabella's maiolica plate. However, these images also offer an opportunity to reflect on the priority placed on musical "judgement", as opposed to practice, more broadly in a wide range of Italian texts of the 15th and early 16th centuries. Through a detailed study of visual representations of the Judgement of Midas, alongside contemporary writings on myth and on music, this essay will establish the story and the manner of its representation as an important component of and witness to the courtly conception of music in Italy ca. 1500.

LIST OF PARTICIPANTS

Alden, Jane	Trinity College Dublin	ALDENJ@tcd.ie
Antonopoulos, Spyridon	Cappella Romana	spyridonantonopoulos@gmail.com
Bahn, Catherine	McGill University	catherine.bahn@mail.mcgill.ca
Bain, Jennifer	Dalhousie University	bainj@dal.ca
Ballester, Jordi	Universitat Autònoma de Barcelona	Jordi.Ballester@uab.cat
Baltzer, Rebecca	University of Texas at Austin	rbaltzer@mail.utexas.edu
Bank, Katie	Royal Holloway, University of London	Katherine.bank.2012@live.rhul.ac.uk
Bassler, Samantha	Westminster Choir College of Rider University	s.e.bassler@merton.oxon.org
Bata, Jan	Charles University, Prague	Jan.Bata@ff.cuni.cz
Bazinet, Geneviève	University of Ottawa	gbazinet@uottawa.ca
Behrendt, Inga	Eberhard Karls Universität Tübingen	inga.behrendt@uni-tuebingen.de
Bellia, Angela	New York University – University of Bologna	angela.bellia@unibo.it
Bent, Margaret	All Souls College, Oxford	margaret.bent@all-souls.ox.ac.uk
Berentsen, Niels	Leiden University, Royal Conservatoire of The Hague	Niels.berentsen@gmail.com
Berti, Michela	Université de Liège	m.berti@ulg.ac.be
Bevilacqua, Gregorio	University of Southampton	G.Bevilacqua@soton.ac.uk
Biggi, Francis	Geneva Conservatory	francisbiggi@me.com
Bilmayer-Frank, Stefanie	Universität Augsburg	stebil@freenet.de
Bilwachs, Jan	Charles University, Prague	janbilwachs@seznam.cz
Blackburn, Bonnie	Wolfson College, Oxford	bonnie.blackburn@wolfson.ox.ac.uk
Blickhan, Samantha	Royal Holloway, University of London	Samantha.Blickhan.2012@live.rhul.ac.uk
Borghetti, Vincenzo	University of Verona (Italy)	vincenzo.borghetti@univr.it
Bosi, Carlo	Paris-Lodron-Universität Salzburg	carlo.bosi@sbg.ac.at
Bradley, Catherine	State University of New York at Stony Brook	catherine.bradley@stonybrook.edu
Brutian, Anait	Université de Montréal	anaitbrutian@videotron.ca
Buff, Carolann	Westminster Choir College	cabuff@gmail.com

Burn, David	KU Leuven	David.Burn@arts.kuleuven.be
Burke, James	University of Oxford	James.burke@queens.ox.ac.uk
Butler, Katherine	University of Oxford	Katherine.butler@music.ox.ac.uk
Buttà, Licia	Rovira i Virgili University, Tarragona	licia.butta@urv.cat
Calvia, Antonio	Fondazione Ezio Franceschini, Florence	antoniocalvia@yahoo.it
Campagne, Augusta	University of Music and the Performing Arts, Vienna	campagne@mdw.ac.at
Cascelli, Antonio	Maynooth University	Antonio.Cscelli@nuim.ie
Cassia, Cristina	ULB (Bruxelles) – CESR (Tours)	ccassia@ulb.ac.be
Castelló, Esteban Hernández	Universität Hamburg	esteban.hernandez.castello@uni-hamburg.de
Catalunya, David	Universität Würzburg	david.catalunya@gmail.com
Cavicchi, Camilla	Centre d'études supérieures de la renaissance (Tours)	camilla.cavicchi@gmail.com
Ceulemans, Anne-Emmanuelle	Université catholique de Louvain (Louvain-la-Neuve)	anne-emmanuelle.ceulemans@uclouvain.be
Chabashvili, Eka	Tbilisi State Conservatory	ekachabashvili@hotmail.com
Chemotti, Antonio	Ludwig-Maximilians-Universität München	antoniochemotti@hotmail.it
Chizzali, Michael	Department of Musicology Weimar-Jena	michael.chizzali@hfm-weimar.de
Chkheidze, Tamar	Tbilisi State Conservatory	tchkheidze@yahoo.com
Cichy, Andrew	Australian National University	andrew.cichy@oxon.org
Ciglbauer, Jan	Charles University in Prague	jan.ciglbauer@gmail.com
Ciliberti, Galliano	Conservatorio di Musica di Monopoli / Università di Perugia	Galliano.ciliberti@tin.it
Coleman, Jeremy	King's College London	jeremy.coleman@kcl.ac.uk
Colin, Marie-Alexis	ULB	mcolin@ulb.ac.be
Collins, Denis	The University of Queensland	denis.collins@uq.edu.au
Cook, James	University of Nottingham	james.cook@nottingham.ac.uk
Cook, Karen	University of Hartford	karen.m.cook@gmail.com

Corrigan, Ralph	Independent	ralphy@ralphy.eu
Corswarem, Emilie	FRS-FNRS / Université de Liège	E.Corswarem@ulg.ac.be
Craig-McFeely, Julia	University of Oxford	julia.cmcf@gmail.com
Crook, David	University of Wisconsin at Madison	dcrook@wisc.edu
Cuenca, Maria Elena	Universidad Complutense de Madrid	Sunami890@gmail.com
Cullin, Olivier	Université de Tours	olivier.cullin@univ-tours.fr
Cumming, Julie	Schulich School of Music, McGill University	Julie.cumming@mcgill.ca
Cuthbert, Michael Scott	M.I.T.	cuthbert@mit.edu
Daemen, Patrick	Brepols Publishers	patrick.daemen@brepols.net
Dean, Jeffrey	Birmingham Conservatoire	jeffrey.dean@stingrayoffice.com
De Bakker, Anna	University of Notre Dame	adebakke@nd.edu
Deeming, Helen	Royal Holloway, University of London	helen.deeming@rhul.ac.uk
DeFord, Ruth	CUNY	rdeford@post.harvard.edu
De Luca, Elsa	Bristol University	Elsa.DeLuca@bristol.ac.uk
Demská, Štefánia	Charles University, Prague	stefania.demska@gmail.com
Desmond, Karen	McGill University	karen.desmond@mcgill.ca
Di Bacco, Giuliano	Indiana University	gdibacco@indiana.edu
DiCenso, Daniel	Holy Cross College	ddicenso@holycross.edu
Diego Pacheco, Cristina	Université de Lorraine/CESR	cristina.diego-pacheco@univ-lorraine.fr
Diergarten, Felix	Schola Cantorum Basiliensis	felix.diergarten@fhnw.ch
Donnelly, Daniel	CRRS – University of Toronto	daniel.donnelly@mail.mcgill.ca
Drèze, Céline	Université catholique de Louvain	Celine.Dreze@uclouvain.be
Drummond, Henry	University of Oxford	henry.drummond@music.ox.ac.uk
Dunnahoe, Sean	Royal Holloway, University of London	sean.dunnahoe.2012@live.rhul.ac.uk
Eagen, Megan	UNC, Chapel Hill	galileo@email.unc.edu
Eben, David	Charles University, Prague	david.eben@ff.cuni.cz
Eichner, Barbara	Oxford Brookes University	barbara.eichner@brookes.ac.uk

Elias, Cathy Ann	DePaul University	cathy.elias@gmail.com
Elmi, Elizabeth	Indiana University	egelmi@indiana.eu
Emery, Ed	Independent	ed.emery@thefreeuniversity.net
Escrivà-Llorca, Ferran	Universitat Politècnica de València	ferranet2@gmail.com
Everist, Marc	University of Southampton	m.everist@southampton.ac.uk
Evers, Ute	Universität Augsburg	ute.evers@gmail.com
Fallows, David	University of Manchester	david.fallows@manchester.ac.uk
Fankhauser, Eliane	Utrecht University	e.a.fankhauser@uu.nl
Fassler, Margot	University of Notre Dame	mfassler@nd.edu
Feinen, Sabine	Institut für Musikwissenschaft Weimar-Jena	sabine.feinen@hfm.uni-weimar.de
Fiala, David	University of Tours – CESR	david.fiala@univ-tours.fr
Filippi, Daniele V.	Schola Cantorum Basiliensis	dvfilippi@runbox.com
Fiorentino, Giuseppe	Universidad de Cantabria (Spain)	fiorentinog@unican.es
Fitch, Fabrice	Royal Northern College of Music	fabrice.fitch@me.com
Formarier, Marie	Université de Lyon	formariermarie@gmail.com
Freedman, Richard	Haverford College (USA)	rfreedma@haverford.edu
Fuhrmann, Wolfgang	University of Vienna	fuhrmannwolfgang@gmail.com
Fujinaga, Ichiro	McGill University	ich@music.mcgill.ca
Gabrielli, Giulia	University of Graz	giulia.gabrielli@unibz.it
Galán, Santiago	Universitat Autònoma de Barcelona	sgalang2@telefonica.net
Gancarczyk, Paweł	Polish Academy of Sciences, Warsaw	pawel_tg@wp.pl
Gasch, Stefan	University of Vienna	stefan.gasch@univie.ac.at
Gibbs, Daisy	Newcastle University	daisygibbs73@gmail.com
Gillion, Marianne	University of Manchester	marianne.gillion@manchester.ac.uk
Giraud, Eleanor	Lincoln College, University of Oxford	eleanor.giraud@lincoln.ox.ac.uk
Giuliano, Livio	Università degli Studi di Milano	livio.giuliano@gmail.com
González, Daniel	Escola Superior de Música de Catalunya (ESMUC)	danielgoc.mus@gmail.com

Gosfield, Avery		
Goursaud, Christian	Birmingham Conservatoire	christian.goursaud@gmail.com
Grassl, Markus	Universität für Musik Wien	grassl@mdw.ac.at
Gregory, Naomi		
Griffiths, John	Monash University	jagrif@me.com
Grippaudo, Ilaria	University of Palermo	ilaria.grippaudo@gmail.com
Groote, Inga Mai	Université de Fribourg	ingamai.groote@unifr.ch
Guhl-Miller, Solomon	Temple University	Sguhl1@yahoo.com
Guilloux, Fabien	Ensemble Lucidarium	avery.gosfield@gmail.com
Gurrieri, Marco	Centre d'études supérieures de la Renaissance	marco.gurrieri@univ-tours.fr
Ham, Martin	University of Surrey/ULB	martin.ham@waitrose.com
Hamilton, Elina	The Boston Conservatory	elinahamilton@gmail.com
Hankinson, Andrew	McGill University	andrew.hankinson@mail.mcgill.ca
Harris, Sigrid	University of Queensland	s.harris3@uq.edu.au
Hascher-Burger, Ulrike	Utrecht University	u.hascher@musicadevota.com
Hatter, Jane	University of Utah	jane.hatter@mcgill.ca
Heiden, Claudia	Hochschule für Musik und Theater Rostock	clauden@gmx.de
Helsen, Kate	Western University	katehelsen@gmail.com
Hicks, Andrew	Cornell University	ajh299@cornell.edu
Hijmans, Ita	Ensemble Aventure	itasgk@xs4all.nl
Hlávková, Lenka	Charles University, Prague	lenka.hlavkova@ff.cuni.cz
Holford-Strevens, Leofranc	Independent	aulus@gellius.demon.co.uk
Hu, Lester	University of Chicago	lesterzhu@uchicago.edu
Hunter-Bradley, Louisa	Royal Holloway, University of London	louisa.hunterbradley@gmail.com
Hurst, Gillian	University of St Andrews	gh58@st-andrews.ac.uk
Ignesti, Alessandra	McGill University	alessandra.ignesti@mcgill.ca
James, Aaron	Eastman School of Music, University of Rochester	hauptwerk@gmail.com

Johnson, Sarah	University of Bristol	johnson.s.l@btinternet.com
Johnstone, Andrew	University of Dublin	andrew.johnstone@tcd.ie
Kabátková, Barbora	Charles University, Prague	barbora@tiburtina-ensemble.com
Kapitaikin, Lev Arie	Tel Aviv University, Art History Department	levkapit@gmail.com
Kassian, Suzanne	Université Paris Sorbonne	skmusique@hotmail.com
Kaufman, Patrick	University of Chicago	pjkaufman@uchicago.edu
Kelber, Moritz	Universität Augsburg	moritz.kelber@phil.uni-augsburg.de
Knighton, Tess	ICREA Institució Milà i Fontanals (CSIC)	t.knighton@imf.csic.es
Koláček, Jan	Charles University, Prague	kolacek2010 @gmail.com
Kolassa, Alexander	University of Nottingham	
Kolb, Paul	Paris Lodron Universität Salzburg	paul.kolb@sbg.ac.at
Körndle, Franz	Universität Augsburg	franz.koerndle@phil.uni-augsburg.de
Ku, Christopher	University of Oxford	christopher.j.ku@gmail.com
Lacoste, Debra	University of Waterloo, Canada	Debra.lacoste@gmail.com
Lawrence, Deborah	St. Mary's College of Maryland	Weyl_lawrence@verizon.net
Lawrence-King, Andrew	Australian Research Council Centre for the History of Emotions	Andrew@TheHarpConsort.com
Leach, Elizabeth Eva	University of Oxford	elizabetheva.leach@music.ox.ac.uk
Leitmeir, Christian Thomas	Prifysgol Bangor University	c.leitmeir@bangor.ac.uk
Lemaire, Yannick	Harmonia Sacra – Valenciennes	
Leszczyńska, Agnieszka	University of Warsaw	a.z.leszczynska@uw.edu.pl
Levitsky, Anne	Columbia University	aal2140@columbia.edu
Lewis, David	Goldsmith's College, London	
Llewellyn, Jeremy	Schola Cantorum, Basel	jeremy.llewellyn@music.ox.ac.uk
Locatelli, Andrés	Università degli Studi di Pavia	andresloc@hotmail.com
Lodes, Birgit	University of Vienna	birgit.lodes@univie.ac.at
Long, Sarah	Michigan State University	Longsar5@msu.edu

Lopatin, Mikhail	Moscow State Conservatory (Russia)	lopatin.michael1983@gmail.com
Lousberg, Leo	Utrecht University	leolousberg@gmail.com
Louviot, Manon	Centre d'études supérieures de la Renaissance (Tours)	manonlouviot@outlook.com
Lundberg, Mattias	Uppsala University	mattias.lundberg@musik.uu.se
Lutz, Bernhard	Bavarian State Library	Bernhard.Lutz@bsb-muenchen.de
MacCarthy, Evan	West Virginia University	eamaccarthy@mail.wvu.edu
Macklin, Christopher	University of Illinois at Urbana-Champaign	cmacklin@illinois.edu
Macy, Laura	Ashgate	mcook@ashgate.com
Magro, Agostino	Université de Rennes	
Mahrt, William	Stanford University	mahrt@stanford.edu
Maître, Claire	IRHT (CNRS)	claire.maitre@irht.cnrs.fr
Malatesta, Cecilia	University of Milan	cecilia.malatesta@unimi.it
Managadze, Khatuna	Batumi Art Teaching University	khatunamanagadze@gmail.com
Marinescu, Ruxandra	Utrecht Universiteit	r.c.i.marinescu@uu.nl
Maschke, Eva	University of Hamburg	Eva.Maschke@uni-hamburg.de
Matut, Diana	University Halle-Wittenberg	diana.matut@judaistik.uni-halle.de
Maurey, Yossi	The Hebrew University of Jerusalem	yossimaurey@gmail.com
Mazuela-Anguita, Ascensión	CSIC, Institución Milá y Fontanals, Barcelona	a.mazuela@imf.csic.es
Mazzeo, Jacopo	University of Southampton	J.Mazzeo@soton.ac.uk
McDonald, Grantley	Paris Lodron Universität Salzburg	grantleymcdonald@hotmail.com
McInnes, Louise	University of Sheffield	l.e.mcinnes@sheffield.ac.uk
McKay, Cory	Marianopolis College	cory.mckay@mail.mcgill.ca
McMahon, Patrick	University of Sheffield	
Meconi, Honey	University of Rochester	honey.meconi@rochester.edu
Meier, Franziska	Hochschule für Musik Franz Liszt Weimar & Friedrich-Schiller Universität Jena	franziska.meier@hfm-weimar.de

Milsom, John	Liverpool Hope University	johnross.milsom@googlemail.com
Morgan, Alexander	McGill University	alexanderpmorgan@gmail.com
Motuz, Catherine	McGill University	catherine.motuz@mail.mcgill.ca
Mráčková, Veronika	Charles University, Prague	veronika.mrackova@post.cz
Nanni, Matteo	Basel University	matteo.nanni@unibas.ch
Neal, Thomas	Independent	thomas.neal@cantab.net
Nicolas, Patrice	Université de Moncton (Canada)	patrice.nicolas@umoncton.ca
Nosow, Robert	Independent	nosowcab@ec.rr.com
Nyikos, Elizabeth	University of Oxford	elizabeth.nyikos@magd.ox.ac.uk
Oldewurtel, Imke	University of Vienna	imke.oldewurtel@univie.ac.at
Olmos, Angel Manuel	Universidad Complutense de Madrid	aolmos@discantus.com
Op de Coul, Thomas	Independent	topdecoul@cdr.nl
Orio, Nicola	University of Padua	nicola.orio@unipd.it
Ovenden, Philippa		pippaov@gmail.com
Pavanello, Agnese	Musik-Akademie Basel/FHNW	agnese.pavanello@fhnw.ch
Payne, Thomas	The College of William and Mary	tbpayn@wm.edu
Peçanha, Cecilia	Brussels Royal Conservatory	ceciliapecanha@gmail.com
Pérez-Fuentes, Juan F.		jambista@hotmail.com
Pezzi, Francesco	Augsburg University	francesco.pezzi@gmail.com
Petőczová, Janka	Slovak Academy of Sciences	jana.petoczova@savba.sk
Petravić, Ivana	Velika Gorica Gymnasium	ivana.petravic@yahoo.com
Pfohl, Jonas	University of Vienna	jonaspfohl@gmx.de
Pieragostini, Renata	Independent	rpieragostini@gmail.com
Planchart, Alejandro	University of California, Santa Barbara	ockeghem@cox.net
Poennighaus, Kirstin	Franz Liszt Weimar & Friedrich-Schiller-Universität Jena	kirstin.katharina.poennighaus@hfm-weimar.de
Prins, Jacomien	University of Warwick	j.w.prins@warwick.ac.uk

Quinlan, Meghan	University of Oxford	mpcquinlan@gmail.com
Restrepo, Margarita	Walnut Hill Scholl for the Arts	Margrest27@gmail.com
Rice, Stephen	University of Bristol	stephen.rice@bristol.ac.uk
Rillon-Marne, Anne-Zoé	CESCM Poitiers et UCO Angers	AZ_rillon@yahoo.fr
Risler, Alexis	McGill University	alexis.risler@mail.mcgill.ca
Robinson, Alex	Université Paris-Sorbonne (IV)	alex_robinson81@hotmail.com
Rodin, Jesse	Stanford University	jrodin@stanford.edu
Rojo Carrillo, Raquel	University of Bristol	raquel.rojocarrillo@bristol.ac.uk
Rosenholtz-Witt, Jason	Northwestern University	jasonkrw@u.northwestern.edu
Ruiz Torres, Santiago	Universidad de Salamanca	santruiz@usal.es
Ryan, Mary Ellen	Indiana University	ryanme@indiana.edu
Sá Carvalho, Ana	University of Oxford	ana.carvalho@queens.ox.ac.uk
Saint-Cricq, Gaël	Université de Rouen	gael.saint-cricq@univ-rouen.fr
Salmond, Adam	McGill University	adam.salmond@mail.mcgill.ca
Sargent, Joseph	University of Montevallo	jsargent@montevallo.edu
Saucier, Catherine	Arizona State University	Catherine. Saucier@asu.edu
Saulnier, Daniel	CESR Tours	daniel.saulnier@univ-tours.fr
Saunders, Zoe	KU Leuven	zwsaunders@gmail.com
Schier, Volker	Arizona State University	Volker.schier@fen-net.de
Schiltz, Katelijne	Universität Regensburg	Katelijne.schiltz@gmx.de
Schleuse, Paul	Binghamton University (SUNY)	schleuse@binghamton.edu
Schmid, Bernhold	Bavarian Academy of Sciences	B.Schmid@musikhist.badw.de
Schmidt, Thomas	University of Manchester	thomas.schmidt@manchester.ac.uk
Schmitges, Andreas	Universität Halle-Wittemberg	Schmitges@aol.com
Schubert, Peter	McGill University	peter.schubert@mcgill.ca
Schwartz, Tabea	Schola Cantorum Basiliensis	Tabea.sch@onlinehome.de
Sessini, Serenella	University of Sheffield	ssessini1@sheffield.ac.uk

Shephard, Tim	University of Sheffield	t.shephard@sheffield.ac.uk
Simon, Janos	University of Chicago	Janos.simon@gmail.com
Stefanescu, Laura Cristina	University of Sheffield	lcstefanescu1@sheffield.ac.uk
Steib, Murray	Ball State University	msteib@bsu.edu
Šter, Katarina	Slovenian Academy of Sciences and Arts – Schola cantorum, Basel	katka2edward@gmail.com
Stingl, Anton	AISCGre	
Stoessel, Jason	University of New England, Australia	jason.stoessel@une.edu.au
Stras, Laurie	University of Southampton	lastras@soton.ac.uk
Strinnholm Lagergren, Karin	KU Leuven	Karin.strinnholmlagergren@arts.kuleuven.be
Temme, Diane	Bangor University	diane.temme@gmail.com
Thoraval, Fañch	UCL	fanch.thoraval@uclouvain.be
Toffetti, Marina	Università degli Studi di Padova	marina.toffetti@unipd.it
Trocmé-Latter, Daniel	Homerton and Magdalene Colleges, University of Cambridge	dtl@cantab.net
Tröster, Sonja	Universität Wien	sonja.troester@univie.ac.at
Uchisaka, Momoko	University of Southampton	momo.u1222@gmail.com
Urberg, Michelle	University of Chicago/University of Illinois	urberg@uchicago.edu
Valls Fusté, Maria del Mar	Rovira i Virgili University in Tarragona:	
van Benthem, Jaap	Utrecht University (emeritus)	jbvanbenthem@12move.nl
van Benthem – de Koning Louise	Independent	jbvanbenthem@12move.nl
Van Berchum, Marnix	Utrecht University	marnixvanberchum@gmail.com
Van der Heijden, Frieda	Royal Holloway, University of London	friedavanderheijden@gmail.com
Vanhulst, Henri	ULB (emeritus)	vanhulst@ulb.ac.be
Van Wymeersch, Brigitte	UCL	Brigitte.Vanwymeersch@uclouvain.be
Vendrix, Philippe	Centre d'études supérieures de la renaissance (Tours)	vendrix@univ-tours.fr

Ventura Nieto, Laura S.	Royal Holloway, University of London	Laura.VenturaNieto.2012@live.rhul.ac.uk
Vergosová, Eva	Charles University, Prague	vergosova@gmail.com
Verstraete, Marie	Fachhochschule Nordwestschweiz / Universität Mainz	marieverstraete@hotmail.com
Vlhová-Wörner, Hana	Bangor University	mus00c@bangor.ac.uk
von Aretin, Daniela	Bayerische Akademie der Wissenschaften	d.sadgorski@musikhist.badw.de
Vrbanic, Vilena	Croatian Academy of Sciences and Arts	vilena.vrbanic@gmail.com
Vuori, Hilkka-Liisa	Sibelius-Academy	hilkka-liisa.vuori@uniarts.fi
Watson, William	Yale University	william.watson@yale.edu
Weiss, Susan Forscher	Peabody Institute, John Hopkins University	sweiss@jhu.edu
Wendling, Miriam	University of Hamburg	miriam.wendling@gmail.com
Wester, Anja (KVNM)	KVNM	sales@kvnm.nl
Weyl, Thomas		Weyl_lawrence@verizon.net
Whittaker, Adam	Birmingham Conservatoire	adam.whittaker@mail.bcu.ac.uk
Wiering, Frans	Utrecht University	f.wiering@uu.nl
Wiesenfeldt, Christiane	Institut für Musikwissenschaft Weimar-Jena	christiane.wiesenfeldt@hfm-weimar.de
Williamson, Magnus	Newcastle University	magnus.williamson@ncl.ac.uk
Wood, Sienna	University of Colorado at Boulder	sienna.m.wood@gmail.com
Young, Crawford	Schola Cantorum, Basel	crawlute@hotmail.com
Zanovello, Giovanni	Indiana University	giovzano@indiana.edu
Zara, Vasco	Université de Bourgogne	Vasco.Zara@u-bourgogne.fr
Zauner, Sergi	Universität des Saarlandes	s.zauner@mx.uni-saarland.de
Zayaruznaya, Anna	Yale University	anna.zayaruznaya@yale.edu
Zazulia, Emily	University of Pittsburgh	Emily.zazulia@gmail.com
Zerfass, Alexander	Johannes Gutenberg-Universität Mainz	alexander.zerfass@uni-mainz.de

USEFUL ADDRESSES AND NUMBERS

Emergency: medical and fire brigade: 112
Police: 101
Poisoning treatment Centre: +32 (0)70 245 245

ULB: Avenue Franklin Roosevelt 50 - 1050 Bruxelles
Central : +32 (0)2 650 21 11
Surveillance : +32 (0)2 650 26 14 or +32 (0)2 650 22 22

Public transport: STIB-MIVB (Metro, Tram, bus)
+32 (0)70 23 2000 (0,30€/min)
www.stib-mivb.be
App iphone:

App Android:

SNCB (Train)
+32 (0)2 528 28 28
www.belgianrail.be

Taxis: Taxis verts : +32 (0)2 349 49 49
Taxis bleus : +32 (0)2 268 00 00

Printing: Yes Copy
Avenue Adolphe Buyl 126, 1050 Ixelles
+32 (0)2-648.86.76
Monday–Friday, 8:30-19:30; Saturday 10:00-19:00

Best Copy
Avenue Adolphe Buyl 86, 1050 Ixelles
+32 (0)2 648 45 27
Monday–Friday, 8:30-19:30; Saturday 10:00-19:00

University Copy Shop
Avenue Adolphe Buyl 72, 1050 Ixelles
+32 (0)2 646 39 52
Monday–Friday, 9:00-20:00; Saturday 10:00-19:00

Fac one copy
AVENUE DE L'université 33, 1050 IXELLES
+32 (0)2.640.85.45
Monday–Friday, 9:00-18:30; Saturday 10:00-18:00

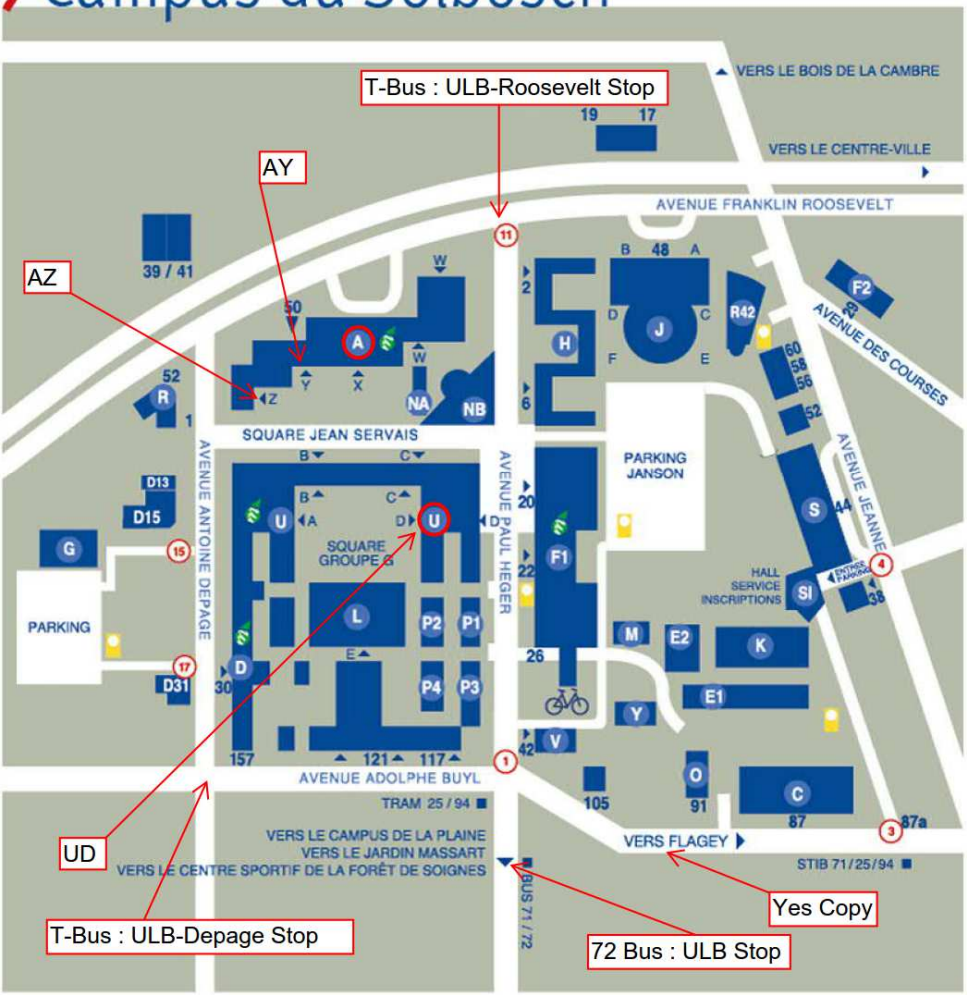
Mister Copy Ixelles
Boulevard Général Jacques 121-123, 1050 Ixelles
+32 (0)2 640 94 21
Monday–Friday, 8:00-18:30; Saturday 11:00-17:00

B.C.D Express - All Printing Services
Boulevard Général Jacques 135, 1050 Ixelles
+32 (0)2 649 39 54
Monday–Friday, 9:00-23:00; Saturday 9:00-21:00

Tourism: VISITBRUSSELS - Brussels Info Place (BIP)
Rue Royale 2, 1000 Brussels
+ 32 (0)2 513 89 40
e-mail : info@visitbrussels.be
www.visitbrussels.be

MAPS

Campus du Solbosch

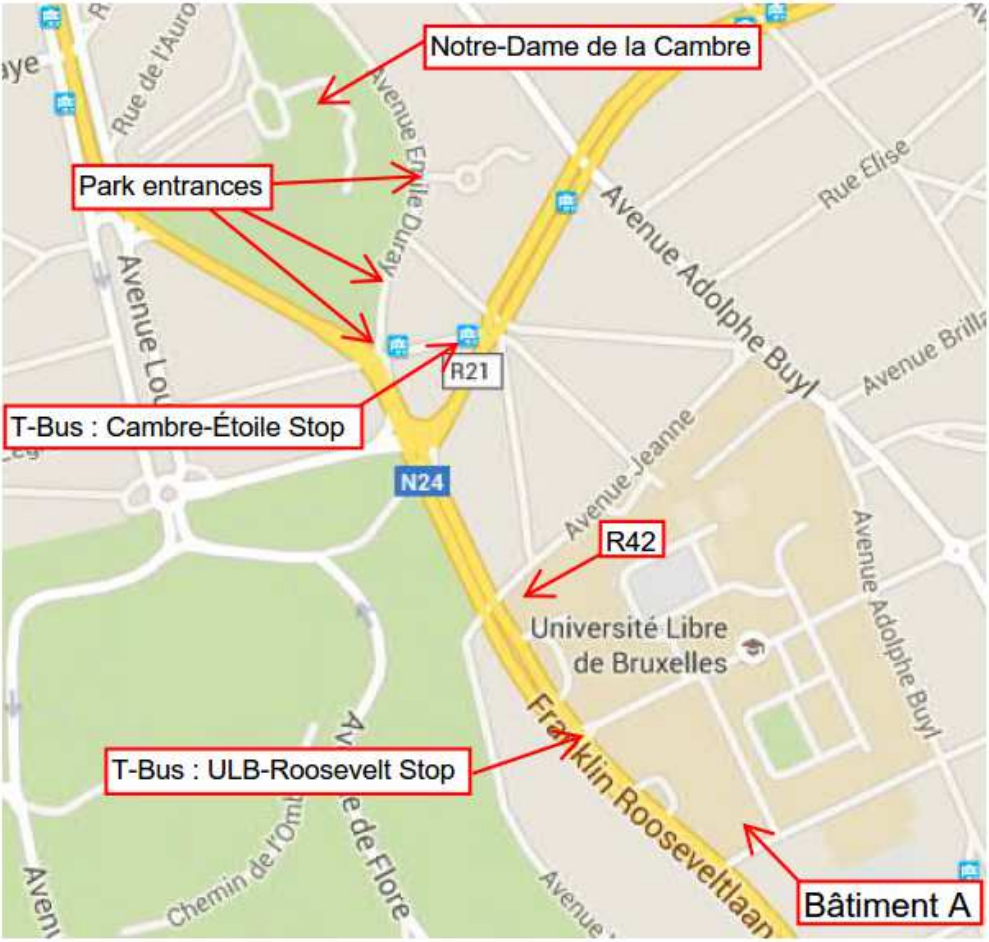


Accès par transport en commun (en français)

Liste des auditoires (en français)

FINDING THE EGLISE DE LA CAMBRE (for Three Tenors concert) :

15 minutes walk

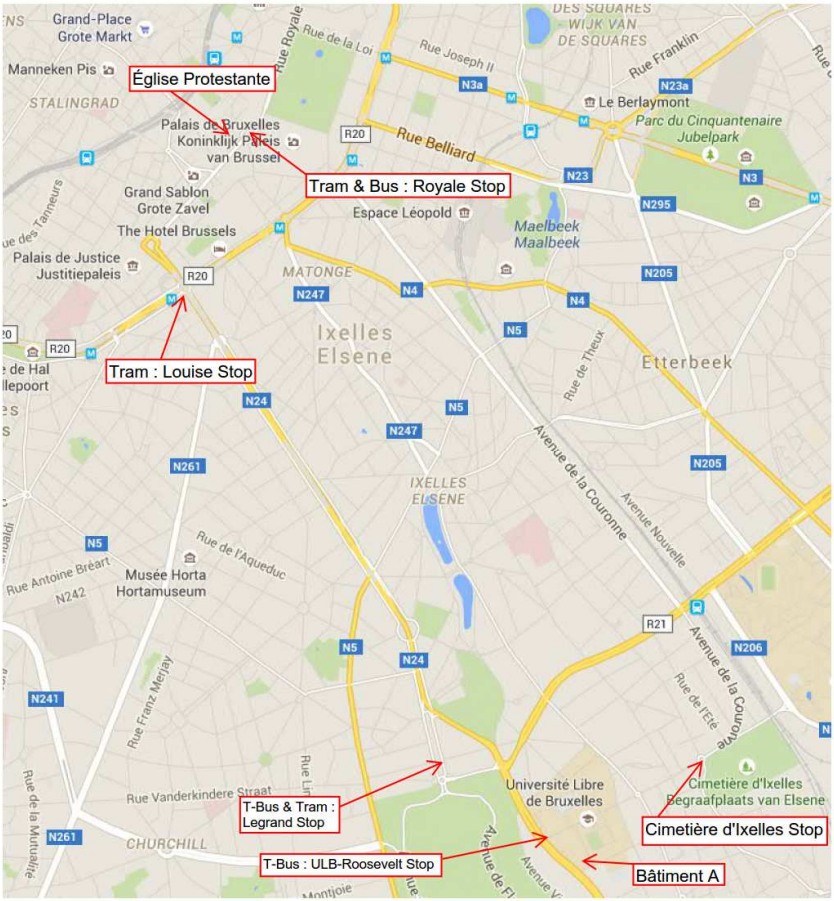
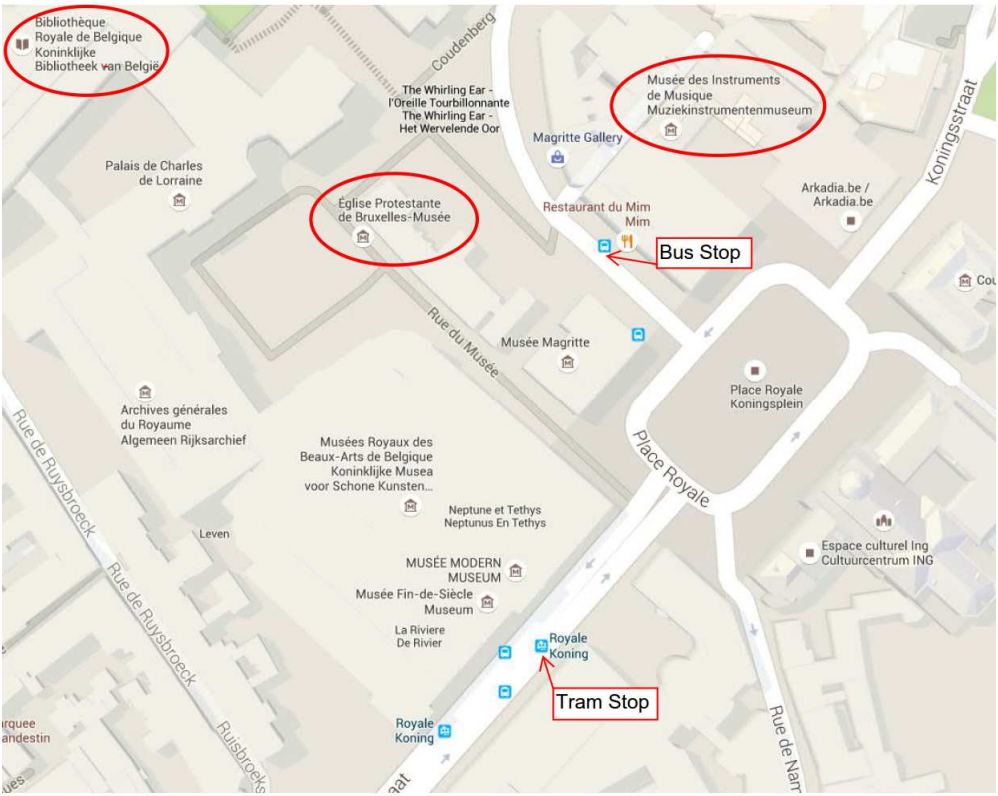


Map of the La Cambre site :

FINDING THE EGLISE PROTESTANTE (for the La capilla concert):

Cimetière d'Ixelles Bus-stop: Bus 71 direction De Brouckere or 95 direction Bourse to Royale (25 minutes)

ULB-Roosevelt Stop: T-Bus to Legrand, Legrand stop; tram 94 direction Louise, Louise Stop; tram 92 direction Schaerbeek Gare, Royale stop.



Location of the Eglise protestante in the city