

# Grüß Gott! Willkommen in München!

Dear colleagues,

It is a great pleasure to welcome you to Munich. With this year's conference, MedRen is returning to Germany for the second time after exactly 20 years (Jena 2003). Much has changed in these two decades: in Jena, the group of scholars discussing current research in the field of medieval and Renaissance music was already very international but the number of delegates has successively increased since then. This year, more than 300 papers, talks, lectures, and posters will be presented. Most delegates have chosen to attend MedRen in person, although some will be following the conference remotely. Current research issues will be discussed over five days in five parallel sections. At a conference of this size, it is no longer possible for all delegates to give a 20-minute talk. Therefore, we have decided to organise a poster session. All delegates are cordially invited to attend the poster session on Wednesday from 14:00 to 16:00 in the plenary hall. The posters will be on display throughout the week, but the time slot on Wednesday afternoon will explicitly provide the opportunity to discuss the presented research with the authors by walking from poster to poster. With special thanks to the ›Verein zur Förderung der Musikwissenschaft in München e.V.« and Boydell & Brewer the three best posters will be awarded prizes. The award ceremony will take place during the Business Meeting on Thursday. For further information see p. 100.

During the conference, three concerts will present music from the music collection of the Bavarian State Library. These concerts also reflect the academic focus of this year's conference: on Monday, the *Ensemble Per-Sonat* will perform late medieval music from the German-speaking countries alongside works by

Guillaume Dufay. On Tuesday, the *Ensemble Phoenix Munich* will highlight a little-known historical link between Bavaria and Spain: the *Cancionero de la Sablonara*. Finally, on Wednesday, the *Ensemble Singer Pur* will celebrate the 500th anniversary of the Munich Court Chapel with works by Ludwíg Senfl, Orlando di Lasso, and Jaques Buus. For further information see p. 198.

Numerous Munich institutions have been involved in the preparation of this year's MedRen. We would like to thank the Bayerische Schösserverwaltung, the Instituto Cervantes, and the city government of Munich for their support. We would also like to thank the staff of the Bavarian Academy of Sciences and Humanities, the Bavarian State Library, and the Ludwig Maximilian University for their lively backing. Many thanks are also due to the Programme Committee, who selflessly assisted us in the selection of papers and in many organisational matters. My heartfelt thanks go to the members of the organising team. The last three years have been a wonderful time of energetic teamwork and they have shown how well cooperation across institutional boundaries can work in Munich.

Irene Holzer



# Preliminary Comments

## Policies concerning diversity and inclusion, papers, participation, and sessions

The MedRen community lives inclusion, acceptance, and respect with and for each other in many ways. We understand that everyone is unique and that our similarities and differences make the contributions we have to offer even more valuable. Diversity encompasses the dimensions of race, ethnicity, national and regional origin, gender, gender identity and sexual orientation, socio-economic status, age, physical characteristics and abilities, and religious, political, cultural, and spiritual ideologies and practices. It stands for an environment that is committed to equal opportunities and equal rights for all members of the MedRen, including all visitors to the conference, and aims to ensure a welcoming, safe, civil, and inclusive environment that is free from discrimination, harassment, retaliation or discourteous behaviour.

## Guidelines concerning respect, for chairing over sessions, and for the responsible use of social media

The MedRen community is committed to respecting and protecting the privacy of all conference participants. The organisers of MedRen 2023 are aware of your privacy concerns and their responsibility to ensure that the information you provide is not misused.

We support freedom of speech and expect participants to adhere to the values of non-discrimination, dignity, and civility in all conference activities. Only through the lived practice of mutual respect can a sustainable environment for free expression and open research be created, and only through careful consideration of the positions of others – as well as our own – will a critical but also trusting dialogue between scientists be possible. However, we ask all participants to respect the following principles:

### 1 Time keeping

We encourage chairs to be mindful of time constraints. A session with contributions within the allotted time slots is appreciated by participants and audience alike.

### 2 Social media

Real-time online interactions will make it possible to provide access to conference topics for those colleagues who cannot be present at the conference. Social media offer opportunities for networking and engaging larger academic communities.

However, all speakers have the right to ask that their work, images and/or any related material not be live-tweeted, live-blogged, or otherwise published, and they have the right to expect that their wishes will be respected.

Audio or video recordings of meetings must not be made or published without the express permission of all meeting participants. This permission must be obtained in advance via the organisers or chair(s) of the meeting. Photographs must never be taken or published without the consent of the persons pictured.

Session chairs are expected to inform the audience of speakers' preferences for sharing (or limiting the sharing of) their presentations via social media.

Please remember that social media is immediate and personal. Your comments are public and should be kept in the same professional tone that you would use in a face-to-face conversation: vulgar, profane, or threatening language or personal attacks must never be used.

### **3 Hybrid sessions**

As at in-person sessions, it is the prerogative of session organizers and chairs to decide how sessions should run. The organizers of MedRen 2023, however, have some recommendations for proceeding in a Zoom session and the following applies to all participants in a Zoom session:

- Please be there on time.
- All online participants of a Zoom session should make sure that their Zoom name allows the technical assistants to recognize you so they can admit you from the waiting room.
- Chairs of virtual or hybrid sessions are kindly asked to help ensure the smooth running of the session. If technical problems occur, chairs should be prepared to seek help from the technical assistants.
- Chairs should ask all to remain muted unless they are actively participating.
- Participants should pay attention to the placement of the microphone (e.g. shuffling papers near the microphone will affect the listening experience); using a headset with a microphone will improve the sound quality.
- Let participants signal that they want to contribute by using the ›raise your hand‹ function or by typing a question in the chat box.

### **4 Collegiality**

Expressing appreciation and sharing links to useful/related information contribute to the conversation and strengthen academic connections. Disagreement and difficult topics are as much a part of an intellectual community as academic generosity and should be treated with the same professionalism and respect online as in face-to-face discussions.

### **Important notice**

This event will be photographed and/or filmed (including sound). Fotos of the plenary rooms will only be taken from the back. If you do not wish to be photographed or filmed, please contact the photographer or cameraman directly.

# MedRen2023 Team

## Organising Committee

Prof. Dr. Irene Holzer (Munich)  
Dr. Stefan Gasch (Vienna)  
Dr. Veronika Giglberger (Munich)  
Prof. Dr. Moritz Kelber (Augsburg)  
Bernhard Lutz (Munich)  
Dr. des. Katharina Preller (Munich)  
Dr. Bernhold Schmid (Munich)  
Elisabeth Seidel (Munich)  
Tabea Umbreit (Munich)

## Programme Committee

Dr. Fabrice Fitch (Glasgow)  
Prof. Dr. habil. Paweł Gancarczyk (Warsaw)  
Dr. Stefan Gasch (Vienna)  
Dr. Veronika Giglberger (Munich)  
Prof. Dr. Irene Holzer (Munich)  
Prof. Dr. Moritz Kelber (Augsburg)  
Prof. Dr. Tess Knighton (Barcelona)  
Prof. Dr. Katelijne Schiltz (Regensburg)  
Dr. Bernhold Schmid (Munich)  
Prof. Dr. Thomas Schmidt (Manchester)

## Congress Center, LMU Munich

Sabine Beutlhauser  
Katharina Visotschnig

## Assistants

Alicia Allmaras  
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Jessica Casini  
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Lara Pluym  
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Laura Schröder  
Anastasiia Shcherbakova  
Mika Sing  
Angelina Sowa  
Felicitas Strobl  
Magdalena Tree  
Janosch Umbreit  
Peter Umbreit

## Technical support

CS Congress Service GmbH

We especially thank the management and administration team of the **Bavarian Academy of Sciences and Humanities**, who supported us in many ways.

# Practical Information

## Registration desk

Bavarian Academy of Sciences and Humanities, Entrance hall

Opening hours

Monday, 11:00 to 18:00

Tuesday – Friday, 8:30 to 16:00

## Coffee and Tea, Refreshments

Hercules Foyer

Opening hours

Monday, 11:00 to 16:00

Tuesday – Friday, 10.30 to 16:00

## Food and drinks

The conference venues are located in the centre of Munich. There are several restaurants and cafes in the area. Reservations are recommended for dinner. Lunch may be taken at your own expense in the canteen of the Bavarian State Theatre (next to the Allerheiligen-Hofkirche). Please have your name badge ready at the entrance. See our home page for a list (map) of pubs and restaurants.

## WIFI

eduroam and BayernWLAN are available in the buildings of the Bavarian Academy of Sciences and Humanities. BayernWLAN is accessible for everybody – free of charge, open and unrestricted. There is also free wifi in the Instituto Cervantes building. If you have problems setting up the connections, please do not hesitate to ask our staff for help.

## Public transport

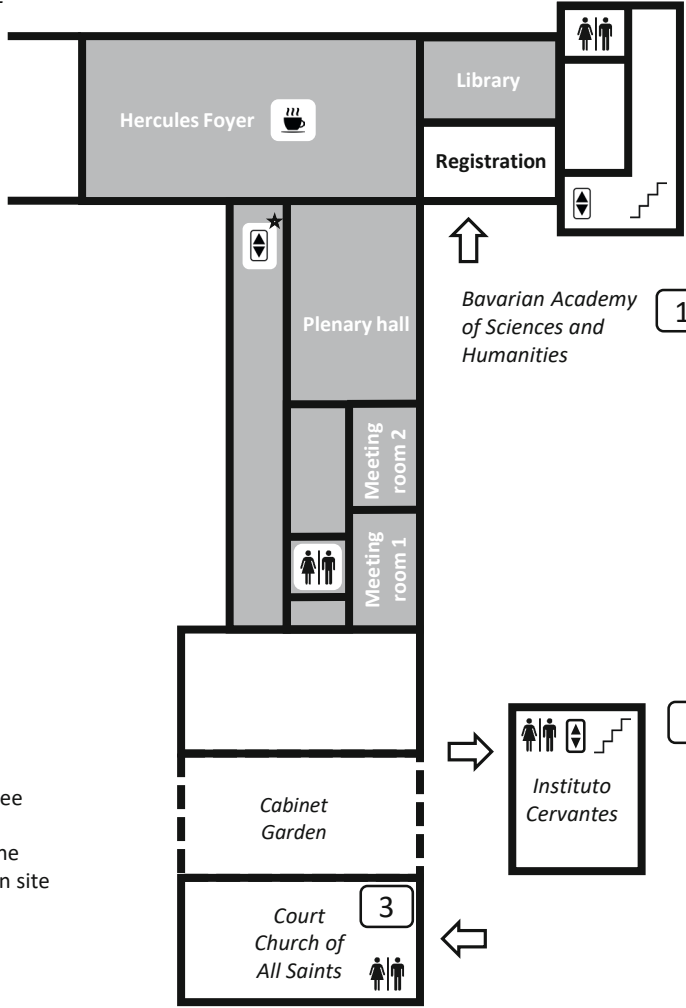
Timetables, fares and further information on public transport in Munich: <https://www.mvv-muenchen.de/>

## Emergency Numbers

Emergency number to dial from mobile phone: 110

Medical emergency service/Fire and ambulance service: 112

← Metro Odeonsplatz



1

2

3

*Bavarian Academy of Sciences and Humanities*

*Instituto Cervantes*

*Cabinet Garden*

*Court Church of All Saints*

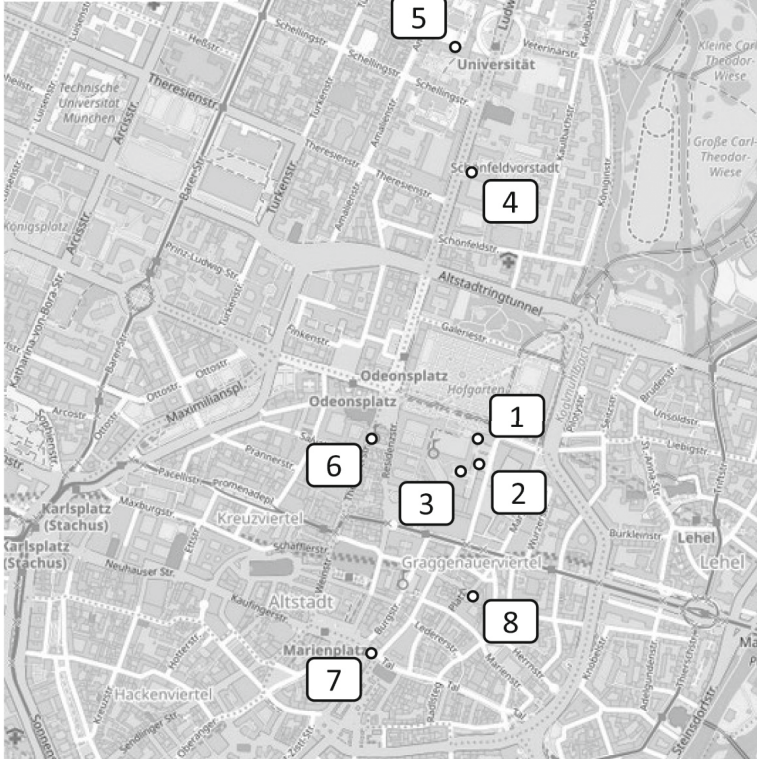
Alfons-Goppel-Straße

Venues  
MedRen  
RESIDENZ

### Key

- 1st floor
- Rest rooms
- Stairs
- Lift
- Coffee break
- Entrance
- Lift for barrier-free access. Please contact the MedRen team on site if required

# Venues MedRen MUNICH



© OpenStreetMap

- 1 Bavarian Academy of Sciences and Humanities  
Alfons-Goppel-Straße 11
- 2 Instituto Cervantes  
Alfons-Goppel-Straße 7
- 3 Court Church of All Saints /  
Allerheiligen-Hofkirche  
Residenzstraße 1
- 4 Bavarian State Library  
Ludwigstraße 16 (Schatzkammer)
- 5 Ludwig Maximilian University  
Geschwister-Scholl-Platz 1  
(Main Building: Room A 015)
- 6 Theatine Church / Theatinerkirche  
Salvatorplatz 2A
- 7 Old Town Hall / Altes Rathaus  
Marienplatz 15
- 8 Hofbräuhaus  
Platzl 9

# MONDAY

MONDAY	PLENARY HALL	MEETING ROOM 1
13:00–13:30	Opening (Plenary Hall)	
13:30–15:00	<b>PL-01: Early Music and Historicity</b> Chair: Christian Thomas Leitmeir	<b>MR1-01: Music and War in the 16th Century</b> Chair: Andrew Kirkman
	STEFANO MENGOZZI Does ›Early Music‹ Need a New Label?	HENRY T. DRUMMOND Chant Revision and the Eighty Years' War
	REINHARD STROHM On the historicity of traditional music in late-medieval Europe	DANIELE V. FILIPPI The culture of lauda in early modern Milan
	ANNE PIÉJUS The tactus in the visual arts around 1600: from iconographic motif to symbolic meaning	RICCARDO PINTUS Belli contra Belli: a Case of Reworking in the Sixteenth Century
15:00–15:30	Coffee Break (Hercules-Foyer)	
15:30–17:30	<b>PL-02: Terminologies in Musical Cultures of the Islamic World</b> Themed Session (Partly ZOOM) Chair: Yasemin Gökpinar GIULIA ACCORNERO YASEMIN GÖKPINAR JUDITH I. HAUG SALAH EDDIN MARAQA	<b>MR1-02: Gestures of Sacred Chant: Exploring the Performance of Latin and Byzantine Chant, of the Qur'an and Jewish Sacred Texts from the Middle Ages Onwards</b> Themed Session (Partly ZOOM) Chair: Charles M. Atkinson KRISTIN HOEFENER NINA-MARIA WANEK STEPHANIE SCHEWE JUDIT FRIGYESI NIRAN
18:00–20:00	FConcert »TRAVEL SONGS« by the Ensemble PER-SONAT & Reception (Old Town Hall)	



MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>Opening (Plenary Hall)</b>		
<b>MR2-01: Liturgy and the Crusades</b> Chair: Magnus Williamson	<b>LI-01: Zarlino and Music Theory</b> Chair: Sebastian Bolz	<b>IC-01: Musical-Liturgical Fragments in Portuguese Collections</b>
DAVID EBEN Filling in the Gap: The Post Pentecost Series of Gospel Antiphons	DANIELA V. ARETIN Gioseffo Zarlino's <i>Le istituzioni harmoniche</i> – a new German translation	Themed session  Chair: Konstantin Voigt
ANDREW JAMES ANDERSON BULL Crusading rhetoric and hatred in the music of medieval St Andrews	PAULA ANDRADE CALLEGARI Indications of Rhetorical Virtues of Style in Gioseffo Zarlino's <i>Istituzioni Harmoniche</i> (Pre-recorded)	JOÃO PEDRO D'ALVARENGA ALBERTO MEDINA DE SEIÇA GIULIO MINNITI
UTE EVERS Die Osterfeier in der Hs. Neustift, Cod. 15063 (read in English)	DANIELE SABAINO & MARCO MANGANI The Tenor Voice as a Modal Fundamentum Compositionis: An Old Question Revisited	
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-02: Chant and its Soundscape</b> Chair: Henry T. Drummond	<b>LI-02: The Materiality of Absence in Early Sources</b> Themed session	<b>IC-02: A Little Known ›Marian Miscellany‹ CZ-Pu 59 R 5116 from c.1500, its Content and Contexts</b>
INGA BEHRENDT Modulationen in Propriumsgesängen des Gregorianischen Kernrepertoires als Ausdruck gezielter Textinterpretation (read in English)	Chair: Matthew Paul Thomson  ÁINE PALMER CAT SLOWIK EMILY KORZENIEWSKI HALLIE VOULGARIS	Themed session in memoriam Jaap van Benthem  Chair: David Fallows
ANNA DE BAKKER Processing Chant, Chanting Processions: Lessons from St Gall and Cantus Ultimus		BERNHOLD SCHMID JACOBIJN KIEL LENKA HLÁVKOVÁ PAWEŁ GANCARCZYK JAN CIGLBAUER
THOMAS MORGAN PHILLIPS Unravelling the Identity of the Music Scribe of the St. Albans Processional, Bodleian Library, MS. Laud Misc. 4		ENSEMBLE POLYFONIX (ONDŘEJ DOBISÍK, SAMUEL ŠKOVIERA, CODY PERK)
ESPERANZA RODRIGUEZ GARCIA The project ›ExpSoundscapes‹: a case study on the re-construction of historical musical heritage		
<b>Concert ›TRAVEL SONGS‹ by the Ensemble PER-SONAT &amp; Reception (Old Town Hall)</b>		

# TUESDAY

TUESDAY	PLENARY HALL	MEETING ROOM 1	LMU A-015
09:00–10:30	<b>PL-03: The Notre Dame Repertoire and Music Teachers</b> Chair: Karen Desmond	<b>MR1-03: Early modern music, court culture, and Global Transcultural Encounters (partly ZOOM)</b>  Themed session  ALEXANDRA SISO JANIE COLE ALEXANDROS HATZIKIRIAKOS	ANNA PLAKSIN & MARTHA E. THOMAE MEI-Workshop – Mensural Music (Part 1)  Workshop
	ANNE-ZOÉ RILLON-MARNE A new look at an old book: investigating the making of I-FI MS Pluteus 29.1		
	JOSHUA STUTTER What do we really mean by »Clausula«?		
	ILARIA GRIPPAUDO Between Court, Monastery, and Workshop. Music Teachers in Medieval and Early Modern Palermo		
10:30–11:00	<b>Coffee Break (Hercules-Foyer)</b>		
11:00–12:30	<b>PL-04: Jewish and Arabic Manuscripts</b> Chair: Salah Eddin Maraqa	<b>MR1-04: Challenges in Cataloging Liturgical Manuscripts Today (partly ZOOM)</b>  Round table  Chair: Paweł Figurski  PAWEŁ FIGURSKI GIONATA BRUSA GIOVANNI VARELLI ARTHUR WESTWELL IRINA CHACHULSKA	ANNA PLAKSIN & MARTHA E. THOMAE MEI-Workshop – Mensural Music (Part 2)  Workshop
	AVERY GOSFIELD The Munich Tzur Mishelo: an Example of 16th-Century Ethnomusicological Fieldwork?		
	ALEXANDRE CERVEUX Musical delight and the acquisition of knowledge in Medieval Arabic and Hebrew texts		
	JEREMY THOMAS LLEWELLYN Medieval Turkic Reminiscences: Interpreting <i>Reminiscens beati sanguinis</i> in the Codex Cumanicus		
12:30–14:00	<b>Lunch Break</b>		
13:00–14:00	<b>BSB-1: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>		

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-03: Liturgy and Cantus Fractus</b> Chair: Ute Evers	<b>LI-03: Liturgy and Night Music</b> Chair: Antonio Chemotti	<b>IC-03: Processions as performance, 1400–1700</b>  Round table
GIULIA GABRIELLI Cantus Fractus in the late Middle Ages: a children's game?	FAÑCH THORAVALL Jean de Léry's »Tupinamba songs« (1585) and the musical xenology of Renaissance travelogues	Chair: Tess Knighton  TESS KNIGHTON EDUARDO CARRERO SANTAMARIA ASCENSIÓN MAZUELA-ANGUITA JAMES COOK
KAMIL MACIEJ WATKOWSKI Ordinarium missae chants in Teutonic Order sources	GIULIO MINNITI The 13th-century re-composition of the Transfiguratio Domini office	
JULIANNA NAGY TORMA An unknown late medieval notated liturgical manuscript from the Episcopal Library in Székesfehérvár		
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-04: Re-tuning the ear: an experiment with student singers</b>  Workshop / lecture-recital  MATTHEW ALEC GOULDSTONE	<b>LI-04: Introducing »Aural Histories: Coventry c.1451–1642«</b>  Themed session  ANDREW KIRKMANN HELEN ROBERTS JAMIE SAVAN MAGNUS WILLIAMSON	<b>IC-04: Musical exchange and identity</b> Chair: Tess Knighton  ANA LÓPEZ SUERO Interactions between musicians of the Low Countries and Spain in Valladolid, 1550–1650  MAGDALENA DOSTÁLOVÁ <i>Missa super Vestiva i colli vs. Missa super Cara Theodorum.</i> Role and Significance of the Model Material for Parody Masses  ALEXANDER ROBINSON Music and Civic Identity during the Renaissance – the case of Avignon (c. 1500–c. 1630)
<b>Lunch Break</b>		
<b>BSB-1: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>		

# TUESDAY

TUESDAY	PLENARY HALL	MEETING ROOM 1
14:00–15:30	<b>PL-05: Manuscript Studies</b> Chair: Yasemin Gökpinar	<b>MR1-05: Hildegard</b> Chair: Lenka Hlávková
	URI JACOB Musical Leaflets from the Twelfth Century on the Move between East and West	HONEY MECONI Extreme Singing and Hildegard
	SALAH EDDIN MARAQA Cod. arab. 591 & cod. arab. 590: On the significance of two song-text collections from the holdings of the Bavarian State Library for research into Arabic music	MARGOT ELSBETH FASSLER Hildegard's Dramatic Strategies as Musical Embodiment (ZOOM)
	D. LINDA PEARSE Sonic Supplication, Ritualized Response: the Austrian Habsburgs and the Ottomans in the late 16th century	KATE HELSEN & JENNIFER BAIN What does she sound like? In search of Hildegard of Bingen's Compositional Voice
15:30–16:00	<b>Coffee Break (Hercules-Foyer)</b>	
16:00–18:00	<b>PL-06: The Chigi Codex and Italian Polyphony</b> Chair: Thomas Schmidt	<b>MR1-06: The Golden Age of Musical Iconography – Case Studies in Context and Meaning from Around 1500</b>
	HERBERT KELLMAN & EDWARD HOUGHTON Chigi Codex: its patron Philippe Bouton and the enigmatic <i>Ave rosa speciosa</i> (Paired paper, partly ZOOM)	Themed session Chair: Tim Shephard BJÖRN R. TAMMEN GAIA PRIGNANO FLORENCE GÉTREAU LUZIA AURORA ROCHA LUÍS CORREIA DE SOUSA MARIA LUISI
	ANTONIO CALVIA & LUCA GATTI What ›Cosa‹ Can Tell Us? Senhals in Fourteenth-Century Italian Polyphony (Paired paper)	
19:00–21:00	<b>Concert »CANCIONERO DE LA SABLONARA« by the Ensemble Phoenix Munich (Allerheiligen-Hofkirche)</b>	

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-05: Catholics and the Music of the Reformation</b> Chair: Christiane Wiesenfeldt	<b>LI-05: Renaissance Masses</b> Chair: Cathy Ann Elias	<b>IC-05: Digital Methods</b> Chair: Anna Plaksin
CHRISTIAN THOMAS LEITMEIR Cantare in corde: St Paul's musical legacy in the Middle Ages	SAM BRADLEY Another Look at Retrograde in Settings of the Agnus Dei, with a Skeptical Eye toward Christ-as-Armed-Man	DEBRA SUZANNE LACOSTE Text, melodies, and metadata: The development of chant analysis in the Cantus Database
MATTIAS LUNDBERG Andreas Karlstadt's 53 theses against plainchant (1521/22): Analysis of Premises and Arguments	DAVID KIDGER The <i>Benedicta es</i> Complex and the <i>Missa Benedicta es</i> attributed to Hesdin and Willaert	KAREN DESMOND Measuring Polyphony: An Online Editor for Medieval Music
BARBARA DIETLINGER »Erhalt uns Herr bey deiner Wurst:« The Protestant Centenary of 1617 and Its Catholic Reaction (ZOOM)	JENNIFER S. THOMAS Adrian Willaert's Inheritance and Legacy: His <i>Benedicta es caelorum</i> Motets and Mass	MARÍA ELENA CUENCA RODRÍGUEZ & CORY MCKAY The stylistic origin of the anonymous 16th-century masses transcribed by Siro Cisilino (1903–1987) at the Fondazione Cini: A Statistical and Machine Learning Approach
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-06: Medieval Music Theory. In memoriam Michael Bernhard</b> Chair: Bernhold Schmid	<b>LI-06: Adrian Willaert: Perspectives for Future Research</b> Themed session Chair: Benjamin Ory	<b>IC-06: What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis</b> Themed session Chair: Richard Freedman
CALVIN M. BOWER Jacobus and Boethius: reflections on the language and rhetoric of <i>Speculum musicae</i>	KATELIJNE SCHILTZ IRENE HOLZER BENJAMIN ORY DENIS COLLINS PETER SCHUBERT DAVID KIDGER	RICHARD FREEDMAN MARINA TOFFETTI JULIE CUMMING ERIK BERGWALL GABRIELE TASCETTI
ELZBIETA WITKOWSKA-ZAREMBA Interpreting Greek Notation Transmitted by Boethius: Odington, Jacobus, Dunstaple		
CHARLES M. ATKINSON »Wrong-Way Corrigan?« or just a little off-course? The <i>Alia musica</i> 's Expositor and the Modes		
GEORGE HARNE When Philosophy Sings: The Harmony of Form and Matter in the <i>Speculum musicae</i>		
<b>Concert »CANCIONERO DE LA SABLONARA« by the Ensemble Phoenix Munich (Allerheiligen-Hofkirche)</b>		

# WEDNESDAY

WEDNESDAY	PLENARY HALL	MEETING ROOM 1
09:00–10:30	<b>PL-07: 15th-Century Polyphony</b> Chair: Reinhard Strohm	<b>MR1-07: Sounding the Bookshelf 1501: Summing Up</b>  Round table  Chair: Tim Shephard  TIM SHEPHARD LAURA STEFANESCU CIARA O'FLAHERTY OLIVER DOYLE
	JOHAN GUITON Polyphony in San Petronio during the Fifteenth Century: A Rereading of the Five Fragments	
	RALPH CORRIGAN The role of text Tropes in the identity/ies of early 15th-Century Mass movements	
10:30–11:00	<b>Coffee Break (Hercules-Foyer)</b>	
11:00–12:30	<b>PL-08: Analysis: Busnoys &amp; Josquin</b> Chair: Jesse Rodin	<b>MR1-08: Renaissance Music – a History in 100 Exhibits</b>  Themed session  Chair: Vincenzo Borghetti  VINCENZO BORGHETTI TIM SHEPHARD DIANA MATUT SANNA RANINEN NUNO RAIMUNDO ALEXANDROS HATZIKIRIAKOS ASCENSION MAZUELA-ANGUITA ANTONIO CASCELLI GIULIA ACCORNERO
	RYAN O'SULLIVAN Who Wrote Antoine Busnoys's Songs? A Preliminary Report	
	BRETT ANDREW KOSTRZEWSKI Five Voices, Ferrara, and the French-court Motet: Situating Josquin's <i>Huc me sydereo</i>	
	CATHAL TWOMEY On the Other (Guidonian) Hand: Deliberate Mis-Solmization, Metamusical Wit, and Hidden Mutation in Josquin's ›Illibata Dei Virgo Nutrix‹	
12:30–14:00	<b>Lunch Break</b>	
13:00–14:00	<b>BSB-2: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>	

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-07: Trouvères, Troubadours and <i>Sangspruch</i></b> Chair: Hana Vlhová-Wörner	<b>LI-07: Buxheimer Orgelbuch &amp; Leopold Codex</b> Chair: Nicole Schwindt	<b>IC-07: Medieval England</b> Chair: Susan Forscher Weiss
JOSEPH MASON Structured or structure-less? Through-composed songs by the trouvères	VANIA DAL MASO On performing the ornaments of the Buxheimer Orgelbuch Munich, BayerischeStaatsbibliothek (D-Mbs Mus. MS 3725, olim Cim. 352b)	JAMES TOMLINSON A University Context for Early Fourteenth-Century English Polyphony: Reassessing Cambridge, Gonville and Caius College MS 512/543
DANIL RIABCHIKOV Between melody and text: the relationship between poetic caesures and musical modes in the troubadours' decasyllables	ADAM KNIGHT GILBERT Shining Light on Anonymous Sacred Works in the Leopold Codex (D-Mbs Mus. MS 3154)	JACK BENEDICT WHEATON STEBBING New Evidence from Shrewsbury on the Creation and Circulation of Sequences in High-Medieval England
PHILIP WETZLER How to get things with words: on performance of Middle High German <i>Sangspruch</i>	WOLFGANG FUHRMANN Local and International Repertoire in the Leopold Codex (D-Mbs Mus. MS 3154)	PETER LOEWEN & ROBIN WAUGH Friar William Herebert and His Tail-Rhyme Songs
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-08: Creating Ritual Echoes</b> Workshop / lecture recital  AVERY GOSFIELD	<b>LI-08: Munich and Augsburg Choirbooks</b> Chair: Franz Kördle	<b>IC-08: Music in England</b> Chair: Peter Loewen
	JACOBINE ALEXANDRINE KIEL Mus.ms. 34: some conclusions	MICHAEL WINTER An intriguing new fragment from Tudor England
	BERNHARD LUTZ & VERONIKA GIGLBERGER A glimpse behind the ink. Watermarks in early music manuscripts of Munich and Augsburg	PATRICK ALLIES ›For To Mende The Sounde‹: Acoustic Chambers Under Choir Stalls in England c.1400–1540
	KARL-GEORG BENEDIKT PFÄNDTNER The printing blocks of abbot Jakob Köplin's (1548–1600) post Tridentinum manuscripts for the monastery of St. Ulrich & Afra at Augsburg	
<b>Lunch Break</b>		
<b>BSB-2: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>		

# WEDNESDAY

WEDNESDAY

PLENARY HALL

MEETING ROOM 1

14:00–15:30

**Postersession (Plenary Hall)**

15:30–16:00

**Coffee Break (Hercules-Foyer)**

16:00–18:00

**PL-09: Cultural and Institutional Memories in Sources from Polish Libraries**

Themed session (Partly ZOOM)

Chair: Paweł Gancarczyk

JACEK IWASZKO  
AGNIESZKA LESZCZYŃSKA  
ANTONIO CHEMOTTI  
SCOTT LEE EDWARDS

**MR1-09: Immortalizing the ephemeral**

Themed session on musical iconography in memory of Dorothea Baumann (1946-2022) organized by friends and Association Répertoire International d'Iconographie Musicale (RIdIM)

Chair: Antonio Baldassarre

ANTONIO BALDASSARRE  
LENA ABRAMOV-VAN RIJK  
LUCIA MARCHI  
DAGMAR SCHNELL  
FLORENCE GÉTREAU

19:00–21:00

**Concert »LUST HAB ICH GHABT ZUR MUSICA« by the Ensemble Singer Pur (Allerheiligen-Hofkirche)**



## Postersession (Plenary Hall)

### Coffee Break (Hercules-Foyer)

#### MR2-09: Palaeography

Chair: Katarina Šter

YU SASAKI

Musical Emphasis through Adialematic Neumes in the Introitus, whose texts are not quoted directly from the psalms

ILARIA FUSANI

On the use of the loop-shaped neumes in the Ravennate manuscript Baltimore W.11: a witness of the neumatic relations between Ravenna and Bologna?

GIOVANNI VARELLI

Scribes of Musical Cultures at the Turn of the First Millennium

ROBERT KLUGSEDER

Early staff notations: Origins and Distribution of the »Augsburg« and »Hirsau« Notations (read in German)

#### LI-09: Theorizing Musical Time in Fourteenth- and Fifteenth-Century Europe

Themed session (Partly ZOOM)

Chair: Karen Desmond

HENRY BURNAM

KAREN DESMOND

GIACOMO FERRARIS

PHILIPPA OVENDEN

ANNE STONE

EMILY ZAZULIA

#### IC-09: *Benedicamus Domino*

Chair: Calvin M. Bower

MANON LOUVIOT & NICHOLAS DAVID YARDLEY BALL

*Benedicamus Domino* and *flos filius eius*: exploring textual elaborations of a long-lived melisma (Paired paper)

ALESSANDRA IGNESTI

*Benedicamus Domino* Tropes and Substitutes in the Territory of Bolzano

CATHERINE A. BRADLEY

*Benedicamus Domino* and Unwritten Polyphony: New Perspectives on Music in Thirteenth-Century Paris

# THURSDAY

THURSDAY	PLENARY HALL	MEETING ROOM 1
09:00–10:30	<p><b>PL-10: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. (part 1)</b></p> <p>Themed session</p> <p>Chair: Balázs Mikusi</p> <p>NICOLE SCHWINDT NICHOLAS BLEISCH IRENE HOLZER HANA VLHOVÁ-WÖRNER CAROLIN SCHREIBER LAURENT PUGIN ANDREW HANKINSON</p>	<p><b>MR1-10: Women &amp; Maternity</b> Chair: Honey Meconi</p> <p>MIRIAM WENDLING Translating Liturgy: Late Medieval Dutch-Language Rubrics for Women's Communities</p> <p>DANIELA GRACA »She Did Not Want to Deprive Herself of Her Liberty, Nor Could She be Forced«: Music, Resistance, and Women's Vocality Among the Nuns of La Crocetta</p> <p>COLETTE SPAUL »And every other thing«: The Medici Codex as a Maternal Mediator (ZOOM)</p>
10:30–11:00	<b>Coffee Break (Hercules-Foyer)</b>	
11:00–12:30	<p><b>PL-11: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. (part 2)</b></p> <p>Themed session</p> <p>Chair: Klaus Pietschmann</p> <p>NICOLE SCHWINDT KLAUS PIETSCHMANN THOMAS SCHMIDT MANUEL PEDRO FERREIRA KONSTANTIN VOIGT CLAUDIA FABIAN DEBRA LACOSTE</p>	<p><b>MR1-11: The Hieronymite Plainchant – A musical tradition rooted in its time? (Partly ZOOM)</b></p> <p>Themed session</p> <p>Chair: Giulia Gabrielli</p> <p>OCÉANE BOUDEAU SANTIAGO RUIZ TORRES PEDRO SOUSA SILVA</p>
12:30–14:00	<b>Lunch Break</b>	
13:00–14:00	<b>Lecture Recital by Michael Eberth: From Anavasanna to Castell' Arquato (Meeting Room 1)</b>	

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-10: Isaac and Lassus</b> Chair: Christiane Wiesenfeldt	<b>LI-10: Reading and using sacred music books</b> Themed session	<b>IC-10: Neumes</b> Chair: Giovanni Varelli
GIOVANNI ZANOVELLO Because the Big Shot Enjoys Them	Chair: John Kmetz  ELISABETH GISELBRECHT DANIEL TROCME-LATTER SANNA RANINEN	GIOVANNI CUNEGO Nonantolan notation between the 11th and 12th centuries in the Veneto area: updates and new observations
RUTH I. DEFORD Text Underlay in Isaac's <i>Choralis Constantinus</i> , vol. 1: The Evidence of the Manuscript D-WRhk A (»Weimar A«)		JASMIN HARTMANN-STRAUSS Diagrams as items of reception and transformation of the knowledge of musica in manuscripts of Boethius' <i>De institutione musica</i>
WOLFGANG DRESCHER Lassus Tricinium Project		
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-11: Music and Humanism</b> Chair: Inga Mai Groote	<b>LI-11: Reconstruction of the Cantus part and complete edition of Hess 1555a</b>	<b>IC-11: Choirbooks and Fragments</b> Chair: Katharina Preller
MICHAEL MEYER & STEFAN MENZEL Music and Humanism in 16th-century Central Germany (Paired paper)	Workshop / lecture recital  Chair: Laura Dümpelmann  LAURA DÜMPELMANN DÁVID BUDAI LINNEA HURTTIA SUSANNE SCHOLZ AMY POWER	HANA STUDENIČOVÁ Fragments of Polyphonic Choirbooks: Extant Sources and Research Possibilities in Slovakia  DOMINIKA GRABIEC Sanctorale cycles in Polish Dominican manuscript graduals until the turn of XVIth and XVIIth century
MORITZ KELBER Filippo Capponi's <i>Facile est inventis addere</i> and Musical Empiricism?		SIGRID HARRIS Bohemian Roses, Roman »Roots«: Camillo Zanotti's Pastoral Poetics
<b>Lunch Break</b>		
<b>Lecture Recital by Michael Eberth: From Anavasanna to Castell' Arquato (Meeting Room 1)</b>		

# THURSDAY

THURSDAY	PLENARY HALL	MEETING ROOM 1
14:00–15:30	<b>PL-12: The Order of Cataloguing</b> Chair: Claudia Fabian	<b>MR1-12: Gaffurio and de Cristo</b> Chair: Walter Kurt Kreyszig
	NICOLÒ FERRARI & THOMAS SCHMIDT Reflections on the New Catalogue of the Manuscripts of the Fondo Cappella Sistina (Paired paper)	FRANCESCO ROCCO ROSSI & STEFANO MENGOLZI A Reworking of <i>Fortuna desperata</i> by Franchino Gaffurio (Partly ZOOM)
		GIOIA FILOCAMO New Hypotheses on the Origin of Gaffurio's »Missa Montana« (ZOOM)
	WOLFGANG-VALENTIN IKAS Structuring the Paradise – On the Bavarian State Library's Collection of Manuscripts	FERNANDO LUIZ CARDOSO PEREIRA »Electa ut sol«: musical borrowing relationships of a musical pun within a syllabic motive, from Gombert to Pedro de Cristo. (ZOOM)
15:30–16:00	<b>Coffee Break (Hercules-Foyer)</b>	
16:00–17:30	<b>PL-13: Renaissance Masses II</b> Chair: Paul Kolb	<b>MR1-13: 16th-Century Polyphony I</b> Chair: Stefan Gasch
	BERNADETTE NELSON What's the Motive? Thematic Considerations and Questions of Symbolism in Josquin's <i>Missa de Beata Virgine</i> as Further Revealed Through the Music of Morales	RACHEL OLIVIA CARPENTIER Philippe Rogier's <i>Missa sex</i> (1598) and the early days of Spanish printed choirbooks
	FABRICE FITCH On the use of repeat signs in Obrecht's <i>Missa scaramella</i>	ADAM DILLON A case for the alta capella: the concordances between the <i>Cancionero de Palacio</i> and <i>Il Secondo Libro di Frottole di Andrea Antico</i>
	TIM DALY Tinctoris's Showpiece: Compound Counterpoint and the »Et incarnatus« of his <i>Missa L'homme armé</i>	CESAR MARINO VILLAVICENCIO <i>Fistulae Omnitonus</i> . The 16th-century enharmonic genus in practice (Pre-recorded)
17:30–18:30	<b>Business Meeting (Plenary Hall)</b>	
19:00–21:00	<b>Conference Dinner with music by Danz'l Roses (Hofbräuhaus)</b>	

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-12: Performative Issues</b> Chair: Markus Grassl	<b>LI-12: Orlando di Lasso I</b> Chair: Helen Coffey	<b>IC-12: Monastic Chants</b> Chair: David Eben
KEVIN N. MOLL & PETER W URQUHART Exploring Stylistic and Performative Issues in Franco-Flemish Repertoire of the 15th and 16th Centuries (Paired paper)	SUSAN JACKSON Di Lasso and Nuremberg	KATARINA ŠTER The Mysterious Gradual Fragment from the Charterhouse Bistra
	SUSAN FORSCHER WEISS Albrecht Dürer: His Obsession with Music	EVA VESELOVSKÁ Newly Discovered Fragments of Premonstratensian Origin from Slovakia
JANIK HOLLAENDER Semantization of sounds. Performance contexts of 15th-century liturgical music in Italy	MATTHEW ALEC GOULDSTONE The Ridotto and the 1585 »Novamente«	
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-13: Music, Politics and Noise</b> Chair: Moritz Kelber	<b>LI-13: Mixtura</b> Chair: Vincenzo Borghetti	<b>IC-13: Liturgy and Plainchant</b> Chair: Jennifer Bain
ANDREW H. WEAVER Political Power and Resistance in a Printed Motet Anthology: Defining the Holy Roman Empire in the <i>Novus thesaurus musicus</i> (1568)	ANTONIO CASCELLI »Bellissima discordanza accordatissima«: Vasari and the musical experiencing of painting	SAMUEL ŠKOVIERA Pre-Lenten Gospel antiphons <i>Semen cecidit</i> : A testimony of chant traditions of medieval Europe
MURRAY STEIB Vicente Lusitano and the Sixteenth-century Motet: »Aspice, Domine, quia facta est: in Perspective	BJÖRN R. TAMMEN Unterstreichungen in campo aperto – oder: einer Handbibliothek des Samuel Quicchelberg für den »Bußpsalmencodex« auf der Spur? (read in German)	DAVID MERLIN Printing Bohemian Gothic Notation: A Technical Challenge and some Morphologic Variations
TIN CUGELJ Listening to Noise of the Early Modern Republic of Dubrovnik	ITA HIJMANS What do melodies speak about?	MARTHA CULSHAW The Antiphons of Francis and Clare of Assisi in Plimpton MS 034 and the Image of Saint Clare (ZOOM)
<b>Business Meeting (Plenary Hall)</b>		
<b>Conference Dinner with music by Danz' l Roses (Hofbräuhaus)</b>		

# FRIDAY

FRIDAY	PLENARY HALL	MEETING ROOM 1
09:00–10:30	<b>PL-14: Ludwig Senfl and Fidelis Butsch</b> Chair: Sonja Tröster	<b>MR1-14: Between Latin Song and Nova Cantica</b> Chair: Irene Holzer
	BRITTANY GRACE ROBERTS Chameleon Composing: Senfl's Psalm Motets as a Method of Cross-Confessional Diplomacy	SARAH OLIVER Latin Song in a Thirteenth Century English Miscellany: London British Library, Arundel MS 248
	BIRGIT LODES The many faces of Ludwig Senfl: Musical Politics in Germany in the long 19th Century	PABLO FERNÁNDEZ CANTALAPIEDRA & ANA RUIZ RODRÍGUEZ Music, symbol and characterization in the moralized bible of Louis IX
	ROYSTON GUSTAVSON Fidelis Butsch and the Dissemination of Early Music Editions in the Mid-Nineteenth Century	KONSTANTIN VOIGT Are ›Dei sapientia‹ and ›Christi miles‹ different songs? ›Composition‹ and ›Performance-Matrix‹ in some prominent ›Nova cantica‹
10:30–11:00	<b>Coffee Break (Hercules-Foyer)</b>	
11:00–12:30	<b>PL-15: Orlando di Lasso II</b> Chair: Barbara Eichner	<b>MR1-15: Tropes and Musical Rhetoric</b> Chair: n.n.
	DAVID CROOK & JESSIE ANN OWENS A Newly Discovered Letter of Orlando di Lasso (Paired paper)	LEO LOUSBERG & MARIE WINKELMÜLLER-URECHIA ›Et conculcabis leonem et draconem‹ – Melodic codes implying rhetorical relevance in the Gregorian and Old Roman liturgical traditions (Paired paper)
	WALTER KURT KREYSZIG Jacob Regnart, ›ein trefflich Kerll ... ein gutter Musicus‹: His Contribution to the Post-Tridentine Motet in the Context of Orlando di Lasso's Recommendation	TIM EIPERT & FABIAN C. MOSS A system of trope elements: using network models to understand interrelations within the transmission of trope complexes
12:30–14:00	<b>Lunch Break</b>	
13:00–14:00	<b>BSB-3: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>	

MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<b>MR2-14: French and Italian Soundscapes</b> Chair: Fabrice Fitch	<b>LI-14: 16th Century School Books</b> Chair: n.n.	<b>IC-14: Notation, Drama, and Literature</b> Chair: n.n.
DEANNA PELLERANO The Singers of the French Chapel and the Venetian Campaign of 1509: Sources, Possibilities, and Myths	INGA MAI GROOTE Upcycling a schoolbook? Neoraues' manuscript commentary on Listenius	DAVID NICHOLAS MAW Conflicting currents of semiological theory in the debate between Johannes de Muris and Jacobus de Ispania on musical notation c1320
JEANNETTE D. JONES The Soundscape of Jean Lemaire's ›La Concorde des deux langages‹ (1511)	HEIN SAUER Spreading Good Music. The 16th-century dedication manuscripts by Johann Sdunek	JAMIE REULAND Stones that Sing: Dramatic Representation and the Sculptural Imagination in the Fourteenth Century
SIMON FRISCH Moulu's <i>Fiere Attropos/Anxiatus est</i> and the temporality of grief	AUGUST VALENTIN RABE Fundamenta, Fight Books and Language Books. Three case studies towards a cross-disciplinary understanding	KÉVIN ROGER Between quotation and inspiration: the Latin literature in the fourteenth-century motet
<b>Coffee Break (Hercules-Foyer)</b>		
<b>MR2-15: Lute Music</b> Chair: Kateryna Schöning	<b>LI-15: Religious Music in 16th Century</b> Chair: Murray Steib	<b>IC-15: 14th Century poets, musicians and their music</b> Chair: Warwick Edwards
DAVID DOLATA <i>Il Fronimo</i> (1584): Thirty New Pages and a Smoking Gun	ANNE HEMINGER Catholic Music in the Work of John Bale: Problem or Solution?	CAROLANN BUFF Will the real Philippus please stand up?
HECTOR SEQUERA & REINIER DE VALK A Computational Approach to Decoding the Art of Lute Intabulation Using Emmanuel Adriaenssen's <i>Pratum Musicum</i> (p. Antwerp, 1584)	JAMES MACKAY »In My End is My Beginning«: Cadential Potential in Imitative Points from William Byrd's <i>Cantiones Sacrae</i> 1589	JOHANNA-PAULINE THÖNE A contrafact in the Chantilly Codex? <i>Laus detur multipharia</i> reconsidered
YAVOR GENOV English traces in the Wurstisen lute book	ALEXANDRA SISO & JEREMY SMITH Oriana revisited: the many faces of Amadis in the Jacobean court	
<b>Lunch Break</b>		
<b>BSB-3: Guided tour: Music Manuscripts on Display (Bavarian State Library)</b>		

# FRIDAY

FRIDAY	PLENARY HALL	MEETING ROOM 1
14:00–15:30	<b>PL-16: Orlando di Lasso III</b> Chair: Daniela v. Aretin	<b>MR1-16: Italian Madrigals</b> Chair: Kateljne Schiltz
	YA'QUB YONAS NATHAM EL-KHALED Surpassing Orlando? Melchior Neusidlres ›Ricerca super Susanne un jour	PHILIPPE CANGUILHEM Sixteenth-century motets and madrigals for a Florentine amateur: Bongiani Gianfigliuzzi's musical library
	ROBERT L. KENDRICK Lasso Reads Fiamma Reads Fiamma	SUSAN GAIL LEWIS Pierre Phalèse and the Evocation of Paradise in the Italian Madrigal Marketplace
	CECILIA LUZZI Tradizione dotta fiamminga e pratiche italiane del canto improvvisato nei madrigali di Orlando di Lasso (read in English)	CRISTINA CASSIA Italian madrigals by a Flemish composer: Jean Turnhout and his first book for six voices
15:30–16:00	<b>Coffee Break (Hercules-Foyer)</b>	
16:00–18:00	<b>PL-17: Munich &amp; The Court Chapel</b> Chair: Moritz Kelber	<b>MR1-17: 16th Century Polyphony II</b> Chair: Hartmut Schick
	ESTHER DUBKE Lassos Munich Mass Cycles. Tradition and Progression of a Functional Repertory	ADELHEID SCHELLMANN Cyclical settings of Petrarch's <i>Vergine bella canzone</i>
	ASHER VIJAY YAMPOLSKY The Secret Chromatic Palindromes of Orlande de Lassus (ZOOM)	CHRISTOPH FLAMM & LARS OPFERMANN Jacques Buus's <i>Canzoni francese a 6</i> (1543) – an almost unknown repertoire edited for the first time
	BARBARA EICHNER ›Moors« in Munich: Black performers and singers at the Bavarian Court	NADEZHDA IGNATEVA La musica del nemesi di Monteverdi: le canzonette di Artusi (read in Italian)
	ROMAN LÜTTIN Composing a Corporate Identity? The ›Musica de' virtuosi della florida capella di Baviera« (1569) between collaboration and competition	BARTŁOMIEJ GEMBICKI The lord of the ring. Schütz, Venice and the end of the Renaissance



MEETING ROOM 2	LIBRARY	INSTITUTO CERVANTES
<p><b>MR2-16: Georgian Music of the Middle Centuries</b> Themed session</p> <p>KHATUNA MANAGADZE TAMAR CHKHEIDZE EKATERINE ONIANI EKA CHABASHVILI</p>	<p><b>LI-16: 16th-Century Music and its Theory</b> Chair: Richard Freedman</p> <p>ALVISE FILIPPO STEFANI Mocked Mass and Murderous Miracle: Music and Religion in Teofilo Folengo's <i>Baldus IX</i></p> <p>DAVID GALLAGHER Sticky ink, expensive paper and the printing of Vicentino's <i>L'antica musica ridotta alla moderna prattica</i></p> <p>SARAH SABOL Inimical Cadences</p>	<p><b>IC-16: 13th-Century Motet and Song</b> Chair: Catherine A. Bradley</p> <p>JUYUAN FENG From »Summer Love« to »Moses-like Jesus«: an Intertextual Study of Two Motets in »Hec dies« Motet Family</p> <p>ELEANOR LORRAINE PRICE From Arras to Paris: Periphery and Parody in a Thirteenth-Century French Motet</p> <p>MATTHEW P. THOMSON »Vos n'avez en moi nuns droit« : Malmariée Songs in the Context of Thirteenth-Century Clerical Strategies for Managing Musical and Sexual Behaviour</p>
<b>Coffee Break (Hercules-Foyer)</b>		
<p><b>MR2-17: Poetry and Rhythm</b> Chair: n. n.</p> <p>MHER NAVOYAN Musical and poetic characteristics of the Armenian Renaissance</p> <p>GVANTSА GHVINJILIA Georgian romantic epic poem »Eterian« (X-XI centuries) as a poetic-musical masterpiece (Pre-recorded)</p> <p>RHIANYDD HALLAS A Lesson in Duality: The Effect of Office Composition on Contrafacts and Vice Versa</p> <p>WARWICK EDWARDS Imagining the rhythms of medieval song: What notationless musical traditions of today can tell us</p>	<p><b>LI-17: Mensural Music and its Notational Theory</b> Chair: n. n.</p> <p>KALINA TOMOVA Syncopation or no syncopation? A survey of notational dots</p> <p>PAUL KOLB Visualizing Mensuration</p> <p>CHELSEY LEE BELT Archiving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print</p> <p>ADRIAN NAGEL Things that make life happier: Chained musical material of Jacobus Vaet</p>	<p><b>IC-17: Music in Religious Networks</b> Chair: Birgit Lodes</p> <p>JASON STOESSEL New Evidence for Italianate Music Theory in Cardinal-ate Households in Papal Avignon: Three Case Studies</p> <p>DAVID WILLIAM HUGHES The story of Estêvão de Brito's »Psalmi Hymnique per Annum«</p> <p>LISA MARIE COLTON, JARED HARTT &amp; KAREN DESMOND Musical and devotional networks in a central European fragment of medieval polyphonic song</p> <p>CHRISTIAN FÖRSCHNER Speaking from the grave – intertextuality in lamentations for deceased composers.</p>

# MONDAY

## PL-01: Early Music and Historicity

Monday, 24.07.2023, 13:30–15:00

Room: Plenary Hall

Chair: Christian T. Leitmeir (University of Oxford)

### Does ›Early Music‹ Need a New Label? <sup>PL-01: 1</sup>

STEFANO MENGOZZI (UNIVERSITY OF MICHIGAN)

Disciplinary labels are opportunities to reflect on the scope and history of entire fields of research, and ›early music‹ / frühe Musik (as it is known in English- and German-speaking countries) is an especially provocative one. In the argument of this paper, the label has long run its course, even though it has admittedly, in some ways, served us well. The qualifier ›early‹ appropriately conveys a key aspect of the goals and methodology of the paradigm ›early music,‹ namely the paramount concern with navigating temporalities. Yet, as several studies of the last two decades have pointed out (i.e., by Daniel Leech-Wilkinson and John Butt), the label also conceals fundamental premises about the nature and defining features of those temporalities that need to be placed under sustained critical scrutiny. In the context of the current debate on the scholarly representation of various kinds of geographic, racial, sexual, and historical Others, the moniker ›early music‹ carries at the very least a patronizing approach to the discipline, as it implies a particular stage of development within a teleological narrative leading inexorably to the time of modernity. The temporality of ›early music‹ is the temporality of the ›not yet‹, when the art of organized sounds in the West had (presumably) still not reached full maturity – a later stage marked by musical ›works‹ in the full sense of the term designed

to offer sophisticated representations of musical consciousness and subjectivity. Thus, the notion of ›early music‹ implies a view of history in which modernity plays a key role, even as it attempts to eradicate modern perspectives at the methodological level.

But of course, modern perspectives and habits cannot be so easily eradicated, if at all; rather, a more realistic and potentially fruitful challenge is one of finding a viable historical perspective, or epistemology, that recognizes them as embedded in the long history of ›early music‹ that continues to this day – indeed, as products of it, if only in part. This alternative perspective may begin to explain the reason why, as modern listeners, we still respond so vividly and accurately (as well as it is possible to tell) to ›early‹ repertoires, an observation that in turn leads to revisiting the question of the nature of the historical and cultural differences – and, no doubt, continuities – that shapes our relationship with the remote musical past. In the end, ›early music‹ may be the best way we can call it. At least in our philosophical approach to it, however, it may be desirable to strive to account for the »co-evalness« of ›early music‹, to borrow a term from anthropology. For it ought to be possible to honor the historicity of ›early music‹ while accounting for both our investment in it, and its presence and role in our world at the same time.

## On the historicity of traditional music in late-medieval Europe <sup>PL-01:2</sup>

REINHARD STROHM (UNIVERSITY OF OXFORD)

Three large musical repertoires of the European Middle Ages have remained anomalous in the established historiography of Western music: non-mensural polyphony, popular monophonic song, instrumental music. The usual historical narrative of medieval music is built upon two large repertoires only: the plainsong of the church (monophonic) on the one hand, and the artistic music of privileged social groups (polyphony and secular art-song) on the other. Other types of music are somehow fitted in between and often omitted. Experts have developed historiographical hypotheses explaining the differential treatment. The dominant thesis was that these repertoires were more »traditional« or stable (*longue durée*) in character, and typically transmitted without writing. Non-mensural polyphony, for example, seemed a much older practice which survived uninfluenced by the innovations of the Parisian *Ars antiqua* and its followers. An outstanding researcher of non-mensural polyphony, Theodor Göllner, used this view, developing a dignified historiographical niche for this musical repertory. However, more recent researches into music as social practice and into non-European musical traditions have opened the possibility of setting these repertoires into a wider framework of cultural research. As a former student of Professor Göllner at Munich University and long-time admirer of his achievements, I wish to propose a more history-intensive narrative for the kind of music we studied and performed in the 1960s from medieval manuscripts at Munich. By way of examples, I hope to demonstrate a greater historicity of European non-mensural music in the context of contemporary cultural developments.

## The tactus in the visual arts around 1600: from iconographic motif to symbolic meaning <sup>PL-01: 3</sup>

ANNE PIÉJUS (IREMUS, CNRS)

My paper deals with the iconography of the concert in Dutch painting of the late sixteenth and early seventeenth centuries, in particular around the work of Jan Miense Molenaer. I will be interested in the »tactus« gestures, whose interpretation by art historians is sometimes subject to misinterpretation. Two fields will be mobilised in an attempt to refine our understanding of this type of representation. The first is that of the rhythmic theories of the Italian and French Renaissance (and above all those of Zarlino) and the diffusion in the European literary culture of revisited ancient theories, in particular those relating rhythm to the harmony of the world, a topos which not only inspires painters but also permeates Elizabethan tragedy and theories of melancholy. The second theme I will mobilise is the frequent association of music with wine and the pleasures of the table. This omnipresent topos in painting as well as in musical repertoires (table music, drinking tunes and songs, etc.) allows us to study the meaning of musical gestures in parallel with that of wine consumption. The latter is then deeply marked by the fertile concept of temperance, which can be perceived through the gestures, the colour of the wine or its mode of consumption. This hypothesis of interpretation will then be applied to a scene of concert with a personage beating time. The symbolic background of the »tactus« gesture invites us to question the ambivalence of the symbolic significance of the concert in the Calvinist culture of its time.

## MR1-01: Music and War in the 16th Century

Monday, 24.07.2023, 13:30–15:00

Room: Meeting Room 1

Chair: Andrew Kirkman (University of Birmingham)

## Chant Revision and the Eighty Years' War <sup>MR1-01: 1</sup>

HENRY T. DRUMMOND (KU LEUVEN)

This paper examines the revision of liturgical chant manuscripts at the priory of Sint-Catharinadal, founded in Vroenhout in 1271 for a community of sisters. Sint-Catharinadal underwent a complex history in the early modern period. Due to the upheavals of the Eighty Years' War, the priory relocated several times: first to Breda, and then to its present location in Oosterhout. During this period, its chant books also underwent substantial revision. Its surviving manuscript sources that contain music for the Divine Office show textual and notational changes that accord with later publications of the Premonstratensian antiphoner; however, unlike manuscripts from neighbouring Premonstratensian houses these revisions are partial and at times inconsistent. Taking stock of the surviving collection of sources preserved at Sint-Catharinadal, this paper will show how the process of revising older chant sources was a gradual, individual, and at times non-linear process. Individual canonesses relied upon their own personal knowledge to update a communal liturgy, often resorting to alternative notational systems. The rationale behind this unusual process of revision will be questioned, and the practical use of these sources in the celebration of the Divine Office considered.

What emerges is a location-specific and context-dependent picture of chant sources, where older and newer notational styles could coexist despite the calls for conformity and consistency that became ever more prominent in the early modern period.

### **The culture of lauda in early modern Milan** <sup>MR1-01:2</sup>

DANIELE V. FILIPPI (UNIVERSITÀ DEGLI STUDI DI TORINO)

Studies of the Italian lauda, and more generally of communal singing in the fifteenth and sixteenth century, have mostly focused on Central and North-Eastern Italy, leaving Milan in a grey area. A scarcely known set of late-fifteenth-century manuscripts currently held at the Biblioteca Trivulziana contains, however, several offices for the confraternities of Disciplinati (or Battuti) of Sant'Agata and of Santa Marta: the offices include various kinds of rhythmic prayers, both in vernacular and in Latin, some of which explicitly labelled for singing. Based on the study of these manuscripts and on other contextual evidence (including sermons, letters, and chronicles), I will explore the role of such confraternities in the soundscape of early modern Milan, and the culture of lauda that developed in the city.

### **Belli contra Belli: a Case of Reworking in the Sixteenth-Century** <sup>MR1-01:3</sup>

RICCARDO PINTUS (UNIVERSITY OF PAVIA–CREMONA)

The first edition of Giulio Belli's *Missarum cum quinque vocibus liber primus* was published by Angelo Gardano in 1586, followed by a second edition in 1597, and a third one in 1603. Between the first and the other prints there are some major differences, among which the most important is the replacement of the *Missa* ›Estote fortes in bello‹ – the second mass of the princeps edition – with the *Missa* ›Vestiva i colli‹, which is included both in the second and third editions. Moreover, the remaining four masses – *Missa* ›Musarum splendor‹, *Missa brevis*, *Missa dominicalis* and *Missa pro defunctis* – were remarkably reworked as well: some notes were changed, rhythmic and melodic variants inserted, parts of text underlay modified, and some sections of music completely removed or replaced with others.

By presenting the results of a thorough comparison of the two versions of Belli's book of masses, my paper aims at pointing out how the book was re-elaborated and understanding the reason beneath such a reworking. Both musical and textual evidence will demonstrate that the whole process was probably carried out by the composer himself, and not by the printer nor by a reviser working for him. As a truly rare case in the sixteenth-century repertoire, the understanding of Belli's re-elaboration is of extreme interest for the development of studies on *filologia d'autore* (author philology) in the Renaissance.

## MR2-01: Liturgy and the Crusades

Monday, 24.07.2023, 13:30–15:00

Room: Meeting Room 2

Chair: Magnus Williamson (Newcastle University)

### Filling in the Gap: The Post Pentecost Series of Gospel Antiphons <sup>MR2-01: 1</sup>

DAVID EBEN (CHARLES UNIVERSITY PRAGUE)

From a liturgical standpoint, the period of the church year between Pentecost and the beginning of Advent is quite atypical. It seems that the arrangement of Gospel antiphons for this period created certain problems from the very beginning. The first person to mention this in the sources is the ninth-century Frankish liturgist Amalar in his treatise *Liber de ordine antiphonarii*.

The goal of this paper is to get a closer picture of the repertoire, which is doubtless one of the less-investigated »corners« of the Gregorian office repertory. The diversity of this series of antiphons may be a convenient starting point for elucidating the relationships among the sources and the living traditions that they represent, and we will attempt to explain these connections. In concluding, we will reflect on the possible circumstances of the development of this repertoire and return to the passage from Amalar's treatise mentioned above.

### Crusading rhetoric and hatred in the music of medieval St Andrews <sup>MR2-01: 2</sup>

ANDREW JAMES ANDERSON BULL

This paper focuses on a grouping of conducti (sacred Latin songs of a para-liturgical nature) found within the 13th-century music manuscript from St Andrews, Scotland, known as W1. This manuscript, now held in Wolfenbüttel as Cod. Guelf. 628 Helmst, is a vitally important source of medieval polyphonic music from Scotland's middle ages. The conductus *Crucifigat omnes* portrays Jerusalem as having been ›overthrown‹ by ›an alien people‹ (*gens evertit exera*). Meanwhile, surrounding this conductus in the manuscript are other songs that, whilst not explicitly Crusade related, bear anti-Semitic tropes in their texts. In the wider view of the effects that Crusades had on Jewish populations, in particular the massacres that occurred during the First Crusade's travel to the Holy Land, this area of para-liturgical songs as a whole poses questions over how St Andrews viewed itself in relation to the Crusading movement, and those viewed as ›Other‹ to the Christian Scots.

### Die Osterfeier in der Hs. Neustift, Cod. 15063 – eine liturgische Quelle für die Melodien der Tiroler Spiele (read in English) <sup>MR2-01: 3</sup>

UTE EVERS (UNIVERSITY OF AUGSBURG)

Der hauptsächlich in mitteleuropäischen Quellen verbreitete Osterdialog des Typs II (*Quem queritis, o tremule mulieres*) aus der Matutin des Ostersonntags findet auch in vielen nicht-liturgischen Oster- und Passionsspielen aus dem 15. und 16. Jhd. Verwendung.

In den meisten Fällen lassen sich die liturgischen Quellen für die in den Spielen überlieferten Melodien nicht eindeutig feststellen, weil es oft keine liturgischen Quellen aus Orten gibt, aus denen es mit Melodien überlieferte geistliche Spiele gibt. Dies galt bislang auch für die sehr zahlreichen Oster- und Passionsspiele aus Südtirol (hauptsächlich aus Sterzing und Bozen).

Ich habe nun in der aus dem 15. Jhd. stammenden liturgischen Handschrift I-NV, Cod. 15063, die nach neuesten Forschungsergebnissen direkt aus dem Augustinerchorherrenstift Neustift stammt, eine bisher nirgends edierte Osterfeier mit Melodieaufzeichnungen entdeckt (fol. 100r-101v), deren Melodien große Übereinstimmungen mit den aus den Tiroler Spielen überlieferten Melodien aufweisen.

Für die Tiroler Spiele läßt sich nun zeigen, daß in den Oster- und Passionsspielen liturgische Melodien aus der Region und aus derselben Zeit verwendet wurden.

Des weiteren ist der Vergleich mit der liturgischen Quelle aufschlußreich, da im Gegensatz zu vielen liturgischen Handschriften die Melodieaufzeichnungen in den Spiele-Handschriften nicht sehr sorgfältig sind (oft auch ohne Schlüsselung) und insbesondere die Textunterlegung oft unklar ist. Die Textunterlegung der Melodieüberlieferung in den Spielen läßt sich jetzt mit Hilfe der liturgischen Überlieferung deutlich eindeutiger klären.

## LI-01: Zarlino and Music Theory

Monday, 24.07.2023, 13:30–15:00

Room: Library

Chair: Sebastian Bolz (University of Munich)

### **Gioseffo Zarlino's *Le istituzioni harmoniche* – a new German translation** <sup>LI-01:1</sup>

DANIELA V. ARETIN

Gioseffo Zarlino's *Le istituzioni harmoniche* (Venice 1558) is one of the most comprehensive and influential 16th-century treatises on music. Its full text is available on the TMI website, and was edited by Silvia Urbani in 2011. Book 3 on counterpoint was translated into English by Guy A. Marco and Claude V. Palisca in 1968, book 4 on the modes by Vered Cohen in 1978. A German translation of book 1 and 2 has been made available through Michael Fend's *Theorie des Tonsystems: das erste und zweite Buch der Istitutioni harmoniche* published in 1989. When it turned out that the late Christoph Hohlfeld, professor of composition and music theory at the Hamburg University of Music and Theatre, had translated and commented on the complete theoretical works of Zarlino, the German Historical Institute in Rome and the University of Music in Leipzig decided to publish his translation of *Le istituzioni harmoniche* on-line. Having been responsible for the translation's revision, I will present Christoph Hohlfeld's original documents, and show how the typescript material was brushed up for the digital era.

## Indications of Rhetorical Virtues of Style in Gioseffo Zarlino's *Istitutioni Harmoniche* (Pre-recorded) <sup>LI-01:2</sup>

PAULA ANDRADE CALLEGARI (FEDERAL UNIVERSITY OF UBERLANDIA)

Gioseffo Zarlino's *Le Istitutioni Harmoniche* (1558) can be considered a cornerstone reference of the musical thought of his time. The extensive volume displays copiously and in detail, a theoretical system that deals both with the *musica theorica* and the *musica practica*, discerning on the emergence of new aesthetics and the consequent epistemological impact of the analysis of new perspectives in music. At that time, rhetoric was subliminal to the educational system and linked to various modes of communication. In the *Istitutioni*, Zarlino presents a wide and insightful discussion on the necessity of developing musical craft, on the adaptation to the affect, syntax and the text pronunciation in music, on the notions of elegance and barbarism, on the affective characteristics of the modes, among other. This presentation will focus on exposing a specific rhetorical angle of Zarlino's treatise, namely the virtues of style which, although they are rarely directly mentioned by the author, they appear to be inherent in his book. This presentation is derived from my PhD research and will show that the main preoccupation of Zarlino in educating a person to become a *musico perfetto* may rest on the cultivation of rhetorical virtues. In view of this hypothesis, this paper will present examples of how the virtues of style are embedded in his modal theory, when he explains the criteria to follow in order to obtain musical expression, concentrating in giving instructions that aim to the obtainment of moderation, equilibrium and the adaptation to each compositional or interpretative situation.

## The Tenor Voice as a Modal Fundamentum Compositionis: An Old Question Revisited <sup>LI-01:3</sup>

DANIELE SABAINO (UNIVERSITÀ DEGLI STUDI DI PAVIA)  
MARCO MANGANI (UNIVERSITÀ DEGLI STUDI DI FIRENZE)

In the field of the tonal organisation of so-called classical vocal polyphony, after the studies of Bernhard Meier and despite all the criticism of Carl Dahlhaus and Harold Powers, there seems to be no more generally accepted concept today than the fact, constantly repeated in Renaissance modal theory, that the distinction between authentic and plagal form of each modal pair is essentially rooted in the Tenor ambitus. Even Powers' radical critics were forced to admit that in modally ordered collections there is no such thing as Dahlhaus' *Gesamtmodus*, and that the mode of the tenor must be understood as the mode of the entire composition.

On closer inspection, however, the situation may be less simple and straightforward than such a statement suggests. First, some sixteenth-century theorists discontinued considering Tenor range as the primary criterion for modal classification, although they did not replace it with other explicit criteria of equal significance. Second, some of the main proponents of the Tenor precedence – Zarlino, for example – sometimes explicitly assigned their own compositions to a mode whose Tenor ambitus did not correspond to the theory they promote. Thirdly, in imitative polyphony, it is not always possible to clearly distinguish the authentic or plagal modality of a polyphonic piece on the basis of its tenor (or any other voice) ambitus.

This paper therefore intends to re-examine the whole question, starting from a comparison between Zarlino's definition of each of the twelve modes and the musical compositions he cites in support of these very definitions.



## IC-01: Musical-Liturgical Fragments in Portuguese Collections

Themed session

Monday, 24.07.2023, 13:30–15:00

Room: Instituto Cervantes

Chair: Konstantin Voigt (University of Freiburg)

JOÃO PEDRO D'ALVARENGA & ALBERTO MEDINA DE SEIÇA  
(UNIVERSIDADE NOVA DE LISBOA)  
GIULIO MINNITI (UNIVERSITY OF OSLO)

*Lost&Found* is a three-year project that focuses on fragmentary musical sources from the medieval and early modern periods in Portuguese collections, prompting renewed comprehension of these cultural products and their meanings. The 2022 Medren *Lost&Found* themed session focused on the geographical trajectories that brought the musical-liturgical *corpus* from France to Iberia. In this year's themed session, one paper forwards the same line of enquiry; the other two put fragments of our collection under the lens of modal analysis to reveal possible traces of Iberian melodic customs.

### Paper1: A rare responsory and an even rarer prosula for Pentecost in 13th-century Portuguese fragments

The responsory *Erant omnes apostoli* is one of the characteristic elements of the Office for Pentecost Sunday adopted in Medieval Portuguese secular uses. This responsory had a limited

dissemination. Its earliest sources for both text and music are the early 11th-c. antiphoner E-Tc 44.1, possibly coming from Saint-Orens in Auch; the late 11th- or early 12th-c. antiphoner E-Tc 44.2, likely copied in Moissac; the late 12th-c. noted breviary E-Tc 35.9, probably copied locally; and the mid- to late 12th-c. noted breviary E-H 2, probably copied locally from an exemplar from Auch. In the latter source, the responsory comes with the prosula *Alle nunc hodie summa voce*. The prose alone and the melisma to which it was composed appear as an addition to a late 10th-c. southern-French manuscript (F-Pn Lat. 94) and, following *Erant omnes apostoli*, in two 13th-c. Portuguese fragments. This paper will essay to ascertain the origins and routes of this rare responsory and its even rarer prosula.

### Paper 2: Fragments of a fragmentary Tonly

Among the several hundred dismembered plainchant fragments that the *Lost&Found* project team has analysed, Manuel Pedro Ferreira noticed parts of what seems to be a former tonly, now scattered as covers for modern era volumes in the University Library of Coimbra. The fragments not only display tones both for the office (psalms and responsory verses) and the mass (introit verses) but also include mnemonic formulas on biblical verses different from the more common *Primum quaerite* models. In this communication, after a brief insight on the reconstruction process, I focus on the structure and modal features of what has survived of this tonly.

### Paper 3: An unusual antiphon incipit in a 14th-century Portuguese fragment

A While indexing a 14th-century breviary folio fragment on the Portuguese Early Music Database website, I was met with what at first sight appeared to be a rare non-CAO antiphon: *Amen Amen dico vobis nonne Moyses dedit* (Cantus ID 200252). Only previously reported in two earlier Spanish manuscripts in quasi-diastematic Aquitanian notation, it was also noticeable for its complete diastemacy. However, upon closer inspection it turned out to be the CAO antiphon *Nonne Moyses dedit* (003949), only with the added *Amen* interjectory incipit – a noteworthy unrecognized detail in its own right. I will thus first address the melodic treatment of the added incipit, also aided by the fragment’s diastemacy; then preliminarily assess the phenomenon of adding ›A. A. D. V.‹ to office antiphons; and finally trace down the lineage of this incipit addition in regards to Iberian sources. Our fragment will eventually prove a fortunate and somehow missing link from Aquitania to Portugal, via Spain.

## PL-02: Terminologies in Musical Cultures of the Islamic World

Themed session

Monday, 24.07.2023, 15:30–17:30

Room: Plenary Hall

Chair: Yasemin Gökpinar (Ruhr-Universität Bochum)

GIULIA ACCORNERO (HARVARD UNIVERSITY)

YASEMIN GÖKPINAR (RUHR-UNIVERSITÄT BOCHUM)

JUDITH I. HAUG (ORIENT-INSTITUT ISTANBUL)

SALAH EDDIN MARAQA (UNIVERSITÄT FREIBURG)

Music theory has a long tradition in the Islamic World. From the 8th century CE onwards sources on music theory moved between languages, regions, and historical periods from Antiquity to the Ottoman Empire. This panel engages with the meaning of musical terminologies in these multiple traditions as means of depicting and making sense of musical phenomena. How did terminology shape musical understanding? Which major terminological ideas persisted over time or in a specific region or moved into other languages? And how did these paths of terminological transmission affect the understanding of music over time?

In a series of impulse talks that address music terminology in Arabic, and Ottoman cultures we pursue two objectives:

- Comparing terminologies and identifying transferred, adopted, misunderstood concepts, and
- Cataloguing musical terminologies to help expounding theories of transmission of phenomena between languages, regions, and times.

Our source corpus are musical treatises written in Arabic and Ottoman Turkish from the 10th to the 18th century.

Presentations of 15 minutes are each followed by a response from the panelists (10 minutes) and a combined audience q&a of 20 minutes.

The philosopher, music theorist, polymath Abū Naṣr al-Fārābī (d. 950) lived most of his life in Baghdad, where intellectual discourse was largely shaped by the reception of Aristotelian philosophy. In this paper **Giulia Accornero** shows how Aristotelian works on physics provided a framework for understanding the distinction between two terms that often recur in al-Fārābī's music theory: *ḥaraka* and *nuqla*. Both words could be translated in English as *motion*; however they are distinct, and it is only by grasping the nuances of their respective meanings that we can make sense of how al-Fārābī's rhythmic system treats both musical speed and musical durations. Examining their differences also allows me to identify one of al-Fārābī's primary music-theoretical habits: the correlation of the bodily movement of the performer with the musical note as a psychological fact.

Al-Fārābī's philosophical terminology has been presented in two voluminous dictionaries (ad-Dāyā 1990; Alon 2007), which proved to be indispensable tools for research on this author's works. But his mathematical texts, and the *Great Book on Music* as part of them, have their own specialist terminology. In her contribution, **Yasemin Gökpınar** explores al-Fārābī's musical terminology between genuine Arabic terms and calques from the Greek on the basis of examples of his *Great Book on Music*. Her aim is to show his significance in developing a musical terminology, which was much more consistent and elaborated than the one of his predecessor al-Kindī's.

**Judith I. Haug's** contribution engages with the use of image and metaphor in Islamicate music terminology, specifically with concepts of circularity. The Arabic word *dawr* («circle,« »cycle,« »revolution« etc.) designates cyclicity in melodic and rhythmic modes, *edvār* («the circles») is a familiar title of Ottoman treatises. Other concepts of turn and rotation are encountered in music practice, e.g., the suite *nowbat/nevbet* («turn,« »sequence») and the spiritual practice of the Mevlevī dervishes. The aim of the paper is to trace these terms and thought models to a cosmic view that places the human body and soul in the center of various revolving movements.

Towards the end of his life, the Syrian scholar Muḥammad al-Amin b. Faḍlallāh al-Muḥibbī (1061–1111/1651–1699) began to compile an alphabetical thesaurus on intruded (*daḥīl*) or foreign words borrowed by the Arabic language. Compared to many of its predecessors, Muḥibbī's seemingly unfinished work, known under the Title *Qaṣd as-sabil fīmā fi l-luġa al-'arabiyya min ad-daḥīl*, unprecedentedly included also Arabicized (*mu'arrab*) musical terms as well as music-related neologisms (**muwallad**). Apart from the prevailing musical terminology (names of modes, musical meters, instruments etc.), partial information on the adopted classification system of the modes can be taken from the provided word definitions. In his contribution, **Salah Eddin Maraqa** will attempt to evaluate this information in the light of contemporary music-theoretical literature and music-practical sources.

## MR1-02: Gestures of Sacred Chant

Themed Session

Monday, 24.07.2023, 15:30–17:30

Room: Meeting Room 1

Chair: Charles M. Atkinson (Ohio State University /  
Universität Würzburg)

### Gestures of Sacred Chant. Exploring the Performance of Latin and Byzantine Chant, of the Qur'an and Jewish Sacred Texts from the Middle Ages Onwards

Various cultural, historical, and religious factors shaped the evolution of the performance practice of sacred chant traditions in Eastern and Western Christendom, Islam, and Judaism. Some of these techniques have been carefully preserved, while others have evolved further. Therefore, the present session will include the following topics:

- The role of the hand in the performance of Latin and Byzantine chant
- The inner attitude when reciting the Qur'an
- Recitation practices for sacred texts other than the Torah

For the Christian West, hand gestures were used during the Middle Ages for conducting and teaching since late Antiquity. Singers and musical leaders of religious communities used their hand all the time for preparing and performing the daily liturgy. In Byzantium, the performance practice was determined by the precentors and usually conveyed to the choir with the help of specific hand gestures. Thus, a sophisticated system was developed

to indicate a melodic line and sometimes even intervals with cheironomy. The melodic recitation of the Qur'an asks for an inner attitude of grief (*huzn*) in order to perform from a humble disposition, but also for an emotional response (weeping). There were recitation practices for sacred texts other than the Torah in East European Jewish communities, which were studied by Judit Frigyesi Nirán in an ethnographic way.

### The role of the hand in the performance of liturgical chant: Navigating between pitch indication, note-grouping and conducting

KRISTIN HOEFENER (UNIVERSITY NOVA LISBON)

The hand has several functions in the performance of medieval liturgical chant. Singers can use the hand for practical reasons like holding a book, to indicate something to other singers, for better hearing (at the ear), or for performance reasons (by placing the hand on the shoulder of the next singer to »harmonize« breathing or rhythm). *Cantors* and *cantrices* are also conductors and use their hand to indicate pitch, the grouping of notes, phrasing, beginning and end, keeping the tempo, and so forth. In smaller communities, they sometimes also take on the role of teacher, using their hand for didactic reasons (e.g., to learn solfège, intervals, tetra- or hexachords, and melodic modes). This paper examines the written tradition and the representations or descriptions of the hand gestures and the didactic hand of selected and relevant examples, focusing on the performance of the Dominican chant.

## A Hands-on Culture? Chanting with the Help of Gestures in Byzantium

NINA-MARIA WANEK (UNIVERSITÄT WIEN)

In Byzantium, written notation started to emerge slowly from the 10th c. onwards; many chants were only notated as late as the 13th/14th centuries. In a mostly illiterate environment, the technique of cheironomy was employed in order to perform and teach the chants. The present paper will provide an in-depth view of the Byzantine way of chanting with gestures, tackling controversial questions such as if »only« melodic formulas were shown or whole intervals. Did the *psaltai* indeed »sing better when they move their hand« – as the 15th-c. precentor Gabriel Hieromonachos states – and what was the additional benefit for the audience?

## Weeping the Qurʾān

STEPHANIE SCHEWE (FREIE UNIVERSITÄT BERLIN)

While Qurʾān recitation is strongly text-based, its melodic realization is variable. No form of notation has been developed for the recitation of Qurʾān. Nevertheless, the phonetic system and the pause signs of *taǧwīd* define the reading in all its aspects so precisely that any plain or melodic recitation emerges from it. Besides the melodic variety of recitation, there are certain gestures when reciting the holy text. I consider these gestures as an inner attitude of both the reciter and those who listen to the recitation toward the sacred text. The implied attitude is grief (*ḥuzn*) in the sense of a humble disposition. The effect of recitation also evokes an emotional response, weeping (*bukāʾ*). This inner attitude is to be considered with regard to recitation and performance of Qurʾān being part of the etiquettes of recitation (*ādāb at-tilāwa*).

## Sacred recitation outside of Torah cantillation in the practice of the East-European Jews

JUDIT FRIGYESI NIRAN (BAR ILAN UNIVERSITY)

The tradition of the public recitation of the Torah existed already in antiquity. After a long process of codifying intentions, in the 9th century, the scholars of Tiberias, among them Aaron Ben Moses Ben Asher, codified the grammar/intonation/musical system of Torah reading. In the scholarship, Jewish recitation is often equated with this system, in spite of the fact that we do not know when and who accepted it. Up to the 20th century and even today, there are communities that don't use Ben-Asher's system. More important: the Tiberian system was applied only for the Torah, leaving untouched the recitation of the vast majority of sacred texts.

This paper will focus on the basic recitation practices for sacred texts other than the Torah as they survived among the now extinct East European Jews: the recitation of prayer and of learning. For the traditional East European Jews, these practices were the fundamental source of their musical language. These recitations were life-determining experiences with a system that encouraged personal expression.

## MR2-02: Chant and its Soundscape

Monday, 24.07.2023, 15:30–17:30

Room: Meeting Room 2

Chair: Henry T. Drummond (KU Leuven)

### Modulationen in Propriumsgesängen des Gregorianischen Kernrepertoires als Ausdruck gezielter Textinterpretation (read in English) MR2-02: 1

INGA BEHRENDT (HOCHSCHULE FÜR KIRCHENMUSIK  
STUTTGART)

Das *Graduale Novum* (2011/2018) hat einige Versetzungszeichen (*fs, es* u.a.) in gregorianischen Propriumsgesängen zum Vorschein gebracht, die in früheren Editionen nicht zu finden sind. Welche Intention hatte der Komponist, wenn er beispielsweise die *Communio Beatus servus* (*Graduale Novum* I, S. 309) im Deuterus beginnen, aber im Mittelteil einen tonartlichen Ausflug in den Tetrardus machen lässt? Im Vortrag werden solcherart Modulationen im Rahmen einer Werkanalyse des Gesangs vorgestellt. Wo geschieht eine klangliche Einfärbung der Melodie und wo ist die Modulation gezielt Textinterpretation? Der Handschriftenbefund in Codices des 11.–13. Jahrhunderts wird dabei genauso berücksichtigt wie die Resonanz auf diese Fälle in mittelalterlichen Traktaten.

### Processing Chant, Chanting Processions: Lessons from St Gall and Cantus Ultimus MR2-02: 2

ANNA DE BAKKER (MCGILL UNIVERSITY)

The translation of music manuscripts to a new digital environment can lead to new challenges and questions about which metadata to represent and how to represent it; additionally, it can also bring to light new historical issues deserving of further consideration. As a case study, I will discuss Sankt Gallen, Stiftsbibliothek 391 (the summer volume of the »Hartker Antiphoner«) recently added to the Cantus Ultimus platform. Although famed for its late tenth-century neumes, St. Gall 391 also contains several layers of additions from later centuries of use. In Cantus Ultimus, these added manuscript layers are readily viewed alongside the metadata of their liturgical contents as contained in the Cantus Database. One such layer describes the thirteenth-century processions at St. Gall to other churches of the town on the springtime feasts of St Mark and Invention of the Holy Cross. The contents of these processions were difficult to discern prior to their incorporation into their new digital environment. In this paper I will discuss and contextualize these processions by situating their chants in their physical locations and comparing them to other known processions at St. Gall; I will also discuss the challenges of representing the complexities of these processions and other added liturgical layers in a readily digestible digital form.

## Unravelling the Identity of the Music Scribe of the St. Albans Processional, Bodleian Library, MS. Laud Misc. 4 <sup>MR2-02: 3</sup>

THOMAS MORGAN PHILLIPS (UNIVERSITY OF BRISTOL)

Bodleian Library, MS. Laud Misc. 4 (LM4) is thought to be England's earliest surviving processional book. A processional is a small, portable book, containing the music, chants and rubrics for liturgical processions. Dated between 1154-1179 (Nicholson, 1913), or possibly the abbacy of Robert de Gorron (Thomson, 1981), LM4 holds untapped potential for exploring English scribal culture and book production during the mid to late-twelfth century. Despite being the earliest extant processional written in England, it has received little scholarly attention. The focus of these studies has been to date and localise the origins of the manuscript, and identify how many individuals copied the manuscript; three main text scribes have been identified (Thomson, 1981; Hartzell, 2006). The music scribes, however, have been thus far neglected in the scholarship on this manuscript. In this paper, I present the findings of my palaeographical analysis of the musical notation of LM4. Through a comparative study of the music scribe of LM4 and the musical notation of other twelfth-century St. Albans manuscripts, I identify the work of the main music scribe of LM4 in an additional St. Albans manuscript – British Library, Royal 2. B. iv, written c.1150-60. In doing so, I provide an insight into musical-scribal practices and different roles of scribal hands within the St. Albans scriptorium in the mid to late-twelfth century.

## The project ›ExpSoundscapes‹: a case study on the re-construction of historical musical heritage <sup>MR2-02: 4</sup>

ESPERANZA RODRIGUEZ GARCIA (UNIVERSIDAD COMPLUTENSE DE MADRID)

The last decade has seen a surge of projects dealing with retrieving historical sonic events and their communication to the broader public. The opportune conjunction of various factors has greatly stimulated this growth: on the one hand, policymakers and research funding bodies have encouraged researchers to embrace public engagement; on the other, historical sound has become included in the general category of intangible heritage and, as such, treated potentially as a cultural object. In addition, the rapid development of accessible and powerful technology has facilitated the popularisation of sophisticated techniques of recreation and communication, formerly confined to the realm of heritage sciences. The resulting outputs have met their goals with various degrees of success. However, more importantly, they have raised several questions on how scientific research can be delivered more widely.

This paper stems from the project ExpSoundscapes, funded by the MSCA programme (2020-22). It aims to further the knowledge of historical soundscapes by integrating historical, sensorial, artistic, and heritage-curating methodologies with the mediation of digital technologies. The action focuses on the soundscape of royal entries in the Early Modern period, particularly those of Emperor Charles V (1517-58) in Iberian cities. The sonic elements extracted from contemporary documents, collected in a database, form the basis to create a script of an immersive sound walk that re-enacts the soundscape of a royal entry in a regular Iberian city. This paper will report the methodological insights that this experience of historical soundscapes has brought about.

## LI-02: The Materiality of Absence in Early Sources <sup>LI-02: 1</sup>

Themed session

Monday, 24.07.2023, 15:30–17:30

Room: Library

Chair: Matthew P. Thomson (University College Dublin)

ÁINE PALMER, CAT SLOWIK, EMILY KORZENIEWSKI,  
HALLIE VOULGARIS (YALE UNIVERSITY)

While scholars of the medieval and renaissance periods rely on the written record, our sources, archives, and databases are full of ambiguity and omissions. For musicologists, such absences are compounded by the ephemerality of sound and the intersection of performance practice with ever-shifting technologies of inscription, practices of collection, and strategies of transmission. This panel situates absences and exclusions as central to ongoing processes of composition and canonisation. Close attention to what is omitted from manuscripts and archives draws scribal agency into relief against modern fantasies of completion and certainty.

In examining a diverse range of corpora, including trouvère song, Machaut's virelais, the theoretical treatises of Šafi al-Dīn al-Urmawī, and digitized transcriptions of Diego Ortiz's *Tratado de Glosas*, we consider the creation and transmission of ambiguous notations, empty staves, incomplete diagrams, and »unauthorized« digital sources to theorize what we call a materiality of absence. Our readings of these sources take as their object the myriad possible priorities and experiences of scribes and their

readers as expressed through that which is not recorded. The particularities of these interactions inform broader ideas about exclusion and inclusion in the archive – ideas that generate disciplinary judgements about musical knowledge and aesthetic value.

### **Empty Staves and Generic Imitation in the Chansonier Cangé**

Historically the Chansonier Cangé (BNF fr. 846, or, Trouv O) has been studied for the extraordinary amount of sonic detail it seems to include. Produced in Dijon in the late 13th century, its songs were recorded using »semi-mensural« notation, drawing it into the heated debates on the rhythm of trouvère song that raged throughout the twentieth century. Yet there is much else we can learn from this songbook, even when faced with notational lacunae. In my paper, I draw attention to some of these omissions – more specifically, unicas with empty staves. Arguing that these irretrievably lost melodies represent traces of local oral traditions, I position Cangé as a provincial artefact that commemorates a fading centralised tradition, even as its codicological strategies undermine and reimagine the courtly love song.

### **IMSLP, Diego Ortiz, and the Fantasy of Archival Completion**

With 685,000 scores, the Internet Music Score Library Project is the most extensive online archive of musical inscriptions available today. But IMSLP's idiosyncratic system of copyright constraints, formatting and editorial guidelines, and search



architecture largely excludes scholarly editions from its archive and encourages the proliferation of »uncritical« inscriptions prepared on the basis of unspecified scribal priorities. This paper offers a close reading of the inscription history (in print and on IMSLP) of the *ricercars* from Diego Ortiz's 1553 *Tratado de glosas* – works explicitly positioned in the source text as an incomplete account of improvisatory skill that requires iterative and transformative engagement to realize its epistemological promise. I propose that IMSLP's archival structure demands a philological approach that takes its ambiguous witnesses seriously as a modern record of the kind of repeated engagement Ortiz's *Tratado* demands.

### **Notational and Mensural Ambiguity in Machaut's Virelais**

The original notation of Machaut's virelais raises several questions that editors have not yet satisfyingly addressed. Modern preference for regularity and parallelism has shaped our readings of Machaut's virelais and contributed to the perceived simplicity of the genre by scholars. Further, the enshrinement of certain interpretations in their earliest editions has certainly influenced, and potentially limited, later reconstructions. By returning to the original notation, and to notational complexities eliminated in modern editions, we make room for alternate interpretations. In this paper I revisit moments of notational ambiguity in three Machaut virelais, arguing that the original notation prioritizes and conveys musical ideas that exceed modern expectations.

### **Empty Diagrams as In-Progress Music Theoretical Encounters in Late Medieval Baghdad**

The presence of incomplete, empty, incorrect, or inconsistent diagrams in manuscripts of music theoretical treatises exposes various kinds of absence – missing information, gaps in understanding, and ideas still in progress not yet fully realized. Manuscript copies of the treatises of musician and theorist Ṣafī al-Dīn al-Urmawī (d. 693AH/ 1294CE) contain many examples, including diagrams of rhythmic cycles lacking their actual rhythms, tables of modes with tetrachords framed by red arches but missing their pitch letters, and layers of visual information present in one manuscript or diagram but not another. This paper excavates these moments of conspicuous absence in the wide circulation of al-Urmawī's treatises, focusing on what they reveal about our always-in-progress encounters with music theoretical material at the broader level of transmission and commentary networks as well as within the individual reader's study of *musiqā*.

**IC-02: A Little Known ›Marian  
Miscellany‹ CZ-Pu 59 R 5116 from  
c.1500, its Content and Contexts** <sup>IC-02: 1</sup>

Themed Session

Monday, 24.07.2023, 15:30–17:30

Room: Instituto Cervantes

Chair: David Fallows (University of Manchester)

**A session dedicated to the memory of  
Jaap van Benthem (1937–2023)**

A Utraquist gradual with mostly Marian repertory, CZ-Pu 59 R 5116, was purchased by the National Library in Prague in 1985. Until now it has been considered in just one master's thesis and in several studies as comparative material only. Although this manuscript contains one rendition of the Credo from Josquin's *Missa L'ami Baudichon*, its existence escaped the attention of the editors of the *New Josquin Edition*. This session aims to introduce the source to the international musicological audience and to discuss the contexts of selected layers of the repertory it transmits.

With this session, we would like to remember our dear colleague Jaap van Benthem, who dedicated the last years of his research to the musical culture of Central Europe and its reintegration into the international musicological discourse. The papers will be read in French, German and English (with presentations and discussions in English) to commemorate Jaap's efforts to maintain linguistic plurality at musicological conferences.



Jaap van Benthem (1937–2023)

## Jaap van Benthem and his musicological legacy

BERNHOLD SCHMID (BAVARIAN ACADEMY OF SCIENCES  
AND HUMANITIES)  
JACOBINE KIEL

## The »Marian Miscellany« CZ-Pu 59 R 5116 in the Context of Franco-Flemish Polyphony around 1500

LENKA HLÁVKOVÁ (CHARLES UNIVERSITY, PRAGUE)

The gradual CZ-Pu 59 R 5116 (incorrectly called Prague Speciální) is in some ways a typical Bohemian Utraquist source from around 1500, transmitting different genres of music for the Mass, i.e. plainchant, cantiones, cantus fractus and polyphony. Besides the traditional Utraquist repertoire written in full mensural notation (see paper by Paweł Gancarczyk), it transmits 40 polyphonic compositions in the void mensural notation that represents »modern« music in the Franco-Flemish style. These include a collection of competently written compositions for male voices »ad voces equales« which raise questions on the previously unknown institutional background of this »Marian Miscellany«. The manuscript's possible origins will be discussed in the historical context of Bohemia around 1500 and of problems of performance practice of polyphony within Utraquist liturgy.

## Prima declinatio, ultimi versus. Distinctive Endings of Central European cantiones and their testimony of tradition and use

JAN CIGLBAUER (CHARLES UNIVERSITY, PRAGUE)

In Czech archives and libraries, there are still a couple of little-known sources of Latin and vernacular cantiones from c.1500, such as CZ-Pu 59 R 5116. Usually it is the incipits that first catch the attention of scholars looking at such sources and cataloguing their contents. However, the final sections of the texts often reveal the origins, destination, and changing use of individual songs, especially in the case of older records. The final repetitio of the song »Prima declinatio« cited in the title of this presentation, for example, contains an appeal that the odes sung by young schoolboys as well as old men should resound with glory and strength. It forms part of a strophe that is absent in the oldest records of the song. Can this additional text be taken as evidence of the changing context in which this song resounded in 1400 and 1500, respectively? Similar questions arise in the case of songs first used and documented as Benedicamus. This paper will be a first look at the songs contained in the »Marian miscellany« through the lens of their textual variants throughout the period of their transmission.

## **The ›Marian Miscellany‹ in the Network of Utraquist Manuscripts: The Case of Polyphony in Black Mensural Notation**

PAWEŁ GANCARCZYK (INSTITUTE OF ART, POLISH  
ACADEMY OF SCIENCES, WARSAW)

One of the distinguishing features of Utraquist musical manuscripts is the presence of old polyphonic repertoire of local provenance. Latin songs and polytextual motets – composed many decades earlier – were copied into these sources in full black mensural notation, as opposed to more recent polyphony in white mensural notation. In successive manuscripts, the same pieces recur, often in very similar editions. What place among these manuscripts does the ›Marian miscellany‹ (CZ-Pu 59 R 5116) occupy? Can its repertoire be considered fully typical of Utraquist musical culture around 1500, or does it have some peculiar elements? Using selected examples – including works by Petrus Wilhemi de Grudencz – an attempt will be made to answer these questions.

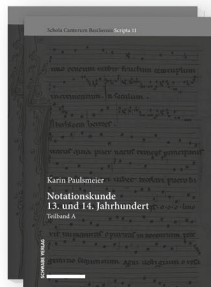
## **Live music performance: selected pieces from the manuscript CZ-Pu 59 R 5116**

PRAGUE BASED ENSEMBLE POLYFONIX (ONDŘEJ DOBÍŠÍK,  
SAMUEL ŠKOVIERA, CODY PERK).

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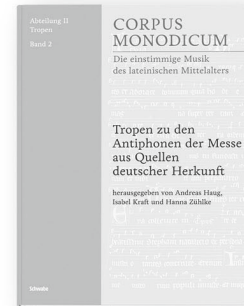
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TUESDAY

## PL-03: The Notre Dame Repertoire and Music Teachers

Tuesday, 25.07.2023, 09:00–10:30

Room: Plenary Hall

Chair: Karen Desmond (Brandeis University)

### A new look at an old book: investigating the making of *I-FI MS Pluteus 29.1* <sup>PL-03: 1</sup>

ANNE-ZOÉ RILLON-MARNE (UNIVERSITÉ CATHOLIQUE DE L'OUËST)

The Medici antiphony *I-FI MS Pluteus 29.1* is recognised as one of the most important and voluminous sources for our understanding of medieval music at a crucial moment in its history: that of the 13th century polyphonic repertoire (*organum*, *motetus*, and *conductus*) as it developed in the north of France, and in particular at the Notre Dame cathedral of Paris. Several seminal studies have already examined the antiphony's codicological, liturgical or paleographical aspects. Its repertoire has been scrutinised and identified as the descendant of the *Magnus liber organi* mentioned by Anonymous IV in his highly commented treatise. Hypotheses have been formulated about the context of elaboration and its supposed commissioners. Little information, however, has been gathered to help us understand the manufacture of this very special music book, as a material object resulting from a collaborative process. How did the craftsmen work? What traces of the copyist's tasks and skills may still be observed?

This paper seeks to retrace the paths of the scribes' and notators' labour: their methods, how the pages were laid out, and

the procedures involved in designing and crafting them. This careful analysis of the most pragmatic aspects of the craftsmen's book-making offers surprising results, bringing to light different scenarios of material production that have hitherto gone unnoticed. Such insights help us understand the manufacturing skills characteristic of an emergent category of urban music-book makers, whose practices depart from the monastic habits that had been long cultivated in the *scriptoria*. One may see I-FI MS Pluteus. 29.1 as the »tip of the iceberg« in so far as it intimates the existence of an entire new expertise in book production in 13th-century Paris, that grew along the streets and in the workshops of the cathedral area

## What do we really mean by »Clausula«? <sup>PL-03: 2</sup>

JOSHUA STUTTER (UNIVERSITY OF GLASGOW)

In the context of the Notre Dame repertory, the term »*clausula*« has never been rigorously defined and, depending on the writer, has descriptions ranging from specific discant »substitute *clausulae*« all the way to any discernible section of polyphony that ends with a cadence. Manfred Bukofzer wrote in 1954 that »the history of the *clausula* is yet to be written«, and although much research has since been undertaken to account for that history in the twelfth and thirteenth centuries, a thorough historiographical review of the *clausula* since its emergence in late-nineteenth-century *Musikwissenschaft* has yet to be conducted. Such a review is especially important given the *clausula*'s indispensable role in the »development« of Western art music as the »precursor« to the motet.

This paper brings the terminological issue of the *clausula* to the foreground and, by conducting a survey of literature concerning *clausulae* both in English and German, tells the history of the term »*clausula*« in the modern period. It brings together how the term was brought into the modern study of the repertory, was introduced into music histories and dictionaries as the »missing link« between *organa* and motet, and how its definition was narrowed in scholarship into a particular musical form. In so doing, this paper will highlight the inconsistencies in these definitions; not only between medieval and modern usage, but also within the selfsame examples of modern literature. Finally, this paper will suggest a way forward to definitions that are closer to medieval usage of the term yet not exclusionary to modern-day use.

## Between Court, Monastery, and Workshop. Music Teachers in Medieval and Early Modern Palermo <sup>PL-03: 3</sup>

ILARIA GRIPPAUDO (UNIVERSITY OF PALERMO)

From the Middle Ages onwards, various institutions in Palermo played a leading role in ensuring an appropriate music education. Testimonies on music teachers date back to the 13th and 14th centuries, and they confirm that the education system was articulated on several levels, involving personalities of different backgrounds, conditions, and social extraction. Although fragmentary, these records are interesting as they report on both private music teachers, often associated to members of the *auctoritas*, and masters who operated publicly. Educational agency *par excellence* was also the workshop, where singers and musicians were trained. Notarial documents record contracts between pupils and teachers concerning singing, instrument, and sometimes



composition lessons. Equally decisive was the contribution of the religious institutions, such as the cathedral and the Royal Chapel, as well as convents and monasteries, where musicians and teachers, both local and foreign, operated. In an attempt to capture such a variety of proposals, this paper aims to assess methods and occasions of musical education that were widespread in Palermo between the Middle Ages and the modern age, highlighting the plurality of contexts in which music could be learned. To this end, an initial mapping of the city's musical training institutions will be also proposed, as part of the project »The Soundscape of Baroque Palermo: Interactive mapping for the valorization of historical-musical sources and the territory«.

## MR1-03: Early modern music, court culture, and Global Transcultural Encounters (partly ZOOM) MR1-03: 1

Tuesday, 25.07.2023, 09:00–10:30

Room: Meeting Room 1

As musicological studies continue to move away from regional and localised musical narratives in favour of global music histories, it is important to reevaluate the purposes of studying early modern courts which, traditionally, feature Eurocentric perspectives. In recent years, however, global approaches have been taken in the work of diverse scholars studying courtly music within underrepresented geographical areas, overlooked musical repertoires, and interdisciplinary methods.

The panel *Early Modern Music, Court Culture, and Global Transcultural Encounters* gathers early modern music scholars whose work focuses on the court cultures of three vastly different geographical areas in the sixteenth and seventeenth century: Europe, the Mediterranean, and Africa. The papers will identify larger global court structures and influences through the local specificities of its case studies, while encouraging dialogues about three main issues: courtly music and ceremonial cultures across the globe; the use of visual and auditory stimuli to articulate structures of power; and the unearthing of courtly global linkages previously unexplored in early modern music history.

The panel proposes an approach to court studies in which the conflation of case studies from different geographical areas does not invite a comparative study. Instead, it proposes a dialogue conducive to the global exploration of the ceremonial and political uses of musical and extra-musical elements within the courts of the early modern era.

## Music, Power and Conversion at the Royal Court in the Christian Kingdom of Ethiopia and Transcultural Encounters in a Global Early Modern

JANIE COLE (YALE UNIVERSITY)

Drawing on 16th- and 17th-century travelers' accounts, Jesuit documentation, and indigenous sources, this paper explores new evidence to reconstruct musical culture at the royal courts of Kings Ləbnä Dəngəl (1507–1540) and Susənyos (1606–1632), including indigenous music-making, ceremonial practices, and the role of sound and musical instruments to punctuate monarchical power and diplomacy. It further focuses on transcultural encounters between the



Christian kingdom of Ethiopia and Latin Europe, specifically Jesuit missionaries from Goa and indigenous communities, to reveal a Jesuit musical art of conversion which employed music as both evangelical and pedagogical tools, and blended indigenous African and foreign elements. Dispelling the Ethiopian isolation paradigm, the sources expose the circulation of Ethiopian and European musical cultures in different spaces of African courtly, liturgical and foreign contexts during this period, pointing to discourses in African agency, identity, cultural appropriation and indigenization, and providing insights into musical performances in the North-East African highlands and transcultural encounters in the Indian Ocean world.

### **A New Jerusalem: the Divine Images in the Elizabethan Royal Maundy**

ALEXANDRA SISO (UNIVERSITY OF SHEFFIELD)

Musical settings of the Lamentations of Jeremiah were central to the Holy Week and the Royal Maundy in early modern courts. As one of the most important days of the Elizabethan courtly calendar, the Maundy featured the queen piously washing the feet of poor women, in an act that visually stripped her from divine power. But while the ceremony imposed a reversed dynamic between monarch and subjects, the music of the Maundy ascribed to Elizabeth a new divine image. I argue that composers of the early Elizabethan Chapel Royal created musical settings of the Lamentations of Jeremiah where they portrayed the monarch as a new Jerusalem: a princess among the nations, fallen from grace, and identifiable with England itself at a moment of political turbulence.

### **The Politics of Water: The Morosini Fountain and Venetian Propaganda in Early Modern Crete**

ALEXANDROS MARIA HATZIKIRIAKOS (I TATTI,  
THE HARVARD UNIVERSITY CENTER FOR ITALIAN  
RENAISSANCE STUDIES)

My paper discusses the Morosini fountain, built in 1627 in Candia (nowadays Herakleion, Crete), as a complex multisensorial object that solicits both auditory and visual stimuli. Visually, the artwork displays mythological sea creature playing instruments, as well as St Mark's lions, all celebrating the Venetian maritime power. As a sonic object, the fountain »remasters« the natural sound of water in the architectural spaces of the city, turning it into a urban keynote, a constant sonic reminder of the venetian hegemony. I argue that being a provider of vital resources and a monument to the colonial power, the Morosini fountain uses both water symbology and sensoriality as means of pro-venetian propaganda.

## MR2-03: Liturgy and Cantus Fractus

Tuesday, 25.07.2023, 09:00–10:30

Room: Meeting Room 2

Chair: Ute Evers (University of Augsburg)

### Cantus Fractus in the late Middle Ages: a children's game? MR2-03: 1

GIULIA GABRIELLI (FREE UNIVERSITY OF BOLZANO/BOZEN)

The term *cantus fractus* (broken or fragmented chant) refers to the use of proportional rhythmic values in the notation of Christian liturgical chant, particularly for new melodies for the Credo and in the performance of certain hymns, sequences and other chants. The term appears with this specific meaning in music treatises from the late 15th century onwards. The main examples of *cantus fractus* are the so-called Credo *Cardinalis* and the Credo *Regis* or *Apostolorum*, possibly composed at the papal court in Avignon at the beginning of the 14th century. *Cantus fractus* compositions envisioned – at least on some occasions – the performance of a second voice, that could be either notated or improvised. Hundreds of *cantus fractus* sources survive all around Europe; Credos and Ordinary Mass cycles in *cantus fractus* were composed and copied in chant manuscripts from the beginning of the 14th until the 19th century. *Cantus fractus* played a crucial role not only in European sacred music, but possibly also in the learning music process, as recently suggested by Marco Gozzi, a leading expert in this field. In fact, many Cantus fractus melodies were quite possibly originally written for the purpose of teaching music and liturgical chant. The paper aims at investigating this research topic through the analysis of some *cantus fractus* Credos, taken from late medieval sources compiled in the south-German region.

### Ordinarium missae chants in Teutonic Order sources MR2-03: 2

KAMIL MACIEJ WATKOWSKI (POLISH ACADEMY OF  
SCIENCES AND UNIVERSITY OF WARSAW)

A specific semiotic system in the medieval Mass liturgy consists of, among others, chants of proprium and ordinarium missae. In the first case, the main carrier of meaning is verbal text, while in the other, the melody itself denotes a particular feast, if we exclude tropes. As a principle, these melodies are not used separately, but each center creates its own system, combining a specific Kyrie melody with a given Gloria setting etc. In the sources, such cycles are often accompanied by rubrics specifying when they should be used. These systems, worked out in a specific place and time, make a fruitful topic for musicological research due to the possibility of observing connections between different dioceses or religious orders. Because of the multiple settings of the same text, monodic ordinarium chants are also a good material for analyzing the transformations in compositional technique over time. In my paper, I would like to shed light on both of these issues in the case of the repertoire from the Teutonic Order sources, coming from the Baltic state in Prussia founded by the order as well as from its monasteries in the medieval Roman Empire. I will take into account not only musical sources, but also the normative book for this tradition, the Teutonic Order's Liber ordinarius, which contains, among others, rubrics concerning the use of specific melodies.

## An unknown late medieval notated liturgical manuscript from the Episcopal Library in Székesfehérvár <sup>MR2-03: 3</sup>

JULIANNA NAGY TORMA (RESEARCH CENTRE FOR THE HUMANITIES, INSTITUTE FOR MUSICOLOGY, BUDAPEST)

The proposed paper deals with a late medieval notated manuscript discovered accidentally in the Episcopal Library in Székesfehérvár in October 2020, during a field research of the study group Digital Music Fragmentology working at the Institute for Musicology in Budapest. Although nothing is known about the manuscripts late medieval itinerary and early modern after-life, and the library's catalog doesn't mention anything about it either, the handwritten entries found in the manuscript provide clues to the circumstances – time and place – of the purchase. According to these remarks we can assume, that the manuscript was purchased by János Pauer in Vienna on 15th April 18[?]. Pauer (1814–1889) was an outstanding bibliophile, historian and book-collector, archivist of the seminary in Székesfehérvár and from 1878 diocesan bishop.

The manuscript itself shows characteristic features of late medieval and early modern liturgical service books with looser structure compared to the strict order of medieval plainchant codices. It contains hymns in liturgical order, cantica to the main feasts of the liturgical year, chants for Marian Masses and Offices, and texts to the exodiastic rites. Special attention is given to the liturgical veneration of St. Adrian. In my presentation I will argue, that the manuscript might have been originated from the female convent of Lamspringe.

## LI-03: Liturgy and Night Music

Tuesday, 25.07.2023, 09:00–10:00

Room: Library

Chair: Antonio Chemotti (KU Leuven)

### Jean de Léry's »Tupinamba songs« (1585) and the musical xenology of Renaissance travelogues <sup>LI-03: 2</sup>

FAÑCH THORAVAL (UCLouvain-MRAH)

Though often referred to as the first transcriptions in staff notation of non-Western music, the five well-known »Tupinamba songs« by Jean de Léry have been subjected to little historical and musicological inquiry. Yet, there are serious grounds to be suspicious about their status as evidence for an aural experience. Indeed, they were published in 1585, long after the author's stay in Brazil (1557) and the first edition of his *Histoire d'un voyage fact en la terre du Brésil* (1578). Moreover, their inclusion in the narrative strongly weakens Léry's primary ambiguity towards Tupi music. Finally, their notational inconsistencies prevent any immediate musical understanding (in European terms). Investigating the material and intellectual circumstances in which these melodies were produced, as well as the way they were adapted in later reeditions, this paper discusses the stakes and limits of the xenology (in Subrahmanyam's sense) the scores printed in Renaissance travelogues can account for.

## The 13th c. re-composition of the Transfiguratio Domini office <sup>LI-03:3</sup>

GIULIO MINNITI (UNIVERSITETET I OSLO)

In last year's MedRen I presented a paper on the earliest office for *Transfiguratio Domini*, datable to the last years of 11th c., and its spread in Iberia based on evidence from a Portuguese breviary fragment. Subsequent research uncovered that a complete re-composition of said office was brought forth from about a century later. That is, the early office seen in the Portuguese fragment – with all chants simply borrowed from the pre-existing *De Trinitate* and the 2<sup>nd</sup> Lent Sunday offices – began to overlap from 13th c. onward with an original office consisting of newly composed chants.

My paper thus expands upon last year's presentation and offers results from my latest analysis of *Transfiguratio* in CANTUS Database and its regional branches. Now zooming out from Iberia to the whole of Europe from the 12th to the 16th c., I describe the complex enterprise that, likely ignited by the interest Peter the Venerable of Cluny had for said feast in the 1130s [Hiley 1998], resulted in a new *Transfiguratio* office characterized by cutting-edge chants on non-biblical texts that reflect Scholastic theological speculation and melodies that reflect the latest modal developments.

## IC-03: Processions as performance, 1400–1700

Round table

Tuesday, 25.07.2023, 09:00–10:30

Room: Instituto Cervantes

Chair: Tess Knighton

This roundtable seeks to encourage debate on the question of the impact of the soundscapes of urban ritual on those present through analysis of acoustic spaces and musical practices characteristic of and associated with processions of the later Middle Ages and early modern periods. The focus of the session will be on cities of the Western Mediterranean area, but the questions raised will relate to any urban centre of the time. It is well established that processions had multifunctional aims within the religious and civic ritual calendar, and could be festive, penitential or rogative in nature, but the dynamic impact of processions as performance had on the inhabitants of a city has been less studied, especially as regards their contribution to the urban soundscape. An interdisciplinary approach and new methodologies are crucial to gaining insight into the significance of such ephemeral events beyond analysis of their political, religious or symbolic elements. It is proposed that digitally inflected research into acoustic spaces (using Virtual Reality tools) and trajectories and movement (digital cartography) of processions, together with analysis of the processes involved in their realisation and the related devotional and emotional discourses that formed part of collective memory (text-mining), can help to gain insight into the historical experience of processions as performance.

## Processing the Procession

TESS KNIGHTON (ICREA / UNIVERSITAT AUTÒNOMA DE BARCELONA)

This contribution will raise the issue as to whether it is useful to consider the procession as an (im)material object in the sense that it comprises a number of identifiable elements, some literally material (clothing, flowers, relics, crosses, figures, ephemeral architecture, carts, etc.), and others pre-eminently dynamic, notably sound/music (as part of an intersensorial experience), acoustic space, temporality and movement. Many of these material and dynamic processional elements were shared across urban centres, while others, in response to specific established ceremonial traditions or to the city's topography, were particular to the urban society – or social groupings within it – under consideration. Analysis of shared and distinctive practices, spaces and materiality affords the potential to make comparative study more feasible and meaningful.

## Mapping the City from Processions: Litany Processions in the Crown of Aragon

EDUARDO CARRERO SANTAMARÍA (UNIVERSITAT AUTÒNOMA DE BARCELONA)

The processions of minor litanies became widespread in Rome from the eighth century onwards, understood as an extension of the major litanies, unified in a single procession on 25 April. The minor litanies were celebrated on the three days prior to Ascension Day. In both cases, the major and minor litanies were marked by the fact that they were processional feasts of rogation, linking

different parts of the city of Rome. Both feasts are the best example of how Roman liturgical modes were imitated in other places, where the routes of the Roman processions were adapted to the singularities of each city. Our study of ordinaries and usage books from cathedrals of the former Crown of Aragon reveals the potential for analysing the litany procession as a source of urban planning and the sacred topography of the city during the Middle Ages and the Renaissance.

## Nuns' musical contribution to urban processions in the early modern Hispanic world

ASCENSIÓN MAZUELA-ANGUITA (UNIVERSIDAD DE GRANADA)

Early modern Hispanic convents had different strategies to contribute, despite the spatial limitations and enclosure, to the different processions celebrated in the city through music. This paper analyses, through particular case-studies, how nunneries used sounds not only as an outward expression of joy, to transmit festive spirit, to attract the ordinary people, and to disseminate religious values. They also sought to stand out in their urban surroundings through sound and worked to acquire prestige for their institutions, which operated within the context of the city's hierarchies of power.

## Reconstructing space, sound, time and movement in historical processions

JAMES COOK (UNIVERSITY OF EDINBURGH)

This contribution outlines how the project intends to explore the relationship between space, sound, and meaning through the reconstruction, in Virtual Reality, of the annual litany processions held in Valencia. The nature of these processions will engender a number of new approaches in order to allow for the real-time derivation of internal and external acoustics; the movement of both auditors and performers; the acoustic, sonic, and visual impact of variable crowd sizes; and the impact of broader soundscape on the experience of the music and ritual. The reconstruction seeks to explore the ritual occupancy of space, and the negotiation of urban topography, allowing for a hermeneutic interpretation of the ritual and its impact.

## LMU: MEI Workshop – Mensural Music

Workshop

Tuesday, 25.07.2023, 09:00–12:30

Location: Ludwig-Maximilians-Universität,  
Geschwister-Scholl-Platz 1 (Main Building: Room A 015)

ANNA PLAKSIN (J. GUTENBERG-UNIVERSITÄT MAINZ)  
MARTHA E. THOMAE (MCGILL UNIVERSITY MONTREAL)

This tutorial will give you the basics for encoding early music in MEI. It will focus primarily on mensural notation, used in polyphonic music from the Renaissance and the Late Middle Ages.

We will begin with an introduction to MEI and its basic concepts (elements and attributes) for encoding music. After a brief reminder of mensural notation, we will look into how it is encoded in the MEI format, including: the different note shapes and the concepts of mensuration, imperfection, alteration, ligatures, and coloration.

We will have a hands-on session to encode a few examples of various manuscripts illustrating the different characteristics of the notation in mei-Friend (please use Firefox or Chrome). All examples will be validated against the MEI schema for mensural notation, which guarantees that the example follows the MEI encoding guidelines for encoding this notation. You are more than welcome to bring examples you are interested in.

You will also learn about some MEI-friendly tools that have support for mensural notation, including optical music recognition tools that identify the mensural symbols like MuRET, editors like Verovio Editor, mei-Friend and Measuring Polyphony Editor, and more analytical tools like MeRIT.

We are open for discussion about how to improve the support for mensural notation in MEI to inform the future work of the Mensural IG (<https://lists.uni-paderborn.de/mailman/listinfo/mei-mensural-ig>).

## PL-04: Jewish and Arabic Manuscripts

Tuesday, 25.07.2023, 11:00–12:30

Room: Plenary Hall

Chair: Salah Eddin Maraqa (University of Freiburg)

### The Munich Tzur Mishelo: an Example of 16th Century Ethnomusicological Fieldwork? PL-04:1

AVERY GOSFIELD (ORPHEUS INSTITUTE / UNIVERSITY OF AMSTERDAM / ENSEMBLE LUCIDARIUM)

When the musicologist Israel Adler (1925–2009) discovered a manuscript containing a sixteenth-century musical *piyyuṭ* setting in the Bavarian National and University Library in Munich in 1985, it was considered big enough news to merit a posting by the Jewish Telegraphic Agency. Considering the rarity of surviving examples of notated music associated with the Jewish community from before 1600. The only comparable complete musical relics, both dating from four hundred years earlier, are the two *piyyuṭim* and biblical cantillations transcribed by a convert to Judaism, Obadiah the Proselyte (b. c. 1070).

However, the significance of the work, now held at the Universitätsbibliothek der Ludwig-Maximilians-Universität München, (4° Cod. ms. 757), is not limited to Jewish music history. The piece, found in a Hebrew exercise book compiled and copied by Johannes Renhart, consists of the Hebrew text (with Latin annotations) of the Sabbath *tisch-lid* sung throughout the Jewish world, followed by its musical notation, written from right to left, as was typical for the Christian Hebraists of the time. Although it is the only known fully-notated piece of Jewish music between the time of Obadiah

the Proselyte and Salamone Rossi, it is also a rare example of ethnomusicological fieldwork »avant la lettre«. More importantly, while the typical technique for notating strophic song at the time was to write out the music for the first stanza and add the rest of the text below, the Munich *Tzur Mishelo's* five strophes are completely written out. As such, they show the small (and not so small) variations typical of live performance, giving us a precious glimpse into the performance practice of the era.

### Musical delight and the acquisition of knowledge in Medieval Arabic and Hebrew texts PL-04:2

ALEXANDRE CERVEUX (UNIVERSITY OF OXFORD)

The metaphors of sweetness or delight are numerous in medieval Arabic and Hebrew texts. Sweetness is indeed one of the first criteria for establishing consonance, and for privileged access to the theory of harmony. The intellectual and cultural background of this is certainly Pythagorean-Platonic: it forms a system, which is the matrix of the thinking on harmony, on the organisation of the universe, of society, of man and of his most accomplished artistic productions. This system also allows to explain how the human soul works. As Maimonides, among many other thinkers, asserted, being in contact with beautiful things restores the spirit. It gives a taste for beauty, and leads to the elevation towards ever more beautiful and absolute forms. Thus, according to the ideal path, music favours the acquisition of knowledge, at least of the beautiful, ideally of the good, and of everything that falls under this order or that moves away from it.

However, this traditional, aestheticist reading seems only partially satisfactory. This paper focuses on the intention of medieval

scholars who wrote in Arabic and Hebrew about the sweetness of music around in the High Middle Ages. Is their conception of pleasure derived from it stereotyped? Can we detect traces of subjectivity in their texts? In either case, does the supposed pleasure derived from music have an end other than aesthetic pleasure? We postulate that sweetness is a metaphor for the intellectual process. This paper will try to verify this hypothesis in the light of texts on music and psychological theory.

### **Medieval Turkic Reminiscences: Interpreting *Reminiscens beati sanguinis* in the Codex Cumanicus (14th century)** PL-04: 3

JEREMY THOMAS LLEWELLYN (UNIVERSITÄT WIEN)

Of all the Latin liturgical poetry translated into Cuman-Kipchak in the Codex Cumanicus and identified by Jason Stoessel, the prose *Reminiscens beati sanguinis* remains the most intriguing. Whereas Stoessel has examined the musical notation, the prime purpose of this presentation is to reconstruct the back-story of this composition which will proceed in three steps. First, the peculiarities of its original Latin text will be analysed as these seem, with their emphasis on the affective, to depart from standard ways of composing liturgical proses at this time. Second, the sporadic transmission of *Reminiscens beati sanguinis* will be placed under the spotlight – including several manuscripts now held in the Staatsbibliothek in Munich. From this investigation, a better understanding of the provenance of the prose will be gleaned, not only in terms of geography, but also concerning the role of new orders like the Franciscans and Dominicans as vectors of transmission. Third, transmission will give way to mission and

the possible reasons why this precise prose was chosen for translation and musical elaboration within the context of missionary work among different peoples in the Golden Horde under Mongol rule. This will include a comparison with modes of conversion associated with the Islamisation of Mongol rulers by Sufis present at court within this timeframe. In this way, the particularity of *Reminiscens beati sanguinis* can come to the fore as part of a more globalised history of medieval music.



## MR1-04: Challenges in Cataloging Liturgical Manuscripts Today

Roundtable

Tuesday, 25.07.2023, 11:00–12:30

Room: Meeting Room 1

Chair: Paweł Figurski

PAWEŁ FIGURSKI (POLISH ACADEMY OF SCIENCES /  
UNIVERSITÄT REGENSBURG)  
GIONATA BRUSA (UNIVERSITÄT WÜRZBURG)  
GIOVANNI VARELLI (UNIVERSITY OF OXFORD)  
ARTHUR WESTWELL (UNIVERSITÄT REGENSBURG)  
IRINA CHACHULSKA (POLISH ACADEMY OF SCIENCES)

In the digital era of today, alongside traditional problems of cataloging liturgical manuscripts, new challenges arise due to the perplexity of technologies available to manuscript catalogers (TEI, MEI, etc). This roundtable seeks to identify the crucial challenges of preparing a highly detailed but also accessible description of a liturgical manuscript. Furthermore, the roundtable serves to share experiences received during the realization of the project »Liturgica Poloniae« whose goal is to publish the catalog of medieval liturgical manuscripts preserved in Poland. The meeting will enable the audience to discuss various approaches to cataloging liturgical codices and fragments.

## MR2-04: Re-tuning the ear: an experiment with student singers

Lecture recital

Tuesday, 25.07.2023, 11:00–12:30

Room: Meeting Room 2

MATTHEW ALEC GOULDSTONE (CAMBRIDGE UNIVERSITY)

In twenty-first-century music environments, directors and ensembles face the challenge of preparing substantial quantities of music in short periods of time. For music written before c. 1500, these constraints limit the opportunities to engage deeply with the music. Instead, interpretative decisions in areas such as timbre and performing forces are influenced by experiences brought from later repertoires, the result being a sort of default performance orthodoxy. Earlier repertoires also require interpretations of issues concerning mensuration and tempo, subjects which remain hotly debated among both scholars and performers. This panel discussion draws on the chair's experiences with the Cambridge Early Music Consort, a new group formed of choral scholars at Cambridge University. It aims to address the challenges of »re-tuning« the ears of skilled student musicians whose experience is usually limited to music from the mid-sixteenth century onwards.

## LI-04: Introducing ›Aural Histories: Coventry c.1451–1642‹

Themed session

Tuesday, 25.07.2023, 11:00–12:30

Room: Library

This themed session introduces the Arts and Humanities Research Council (UK)-funded project ›Aural Histories: Coventry c.1451–1642‹. The project investigates the changing experience of music in Coventry through two centuries of its turbulent history, within VR reconstructions of its medieval performing spaces which have either been destroyed (e.g., St Michael's Cathedral, ruined in the Blitz of 1940) or have undergone significant architectural change in their fabric and furnishings. The project brings together a team of musicologists, architectural historians, acousticians, and VR specialists to map evidence of shifting musical practices over an extended period of profound social, political, and religious change. Our aim is to investigate the parameters of the ›possible‹ and the ›probable‹ in instrumental and vocal performance practice and to enhance our understanding of the historical experience of performers and listeners in this under-researched location. Our papers will examine some of our methodological approaches and introduce three of the case studies around which we are developing this work.

## Coventry c.1451–1642: An Overview

JAMIE SAVAN (ROYAL BIRMINGHAM CONSERVATOIRE)

Little of the splendour of late Medieval Coventry is still recognisable in the modern post-industrial city now synonymous with peace and reconciliation following the Second World War. Coventry's fortunes have waxed and waned through its long history, and this was as true between 1451 and 1642 as in later periods. This introductory paper will plot the chronological and topographical outlines of our project, introducing the city's key historic buildings through some preliminary VR models, describing and assessing the documentary evidence base we have built around musical practices associated with Coventry's civic and ecclesiastical cycles of pageantry and ceremony, and will discuss some of the challenges of linking this evidence with specific repertoire and appropriate performance practices.

## *Caput (Re-)Redivivum: A Coventry Context for the Anonymous Caput Mass*

ANDREW KIRKMANN (UNIVERSITY OF BIRMINGHAM)

Though known to musicology since Bukofzer reported on it in the early 1950s, the fragment of the *Caput* Mass in Coventry has had little attention with regard to its likely original context. Yet its Coventry origin, all but guaranteed from its use as binding material for the Coventry Leet Book, begs questions as to its use in this once great city, the repeated setting in the 1450s for the Lancastrian royal court. While devotional and ceremonial contexts for the *Caput* Masses were surely diverse, I have argued that one

likely application was as implicit praise to a king, a ›head‹ of the church here on earth as follower and adumbration of the ultimate ›head‹, Christ.

We are unlikely ever to know for sure any specific occasions on which this great and influential piece was heard. One known possibility presents itself with real plausibility, however: the High Mass performed in St Michael's church (the former Coventry Cathedral) attended by Henry VI in 1451 and described in the Leet Book to whose binding the fragment contributed.

## Recovering Coventry's Early Tudor Soundscape

MAGNUS WILLIAMSON (NEWCASTLE UNIVERSITY)

Coventry is a city of architectural and documentary lacunae. The medieval cathedral priory was lost in 1539, along with most of its buildings and records; the surviving churches of St John, Holy Trinity and St Michael, suggest ritual traditions of great richness, but largely undocumented before the 1560s; and the confraternity archives give only fleeting glimpses of musicians and their careers. However, Henry VIII's need for taxation generated important sets of documents on the citizens in the 1520s. Meanwhile, the city's mercantile wealth left a reasonably rich legacy of wills and inventories which give an insight into the ritual habits of the citizens, their commitment to new devotions and cults such as the Holy Nae of Jesus and, through their taste for elaborate funerals, the cultivation of polyphonic music.

## ›Join thy voice unto the angel quire‹: modelling devotional singing at Holy Trinity Church, Coventry, c. 1560

HELEN ROBERTS (ROYAL BIRMINGHAM CONSERVATOIRE)

Records from Holy Trinity Church, Coventry dating from the late 1550s and early 1560s evidence an institution in a state of flux. As in many English parish churches, the material implications of the return of protestant worship finally saw the removal (and profitable sale) of many items of redundant furniture, vestments, and plate as the buildings were gradually ›restored to their ancient and godly use‹. However, the records also suggest a sense of reinvigoration and renewal in the musical practices of Holy Trinity during this period, with purchases of new ›pricksong‹, ›salme bokes in meyer‹, and the continuing employment, for now at least, of six clerks. This short paper asks how elements such as sung polyphony, emergent congregational singing, professional performers, and their voluntary counterparts may have interacted in this space, presenting suggestions for repertoire and performance practices that best reflect the archival record. I will discuss how we will be modelling and interrogating these performance practice possibilities in the VR research spaces being developed by the *Aural Histories* project and consider some ways in which this mode of investigation might contribute to our understanding of how singing in parish church worship emerged from the convergence of old and new practices early in Elizabeth's reign.

## IC-04: Musical exchange and identity

Tuesday, 25.07.2023, 11:00–12:30

Room: Instituto Cervantes

Chair: Tess Knighton (Universitat Autònoma de Barcelona)

### Interactions between musicians of the Low Countries and Spain in Valladolid, 1550–1650 <sup>IC-04: 1</sup>

ANA LÓPEZ SUERO (UNIVERSIDAD DE VALLADOLID / KU LEUVEN)

In the sixteenth and seventeenth centuries, the city of Valladolid witnessed multiple examples of interactions between Spanish and Flemish musicians. It hosted the Royal court on several occasions and was chosen by King Felipe III as his permanent residence during the first years of the seventeenth century. During the period 1550–1650, the musicians of the Cathedral of Valladolid encountered the Flemish singers of the Royal Chapel at various celebratory occasions. The musicians of both institutions also interacted with the students of the Royal English College of Saint Alban, who received a painstaking musical education. This college, founded by the Jesuits under royal protection in the late sixteenth century, received young Catholics fleeing from Protestant England who often made their way into Spain through the Low Countries.

Furthermore, Valladolid attracted a significant number of courtiers coming from Flanders and was also an appealing destination for Flemish merchants, who regularly operated in the markets of nearby Medina del Campo. Their frequent comings and

goings contributed enormously to the transmission of musical works and instruments, although the tracks of these transfers and the consequences of the interactions between foreign and local musicians in this context have not received proper attention.

Building on previous studies, this paper will present new discoveries in the local archives of Valladolid that inform us about the musicians involved in these encounters. In addition, I will explain the varied channels through which music and musical instruments travelled between Flanders and the Spanish royal capital.

### *Missa super Vestiva i colli vs. Missa super Cara Theodorum*. Role and Significance of the Model Material for Parody Masses. The Case of Cistercian Composer and Theorist Johannes Nucius <sup>IC-04: 2</sup>

MAGDALENA DOSTÁLOVÁ (MASARYK UNIVERSITY)

One of the most frequent compositional features of the Renaissance masses is a quotation, imitation or (later) parody technique. The parody masses at the turn of the 16th and 17th century represent sophisticated compositions that often take advantage of the worldwide familiarity of the model material.

On the example of two parody masses by Johannes Nucius (1556, Görlitz–1620, Himmelwitz), this paper tries to answer some questions about the role and significance of the chosen model material in the terms of musical setting. The case of Johannes Nucius, who beside his music activities served as an abbot in Cistercian monasteries in Lower Silesia and wrote down a theoretical treatise *Musices poeticae* (1613, Neisse) is appealing in many aspects. There were preserved only two masses of his

own and yet they represent quite the opposite side of the model material spectrum. *Missa super Vestiva i colli* is based on the well-known madrigal by Palestrina, which has been used as a model more than 15 times (G. P. di Palestrina, I. Baccussi, R. di Lasso, A. Cifra, J. Wanning, ...). On the other hand, in *Missa super Cara Theodorum* he reworked into mass his own Latin motet, which was composed for a special occasion of the birth of his friend's son. In the context of other settings and theoretical treatises of that time, the analysis and comparison of the two masses might bring new insights into the practice of parody technique.

musical elements. These include the use of music to underline important political or religious messages; the presence or absence of certain music to reinforce the notion of a unified urban image; and occasional tensions caused by who the musicians belonged to and therefore represented (i.e. the municipality, the church/Pope, or the crown). More globally speaking, this investigation also raises questions about whether the music used in such events reflected a universal »Avignonnais« identity shared by the inhabitants, or whether it was a vision of such a concept imposed upon them by those in power.

## Music and Civic Identity during the Renaissance – the case of Avignon (c.1500–c.1630) <sup>IC-04:3</sup>

ALEXANDER ROBINSON (CESR, TOURS)

How did music contribute to the formation of a city's civic identity, and to what extent can this be determined in the rituals that took place within its walls? Taking this question as a point of departure, this paper focuses on Avignon during the Renaissance period (c.1500–c.1630). As a Papal enclave within the Kingdom of France – a status which lent it a quasi-transnational character – Avignon provides an interesting case study for probing such issues. It was also the location for over a dozen ceremonial entries during this period, ranging from ones organised for Papal representatives or other religious dignitaries (like Cardinal Alessandro Farnese in 1553, or Cardinal Charles de Bourbon in 1574) to those offered for members of the royal family (like Charles IX in 1564, or Maria de' Medici in 1600). Close examination of the sources relating to these various entries reveals numerous ways in which Avignon's civic identity was projected through the

## PL-05: Manuscript Studies

Tuesday, 25.07.2023, 14:00–15:30

Room: Plenary Hall

Chair: Yasemin Gökpinar (Ruhr-Universität Bochum)

### Musical Leaflets from the Twelfth Century on the Move between East and West <sup>PL-05: 1</sup>

URI JACOB (UNIVERSITY OF WESTERN ONTARIO)

By examining the dissemination of two Latin monophonic songs, the paper will present some of the earliest known cases of notated music-making in a non-European setting. Through analyzing notated evidence alongside music-related textual accounts from the twelfth-century Eastern Mediterranean, it will provide insight on how poetic and musical information was circulated in this area as well as between the Crusader States and Europe. A focus will be put on the communication of music through unbound leaflets, which were cheaper and more easily movable compared to codices.

This tendency will be first demonstrated by examining a single leaf of parchment containing a prosa for St. Nicholas, written in a pre-Gothic script set to a notational system typical of the twelfth-century France. At the same time, it was found in Damascus, which strongly suggests a crusader use in the Levant. The second poem was composed in the East following the crusader defeats to Saladin in 1187, then sent to Sicily in the context of a diplomatic mission, but its two surviving concordances were inserted into otherwise non-musical manuscripts from the German Empire. I will contextualize these sources altogether within the

wider developments in written correspondence resulting from both the acquaintance of the crusaders with the East and their crucial need to be in constant communication with the West. Finally, these sources that were not addressed in previous scholarship from a musicological perspective will be considered in order to illuminate the role of song in crusader diplomacy, propaganda, and ritual.

### Cod. arab. 591 & cod. arab. 590: On the significance of two song-text collections from the holdings of the Bavarian State Library for research into Arabic music under the Ottomans <sup>PL-05: 2</sup>

SALAH EDDIN MARAQA (UNIVERSITY OF FREIBURG)

Despite the appearance of several in-depth studies in recent decades, our knowledge of music and musical life in the Mashreq under Ottoman rule (1516–1916) is still sketchy and far from complete. There is still a lack of adequate research into important aspects of musical life and the musical repertoire. Biographical-historical sources and belles lettres can in turn contain references that contribute to a better understanding of the historical development of musical practices and the spread of the repertoire. The practical music sources provide first-hand information that partly confirms and partly supplements that in the music-theoretical sources, but often contradicts them or at least casts doubt on them. Due to a lack of knowledge of the practical side, there is a clear tendency to overestimate the statements in the music-theoretical literature. However, song-text collections provide direct information about the vocal repertoire, the predominant vocal genres, lyricists, composers and sometimes also

the performance contexts. Their practical relevance makes them more reliable sources than the sometimes stereotypical treatises on music theory. In this paper I would like to shed light on two song-text collections, cod. arab. 591 and cod. arab. 590, from the holdings of the Bavarian State Library and attempt to expose their music-historical significance.

### **Sonic Supplication, Ritualized Response: the Austrian Habsburgs and the Ottomans in the late 16th century** <sup>PL-05:3</sup>

D. LINDA PEARSE (MOUNT ALLISON UNIVERSITY)

In the sixteenth century the Ottoman empire controlled significant regions of the Mediterranean and central Europe. Their presence deeply affected the European psyche, not only in European regions dependent on Mediterranean trade (e.g., Venice) but also those at risk of losing land to Ottoman incursions (e.g., Habsburg Austria). Although scholars have examined Venetian (and other) responses to the Ottomans, a deeper consideration of those from Habsburg Austria is lacking.

I consider ritualistic practices – bell ringing, prayers, litanies, and hymns – mandated by Rudolf II (1552–1612) during the Long War (1593–1606) to elaborate a soundscape that both voiced fears and allayed anxieties. Mandates prescribing special practices in response to Habsburg defeats reveal a pattern that dates back to the years following the first Siege of Vienna (1529). Dancing, street music, ice skating, parties, and other entertainments were banned; people were admonished to conduct themselves morally to please God, to improve Austrian fortunes on the battlefield.

In Graz, forty-hour-prayers were punctuated by bell ringing and supported with sung hymns (e.g., »O salutaris hostia«), litanies, penitential psalms, and prayers *contra turcam*. Surviving documents include rosters of who prays each hour and list the order and type of activities. These practices served propagandistic purposes to stoke support for ongoing battles in Hungarian regions, yet also tempered fears of an imminent second Siege of Vienna (which would not arrive until 1683). Exploring cultural and religious complexity in central Europe decenters narratives focussed on European music that ignore its global context.

## MR1-05: Hildegard

Tuesday, 25.07.2023, 14:00–15:30

Room: Meeting Room 1

Chair: Lenka Hlávková (Charles University Prague)

### Extreme Singing and Hildegard MR1-05: 1

HONEY MECONI (UNIVERSITY OF ROCHESTER / EASTMAN SCHOOL OF MUSIC)

Musicology has moved beyond judging Hildegard's compositions by the practices of older plainchant, but still in progress is the process of situating her music within contemporary expectations. This paper considers the issues of Hildegard's ranges and their performability in this regard. Her pieces are noted for their wide ranges; indeed some supposedly »have such wide ranges that performance is impossible« (Corrigan, 2016).

This paper shows that determining the correct range for Hildegard's pieces is problematic for more than 20% of her songs, even given the notational constraints under which her scribes worked. It presents new contemporary evidence for possible transmission of Hildegard's songs via unheighted neumes, and it compares a conservative determination of Hildegard's ranges with the acceptable limits of late medieval sacred song as given in the theoretical treatise *Summa musicae*. Even working within the generous limits provided by the *Summa* – a treatise that postdates Hildegard's time and is thus presumably still more forward-looking in terms of range – we find that 34 of Hildegard's 77 songs (44%) are either at the extreme of theoretically possible ranges – intended to be used only rarely – or go beyond those limits. Thus, even in

the context of the wider ranges of late plainchant, Hildegard is unconstrained by theoretical boundaries and can be considered exceptional in her compositional choices, providing confirmation that her works do not simply reflect contemporary practice.

The paper closes by examining how Hildegard uses extremes of range as a compositional device, with support from contemporary sources on her works' vocal feasibility.

### Hildegard's Dramatic Strategies as Musical Embodiment (ZOOM) MR1-05: 2

MARGOT ELSBETH FASSLER (YALE UNIVERSITY / THE UNIVERSITY OF NOTRE DAME)

This study of Hildegard of Bingen's drama *Ordo virtutum* combines details found in several chapters of my monograph *Cosmos, Liturgy and the Arts in the Twelfth Century: Hildegard's Illuminated Scivias* (Philadelphia: UPenn Press, 2023). The presentation demonstrates the ways in which Hildegard used a borrowed chant to create a sonic Jesse Tree, and then positioned carefully chosen virtues within its branches. This dynamic structure sounds as a character moves through it, learning in ways that are represented through the development of particular musical motives. This epic journey culminates with the chant »In principio,« a mystical text pointing to the end of time. The music of the chant has been carefully crafted to reference earlier motives of longing and lament, and so draws them all together in a representation of the cosmic cross, suggesting a setting for the work within the liturgy. Hildegard's expressive and sophisticated ways of using newly composed music symbolically in the development of character are not found in their intensity in other dramatic works from the



Latin Middle Ages. This dimension of her compositional processes has not been previously recognized. Although she used these strategies in her lyrics, they take on new life in the *Ordo virtutum*.

## What does she sound like? In search of Hildegard of Bingen's Compositional Voice <sup>MR1-05: 3</sup>

KATE HELSEN (WESTERN UNIVERSITY)

JENNIFER BAIN (DALHOUSIE UNIVERSITY)

Hildegard of Bingen's compositional voice has often been claimed especially recognizable in the late medieval chant corpus. This study investigates this claim using computational tools to quantify and contextualize Hildegard's compositional style on a scale never achieved before. Through comparative analysis, we examine a complete dataset of Hildegard's chants, as recorded in Dendermonde (B-DEa 9) and the Riesencodex (D-WI1 2), and investigate its content, both alone and in comparison to two other datasets: Ludwig Bronarski's collection of Hildegard's «motives» (1922) and Andrew Hughes' *Late Medieval Liturgical Offices* (1994 and 1996).

By applying n-gram analysis to the 190 melodies in the Hildegard dataset (including her antiphons, responsories (with responds and verses separated), hymns, sequences, Kyrie, and the unusual «simphonia» genre, as well as the individual melodies of the *Ordo virtutum*), we are able to consider each chant as a «string» of discrete pitches that behave according to musical expectations about genre, mode, and textual constraints. After completing 4-, 5-, 6-, 7-, and 8-gram analyses of the dataset, we ranked melodic gestures within each n-gram grouping according to frequency of appearance. We then compared Hildegard's highly ranked me-

lodic gestures to Hughes' wider dataset, assessing placement and frequency to those of late medieval chant more generally. Initial results suggest that Hildegard's music may be recognizable not because of her use of unique material, but rather from a more frequent use of specific material, providing a saturation of certain melodic gestures that become internalized by the listener as her own «sound».

## MR2-05: Catholics and the Music of the Reformation

Tuesday, 25.07.2023, 14:00–15:30

Room: Meeting Room 2

Chair: Christiane Wiesenfeldt (Heidelberg University)

### Cantare in corde: St Paul's musical legacy in the Middle Ages <sup>MR2-05: 1</sup>

CHRISTIAN THOMAS LEITMEIR (MAGDALEN COLLEGE, UNIVERSITY OF OXFORD)

Paul's scattered directives on singing in worship assume but a marginal position within his letters. Yet, when directly translated into policies, his recurring admonition that ›spiritual songs‹ should be sung ›in the hearts‹ (1 Corinthians 14:15; Ephesians 5:19; Colossians 3:16) could have had far-reaching consequences. It was on the strength of Paul's testimony that Huldrych Zwingli banned all singing, instrumental music and even instruments from churches in Zürich (1524–27). Such radicalism was not shared by Patristic and medieval commentators. Building on Jerome's influential reading, the Pauline ›singing in the hearts‹ was seen less as a prohibition of actual singing than as a reminder that it should be in harmony the right disposition of the singers' hearts and minds. Nonetheless, a survey of medieval commentaries on Paul's musical statements reveals that they are often located at an intriguing intersection between theological and philosophical ideas and practical concerns. Even when authors are primarily concerned with abstract considerations (such as the interior dimension of signs), they are regularly triggered

to reflect on the musical practices of their own day, which are evaluated according in Pauline parameters and may themselves have formed the basis of liturgical reform and legislation.

### Andreas Karlstadt's 53 theses against plainchant (1521/22): Analysis of Premises and Arguments <sup>MR2-05: 2</sup>

MATTIAS LUNDBERG (UPPSALA UNIVERSITY)

Andreas Rudolph Bodenstein von Karlstadt (1486–1541) was a radical reformer, originally within the circle of Martin Luther in Wittenberg, later in Swiss-reformed circles. During Luther's absence from Wittenberg in 1521-22, Karlstadt published and defended 53 theses against current singing traditions – »De cantu gregoriano disputatio«. The pamphlet is a highly interesting document, not only for the theological arguments put forth there (appearing in stark contrast to Luther's views on music) but also on account of the information it provides in passim relating to choral foundations, views on diocese singing traditions, voice ideals, references to secular music (Oswald von Wolkenstein) and many other topics which are touched upon in Karlstadt's zealous quest to curtail (or even abolish) plainchant and traditional liturgy.

Interestingly, Karlstadt's text prefigures many topoi later evoked in reformed and Lutheran-pietist traditions. Even if the impact of his views on singing and music may have been limited, they shed interesting light on how some facets of Lutheran thought could be turned in a very different direction to those normally associated with the Wittenberg reformation.

»Erhalt uns Herr bey deiner Wurst:«  
**The Protestant Centenary of 1617 and Its Catholic  
Reaction (ZOOM)** MR2-05: 3

BARBARA DIETLINGER (THE UNIVERSITY OF  
SOUTHERN MISSISSIPPI)

The 1617 centenary of the Protestant Reformation was observed in a multi-media approach and endorsed the Reformation by tracing the Protestant beliefs back to an »ur-past.« I argue that the Catholic response to the jubilee used similar techniques as the Protestants to commemorate their own »righteous« history. The Catholics used songs, much like Lutherans did, to polemicize Protestant beliefs. These songs often were contrafacts of Lutheran hymns that both ridiculed the Lutheran original and summarized the content of more extensive polemical treatises in which they were published. The treatises were geared toward a learned readership, while the polemical songs made them accessible to a larger stratum of society. Through their repurposed texts, Catholic songs strove to popularize the notion that Protestant beliefs were »incorrect.«

In polemical reprocessing, contrafacts, and commentary, the Catholics expressed their dissatisfaction and even disgust with the Lutheran celebration of the jubilee. For example, the Catholics polemicized against Lutheran chorales, e.g., »Erhalt uns Herr bey deinem Wort.« The contrafact »Erhalt uns Herr bey deiner Wurst« even lampoons Luther's supposed gluttony. Catholic publications also targeted Lutheran memorabilia, such as Luther's wine glass, by commenting on it in broadsheets, poems, and songs. While the Protestants celebrated a seemingly-established religious reform, the centenary was marked with just as much oppositional musical vigor from the Catholics as ever. Furthermore,

by examining examples of Catholic responses to the jubilee of 1617, I demonstrate that the Catholics used the same tools as the Protestants to consolidate their congregation members and strengthen their belief.

## LI-05: Renaissance Masses

Tuesday, 25.07.2023, 14:00–15:30

Room: Library

Chair: Cathy Ann Elias (DePaul University)

### Another Look at Retrograde in Settings of the Agnus Dei, with a Skeptical Eye toward Christ-as-Armed-Man LI-05: 1

SAM BRADLEY (BOSTON UNIVERSITY)

Retrograde motion in settings of the Agnus Dei commonly invokes, since Craig Wright's monograph *The Maze and the Warrior*, images of a Warrior-Christ, even of Christ himself as the »Armed Man« in masses on *L'homme armé*. Dufay's mass on this tune is famously cited as the first in such a tradition, yet a lesser-known contemporaneous mass, Heyns's *Missa Pour quelque paine*, uses retrograde in a similar manner in its Agnus. This paper will present a new survey of retrograde techniques, in and outside of Agnus settings, and demonstrate that the majority of examples in the Agnus (eighteen, at last count) fit into one of two archetypes. First is the Dufay/Heyns type, where retrograde appears in the first section of the Agnus, as an (abstract) obfuscatory gesture, with the purest form of the tune appearing in the final Agnus.

This is contrasted with the Josquin/Appenzeller type, where simultaneous forward and retrograde motion appears in the final Agnus as a summational gesture. Furthermore, there is an equally large correlation between retrograde motion and masses based on *De tous biens plaine*, for which a Warrior-Christ program is much harder to argue. Finally, a survey of retrograde canonic rubrics (from Blackburn's catalogue) suggests that a mere plurality of instances of retrograde motion appear in settings of the Agnus, about 30%. These factors in tandem may suggest that retrograde was, after all, used as an abstract compositional device with no inherent programmatic meaning.

## **The *Benedicta es* Complex and the *Missa Benedicta es* attributed to Hesdin and Willaert** <sup>LI-05: 2</sup>

DAVID KIDGER (OAKLAND UNIVERSITY)

The complex of polyphony, reworkings and instrumental arrangements on the sequence *Benedicta es* may be the largest group of musical compositions on a chant melody in the period of the Reformation and Counter-Reformation. This paper establishes a more refined picture of this complex, starting with the settings of the generation of composers from around 1500, reaching forward to the middle of the seventeenth century, and looks particularly at the mass attributed to Hesdin and Willaert, that is a central work in this group.

It demands a careful examination of composition and compositional procedure, of chronology, and of function. The complex includes original compositions cast as motets and magnificats, reworkings of motets adding a single voice or multiple voices to an existing composition, polyphonic borrowing, especially in im-

itation masses, instrumental arrangements of existing works, and instrumental works cast as elaborations of existing works. To say the complex is numerous would be an understatement, but what really makes it special is the diversity of composition and compositional procedure, and the longevity of that tradition.

In his important 1951 study, *Die Motette Benedicta es von Josquin de Prez, und die Messe super Benedicta*, Myroslaw Antonowysch examined four masses based on Josquin's motet. There can be no question of the importance of this study in the literature on borrowing in the sixteenth century, however, for one piece, the *Missa Benedicta es* attributed to Hesdin and Willaert, it had the consequence of implicitly arguing for a primary relationship between in the motet of Josquin and the mass of Willaert, and one that fits the received historical narrative.

Looking more specifically at this mass, this paper first examines the manuscript tradition, and the evidence surrounding the two conflicting attributions. Second, I argue that this mass is pivotal in the larger complex on *Benedicta es*, the first of a number of mass settings in the group. Finally, I examine mass in the context of the early motets in the tradition, particularly those of Josquin, Mouton, Pieton and Prioris.

## **Adrian Willaert's Inheritance and Legacy: His *Benedicta es caelorum* Motets and Mass** <sup>LI-05: 3</sup>

JENNIFER S. THOMAS (UNIVERSITY OF FLORIDA)

The sprawling complex of polyphonic works related to the plainchant sequence, *Benedicta es caelorum*, began around 1511/12 with three works by Mouton, Prioris, and Josquin. Shaped by the

chant, each demonstrates a different approach – four-, five-, and six-voice motets, each employing a different canonic cantus firmus treatment.

Perhaps Adrian Willaert, as first in his generation to take up the *Benedicta* challenge (by 1527), sparked his own emulators and challengers. His four-voice motet displays his awareness of all three earlier works. His five-voice mass (by 1531) further developed his ideas about this monophonic and polyphonic material. In five movements and five voices, he could recognize, vary, multiply, and complicate new possibilities. He returned to *Benedicta es* with a massive seven-voice motet, published in *Musica nova*, 1559, but probably composed earlier. Its weighty three-voice canon and continuous sound-tapestry adds a learned, sophisticated aesthetic to the complex.

Published studies of the *Benedicta es* complex have, of necessity, selectively addressed relationships among a manageable number of works, accounting for cantus firmus and motive use, but unable to exhaustively examine the nuances and complexities of the compositions, as Katelijne Schiltz has urged for Willaert's music. This paper advances my ongoing granular analysis of the works in the *Benedicta es* community to understand the range and nature of compositional practices, musical intersections, and aesthetic outcomes. This phase focuses on Willaert's three contributions within the context of his compositional development and his generation's *Benedicta es* works – Morales's mass and motets by Piéton, Le Bouteillier, and Gombert.

## IC-05: Digital Methods

Tuesday, 25.07.2023, 14:00–15:30

Room: Instituto Cervantes

Chair: Anna Plaksin (J. Gutenberg-Universität Mainz)

### Text, melodies, and metadata: The development of chant analysis in the Cantus Database <sup>IC-05: 1</sup>

DEBRA SUZANNE LACOSTE (DALHOUSIE UNIVERSITY)

One of the first medieval chant manuscripts to be indexed in the Cantus Database (<https://cantusdatabase.org>) was the twelfth-century antiphoner from Zwiefalten, now *Karlsruhe, Badi-sche Landesbibliothek, Cod. Aug. perg. 60*. The initial inventory was in plain text with a fixed width per line; that is, the complete information provided for each chant was delivered in 80 characters (less than 1/3 of a Tweet). The efficiency was not only remarkable but it was necessary in the late 1980s, at a time when graphical interfaces were not yet invented for computer monitors. What amounted to ten fields of abbreviated data in these first chant records has blossomed over three decades into the rich, interactive, online resource known to so many today. This paper will trace the development of the *Cantus Database's* Zwiefalten antiphoner inventory, from its first iteration on a mainframe computer with files shared via floppy diskettes, to its current online presentation where full colour digital images of the source appear side-by-side with complete metadata and analytical programmes. The *Cantus Database* now includes over 200 chant manuscript inventories (several from the Bavarian State Library), and it has assisted hundreds of researchers and chant

practitioners to both locate particular chants and to understand usages of chants and their traditions in different places over the course of the Middle Ages and beyond. The addition of melodies and full texts (Helsen and Lacoste, 2011), the comparison now enabled by analytical programmes (Bain, 2021; Haggh-Huglo, 2023; Lousberg, 2022; Nardini, 2021; Nelson, 2023), and the willingness to innovate by database managers and programmers have ensured a continued, thriving existence for this legacy database of Latin ecclesiastical chant.

### Measuring Polyphony: An Online Editor for Medieval Music <sup>IC-05: 2</sup>

KAREN DESMOND (BRANDEIS UNIVERSITY)

The availability of high-quality digital images of music manuscripts has fundamentally changed the way we encounter the music of the western Middle Ages. Instead of consulting modern printed editions, those interested can go directly to images of the original manuscript sources. Nonetheless, for both human and computer readers (such as OMR applications), issues with deciphering and understanding the manuscript sources persist – legibility, scribal copying quirks, and outright mistakes. *Measuring Polyphony*, a multi-year digital musicology project with an international team of co-investigators and collaborators (Principal Investigator: Karen Desmond) presents digital encodings of medieval motets that follow the community-based scholarly standards of the Music Encoding Initiative (MEI), providing free access to the open source software, the music encodings (in modern and mensural notation), MIDI files, and generated PDF files of the music scores (<https://www.measuringpolyphony.org>).

The *Measuring Polyphony Online Editor* (hereafter the MP Editor), funded by a 2020-2021 NEH DH Grant, is a software that enables non-technical users to make Humdrum and MEI encodings of mensural notation, and links these encodings to digital images of the manuscript source (<https://editor.measuringpolyphony.org>). The MP Editor allows users to encode compositions using a simple method to enter shapes seen on the screen using alpha-numeric keystrokes. Capitalizing on the availability of high-quality images via the International Image Interoperability Framework (IIIF) standards, the MP Editor's encodings are linked directly to <zones> within the manuscripts, which allows for the simultaneous viewing of the image and its encoding in a web browser. This paper summarizes the project aims, data model design, outcomes, and impact, and will offer a brief tutorial on how to use the MP Editor in your teaching and research.

## **The stylistic origin of the anonymous 16th-century masses transcribed by Siro Cisilino (1903–1987) at the Fondazione Cini: A Statistical and Machine Learning Approach** <sup>IC-05:3</sup>

MARÍA ELENA CUENCA RODRÍGUEZ (UNIVERSIDAD AUTÓNOMA DE MADRID)

CORY MCKAY (DEPARTMENT OF LIBERAL AND CREATIVE ARTS, MARIANOPOLIS COLLEGE, MONTRÉAL)

The Fondo Siro Cisilino – housed at the Fondazione Cini in Venice – consists of about 700 volumes of sacred and secular polyphonic volumes from the 16th and 17th centuries. The handwritten transcriptions were made between 1920 and 1980 by the priest Siro

Cisilino (1903-1987). Many of these works correspond to those already available in the identified printed music, but there are also many anonymous musical works among the transcriptions.

In this research, we focus only on the transcriptions that came from manuscripts, which are mostly preserved in Italy, with a few in France. Cuenca carried out a process at the Fondazione whereby she identified as many anonymous masses and motets as possible, based on comparisons with many other sources of Italian and French origin. Twelve of the nineteen polyphonic masses were identified, and the other seven masses remained anonymous.

The aim of this paper is to explore these remaining seven works in order to associate their origins with specific musical traditions. This will help determine whether the works were of Italian, French, Flemish or Spanish origin. We will begin by performing an initial analysis of the seven anonymous masses in order to better understand their stylistic features and anticipate possible musical origins. Next, we will perform a statistical comparison of these pieces with Italian, French, Flemish or Spanish repertoires using the jSymbolic software, and we will apply techniques drawn from data mining and machine learning to empirically test our hypotheses. Finally, we will explore possible attributions of each work to leading composers of the time.

## PL-06: The Chigi Codex and Italian Polyphony

Tuesday, 25.07.2023, 16:00–18:00

Room: Plenary Hall

Chair: Thomas Schmidt (University of Manchester)

### Chigi Codex: its patron Philippe Bouton and the enigmatic *Ave rosa speciosa* (partly ZOOM) <sup>PL-06: 1</sup>

Paired paper by:

HERBERT KELLMAN (UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN)

EDWARD HOUGHTON (UNIVERSITY OF CALIFORNIA AT SANTA CRUZ)

#### ABSTRACT H. KELLMAN

First, the paper will briefly summarize Philippe Bouton's career and commissioning of the Chigi Codex, most likely designed in 1500/1501, completed by end of 1503. The codex, a large volume of 284 folios into which were copied thirty-three polyphonic masses and motets, was also decorated by thirty-three pairs of illuminations painted on the opening verso and recto folios of those works. Of these pairs of illuminations, nine are related to Philippe Bouton, with visual allusions to his sentiments or to social norms of his time. I will show as many of these as time allows, and briefly say what they reveal of this colorful man, of whom a handful of poems have also survived. Descriptions of illuminations, with a few allusions (others here omitted) to Bouton:

1. Left: Annunciation; Right: Bouton's wife as donor prays to Virgin. Virgin important in Bouton's poetry. 2
2. Both sides: Musicians in Garden of Love, related to *Roman de la Rose*. Bouton's association of love with music.
3. Left: Overpainted motto, originally *Un seul Bouton*. Probable portraits of Bouton and wife.
4. Left: Mistress and maid threatening older man on ground, mistress with cudgel. Right: Mistress and young man preparing to dine. Servant brings in food. Older man now observes. »World Upside Down.«
5. Left: knight (centaur) with sword to cut off dragon's head. Right: dragon with human head abserving second dragon fleeing. Valiant knight fighting Satan, subject of early Bouton poem.
6. Left: Two putti torturing man, one firing pop-gun. Right: Sleeping woman, two putti behind her, one lifting skirt, other about to push broom into skirt. Humor of period.
7. Both sides illustrate burning of woman for witchcraft ordered by Bouton's father. Woman begs for mercy, is led to oven.
8. Left: Angel musicians playing instruments on both sides of Bouton's coat of arms. Right: two more angel-musicians. Two texts of Isaac's *Angeli*, *archangeli*, are antiphons from Office of All-Saints, Bouton's birthday.
9. Requiem to which both sides refer. Left: skull flanked by aphorisms on death. Right: same aphorisms. Bouton's concern for own death.



## ABSTRACT E. HOUGHTON (CHIGI CODEX: AVE ROSA SPECIOSA. NEW INFORMATION, NEW QUESTIONS!)

Within the folio gatherings of the Chigi Codex that transmit the tenor-motets of Johannes Regis, the anonymous motet *Ave rosa speciosa* presents a number of unresolved issues. It exemplifies the form and characteristics widely accredited to Regis. It is unique to Chigi, and arguments for and against attribution remain unresolved. The discovery of its principal text, the Sequence *Ave mundi spes Maria* allows us to fill in *lacunae* in Chigi's reading, but this discovery presents additional problems. Why were its first two strophes omitted? Is anything else missing? Indeed, the introductory duos or trios that usually precede the entry of the cantus firmus may also have been omitted. Reduced textures do appear before the entry of the cantus firmus in the *Secunda pars*. Was this setting originally the full Sequence *Ave mundi spes Maria*? Why make such changes? Clues to possible answers and a motive may be in the first words of the text, »Hail beautiful rose,« which prominently presents the image of the rose. This image, presented also in the illuminations of the Codex, point to its patron, Sir Philippe Bouton, and his motto, found throughout, *Un seul Boutton*, »One rosebud alone.« Bouton references the meaning of his surname in writing his epitaph: »Here lies Chevalier Bouton, smelling neither rose nor rosebud (*bouton*).« Bouton's commission of the Codex around 1500 reflects a fascination with the medieval poem *Roman de la Rose* and values at the court of Burgundy. His personal appropriation of *Ave rosa*, though not yet proven, is stunning. While questions may remain, the motet stands out as a very impressive achievement.

## What ›Cosa‹ Can Tell Us? *Senhals* in Fourteenth-Century Italian Polyphony <sup>PL-06:2</sup>

Paired paper by:  
ANTONIO CALVIA (UNIVERSITÀ DI PAVIA)  
LUCA GATTI (UNIVERSITÀ DI PAVIA)

The *senhal*, a rhetorical figure consisting in the use of a specific appellation, usually referring to the beloved woman or friends and confidants, is well documented since the appearance, since the 11th century, of the first vernacular lyric in Europe. This stylistic trait is not limited to troubadours only. It is also incorporated in Northern lyric poetry, for example, in the *trouvères*, albeit in different forms, as is the case of Chardon de Croisilles, where refined forms with acrostics begin to appear. We will provide a preliminary analytical classification of the use of the *senhal* in 14th-century Italian polyphony, taking into consideration: theoretical evidence, types of *senhal* by function, occasion, recipient, modalities of presentation (e.g. position within the stanza and the line), procedures of musical setting (compositional techniques or other devices that serve to highlight or conceal the *senhal*). Finally, we will focus on a few case studies from the Florentine milieu of the second half of the 14th century.

## MR1-06: The Golden Age of Musical Iconography: Case Studies in Context and Meaning from Around 1500

Themed session

Tuesday, 25.07.2023, 16:00–18:00

Room: Meeting Room 1

Chair: Tim Shephard (University of Sheffield)

### Introduction

BJÖRN R. TAMMEN (ÖSTERREICHISCHE AKADEMIE DER WISSENSCHAFTEN, WIEN)

The decades around 1500 experienced a spectacular rise of pictorial programs with musical subject matter in unprecedented number and quality. In our session, members of the IMS Study Group ›Musical Iconography‹ will explore this microcosm and its riches. – As a symbol of inspiration and abundance, the most popular topic of Apollo and the Muses must have offered itself to ambitious patrons. Two papers deal with the treatment of this motif in different settings: the detached frescoes of an otherwise lost *studiolo* decoration in the ambitious Sforza context on the one side (PRIGNANO), the painted cover and flap of a virginal probably commissioned by the Gonzaga on the other (GÉTREAU). – The formation (and depiction) of homogeneous consorts all over Europe is tantamount of Renaissance ensemble music, and yet it remains surprising to see how an angelic recorder quartet even fits into the most sacred eucharist context of a monstrance in Portugal. Here the pastoral soundscape as depicted is merged

with the apotropaic dimension of little bells which attract the attention of the faithful (ROCHA & SOUSA). – Finally, the Assunta, one of the most rewarding starting points for depictions of the heavenly praise, will be scrutinized, with a particular focus on Umbria. This in turn sheds new light on patterns of imitation and emulation in Renaissance Italy (LUISI).

### Proposal for a new interpretation of the ›music-making‹ Muses in casa Maffi

GAIA PRIGNANO (UNIVERSITÀ DI BOLOGNA)

The paper aims to reassess the iconography of Apollo and the Muses in a late fifteenth-century Cremonese pictorial cycle (detached frescoes, exhibited in the Victoria & Albert Museum since 1889). Scholars have already established the previous context, a lost *studiolo*, and identify the painter, Alessandro Pampurino. Despite the remarkable interest of the elaborate iconographic program that refers to neo-Platonic theories on music, the exact circumstances of its conception remain unclear. We will propose a close reading within Cremona's vivid cultural milieu and put forward a new hypothesis on patronage, that of Francesca Bianca Sforza, Augustinian abbess, natural daughter of Francesco I Sforza, and sister of Ludovico il Moro.

## Two Allegories of Music painted for a virginal from the Liechtenstein collection in Vienna

FLORENCE GÉTREAU (INSTITUT DE RECHERCHE EN MUSICOLOGIE, PARIS)

This paper analyzes two anonymous grisaille panels (ca. 1515–40) today preserved in the Liechtenstein Museum, Vienna: *Apollo and the Muses*, and *Lady Music surrounded by Jubal, Pythagoras and Guido d'Arezzo*. We will detect their multiple sources (Raffaello Sanzio, Gaffurio, Virdung) and try to establish the original function as cover and flap of the outer case of a rectangular virginal, quite probably commissioned by the Gonzaga in Mantua and decorated by court painter »Polidoro«. Visible to both the musician and the audience, such paintings of a now lost musical instrument contributed to (and ultimately sublimated) the concepts of *musica instrumentalis* and *musica practica* and their sensory, symbolic and intellectual power within a humanist context.

## A consort of flutes in the sixteenth-century custody of Guimarães (Portugal)

LUZIA AURORA ROCHA & LUÍS CORREIA DE SOUSA  
(UNIVERSIDADE NOVA DE LISBOA)

A precious custody of 1534 in the late Gothic »Manueline« style, originally from the church of Nossa Senhora da Oliveira (today Museu Alberto Sampaio in Guimarães, Portugal), is outstanding for its rich decoration which includes a quartet of angels playing recorders of different sizes and displayed in a suggestive way, but also a set of six small bells which are heard when the monstrance is raised. This paper analyzes the Guimarães custody within its

artistic and historical context, with a special emphasis on foreign engravings that circulated in Portugal at that time, as well as on the popular theatrical tradition of *Entremezes* and *Farsas* as possible scenographic sources of inspiration.

## Modelli iconografico-musicali per il tema dell'Incoronazione della Vergine nell'Italia centrale (paper presented in Italian)

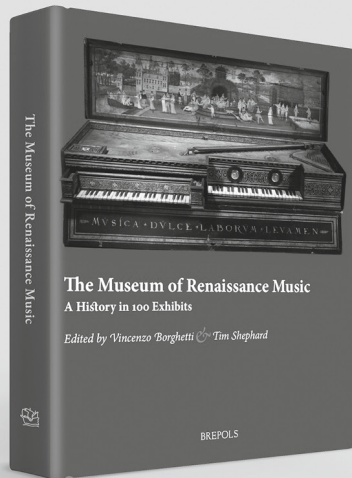
MARIA LUISI (UNIVERSITÀ DI BOLOGNA - RAVENNA CAMPUS)

The paper intends to examine the iconography of the Coronation of the Virgin Mary and the different »declinations« of its musical elements in early sixteenth-century central Italy. Starting from the great artistic models of reference (Lippi, Ghirlandaio) up to the achievements of Spagna and of his followers, the subject is particularly significant within the rich artistic production of Umbria. The iconographical as well as the musical choices made by the respective artists allow to track the continuity of a tradition, but also to observe how the adaptations applied from time to time lead towards more refined crystallizations of the model.

# The Museum of Renaissance Music

## A History in 100 Exhibits

Vincenzo Borghetti, Tim Shephard (eds)



This book collates 100 exhibits with accompanying essays as an imaginary museum dedicated to the musical cultures of Renaissance Europe, at home and in its global horizons. It is a history through artefacts—materials, tools, instruments, art objects, images, texts, and spaces—and their witness to the priorities and activities of people in the past as they addressed their world through music.

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## MR2-06: Medieval Music Theory. In memoriam Michael Bernhard

Tuesday, 25.07.2023, 16:00–18:00

Room: Meeting Room 2

Chair: Bernhold Schmid (BAdW Munich)

### Jacobus and Boethius: reflections on the language and rhetoric of *Speculum musicae* <sup>MR2-06: 1</sup>

CALVIN M. BOWER (NOTRE DAME UNIVERSITY)

If quotations, paraphrases, and citations of Boethius' *De institutione musica* and *De institutione arithmetica* were excised from the *Speculum musicae*, a treatise that extends over seven hefty volumes would be reduced to significantly shorter tome. Jacobus literally constructs his treatise over the plan of Boethius' *Institutiones*, and language taken from or derived from Boethius seems to dominate almost every page of the *Speculum*. Yet the rhetorical impression of Jacobus' fourteenth-century Latin often seems much more vital, much more engaging than Boethius' sixth-century translations of late Greek Neo-Platonism. How does Jacobus achieve this feat? This paper will approach this question from three angles:

1) Jacobus derives a generic view of *musica* through a concept of Boethius that appears in both the *De institutione musica* and the *De institutione arithmetica*, although Jacobus introduces the concept through a reference to Robert Kilwardby; the concept is expressed with the term *harmonica modulatio*, and the concept enables the theorist to treat harmonic relations much more broadly – and speculatively – than treating music primarily

through the matter of sound. The treatment of *harmonica modulatio* exemplifies the manner in which Jacobus refocuses Boethius' language and theories, a process that enables the fourteenth-century musical scholar to immerse the earlier theorist's thoughts in Aristotelian and scholastic concepts and expressions and thereby to speak persuasively to musical scholars of the waning Middle Ages.

2) The imposition of Aristotelian and scholastic language on Boethius' Neo-Platonic (and Neo-Pythagorean) syntax enables Jacobus to clarify and even reform basic concepts of medieval musical thought, even while building on and extending the speculative tradition of Boethian reflections. While certain Aristotelian ›categories‹ are implicit in Boethius (e. g., *De inst. arith.*, l. 1), in *Speculum musicae* Aristotelian concepts such as the *categories* (the *praedicamenta*) become fundamental to language explicating phenomena of musical form, of musical matter (i.e., sound), and of the species of the genus *musica* itself. Jacobus' method of superimposing scholasticism on the earlier theorist will sometime require that Jacobus rephrase (mis-quote?) Boethius' language and expand Boethius' basic concepts, and these moments are crucial in grasping the import of *Speculum musicae*.

3) Remarkable rhetorical moments surface within the *Speculum* within which Jacobus' reveals his deeply human admiration of speculative theory and of Boethius as the principal source of the speculative tradition. These personal rhetorical expressions have too often been passed over as scholarship has attended to Jacobus' criticism of musical practices of the *ars nova*. The reflections of this presentation will conclude by examining several of these personal expressions within the broader context of medieval speculative theory.

## Interpreting Greek Notation Transmitted by Boethius: Odington, Jacobus, Dunstaple

ELŻBIETA WITKOWSKA-ZAREMBA (POLISH ACADEMY OF SCIENCES)

Until the modern times the authoritative source for knowledge concerning Greek musical notation was the Book IV of Boethius' *De institutione musica*. Yet reception of the Boethian chapters explicating this ancient notation seems to have been rather limited during the earlier Middle Ages. The *Glossa maior*, the monumental collection of interlinear and marginal glosses to *De institutione musica* transmitted in a number of manuscripts from the 9th – 15th c. (ed. Michael Bernhard and Calvin M. Bower, Munich 1993 – 2011), offers little significant commentary on the chapters and diagrams presenting the notation. Hieronymus de Moravia, in sections of his treatise collecting extensive portions from Boethius, likewise devoted a chapter of his *De musica* to Greek notation, but he merely transmits the theory without providing any insight or commentary of his own.

Jacobus seems to represent the only theorist of the late medieval period who, in the book VI of *Speculum musicae*, devoted particular attention to this ancient resource concerning musical notation, and Jacobus goes so far as to attempt to notate liturgical melodies using the Greek symbols. His immediate source seems to have been the Boethian diagrams notating the eight Greek *modi*. Insular theorists, in particular Walter Odington, also exhibited a keen interest in Greek notation, of course as known through Boethius. After Odington, the Englishman John Dunstaple shared this interest, as witnessed in his glosses on *De institutione musica* recorded in manuscript Oxford, Corpus Christi College 118.



Michael Bernhard (1949–2022)



## »Wrong-Way Corrigan?« or just a little off-course? The *Alia musica* 's Expositor and the Modes

CHARLES M. ATKINSON (THE OHIO STATE UNIVERSITY /  
UNIVERSITÄT WÜRZBURG)

The Principal Author of the *Alia musica*, the Expositor, has been referred to as the »Wrong-Way Corrigan« of medieval music history. As opposed to Boethius, the Expositor segmented the Greater Perfect System from the lowest pitch to the highest, thereby yielding octave species that were upside-down in relation to those of his 5th/6th-c. predecessor. As a result, he charted a course that earned him the epithet applied to the 20th-century aviator who ostensibly was planning to fly to California, but landed in Dublin instead. But does the Expositor really deserve a reputation equivalent to that of »the worst navigator in aviation history?«

In this paper I shall argue that the Expositor's course was a logical one and that it is consistent within itself. I shall demonstrate that the Expositor did understand Boethius, and that he drew upon his own understanding of the species/modes in order to situate the proportional and musical analyses of the ecclesiastical *toni* in his source treatise within a venerable mathematical and musical tradition. When he makes statements such as »the lichanos hypaton [D] of the Hypodorian is the proslambanomenos [D] of the Dorian« it is clear that the Expositor had Boethius's wing diagram before him, and that he understood it. It is also clear that he understood the distinction between the *modi* of Boethius and the *toni* of plainchant, and could apply the former in explication of the latter. These and other factors lead me to conclude that the Expositor was on course after all.

## Philosophy Sings: The Harmony of Form and Matter in the *Speculum musicae*

GEORGE HARNE (UNIVERSITY OF ST. THOMAS)

Among late medieval treatises on music, perhaps none captures the spirit and language of scholasticism as thoroughly as the *Speculum musicae*. This scholasticism enables the substance of the treatise but also renders aspects of that substance unintelligible, erecting barriers for the contemporary reader that would not have been present for the original audience.

Among the concepts that require illumination, a pair of ideas – form and matter – stand at the center of scholastic thinking and are ubiquitous in the *Speculum*. Jacobus adapts these concepts to music in three important ways: in his treatment of *consonantiae*, in his polemics against the *moderni* regarding time and notation, and in his exhortation of his readers.

In the **first case**, Jacobus articulates his theory of *consonantia* – arguably the central theme of the treatise – through the concepts of form and matter. He does this by developing the idea of *harmonica modulatio* and distinguishing *consonantia* from *concordia*. In the **second case** – in what is the best known aspect of the *Speculum* – Jacobus marshals form and matter in his polemics against the *moderni*, particularly their understanding of time and notation. Here, Jacobus argues that musical durations have a formal nature, one that brings a duration into existence while also limiting the divisibility of that duration. And in the **final case**, Jacobus' exhortations – the calling of his readers to ultimate beatitude – rests upon a scholastic conception of form and matter, specifically of the soul as the form of the body and the capacity of the soul for formal perfection through music.

## LI-06: Adrian Willaert: Perspectives for Future Research

Themed session

Tuesday, 25.07.2023, 16:00–18:00

Room: Library

Chair: Benjamin Ory (Stanford University)

### Reworking the Biography of Adrian Willaert

DAVID KIDGER (OAKLAND UNIVERSITY)

One might look at Willaert's foundational role in the early modern musical landscape of the basilica of San Marco, and Venice and Veneto in a wider sense, and ponder the similar journey that scholarship on Willaert's biography has taken, with work by pioneering figures from successive generations of scholars representing a number of »classic« studies in the field of musicology in early modern Europe. What is the legacy of this body of research? Does it matter if we describe Willaert as »Venetian«, »Franco-Flemish«, from the »Netherlands«, at the beginning of a »Venetian School« and so on? How did the reception of Willaert and his music in the sixteenth century become accepted as »factual«, and how did that idea shape research on Willaert and his music? Finally I wish to reconsider how the iconography of Willaert has influenced our perception of his music, in particular looking at the »portrait« of Willaert in the *Musica Nova* print, and a much lesser known painting, by the painter and engraver Edouard Hamman, now in the Musées royaux des Beaux-Arts de Belgique in Brussels, »La messe d'Adrien Willaert« (Paris, 1854).

### Willaert's Early Experiments

PETER SCHUBERT (MCGILL UNIVERSITY)

Willaert was known as a meticulous and thorough craftsman, yet more work is needed to uncover the secrets of his contrapuntal techniques. In particular, his use of altered themes, imitation and canons at imperfect and dissonant intervals, tonal answer, and *inganno* – these seem mysterious and stand in contrast to Josquin's limpid construction. What is the motivation for these techniques and what is their effect on mode and structure? Tonal answer seems to preserve modal identity, but imperfect and dissonant intervals of imitation seem to threaten modal stability. Zarlino did not like imitation at successive fifths (that add up to a ninth), and some theorists as late as 1600 still thought imitation at imperfect intervals was a recent phenomenon. In this presentation I examine Willaert's early »experiments« with these techniques in some of the motets recently edited by Benjamin Schaffer Ory.

### Willaert and the Art of Canon: Analytical Prospects

DENIS COLLINS (UNIVERSITY OF QUEENSLAND)

Throughout his career, Willaert maintained a very strong interest in canonic techniques, from two-voice imitation to multi-voice writing where he employed a variety of structures that have only recently been identified and described in scholarly literature. The richness of Willaert's engagement with canon calls for systematic classification and analysis of the different canonic techniques found in his music, how his choice of techniques changed over time, and what procedures are possibly unique to Willaert. A full assessment of Willaert's legacy as the foremost composer of



canon in the early to mid sixteenth century would be greatly aided by publication of further volumes in the *Corpus Mensurabilis Musicae* (CMM) complete edition of his music.

## Reevaluating the sources: Willaert's Masses for 5 and 6 voices

IRENE HOLZER (UNIVERSITY OF MUNICH)

In 1987, Helga Meier finished the first volume of Willaert's *Masses for 4 voices* in the CMM collected works' edition. Since the *Liber quinque missarum* is the oldest source for the masses, the print was chosen as the only reliable source for the edition. Later traditions were not taken into account; thus, obviously a critical report did not appear necessary. Helga Meier also prepared a second volume on Willaert's *Masses for 5 and 6 voices*, which unfortunately was never published. Her handwritten transcriptions are handed down, however. Because she left no indication on the sources she used, in the forthcoming issue of the second volume on masses Meier's editorial decisions cannot simply be adopted. Rather, the choice of the basic manuscripts is even difficult from today's point of view. In my paper, I will re-evaluate the sources of the *Missa Mente tota* and the *Missa Benedicta es* (authenticity doubted).

## Editing Willaert's Music for CMM: Past and Future

KATELIJNE SCHILTZ (UNIVERSITY OF REGENSBURG)

Being one of the earliest projects for the series *Corpus Mensurabilis Musicae* (CMM), the edition of Adrian Willaert's music started in 1950. Sadly enough, more than seventy years after its start,

the *Opera Omnia* are still not complete. Recently, with a small team of scholars we have made a fresh start and aim at publishing the motets that were not part of the single-author prints on the one hand and the masses that have not appeared in the *Liber quinque missarum* on the other. It seems a good moment to take stock and to reflect on the profile and contents of the remaining volumes.

## Willaert's Early Years in Ferrara: Findings from an Upcoming CMM Volume of Motets

BENJAMIN ORY (WILLIAMS COLLEGE)

Since the 1970s it has been known that Adrian Willaert's musical career began earlier than formerly believed: »Adriano Cantore« joined the entourage of Cardinal Ippolito I d'Este around July 1515. Still, much remains to be clarified about Willaert's early years as a composer. To date, a number of presumably Ferrarese motets have not been published in the CMM collected-works edition, which historically focused on the Venetian single-author prints. Some have never even appeared in modern notation. In this paper, I offer conclusions drawn from my volume in preparation of motets to 1534. A closer examination of Willaert's early musical style and the transmission of his works can enable a better understanding of his musical development and his emerging fame on the Italian peninsula.

## IC-06: What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis

Themed session

Tuesday, 25.07.2023, 16:00–18:00

Room: Instituto Cervantes

Chair: Richard Freedman (Haverford College)

### The Big Picture: CRIM and Collaborative Digital Musicology

RICHARD FREEDMAN (HAVERFORD COLLEGE)

Citations: The Renaissance Imitation Mass (CRIM; [crimproject.org](http://crimproject.org)) focuses on an important but neglected tradition, in which short sacred or secular pieces were transformed into five-movement cyclic settings of the Mass Ordinary. If counterpoint is a craft of combinations, then the Imitation Mass involves the art of recombination on a massive scale.

How can digital tools help us understand this remarkable repertory? In part, through controlled vocabularies and structured data. In CRIM Project platform, analysts can annotate scores in precise ways; to date an international team has assembled over 2500 ›relationships‹ that detail connections across a corpus of some 50 Masses and models. But we have also developed a robust set of Python tools (CRIM Intervals, itself based on music21) that help us analyze these contrapuntal patterns on a scale that is both vast and detailed.

Training this mechanical ear has required that we discipline ourselves: asking questions about our assumptions, and generally formalizing expertise that often remains undocumented. In this session, individual members of the CRIM project will share results of their work with various groups of participants, pieces, tools, and points of inquiry.

### Learning with CRIM Tools: Using the Notebooks to advance Skills with Music Analysis

MARINA TOFFETTI (UNIVERSITÀ DI PADOVA)

What use can CRIM be in the musical classroom? How might digital methods advance student skills with analysis of Renaissance counterpoint? I will reflect on lessons learned during the last two years, with participants at all levels – even musically untrained ones – using CRIM concepts, and especially the digital Notebooks. I will mainly focus on *soggetti*, using Palestrina's *Missa Veni sponsa Christi* and its model as a case study. The main teaching goals are to make evident some of the procedures adopted by composers of imitative masses in the Renaissance and to stimulate reflection on the concept of similarity and citation.

### Presentation Types and Formal Function in Renaissance Polyphony

JULIE CUMING (MCGILL UNIVERSITY)

In ›Hidden Forms,‹ Peter Schubert established the three presentation types (points of imitation that use repeated contrapuntal combinations) used in Renaissance imitative polyphony.

Recent work on Verdelot's madrigal, *Ultimi miei sospiri*, and Padovano's imitation mass on the madrigal, has led me to believe that Schubert's presentation types can have formal functions in sixteenth-century Renaissance polyphony: Imitative Duos are used at the beginnings of works or sections of works, Non-Imitative Modules are used at the end, and Periodic Entries and Fuga tend to appear in the middle. In this paper I put these intuitions to the test with the CRIM corpus, and CRIM Intervals.

## **Surprise Catch: Fishing for Cadential Structures in the English In Nomine Repertoire**

ERIK BERGWALL (UPPSALA UNIVERSITY)

This paper presents a methodology for using the CRIM Intervals software to analyze cadences in a corpus of music. Specifically, I examine the cadences in the English In Nomine repertoire, looking at their structure and how they correspond to Thomas Morley's definition of ›closes‹, which differ significantly from conventional (and especially continental) teachings on cadence models. Morley's ›closes‹ instead operate exclusively between cantus and bassus parts, sometimes without the usual suspension pattern. In this paper I will report on my encounter with these rival means of closure, and how I used CRIM Intervals to explore them in systematic ways.

# WEDNESDAY

## PL-07: 15th Century Polyphony

Wednesday, 26.07.2023, 09:00–10:30

Room: Plenary Hall

Chair: Reinhard Strohm (University of Oxford)

### Polyphony in San Petronio during the Fifteenth Century: A Rereading of the Five Fragments <sup>PL-07:1</sup>

JOHAN GUITON (SORBONNE UNIVERSITY, FRANCE)

In 1453, Cardinal-Legate Bessarione introduced a restrictive covenant preventing the *clerici* of the Basilica of San Petronio, Bologna, from employing their by now well-established vocal abilities in the service of another church. It would be the first in a long series of legal provisions throughout the fifteenth century. With the support of popes, papal legates, and cardinals, the Petronian choral office was protected and grew ever more efficient. Today, the chapel boasts six centuries of nearly unbroken activity. However, among the valuable repertoire of the *Archivio Musicale di San Petronio*, only five fragments of polyphonic music have been preserved from the *Quattrocento* (I-Bsp fragments ABCDE, discovered by Sergio Paganelli in 1967 and briefly presented by Charles Hamm in 1968). This precious source constitutes the only surviving example of *canto figurato* dating back to the first decades of the institution, from the formation of the *schola* by Eugene IV in 1436 until the time of Spataro's direction. With a methodical transcription of the incomplete folios serving as point of departure, this paper will analyze the mensural notation, borrowed material, and canonical techniques contained in the five pieces (four Masses and a Magnificat). The study will also

consider the subtle didactic message of the works, something that was prescribed by the *schola clericorum*. While, for the most part, the music is in keeping with the theoretical preoccupations of the second half of the fifteenth century, some striking singularities pave the way for detailed propositions concerning the restitution of the lost voices.

## The role of text Tropes in the identity/ies of early 15th Century Mass movements PL-07:2

RALPH CORRIGAN

This is the third of a trilogy of papers on approaches to identity/ies of early 15th Century musicians, the first two of which looked at different aspects focused on name studies and historiography. This paper returns to the music at the heart of these discussions, or more accurately the texts the composers set, to try and inform our search for the composers and contexts in which these pieces were written. We start with two intriguing settings of the Sanctus trope *Admirabilis splendor*, one transmitted anonymously as an isolated movement, the other by Johannes de Lymburgia as part of what seems to be a complete setting of the Mass ordinary. Both treat the text in different ways that may tell us about the motivations for the composers or compilers of the sources in which they were found. But both also show that the use of Tropes was neither consistent nor always clear. The paper then looks at a number of other examples of Trope use, including by Arnold de Lantins and Johannes Reson (who was the starting point for the previous two papers) in order to build a picture of the approaches taken in this period, how they compare with the use at other times around them, and what information we can draw from them in defining and contextualising the identities of both composer and work.

## MR1-07: Sounding the Bookshelf 1501– Summing Up

Wednesday, 26.07.2023, 09:00–10:30

Room: Meeting Room 1

Chair: Tim Shephard (University of Sheffield)

TIM SHEPHARD, LAURA STEFANESCU, CIARA O'FLAHERTY,  
OLIVER DOYLE (UNIVERSITY OF SHEFFIELD)

The project »Sounding the Bookshelf 1501,« funded by the Leverhulme Trust and hosted at the University of Sheffield, UK, asks a simple question: standing in a Venetian bookshop towards the end of the year 1501, what information about music might you encounter as you browse the new printed titles available for purchase? Very few of the books printed in Italy in 1501 were »about« music, but almost all of them mention music in passing, and sometimes at length, whilst discussing something else. These kinds of casual, fragmentary comments on music were surely read by many more people than specialist music theory, the audience for which was probably very small. To recover these comments and characterise the contradictory and incoherent field of everyday musical knowledge they comprise, our project team are reading every book printed in Italy in 1501 cover-to-cover, excerpting every passage mentioning music, sound or hearing.

The academic year 2022/23 is the final year of our project, and our focus this summer will be on drawing together our findings and figuring out what they mean for our understanding of Italian musical culture c.1501. With this in mind, in this Round Table we will 1. take it in turns to summarise the main findings from our in-

dividual 1501 book assignments (10 mins each), and then 2. pose some challenging questions about the nature and outcome of our project, to discuss both among ourselves and with the audience (50 mins). The questions could include:

- Is there really such a thing as »everyday musical knowledge«?
- Can a year's printed books really give us access to it?
- Can a substantially Latin corpus really be taken to represent widespread views on music?
- Is the history of sound and hearing really relevant to the history of music?
- How can comments originally written within entirely different musical contexts (e.g. ancient Greek or Roman, medieval Arabic) be read as current in Italy in 1501?
- How did Italians in 1501 enculturate to a particular musical worldview?

## MR2-07: Trouvères, Troubadours and Sangspruch

Wednesday, 26.07.2023, 09:00–10:30

Room: Meeting Room 2

Chair: Hana Vlhová-Wörner (Czech Academy of Sciences)

### Structured or structure-less? Through-composed songs by the trouvères <sup>MR2-07: 1</sup>

JOSEPH MASON (UNIVERSITY OF OXFORD)

Dante, in his treatise *De vulgari eloquentia*, describes two types of melody: some are »uninterrupted«, contain no repetition and do not »turn« halfway through; others are divided into two sections called the *pedes* (or *frons*) and *cauda* (Botterill, 2009). This categorisation of melody persists in modern scholarship on the trouvères, most notably in Hans Tischler's complete edition of trouvère song, in which melodies without the repetition of whole lines are labelled as »through-composed«.

This paper examines the corpus of through-composed melodies in Tischler's edition and scrutinises the structural aspects of songs that to date have been treated as structure-less. Through-composed melodies are particularly common in certain songbooks, in the output of certain composers, and in certain genres of song. Although they lack the repetition found in bar form (AAB), these melodies are structured in different ways. Structure may be found in the use of small-scale repetition, the placement of open and closed tonal endings, the expansion or narrowing of ambitus, and the use of melisma. Ultimately, this in-

vestigation demonstrates the need for more detailed discussions of structure in trouvère song, not just for the broad category of ›through-composed‹ melodies, but also for the large majority of songs that are in *pedes-cum-cauda* form.

## Between melody and text: the relationship between poetic caesures and musical modes in the troubadours' decasyllables. <sup>MR2-07:2</sup>

DANIL RIABCHIKOV (ENSEMBLE LABYRINTHUS)

Decasyllable is a poetic meter of ten syllables. Some of the troubadours' works are written in this meter.

Decasyllables usually have a caesura on the 4th syllable of a line, sometimes on the 6th one, and sometimes – elsewhere. For some troubadours' poems a place for caesura could change from one stanza to another for some lines, being fixed for whole the song for other lines. And a reason for this is musical, or rather modal. Caesures in troubadours' decasyllables are often connected with the stable steps of the song's musical mode, i.e. with the steps making stable consonants with finalis. Even if a song has come down to us in several different versions (like Gaucelm Faidit's Fortz chausa es), all versions of the song will follow the above mentioned scenario.

<sup>NB</sup> The presentation will include a video of »Enaissi-m pren cum fai al pescador« (by Guillem Magret), performed by Ensemble Labyrinthus – <https://youtu.be/RlbQ4lwC29A>

## How to get things with words: on performance of Middle High German *Sangspruch* <sup>MR2-07:3</sup>

PHILIP WETZLER (HOCHSCHULE FÜR MUSIK UND DARSTELLEND KUNST STUTTGART / UNIVERSITÄT STUTTGART)

The paper will highlight two fundamental and related aspects of the performance of Middle High German *Sangspruch*. Firstly, it will shed a light on the central role of speech acts which become interwoven with the semantics of artistic production and performance. This emphasises the importance of sung performance in terms of the authors' social status: it is an integral aspect of the production of *Sangspruch*. This, secondly, will be the starting point for examining the traces of melodic variation, viewed as performance practice, of the roughly contemporaneous parallel transmission of two melodies by Heinrich von Meißen, called Frauenlob.

Within the group of medieval musicians, the authors and thereby the genre *Sangspruch* (c. 1170–1360) were particularly dependent on its performance. The musical-poetic genre *Sangspruch* is thematically distinguished from *Minnesang* by its focus on everything but courtly love. However, the status of the authors was also predominantly different: The authors of *Minnesang* were, generally speaking, located in the courtly sphere, whereas *Sangspruch* was mainly crafted by travelling professional musician-poets.

The economic dependency on generosity is stated in many stanzas not just implicitly but also becomes explicit. The exchange of goods for praise (*guot umbe êre*) relies on speech acts of praise to work. The authors needed the awareness of ›how to do things with words‹, in order to get things with words. This rais-

es the importance of actual, and thereby sung performance. This case study will focus on possible insights into the performance practice of slight melodic variation, viewing the manuscript tradition as possible *recordings* of performance.

## LI-07: Buxheimer Orgelbuch & Leopold Codex

Wednesday, 26.07.2023, 09:00–10:30

Room: Library

Chair: Nicole Schwindt (Hochschule für Musik Trossingen)

### On performing the ornaments of the Buxheimer Orgelbuch Munich (D-Mbs Mus. MS 3725 olim Cim. 352b) <sup>LI-07: 1</sup>

VANIA DAL MASO (CONSERVATORIO DI MUSICA »E. F. DALL'ABACO« – VERONA)

Keyboard music, from its very earliest appearance, made use of compositions originally intended for voices. In this passage from one medium to another, the musical text may maintain its original appearance, be ornamented with diminutions and other embellishments, or be transformed by substantial reworking.

The Buxheimer Orgelbuch includes many intabulations of vocal works in which the model is generally reproduced in all its voices, along with possible additions. Perhaps for aesthetic reasons, or more likely owing to the type of notation used (that of black

mensural notation on a staff), the ornamentation is attached to the upper voice. In addition to the diminutions or coloratura and other ornamental formulas (which are written out in full), we also find signs that can be interpreted as the mordent. In the modern editions the mordent is indicated by the symbols currently in use: signs that inevitably influence the way they are performed.

The realisation of the mordents should, however, conform to the style of the period. The description closest in date to the Buxheimer Orgelbuch is that given by Hans Buchner in the *Fundamentum* (c. 1520), which calls for the simultaneous emission of two sounds (those indicated by the note itself and the adjacent note one step below), which produces an effect very different from that of customary interpretations.

Also contributing to the end result in various ways are the different sound sources. Although the work is generally understood to be for the organ, we cannot rule out the performance of this repertoire on stringed instruments such as the clavichord, hammered clavisimbalum and clavicymbalum.

Using musical examples, this paper aims to draw attention to the expressive characteristics and various possible ways of performing the mordent on the different keyboards used at the time.



## Shining Light on Anonymous Sacred Works in the Leopold Codex (D-Mbs Mus. MS 3154) <sup>LI-07:2</sup>

ADAM KNIGHT GILBERT (UNIVERSITY OF SOUTHERN CALIFORNIA)

In addition to compositions attributed to known composers, the Leopold Codex (D-Mbs Mus. MS 3154) of the Staatsbibliothek München contains numerous anonymous compositions that deserve as much attention as their companions with attributions to composers like Josquin, Obrecht, Isaac, Compère, and their contemporaries.

The penultimate gathering of the manuscript contains seven anonymous trios (fols. 444r–448v) – three with Latin texts – nestled between movements of Jacob Obrecht's *Missa Si dedero*. These trios share such extensive features in common with each other and with a textless trio attributed to »Opprecht« (fol. 224v). This paper argues that these seven works are almost certainly a work of Obrecht.

The anonymous *Missa Une mousse de biscaye* (fols. 281v–287r) has received almost no attention, it is arguably the most finely crafted of the Masses based on its chanson model. Like the anonymous trios, this Mass also contains unusual features that could point to the authorship of a major composer.

## Local and International Repertoire in the Leopold Codex (D-Mbs Mus. MS 3154) <sup>LI-07:3</sup>

WOLFGANG FUHRMANN (LEIPZIG UNIVERSITY)

Given the relative scarcity of sacred music sources for (roughly) the third quarter of the 15th century, the Munich manuscript D-Mbs Mus. MS 3154, also known as the »Leopold Codex« (»Der Kodex des Nikolaus Leopold« in Thomas Noblitt's indispensable complete edition in *Das Erbe deutscher Musik*, vols. 80–83), is without doubt a source of high importance. It seems to have originated at least partly at Innsbruck and in connection with the Imperial chapel; and it contains a great deal of sacred music of high quality from Southern Germany and Upper Italy, but also from internationally renowned composers from Busnoys to Isaac. Sadly, though, most pieces are left anonymous, and only a handful can be attributed through concordances.

The purpose of this paper is to provide what David Fallows once called »an optimistic handlist«, trying to sort out mass ordinary settings and motets of international currency from more local pieces. My interest is less to discuss possible authorships or places of origin and more to focus on the music itself and what it can tell us about stylistic trends and individual solutions in the development of these genres; I will occasionally zoom in on interesting and thought-provoking pieces (such as the fragmentary *Missa Salve regina*, the enigmatic *Missa O Österreich*, or the slightly perplexing *Alma redemptoris mater* by the otherwise unknown Cornelius de Veye).

## IC-07: Medieval England

Wednesday, 26.07.2023, 09:00–10:30

Room: Instituto Cervantes

Chair: Susan Forscher Weiss (Johns Hopkins)

### A University Context for Early Fourteenth-Century English Polyphony: Reassessing Cambridge, Gonville and Caius College MS 512/543 <sup>IC-07:1</sup>

JAMES TOMLINSON (UNIVERSITY OF OSLO)

The origins of sources of medieval English music can rarely be attributed with confidence. Music leaves were systematically removed from their original material contexts and textual references to their originary environments typically destroyed. The survival of the complete early fourteenth-century manuscript Cambridge, Gonville and Caius College MS 512/543 is exceptional in this regard. Yet engagement with the musical contents of this source has hitherto been selective, precluding deeper understanding of the book's complex history and music's place and significance within it.

This paper offers a wholesale reassessment of Cgc 512/543. I re-contextualise the book, positing a chronology for its compilation and repositioning its musical contents within broader historical narratives. I argue that Cgc 512/543 is an important example of an informal collection curated by a named individual, John Rudham, in a time from which records of particular musicians and their activities seldom survive. The manuscript's contents, moreover, strongly suggest its origin in a university context in the first decades of the fourteenth century. There is otherwise

an almost complete lack of evidence for the presence of polyphony at English universities from their foundations up to c. 1400. Cgc 512/543 therefore offers a new perspective on the circulation of music in early fourteenth-century England, challenging the accepted pre-eminence of monasteries in the cultivation and transmission of polyphony in this period.

### New Evidence from Shrewsbury on the Creation and Circulation of Sequences in High-Medieval England <sup>IC-07:2</sup>

JACK BENEDICT WHEATON STEBBING

This paper presents new evidence from a little studied manuscript (now GB-Ob Rawl. D. 1225) originating from the Collegiate Church of St Chad, Shrewsbury. The musical notations in the book offer important insight into the role of music within a relatively small English collegiate church community – a perspective which tends to be overlooked. Two sequences recorded in the thirteenth century in a palimpsest gathering at the back of the book are compared for the first time with their concordances, one newly discovered. *Ave maria preciosa gemma* is preserved in a uniquely pared down form when compared to its two other surviving witnesses found in sequentiaries. *Salve virgo sacra parens* exists scrawled underneath a preexisting contrafact sequence for the Cross. The discussion of these sequences within the context of their host manuscript sheds new light on the creation, performance, and recording of sequences at St Chad's. A picture emerges of a community which took musical devotion seriously, and participated in a creative network linking centres throughout England and Northern Europe.

## Friar William Herebert and His Tail-Rhyme Songs <sup>IC-07:2</sup>

PETER LOEWEN (RICE UNIVERSITY)  
ROBIN WAUGH (LAURIER UNIVERSITY)

One of the genres of secular song that friar William of Herebert (d. 1333) used in composing his Middle English songs was a tail-rhyme, most notably in »Holy wrouhte of sterres bryyht,« a translation of the Latin hymn »Conditor alme siderum.« In fact, Herebert makes such a sudden shift to tail-rhyme in this song that his ability as a poet might be questioned (Woolf, 200). We argue that the history of the use of the tail-rhyme stanza in England, and in models of French and Latin song from France and Germany, offers important clues to its musical transformation into a dramatic device for linking didactic messages with popular cultural material in Herebert's work, namely dance songs. We start with observations concerning the likely origins of English tail-rhyme form in Latin, French, and Anglo-Norman poems. Many of these works shared the same spiritual aims as Franciscan missionary programs. Furthermore, A. I. Trounce has suggested that a »musical character (possibly connected with plainsong practice) was imparted to the [English tail-rhyme] stanza« in certain Middle English works (35). In this paper, we shall prove not only that such »imparting« existed—this is exactly how Herebert worked, as the chant incipits beside his song translations in BL Add. Ms. 46919 indicate—but also that his »Holy wrouhte« represents a significant achievement in supple stanza-construction along the lines of the famous lyrics in Harley 2253, and most particularly in his use of music to transform a Latin hymn into a playful, yet deeply moving Franciscan lyric.

## PL-08: Analysis: Busnoys & Josquin

Wednesday, 26.07.2023, 11:00–12:30

Room: Plenary Hall

Chair: Jesse Rodin (Stanford University)

### Who Wrote Antoine Busnoys's Songs? A Preliminary Report

RYAN O'SULLIVAN (KU LEUVEN)

In the edition of Busnoys's songs published in 2018 by Leeman Perkins, there is no categorical distinction between authentic and spurious works. The decision to publish all songs that have fifteenth- or sixteenth-century ascriptions to Busnoys is commendable, but I believe that the time has now come to begin formally excluding those chansons that were written by other composers.

The existing literature often takes the opposite approach, adding to Busnoys's supposed output by stylistic attribution of anonymously transmitted works. The results are often difficult to believe because they rely on comparison with works that are themselves of weakly supported authenticity. Before making conjectural attributions, we must decide which of the seventy-five songs published by Perkins are authentic.

Following the lead of scholars such as Gerald Montagna and Joshua Rifkin, who have questioned the reliability of certain scribes, my paper will begin the process of sorting the songs into four categories: (i) core; (ii) acceptable; (iii) dubia; (iv) by another named composer. In so doing I reconsider which stylistic features can be considered definitive of Busnoys. The resultant image offers a refined understanding of this late medieval musical personality.

### Five Voices, Ferrara, and the French-court Motet: Situating Josquin's *Huc me sydereo*

BRETT ANDREW KOSTRZEWSKI (KU LEUVEN)

For all the arguments about Josquin's works-chronology, *Huc me sydereo* has evaded bitter contention. The motet first appears in the manuscript Brussels, KBR, Ms. 9126, copied ca. 1505 and thus after Josquin had settled back in Condé. Yet how much earlier Josquin composed it remains difficult to establish. Joshua Rifkin has identified the motet's stylistic affinities with the imitative duo-based »French-court motet« gaining ground at this time, particularly at the hands of Jean Mouton--suggesting that Josquin may have composed it during his association with the French court in the years around 1500. On the other hand--and as Rifkin admitted--aspects of the motet's transmission allow for its composition during Josquin's year in Ferrara, 1503-4. Indeed, Josquin composed two other five-voice motets during that year; the Italian origin of the poem (an ode to the Crucifixion) and Ercole d'Este's well-known Holy Week devotions further invite that hypothesis.

In this paper, I situate *Huc me sydereo* in the contexts of (a) Josquin's other five-voice tenor motets, and (b) the four-voice motets exhibiting a similar French-court motet style. I argue that this unique synthesis of subgeneric types allows us not only to date *Huc me sydereo* before Josquin arrived in Ferrara in 1503, but to further assign earlier still certain of his four-voice motets that exhibit the French-court motet style--often despite their later transmission. I briefly consider the implications of this for the chronology of the French-court motet and subsequent stylistic developments of the genre.

## On the Other (Guidonian) Hand: Deliberate Mis-Solmization, Metamusical Wit, and Hidden Mutation in Josquin's »Illibata Dei Virgo Nutrix«

CATHAL TWOMEY (DUBLIN CITY UNIVERSITY)

Josquin's »Illibata Dei Virgo Nutrix« has a long history of musicological exegesis. From its acrostic poem to the Pythagorean proportions of its shifting mensurations, »Illibata« reveals a startling array of musical and extra-musical complexities, some pointing to biographical details of the composer's life, others to concepts of far greater abstractness. The motet's most ostentatiously signifying feature, however, may be its *cantus firmus*, a *soggetto cavatto* whereby the Marian text inspires a constantly repeating *tenor of la mi la* (the same vowels as »Maria«).

This paper explores an even more prominent, but far more localized, solmization pun in »Illibata«: the rising fifths on the words »ut sol« (»like the sun«). At first glance (and hearing), this seems to be just another solmization in-joke, but, given the motet's one-flat signature, the lowest note of the leap cannot be *ut*, nor the highest *sol*. Far from a music-theoretical slip, the apparent error seems to be a deliberate effect, part (perhaps the beginning) of a long tradition of such apparently deliberate mis-solmized solmization puns on these exact words.

While many composers used this device, however, its appearance in »Illibata« represents another of this motet's ingeniously significant flashes of artistry. Examining the pitches surrounding the leap, I show that Josquin effects a temporary (un)transposition of the gamut, with the *cantus firmus* providing a kind of pivot-solmization, and I argue for this (un)transposition as simultaneously arcane and obvious word-painting: a sudden shift to a sharper, brighter system to represent Mary's being »like the sun«.

## MR1-08: Renaissance Music: a History in 100 Exhibits

Round table

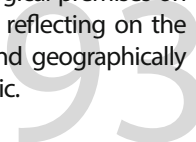
Wednesday, 26.07.2023, 11:00–12:30

Room: Meeting Room 1

Chair: Vincenzo Borghetti

The Museum of Renaissance Music: A History in 100 Exhibits edited by Vincenzo Borghetti and Tim Shephard is a book that collates 100 exhibits with accompanying essays by around 90 contributors as an imaginary museum dedicated to the musical culture of Europe, both at home and in its global horizons. The »objects« »displayed« and discussed in this museum do not only refer to music as textualised/verbalised in the form of notation or of books of and on music. Such documents are only one part of a museum which embraces a broader view of musical and auditory culture that includes exhibits with differing degrees of »apparent« musicality/sonority (places, spaces, buildings, metaphors, imagined locations, images, everyday objects, etc.). Through the breadth of this approach The Museum accesses a broad social and cultural range of musical practices, and engages closely with the musical Renaissance in its geographical displacements and in its relations with other cultures, in light of recent debates in musicology and across the humanities.

This Session comes at the conclusion of the editorial project, drawing together a few scholars who have contributed to the book, inviting them to discuss its theoretical and methodological premises on the basis of their respective essays/exhibits, thus reflecting on the challenges and potential benefits of a socially and geographically broad perspective in the study of Renaissance music.



## Position statement by the conveners

VINCENZO BORGHETTI (UNIVERSITY OF VERONA)

TIM SHEPHARD (UNIVERSITY OF SHEFFIELD)

+ Five lighting papers followed by discussion

## Yiddish Song in Renaissance Venice

DIANA MATUT (MARTIN LUTHER UNIVERSITY

HALLE-WITTENBERG)

The two songs contained in the manuscript Kaufmann A. 397 of the Hungarian Academy of Sciences of Budapest offer me the opportunity to discuss the role of Jewish music in the European Renaissance. With the migration of Yiddish-speaking Jews into Italy during the late Medieval and early-modern period, a time of intense Yiddish cultural production began. It saw the rise of a Yiddish song culture of unprecedented scope and innovative forms of expressions, combining the minority language with melodies and verse forms of the coterritorial culture as well as traditional melodic material from the transalpine regions. Taking cue from the essay written for The Museum of Renaissance Music, this lightning paper will briefly present Yiddish song writing in Italy up to the 1600s in the context of the Jewish cultural spaces in which it emerged, addressing some historiographical questions concerning the role of Jewish music in traditional music-historical narratives.

## Material Culture of Hymnals in Post-Reformation Sweden

SANNA RANINEN (UNIVERSITY OF UPPSALA)

Lutheran hymns are distinguished for their importance in the musical expression of mutual worship by the whole congregation, as well as their key presence in domestic lay devotion. In the multi-lingual kingdom of Sweden, the new Lutheran hymnals in vernacular languages benefited the clergy by new translated material for conducting worship, and hymnals could be possessed by educated laymen; however, the practical matters of cost and low levels of literacy would prevent hymnals from being an item accessible to all. On the basis of the hymnal discussed for The Museum of Renaissance Music, my lighting paper will briefly present the various kinds of hymnals produced in the Kingdom of Sweden after the Protestant Reformation, addressing the material and paratextual properties of hymnals in the overall context of cultural history of music books in the area.

## Black African Musicians in Renaissance Lisbon

NUNO DE MENDONÇA RAIMUNDO

(NOVA UNIVERSITY OF LISBON)

In the mid sixteenth century, Lisbon had the largest relative concentration of slaves in Europe, the vast majority of whom being black Africans. This was a surprising sight for the anonymous Netherlandish painter of The King's Fountain (ca. 1570-80), a painting of a busy street in Portugal's capital that represents the its striking ethnic heterogeneity, showing black people from all ranks of society. On the basis of my essay for The Museum of

Renaissance Music, my lightning paper will discuss how this portrayal of Lisbon's multi-ethnic social tissue helps us understand how African cultural manifestations may have had a widespread impact on the Iberian musical scene of the sixteenth and seventeenth century, at the same time tackling questions about the role of African cultures in music historiography.

## Music in the Cretan Renaissance

ALEXANDROS HATZIKIRIAKOS  
(UNIVERSITY OF ROME LA SAPIENZA)

Conventionally, the soundworld of early modern Greek-speaking territories has been considered foreign to Western culture and its musical canons. However, the representation of Renaissance music in Vitsentzos Kornaros's chivalric romance *Erotokritos* (ca. 1590–1613) challenges this view. The romance is both a milestone of early modern Greek literature and a remarkable case of cultural transfer and hybridisation between Venice and the Greek-speaking world. In my lightning paper, I will tackle questions related to the role Western music and music values in the romance and in the Cretan culture of its time, highlighting its social and political implications. Furthermore, discussing how native Cretans localised and reused western music will allow us to rethink the boundaries of Western historiographical narrative.

## Women and Music in Renaissance Granada

ASCENSION MAZUELA-ANGUITA (UNIVERSITY OF GRANADA)

In my essay for *The Museum of Renaissance Music I* I discuss a panoramic view of Granada, Spain, created by the Flemish artist Joris Hoefnagel in 1565 and included in the six-volume world atlas *Civitates Orbis Terrarum* (Cologne, 1572–1617). In the foreground of the image, three women are represented playing small percussion instruments and dancing. In contrast, women are largely invisible in the written records that document the history of sixteenth-century Spanish music. Hoefnagel's engraving sheds light on the role of women as transmitters of oral traditions of music, a role necessarily shaped by the moral restrictions imposed upon them in the period, related to the coexistence of different cultural traditions in early modern Spain, a role, finally, that conventional music historiography has traditionally marginalized.

## Discussants

ANTONIO CASCELLI (MAYNOOTH UNIVERSITY)  
AGNESE PAVANELLO (SCHOLA CANTORUM BASILIENSIS)  
GIULIA ACCORNERO (HARVARD UNIVERSITY)

## MR2-08: Creating Ritual Echoes

Workshop / lecture-recital

Wednesday, 26.07.2023, 11:00–12:30

Room: Meeting Room 2

AVERY GOSFIELD (ORPHEUS INSTITUTE / UNIVERSITY OF AMSTERDAM / ENSEMBLE LUCIDARIUM)

The Jewish court of Speyer is one of the most remarkable architectural structures in all of Europe. It includes the ruins, still standing, of both a men and a women's synagogue and even more surprisingly, a complete shaft Mikve (Jewish ritual bath) from the 13th century. A kind of upside-down tower, with a carefully engineered system that brings pure groundwater to its base, it is a unique material testament to Jewish life in the Middle Ages, built by the same artisans who constructed the town's Cathedral. Together with Worms and Mainz, Speyer is known throughout the Jewish world as a historical seat of learning as well as the site of the Rhineland massacres of 1096, the first major act of anti-Judaic violence on European soil which saw most of the towns' Jewish population wiped out by Christian crusaders. Acts that were probably a catalyst to the building of the monumental Mikve, and also gave birth to some of the most beautiful poems ever written in Hebrew that describe the tragic events in painstaking detail.

»Ritual Echoes«, created by Avery Gosfield and Matthias Barthel as part of the ShUM UNESCO World Heritage Artistic Residence program, musical reconstructions of medieval Jewish songs performed in the Women's Synagogue and Mikve by a 4-woman ensemble. Thanks to Benjamin Dreßler's painstakingly constructed

sound system, the unique acoustic properties of the Mikve can be heard in a video that combines material and artistic heritage designed for a digital platform.

Video showing (20 minutes) with an explanation of the research, artistic and technical processes that led to its creation.

<https://www.youtube.com/watch?v=-fsJOWs-7BQ>

## LI-08: Munich and Augsburg Music Manuscripts

Wednesday, 26.07.2023, 11:00–12:30

Room: Library

Chair: Franz Körndle (University of Augsburg)

### Mus.ms.34: some conclusions <sup>LI-08: 1</sup>

JACOBINE ALEXANDRINE KIEL

Munich 34 is one of the music manuscripts produced by the workshop of Petrus Almire which is kept in the Bayerische Staatsbibliothek. With 29 polyphonic Salve regina settings, it's the largest collection of Salve regina settings in one manuscript from the Renaissance. Apart from settings by famous composers from that period like Josquin, Pierre de la Rue and Jacob Obrecht, there are also settings by less known composers and anonymous settings.

The manuscript came to Munich during the reign of Wilhelm IV of Bavaria and was kept in his private library. There are many questions to be answered, like when and why this manuscript came to Munich. Other topics are codicological and scribal aspects and the repertoire.



## **A glimpse behind the ink. Watermarks in early music manuscripts of Munich and Augsburg** <sup>LI-08:2</sup>

BERNHARD LUTZ & VERONIKA GIGLBERGER  
(BAYERISCHE STAATSBIBLIOTHEK)

The music manuscripts of the Bavarian State Library in Munich (D-Mbs) represent an outstanding collection of sources for 16th-century music throughout Europe, with numerous connections to the holdings of the State and City Library of Augsburg (D-As). Their relations involve the choir books of the Munich court chapel and the Augsburg Benedictine monastery of St. Ulrich and Afra as well as the patrician libraries of the Fugger, Herwarth or Welser families.

These sources were subject to several digitisation projects at the Bavarian State Library. The Augsburg manuscripts have been made freely accessible online for the first time with the last of these projects, which comprise the digitisation of the watermarks. Research on the watermarks might provide scholars with important indications on dating and provenance. At the same time it allows some cross-connections to be identified in a quite explicit way. The presentation aims to illustrate possibilities for further investigation based on filigranological criteria. In addition, it includes insights into the recording of watermarks and show the opportunities for subsequent use of the results via selected databases and online catalogues.

## **The printing blocks of abbot Jakob Köplin´s (1548–1600) post Tridentinum manuscripts for the monastery of St. Ulrich & Afra at Augsburg**

KARL-GEORG BENEDIKT PFÄNDTNER  
(STAATS- UND STADTBIBLIOTHEK AUGSBURG)

In 1572 Abbot Jakob Köplin from the Benedictine order of St. Ulrich & Afra at Augsburg ordered a set of wooden printing blocks to supply images for the post-Tridentine music manuscripts of his monastery. They form a full alphabet of historiated initials and every character shows another saint. These printing blocks are datable only through the dated manuscripts in which they were printed. Printing blocks and manuscripts contributed to the spirit of optimism at the time of the liturgical reform of the Council of Trent, and demonstrate the hybrid solution of hand-written manuscripts illustrated with printing blocks printed directly in the manuscripts.

## IC-08: Music in England

Wednesday, 26.07.2023, 11:00–12:00

Room: Instituto Cervantes

Chair: Peter Loewen (Rice University)

### An intriguing new fragment from Tudor England <sup>IC-08: 1</sup>

MICHAEL WINTER (NEWCASTLE UNIVERSITY)

In August 2022, during a recataloguing exercise at Cambridge University Library, a musical fragment bearing the text ›O lux Fayrefax‹ was discovered tucked into the back of a French translation of Plutarch's *Parallel Lives*. This text alludes to *O Lux Beata* by Robert Fayrfax found in *GB-Lbl Add. MS 4911*, an anonymous treatise that is most likely a collation of several earlier theoretical writings. In reality, these two compositions are not the same piece. Instead, the contents of the fragment reveal something far rarer: a fragment from Tudor England showing a compositional sketch. Not only does it show a compositional sketch, but it might also show evidence for a composer ›owning‹ a square derived from the chant using faburden ›The thrid kynd‹; certainly it appears that this square, with its ascription to Fayrfax, was being circulated in educational contexts. This paper will discuss the rediscovery of this fragment and other compositions in the didactic ›O Lux Beata‹ tradition. It will explore the close connection between this fragment and Fayrfax's setting found in MS 4911 and what this might reveal about methods of compositional teaching in Tudor England.

### ›For To Mende The Sounde: Acoustic Chambers Under Choir Stalls in England c.1400–1540 <sup>IC-08: 2</sup>

PATRICK ALLIES (UNIVERSITY OF OXFORD)

The use of pots or jars to boost acoustic performance, often traced to Antiquity (Aristotle, Vitruvius), seems to have been widespread in medieval Europe. Hundreds of such containers have been found in ceiling voids and wall cavities. In England, specifically, we can still find evidence of pots in chambers under choir stalls. Such chambers sometimes appear to have been completely empty, but these too may have served as resonating cavities, as Dorothea Baumann has argued. Specific examples of suspected acoustic chambers under choir stalls in England from this period, with and without pots, have been discussed by the music scholar Alexandra Buckle (Beauchamp Chapel, Warwick), art historians Charmian Woodfield (Whitefriars, Coventry) and Donald O'Connell (East Anglian parish churches), and the nineteenth-century antiquarian G.W. Minns (Norwich parish churches). My paper will provide the first systematic survey of these and other examples, and cross-reference them with the information available about singing in each location. I will focus on the use of a specific ›acoustic choir stall‹ design which has hitherto been almost entirely ignored: stalls that were raised and placed on pierced stone. I will argue that these are ›sound hole‹ openings, designed with a similar intention to those found on musical instruments of the period. As case studies, I will offer Ripon Minster and All Souls' College Oxford, where the installation of suspected acoustic choir stalls and chambers coincided with rulings on musical provision. I will consider some of the possible musical explanations for these stalls and chambers, such as a lack of singers or inadequately loud voices, and assess the relative position of the listeners they may have been intended to serve.

# POSTER SESSION

WEDNESDAY, 26 JULY 2023, 14:00–15:30

PLENARY HALL

## MedRen Poster Session

Wednesday, 26.07.2023, 14:00–15:30

Room: Plenary Hall

We are delighted that so many posters have been submitted for this year's MedRen. In order to present these research projects in a prominent place, a poster session will be held in the plenary hall on Wednesday 26 July from 14:00 to 16:00. All delegates are cordially invited to attend this poster session and discuss the projects presented with their authors by walking from poster to poster. At the beginning of the dedicated session, colleagues are asked to prepare a one-minute teaser talk on stage to introduce the main content of their poster. Time will be strictly measured and longer presentations will be stopped after one minute. Afterwards, there will be time for questions and answers in front of the respective poster.

### MedRen Poster Prize

With special thanks to the Verein zur Förderung der Musikwissenschaft in München e.V. and Boydell & Brewer, prizes will be awarded to the three best posters:

1<sup>st</sup> price: € 300,- and a voucher for a book worth up to £100 from *Boydell & Brewer*

2<sup>nd</sup> price: € 200,-

3<sup>rd</sup> price: € 100,-

### Assessment procedure

All delegates are invited to vote for the best posters. Everybody will find three dot stickers in the conference bag. Next to each poster there will be a slip of paper with all the poster details. If you think a poster is worthy of an award, please stick the dots on the slip provided. You can give a total of three points, how you distribute them is up to you. You can give one, two or three points per poster.

### Assessment criteria are:

- Appropriate presentation of the research project
- Layout
- Creativity
- Aesthetics

The members of the Organising Committee and members of the Sponsoring Associations are not allowed to vote. In case of equal points, the Programme Committee will decide how to proceed.

### Award ceremony

The award ceremony will take place in the plenary hall during the Business Meeting on Thursday, 27 July, 17:30 to 18:30.

100

## The Carolingian Sacramentaries of Saint Amand: Local Transformations of the Mass Book and the Organization of Liturgical Knowledge <sup>Poster 1</sup>

ARTHUR WESTWELL (UNIVERSITÄT REGENSBURG)

As part of a project funded by the Deutsche Forschungsgemeinschaft, this poster will explore a unique series of liturgical manuscripts, six complete sacramentaries, as well as three fragments, made at the monastery of Saint-Amand at the end of the ninth century. This is the only such series of mass books that can be firmly attributed to a single centre at so early a date and over a short time scale of perhaps around two decades of production. Thus, these books are vital sources for understanding critical developments that took place in the organization of liturgical texts for the mass during this period. The project deploys art historical and palaeographical, as well as liturgical analysis of the manuscripts in order to contextualise and explain these developments, as they took place in one scriptorium. The poster will focus on one crucial aspect, the incorporation of mass chants within a genre, the Sacramentary, that had previously excluded them. It will use the atelier of Saint-Amand as a case study in how initiatives were taken in several centres during the late Carolingian era which anticipate or foreshadow the later development of the plenary missal. As well as investigating the methods and innovations in format by which the new incorporation of chants were undertaken, I will offer new theories for the underlying causes of these developments, as a local phenomenon. The incorporation of early neums to particular chants in the Saint-Amand corpus will also be investigated.

## Towards a prosopography of music and musicians in Scotland (and beyond) <sup>Poster 2</sup>

RALPH CORRIGAN

JAMES COOK (UNIVERSITY OF EDINBURGH)

This ongoing project, based at the University of Edinburgh, is seeking to build a database of music and musicians throughout Scotland (and further afield) using the latest approaches to make accessible material and connections that were previously hidden. Small funding pots have been used to develop automated text and entity analysis, vastly increasing the scope and content of the database and putting us in a position where we can now produce meaningful results. The team is looking towards the next stage of the project, where we will be seeking to gather and process information from specific places in turn, as well as planning for opening up the database to researchers and the public.

## The phrygian tonality in Jacob Obrecht's masses <sup>Poster 3</sup>

JAKOB LEITNER (KUNSTUNIVERSITÄT GRAZ)

Die phrygische Tonalität nimmt sowohl in theoretischen Traktaten des 16. Jahrhunderts (v.a. in Bezug auf Polyphonie) als auch in den Kompositionen der Renaissance eine Sonderstellung ein (Meier, Bernhard: 1974, S. 82). Dieses Poster geht der Frage nach, in welcher Art und in welchem Umfang die phrygische Tonalität im Moeuvre Jacob Obrechts zu finden ist. Da sowohl Judds Theorie der *Modal Types* (Judd, Christle Collins: 1992) als auch Powers' *Tonal Types* (Powers, Harald: 1981) nicht auf die Musik Obrechts anwendbar sind, erfolgte die Analyse anhand von Klauseln und Kadenzen sowie Ambitus nach Bernhard Meier (1923-1993).

Es wurden fünf Messen Obrechts analysiert, wovon vier Messen ein phrygischer cantus firmus zugrunde liegt (*Malheur me bat*, *L'homme armé*, *Sicut spina rosam*, *Maria zart*) und eine weitere (*Salve diva parens*) von Arnold Salop aufgrund des Bassus als phrygisch eingeordnet wurde (Salop, Arnold: 1964, S. 303). Dabei zeigte sich, dass keine der Messen explizit als »phrygische Messe« bezeichnet werden kann. Vorwiegend findet sich eine Mischform aus phrygischer (E-) und äolischer (A-) Tonalität (*Malheur me bat*, *L'homme armé*, *Salve diva parens*), wobei unterschiedliche Tendenzen auszumachen sind. In der Missa *Maria zart* ist der nach A transponierte phrygische cantus firmus mit einer Art F-Tonalität verbunden, während die Missa *Sicut spina rosam* aufgrund der Analyse und des, für heutige Ohren moll-ähnlichen, Klangcharakters, am ehesten dem Phrygischen zugeordnet werden konnte. Allgemein scheinen die Messen Obrechts jedoch die Ambivalenz der phrygischen Polyphonie widerzuspiegeln.

## Reviving the Lost Renaissance Musical Practice of Improvised Counterpoint Poster 4

VICENTE PARRILLA (KU LEUVEN / DOCARTES)

Despite its acknowledged importance, historical improvisation has been largely neglected by older scholarship. According to Professor Julie Cumming, musicologists »studied surviving scores and documents« and assumed that there was »no access« to an »unwritten musical tradition.«

Current work on historical improvisation has resulted in the production of scholarly texts. My research project, instead, proposes to reconstruct the practice of improvising with sound, moving beyond mere technical applications into the realm of musical art.

It seems reasonable to assume that the primary motivation of Renaissance authors in writing and publishing their treatises on improvised counterpoint was not to stimulate future literature or analysis, which is what we have produced so far. Rather, sixteenth-century authors sought to provide practical advice for everyday use and to codify the elusive practice of improvisation for pedagogical and artistic purposes.

My research is concerned with improvisational traditions in the Renaissance and places the performer at the center of the discourse on the role of improvisation in Renaissance style. It is both source-based and practical and aims to recover the art of improvisation in sixteenth-century music.

In the context of my research, improvised counterpoint is understood as the technique of spontaneously adding unwritten parts to a pre-existing work or melody.

By combining academic and practical research, I will fill a significant performance-practice gap that will allow the recovery of this lost art, with the goal of presenting the results artistically, far beyond the exercise level, in the form of concerts and recordings open to the general public.

## »Frater Iohanninus.« The second life of Johannes Gallicus Poster 6

GIACOMO PIRANI (UNIVERSITY OF TRENTO)

Among the pupils of Vittorino da Feltre (†1446) at the school of the so-called *Ca' Zoiosa* in Mantua, Johannes Gallicus from Namur (†1473) was the only one to devote himself entirely to the study of music. Between 1458 and 1464, Gallicus wrote the *Ritus canendi vetustissimus et novus*, a truly original music treatise in which he promoted a renovation of music didactics that aimed at replacing the pseudo-Guidonian syllables *ut-la* with the alphabetic notation *A-G*. Gallicus entered the Carthusian order before 1464, as it is already known from the prologue of the *Ritus canendi* and from some autobiographical remarks scattered throughout the treatise. Now, thanks to an extensive research in the archives of Mantua and Parma, and in the *Chartae* of the Grande Chartreuse (F-Pn 10887-10888), it is possible to locate Gallicus in the Charterhouse of Mantua between 1455 and 1457, and in the Charterhouse of Parma from 1461 to his death in 1473. Through the analysis of previously unpublished documents, the poster presents a clearer biography of the musician, and describes more accurately his cultural and spiritual *milieu*. Moreover, by virtue of this new profile, it speculates on the transparency of Gallicus's own autobiographical remarks, bringing out some interesting cases of self-censorship.

## Choirbooks from Munich – printed: Exploring the Patrocinium Musices series Poster 7

ELISABETH ANNA SEIDEL (UNIVERSITY OF MUNICH)

In Munich, they certainly knew how to choirbook: Numerous choirbook manuscripts now held by the Bavarian State Library testify to the rich musical life at the court of the Bavarian dukes, many of them even go beyond that and must be considered not only as a ›transport medium‹ for music, but rather as an artwork by itself. But the artistic and crafts environment of the Munich court was not just able to show off with choirbook manuscripts: Between 1573 and 1598, Adam Berg issued a twelve-part series of printed choirbooks known as *Patrocinium Musices*.

While, as Horst Leuchtman has already pointed out, the first five volumes of this series were a coherent, representative printing project under the patronage of Wilhelm V – these volumes contain exclusively works by Orlando di Lasso – the remaining choirbooks were produced only after Wilhelm's bankruptcy in 1575. They feature not only Lasso, but also Blasius Amon, Franz Sales, Cesare de Zacharia, and Ludwig Daser.

My poster is going to explore the *Patrocinium Musices* series – which, as stated above, apparently must be split into two (or more?) sections – in its different dimensions or rather ›layers‹.

The central question is to what extent the *Patrocinium Musices* can be considered a series at all. What clues do the volumes themselves give us? Are there differences in the design and objectives? And particularly considering the non-Lasso volumes: Who could have been the other patrons of the ›Patronage of Music‹?

## Collections and Connections: Exploring after-death inventories and their context in Early Modern Warsaw <sup>Poster 8</sup>

EMILY LAUREN PEPPERS (UNIWERSYTET WARSZAWSKI)

The poster will introduce new findings from the Central Historical Archives of Warsaw (Archiwum Główne Akt Dawnych w Warszawie), where after-death inventories in Warsaw city records shed new light on musical instrument collections and music-making from the end of the sixteenth century and seventeenth century. With only 10% of the archive's collections surviving Warsaw's decimation during WWII, research for the Marie-Skłodowska Curie Action MusiConduits project has identified instrument collections in after death inventories of individuals with intriguing connections to the city's municipal elite as well as ties to famous international families Fukier (a Polish branch of the powerful Fugger family) and Horlemes (Krakow burghers with connections to the Dutch painter Jan Orlemes). Records of city music-making, alongside musical bequests in private wills will widen current knowledge of music-making in Warsaw from the end of the sixteenth-century onwards, giving complementary context to the developing importance of Warsaw as the new seat of the Polish royal court at the same time.

## Diagrams and diagrammatic reasoning in the first treatise on mensural music from the manuscript BOZ 61 of the National Library in Warsaw <sup>Poster 9</sup>

RYSZARD ADAM LUBIENIECKI (UNIVERSITY OF WROCŁAW)

The first treatise from the manuscript BOZ 61 of the National Library in Warsaw (fols. 278r–287v), the so-called Anonymous BOZ/I, is a compilation of fragments about the rhythmical system of mensural music. Therefore, the same material is presented there in a few different ways, including explicative fragments, summaries, and diagrams. The explicative excerpts, forming a set of rules regarding various aspects of the mensural system, are consistent with another treatise, the so-called Wrocław Anonymous (Wrocław University Library, ms. IV Q. 16, fols. 151v–160r). From the perspective of visualisation, the summaries and diagrams seem to be more interesting. I claim that the former, entitled *sufficiencie*, served as instructions for constructing branching diagrams – mnemotechnical tools which could be used in mensural music learning. Among the drawn diagrams included in Anonymous BOZ/I, one can find the tree of rhythmical values, branching diagrams presenting various divisions of notes (*maximodus/modus/tempus/prolatio/semiprolatio*), and an exceptional example of using a square of opposition in learning ligatures. In my poster, I would like to present the interpretation of diagrams and examine how *sufficiencie* could function as mentally constructed diagrams and serve as practical tools in learning components of mensural notation.



## Echoes of Harmony: Michael Psellos as early byzantine theorist in transcultural comparison Poster10

MICHAEL EBERLE (UNIVERSITY OF MUNICH)

»Like this it is with the old and discussed music which amazes so much. But the one we are dealing with today only is a faint echo of it.«

With those words Michael Psellos (1017/18-ca. 1078), the striking philosopher at the imperial court in 11th century Constantinople, describes the distance of his contemporary music to the music of Greek antiquity. To him it is obvious that these two musical »worlds« don't have much to do with each other. On the other hand, his frequent uses of images of ancient music next to brief comments of contemporary performances in his writings together with a few short texts exclusively dedicated to music allow an attempt to deduce his understanding of it. Taking into account the still ongoing discussion of his position on ancient philosophy, the evaluation of his idea of music could also bring new insights into the byzantine treatment of ancient theory as a part of the musical subject. The proposed poster will present the current stage of my ongoing PhD-project, focusing on the reconstruction of Psellos' theory of music and giving first prospects of its contextualisation in a contemporary transcultural framework.

## Munich's town musicians prior to 1600. An evaluation of the extant archival materials Poster 11

KATHARINA PRELLER (UNIVERSITY OF MUNICH)

In 2023, the anniversary of Munich's court chapel once again draws attention to an outstanding part of the city's musical past. But even prior to that institution's founding, other professional musicians were active in Munich: the first recorded payments date back to 1334 and from 1498 the city employed four *Stadt-pfeifer* at a time – more than in many cities of comparable size, reflecting Munich's new status as the capital of the duchy of Bavaria. These musicians were an integral part of daily urban life, yet they tend to be largely overlooked by scholars. Their lives have left fewer traces and they were instrumentalists rather than singers or composers, making it harder to link them with specific repertoires.

This poster will analyse Munich's historical records of the early *Stadt-pfeifer*. The city and state archives provide rich material such as letters, council minutes, account books, inventories, historical house books and tax books. These sources bring new light to questions relating to the relationship between town and court musicians: in what aspects do their biographies differ? Were there personal overlaps between the two groups? What do we know about the range of their musical activities and their organizational structure? In which areas of the city did these musicians live and what was their position in society?

## Musical Life of the late Middle Ages in the Austrian Region (c. 1340–c. 1520) Poster 12

BIRGIT LODES (UNIVERSITÄT WIEN)

REINHARD STROHM (UNIVERSITY OF OXFORD)

MARC LEWON (SCHOLA CANTORUM BASILIENSIS)

The »Musikleben Projekt« ([www.musical-life.net](http://www.musical-life.net)), a multimedial online resource initiated and edited by Birgit Lodes (University of Vienna), Reinhard Strohm (University of Oxford) and Marc Lewon (Schola Cantorum Basiliensis) explores practices and traditions of music in the cultural life of the »Austrian region« under the Habsburg rulers from Rudolf IV to Maximilian I (c. 1340–c. 1520) and its allied ecclesiastical territories, also taking into account adjacent areas of Italy, Hungary, Moravia, Bohemia, Bavaria, Krain and the Swiss Federation as well as the Low Countries. The project emphasises musical aspects of social history, cultural anthropology, media and religious culture, although it also comments on musical composition, notation and transmission, on questions of literature, theatre and art history, and on performance practices of music and ceremonial. Many essays and short »spotlights« discuss archival documents, music manuscripts and prints, poems, maps and art objects.

More than 40 specialists in musicology and other disciplines have contributed commissioned essays. The commissioned sound examples have been newly recorded by four ensembles specialised in early European music: Ensemble Leones | Stimmw-erck | Les haulz et les bas | Salzburger Virgilschola. The website currently comprises c. 75 essays and »spotlights« of narrative text (listed in RILM) with images and sound examples, a »media gallery« of c. 400 images and music examples, a searchable playlist of c. 150 sound examples for streaming, an »instruments' mu-

seum« illustrating 23 contemporary musical instruments, and a cumulative bibliography of c. 2,000 entries. New in 2023 are an interactive map, an annotated source list, and a parallel website in English (translators welcome!).

Come, explore, and discuss with us!

## The Diagrams of Repercussio in Selected Sixteenth-Century Sources Poster 13

SEBASTIAN BANK JØRGENSEN (NORTHUMBRIA UNIVERSITY)

The sixteenth century was a time of great upheaval in many fields of study; music theory was no exception. With the advent of humanism and the Reformation, musical institutions faced new challenges and the field of music theory saw paradigmatic epistemological changes. During this time of philosophical and musico-theoretical change, the analytical term *repercussio* began being applied by German theorists.

*Repercussio* was a popular concept closely related to the Psalm-tone tenor, describing the interval between *finalis* and tenor – a unique *repercussio* interval thus existed for each mode. This interval was then used as a tool in modal analyses of melodies, and proved especially useful when determining the mode of a melody *ex medio*; combined with an analysis of a melody's beginning and ending, examining the melodically dominating *repercussio* interval could help provide a more complete modal recognition. While the primary sources only provided scarce textual descriptions of the term, they almost always accompanied their text with graphical/notational representation.

This poster will provide a comparative analysis of three such graphical/notational representations and textual descriptions of *repercussio* in three different primary sources, the first two of which are from the Bavarian State Library: Wollick, *Opus aureum* (Cologne: 1501), Ornithoparchus, *Musice active micrologus* (Leipzig: 1519), and Lanfranco, *Scintille de musica* (Brescia: 1533). By furthermore comparing these sources' paratextual contexts, this poster will highlight the similarities and differences in sixteenth-century understandings of *repercussio* and the potential reasons behind the similar or varying representations.

### Ricercar Data Lab – Early Music Database <sup>Poster 14</sup>

SUZY PIAT (RICERCAR LAB, CENTRE OF RENAISSANCE STUDIES / UNIVERSITY OF TOURS)

The Ricercar Lab of the Centre of Renaissance Studies (Tours, France) has gathered over the years a lot of data related to different research projects, stored in several databases and displayed through individual websites. In 2020, a single relational database especially thought for musical data was built, with a dedicated website whose aim was to display all the data gathered and to allow users to browse the data, to perform search queries and to get access to various scores in different formats. The website is built with PostgreSQL and the Python-based Web framework Django. It allows users to browse all the data in the database, which focuses on three main entities: musical works, sources and people related to works and to sources. Two forms, respectively dedicated to works and to people, allow users to perform advanced searches with different criteria. A page shows the list of projects, with for each project the list of works, sources and

people related to it. Each work, source and person has a specific page with all the data found in the database about it, as well as links to external resources, such as digitisations or authority files. The available scores can be downloaded in different file formats. Scores can also be seen and played in a dedicated page, using the music notation engraving library Verovio to display the score in SVG; the MEI code and the critical apparatus are also displayed.

### Tasso in Music Project: Digital Edition of the Settings of Torquato Tasso's Poetry, c. 1570–1640 <sup>Poster 15</sup>

EMILIANO RICCIARDI (UNIVERSITY OF MASSACHUSETTS AMHERST)  
CRAIG SAPP (STANFORD UNIVERSITY, CCARH/PHI)

Torquato Tasso (1544–1595) was arguably the most prominent poet of late sixteenth-century Italy. His work rapidly became a source of inspiration for composers of secular vocal music, who from c. 1570 to c. 1640 produced over 700 settings of his poetry. Despite its significance, much of this repertoire has been hitherto unavailable in modern editions, hindering a serious assessment of Tasso's influence on early modern musical culture. Funded by two grants from the National Endowment for the Humanities (Scholarly Editions and Translations, 2016–19; Digital Advancement, 2022–25), the Tasso in Music Project ([tassomusic.org](http://tassomusic.org)) has filled this lacuna through a complete digital edition of the extant settings of Tasso's poetry. Carried out by a team of musicologists, literary scholars, and digital humanities experts, the project is one of the largest digital editions of early modern music, complemented by a rich literary component and tools for analysis. The musical editions are available in a variety of digital formats,

such Humdrum, MEI, and MusicXML, and are rendered online via Verovio, with dynamic display of critical notes and commentaries. Parallel to the musical editions, the project features TEI transcriptions of the poetic texts as they appear in the musical settings and in contemporaneous literary sources, both manuscript and printed, as well as tools for the dynamic visualization of literary variants across sources. This textual component yields indispensable data for an understanding of the transmission of Tasso's poetry. Thanks to digital encoding, the website also features tools that facilitate the study of the repertoire, especially music-text relations. These include simultaneous music and text search tools, applicable to individual pieces or to the entire repertoire, and a tool for the analysis of the relationship between poetic prosody and musical durations. Accordingly, the project benefits a wide audience encompassing music historians, music theorists, literary scholars, and performers.

### **A Survey of 15th- and 16th-Century waqf-Deeds and What They Tell Us About the Soundscape of Mosques in Ottoman Southeastern Europe** Poster 17

PATRICK BECKER-NAYDENOV (UNIVERSITY OF LEIPZIG / UNIVERSITY OF VIENNA / UNIVERSITY OF KASSEL)

The Ottoman Empire's conquest of Southeastern Europe in the 15th and 16th centuries provided opportunities for the conversion of Christian religious sites and the construction of new Islamic architecture. Researchers have focused on prestigious projects in the capital, but construction and conversion in rural areas remain under-explored. This contribution investigates the recently edited spiritual endowments for newly erected mosques

and converted churches in Constantinople and beyond. Building on Antov's 2017 study of the Gerlovo and Deliorman regions near the empire's Danubian Balkan frontier, it compares the prestigious urban projects to the humbler efforts in the countryside. Mosques were visible and audible sites of Ottoman rule and symbols of power, with their architecture, intentional acoustic design, regulated Qur'an recitation, and appearance. Ottoman donors had power over recitation schools and the regulation of cantillation. In connection with measurements made by acousticians, it is possible to examine what practitioners aimed for in Qur'an recitation and how the notion of a »soul-caressing« cantillation became a self-fulfilling prophecy.

### **Jesuit Ideology, the Counter-Reformation, and the Spiritual Madrigals of Philippe de Monte (1521–1603)** Poster 18

LOTHAR PEIRSMAN (KU LEUVEN)

The genre of the spiritual madrigal reached a height of popularity in the final decades of the 16th century. With its combination of spiritual and philosophical poetry, and the music-expressive power of the secular madrigal, it flourished in Counter-Reformist contexts as a medium for introducing sacred elements into the daily life. The Fleming Philippe de Monte (1521–1603) was not only one of the most significant and prolific composers of his time, but also one of the most important producers of spiritual madrigals. Yet, despite the rich socio-cultural and musical interest of the spiritual madrigal, and Monte's stature and reputation, both the spiritual madrigal as a genre and Monte's contribution to it have not received much attention in research. The

doctoral project that I will present in this poster scrutinizes Monte's spiritual madrigals textually and musically. Monte's spiritual madrigals clearly exhibit connections with the Society of Jesus, which formed a powerful ally of Catholic rulers in their struggle against the rise of Protestantism. The hypothesis thus emerges that these pieces conveyed Jesuit doctrine or philosophy to their performers and audiences. A textual analysis of Monte's spiritual madrigals for their spiritual and philosophical content allows these pieces to be allocated within a Jesuit ideological framework. In addition, a musical analysis reveals techniques that empower the conveyed spiritual and philosophical messages in these madrigals.

## The tablatures of French chansons in the Siena lute manuscript (Italy, around 1580) Poster 19

AILIN ARJMAND (UNIVERSITY OF POITIERS /  
UNIVERSITY OF TOURS)

Siena Lute Manuscript is one of the most important lute music collections of the Italian Renaissance. It was compiled around 1580 in Siena, Italy, and is now kept in the *Nederlands Muziek Instituut* in The Hague. The contents of this manuscript have been grouped according to the genre, mode, and intended instrument in five sections, the third of which contains 21 intabulations of French chansons. Yet, the copyist and composers of these pieces are not known to us.

My study examines the diversity of intabulating approaches of this repertoire by looking at the relationship between the tablatures and their models, as well as their concordances in other Italian and French sources of the epoch. This comparative analy-

sis is followed by scrutinizing other aspects of the repertoire, such as the nature and frequency of errors, the choice of lute tuning, and the choice of pieces regarding the geographical point of view. The outcomes shed more light on the professional competency of the copyist, his aim of collecting this document, and his probable French origin or his solid contacts with French lutenists, which gives rise to the topic of »cultural transfer« between Italy and France during this period.

Finally, I discuss the surviving practice of intabulating French chansons, which was very common in mid-sixteenth-century Italy but believed to be dimmed in the last quarter of the century to make the path for the repertoire of *Canzon da sonar*. However, should we look more carefully into the lute repertoire, we give this assumption a second thought.

## *Il primo and Il secondo libro delle divine lodi* by G. B. Riccio: a project of analysis, reconstruction and interactive critical edition Poster 20

MARINA TOFFETTI, CHIARA COMPARIN & GABRIELE  
TASCHETTI (UNIVERSITÀ DI PADOVA)

Our way of conceiving the music of the past is compromised not only by compositions that have not survived but also by those that are now incomplete. Numerous collections published in separate parts have survived without one or more part-books. These are generally not transcribed, studied or compared with the complete collections, they are not mentioned in music history compendiums, and nobody performs them, so they are impossible to listen to.

Among the incomplete collections of particular interest is *Il secondo libro delle divine lodi* (1614) by G. B. Riccio, the subject of various scientific projects and pedagogical initiatives promoted by a research group of the University of Padua starting from 2020 with the conference »The reconstruction of the incomplete polyphonic masterpiece between theory and methodology«. One of the main outcomes of this research was the publication of the critical edition of Riccio's *Il secondo libro delle divine lodi*, edited by C. Comparin and G. Taschetti as part of the composer's *opera omnia*. The edition is accompanied by a hypothesis of reconstruction of the missing part in the incomplete compositions (by G. Taschetti) and by editable files made accessible to readers who wish to try to restore the missing musical parts. The poster will also present the state of conservation of the first collection of motets by Riccio (1612), the subject of a forthcoming critical edition within the same series, drawing attention to a group of partly illegible compositions deserving, once again, to be reconstructed.

## **The French digital infrastructure for written heritage Biblissima+ and the challenges of musical heritage** Poster 21

KÉVIN ROGER & DAVID FIALA (CESR, UNIVERSITY OF TOURS)

Led by David Fiala (CESR, University of Tours), the cluster 6 in musicology of the digital infrastructure Biblissima+ aims to promote the written musical heritage of the Middle Ages and the Renaissance through digitization, digital editions and augmented visualizations of sources – sound synchronization, annotated filters, etc. The project is a part of Biblissima+, a French national initiative (2021-2030) intending to offer shared access to digital

resources related to the written heritage from Antiquity to the early modern period. Bringing together various partners in France, Biblissima offers a digital portal which aims to make collections, research archives and scientific literature interoperable. The aggregation and alignment of data are based on frames of reference allowing the different databases to be connected. In addition, a large part of the digitized sources accessible on the Biblissima+ portal is based on the IIIF open standards, allowing to add numerous scientific metadata within the JSON manifests.

In order to fully represent the written heritage, the purpose of cluster 6 is to integrate more musical data within Biblissima+. Building on the experience of the Ricercar research program (CESR) in data management, prosopography and MEI (Music Encoding Initiative), the cluster is based on the latest technologies in the digital processing of musical notations. First of all, it has the task of centralizing and promoting data from musicological partners' projects; a principle which is at the very heart of the Biblissima environment. In a second step, cluster 6 therefore aims to link these data and publish them within the Biblissima+ portal. This approach goes hand in hand with the creation of digital tools to improve the study of printed or handwritten musicological sources.

## Renaissance Intonations and how to apply them Poster 22

ROBERT MEHLHART (UNIVERSITY OF MUSIC AND PERFORMING ARTS MUNICH)

Intonations to *Gloria* and *Credo* are notoriously absent in choir-books. Nevertheless, they are an integral part of the pieces and their performance is required in liturgy and concert. My poster will clarify how musicologists and performers can arrive at plausible intonations for a given piece of the 16th century. It will demonstrate decision trees showcasing two masses by Orlando di Lasso (*Missa Venatorum* and *Missa Cantorum*). It will therefore combine musicological research and aspects of performance practice, chant and renaissance polyphony.

## Assessing the manuscript tradition of the Italian Trecento: methodological problems and a few proposals Poster 23

GIACOMO FERRARIS (UNIVERSITÀ DEGLI STUDI DI FIRENZE)

In this paper I am going to propose and discuss some possible strategies to deal with a well-known problem in the study of the musical repertoire of the Italian Trecento and of its manuscript tradition, the difficulty (bordering on intractability) of approaching it with the traditional philological means of Lachmannian stemmatics- mainly due to the scarcity of what constitutes the key element of the stemmatic method, the significant error.

A possible approach to this issue may involve the use of phylogenetic inference: a method originating from biology, but that has already been used in the field of textual criticism (though only infrequently so far for musical repertoires), that aims to establish

rigorous criteria to evaluate non-directional variants (which are, differently from errors, very common in our repertoire) while being explicit about what this kind of evidence can and cannot tell us about the relationship between witnesses.

I will, then, try to respond to some of the criticism that has been levelled against the application of phylogenetic inference to textual criticism in general; outline how the method may be specifically applied to the repertoire of interest; and suggest how triangulating this approach with other elements- any (limited) stemmatic evidence that we may have, and other contextual information about the repertoire, the witnesses and their history may give us valuable insights into the origins and circulation of the Italian Trecento repertoire.

## Castiglione's *Lingua Cortigiana* and Francesco Spinacino's *Intabulatura de lauto Libro Primo* and *Libro Secondo* Poster 24

ERIC THOMAS (UNIVERSITY OF HUDDERSFIELD)

The textless chansonniers compiled at the end of the *quattrocento* in Italy show the popularity of the Franco-Flemish chanson in aristocratic and humanist circles. This reflects the growing musical literacy of amateurs, and the resulting development of textual communities throughout Italy and further afield. The contents of the chansonniers reflect the evolution in the compositional style of the French chanson through textual transmission: from the mid-fifteenth century chansons that were composed in a consistent three-voice texture, while chansons from the 1480's onwards beginning to show increasingly imitative textures in both three and four voices. The popularity of the Franco-Flemish

chanson can be seen in the first prints of Ottaviano Petrucci: the *Odhecaton*, and following *Canti B*, and *Canti C*, and then later in the intabulations, mostly selected from these earlier Petrucci prints, in Spinacino's *Libro primo* and *secondo*.

Spinacino had to adapt the multiple compositional processes found in the fifteenth century chanson into Italian lute tablature, and to do this he adopted methods of translation used by contemporary editors and translators of Latin and Greek texts printed in early modern Italy. I will show how different editorial approaches are used for the differing compositional processes found in Spinacino's chosen chansons, and when seen as a whole, his collection reflects Castiglione's concept of *lingua cortigiana*. Furthermore, the *lingua cortigiana* influenced his *ricercare*, adapting the oral traditions of *contrappunto alla mente*, the native Italian plectrum lute tradition, and the emerging written repertoire of instrumental consort music, with the textures derived from these three traditions to create larger structures that were dependant on literate modes of thought.

## Hartmann Schedel's songbook (BSB Cgm 810) and its significance for the transmission of early modern German-language repertoire Poster 25

ELISABETH PAWELKE (UNIVERSITY OF MUNICH)

The universal scholar, doctor and chronicler Hartmann Schedel (1440–1514) collected an extensive library which now is a part of the Bavarian State library. In this not only his famous world chronicle has been preserved, but also the songbook named after him (BSB Cgm 810). The original title of the manuscript should be read as *Carmina francigenum liber hic preduclia claudit*.

This indicates that the compendium was supposed to contain mainly French songs in the sense of a chansonnier. In addition to French chansons, it also includes Latin motets and around 75 German-language pieces. The latter are mostly Unica and mainly represent anonymous one- and two-part compositions. However, this songbook alone also contains few three-part songs with German text, like for instance the tenor song *Wiplich figur* (SHE 23) by the musician and composer Conrad Paumann (1410–1473). Additionally, it is the only source of the song *O lib wie süß dein anfanck ist* (SCHE 27) in a three-part version which is preserved in a monophonic concordance from the Lochamer Liederbuch. Although the manuscript has probably been originally intended as a collection of French music the aim of this analysis is instead to find out to what extent the songbook contributed to the transmission of German-language songs of the 15th century.

## Indian Music of Medieval Period and the impact of European Renaissance in Indian Music Poster 26

ASHOK KUMAR ARYA (KUMAUN UNIVERSITY NAINITAL)

In the 14th-century Music throughout India with regional verification. India is not changed North, South, East or West but music is similar to the change in India's North and South. It was said that the two types of music are generally known one is Hindustani and other is the Karnataka Music. The North Indian Music is developed by the influence of Muslim and their culture. Many Mughal rulers of medieval periods were responsible for development of North Indian Music. Remained unchanged in the earlier pattern was preserved and practiced by the musicians of the southern part of the country. The seeds of Indian Renaissance



were sown since medieval times. European travelers continued to visit India during the medieval period, including writers, philosophers, composers etc. All these travelers were definitely the inspiration for Indian Renaissance. The renaissance of Indian music began in nineteenth century after the European Renaissance. Indian Renaissance began as a result of the influence of Western thinkers. Raja Sourindro Mohun Tagore (1840–1914), a leading figure in the Indian Renaissance music of the late nineteenth century, as well as an educator, patron of music, and musicologist. Tagore attended the European-model Hindu College in Calcutta and developed an interest in music while very young. He formed first European style orchestra in India. He wrote more than forty works on music and musical instruments, developed a notation system for Hindustani music and set milestone in Indian Renaissance. Apart of this Vishnudigamber bhaatkhand and V.D Pulaskar also played major role in the Indian Renaissance music.

## Mass Ordinaries from the Munich Choirbooks Through the Lens of Reformation Poster 27

ALANNA TIERNO (SHENANDOAH UNIVERSITY)

Discourse surrounding the polyphonic mass in the late sixteenth century is often dominated by the Council of Trent and its storied composer, Palestrina. Rather than focusing on Tridentine directives, this paper expands the discussion of late sixteenth-century Catholic Mass Ordinary settings to spaces and perspectives outside of Italy and outside of Roman Catholicism. Almost a dozen masses found in choirbooks from the Catholic Munich court also survive in manuscripts connected to Lutherans across Central Europe, from northern Germany to eastern Slovakia. Comparative

analysis of the Catholic and Lutheran readings of these masses reveal substantial similarities despite Rome's efforts to create distance from Lutherans and other Protestants. Ludwig Daser's *Missa Praeter rerum seriem* appears as a polytextual mass (with the hymn text provided in one voice part and the standard Ordinary text in the other voices) in both a Munich choirbook and a choirbook copied for the Lutheran Duke Johann Albrecht I of Mecklenberg-Schwerin. In other cases, Lutheran readings of polyphonic masses deviate from the Munich choirbook readings, specifically in terms of totality. Another Mecklenberg-Schwerin court manuscript omits the final movements from Clemens non Papa's *Missa Ecce quam bonum*, and only three movements from Orlando di Lasso's *Missa Veni in ortum meum* survive in partbooks from the Gymnasium Poeticum in Regensburg. The liturgical influences and contexts of polyphonic mass readings from these sources reveals nuanced similarities and differences among Catholics and Lutherans, and presents a genre central to the Bavarian court and Counter-Reformation Catholicism from an uncharted perspective.

## Music between the lines of a diary: Reconstructing George Radziwiłł's musical experiences on the way to Italy in 1575 Poster 28

GINTE MEDZVIECKAITE (VILNIUS UNIVERSITY)

Ironically, George Radziwiłł (1556–1600), the second surviving son of the fiercely protestant Lithuanian Grand Chancellor Nicholas Radziwiłł »The Black«, has gone into history as the first Catholic cardinal from Lithuania. The first step in his brilliant ecclesiastical career was the post of the bishop coadjutor of Vilnius

obtained soon after his conversion to Catholicism. In October 1575, the newly appointed nineteen-year-old bishop embarked on a journey towards Rome, where he was to begin his two-year-long theology studies. His diary that covers the part of the trip extending from one of the Radziwiłł mansions in the surroundings of Vilnius up to Padua is the earliest known example of a travel diary written in the Grand Duchy of Lithuania. The text became more widely known in 1935 through its edition prepared by the Polish historian Henryk Barycz and has since then been published a few more times. Despite its familiarity, the diary has received little attention from musicologists, chiefly because it does not include any mention of music. However, some of the places listed in the diary are known to have had a lively musical practice in the late sixteenth century that Radziwiłł must have witnessed during his stay there. In this project, I will try to reconstruct some of his musical encounters by revisiting the details provided in the diary and complementing them with available knowledge regarding the musical life in the places mentioned.

### **The edition-project »The E-LAUTE: Electronic Linked, Annotated, and Unified Tablature Edition – The lute in the German-speaking area 1450–1550«** Poster 30

KATERYNA SCHÖNING, REINIER DE VALK, MARC LEWON  
(UNIVERSITY VIENNA, AUSTRIA)

The E-LAUTE project brings together international and interdisciplinary researchers to unlock a currently untapped wealth of music-cultural heritage. Specifically, it aims to provide an open-access, comprehensive, and interactive edition of the lute tablatures of the German-speaking area between 1450–1550. This corpus (2000

pages), which is poorly accessible to scholars, musicians, and the broad public, has only been evaluated selectively, and has never been investigated as a whole.

Our main aim is to create a novel form of music edition: an open knowledge platform, intertwining musicology, music practice, music informatics, and literary studies; thus transforming the »classic« edition into an interdisciplinary space. In order to create this comprehensive modern scholarly edition, we synchronise the state-of-the-art music-informatical fields of encoding, linking, optical music recognition and automatic transcription with manual transcription and musical performance practice. Recordings of lute music form an integral component. All edition components are enriched with music-historical and performance-practical information, and inter-linked. The edition is dynamic: incorporated annotation tools enable users to co-edit by contributing interpretations and comments. It will be permanently hosted by the Austrian National Library, and integrated into RISM's *Catalogue of Musical Sources*.

Using our platform, five (computational-)musicological pilot studies are conducted, covering current gaps in the research and practice of music before 1600. Another project outcome is the first hybrid edition within the *Denkmäler der Tonkunst in Österreich* series.

The core team consists of Prof Dr Martin Kirnbauer, Prof Dr Marc Lewon (Schola Cantorum Basiliensis / FHNW Basel; musicology and performance practice), Prof Dr Irene Holzer (Ludwig-Maximilian-Univ. Munich; Musicology), Prof Dr Cordula Kropik (Univ. Bayreuth; German Medieval Studies), Dr Kateryna Schöning (Univ. Vienna; Musicology), Dr David Weigl (Vienna Univ. of Music and Performing Arts; Web Science and Music Informatics), Prof Dr Andreas Rauber (Vienna Univ. of Technology; information and Software Engineering), Mag Max Kaiser, Mag Martin Krickl and DI Christoph Steindl (ONB, host; IT) and Dr Reinier de Valk (Denmark; IT).

## The isorhythmic and isomelic tenors of early fifteenth-century motets: a mapping proposal Poster 31

CARLOS IAFELICE (UNIVERSITÀ DEGLI STUDI DI PAVIA)

This study aims to map the motets' tenors that contain different levels of rhythmic and/or melodic structural repetitions found in four representative anthologies produced between c.1395–1432: Ch (Chantilly, Bibliothèque du Château de Chantilly, 564), MoA (Modena, Biblioteca Estense universitaria, α.M.5.24), Q15 (Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, Q.15) and Ox2 (Oxford, Bodleian Library, Canon. misc. 213). For this purpose, the combinatorial possibilities of the rhythmic and melodic attributes are summarized into a codified formula, providing better malleability in the systematic comparison and tabulated study of these techniques.

The mapping process is divided into two steps. Firstly, a catalog gathers data from the repertoire analysis considering four main outputs: (1) identification; (2) metrical and rhythmical attributes; (3) melodic attributes; (4) isorhythmic and/or isomelic formal design. The information obtained is then codified into a formula, which guides class and subclass organization in the second step of the process. At this stage, the taxonomy basis takes into account the number of tenors' partitions, the number of *colores* and *taleae*, as well as their interrelationships.

The mapping results offer an overview of the tenors' technical variety and the extent of structural similarities and differences in this repertoire.

## »Loci communes« and tablatures in the 16th century in the German-speaking area Poster 32

KATERYNA SCHÖNING (UNIVERSITY VIENNA)

The poster presents an already concluded study regarding one of the main aspects of humanistic education and mechanisms of humanistic productivity – the practice of rhetorical *loci communes* – in relating to instrumental music of the 16th century (predominantly lute music) and its material form (the tablature manuscript). The tablatures not only prove this practice, they formed an integrative part of it (as many tablatures, especially after 1550, contain literary *loci communes*). The intention of the tablature scribes was to create multifunctional *arte* (note) books. Music and texts (Maximen, Priamel, Schwänke etc.) show similar perception, collecting and processing techniques.

This finding was examined on several levels which led to new insights in the study of manuscripts. (i) The examination of sources of the quoted texts showed that the tablature-scribes used the interplay of protestant (didactic) writings and joke and jester literature. In imitation of the earlier encyclopedics and Ramist systematics, they reproduced their topical representation of the world. The selection of the repertoire, its formation and processing (i.a. dynamic reworkings of the same piece) were based on certain semantic schemes, applied in a parallel fashion to music and texts. (ii) In relation to technique and on the basis of the studies of tablature fragments and sketches, we can see not only how the text was worked within the ›literal‹ intabulation, (iii) but also how ›free‹ intabulation, dances and other ›free‹ musical forms were created from fragments (›musical *loci communes*‹), how *loci communes* techniques were used in the text and in the music in individual segments and in whole ›compositiones‹. This is ex-

tensively demonstrated in the comparison of 16th century *loci communes* treatises, texts, and musical examples and teaching materials. (iv) The processing of the material in the 16th century depended on the development of new media – instrumental primers and *libra amicorum*. The examples of Judenkünig and his followers show how a humanist music primer was established. (v) The research on instrumental contributions in *libra amicorum* gives insight into the intermediary function of 16th-century music in conveying *loci communes* knowledge.

### **On Battlefields and in Frauenzimmer: Contexts of Maximilian's Flute-and-Drum Ensemble around 1500** Poster 33

HOLLY ELIZABETH SCARBOROUGH

The popular flute-and-drum ensemble crossed boundaries of social sphere (soldiers, peasants, and ladies' wings at court) and genre (military, dance, and leisure entertainment). The diversity of occasions for flute-and-drum music is expressed poetically in 1512 in the *Triumphzug*, in which the text for Anthony Dornstetter, Emperor Maximilian I's main flute player, shows that he played, »*In viel herten streyten unnd Ritterlicher pan/ In kurzweyl, und ernst alzu geren.*« Although no written repertoire appears to have survived for this ensemble, a combination of textual, iconographical, and musical sources points to a rich landscape of contexts, functions and ensemble combinations for the flute and drum, suggesting that the quality of Maximilian's flute-and-drum music was closer to the revered *alta capella* than the term »Swiss Pair« often implies.

### **Transforming the Object: Andrzej Chyliński's Canones XVI** Poster 34

LOUISA HUNTER-BRADLEY (KINGS COLLEGE LONDON)

The extant correspondence and archival records of the Officina Plantiniana provide us with our most important clues in reconstructing the history of Christopher Plantin's printing business, and in particular the production of printed polyphonic music that distinguished him for his reputation for works of the highest typographical quality.

Of particular interest is Chyliński's *Canones XVI*, a polyphonic music print published by the Officina Plantiniana in 1634 and on which there has been very little study. An analysis of the Bodleian Library printed copy and the 4 copy-text manuscript fragments for this collection housed at the Plantin-Moretus Museum (Antwerp), is combined with a study of related archival material. Details of staff payments, production duration and geographical spread of the printed copies, result in over-arching conclusions regarding the production process and distribution of this music book in the seventeenth century.

## PL-09: Cultural and Institutional Memories in Sources from Polish Libraries

Themed session

Wednesday, 26.07.2023, 16:00–18:00

Room: Plenary Hall

Chair: Paweł Gancarczyk (Polish Academy of Sciences)

The present session intends to present to the international musicological community lesser-known manuscripts and prints currently held at institutions in Warsaw, Wrocław and Kraków. We will consider how such sources speak to different processes and networks of collective memory formation across both time and space. What kinds of musical networks were harnessed in the making of these sources? To what kinds of cultural and institutional memories do they bear witness? How did new repertoires co-exist alongside persistent ones, and what regional idioms emerged from the adaptation of newly introduced music? Finally, what do their peregrinations from the sixteenth century to today tell us, and how do they inform present-day memories of Poland's past?

In the first talk, Jacek Iwaszko will present new findings from his research within the project *Heritage of Polish Music in Open Access* on the networks that shaped the circulation of music across two distant cities in Poland. Agnieszka Leszczyńska and Antonio Chemotti will discuss the collection of sixteenth-century prints from the library of the University of Warsaw, which are being studied as part of a collaborative project between the university

and KU Leuven / Alamire Foundation. Finally, Scott Edwards will discuss sources from the historical library of the Royal Gymnasium in Brieg (Polish Brzeg, Lower Silesia), held nowadays in the University Library of Wrocław.

### What links the manuscripts from Braniewo and Kraków?

JACEK IWASZKO (THE FRYDERYK CHOPIN INSTITUTE)

In sixteenth century Poland, it is difficult to find two music centers further away from each other than Braniewo and Kraków (over 600 km). And yet, three concordances have been recently discovered between two music manuscripts originating in the two centers: S-Uu 76f from Braniewo (now at the University Library in Uppsala) and PL-Kk Kk.I.2 from Wawel Cathedral, Kraków. Due to substantial variants between the concordant pieces, it is impossible to trace a straightforward route of transmission between Braniewo and Kraków. Bishop Marcin Kromer seems to be the most influential person linking those two centers. At the same time, other concordances between the sources in question and manuscripts from Saxony seem to suggest that the missing link lies in fact outside Poland.

## **Partbooks from Lesser Poland in the University of Warsaw Library**

AGNIESZKA LESZCZYŃSKA (UNIVERSITY OF WARSAW)

Seven partbooks from the cities of Sandomierz and Olkusz in Lesser Poland were brought to the University Library in Warsaw in the nineteenth century. They were connected with one call number (7.41.5.14), although they belonged to three separate, currently incomplete sets. The collection includes 21 volumes published 1554–1577 in Leuven, Nuremberg and Munich, and a manuscript prepared in Lesser Poland. The partbooks were described over fifty years ago by Mirosław Perz, but now his findings require revision. The paper will discuss the potential ways of importing these publications and their place on the map of music print collections in sixteenth-century Poland. The manuscript will be shown in a new light thanks to concordances discovered in recent years.

## **Protestant theologians singing Italian madrigals**

ANTONIO CHEMOTTI (KU LEUVEN / ALAMIRE FOUNDATION / KBR)

PL-Wu SDM 8–36 is a series of partbooks comprising five madrigal collections published at the Phalèse Antwerp workshop in the 1590s. The partbooks, so far unknown to researchers, are still in their original bindings, dated 1601, and identical to other books from the historical library of the Viadrina University, the protestant university of Frankfurt an der Oder. Furthermore, each partbook carries a different mark of ownership, pointing

to professors and students at Viadrina University around 1600. Thus, PL-Wu SDM 8–36 represents a fascinating fragment of the musical culture of a central European university around 1600.

## **Resourceful Singing. Local Music and Language Practices in the Brieg Music Collection**

SCOTT LEE EDWARDS (SCHOOL OF PROFESSIONAL STUDIES, CITY UNIVERSITY OF NEW YORK)

The collection of music sources from the Royal Gymnasium library in Brieg present a comprehensive window on the kinds of polyphonic singing cultivated in Brieg in the late sixteenth century, but little study has been done to address how these sources reflect the needs of the local community. In this talk, I will focus on the ways these sources harnessed a broad musical network to suit local tastes. Through selection, contrafactum, oral circulation, and language transcription, as well as their movement from the gymnasium library to Wrocław, we might better understand this collection as embedded not only in the musical world of the school, but also of the Piast court, and thus testimony to the intersections between these closely related institutions.



## MR1-09: Immortalizing the ephemeral

Themed session

Wednesday, 26.07.2023, 16:00–18:00

Room: Meeting Room 1

Chair: Antonio Baldassarre (RIdIM, Switzerland)

**A session on musical iconography in memory of Dorothea Baumann (1946–2022) organized by friends and Association Répertoire International d'Iconographie Musicale (RIdIM)**

As the visual representation of music attempts to immortalize the ephemeral nature of sound, this session would like to honor the memory of Dorothea Baumann, and it does it through the combination of 4 of her major research fields: the music of the Trecento, HIP, the visual representation of music and matters of its digitalization. Dorothea has made significant and influential contribution to all of these fields, not only thematically but also methodologically. Basing on visual objects, each presentation of the proposed panel focuses on one of the above-mentioned thematic fields, but in such a way that the other thematic fields are also taken into account – and as such keeping in line with Dorothea's interdisciplinary approach and thinking, which she cultivated with the utmost rigor and virtuosity. Dorothea's sudden death left several projects without her tutelage and so far, unfinished, therefore some of the items she had collected and ideas she was developing will be presented in this panel that will be chaired by Prof. Dr. Antonio Baldassarre, President of Association Répertoire International d'Iconographie Musicale (RIdIM).



**Dorothea Baumann (1946–2022)**

## 12th-century carved music scenes in the Grossmünster of Zurich, Switzerland

ELENA ABRAMOV-VAN RIJK

Musical iconography in Switzerland was one of the fields in which DB showed her exceptional competence as a historian and a musicologist. Unfortunately, she left many projects unfinished, and a considerable number of images and documents she had collected. The architecture of the Grossmünster in Zurich was of particular interest to her, especially the music scenes carved on the capitals of columns, on portals, and on friezes (about 1100/1150). During the Romanesque period, such elements gained an outstandingly important place from the point of view of the message and narrative the public was exposed to in the churches. Some such scenes served as a propaganda for religious doctrine, whereas some others were a kind of drollery exactly like marginal images in manuscripts. The musical scenes of Grossmünster belong to both categories. I will present the pictures taken during our joint work on this project and the ideas that remain to be developed (such as comparing them with contemporary analogous scenes, for example the San Sisto church in Piacenza and others).

## Music around Raphael's *Sistine Madonna*

LUCIA MARCHI (DEPAUL UNIVERSITY, CHICAGO)

The *Sistine Madonna* was painted by Raphael for the Benedictine monastery of S. Sisto in Piacenza (Italy). To surround the altarpiece, the monks also commissioned a wooden choir with perspective intarsio panels, completed in 1528 by Pietro Panbianco da Colorno and Gian Maria Boselli da Parma. Besides musical instruments, the stalls include four polyphonic pieces, an impressive number that testifies to the importance of music in S. Sisto. This paper analyzes the musical representations of the choir in relationship with Raphael's painting, humanistic culture, and musical practice in the monastery. More generally, it considers the importance of the symbolic meaning of music (and its immortalization in art) in the spirituality of the Congregation and their view of the universe.



## Reassessing Francesco Gabrielli's portrait by Carlo Biffi etched in 1633: his extraordinary Milanese Instrumentarium, its provenance, use on theater stage and posterity

FLORENCE GÉTREAU (CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE, PARIS)

The portrait of the comedian Francesco Gabrielli, so called Scapino (or Scappino) (1588–1636) surrounded by his instruments is one of the very few etchings known by the Milanese painter and sculptor Carlo Biffi (1605–1675). A specimen is preserved in its city of creation in the Raccolta delle Stampe »Achille Bertarelli« in the Biblioteca Ambrosiana in Milano. Another version is in a private collection recently very shortly published by S.A Bergquist (*Music in Art*, 2014). In 1627 Gabrielli proposed his services to the Duke of Mantua; in 1629 Niccolò Barbieri wrote for him the comedy of *L'Inavvertito ovvero Scappino disturbato*; he is mentioned in Monteverdi's correspondence with Giovanni Battista Doni in 1633–34. We will also try to analyze and identify the bunch of strange instruments surrounding his portrait in medallion. Till now only three instruments in his portrait were commented. Yet, about fifty items are represented on the etching. Were all these instruments shown in the etching built by or for the famous scholar-collector Settala – who was for sure at least a woodwind maker – or specially for Francesco Gabrielli ? Were they his own propriety or only sometimes borrowed from Settala for specific theater pieces? How were they used by Gabrielli on the stage, specially the very strange guitar supporting a miniature stage case? Three years before Scapino's death, was this etching supposed to fix the memory of his ephemeral and so strange spectacles?

## Depictions of music and dance in manuscript sources of the 14th and 15th centuries: Digitisation of manuscript sources at the Bayerische Staatsbibliothek as chance and challenge for cataloging music iconography

DAGMAR SCHNELL (BAYERISCHE STAATSBIBLIOTHEK MÜNCHEN)

Since 1979, the Bayerische Staatsbibliothek has housed the German research center of the Répertoire International d'Iconographie Musicale on its premises, which is also gradually looking through the holdings of the Bibliothek for the repertory of music iconography. In general, index cards and print catalogues are now increasingly being replaced by image portals and digital collections that provide an immeasurable number of images. The digital copy facilitates access to the image of the object or manuscript for music iconographic cataloguing and research, and hopefully sparks the discussion of the imagery of past centuries. The paper discusses the accessibility and findability of depictions of music and dance in 14th and 15th century manuscripts and their preferred subjects, focusing mainly on the holdings of the Bayerische Staatsbibliothek.

## MR2-09: Palaeography

Wednesday, 26.07.2023, 16:00–18:00

Room: Meeting Room 2

Chair: Katarina Šter (ZRC SAZU)

### Musical Emphasis through Adiastematic Neumes in the Introitus, whose texts are not quoted directly from the psalms. MR2-09: 1

YU SASAKI (ELISABETH UNIVERSITY OF MUSIC, HIROSHIMA)

In the research field of Gregorian chant, the process composing it and composer in the modern sense of the term are not yet unclear. My previous research reveals the following points: the adiastematic neumes in the chants based on psalms' text have the role, that they accentuate musically the interpretation of Augustinus' exegesis »*Enarrationes in psalmos*«. But at this point, I cannot say with certainty whether the results can be extended to other chants to ensure their generality.

With my research background, this presentation will the analysis of Introitus (included in »*Graduale Novum*« vol. I), whose texts were cited from not psalm, but other places of Vulgate. My method of the research is consisted mainly from two parts: the musical articulations were considered through analysis of rhythmic articulation (analysis of recitation) and musical elements (length, tone in mode, position, etc.) and second, musical emphasis resulting from musical articulations is compared with the emphasis of Augustinus' and other patristic exegesis (e.g. Ambrose, Ambrosiaster, Gregory of Nyssa), and the interpretation of Church Fathers (e.g. Bede, Gregory the Great). Consequently, the following points will be elucidated: the writer of the chants will empha-

size the text's interpretation of patristic theology by adiastematic neumes.

### On the use of the loop-shaped neumes in the Ravennate manuscript Baltimore W.11: a witness of the neumatic relations between Ravenna and Bologna? MR2-09: 2

ILARIA FUSANI (UNIVERSITY OF COLOGNE)

An important witness of the 11th-century notation of Ravenna is preserved in the Baltimore manuscript W.11 at the Walters Art Gallery Library. The missal has been examined from codicological and liturgical perspectives, but an in-depth investigation is still required to explore the music writing. Similar to the Bolognese music writing, this Ravennate notation shows numerous neumatic morphologies and the use of loops and ring forms. Despite the different *ductus*, the function of the loop forms reveals similarities to the early Bolognese notation. After advancing a first identification of the Ravennate adiastematic notation, scholars have indeed hypothesised a connection to the Bolognese music writing. According to historical-liturgical considerations, the Ravennate notation might affect a vast territory throughout the Emilian area and Bologna, perhaps contributing to the notational transformation of the Bolognese music writing. The presentation will emphasize the various neumatic contexts in which the loop shape is employed in the Baltimore manuscript, as well as explore how deeply its neumatic function can be considered to infer a connection between Ravenna and Bologna. Examples will be used to illustrate the function of this neumatic shape. The comparison with the Bolognese notation will be also

provided to highlight their relationship in the use of this form. In this regard, additional historical-liturgical considerations will serve as an illustration of the connection between the two areas. Furthermore, through comparisons to various Italian neumatic traditions, hypotheses regarding the origins of the loop forms in Italian notations will be explored. This will help to identify the use of loop-shaped neumes throughout Italy and how the Ravennate notation implemented this use in its tradition.

## Scribes of Musical Cultures at the Turn of the First Millennium MR2-09: 3

GIOVANNI VARELLI (UNIVERSITY OF PAVIA)

By the year 1000, musical notation already spread to nearly every corner of western Europe, from Anglo-Saxon Britain to Visigothic Spain, from southern Italy to northern Germany. With the creation and development of different notational families gradually came the awareness of the existence of such distinct traditions. The fact itself that regional ways of writing sound settled in often well-defined scripts may be interpreted not just as the mere adoption of established practices, but also as efforts to shape and preserve particular styles as elements constituting institutional or congregational identities. Current categorisations of music scripts are often too broad to account for local variations and intricacy of different layers of development; existing models explain the early spread of musical notation only with geographical proximity or institutional connections. Understanding of the complex dynamics that allowed individual singers and their communities to adopt and adapt music notations, remains a major challenge in the field. The paper will discuss the range

of possible methodological approaches for tracing, in surviving manuscripts and fragments, the patterns of development and spread of music writing across Latin Europe, shifting the focus from *scripts* to *scribes* (of either gender), and crucially from *centres* to *networks*. The discussion will contribute to situate the five-year ERC project SCRIBEMUS *»Scribes of musical cultures. Decoding Hidden Technologies of Music Writing in Latin Europe (ca. 900–1100)«* in its proposed methodological and scientific framework. Starting in June 2023, SCRIBEMUS will be the first-ever project of this kind to be devoted entirely to the study of tenth and eleventh centuries.

## Early staff notations: Origins and Distribution of the »Augsburg« and »Hirsau« Notations (read in German) MR2-09: 4

ROBERT KLUGSEDER (AUSTRIAN ACADEMY OF SCIENCES)

»Early staff notations« are mainly those from the late 11th to about the middle of the 13th century, whose neume graphics are predominantly based on the adiaستمatic predecessor forms. The older sources with these types of notation are important reference sources for the reconstruction of chant melodies, since it was here that the process of diastematization (= placing of neumes on lines) took place in liturgical manuscripts for the first time and on a large scale. Complete musical manuscripts with these types of notation have survived almost exclusively from the Augustinian monastery of Klosterneuburg, which led to the creation of the term »Klosterneuburg Notation«. In recent years, however, I have been able to find numerous other witnesses with these types of notation (above all also from the Bavarian State

Library in Munich), which make a re-evaluation of the transmission situation necessary. Thus, the origins of the so-called »Klosterneuburg Notation« are to be sought in Augsburg. In addition, this notation is clearly to be distinguished from the variant I have called »Hirsau notation«. Just as the spread of the latter type is connected with the monasteries of the Hirsau reform confederation, the sources with the »Augsburg (or Klosterneuburg) Notation« can be localized mainly in monasteries of the Augustinian choristers of the German southeast and Austria. It turned out that the Augustinian reform center Rottenbuch acted as a distributor of liturgical materials with this type of notation, and worked through the monastery of Reichersberg am Inn to Klosterneuburg, far to the east.

## LI-09: Theorizing Musical Time in Fourteenth- and Fifteenth-Century Europe

Themed session

Wednesday, 26.07.2023, 16:00–18:00

Room: Library

Chair: Karen Desmond (Brandeis University)

### Theorizing Musical Time in Fourteenth- and Fifteenth-Century Europe

PHILIPPA OVENDEN (I TATTI) & ANNE STONE (CITY UNIVERSITY OF NEW YORK)

A significant body of research has examined the temporal aspects of mensural repertory, including the technical characteristics of mensural notation, and its relationship with rhythm and counterpoint (Boone 2000; Busse Berger 1993; DeFord 2015; Desmond 2018; Maw 2004; Stone 1996; Zazulia 2021, among many others). In spite of this, definitions of mensuration vary; the relationships between the modern category of meter and historical understandings of mensuration remain understood incompletely (Kolb, 2022). The present panel approaches this problem by comparing and analyzing the temporal elements of compositions in different parts of Europe during the fourteenth- and fifteenth-centuries, including examples from the French and Italian *artes novae*, the *ars subtilior*, and the Franco-Netherlandish School. Our aim is to foment dialogue between modern theories of musical meter and historical repertory by embracing a range of approaches and schools of thought. Papers will cover topics including the signs and metasigns of the compositions of Johannes Ockeghem, the ontology of mensuration and its relationship with

notational complexity, the advantages and disadvantages of applying metric analysis to historical repertory, and the interactions of mensuration, meter and performance considerations, such as musical tempo, in the Italian *trecento*.

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## Analyzing Mensural Repertory Using Metric Theory

HENRY BURNAM (YALE UNIVERSITY) & PHILIPPA OVENDEN

Recent theories of meter (Hasty 1997, Cohn 2019) offer an account of musical experience in time that is decoupled from the conceptual framework imposed by modern score notation. The contextual nature of mensural notation and the extent to which subject position influences temporal experience challenges the possibility of a clean separation between notational technology and meter. We examine how metric theory might be adapted to mensural music by comparing repertory that exhibits different levels of rhythmic complexity, including French *ars nova* motets and the songs of the so-called *ars subtilior*.

## Meter and (Changing) Tempo in the Italian trecento

GIACOMO FERRARIS (UNIVERSITÀ DEGLI STUDI DI FIRENZE)

In my paper, I will examine how a well-known phenomenon (the gradual slowing down of tempo that would characterise the development of Western polyphony up until the 17th century) may help our understanding of various features of Italian Trecento polyphony. By considering which notational values are explicitly associated with the *tactus* (to apply this term retrospectively) in different contexts over the course of the fourteenth century, this paper will shed light on several apparently unrelated phenomena that characterise the larger-scale metrical organisation of this repertoire, and its evolution in time.

## Mensural Hesitation and the Movable Initium in Rhythmic Practice ca. 1350–1400

ANNE STONE

In this paper I draw on recent cognitive studies of musical meter (London 2012), historical accounts of meter (Grant 2014, DeFord 2015) and musicologists' analysis of rhythm and meter in early music (Boone 2000, Maw 2004) to explore the conceptual gap that arises when scholars trained to attend to western common practice music turn their attention to *musica mensurabilis* of the fourteenth century. I use the vocabulary of theorists of *musica mensurabilis* and examples of music composed between 1350 and 1400 to identify specific characteristics of the rhythmic practice of the fourteenth century that resist our efforts to entrain to them.

## Notated Mensuration and Perceived Meter in Mid-Fifteenth Century Music

EMILY ZAZULIA (UNIVERSITY OF CALIFORNIA, BERKELEY)

With the increasing use of mensuration signs in the early fifteenth century, it became easier for composers to write music in which the apparent meter of the music and its notated mensuration stand at odds. Such discrepancies have led to confusion for both late-medieval scribes and modern editors. In this paper I consider what such incongruities can tell us about the role mensuration plays in establishing meter in music of the mid-fifteenth century.

## IC-09: Benedicamus Domino

Themed session

Wednesday, 26.07.2023, 16:00–18:00

Room: Instituto Cervantes

Chair: Calvin M. Bower (Notre Dame University)

### *Benedicamus Domino* and *flos filius eius*: exploring textual elaborations of a long-lived melisma <sup>IC-09:1</sup>

Paired paper by:

MANON LOUVIOT & NICHOLAS DAVID YARDLEY BALL  
(UNIVERSITY OF OSLO)

The melodies to which the versicle *Benedicamus Domino* was sung were commonly borrowed from elsewhere in the chant repertory (Huglo, 1982; Robertson, 1988). One of the most widespread of these

borrowed melodies was drawn from the melisma on the words *flos filius eius* from the Responsory *Stirps iesse* (CAO 7709). This florid melody in turn received syllabic texts – or prosulae – which expand the *Benedicamus Domino* versicle while also at times drawing on the broader liturgical context of the borrowed melisma. *Benedicamus* prosulae on the *flos filius eius* melody are found in manuscript sources dating from the eleventh to the sixteenth centuries. These paired papers first examine the continuing vitality of the *flos filius eius* prosulae throughout this period, before illustrating how models of shared musical competence were differently worked out in local settings.

### **Paper 1: Long flowering: *flos filius eius* prosulae, ca 1000–1500 (Ball)**

This paper addresses two related questions, namely (a) how and (b) why people continued creatively to text and retext the *flos filius eius* melisma to produce *Benedicamus Domino* prosulae from the eleventh to the sixteenth century. Beginning with the example of *Benedicamus flori orto*, I explore the composition and distribution of *flos filius eius* prosulae (the times and places at which new texts enter the written record, and their spread within and between different local traditions), contexts for their collection and use, and further musical elaborations. More broadly, this study will highlight the balance between reception and new creation that characterises a pan-European tradition spanning some 500 years.

### **Paper 2: One root with many stems: polyphonic elaborations of *Benedicamus in laude ihesu* (Louviot)**

The paper examines the *flos filius eius* prosula, *Benedicamus in laude ihesu*. Presenting a new and much expanded source base, spanning the twelfth through sixteenth centuries, it traces the polyphonic elaboration of this prosula found in manuscripts from across Europe. I show that the desire for polyphonic settings of *Benedicamus in laude ihesu*, and the ways in which these settings were produced, were shared over broad geographical areas, but the individual pieces were not themselves transmitted between different places, and were instead locally composed. The picture is one of shared musical competence given concrete expression in ways determined by local circumstances.

### **Benedicamus Domino Tropes and Substitutes in the Territory of Bolzano** <sup>IC-09: 2</sup>

ALESSANDRA IGNESTI (UNIVERSITY OF OSLO)

In the last two decades, heterogeneous collections of liturgical manuscripts and fragments preserved in the territory of the modern Italian province of Bolzano (Alto Adige/Südtirol) have gradually been brought to light and catalogued (Brusa 2018, 2019; Gabrielli 2015, 2019, 2021; Gozzi 2012), revealing an extensive body of new sources that has yet to be fully explored. At the same time, the provenance of well-known manuscripts such as Innsbruck, Universitätsbibliothek ms. 457 has been reassessed (Neuhauser 2001; Engels 2001) improving our understanding of the liturgical life of the region. This paper discusses a few case studies of the monophonic and polyphonic repertoires

of *Benedicamus Domino* tropes and substitutes contained in liturgical manuscripts either produced or used in South Tirol. It seeks to identify widely shared traditions and local repertoires in order to cast new light on liturgical needs, stylistic preferences, and patterns of musical interactions and transmission among secular and monastic communities.

A borderline region, the territory of Bolzano was subdivided for centuries among the dioceses of Trent, Chur, and Salzburg. Prolonged exposure to the influences of different cultural environments and liturgical uses resulted in the creation of a rich and diverse repertory of sacred music, of which *Benedicamus Domino* tropes and substitutes represent a significant share. Conceived as the first step of a more ambitious research project on *Benedicamus Domino* tropes and substitutes across the Alps, this study uses the repertory of a restricted geographical area to test methods for analyzing concordances, formal transformations, and textual adaptations.

## **Benedicamus Domino and Unwritten Polyphony: New Perspectives on Music in Thirteenth-Century Paris** IC-09: 3

CATHERINE A. BRADLEY (UNIVERSITY OF OSLO)

This paper seeks to reveal, recover, and understand ephemeral medieval practices of polyphony that were not typically committed to written record. It does so through an examination of the liturgical versicle *Benedicamus Domino* (»Let us bless the Lord«), arguing that there was a long-lived tradition of singing voice-exchange and »simple« polyphony for this ritual moment in the period c. 1100–1350. This contradicts the impression of entirely

separate polyphonic repertoires conveyed by the sources that remain at the center of music historical narratives: the twelfth-century Aquitanian *versaria* and the thirteenth-century *Magnus liber* manuscripts associated with the Parisian Cathedral of Notre Dame.

I demonstrate and contextualize exceptional traces of rondellus and stimmtausch polyphony for the *Benedicamus Domino* within monumental thirteenth-century Parisian codices. Uncovering a previously unsuspected concordance between two chronologically and geographically remote »peripheral« witnesses – the well-known fourteenth-century music book, Burgos, Monasterio de Las Huelgas, 11, from northern Spain and the long overlooked early twelfth-century musical additions in Munich, Bayerische Staatsbibliothek, Clm. 560, probably from southern Germany – I expose significant chronological and geographical gaps in the extant medieval evidence for voice-exchange polyphony for the *Benedicamus Domino*. Such gaps (also apparent in the survival of polyphony for the related versicle *Deus in adiutorium meum intende*, »O Lord, come to my aid«) can only be explained by a continuous oral transmission. This inverts current perceptions of center and periphery: the complex polyphony of Aquitaine and Paris emerges as marginal in relation to voice-exchange practices that were historically more enduring and geographically wider in reach.





# THURSDAY

## **PL-10: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. (Part 1)**

Thursday, 27.07.2023, 09:00–10:30

Room: Plenary Hall

Chair: Balázs Mikusi

Öffentlich zugängliche Datenbanken haben die herkömmlichen Recherchemethoden stark verändert. Das gilt auch für die Quellen mit musikalischer Notation aus Mittelalter und Renaissance. Doch während es für Material aus der Zeit nach 1600 mit RISM eine bereits sehr weit gediehene Unternehmung gibt, um musikalische Quellen und ihre Inhalte gebündelt nachzuweisen, bleibt das Recherchieren älterer Musik Flickwerk. Obwohl oder weil es neben immer noch wichtigen gedruckten Verzeichnissen eine Vielzahl von sich ständig vermehrenden digitalen Hilfsmitteln gibt, bleibt der Nachweis von Quellen und vor allem von einzelnen Werken bzw. Titeln in diesen Quellen oft mühsam. Sowohl die Navigation im Web zum Auffinden der relevanten Datenbanken als auch die gegenseitige Abgrenzung der Datenbanken ist kompliziert. Manche Repertoirebereiche sind bereits gut erfasst, für andere gibt es noch gar kein kohärentes Nachweisinstrument. Die Zielrepertoires überschneiden sich teilweise, werden aber mit unterschiedlichen Interessen und in unterschiedlicher Tiefe erschlossen. Die Erfungskategorien differieren je nach Repertoire, beeinflussen die uneinheitliche Strukturierung der Daten und machen die jeweiligen Designs der zumeist pragmatisch geplanten Datenbanken inkompatibel. Sowohl redaktionelle als auch technologische Differenzen erschweren die Suche und den Abgleich der Ergebnisse.

Dieser Zustand ist für die Forschung auf Dauer unbefriedigend und für die erfassenden Projekte und Institutionen unrationell. Daher sollte nach Wegen gesucht werden, den detaillierten Quellenachweis mehrstimmiger Musik vor 1600, insbesondere aber auch den von einstimmiger Musik zu systematisieren und nach Möglichkeiten der Harmonisierung der unterschiedlichen Erfassungssysteme zu suchen. Das Panel will exemplarisch auf Bedarfe hinweisen, Probleme benennen und Lösungsansätze diskutieren. Bestenfalls wird mit dieser Initiative eine produktive Kooperation in der Zukunft angestoßen.

The themed session will include three double presentations in terms of six short pitches with special consideration of secular and liturgical monophonic sources. The perspectives of both researchers and database operators will be addressed. They will provide the basis for the subsequent roundtable discussions.

## 1. Desiderate der weltlichen Liedforschung

**Einführung in die Thematik / Bemerkungen zu Quellen mit einstimmigen deutschen Liedquellen, für die es bislang keine geschlossene Recherchemöglichkeit gibt**

NICOLE SCHWINDT (HOCHSCHULE FÜR MUSIK TROSSINGEN)

**On the Cacophony of Bibliographic Resources for Vernacular Monophonic Song**

NICHOLAS BLEISCH (KU LEUVEN)

Medieval monophony thrived on references across genres, repertoires, and languages. Any scholar studying these interconnections is at once confronted with the disciplinary boundaries

created by reference works cataloguing, for example, works by the troubadours but not the trouvères or quotations in French that ignore the same melodies appearing in Latin. The result is impartial information that is also redundant. For example, the same manuscript may have separate sigla when it is referenced by scholars working on the troubadours, the trouvères, or on the motet. My paper addresses the current state of bibliographic reference works for monophonic song, with particular emphasis on challenges faced by scholars studying contrafaction across languages and reconstructing lost sources from later copies. I outline the numerous projects at comprehensive cataloguing, both past and ongoing and note what has served scholarship well and what could be more efficient in the future. In particular, I highlight the various recently launched online platforms which are likely to figure in the future of source studies.

## 2. Quellenprobleme der Chorforschung

**Searching chant databases. Some observations**

IRENE HOLZER (UNIVERSITY OF MUNICH)

Searching for monophonic liturgical chants has never been easier: the databases ›Cantus‹, ›The Global Chant Database‹, or ›The Gregorian Repertory‹ facilitate the search for monophonic chants, their liturgical position, and the manuscripts in which they are preserved. In addition, web links to many digitised manuscripts offer a quick systematic comparison of individual chants, liturgies and monasteries. This extremely convenient starting point offers the best conditions for research ranging from codicological details to cultural-historical classifications of individual

chants, virtually at the click of a mouse. However, this seemingly perfect situation should not hide the fact that not only have many manuscripts not yet been recorded, but also that the presentation and arrangement of the data in the above-mentioned databases can also be quite problematic. In this paper I will outline some of the advantages and disadvantages of the current databases and consider whether linking to other databases (if technically possible) would be useful in terms of content.

### **Current research of medieval liturgical manuscripts in the labyrinth of digital libraries and databases.**

HANA VLHOVÁ-WÖRNER

The rapid development of digital manuscript libraries and databases poses new challenges for research on liturgical manuscripts. The immediate availability of source access and their short descriptions make it possible to gather initial information quickly. At the same time, online platforms, with their high-tech digital copies, often suggest that they present the latest stage of research, while including erroneous information concerning, for example, datation and provenance, and omitting even basic bibliographic details. This is especially true for resources that simply import metadata from outdated printed catalogs or include only selective literature, typically titles relevant to the manuscript decoration, leaving musicological research aside entirely. The increasingly complex situation requires a systematic solution, such as the creation of a central list of liturgical manuscripts and their updated bibliography, possibly in collaboration with national RISM working groups. The lecture will shed light on the problem not only, but also from the Czech perspective.

## **3. Digitale Katalogisierung in Kooperation**

### **Quellen mit Musiknotation im Handschriftenportal (HSP)**

CAROLIN SCHREIBER

Die digitale, interdisziplinäre Plattform zu handgeschriebenen Büchern aus Mittelalter und Neuzeit in deutschen Sammlungen des *Handschriftenportals* (HSP) wird in Zielsetzung, Funktion und Aufbau vorgestellt. In der zweiten Phase des Projekts werden u. a. Aufgaben bearbeitet, die für die Musikforschung relevant sind: die Erarbeitung eines Thesaurus zu Musiknotationen sowie Überlegungen zur Interoperabilität mit der Musikquellen-Erschließung.

### **How to link external databases to RISM online?**

LAURENT PUGIN & ANDREW HANKINSON

One goal in the development of RISM Online was integration with resources related to music sources beyond the RISM data. The RISM Digital Center currently is working towards integration with DIAMM and the Cantus Database, making them searchable from RISM Online while keeping these as independent databases. The search results in RISM Online will point to the original records in their respective databases, presented within a common results list.

## MR1-10: Women & Maternity

Thursday, 27.07.2023, 09:00–10:30

Room: Meeting Room 1

Chair: Honey Meconi

### Translating Liturgy: Late Medieval Dutch-Language Rubrics for Women's Communities

MIRIAM WENDLING (KU LEUVEN)

Many different things happened when liturgies that were created for use in male religious communities were put into books for use in female communities. Rubrics were changed into the vernacular, some instructions had to be changed, the people involved in changed, an access to the cloister was strictly controlled. In this paper, I will present the results of a study on death rituals for Augustinian canonesses in manuscripts from Dutch-speaking Europe. I will demonstrate how rituals from male communities were adapted in different ways for use in female communities, yet managed to retain the identities – including musical – of the congregations to which they belonged.

### »She Did Not Want to Deprive Herself of Her Liberty, Nor Could She be Forced«: Music, Resistance, and Women's Vocality Among the Nuns of La Crocetta

DANIELA GRACA (MCGILL UNIVERSITY)

This paper examines how mid-sixteenth-century Florentine Dominican nuns in the monastery of La Crocetta used music to expand the confines of the cloister through musical representations of female agency. Female monasteries were one of the only social spaces for women outside of the home, functioning both as religious cloisters and as gathering places for lay women and nuns alike. They held tensions between internal homosociality and external patriarchal control, particularly as it related to masculinist ecclesiastical hierarchies and traditions of forced cloistering. Domenica da Paradiso (1473–1553), founder and prioress of La Crocetta, resisted these constraints and refused to take solemn vows, remaining uncloistered until the year of her death. She was known for her mysticism and resistance against oppression, speaking about the rights and agency of women and the peasant classes in her sermons (despite women being prohibited from preaching), biblical interpretations, and in accounts of her mystical visions. The music sung in La Crocetta reflects Domenica's bold resistance and provides insight into the collective beliefs in women's rights held by the nuns and the women who visited the monastery. La Crocetta's liturgical music includes highly ornate expansions of chant melodies (in contrast to the restraint associated with the Dominican order), extensive rearrangements of biblical texts, and reassignment of liturgical functions for some chants. The majority of these changes emphasise and expand on topics of women's vocality and agency – topics shared by the non-liturgical music sung in the monastery. This research uses newly rediscovered sources to piece together a history of music in this otherwise well-known female monastery.

## »And every other thing«: The Medici Codex as a Maternal Mediator (ZOOM)

COLETTE SPAUL (UNIVERSITY OF SOUTHAMPTON)

Reading musical manuscripts in their cultural contexts offers us a unique window into the early modern world, and the role such documents could play in it. The Medici Codex is one of several early sixteenth-century music books connected to a wedding, in this case that of Lorenzo de' Medici, Duke of Urbino to Madeleine de La Tour d'Auvergne. Previous research has often focused on how the manuscript reflects the political ambitions of its donor, Pope Leo X, and its presumed recipient, Lorenzo. I argue that rather than being a document primarily concerned with the construction of masculine authority, the Medici Codex represents contemporary interest in female fertility and reproduction. The manuscript features a striking concentration of texts on themes of maternity and childbirth, some placed at important points in the manuscript. Following the research of Katherine M. Tycz and Jacqueline Musacchio into objects and texts associated with pregnancy in early modern Italy, I will demonstrate how the manuscript could have functioned in strategies to mitigate the anxieties faced by women and others, as part of the early modern material culture of maternity and childbirth.

## MR2-10: Isaac and Lassus

Thursday, 27.07.2023, 09:00–10:30

Room: Meeting Room 2

Chair: Christiane Wiesenfeldt

### Because the Big Shot Enjoys Them <sup>MR2-10: 1</sup>

GIOVANNI ZANOVELLO (INDIANA UNIVERSITY)

»Some new [songs] were made by our Arigo [Isaac], who willingly composes new things because the big shot enjoys them.« In this passage from a 1488 letter, Florentine Ambrogio Angeni seems to characterize the big shot – alias Lorenzo the Magnificent – as the cause for Isaac's productivity. Despite the obvious sarcastic overtones, Angeni's statement could substantiate a flattering view of the banker's musical patronage, a view seconded and amplified almost unanimously until our days. In this paper I review old documents and recent publications, in an attempt to articulate a number of caveats on Medici musical patronage, with a special eye on their impact on the city's monastic institutions. As I propose, members of the Medici family certainly promoted music, but they worked within a network of people and institutions less focused on image-making, whose contributions are easy to overlook from our vantage point. As our discipline tries to move away from the great-men paradigm, a more inclusive conversation on who facilitated the creation and production of the music we study is more crucial than ever.

## Text Underlay in Isaac's *Choralis Constantinus*, vol. 1: The Evidence of the Manuscript D-WRhk A (»Weimar A«) MR2-10:2

RUTH I. DEFORD (HUNTER COLLEGE AND GRADUATE  
CENTER, CUNY)

A substantial portion of the music published in 1550 as the first volume of Heinrich Isaac's *Choralis Constantinus* is derived indirectly from two earlier sources: the manuscripts D-WRhk A (»Weimar A«), which was probably copied ca. 1500 as a gift from Maximilian I to Frederick the Wise, and D-Mbs Mus.ms. 39, which was copied ca. 1530 in Munich under the direction of Isaac's pupil Ludwig Senfl. Many of the pieces in this repertoire are nearly identical in pitch and rhythm in the three sources, but differ significantly in text underlay. The text placement in the discant voice, which carries the cantus firmus, conforms to that of the chant in all sources. The lower voices have free counterpoint with rests often occurring at different points in each voice. In Weimar A, which probably conforms to Isaac's intentions, final syllables of words in the lower voices usually align with the discant at cadences, while the preceding and following words are often split by rests that allow the singers to breathe in the middle of the discant phrases. This pattern supports the primacy of the cantus-firmus voice and enhances the clarity of the words. In the later sources, words are often moved or repeated in the lower voices to avoid splitting them with rests. These revisions change the character of the pieces, implying greater contrapuntal equality of the voices and integrity of text in each voice, in line with principles preferred at the time when the later copies were made.

## Lassus Tricinium Project MR2-10:3

WOLFGANG DRESCHER (Hochschule für Musik Freiburg)

The »Lassus Tricinium Project« is a digital edition of the »Geistlichen Psalmen« by Orlando and Rudolph di Lasso. The compositions are based on the »Psalmen Davids« by Caspar Ulenberg. The model for this edition is the digital copy of a print from 1588 which can be found in the Bavarian State Library in Munich. The tricinia have been edited in **\*\*kern** format using Humdrum syntax and are published on GitHub.

This format allows the tricinia to be viewed interactively on a website, with certain parameters integrated through prior expert analysis. This way certain properties and characteristics can be easily accessed via the website. It is possible for example to convert the old clefs into the ones commonly used today at the push of a button, to display intervals (»Intervallsatz«) and the scale degrees, to hide and show the lyrics, to analyze isolated cadences and even search the clauses for certain evaded cadences. Furthermore, a direct integration of the scans of the »Münchener DigitalisierungsZentrums« is given via the IILF interface. Thus, by double-clicking on individual notes, the corresponding line of the original print can be displayed.

The 50 tricinia are thus prepared in a dynamic and, above all, interactive way that enables researchers to quickly find the answers to specific questions and use them for analysis. Even students who frequently come into contact with Renaissance counterpoint in the course of their studies can use the website to quickly grasp the most important parameters – such as the use of modes, imitations, ambitus, text treatment – in order to incorporate them into their own stylistic copies.

The relatively small and homogeneous corpus of tricinia is particularly well suited for the development of computer-based tools that could be applied to larger corpora and more complex structures in later projects.

My presentation will introduce the »Lassus Tricinium Project« and demonstrate its interactive use. In addition, perspectives for further development will be presented for discussion.

## LI-10: Reading and using sacred music books

Themed session

Thursday, 27.07.2023, 09:00–10:30

Room: Library

Chair: John Kmetz

The study of annotations, marks of ownerships and uses of early music books turns the focus from the books' production to their consumption. Who were the readers, owners and users of early printed music books and how did they interact with the books in front of them?

Individually, the three papers in this panel show how the study of multiple copies of the same edition reveals much about the afterlife of motet books, mass publications and liturgical books respectively. Bound together by the sacred nature of the publications, they all tackle the question of cross-confessional uses in and beyond the sixteenth century.

Together, they also demonstrate the benefits of a methodological shift to a copy-based analysis of early printed music.

## Pedagogy, proliferation, and pencil marks: annotations in three extant copies of Peter Schöffer's *Cantiones* (Strasbourg, 1539)

DANIEL TROCMÉ-LATTER (UNIVERSITY OF CAMBRIDGE)

Peter Schöffer's *Cantiones* of 1539, a formative German motet anthology, is known from four complete sets and a further four incomplete sets of partbooks. Of these, three contain particularly noteworthy handwritten annotations. Most famous, probably, is the addition to the set of partbooks held in the Bayerische Staatsbibliothek in Munich that ascribes the otherwise unknown motet *Haec dies* to the mysterious »Ioannes Sarton«. The exemplar in the Museo internazionale e biblioteca della musica di Bologna contains two intriguing sorts of manuscript additions: not only have the notes on the opening few pages not been properly printed, and subsequently been written over by hand, but it contains notations that suggest it was used by Luigi Torchi to prepare his *L'arte musicale in Italia* (1897). Finally, the surviving Quintus partbook in the Heilbronn Stadtbücherei contains a handwritten elegy by Johannes Lauterbach (1531–93), rector of the Heilbronn Gymnasium.

Together, these three extant copies of the same publication reveal a variety of usage ranging from the mid sixteenth century to the late nineteenth century, from possible pedagogy to curation and preservation. However, these case studies also acknowledge that – as is often true today – the sixteenth-century printed book was not considered a »final« form: despite printers' efforts, these publications often underwent amendments to correct or »improve« them.



## Mass prints – a mass medium?

ELISABETH GISELBRECHT (KING'S COLLEGE, LONDON)

The polyphonic mass ordinary seems to be the ideal genre for early music publishing: Written in Latin it could be used across Europe's linguistic boundaries. In settings by many of the best-known musicians, its appeal was wide-ranging both for performers and collectors of music. Beyond this, the cyclic mass ordinary was used by different confessions throughout the sixteenth century as well as playing an important role in teaching – from schools to more complex music theory tuition. Its prolific status and wide potential for use thus makes it an attractive choice for music printing, a medium which, generally speaking, relies on appealing to the wider public, rather than one specific owner. Did this genre, though, deliver on the hopes editors and publishers had for its printed dissemination?

Starting with an examination of all existing and known lost copies of the *Liber quindecim missarum* (Nuremberg: Petreius 1539) this paper aims to assess how printed mass books were distributed and used in early modern Europe. Using, in particular, some mass anthologies printed in German-speaking lands and France it queries how collectors, schools and churches interacted with the mass books and whether these buyers and users aligned with the intention of publishers, editors and printers.

## Readership and Reception of printed Liber Cantus of 1620 in Sweden

SANNA RANINEN (UPPSALA UNIVERSITY)

In 1620 printer Eskil Mattsson from Uppsala published an oblong quarto book entitled *Liber Cantus*, which contained liturgical music for Mass and Divine Office for specific feast days as well as additional musical material in both Latin and Swedish. Most music repertory for liturgy from sixteenth- and early seventeenth-century Sweden has survived as manuscripts, as the local clergy relied mostly on self-made anthologies, and usually one book lasted for decades if not centuries in the hands of several owners. Printed sources of liturgical music were already produced and circulated in Sweden from pre-Reformation era, but *Liber Cantus* is the first collection of music for post-Reformation liturgy in Latin published as a separate book, attesting the continuum of the liturgy for the Divine Office in Sweden. The copies of the book were also subject to further handwritten revisions by their readers, who altered the printed contents in accordance with local variants in vernacular. My presentation evaluates the evidence of readership in surviving copies and assesses their influence on the contents and material properties of later manuscript sources.

## IC-10: Neumes

Thursday, 27.07.2023, 09:00–10:30

Room: Instituto Cervantes

Chair: Giovanni Varelli (University of Pavia)

### Nonantolan notation between the 11th and 12th centuries in the Veneto area: updates and new observations <sup>IC-10: 1</sup>

GIOVANNI CUNEGO (UNIVERSITÀ DEGLI STUDI DI PAVIA – CREMONA CAMPUS)

The aim of the paper is to present new observations about the use and spread of the so-called Nonantolan notation between the 11th and 12th centuries in the Veneto area (Northern-East of Italy). Scholars generally agree that Verona was an important Veneto center where Nonantolan notation was widely used; many manuscripts are still preserved at the Capitular Library in Verona. Secondarily, many of them aim their attention to Torcello, a small island in the Venetian lagoon. The identification of Torcello as a major reference point for Nonantolan notation in the Veneto area is based on a notated Calendar-Missal-Ritual-Benedictional (ms. Bologna, Biblioteca Universitaria, 2679) that is usually linked with the island. My recent research on the manuscript suggests to review this common notion and to consider connections between the manuscript 2679, Torcello and another urban center in the Venetian Mainland, not far from Venice, that is Treviso (a hypothesis that some scholars had advanced also in the past, but without receiving adequate consideration). The paper will focus on two issues. First, an updated survey on sources

with Nonantolan notation between the 11th e 12th centuries linked to the Veneto area. Second, a review of the studies about the manuscript 2679, proposing new arguments on its origin. The latter shows that a limited understanding of the complex events of the Veneto Church history may have led the studies to misinterpret the ways of spreading Nonantolan notation in the Veneto area.

### Diagrams as items of reception and transformation of the knowledge of musica in manuscripts of Boethius' *De institutione musica* <sup>IC-10: 4</sup>

JASMIN HARTMANN-STRAUSS (JULIUS-MAXIMILIANS-UNIVERSITÄT WÜRZBURG)

Boethius' *De institutione musica* is one of the most important witnesses for the reception of ancient Greek music theory during the Middle Ages and beyond. While the text of this treatise has been the topic of much scholarly examination, a systematic approach to the diagrams in the manuscripts of the treatise is still missing. Recent research, especially by Sybille Krämer, has shown the importance of diagrams as epistemical items. Diagrams are not merely instruments for the visualisation of knowledge – in the case of this paper theory related to *musica* – but tools of and for thinking, which generate deeper insights than do purely textual descriptions. By comparing different manuscripts one can observe how diagrams create and transform knowledge of the theory of *musica* by their weighting and organisation of visual parameters.

This paper will demonstrate with selected examples how and why different types of diagrams are used in various manuscripts to represent certain facets of knowledge of *musica* and how the

graphic shape of the diagram can affect its graphically realized content. The 9th century manuscript München, Bayerische Staatsbibliothek, Clm 14523, which probably originated in Freising and belongs to the earliest layer of surviving manuscripts of Boethius's *Musica*, will be one of the main sources for this paper. It will be shown that there have been some additions to and transformations of some diagrams which bear witness to differently motivated processes of reception and understanding.

## **PL-11: Finding musical sources before 1600: RISM, Handschriftenportal, Cantus et al. (Part 2)**

Round table

Thursday, 27.07.2023, 11:00–12:30

Room: Plenary Hall

Chair: Klaus Pietschmann (J. Gutenberg Universität Mainz)

The roundtable aims to discuss the problems exposed in the »themed session« (see PL-10) of the same name in a wider circle of experts.

NICOLE SCHWINDT (HOCHSCHULE FÜR MUSIK TROSSINGEN)  
THOMAS SCHMIDT (UNIVERSITY OF MANCHESTER)  
MANUEL PEDRO FERREIRA (UNIVERSIDADE NOVA DE LISBOA)  
KONSTANTIN VOIGT (UNIVERSITÄT FREIBURG)  
CLAUDIA FABIAN (BAYERISCHE STAATSBIBLIOTHEK MÜNCHEN)  
DEBRA LACOSTE (UNIVERSITY OF WATERLOO)

## **MR1-11: The Hieronymite plainchant: A musical tradition rooted in its time? (Partly ZOOM)**

Themed session

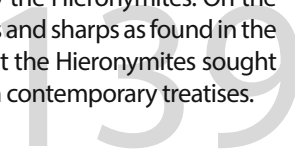
Thursday, 27.07.2023, 11:00–12:30

Room: Meeting Room 1

Chair: Giulia Gabrielli (Free University of Bolzano/Bozen)

This panel is part of the project »The musical manuscripts of the Monastery of Belém« (<https://musicbelem.fsh.unl.pt/>) dedicated to the study of the manuscript choirbooks from the Hieronymite Monastery of Belém (Lisbon). Through the study of manuscripts from the monastery of Belém, this international project aims to describe the music and liturgy of this monastery, in order to characterize the liturgical music sung in Belém and to extend our general knowledge of the Hieronymite music of the Iberian Peninsula.

This panel explores ties maintained by the Hieronymites with other contemporary traditions through three lines of research. The first one concerns the book production from the Monastery of Belém and the possible similarities with other Hieronymite collections and contemporary production of choirbooks. The other two lines deal with the plainchant itself, on one hand by studying the office for one of the most emblematic saints of the Iberian tradition, saint James, whose fame allowed the composition, not only of the Codex Calixtinus, but also of a specific office sung by the Hieronymites. On the other hand, we scrutinize the study of flats and sharps as found in the manuscripts. Their presence suggests that the Hieronymites sought to apply the rules of *musica ficta* set out in contemporary treatises.



## **Paper 1: The choirbooks written of the Monastery of Belém: characteristics and specificities**

OCÉANE BOUDEAU (UNIVERSIDADE NOVA DE LISBOA)

Among the thirty-seven choirbooks constituting the corpus of the project, sixteen have already been identified as being part of the initial campaign for the Monastery of Belém. This collection is essentially composed of antiphonaries and graduals, but also of a composite manuscript regrouping heterogeneous repertoires dated to 1545 as well as additions up to the seventeenth century (P-Ln L.C. 264). This paper has a twofold objective. The first is to compare these choirbooks with collections from other Hieronymite monasteries. Then, special attention is given to the composite manuscript in order to find out the reasons why the musicians of the time assembled these repertoires together.

## **Paper 2: A Hieronymite office in honour of St. James the apostle: hermeneutical keys to an unknown composition**

SANTIAGO RUIZ TORRES (UNIVERSIDAD DE SALAMANCA)

The music and worship for the feast of St. James the Greater in the Middle Ages find their best exponent in the famous Codex Calixtinus, from the cathedral of Santiago de Compostela. More recently, another Jacobean office, older than the Calixtinus and widely spread throughout the Iberian Peninsula, has come to light. At the end of the 15th century, the liturgical sources of the Hieronymite order register another hitherto unknown office for the feast of the apostle. The purpose of this paper is to make an initial examination of this composition from the dual textual and

musical perspective in order to determine its liturgical suitability. At the same time, its historical background will be revealed as far as possible.

## **Paper 3: Musica ficta in chant manuscripts from the Belém Monastery: observations and hypothesis**

PEDRO SOUSA SILVA (POLITÉCNICO DO PORTO)

Some chant manuscripts from the Belém Monastery present later additions of flats and sharps, with the purpose of clarifying when B<sub>fa</sub> or B<sub>mi</sub> should be sung. This paper proposes an analysis of these occurrences, in particular in four manuscripts of the fifteenth and sixteenth centuries, now kept in the Biblioteca nacional de Portugal (L.C. 243, L.C. 244, L.C. 256 and L.C. 258), and a correspondence with the rules of *musica ficta* seen in contemporary treatises: Fernand Estevan (*Regras de Canto Plano e Contrapunto*, 1410), *Tratado de Leiria* (Anonymous), Bartolomé Molina (*Arte de Canto llano*, 1503), Alonso Spañon (*Introduction may util e breve*, 1504) and Francisco Tovar (*Libro de Musica Pratica*, 1510).

## MR2-11: Music and Humanism

Thursday, 27.07.2023, 11:00–12:30

Room: Meeting Room 2

Chair: Inga Mai Groote (Universität Zürich)

### Music and Humanism in 16th century Central Germany <sup>MR2-11: 1</sup>

Paired paper by:

MICHAEL MEYER (HOCHSCHULE FÜR MUSIK TROSSINGEN)  
STEFAN MENZEL (UNIVERSITÄT HEIDELBERG)

The following two papers investigate forms of humanism in Central German music culture. In the 16th century, a dense infrastructure of grammar schools and universities provided a fertile environment for establishing ties between music and the *humaniora*. The first paper will explore humanist concepts on the level of local motet composition. The second paper will ask more generally how Central German musicians defined their relation to antiquity.

#### Imitatio and Self-representation: Observations on Johann Reusch's motets (Meyer)

It is known that Johann Reusch played an important role in 16th century Central Germany contributing a respectable number of motets. After Walther Dehnhard's study on the German psalm motet of 1971, Reusch's work has been brought back into the focus of research only recently, for example regarding his *Epitaphia Rhavorum*, a collection of memorial motets dating from 1550. Firstly, this contribution presents new findings regarding the transmission of Reusch's motets. Secondly, it is discussed how Reusch's Motets participated in the contemporary humanist

culture beyond his tribute to the Rhaw family: Reusch's well-known acquaintance with Philipp Melanchthon is reexamined and brought in to connection with his ›rhetorical‹ style of composition and his *imitatio* of Josquin Desprez. It can be assumed that Reusch consciously sought to profile himself as a ›learned‹ composer within the framework of humanist culture in mid 16th century Central Germany.

#### »Cantica sacra veteris ecclesiae« – new aspects of musical humanism in 16th century Central Germany (Menzel)

It is a common view that in 15th and 16th century music culture, the revival of antique ideas and concepts was mostly restricted to music theory. In contrast to a renewed interest in antique writings, a renaissance of music was hindered by the lack of surviving Greek or Roman musical repertoire. Although humanist ideas seem to pervade literature and visual arts of the 16th century, scholars have been very reluctant to apply those ideas to contemporary music. The sacred music culture of 16th century Central Germany might provide new insight on how contemporaries solved the problem of a musical renaissance without music. By examining publications like Lucas Lossius' *Psalmodia* (1553) and Georg Fabricius' *Thesaurus antiquitatis religiosae* (1564), I will argue that these authors put forth a different understanding of musical antiquity. In their eyes not the lost heathen music practices, but the music of the early Christian church was to be revived. Here, a new perspective on 16th century music comes into play, which now, through the tradition of Gregorian chant, could be linked to antiquity and indeed could be seen as a renaissance of early Christian music. In this paper I will explore the implications of this shift in perspective for the sacred music culture of Central Germany in particular and our understanding of musical humanism in general.

## Filippo Capponi's *Facile est inventis addere* and Musical Empiricism? <sup>MR2-11:2</sup>

MORITZ KELBER (UNIVERSITY OF AUGSBURG)

In 1556, the Florentine scholar Filippo Capponi published a study in Venice entitled *Facile est inventis addere* (It is easy to add to what has already been invented). The work is something between a medical treatise and a popular guide to a better life. The title itself is a direct reference to one of Galen's famous teachings, according to which the temperate man knows how he must treat his body to remain healthy. However, Capponi by no means presents argumentation focussed exclusively on Galen; he formulates his own ideas. For example, he rejects ancient astrological models and expands on Galen's doctrine of the temperaments. Throughout, he develops an almost empirical approach, in that he tries to build an argument based on »facts and experience«.

Capponi has received some attention in art history in recent years due to his acquaintance with Titian and other artists. Musicologists, on the other hand, have only cited his reports about musicians such as Adrian Willaert, on whose working methods Capponi provides remarkable details. Little to no attention has been paid to the extensive passages related to music in *Facile est inventis addere*. In these passages, the author is not only concerned with the healing effect of music on the body, but also offers exciting reflections on the physiological foundations of music-making – for example, on the connection between breath and voice. In this paper, I will examine Capponi's chapters on music and place them in the context of music-theoretical and medical writing from the mid-sixteenth century. In particular, I will discuss empiricism as a method for thinking about music in the sixteenth century.

## LI-11: Reconstruction of the Cantus part and complete edition of Hess 1555a

Thursday, 27.07.2023, 11:00–12:30

Room: Library

Chair: Laura Dümpelmann (Universität für Musik und darstellende Kunst Graz)

In 1555, Bartholomäus and Paul Hess in Breslau were the first to collect and publish polyphonic dance music from the German and Polish-speaking regions (Hess 1555a). The two *Stadt Pfeifer*-brothers worked at several European courts and cities and dedicated the print to Ferdinand II, Archduke of Tyrol (1529–1595) and the complementary dance collection 1555b, to his brother Emperor Maximilian II (1527–1576).

The missing Cantus part is the reason why this repertoire is rather unknown today and rarely studied, performed or recorded. Armin Brinzing has done extensive research on this subject, but he has reconstructed only 23 of the 155 five-part dances.

A research project funded by the *Land Steiermark* and the *Stadt Graz* has been initiated at the *University of Music and Performing Arts Graz* (AT) to reconstruct the missing part book. The resulting publication (end of 2023) will be an open-source online edition designed to meet the needs of scholars and performers in the 21st century.

The musical parts of the lecture-concert will be performed by a five-part mixed consort of Renaissance wind and string players. This will not only illustrate counterpoint, but also shed light on instrument-specific topics such as clefs, transpositions, tuning and *musica ficta*.

### Linnea Hurttia

A database provides an overview of both Hess 1555a and the research project. Both statistical and individual analysis of clefs, mensural signs, mensural patterns, repetitions, ambitus and modes is a useful tool in the process of reconstruction, as it affects, for example, the choice of (modal) range for the newly composed cantus parts. The collection features a variety of combinations of high and low keys, most of which correspond to the expectations of a mid-16th century collection. The pieces are grouped by mode and by pre-existing tenor line.

### Laura Dämpelmann

So far, there are no concordances for Hess 1555a in partbooks, but only in organ and lute tablatures – the most important source in this regard is the Lublin tablature book. The identification of *Tenorlied*-melodies in the Tenor part shows a relationship to the repertoire in the part book collections D-Mu MS 8° 328-331 and A-Wn Mus. Hs. 18810; the upper parts of the pieces in question provide clues for the reconstruction. As a secondary aspect, the practice of transforming a common song into a polyphonic dance tune is typically attributed to Renaissance wind bands. Hess 1555a is a promising source to capture a specific and regional style.

### Dávid Budai

*Vagans* or *Vagant* parts are common to see in partbooks in the long 16th century. Created from improvised or composed parts to an already existing polyphonic structure, the Hess 1555a *Vagant* part is published as an obligatory part, in contrast to the twin collection 1555b. Its range is mostly between and around Tenor and Bassus and it often has more varied and faster rhythms than Alto, Tenor and Bassus. The analysis of cadences and moments of parallel movement in fifths or octaves contributes to the reconstruction of the cantus.

## IC-11: Choirbooks and Fragments

Thursday, 27.07.2023, 11:00–12:30

Room: Instituto Cervantes

Chair: Katharina Preller (University of Munich)

### Fragments of Polyphonic Choirbooks: Extant Sources and Research Possibilities in Slovakia

HANA STUDENIČOVÁ (INSTITUTE OF MUSICOLOGY,  
SLOVAK ACADEMY OF SCIENCES)

Typical sources used around the year 1550 include choirbooks, which were printed or manuscript books of a large format, with all the vocal parts written together on their double pages. Only few such musical sources are extant today. From the territory of present-day Slovakia, these consist of some rare, surviving sources from Bratislava and Košice and, mainly, fragments of manuscripts from Bratislava, Trnava, Kremnica, Košice, and Spišská Nová Ves. All the sources share similar characteristics in terms of dating and repertoire. The main goal of this paper presentation is to introduce these unique sources and compare them mutually.

## Sanctorale cycles in Polish Dominican manuscript graduals until the turn of XVIth and XVIIth century

DOMINIKA GRABIEC (POLISH ACADEMY OF SCIENCES)

The Polish province of the Dominican Order, founded by St. Hyacinth Odrowąż in 1222, at the end of XVIth century consisted of over sixty monasteries, however, only a few manuscript graduals from that period have been preserved up to this day. Apart from two complete graduals, dated to the first half of the XIVth century, and particularly precious gradual in three volumes, copied by Fr. Wiktoryn OP in 1536 in Cracow, only four incomplete graduals have been preserved and they are dated to the XVIth and beginning of the XVIIth century.

Despite the efforts made by subsequent superiors to standardize the liturgy in all the Dominican provinces, in Polish manuscripts we may find certain differences compared to the model repertoire, especially within Sanctorale cycle. The number of the offices in the manuscripts written in XVIth century is not identical, and the differences concern not only the newest feasts, introduced to the liturgy in XVth and XVIth centuries, but also martyrs and confessors from the first centuries of Christianity. Moreover, we may observe the presence of a few additional feasts dedicated to patron saints of Poland, absent in the Dominican liturgical calendar. The chants in several offices (for example for the feast of Purification) also differ from the Dominican version. A clear change is visible especially in the gradual from the beginning of the XVIIth century, where over thirty feasts, not only the newest, absent in the earlier graduals were inserted. In my presentation I would like to demonstrate those differences and try to explain the reasons for this phenomenon.

## Bohemian Roses, Roman »Roots«: Camillo Zanotti's Pastoral Poetics

SIGRID HARRIS (UNIVERSITY OF QUEENSLAND)

The late sixteenth century saw pastoral become wildly popular among composers and consumers of secular music. Although modern assessments of the mode have often dismissed it as trivial or worse (Alfred Einstein called it »the disease that had attacked the taste of the time«), Renaissance musical responses to the myth of Arcadia are beginning to receive the scholarly attention they deserve. This paper highlights the underexplored corpus of pastoral secular songs by composers from the Imperial Court at Prague, arguing that these pieces played important roles both in Rudolfine Bohemia and in Europe more broadly. The study focuses on a small sample: the five pastoral madrigals from the *Madrigalia tam Italica, quam Latina* (Nuremberg: Katherina Gerlach, 1590) by Camillo Zanotti (c. 1545–1591), the Vice-Kapellmeister of the Imperial Chapel. While these Italian pieces may initially seem out of place in a collection brimming with encomiastic neo-Latin madrigals, a closer examination suggests that they helped bolster the Italianate, quasi-princely identity of their dedicatee, Vilém of Rožmberk (1535–1592), then considered a transalpine member of the House of Orsini. An exploration of the powerful cultural resonances of Zanotti's pastoral madrigals provides insight into Rožmberk's self-representation; moreover, it reveals how these musico-poetic evocations of copiousness and the Golden Age play into Rudolfine propaganda. Finally, these pieces were not limited to a local audience: there is evidence of a strong Venetian connection, and humanist bibliographies suggest that they were known internationally well into the seventeenth century.



## MR1-LC: Lecture Recital – From Anavasanna to Castell’ Arquato

Thursday, 27.07.2023, 13:00–14:00

Room: Meeting Room 1

**From Anavasanna to Castell’ Arquato. Clavier music from 1460 to 1530 and the oldest surviving stringed keyboard instrument. Music from the Buxheim tablature, the Castell’ Arquato collection and the Codex Amerbach.**

MICHAEL EBERTH (UNIVERSITY OF MUSIC AND PERFORMING ARTS MUNICH)

If the secular part of pieces from the Buxheim, Amerbach or Sicher tablature is to be played, the question arises: which instrument is suitable?

If one deals with the oldest surviving stringed keyboard instrument, the clavicitherium from the Royal College of Music, dated 1480, the question arises: what music should be played on it?

Attempting to answer both questions can bring music and instrument together in an ideal way, even if keyboard range, key mensuration and length of the key levers prove at first to be more problematic than helpful when playing a copy of the clavicitherium. However, if we take into account the earliest fingering source (Hans Buchner, *Fundamentum* Hs. Basel F I 8a) and the types of diminution typical of the time, we can experience an ideal combination of instrument and music via the resulting articulation.

## PL-12: The Order of Cataloguing

Thursday, 27.07.2023, 14:00–15:30

Room: Plenary Hall

Chair: Claudia Fabian (Bayerische Staatsbibliothek München)

**Reflections on the New Catalogue of the Manuscripts of the Fondo Cappella Sistina** <sup>PL-12: 1</sup>

Paired paper by:

NICOLÒ FERRARI & THOMAS SCHMIDT  
(UNIVERSITY OF MANCHESTER)

Attempts at cataloguing the Fondo Cappella Sistina of the Vatican Library date back to 1687 when Raffaele Panuzzi first provided an inventory of the Fondo, and over the centuries eight more catalogues have been produced in manuscript or print, up to the two most recent ones still used by musicologists today, by Franz Xaver Haberl (1888) and Josep M. Llorens (1960).

The advances in codicological and musicological research on the late medieval and early modern periods of the 1960s to 1980s resulted in a clear need to update and replace Llorens’ catalogue. Preliminary work for this new catalogue started in the late 1980s at the Heidelberger Akademie der Wissenschaften under the direction of the late Ludwig Finscher, and substantial work took place between 1995 and 2002. Due to the end of the relevant funding and change in personnel, the publication of the catalogue stalled in the early 2000s but has received a new impetus in recent years, first witnessed by the online publication of much of the existing catalogue in RISM (<https://sistina.rism.info/catalog>); the Vatican Library has now also agreed to publish the full version

in print. To celebrate and present the upcoming publication, the compilers of the catalogue will offer some reflections and results from their work with these manuscripts.

### **The Chant Sources in the Fondo Cappella Sistina – Aspects of Codicology and Repertoire (Schmidt)**

Research on the Fondo Cappella Sistina has restricted itself almost exclusively to the books of polyphony. However, as for every institution whose primary purpose was the execution of the daily liturgy, the papal singers would have primarily sung chant (possibly embellished as *contrapunctus*), and the fondo predictably contains a number of books transmitting the monophonic repertoire of the institution, again spanning several centuries and ranging from highly ornate (surpassing anything the polyphonic books have to offer) to simple and utilitarian. My paper will offer some observations, about what these books – both as physical objects and as containers of repertoire – can tell us about the status of monophony in the chapel as well as its attitude towards »chant reform« in the 16th and 17th centuries.

### **The Syntactic Description of the Cappella Sistina Manuscripts (Ferrari)**

One of the most significant developments of structural codicology in the past decade is the understanding of the codex as an entity with its own grammar: the morphology deals with the constituting elements of a manuscript, while the syntax considers the relationship between these elements in order to understand the book as a whole. These matters, amply debated by codicologists, have been substantially ignored by musicologists, notwithstanding the peculiarities of the structure of medieval and early modern music manuscripts. In this paper I will examine the

organisation of complex music manuscripts of the Fondo Cappella Sistina. I will show how some of these manuscripts present a unique set of problems when it comes to the description of their complex structure. Finally, I will discuss the methodological challenges and the implications related to applying these concepts when cataloguing and describing late medieval and early modern music manuscripts.

### **Structuring the Paradise – On the Bavarian State Library's Collection of Manuscripts <sup>PL-12:2</sup>**

WOLFGANG-VALENTIN IKAS  
(BAYERISCHE STAATSBIBLIOTHEK MÜNCHEN)

The aim of this presentation is to provide a structural description of the extensive collection of the Western and Oriental manuscripts preserved in the Bavarian State Library (BSB) in Munich, being one of the largest in the world. The holdings the Department of Manuscripts and Rare Books is in charge of is not only interesting to philological scholars and art historians alike but also to those studying the history of music. For these scholars it may well be interesting to know that there are, at the BSB, two departments preserving music manuscripts: While the Department of Music is responsible for the manuscripts with music for several voices, the Department of Manuscripts takes care of the books containing predominantly unisonous music up to the year 1500, as well as a small number of codices with music for several voices, among these being the splendid manuscripts of the »Penitential psalms« of Orlando di Lasso (Mus.ms. A I and II) and the »Buxheim organ book« (Mus.ms. 3725).

In order to characterize the structure of the manuscript collections, one approach is taken from a historical point of view, since

the fundamental decision to arrange the manuscripts according to their respective languages was made in the 19th century, and is still applied today. A closer look, however, reveals numerous borderline cases and difficulties in classification as well as various solutions that have been found for this by generations of librarians.

## MR1-12: Gaffurio and de Cristo

Thursday, 27.07.2023, 14:00–15:30

Room: Meeting Room 1

Chair: Walter Kurt Kreyszig (University of Saskatchewan, Saskatoon)

### A Reworking of *Fortuna desperata* by Franchino Gaffurio (Partly ZOOM)

FRANCESCO ROCCO ROSSI  
(PONTIFICAL AMBROSIAN INSTITUTE OF SACRED MUSIC, MILANO)  
STEFANO MENGOZZI  
(UNIVERSITY OF MICHIGAN, ANN ARBOR)

Close melodic and contrapuntal affinities link together Franchino Gaffurio's motet *Sub tuam protectionem* and *Fortuna desperata*, the widely popular Italian song attributed to Antoine Busnoys that has come down to us in dozens of reworkings. The tight relationship between the two works raises a number of inter-related questions worth investigating, from the much-debated issue of the Italian transmission of Busnoys' music to the problem of pinpointing the time and place of Gaffurius' acquaintance with the song (Naples? Milan?). Moreover, Gaffurius's choice of

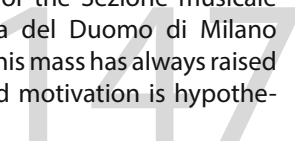
invoking the protection of the Virgin »against danger« (*libera nos de periculo*) on the notes of *Fortuna desperata* may point to a remarkably subtle ironic strategy on the part of the composer, in the interest of sending a theological message (this hypothesis suggest that Gaffurius expects the listener to recognize the secular model behind his motet). Finally, on the music-analytic front, the paper will highlight the notable stylistic differences between the motet and the song, which come to the fore despite the pervasive motivic relationships shared by the two works. This joint presentation aims at offering the authors' preliminary answers to some of the many questions summarized above, while also seeking to tap the collective wisdom on other possible research paths worth exploring.

### New Hypotheses on the Origin of Gaffurio's »Missa Montana« (ZOOM)

GIOIA FILOCAMO (ISTITUTO SUPERIORE DI STUDI  
MUSICALI DI TERNI, UNIVERSITY OF PARMA)

The famous Lombard theorist Franchino Gaffurio (1451–1522) was also a composer of sacred and devotional music, a repertoire which in recent years has been receiving new and well-deserved attention from various scholars who, through an in-depth review of the sources, intend to re-evaluate the composer's skills.

This paper focuses on Gaffurio's four-voice »Missa Montana«, consisting of Gloria, Credo, and Sanctus with tropes, present only in the third Librone (*olim* 2267) of the Sezione musicale dell'Archivio della Veneranda Fabbrica del Duomo di Milano (fols. 110v-116r). The denomination of this mass has always raised perplexity, and here an unprecedented motivation is hypothe-



sized that would justify its curious name. This would make an interesting connection between Gaffurio and the controversial figure of a humanist protagonist of the fifteenth-century Italian cultural and political world, a man who was »perhaps despite himself, an indefatigable conspirator« (Gaggioli 2005).

### »Electa ut sol«: musical borrowing relationships of a musical pun within a syllabic motive, from Gombert to Pedro de Cristo (ZOOM) <sup>MR1-12:1</sup>

FERNANDO LUIZ CARDOSO PEREIRA  
(SÃO PAULO STATE UNIVERSITY)

Manuscripts P-Cug 33 and P-Cug 53 are valuable sources for works by Pedro de Cristo, including two versions of »Virgo prudentissima« that differ notably by means of slightly different melodic fragments of the kind »re fa mi ut sol« or »sol fa mi ut sol«, and which constitute syllabic motifs »electa ut sol« (with hexachord-like transpositions) in each of these versions. These melodic fragments, as well as variations of them, also occur in other pieces garnished with the text fragment »electa ut sol«, as for a series of »Quae est ista« and »Virgo prudentissima« motets, some of them studied in a previous work where several correlations were found in a range of works from Josquin to Palestrina based on the musical pun »ut sol«. For this communication, sixty-seven motets containing syllabic motifs »electa ut sol« were investigated, of which twenty-two were segregated into two groups by selective use of the same melodic fragments used by de Cristo: a first group, with sixteen motets by composers as Gombert, Morales, Lupi, Palestrina and Philips, and a second one with six motets by Domin, Handle and others. Guerrero contribute to both groups with motets edited

in »Sacrarum cantionum...« (RISM G4867, Seville, 1555), a source most likely known to de Cristo, which means a possible musical borrowing that could be extended retroactively to two Gombert motets (both published in RISM G2977, G2979 and 1551/2) within the first group, and to one Domin motet (published in RISM 1532/10) within the second group.

## MR2-12: Performative Issues

Thursday, 27.07.2023, 14:00–15:30

Room: Meeting Room 2

Chair: Markus Grassl (University of Music and Performing Arts Vienna)

### Exploring Stylistic and Performative Issues in Franco-Flemish Repertoire of the 15th and 16th Centuries <sup>MR2-12:1</sup>

Paired paper by:

KEVIN N. MOLL (EAST CAROLINA UNIVERSITY)

PETER W. URQUHART (UNIVERSITY OF NEW HAMPSHIRE)

### Du Fay's Motets with Double Tenors: A Stylistic Apotheosis of his Early Period

Certain evidence indicates that among his motets produced before c. 1446, Guillaume Du Fay was forging decisively progressive compositional standards within the prevailing technical constraints of the time. Especially in his isorhythmic works for four and five parts, the composer was evidently intent on testing the

boundaries of contemporaneous technical practicabilities. An important aspect of this approach can be observed in several related motets wherein two lower voices are explicitly designated as »tenor.«

This paper explores the ramifications of the composer's innovative schemes, considering in particular its realization of archetypal voice conceptions that had been in place since the advent of the *Ars nova*.

### **Why Harmony Cannot Be Used to Assert »musica ficta«**

Editorial practice for music c. 1500 typically begins with the assembly of a score, followed by the addition of performer's accidentals afterwards. However, that process bears little relationship to performing a work read directly from parts. The prohibition against *mi contra fa* cannot catch everything, nor should it always be applied by performers, despite what theorists seem to say. An examination of sequential passages in a recently discovered mass by Févin shows striking connections with works by Brumel, Gombert, and Clemens, revealing aspects of sequences that point to an interpretation fundamentally at odds with editorial »*musica ficta*« still practiced today.

## **Semantization of sounds. Performance contexts of 15th-century liturgical music in Italy.** MR2-12: 2

JANIK HOLLAENDER

(ALBERT-LUDWIGS-UNIVERSITÄT FREIBURG)

The research on performance contexts of liturgical music in the 15th century faces several methodological problems. Besides the lack of accounts that speak of musical experience during liturgy, the source value of the few surviving sources must also often be severely limited. In my presentation, I would like to propose a multi-perspective approach to musical works and compositional techniques, which in individual cases allow for a reconstruction of musical-aesthetic experience in the 15th century. The focus is on polyphonic music that can precisely be assigned to certain liturgical situations and actions, like mass movements or motets for the elevation and offertory. On the basis of the development and use of the block-chord-style in masses and motets, I will show how techniques of musical composition can be semantized with theological-liturgical content and afterwards be used elsewhere in an effectful way, either for staging a liturgical moment or for dramatizing liturgical processes.

For these considerations it is crucial to show that a kind of »topical listening« existed in the 15th century and to demonstrate how characteristic sound events or recognizable musical structures were assigned to certain actions or meanings. In order to support this thesis, I will firstly present examples from visual arts that show that there is an increasingly profane desire for the aesthetic effect of religious art and secondly demonstrate, with reference to public events such as the Florentine carnival, that music which was already semanticized through a specifically liturgical use is also applied in other contexts to enhance dramatical effects.

## LI-12: Orlando di Lasso I

Thursday, 27.07.2023, 14:00–15:30

Room: Library

Chair: Helen Coffey (The Open University)

### Di Lasso and Nuremberg <sup>LI-12: 1</sup>

SUSAN JACKSON

In August of 1605 Ferdinand and Rudolph di Lasso, sons of Orlando di Lasso, sent a copy of the *Magnum Opus Musicum*, »a kind of ›complete edition‹ of the motets of the Munich court chapel master« to the Nuremberg Stadtrat (City Council). This appears to be the last documentable connection between Orlando di Lasso and the city of Nuremberg.

The first publication of di Lasso's music in Nuremberg was a motet collection printed in 1562 by Johann vom Berg (Montanus) and Ulrich Neuber (RISM L768 = Lassus 1562a). This collection, which was re-issued twice in the following two years, marked the beginning of a thirty-year long collaboration with this printing firm.

Although he started working with the Munich printer, Adam Berg, in 1567, di Lasso did not end his relationship with the Nuremberg printing firms, and largely different works were published in the two cities. His 1582 Imperial Privilege assured the composer of the equivalent of ›copyright‹ control of his work and allowed him to control the printing of his output.

Having works printed in Nuremberg was a good deal less convenient than working with Adam Berg, who was nearby. Why then did the composer actively chose to keep sending things to

Nuremberg, specifically to Katharina Gerlach(in), when he had an equally able resource much closer by?

This paper will bring forth some previously unconsidered information and discuss why di Lasso continued to use the Gerlach firm for many of his publications.

### Albrecht Dürer: His Obsession with Music <sup>LI-12: 2</sup>

SUSAN FORSCHER WEISS (JOHNS HOPKINS)

Albrecht Dürer's work included many images of music. From musical angels and piping satyrs to the artist himself measuring the proportions of a lute or playing the drum to soothe the melancholic Job, or his rendition of a performance of the city's musicians in the mural in the Great Hall of Nuremberg's *Rathaus*, and numerous illustrations for the Emperor Maximilian, it is clear that the artist was fascinated with music. What were some of the factors that played into Dürer's obsession with music? It is known that he cultivated relationships with musicians, some of them among most illustrious citizens of his native Nuremberg, several known for their skill in music. Among these were his father-in-law Hans Frey, a well-known harpist, his friend and patron Willibald Pirckheimer, skilled in playing the organ and lute, and Hans Neuschel, the brass player and member of a family of instrument builders. Drafted around the same time as Sebastian Virdung's *Musica Getutscht*, 1511, arguably the earliest pictorial of its kind printed in Europe, Dürer's images provide an additional perspective to our understanding of the availability and structure of musical instruments available in his time.

Additionally, a fragment of music in tablature in Dürer's own hand has survived. This is speculation connecting the musical imagery in a work by Heinrich Isaac to the visual iconography in one of Dürer's paintings. Taken together, his writings and artwork reflect Dürer's desire to be seen as knowledgeable in music, both practical and theoretical. His treatise on geometry records his understanding of certain theoretical relationships between visual proportion and musical harmony. This paper explores the ways in which Dürer's network and possibly his own musical skill informed his significant contributions to the visualization of the musical soundscape in early-16th century Nuremberg.

### **The Ridotto and the 1585 »Novamente«** <sup>LI-12:3</sup>

MATTHEW ALEC GOULDSTONE (CAMBRIDGE UNIVERSITY)

By the early 1580's, Orlando di Lasso had passed his 50th year of age in Munich and had almost disappeared from the vogue genre of the Italian madrigal, having not produced a book of 5 voice madrigals under his own name for approaching 15 years (following his *Libro quarto de madrigali* of 1567). In 1585 however, his *Madrigali novamente composti a 5 voci* was printed by Catherina Gerlach in Nuremberg with a dedication to Count Mario Bevilacqua of Verona. This same content was re-issued by Gardano two years later (1587) in Venice with four extra works added to the end of the volume. It would appear that Lasso had acquired a new reason to compose a substantial amount of material in the Italian vernacular following this lengthy absence. The title might suggest as much. But was this publication merely a return to the madrigal genre, or had the great man found something new to say, yet again...

## **IC-12: Monastic Chants**

Thursday, 27.07.2023, 14:00–15:30

Room: Instituto Cervantes

Chair: David Eben (Charles University Prague)

### **The Mysterious Gradual Fragment from the Charterhouse Bistra** <sup>IC-12: 1</sup>

KATARINA ŠTER (RESEARCH CENTRE OF THE SLOVENIAN ACADEMY OF SCIENCES AND ARTS)

Due to several misfortunes of history – among them a fire that destroyed buildings and a rich library in 1364 – not many of the medieval manuscripts from the Charterhouse Bistra (Ger. *Freudenthal*, Lat. *Vallis jocosa*) situated in today's Slovenia survive unto this day. Among the exceptions, there is one musical manuscript: a 13-century gradual (SI-Ln 22). It has recently been joined by a newly (re)discovered fragment of another musical manuscript. This fragment opens many questions and shows new possibilities for our ideas on the musical lineage of the Bistra musical manuscripts.

The fragment is preserved in the miscellaneous 13th-century manuscript from the Charterhouse Bistra – Ms. 511 from the Barberini Latin Fonds of the Vatican Library. Among its various additions from the 12th and the 14th centuries, there is a musical fragment consisting of three folios of a Carthusian gradual, written in the Aquitanian notation; they were bound to other contents as free leaves. The presence of this fragment in the Bistra manuscript is a curious occurrence: the 12th-century fragment is older than its home charterhouse, which was founded only around 1260.

Its comparison to the oldest Carthusian gradual sources and the later Bistra gradual will try to answer some of the following questions: How did it become a part of the miscellaneous manuscript? When did it presumably come to the Charterhouse Bistra? Was it used there? Did it influence the later Bistra gradual? Moreover: Will our knowledge about it change how we see and understand its follower?

## Newly Discovered Fragments of Premonstratensian Origin from Slovakia<sup>IC-12:2</sup>

EVA VESELOVSKÁ (INSTITUTE OF MUSICOLOGY OF THE SLOVAK ACADEMY OF SCIENCES)

This paper deals with a group of medieval musical fragments of Premonstratensian origin, which are now parts of the bindings of some municipal administrative books in the Košice City Archives. No complete musical codex of Premonstratensian provenance survived from the medieval period from the territory of Slovakia. For this reason, these newly discovered fragments are important evidence of the lively and original scribal tradition of the Premonstratensians in the Late Middle Ages. The contents of the seven recycled parchment folios of a notated antiphony (or Vesperale), a sequentiale, a missal, and an antiphony document the late medieval liturgical and musical practice of a Hungarian Premonstratensian convent (Jasov, Leles). The mixed system of Messine-Esztergom notation from the last third of the fifteenth century also points to their Hungarian (present-day Eastern Slovakian) origin.

This homogeneous and exciting medieval material consists mainly of fragments of an antiphony (Vesperale) of Premonstratensian origin (with the following shelfmarks: *Antiphony H III/1 B. No. 2, H III/2 ar 5, H III/2 mac 13, H III/2 mac 14, H III/2 mac 16, H III/2 mac 17, H III/2 mac 18*). Both the liturgical and the musical content of the fragments oscillate around the basic circle of Esztergom liturgy, while several regional and variant chants are also documented (Transylvania, Eastern Slovakia: Spiš).

Three other fragments, *Sequentiale H III/2 mac 41, Missal H III/2 pur 13, and Antiphony H III/2 pur 15* in the Košice City Archives may presumably also come from the Jasov or the Leles convent. All in all, the Premonstratensian fragments in the Košice City Archives are an important evidence of the late medieval scribal tradition of this Canonic order from the territory of Slovakia.PL-12:



## PL-13: Renaissance Masses II

Thursday, 27.07.2023, 16:00–17:30

Room: Plenary Hall

Chair: Paul Kolb

### What's the Motive? Thematic Considerations and Questions of Symbolism in Josquin's *Missa de Beata Virgine* as Further Revealed Through the Music of Morales <sup>PL-13: 1</sup>

BERNADETTE NELSON (NOVA UNIVERSITY, LISBON)

Much of course has been written about Josquin's *Missa de Beata Virgine* and, in what concerns this paper, the famous *sesquialtera* passage in the superius at ›Qui cum Patre‹ in the Credo and its general contrapuntal complexity is frequently highlighted and commented on, although the possible *raison d'être* of this passage may still be open to interpretation. In his classic *Spanish Cathedral Music in the Golden Age* (1960), Robert Stevenson proposed that this use of *sesquialtera* was for symbolic Trinitarian purposes, an interpretation he relates to a similar use of blackened (triple-time) notation in the Christe of Morales's *Missa Mille regretz* and in other works by Josquin. This and further aspects of symbolism in the music of Josquin have since been thoroughly explored by Willem Elders. Some hesitancy in embracing the Trinitarian interpretation of the ›Qui cum Patre‹ passage, however, may be expressed in current literature.

Springboarding from a consideration of the thematic and contrapuntal contexts of the *sesquialtera* passages in both Josquin's *Beata Virgine* mass and Morales's *Missa Mille regretz*, this paper presents a set of intriguing connections between these and

other works by the two composers. Combined with questions of motivic interplay and recall, these involve important structural and compositional decisions that were conceivably made for symbolic purposes, serving to underline the meaning (mostly Trinitarian or Christological) of the texts being set. In his insightful interpretation and emulation of Josquin, therefore, Morales can perhaps be seen a vital ›historical witness‹ for interpreting Josquin's creative exegesis.

### On the use of repeat signs in Obrecht's *Missa scaramella* <sup>PL-13: 2</sup>

FABRICE FITCH (ROYAL CONSERVATOIRE OF SCOTLAND)

A series of recent studies by Paul Kolb and Antonio Chemotti has taken a broad view of the usage of certain notation signs, such as ligatures, dots, and even rests. This paper examines the use of repeat signs in Jacob Obrecht's output, focusing on an apparently unique technique found in his fragmentary *Missa Scaramella*. In the two ›Osanna‹ sections, the material of one of the two extant voices consists entirely of a series of melodic fragments, each contained within a pair of repeat signs. Thus, each fragment is repeated before the singer moves on to the next one. Taking place against statement of the cantus firmus in another voice, this *obligo* has implications for the parts of the Mass that I have reconstructed. In this paper I focus on one of these sections, the first ›Agnus dei‹, in which rules derived from the two ›Osanna‹ voices have been used to supply new material.

The reconstructed Agnus I will be performed as part of this presentation.

## Tinctoris's Showpiece: Compound Counterpoint and the ›Et incarnatus‹ of his *Missa L'homme armé* <sup>PL-13: 3</sup>

TIM DALY (UNIVERSITY OF MELBOURNE)

Johannes Tinctoris (ca 1435 – 1511) is now remembered more for his theory than for his composition. His *Missa L'homme armé*, however, is a sophisticated work that both responds to earlier elements of the *L'homme armé* repertoire and offers the opportunity to evaluate Tinctoris's compositional achievement against his contrapuntal teaching.

The ›Et incarnatus‹ of this mass seems simply to be one more example of Tinctoris's dialogue with the broader tradition, holding up a mirror to the precursor canon around which Guillaume Faugues built his own *L'homme armé* mass. Examining this passage through the lens of compound counterpoint, however, expands this view enormously. Compound counterpoint provides a means of analysing structure and voice relationships within four-voice *cantus firmus* polyphony in purely contrapuntal terms, and reveals the ›Et incarnatus‹ to be a composition of extraordinary subtlety. Complicating the canonic structure of the passage, Tinctoris builds a complex network of relationships within and across voice-pairs, demonstrating a masterful control of contrapuntal complexity. This short passage, more than any other section of the mass, shows that Tinctoris's technical facility matched his theoretical authority.

## MR1-13: 16th Century Polyphony I

Thursday, 27.07.2023, 16:00–17:30

Room: Meeting Room 1

Chair: Stefan Gasch (University of Music and Performing Arts Vienna)

### Philippe Rogier's *Missae sex* (1598) and the early days of Spanish printed choirbooks <sup>MR1-13: 1</sup>

RACHEL OLIVIA CARPENTIER (BOSTON UNIVERSITY)

Published in 1598 by the Typographia Regia in Madrid, Philippe Rogier's *Missae sex* marks an important moment in the development of printed choirbooks in Spain. With only one predecessor some 40 years earlier, *Missae sex* inaugurated a flourishing of choirbook printing in Spain after decades of importation from Italy and the north. Yet despite its status as the first in a line of domestically produced choirbooks, *Missae sex* has received relatively little attention, overshadowed by the more celebrated publications of the Typographia Regia – namely those by Victoria. Nevertheless, with 18 surviving exemplars and a good number more known from inventories, *Missae sex* ranks among the most widely distributed printed choirbooks of its day.

This paper refocuses attention on *Missae sex*, presenting a bibliographic overview including provisional conclusions from my comparison of the extant exemplars. It then addresses how (and asks why) the production and dissemination of *Missae sex* do not conform to that of other printed choirbooks in Spain. This collection marks a departure from the standard treatment of the music of Philip II's chapel masters, none of whom published during his tenure in Madrid before Rogier. The posthumous publication

of *Missae sex* calls into question the logistics of its wide distribution; composers in Spain regularly took personal responsibility to send out copies of their printed choirbooks in hopes that they might be purchased. Finally, *Missae sex* is unusual in its source of funding; it was supported by the royal purse, demonstrably not the case with the printing firm's later music publications.

### **A case for the *alta capella*: the concordances between the *Cancionero de Palacio* and *Il Secondo Libro di Frottole di Andrea Antico*** <sup>MR1-13: 2</sup>

ADAM DILLON (MCGILL UNIVERSITY)

The *Cancionero de Palacio* manuscript (Spain, c. 1470–1530) contains a piece entitled *Alta*, one of the earliest surviving notated pieces for the *alta capella*, the term used to identify the civic wind bands found across Europe in the late Medieval and Renaissance eras. Thanks to surviving civic pay records, we know that the most common configuration of the ensemble was three to four wind instruments, including shawms of various sizes, slide trumpets, and/or trombones. While improvisatory performance practices like those of the *basse danse tenor* style dominated the repertory of the *alta capella*, a small body of evidence indicates a notated performance practice. The *Cancionero de Palacio* also includes nine four-part villancicos also found in Andrea Antico's *Il secondo libro di frottole* (Rome, 1513). All of these works share characteristics essential to *alta capella* performance: ranges in the Cantus and Tenor parts suited to shawms, one or no flats in the key signature, and idiomatic instrumental motion such as stepwise florid embellishment between repeated leaps and non-structural imitation. Using Adam Gilbert's observations on instrumental

transposition and fingering systems, I will demonstrate how the clefs, ranges, and improvisatory structures in these works can be played by the *alta capella*, expand the notated repertory for the ensemble, and point toward a larger repertory in other prints and manuscripts.

### **Fistulae Omnitonum. The 16th-century enharmonic genus in practice (Pre-recorded)** <sup>MR1-13: 3</sup>

CESAR MARINO VILLAVICENCIO (UNIVERSITY OF SÃO PAULO)

Departing from the assertive studies that have revealed concrete evidence that recorder consorts were designed for the interpretation of the polyphonic repertoire of the Renaissance, this paper intends to explain the strategies taken at the Research Group in Renaissance and Contemporary Music – GReCo, based at the University of São Paulo, Brazil, for the practical implementation of this repertoire following information contained in the treatises of several authors of the 16th century. After exposing the necessity of using copies of the original music parts that allow the identification of the different sorts of keys, e.g. »chiavi naturali«, »chivette«, »chiavi in contrabasso«, which correspond with the sort of instruments that are suitable for the performance of each composition, this presentation will focus on the icebreaker research of attempting the use »diesis« in instrumental performance. Being an interval smaller than a semitone, the »diesis« is used for performing pieces composed with a system known as the enharmonic genus. The idea of »diesis« and the enharmonic system are described in several documents from the 16th and 17th centuries like, for instance, Sylvestro Ganassi's »La Fontegara« (1535), Hieronymus Cardanus' »Della Musica« (1546), Nicola

Vicentino's »La Musica Antica Ridotta alla Moderna Prattica« (1555), Ercole Bottrigari's »Il Desiderio« (1594) and Francesco Doni's »Trattato Sopra il Genere Enharmonic« (1635). By implementing the instructions left in those documents, principally Ganassi and Cardanus' direct guidance into how to produce »diesis« with the recorders, this study will explain the process of rediscovering the performance of enharmonic compositions with a recorder consort.

## MR2-13: Music, Politics and Noise

Thursday, 27.07.2023, 16:00–17:30

Room: Meeting Room 2

Chair: Moritz Kelber (University of Augsburg)

### Political Power and Resistance in a Printed Motet Anthology: Defining the Holy Roman Empire in the *Novus thesaurus musicus* (1568) MR2-13: 1

ANDREW H. WEAVER (CATHOLIC UNIVERSITY OF AMERICA)

The *Novus thesaurus musicus*, printed in Venice in 1568, has long been known as one of the largest music prints of the sixteenth century and as an important source of music from the Austrian Habsburg courts. The print served as Habsburg propaganda, apparent in paratexts (dedication to Maximilian II, woodcuts of

imperial family members, laudatory poems) and the text itself; in particular, the fifth volume contains settings of topical texts extolling the Habsburgs. A luxury item, the print was widely distributed and treated with care; forty-eight exemplars survive (including one at the Bayerische Staatsbibliothek), many in original bindings and/or with annotations establishing ownership by a broad range of people, from Catholic and Protestant rulers to members of the Czech and Moravian nobility. The print served as an important means by which Habsburg court culture circulated throughout the Holy Roman Empire.

Scholars disagree, however, as to the print's more subtle messages. David Crawford has used the first volume to argue for a Protestant orientation, while Walter Pass has used the fourth volume to place it into the Counter-Reformation. I propose that this ambiguity was intentional. Through close readings of the texts and paratexts, and by drawing upon evidence of the ownership and use of the book from my ongoing project of examining each exemplar, I argue that it functioned not only as a vehicle for Habsburg political power but also as a means by which citizens could claim their place in the Empire, sometimes turning the book into a site for political resistance. The *Novus thesaurus* allowed readers to construct their own definition of the Holy Roman Empire: roomy enough for varying confessional and political allegiances but stamped with a Habsburg image.

## Vicente Lusitano and the Sixteenth-century Motet: *Aspice, Domine, quia facta est* in Perspective <sup>MR2-13:2</sup>

MURRAY STEIB (BALL STATE UNIVERSITY)

Vicente Lusitano's *Liber primus epigramatum* of 1551 represents the first music publication by a black or biracial composer in Europe. Recent research on Lusitano has focused either on the issue of whether or not he was black or on his theoretical writings; conversely, my research focuses on his musical style. Through an analysis of Lusitano's motet *Aspice, Domine, quia facta est* and a comparison with other settings of the same text, I will show that the majority of his motets are Responsories, but that in this motet he did not use the common responsorial form of abcb, opting instead for a through-composed structure. He rarely quoted chant even though most of his texts had chants associated with them. Lusitano preferred phrases that begin syllabically and gradually become melismatic; his regular use of A-flats in a G-Dorian piece strains the traditional modal framework but conforms to his ideas about modal mixture. He frequently ends his motets with a strong V-I cadence followed by a short coda that ends with a plagal cadence, creating a V-I-IV-I progression, which was common in this generation. I will confute the modern suppositions that the inner voices in Lusitano's motets were instrumentally conceived and that he used fewer rests than Gombert. Finally, I will place the motet into context and suggest that *Aspice Domine* describes the biblical destruction of Jerusalem in terms that would have reminded people of their cities destroyed by war or plague.

## Listening to Noise of the Early Modern Republic of Dubrovnik <sup>MR2-13:3</sup>

TIN CUGELJ (UNIVERSITY OF BERN)

Emerging from a rich auditory environment embedded in primary sources, three examples from historical narratives stand out. Through their careful analysis, this paper deals with understanding sounds as noise in the early modern Republic of Dubrovnik (1358–1667). The examples are contextualised within the current complex understanding of (historical) noise and partly disassociated from it with their specific socio-politic and cultural context. The examples uncover the notion of urban and social belonging, noise's capability to (dis)enable intellectual work, and its function in spiritual contemplation, all indicative of the flexible semiotic nature of noise. New analyses function as additional layers to our understanding of noise, widening further its semiotic complexity. Even though their social, religious, and cultural contexts heavily differ from ours today, I argue that understanding past sounds marked as noise can influence our present judgement of them, urging post-modern people to re-evaluate their auditory environment and search for new meanings for sounds previously dismissed as »noise«.

## LI-13: Mixtura

Thursday, 27.07.2023, 16:00–17:30

Room: Library

Chair: Vincenzo Borghetti

### »Bellissima discordanza accordatissima«: Vasari and the musical experiencing of painting <sup>LI-13:1</sup>

ANTONIO CASCELLI (MAYNOOTH UNIVERSITY)

In Chapter XVIII of »De la pittura« (in *Le Vite* of 1550), Vasari states that »la unione nella pittura è una discordanza di colori diversi accordati insieme« (»unity in painting is produced when a variety of different colours are harmonized together«). By focusing the entire chapter on this analogy, he uses the common trope of *Discordia concors* beyond a fleeting remark, establishing a theoretical connection between painting and music. Continuing with the idea that colore, like dissonances, must be used in a way that do not offend the eyes, to maintain the primacy of disegno, Vasari establishes a framework where disegno stands on the side of reason against colore, which stands on the side of the senses. However, this intellectual framework is »undermined« by the emergence of ekphrastic language that is geared less toward reason than the senses. Using therefore a language that focuses on the expressive force of the paintings and their vivid lifelikeness, Vasari invites the readers to visualize images in their mind through a vocabulary that suggests an emotional involvement. There emerges thus the complexity of an all-encompassing encounter, where the contemporaneity of sensual perceptions – both visual and aural – become the basis of the aesthetic experience, summarised with the plastic and aural suggestion of the phrase a »Bellissima discordanza accordatissima«.

### Unterstreichungen in campo aperto – oder: einer Handbibliothek des Samuel Quicchelberg für den »Bußpsalmencodex« auf der Spur? (read in German) <sup>LI-13:2</sup>

BJÖRN R. TAMMEN (ÖSTERREICHISCHE AKADEMIE DER WISSENSCHAFTEN, WIEN)

Welche Rolle auch immer man Samuel Quicchelberg für den »Bußpsalmencodex« zuerkennen mag – ob nun konzeptioneller Mastermind für das Gesamtprojekt oder »nur« Bibliothekar und Museologe in Personalunion mit besonderen Kompetenzen im Beschreiben und Systematisieren enormer Bild- wie Wissensbestände –, seine Bedeutung für ein zumindest propädeutisches Verständnis der Mielich'schen Bildprogramme ist unumstritten. Im Vorfeld einer projektierten, umfassenden Datenplattform zu Mus.ms. A zielt mein Beitrag auf den Fundus gedruckter Texte des 16. Jahrhunderts, aus dem Quicchelberg für seine *Declarationes* schöpfen konnte bzw. nachweislich geschöpft hat. Gebrauchsspuren (Unterstreichungen, kursorische Annotationen) in einigen Exemplaren aus dem Bestand der Bayerischen Staatsbibliothek München lassen dabei – zumindest hypothetisch – an »Arbeitsexemplare« einer zumindest partiell rekonstruierbaren »Handbibliothek« denken. Diese durchaus überraschenden Quellenfunde sollen erstmals präsentiert und mögliche Implikationen im Hinblick auf den Konzeptionsvorgang ausgelotet werden.

## **What do melodies speak about? An exploration of whether melodies of secular monophony from the North Sea to the Alps and central Europe express aspects of song texts and socio-cultural context around 1400**

LI-13: 3

ITA HIJMANS (AVENTURE, ENSEMBLE FOR MEDIEVAL MUSIC)

Convention-based analysis offered tools to analyze the melodic features of secular monophonic songs. It enabled us to see the flexible modal orientations of melodies, to indicate melodic functional relations and frequently occurring melodic groups of tones. Furthermore it added to the understanding of phrasing of the melodies. Thus, melodies can be considered as independent entities, creating a musical repertoire. But if melodies have an independent value, they also might have transmitted their own stories.

Some studies of individual songs – mostly from the Wolkenstein and Mönch repertoires – noted that (con)textual meanings were also expressed in the melodies. Since similar melodic features appear in among others the Gruuthuse Manuscript (Bruges, ca. 1400) the question arises to what extent illuminating (con)textual meanings in the melodies has been a common practice or just a nice coincidence in a specific song.

In my paper I will examine whether and how the melodies represent features such as acoustic imitation of (con)textual aspects, melodic expression of images evoked by the song text, melodic expression of socio-cultural thoughts or associations and if specific groups of tones ›speak‹ as if they were melodic ›words‹ or signals.

Insights into the iconic or symbolic meaning of (aspects of) melodies enriches our understanding of song texts and the cultural circles the songs emerged from.

## IC-13: Liturgy and Plainchant

Thursday, 27.07.2023, 16:00–17:30

Room: Instituto Cervantes

Chair: Jennifer Bain (Dalhousie University)

### Pre-Lenten Gospel antiphons *Semen cecidit*: A testimony of chant traditions of medieval Europe <sup>IC-13: 1</sup>

SAMUEL ŠKOVIERA (CHARLES UNIVERSITY PRAGUE)

The ways and means of dissemination of the choral repertoire in medieval Europe belong to the key questions of historical musicology. One of the most important works in this subject (in the field of office repertoire) is René-Jean Hesbert's *Corpus antiphonalium officii* (1963–1979), a six-volume opus comparing mostly antiphons and responsories from the oldest antiphonaries. His work is now further developed within projects like Cantus Index. However, both the older Corpus and the in-progress Cantus are working primarily with texts (with addition of modal designation); although Cantus has a module for melody input. The present paper will show a probe into the antiphon repertoire of the pre-Lenten period not only in terms of texts, but also liturgical function and melody, which provides a much finer resolution of choral traditions.

In this paper I introduce three antiphons from the second pre-Lenten Sunday (Dominica sexagesimae) with the incipit *Semen cecidit*, which I compare in 33 sources spread across Europe from the 9th to the 14th centuries. The different distribution and textual-melodic realisation of these antiphons illuminates one of the threads of the densely interwoven network of choral

traditions in Europe. Indeed, one cannot speak of coherent traditions but has to work with a more complicated model of the interpenetration and influence of individual micro-traditions.

The paper also demonstrates a more pronounced non-linearity in the dissemination of the choral repertoire than previous work has assumed, and provides a more detailed view of the traditions of individual antiphons as well as the processes of their dissemination.

### Printing Bohemian Gothic Notation: A Technical Challenge and some Morphologic Variations <sup>IC-13: 2</sup>

DAVID MERLIN (UNIVERSITY OF VIENNA)

This paper aims to present and analyze the morphologic variations of notation found in liturgical books printed for the (arch-)dioceses of Prague and Olomouc up to the year 1600.

During the late Middle Ages (and beyond) in Bohemia and Moravia, a local type of neumatic notation was used: ›Bohemian gothic‹ or ›rhombic‹ notation. It is recognizable by its extensive use of the *punctum quadratum inclinatum*, the absence of a sign for the virga, and its characteristic forms for the pes, porrectus, scandicus, and torculus.

From 1486 to 1586 seventeen liturgical books were printed with musical notation for Prague and Olomouc, most of them before 1530 and by printers from German-speaking lands. Each printer opted for a different graphic solution in printing the melodies of these two Central European dioceses with the types he had at his disposal. This resulted in a multiplicity of forms that only partly reflect (and respect) the original model. Between the ›transliteration‹ into neumes of German gothic notation and the creation of



type-sets for Bohemian gothic notation that imitate the calligraphy of luxury manuscripts, a spectrum of intermediary solutions is to be found. They seek mimesis of the original ›Schriftbild‹ and are thus extremely interesting to analyse from the point of view of semiology as well as the history of music printing.

## **The Antiphons of Francis and Clare of Assisi in Plimpton MS 034 and the Image of Saint Clare (ZOOM) <sup>IC-13:3</sup>**

MARTHA CULSHAW (UNIVERSITY OF TORONTO)

In recent decades, Franciscan studies has revisited the early history of the female branch of the Franciscan order, the Order of Saint Clare, and its traditional attribution of the role of foundress to Clare of Assisi. These studies have drawn from artistic sources and hagiographic vitae while neglecting the material in liturgical-musical manuscripts. One such source is Plimpton MS 034, a processional chant book dating to 1351 and associated with an Urbanist foundation of Poor Clares in Brussels (New York, Columbia University, Rare Book and Manuscript Library, Plimpton MS 034). Among the various chants and hymns, the book contains four sets of antiphons from the liturgical offices dedicated to Francis and Clare of Assisi. What is remarkable about these antiphons is the way they have been copied in the manuscript. Underneath each notated staff are two lines of text: the uppermost text is from the traditional Francis office, while the lower text, in a smaller font and different ink, is that of the Clare office, to be sung to the same melody as the Francis text. Much like traditional historical narratives surrounding the figure of Saint Clare, the contrafact melodies as well as their texts celebrate Clare as the female counterpart to Francis of Assisi, a portrayal which the

chants' visual representation in Plimpton MS 034 enhances. Examination of the elements of contrafact, textual parallelism and the chants' visual representation in Plimpton MS 034, considering the history of both male and female branches of the Franciscan order, pushes consideration of the representation of Clare of Assisi by late medieval sources into the liturgical-musicological domain, asking to what extent did the increasing monasticization and regularization of the Order of Saint Clare impact liturgical-musical characterizations of its foundress.

FRIDAY

## PL-14: Ludwig Senfl and Fidelis Butsch

Friday, 28.07.2023, 09:00–10:30

Room: Plenary Hall

Chair: Sonja Tröster

### Chameleon Composing: Senfl's Psalm Motets as a Method of Cross-Confessional Diplomacy<sup>PL-14: 1</sup>

BRITTANY GRACE ROBERTS (UNIVERSITY OF MISSOURI-KANSAS CITY)

Ludwig Senfl thrived at the center of Bavarian political and religious events, growing the once mediocre musical court of Wilhelm IV into what Martin Luther would call »the best music in all of Germany.« Senfl's curious correspondence, notable attendances, illustrious marriages, and proximity to key characters amidst the Protestant Reformation illustrate how Senfl acted as a double agent between the religious sides, contrasting what has been previously suggested about his life and creed. While many recent scholars assert that he remained Catholic until his death, such as Martin Bente, others insist upon his undercover Lutheranism, namely Grantley McDonald and Rebecca Wagner Oettinger. Through a gloss of his life and an examination of his psalm motets, I suggest a third explanation for his safety within the net of Lutheran persecution in the early sixteenth-century: Senfl was neither fully Catholic nor fully Lutheran. Rather, he was a cross-confessional informant, achieving enough political immunity that he could be openly conversational and friendly with Lutheran sympathizers such as Martin Luther himself. In this paper, I acknowledge the existence of an underground information

network in Europe and connect it to Senfl's association with the mercantile trade and known spies. Senfl's psalm motets and their relation to the greater Reformation narrative reveal a career that let him be extremely relatable to all forms of Christianity, allowing him to escape persecution, and become the leading German composer of the early sixteenth century.

## The many faces of Ludwig Senfl: Musical Politics in Germany in the long 19th Century <sup>PL-14: 2</sup>

BIRGIT LODES (UNIVERSITÄT WIEN)

Senfl, the Swiss composer who studied under Heinrich Isaac in the chapel of Emperor Maximilian I and from 1523 on worked in the ducal chapel in Munich, seems to be in need of a facelift. Because of the fact that his German-language compositions were cherished by the National Socialists, he has a certain image problem – as, in fact, most German Renaissance composers do. Nowadays, a high critical sensibility is self-evident in research on the reception of Luther, Dürer, Cranach and other German Renaissance artists, who were misused in the 19th and especially 20th centuries. In musicology, we certainly possess this awareness in our research on later composers (e.g. Beethoven or Wagner). In order to attain a critical stance towards German Renaissance composers as well, I wish to develop a case study on the reception history of one of the most famous ones of his time. This history is more multifaceted than one might at first think, due to differing national interests in the 19th century: We can detect a Protestant thread, mainly in Prussia, that intended to construct an early hero of Lutheran music; a Bavarian thread where people were longing for a respectable music history for

a newly founded Kingdom; and a German(ic) thread connected to the Reichsgründung in 1870/1 that was in need of German »folk« songs. Plus there is the *rara avis* of Senfl the Austrian, not to mention Senfl the Swiss. A very small selection of these national appropriations was turned into national socialistic ones in the 20th century, with the result that an open-minded reception is hampered still today.

## Fidelis Butsch and the Dissemination of Early Music Editions in the Mid-Nineteenth Century <sup>PL-14: 3</sup>

ROYSTON GUSTAVSON (THE AUSTRALIAN NATIONAL UNIVERSITY)

The Augsburg rare book dealer Fidelis Butsch (1805-79) was an important figure in the development of early music collections in the mid-nineteenth century. The pinnacle of his role in the dissemination of early music editions was his *Catalog einer Sammlung seltener Notendrucke des XVI. und XVII. Jahrhunderts*, of which a handwritten version was made available to selected clients in 1845 and which was published in 1846. The catalogue lists some five hundred early music editions for sale, including editions by Petrucci, Attaingnant, Formschneider, Petreius, Kriesstein, du Chemin, Gardano, and many others. This paper analyses Butsch's catalogue, and then as far as possible determines the purchaser of each item and its current location. Institutions that acquired items from the catalogue include the Imperial Library in Vienna, the Royal Libraries in Munich and Berlin and, through an intermediary, the British Museum. Private collectors who acquired items include the early music collector and editor Carl Proske (1794-1861), whose purchases were identified by Gertraut

Haberkamp; the founder of the Germanisches Nationalmuseum, Hans Philipp Werner, Freiherr von und zu Aufseß (1801-72); the musicologist Otto Kade (1819-1900); and the bibliophile Thomas Dobréé (1810-95). Where possible the provenance of each item is determined; a significant number of items were from collections dispersed in the mid-nineteenth century, including St Anna in Augsburg and the Archiepiscopal Court Library of Salzburg (*Bibliotheca aulica Salisburgensis*).

## MR1-14: Between Latin Song and Nova Cantica

Friday, 28.07.2023, 09:00–10:30

Room: Meeting Room 1

Chair: Irene Holzer (University of Munich)

### Latin Song in a Thirteenth Century English Miscellany: London British Library, Arundel MS 248 <sup>MR1-14: 1</sup>

SARAH OLIVER (UNIVERSITY OF LIVERPOOL)

GB-Lbl MS Arundel 248 hosts one of the richest collections of thirteenth-century song, found within a miscellany of Latin theological and patristic texts and sermons. The songs preserved in the manuscript reflect the three literary languages of Medieval English culture, Latin, English and Anglo-Norman. There are examples of both double-texted songs and contrafacta, as well as unica, several of these presenting intriguing wider connections to other British and continental sources.

The Arundel songs offer a vivid picture of the fluid intersections between Latin and vernacular music making. Four devotional songs exist solely in Latin: *O labilis, O flebilis; Magdalene laudes plene; Spei vena, melle plena* and *Risum fecit Sare*, with a further abandoned *Alleluia: Virga ferax Aaron* which is only partially notated. Three further Latin songs are double-texted, including the strophic *Angelus ad Virginem* with its Middle English paraphrase, *Gabriel fram evene king*. A further strophic setting, *Salve virgo virginum* and the lai, *Flos pudicitie* have closely paraphrased Anglo-Norman texts: *Veine pleine de duçur* and *Flur de virginité*. These single- and double-texted Latin songs are interspersed with four vernacular unica.

Their connected para-liturgical themes of Marian devotion, the transience of worldly existence and the vanity of the human condition are clearly aligned to the preaching and pastoral contexts of the written texts preserved in the manuscript. This paper will explore the Latin songs in Arundel 248, examining their relationships with paired vernacular paraphrase, as well as considering concordances and the mnemonic function of song in preaching to the laity.

### Music, symbol and characterization in the moralized bible of Louis IX <sup>MR1-14: 1</sup>

PABLO FERNÁNDEZ CANTALAPIEDRA (UNIVERSIDAD COMPLUTENSE / UNIVERSIDAD EUROPEA DE MADRID)  
ANA RUIZ RODRÍGUEZ (UNIVERSIDAD ALFONSO X EL SABIO)

The St. Louis' Bible is an illuminated manuscript which follows the patron of other historic royal bibles of the thirteenth century. It was copied for Louis IX of France as a gift from his mother, *Blanca*

of *Castile*, and nowadays it is conserved in the Toledo Cathedral (n.s.), except 8 folios, which are kept in the Morgan Library of New York (US-NYpm M240).

Within its folios abound representations of musical instruments of every kind, some of them mentioned in the main text and others working as a symbolic reinforcement in the illumination. The aim of this research project is to offer an overall vision of the musical iconography of this manuscript, related to musicology of the Middle Ages.

The analysis is based on the description of the instruments, its function within the depicted image, its organological correctness (of both instrument and musician posture), and its relationship with the text. From this data, statistical and comparative studies have been made with other similar sources of the era.

Although the St. Louis' Bible is not a musical source, its iconography analysis throws some relevant information on mediaeval organology, as the depictions are quite realistic.

## Are ›*Dei sapientia*‹ and ›*Christi miles*‹ different songs? ›*Composition*‹ and ›*Performance-Matrix*‹ in some prominent ›*Nova cantica*‹<sup>MR1-14: 1</sup>

KONSTANTIN VOIGT (UNIVERSITÄT FREIBURG)

Twelfth century latin liturgical *Versus* and *Benedicamus* are well known for their innovative text-forms, their new melodic features and their individual interaction of semantics, verbal sound and melody. Based on these features, James Grier called the *Versus* from Aquitanian sources ›a new voice in the monastery‹, Wulf Arlt, Andreas Haug, Jeremy Llewellyn and others established Wolfram von den Steinens expression ›*Neues Lied*‹ as a collective

musicological genre-name for *Benedicamus*, *Versus* and *Conductus* from twelfth and thirteenth century sources. Recent studies (Voigt 2019) have differentiated the picture by pointing to a number of pieces – particularly among the *Benedicamus* of French origin – which are less ›individual‹ either in textual or melodic form, while they still cannot be mistaken for ›old songs‹.

The paper proposed for MedRen will not focus on this more conventional, ›hymn-like‹ layer of the repertoires addressed as ›*New Song*‹, but on prominent, classical examples with characteristically new text forms and new melodic behavior such as the *Benedicamus Dei sapientia*. It will examine the transmission of this piece in three manuscripts and relate it to *Christi miles*, an unicum in the Norman-Sicilian tradition. The comparison of versions will show that features typically regarded as ›composition‹ – such as the tight control of melodic detail in relation to overall-form – are neither preserved in transmission nor at all relatable to a single ›original‹.

I shall argue that the four melodic versions with two different texts rather exhibit a number of (new) conventional procedures for performing a text of a certain structure – here a characteristic (new) recombination of elements of the trochaic septenarius. Thus, these records are – mutatis mutandis – better understood in Leo Treitler's terms of a matrix for production in performance, a concept initially developed for the oral transmission of *Tractus* before the advent of notation. Similar observations regarding other prominent examples of ›*Nova cantica*‹ suggest a re-thinking of the idea that aspects of newness in twelfth century song are necessarily linked to the individuality – and textual stability – of proto-artworks. Instead, performers – with voice and pen – remained in control of the (new) conventions necessary for re-creating this new kind of strophic song in the process of performance as transmission.

## MR2-14: French and Italian Soundscapes

Friday, 28.07.2023, 09:00–10:30

Room: Meeting Room 2

Chair: Fabrice Fitch

### The Singers of the French Chapel and the Venetian Campaign of 1509: Sources, Possibilities, and Myths

MR2-14: 1

DEANNA PELLERANO (J. GUTENBERG-UNIVERSITÄT MAINZ)

This paper explores the literary evidence that places the singers of the French chapel in the entourage of Louis XII following the Battle of Agnadello during the Venetian campaign of 1509. Though 18th century historiographers and modern scholars alike have commented on the involvement of singers during this military campaign, the source material reveals a more nuanced narrative of the role that singers played in the battle entourage. The contemporary texts of Jean Marot, Jean de Saint-Gelais, and an anonymous Brescian chronicle are put in dialogue with the 18th century texts of historiographers Louis Archon and Étienne Oroux in order to separate fact from fiction. This work theorizes the potential involvement of the singers of the French chapel at war in feast days, festive masses, entry marches, and victory celebrations and problematizes the mythical interpretations of later historians and their influence on modern scholarship on the Italian Wars.

### The Soundscape of Jean Lemaire's *La Concorde des deux langages* (1511) <sup>MR2-14: 2</sup>

JEANNETTE D. JONES (COLLEGE OF THE HOLY CROSS)

Written in the context of the ongoing conflicts between Italy and the French king, Louis XII, Jean Lemaire's *La Concorde des deux langages* (1511) is a narrative poem, interspersed with prose (a prosimetrum). The political situation between France and Italy rests on the surface of *La Concorde*, especially to the extent that Lemaire was able to please the French king and obtain a desired position in the court, but the politics are interwoven into an aesthetic conversation about the two languages of French and Tuscan, representing France's desired alliance – a *concorde*, or social harmony – with Florence. The allegorical narrative of *La Concorde* is rich with sonic scenery not only of the natural world and the dialogue between the qualities of the two languages, but also of the musical institutions in France, reflected in key musical figures being named, including Okeghem, Josquin, Compère, and Agricola. *La Concorde* presents a complex harmony both with the theoretical implications of the way the *rhétoriqueurs* equated music and poetry and with the historical implications of associating these practices in a real French court context. Lemaire personifies Crétin and Okeghem as Rhétorique and Musique, and their language is joined thus becoming the harmonized language of France, or, as Lemaire described, the *musique Alexandrine*. I explore Lemaire's sonic imagery in creating a multi-valent environment reflective of the aesthetics and politics of the French royal court at the turn of the century.

## Moulu's *Fiere Attropos/Anxiatus est* and the temporality of grief <sup>MR2-14:3</sup>

SIMON FRISCH (THE JULLIARD SCHOOL)

Anne of Brittany's death and funeral procession of 1514 are known to have occasioned three pieces of music: Jean Mouton's *Quis dabit oculis*, Costanzo Festa's motet on the same text, and Pierre Moulu's *Fiere attropos/Anxiatus est*. These works for the twice-crowned queen of France exhibit contrasting approaches to musical and textual choice in navigating cultural norms of the grieving process. Whereas Mouton and Festa's works follow a normative, moderating process of transitioning from mourning to quiet prayer, Moulu's chanson-motet challenges such expectations in striking ways. The moderation of vocal tone and emotional level plays a defining role in what Heinrich Glarean later identified as the »proper custom of lamentation« in such works, a notion examined in parallel as the »behavioral protocols« of grief by Cynthia J. Brown in her studies of the poetry and manuscripts that emanated from Anne's funeral. The lensing of grief toward calm, collective prayer had moral dimensions that were variously encoded in sonic, spatial, and gendered terms. This paper discusses Moulu's subversion of this framework, as well as the images and texts of Anne's funeral as curated in its manuscript accounts. Of particular focus is the stylistic relationship of *Fiere Attropos/Anxiatus est* to its companion funeral works and its purported model (Josquin's *Nymphes des Bois/Requiem*), as well as the choice and setting of its unusual cantus firmus.

## LI-14: 16th Century School Books

Friday, 28.07.2023, 09:00–10:30

Room: Library

### Upcycling a schoolbook? Neoraeus' manuscript commentary on Listenius <sup>LI-14:1</sup>

INGA MAI GROOTE (UNIVERSITÄT ZÜRICH)

With his »Observationes in Listenii musicam« (BSB, Clm 28612) Christoph Neoraeus created a detailed and in-depth handwritten commentary on Nicolaus Listenius' printed »Rudimenta musicae« (Wittenberg 1533). Remarkably, he applied the otherwise academic genre of »annotatiunculae« to a schoolbook, which raises the question: What is the purpose of such an upgrade for a simple textbook, and whom does this commentary address?

Handwritten entries by students in some copies of the *Rudimenta* show that additional information could be added by them to the print, but only selectively. In comparison with these, Neoraeus' hitherto unexamined commentary has a different character, since it expands and deepens the complete range of topics of Listenius' text. It is thus likely to be written for (and by) a teacher. My closer analysis of the text has revealed that it was produced by compilation, showing interesting relations between explicitly named authors – e.g. Philomathes, Gaffurio – and unacknowledged ones – Alessandro Alessandri, and in particular Ornithoparchus (this network of references and sources will be discussed).

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## Spreading Good Music. The 16th century dedication manuscripts by Johann Sdunek <sup>LI-14: 2</sup>

HEIN SAUER (UNIVERSITÄT ZÜRICH)

The dissemination of sources in the 16th century is one of the major questions in the study of manuscripts. While most manuscripts will never be traced completely, there is one kind of source, that was explicitly intended to disclose the origin of its sender (may it be for money or representation): dedication manuscripts. This multifaceted phenomenon offers the opportunity to analyse not only the repertoire and its dissemination, but also how music was perceived, and which music was deemed worthy to be gifted according to the expectations of the time.

There exist multiple excellent examples of such manuscripts by Johann Sdunek, which have not been studied systematically yet. The Polish-born bass singer served as a member of the Dresden court chapel for 40 years. He used his courtly connections to produce high-quality manuscripts with music by composers such as Antonio Scandello or Philippe de Monte to appeal to the different needs of his dedicatees: Central European cities (e.g. Breslau, Zwickau) and courts (e.g. Gotha, Kassel).

In my paper, I will focus on the known manuscripts by Sdunek and their repertoire, connecting loose ends in the study of the Dresden singer and manuscript culture alike. I will analyse the strategies he used to get hold of the music for the manuscripts. Further, the manuscripts and their material features will be examined to depict the differences in repertoire between a dedication to a city and a court, discussing the role of these manuscripts at the intersection of courtly and urban music culture.

Hence, Neoraeus' commentary is not only an extension of Listenius' book in terms of content, it also constitutes a demonstra-

tion of his competences, illustrating his mastery and in-depth knowledge of music theory as well as of an academic text genre and may have served as a self-recommendation. On a larger scale, the text demonstrates the fluidity and circulation of music-theoretical knowledge between manuscript and print in the 16th century. Finally, a possible identification for the otherwise unknown Neoraeus will be proposed, providing further clues to the context and purpose of the text.

## Fundamenta, Fight Books and Language Books. Three case studies towards a cross-disciplinary understanding <sup>LI-14: 3</sup>

AUGUST VALENTIN RABE (UNIVERSITÄT FÜR MUSIK UND DARSTELLENDEN KUNST WIEN)

This article opens a cross disciplinary conversation by studying an instrumental music manuscript, a language book and a fight book written in Nuremberg by the end of the 15th century. A thorough analysis reveals several striking features these three manuscripts share: To display their skills on paper, the writers draw from the patterns and formulaic structures that shaped these practices. The article traces not only the respective writer's struggles to transform an ecologically situated living practice into text, but also modern scholarship's struggle with phenomena such as shared authorship, fragmentary transmission, and the new paths that research is currently taking.



## IC-14: Notation, Drama and Literature

Friday, 28.07.2023, 09:00–10:30

Room: Instituto Cervantes

### Conflicting currents of semiological theory in the debate between Johannes de Muris and Jacobus de Ispania on musical notation c1320 <sup>IC-14: 1</sup>

DAVID NICHOLAS MAW (ORIEL COLLEGE,  
UNIVERSITY OF OXFORD)

My research into the exchange of ideas between Johannes de Muris and Jacobus de Ispania has suggested that Book 7 of *Speculum Musicae* was written in two distinct stages: first in c1320 as a self-contained treatise defending the *Ars antiqua* against the theory of the *moderni* (de Muris's *Notitia artis musicae* in particular); secondly, some years later, as a development of that treatise into *SM* bk7, responding to subsequent *ars nova* thinking (de Muris's *Conclusiones* in particular). *SM* bk 7 can be separated into an initial layer and additions, and in doing so, a debate between de Muris and Jacobus is revealed.

One of the areas that this debate touched on was the semiology of musical notation. For de Muris, concerned first and foremost in *Notitia* with the epistemology of musical thought, the relationship of notation to musical sound was an important issue. Jacobus commented on de Muris's semiology in what became chapter 20 of *SM* bk7; prompted by this, de Muris developed his exposition in the *Conclusiones*; and Jacobus in turn responded, bringing the exchange to a close in chapter 42 of *SM* bk7.

In this paper, I trace the debate between de Muris and Jacobus on notational semiology. The comments are few in number and

slight in extent. They require contextualisation and development to understand what is at stake; but important differences can be discerned. The positions of the two writers lay on either side of the semiological debate (ᾠ magna altercatio as Duns Scotus called it) of the late thirteenth century: Jacobus adhered to the traditional Aristotelian view transmitted via Boethius; de Muris adopted a more modern view, showing similarities with the thinking of Roger Bacon and the *modistae*.

### Stones that Sing: Dramatic Representation and the Sculptural Imagination in the Fourteenth Century <sup>IC-14: 2</sup>

JAMIE REULAND (PRINCETON UNIVERSITY)

Taking as its starting point an Annunciation sung at the Duomo di Gemona del Friuli, this paper examines the dramatic repertory of the Veneto and Friuli in light of the region's intense but underappreciated cultivation of the sculptural arts during the first half of the fourteenth century. Sculptural groups like the *L'urlo di pietra*, an anguished rendition in stone of the scene of the Crucifixion by the so-called Maestro di Sant'Anastasia di Verona, and the same artist's eerily lifelike *Compianto sul Cristo morto*, belong to a broader trecento turn toward naturalistic expressions of human emotion. This naturalistic impulse can also be discerned in the music-dramatic repertory of cathedrals throughout the region. I focus here on a handful of dramatic works – the *Planctus Mariae* in the Cividale processional (Museo Archeologico Nazionale di Cividale del Friuli MS CI), its rubrics rich in the expressive language of gesture; and the Annunciation procession of the Padua Cathedral (Biblioteca Capitolare di Padova, C 56 and C 55), whose expenditure book suggests a statuesque treatment of the scene's

enactors – to suggest how facets of their composition might be read against carved, sculptural, or decorative elements of the surrounding liturgical environment to which they belonged. As a nod to this year's conference location, I conclude with a brief consideration of some contemporary *Marienklagen*, reflecting on a broader late-medieval interest in yoking human bodies (either sculptural or live) to human voices, and on why we may or may not want to understand the period's idioms of musical expressivity in specifically regional terms.

### **Between quotation and inspiration: the Latin literature in the fourteenth-century motet** <sup>IC-14: 3</sup>

KÉVIN ROGER (CESR, UNIVERSITY OF TOURS)

The fourteenth-century motet is one of the last polyphonic genres of the end of the Middle Ages to perpetuate the use of Latin lyric poetry. This predilection for Latin, somewhat paradoxical in comparison with the success of vernacular poetry and the promising beginnings of the *seconde rhétorique*, is indicative of the new status granted to the motet at the turn of the fourteenth century. Its lyrics, usually of a political or social nature, are also emphasized by the singular use of the pluritextuality. These characteristics make consequently the motet a major literary work and are reminiscent of the words of Johannes de Grocheio about the intellectual level of the genre around 1300.

However, understanding the lyrics of a fourteenth-century motet is generally a complex task. The stanzas frequently have an ambiguous syntax or even Latin neologisms. But the main difficulty lies in the obscure meaning of many texts, inspired by mythological, biblical, mathematical or astronomical themes.

The motet fits perfectly into the strong intertextual tradition of the Middle Ages and is based on many quotations from Latin literature. Nevertheless, the analysis of these processes has often been limited to a few motets, without ever having been subject to an in-depth study. Yet, clearly identifying the composers' preferred sources would not only allow a better understanding of the meaning of complex passages, but also to shed light on the modalities of selection of the *materia* – the main poetic material according to Egidius de Murino.

This paper proposes to further explore the Latin quotations and their sources in the motets of the fourteenth century, especially of French provenance – *Fauvel*, *Ivrea* and *Chantilly*. This approach will therefore clarify the meaning of certain lyrics in light of the literature used by composers.

## PL-15: Orlando di Lasso II

Friday, 28.07.2023, 11:00–12:30

Room: Plenary Hall

Chair: Barbara Eichner (Oxford Brookes)

### A Newly Discovered Letter of Orlando di Lasso <sup>PL-15: 1</sup>

Paired paper by:

DAVID CROOK (UNIVERSITY OF WISCONSIN, MADISON)

JESSIE ANN OWENS (UNIVERSITY OF CALIFORNIA, DAVIS)

A recently discovered letter from Orlando di Lasso to his patron, Antoine Perrenot de Granvelle, Bishop of Arras, sheds new light on a crucial juncture in the composer's career, the period between his tenure as maestro di cappella at St. John the Lateran in Rome (1553–54) and his decades-long service at the Bavarian court in Munich (1556–94). The letter provides our first evidence that Lasso, following his return to the north in 1554, sought the position of maestro di cappella at Antwerp's Church of Our Lady and demonstrates the lengths to which he was prepared to go in order to realize that ambition.

With Granvelle's assistance, he had already gained the support of the dean of the church, and on the advice of friends within the Italian merchant community resident in Antwerp, he had agreed to wed the daughter of the then current maestro, Antoine Barbé. But the aged Barbé was now being cagey, demanding that Orlando accept the position in lieu of a dowry. Orlando asks Granvelle to intervene once again on his behalf, determined to secure the job in one of two ways: either with a wife *and* a dowry or with neither of the two.

### Paper 1: »Minding the Gap(s): On the Challenges of Interpreting a Composer's Letter« (Owens)

This paper concerns the letter itself, which, despite its wealth of tantalizing details, leaves much unsaid. Lasso indicates neither the date nor his location. Writing to a man already familiar with the drama, he names the characters involved in terms obscure to us today. I thus begin by identifying the actual people involved in the incident. I then explain why the letter likely dates from January or February 1556, when Granvelle was in Antwerp for the celebrations of the Order of the Golden Fleece. Finally, I explain why it was probably delivered by hand, not by post.

### Paper 2: »How (Not) to Become a Maestro di Cappella« (Crook)

This paper situates the letter within the broader social economics of early modern music. First, I analyze the relationship between Lasso's search for employment and his earliest publications, one dedicated to Granvelle himself, another to the Genoese banker Stefano Gentile, who surely figures among the »amici et mercanti italiani« referenced in the letter. Second, I measure Lasso's views on dowries and marriage (in this case to a widow) against contemporary conventions. Finally, I speculate as to why he failed in his efforts and soon thereafter moved to Munich, where he would remain for the rest of his life.

## Jacob Regnart, »ein trefflich Kerll ... ein gutter Musicus«: His Contribution to the Post-Tridentine Motet in the Context of Orlando di Lasso's Recommendation <sup>PL-15:3</sup>

WALTER KURT KREYSZIG (UNIVERSITY OF ASKATCHEWAN)

Next to Palestrina and Lasso, the principal contributors to the post-Tridentine motet, a number of other composers upheld this particular genre, among them Jakob Regnart (1540/1545–1599), whom Lasso, in his 1580 recommendation of Regnart for the position as *Hofkapellmeister* in Dresden, had praised as »ein trefflich Kerll ... ein gutter Musicus« (Horst Leuchtmann, *Orlando di Lasso Briefe*, Wiesbaden, 1977, 238). Unlike Palestrina's quasi-homophonic writing and Lasso's chordal declamation, set against alternating points of imitation, Regnart focusses on greater diversification of this compositional practice so as to readily respond to the nuanced rhetoric embedded in his motet texts (e.g. *Puer natus est*), varying dense counterpoint, quasi-fugal imitations and only brief passages in strict homophony in emulation of the *musica reservata* of the Netherlands School of Composition, as the last representative of this School. At the time of Lasso's recommendation, Regnart had already published two motet collections (Munich, 1575; Nuremberg 1577), in addition to several motets disseminated in mixed-genre publications (Nuremberg, 1564, 1567; Venice, 1568; Louvain, 1569). Lasso's recommendation suggests his familiarity with Regnart's manifold contributions to the efflorescence of the motet in the years 1560-1610, a period which was marked by considerable diversification with regard to the plethora of compositional techniques employed. In light of Regnart's close association with Lasso, it is all the more surprising that Regnart's contribution has been ignored in the context of the post-Tridentine motet (New Grove, 2001, Vol. 17, 214-215; MGG, Sachteil, Vol. 7, 525-527) – a lacuna which will be addressed in this paper.

## MR1-15: Tropes and Musical Rhetoric

Friday, 28.07.2023, 11:00–12:30

Room: Meeting Room 1

### »Et conculcabis leonem et draconem« Melodic codes implying rhetorical relevance in the Gregorian and Old Roman liturgical traditions <sup>MR1-15:1</sup>

Paired paper by:

LEO LOUSBERG (UTRECHT UNIVERSITY),  
MARIE WINKELMÜLLER-URECHIA (EBERHARD-KARL-  
UNIVERSITÄT, TÜBINGEN)

Liturgical chant was composed/conceived from a rhetorical perspective. Important words and sentences in Masses and Offices were highlighted in order to evoke affect (*movere*), and to instruct (*docere*).

Several recent publications\* show that Gregorian chant used recurrent melodic patterns as codes indicating rhetorical relevance in the sung text. Other new publications observe that in Old Roman Mass chant, the same codes were employed, but also techniques not known from Gregorian chant thus far.

The double presentation compares the use of these melodic-rhetorical patterns in both Gregorian and Old Roman Mass chant. The presentation will offer an overview enhancing our systematic understanding of this intermedial phenomenon. For both traditions, the verse *Super aspidem* from the Tractus *Qui habitat* exemplifies the techniques employed. The insights presented lead to new observations and conclusions about the transmission of chants from Rome to the Frankish Kingdom.

\* Liquescent notes: Dirk Van Betteray 2007; shifted melodic formulas: Emma Hornby 2009 and William Mahrt 2016; non-diatonic alterations: Franz-Karl Prassl 2007, 2018, Franco Ackermans 2017; quartertones: Leo Lousberg 2018.

## A system of trope elements: using network models to understand interrelations within the transmission of trope complexes <sup>MR1-15: 2</sup>

TIM EIPERT, FABIAN C. MOSS (CORPUS MONODICUM)

The term *tropus* is associated with a medieval practice in which the chants of the Roman rite could be expanded without compromising their legitimacy by altering their substance. The volumes of the *Corpus Troporum* (CT) edition project, published since the 1970s, contain the texts of the trope repertoires of the Middle Ages, which renders it an impressive catalog for repertoire comparisons. What is special about the form of this catalog is the breakdown of the trope complexes found in the manuscript sources into the smallest units of transmission, that is, isolated elements. An element can be found once or several times in different manuscripts and in different positions within complexes. This forms a network of transmission that can be traced after a thorough examination of the listings provided in the volumes of the CT. In the past, musicologists have attempted to identify groups of manuscripts based on the arrangement and concordance of trope elements. Some of these approaches do use computers for their analysis, but without considering the system as a network in the computer science sense. This paper provides a model of the system of trope complexes and their elements using data from the volumes of the CT. It also reviews

existing research using similar methodology and differentiates the observations made there using improved methods and more complete data sets. In addition, for sources included in the digital edition of trope melodies, basal melodic models such as tone distributions are included to more accurately determine the variance within the process of trope transmission.

## MR2-15: Lute Music

Friday, 28.07.2023, 11:00–12:30

Room: Meeting Room 2

Chair: Kateryna Schöning

## *Il Fronimo* (1584): Thirty New Pages and a Smoking Gun <sup>MR2-15: 1</sup>

DAVID DOLATA (FLORIDA INTERNATIONAL UNIVERSITY)

Ironically, some of our very best evidence for the use of unequal temperaments and *tastini* on the lute comes from the chief proponent of equal temperament on lutes, the theorist and lutenist Vincenzo Galilei. In 1584 Galilei published a revised edition of his *Il Fronimo* (1568) that includes thirty new pages devoted to several matters he did not broach in the 1568 version, which primarily concerned the intabulation of polyphonic vocal music on the lute. These thirty new pages address issues that arose between 1568 and 1584, including a controversy regarding the use of unequal temperaments and *tastini* on the lute. Galilei insisted that the lute plays in equal temperament and none other. His

motivation for establishing equal temperament as obligatory on the lute was crucial to the advancement of his own compositional and theoretical agendas. Toward that end, in the 1584 *Il Fronimo* Galilei attempted to mislead the reader into believing that unequal temperaments are impossible on the lute through disingenuous statements and selectively withholding essential information, but a close reading reveals that he contradicted himself at every turn. Despite his orchestrated campaign to prove the inescapability of equal temperament, I contend that Galilei unwittingly accomplished the exact opposite of his intended goal and in doing so conclusively confirmed for us that unequal temperaments were indeed used on the lute in the last quarter of the 16th century.

## **A Computational Approach to Decoding the Art of Lute Intabulation Using Emmanuel Adriaenssen's *Pratum Musicum* (p. Antwerp, 1584)** MR2-15:2

HECTOR SEQUERA (DURHAM UNIVERSITY),  
REINIER DE VALK (UNIVERSITÄT WIEN)

The Flemish lutenist/composer Emmanuel Adriaenssen (c.1554–1604) first published his *Pratum Musicum* in Antwerp (1584). The collection contains excellent music for solo lute, as well as arrangements of vocal music. Of particular interest for this paper are the arrangements of madrigals in four parts, as they are fine examples of performing arrangements for small vocal ensembles. These arrangements – intabulations – are not literal transcriptions of the madrigals but idiomatically fashioned and with added ornamentation. In this paper we reverse-engineer the process of intabulation of these four-part madrigals using

computational methods as follows. First, the intabulations are automatically extracted into four-part polyphony. Second, the resulting polyphonic settings are compared against the vocal originals, and all the differences recorded. This step generates a glossary that allows us to better investigate Adriaenssen's intabulation style. Third and last, a machine learning model is trained on the corpus of automatically transcribed intabulations to learn their polyphonic structure – i.e. the model also learns Adriaenssen's polyphonic style. This final step will enable us to make more extensive comparisons (e.g. with intabulations by other contemporary lutenists).

## **English traces in the Wurstisen lute book** MR2-15:3

YAVOR GENOV (BULGARIAN ACADEMY OF SCIENCES)

The *Wurstisen lute book* is a remarkable source of lute music, notated in German tablature. It is copied at the very end of 16th and the beginning of the 17th century. Its repertory is distributed in eight books on a genre principle. The repertory has origins in various European regions, as evidenced by direct or indirect indications. Most of the regional designations are applied to dance pieces, which is also true for the music, ascribed as *English*.

The pieces, determined as *English*, are around eleven. The present paper discusses their musical texture, concordances and instrumental approaches. All of them provoke questions about the origin of music and the correctness of the *English* designation to some of them. On the other hand, certain pieces, not especially marked as *English*, undoubtedly belong to the lute music of the island or are influenced by some of its well-known examples. The major part of those pieces are most probably copied during a

later period. This suggestion, next to the identified concordances, sheds additional light on some of the important sources, which are in direct or indirect relation with the manuscript of Wurstisen. Additionally, the study contributes to the topic about the widespread and distribution of a certain part of the repertory on the threshold between 16th and 17th centuries. Thus, it also underlines the relative and insecure nature of the regional and genre connotations.

## LI-15: 16th-Century Religious Music

Friday, 28.07.2023, 11:00–12:30

Room: Library

Chair: Murray Steib (Ball State University)

### Catholic Music in the Work of John Bale: Problem or Solution? <sup>LI-15: 1</sup>

ANNE HEMINGER (UNIVERSITY OF TAMPA)

The English reformer John Bale, who began his career as a Carmelite monk, was known for his acerbic writings and strong criticism of the Catholic church. Bale's comments on music, moreover, are often used as evidence of early English reformers' disdain for contemporary liturgical practices: in his 1545 *The image of both Churches*, for example, Bale famously called pricksong and faburden »the very sinagog of Sathan.« Yet Bale's criticism of Catholic ritual was not absolute. Notably, he employed Latin-texted chant as an organizing framework in his evangelical play *God's Promises* (c. 1538), which not only toured the countryside under

the patronage of Thomas Cromwell, but was printed during the reign of Edward VI. Comparing Bale's critiques of Catholic liturgy with his use of music in *God's Promises*, this paper suggests that Bale's choice to use an existing, Catholic musico-liturgical framework as a vehicle for religious reform reveals a sympathy with contemporary liturgical practices that can also be found in some of his most pointed critiques of the Catholic church. By inserting references to explicitly Protestant doctrines, Bale ensured that his audience would see a reformist reading of the Old Testament stories in *God's Promises*. Yet by linking his scenes through a group of liturgically connected antiphons, Bale also engaged his audience's concurrent experience with and memory of contemporary religious ceremony. In doing so, he relied on a practice shared among reformers *and* conservatives in the mid-Tudor period: using the music of the English past to construct its religious future.

### »In My End is My Beginning«: Cadential Potential in Imitative Points from William Byrd's *Cantiones Sacrae* 1589 <sup>LI-15: 2</sup>

JAMES MACKAY (LOYOLA UNIVERSITY NEW ORLEANS)

The concept of cadence, illustrated thoroughly in treatises by Giuseffo Zarlino and Thomas Morley (among others), was crucial to 16th century musical training. Young musicians first learned to recognize cadence possibilities by composing or improvising on a Cantus Firmus (CF) in whole notes. This training no doubt impacted composers' strategies in counterpoint without a CF. In florid counterpoint, cadences typically still included one voice in longer rhythmic values, allowing for points of repose.

The importance of the CF in composer training is apparent in William Byrd's music: he frequently constructed double points of imitation in which one voice was primarily in CF rhythm. This musical decision provided an opportunity to construct opening gestures that had latent cadential potential, forming cadences that could either be proper or evaded depending on the temporal location of the phrase and the needs of the accompanying text.

This paper illustrates how Byrd built imitative points around cadential gestures in selected passages from his 1589 *Cantiones Sacrae*, including the opening module of »Defecit in dolore« (which also comprises as a simple cadence), and the »occupaverunt interiora mea« passage from »Tristitia et anxietas,« a triple point where Byrd combines a *clausula vera* in two voices with a third, independent part in CF values. These cadential motions retain their identity when Byrd varies the initial module by invertible counterpoint at the octave and twelfth. I posit that Byrd's linking of long rhythmic values, cadence, and imitative counterpoint falls in line with 16th century compositional practice in general.

## **Oriana revisited: the many faces of Amadis in the Jacobean court** <sup>LI-15: 3</sup>

ALEXANDRA SISO (UNIVERSITY OF SHEFFIELD)

JEREMY SMITH (UNIVERSITY OF COLORADO BOULDER)

The Spanish novel *Amadis* gained a significant audience among noble circles in Elizabethan and Jacobean England. Through its chivalric nature, exciting plot, and the sweeping romance between Amadis and Oriana, the novel became a cultural reference for English readers and provoked a public frenzy in the 1590s. Outside of the public view, however, its characters were at the

centre of a far more serious and dangerous endeavour. Amadis and Oriana (the beloved protagonists) as well as their son Beltenebros and other names from the novel, were codenames used by Spanish spy-masters to identify key Elizabethan and Jacobean nobles of the upper echelons of the court, all of whom enjoyed almost unlimited access to England's monarchs.

The connections between the English monarchy and the Spanish novel have been most notably established through a collection of popular madrigals of the late sixteenth and early seventeenth century, featuring the princess Oriana, heir to the throne and Amadis' lover. Oriana's identity within the madrigals has been a contentious topic among musicologists, and both Elizabeth I and Anna of Denmark have been put forward as possible Orianas with different levels of controversy.

But new evidence suggests that the true identity of Oriana lies within the overlooked spy-network that protected Spanish interests in England, and more important, within the role of its female spies, including that of Jane Drummond: Lady of the Queen's Bedchamber, favourite of the queen, and Catholic spy. By studying Drummond's role in the court of Anna of Denmark, this paper brings evidence to identify the queen's own role within the Spanish spy network, and the madrigals, as »Oriana.«



## IC-15: Fourteenth-century poets, musicians and their music: The hidden narratives

Friday, 28.07.2023, 11:00–12:00

Room: Instituto Cervantes

Chair: Warwick Edwards (University of Glasgow)

### Will the real Philippus please stand up? <sup>IC-15:2</sup>

CAROLANN BUFF (INDIANA UNIVERSITY)

Several studies of the manuscript Strasbourg, Bibliothèque Municipale 222 C. 22 describe it negatively as having »many doubtful attributions.« The mistakes, strikingly, are errors favoring the »great names« of Philippe de Vitry and Guillaume de Machaut. The conclusions that certain works in source were attributed in error follow a rationale that Rob Wegman rejects in his essay »The Other Josquin« (2008). In a pursuit to put names on works, especially the names of »great men,« is it possible that the narrative of the music of the Middle Ages is distorted? Has too much emphasis been upon composers and a canon? Have we neglected to evaluate works in a purely stylistic context by prioritizing a corpus of a composer? All too commonly music of the Middle Ages is described as one of centers with peripheries. The narrative emphasizes a teleological path passing an artistic baton from great man to great man. In an era what is aching to hear a more diverse and inclusive history, it is imperative to not pass over the others – the fragments, the unicats, the anonymous, and the otherwise unknown – but instead work to decenter a canon for medieval

music that not readily or easily acknowledged. In this paper I will explore some of the »otherwise unknowns« to demonstrate how they might play a greater role in the narrative of music from the late 14th century.

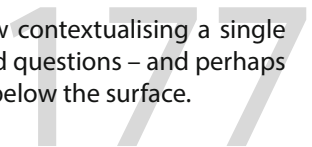
### A contrafact in the Chantilly Codex? *Laus detur multipharia* reconsidered <sup>IC-15:3</sup>

JOHANNA-PAULINE THÖNE (UNIVERSITETET I OSLO)

The four-voice virelai *Laus detur multipharia*, uniquely preserved in the Chantilly Codex (F-CH 564 no. 10, fol. 16v), is remarkable in many regards: its number of voices alone exceeds that announced in the table of contents, while the triplum, attributed to a Petrus Fabri, is placed on the bottom of the page. *Laus detur* is also the only extant Latin-texted virelai from the late fourteenth century, fitting well with Anne Stone's 2001 observation that certain musical features of the piece are »reminiscent of the so-called ›realistic‹ virelai, suggesting that the Latin text may be a contrafactum.«

In this paper, I consolidate Stone's contrafact hypothesis and set it in relation to the other peculiarities of *Laus detur*. In proposing a chronology of the virelai's reception and reworking, I not only demonstrate the agency of the Chantilly scribe but also address broader questions about the repertory at large, in particular concerning the choice of musical genre and poetic language, rhetorical layers of poetic texts, as well as the thematic and stylistic networks of repertories.

As such, this paper exemplifies how contextualising a single composition can shed new light on old questions – and perhaps even yield some answers hidden just below the surface.



## PL-16: Orlando di Lasso III

Friday, 28.07.2023, 14:00–15:30

Room: Plenary Hall

Chair: Daniela v. Aretin

### Surpassing Orlando? Melchior Neusidlers *Ricercar super Susanne un jour* <sup>PL-16:1</sup>

YA'QUB YONAS NATHEM EL-KHALED  
(KUNSTUNIVERSITÄT GRAZ)

Melchior Neusidler (1531 – ca. 1591/5) was one of the most prominent lutenists of the second half of the 16th century and one of the most fruitful composers of lute fantasias of his time. Neusidlers composition activities fell into the period when instrumental music started to emancipate from vocal music, paradoxically enough by assimilating the style of vocal polyphony completely. So-called parody-fantasias are an illustrative example of this assimilation process on the one hand, and the artistic ambitions of lutenists on the other hand.

In his *Ricercar super Susanne un jour* Neusidler uses Orlando di Lassos chanson to create a new polyphonic work. Remarkably, Orlando's chanson is already a parody composition, which uses elements of a *chanson spirituelle* by Didier Lupi Second. My analyses of Lupi's, Orlando's and Neusidlers *Susanne un jour* versions reveal not only motivic but also structural similarities and a dense network of interconnections. The analyses confirm the hypothesis that composers of instrumental music tried to actively participate in the process of troping and that the borrowing process in parody compositions is not limited to motives, *soggetti* or fragments – it can also encompass compositional techniques. By

taking into consideration further relevant compositions, the results of the comparative analyses demonstrate that instrumental music should not be discussed and studied separately, but shares the same framework and artistic heights of vocal music of the second half of the 16th century.

### Lasso Reads Fiamma Reads Fiamma <sup>PL-16:2</sup>

ROBERT L. KENDRICK (UNIVERSITY OF CHICAGO)

For all that the *Lagrima di San Pietro* have received scholarly and performing attention, Lasso's late sacred madrigals on texts by Gabriele Fiamma (1533-87) have yet to be placed in the context of the poet's major changes to sacred poetics. This is complicated by the poet's inclusion of his own self-exegesis of his sonnets printed in *Rime sacre* of 1570 (of which and of subsequent editions there are three copies in the BSB, suggesting real Bavarian interest in the Italian poet). This paper examines two of the composer's sonnet settings, attempting to suggest some distinctions between Lasso's musical gestures and the articulations to the text provided by the poet in his self-commentary.

### Tradizione dotta fiamminga e pratiche italiane del canto improvvisato nei madrigali di Orlando di Lasso (read in English) <sup>PL-16:3</sup>

CECILIA LUZZI (CONSERVATORIO DI PERUGIA)

La tradizione del madrigale italiano del XVI secolo, lungi da essere una tradizione omogenea, presenta una grande varietà di scritture che rinviano a tradizioni diverse sia nella poesia

che nel trattamento musicale. Nella produzione di madrigali su testi petrarcheschi, in particolare del *Primo libro cinque voci* (1555), e nei madrigali pubblicati nel *Secondo libro delle muse a quattro voci. Madrigali ariosi* (1558) e nel *Terzo libro* (1562), Orlando di Lasso sperimenta in modo esemplare quegli stili che rappresentano i due volti della tradizione del madrigale: la scrittura contrappuntistica nata dall'innesto della tradizione fiamminga da un lato e dall'altro uno stile che presenta tratti ben diversi dal resto della produzione del compositore fiammingo, scrittura accordale, declamato arioso in cui le voci più gravi accompagnano la voce superiore cui è affidata una melodia dalla struttura formulare, spesso nel secondo modo trasposto, che si può ricondurre alla tradizione degli improvvisatori. Dall'analisi di alcuni esempi si intende mettere in luce quell'incontro che si realizza nella produzione di Orlando di Lasso fra tradizione dotta, del contrappunto franco-fiammingo e del madrigale e le pratiche del canto improvvisato sugli aeri o modi che rappresentano la tradizione popolare italiana, autoctona.

## MR1-16: Italian Madrigals

Friday, 28.07.2023, 14:00–15:30

Room: Meeting Room 1

Chair: Katelijne Schiltz (University of Regensburg)

### Sixteenth-century motets and madrigals for a Florentine amateur : Bongiani Gianfigliuzzi's musical library <sup>MR1-16: 1</sup>

PHILIPPE CANGUILHEM (UNIVERSITÉ DE TOURS / CESR)

The Confraternity of the Buonomini di San Martino in Florence holds the private archive of Bongiani di Jacopo Gianfigliuzzi (1500–1568), a member of the Florentine elite who held important positions at the court of Duke Cosimo de' Medici. Among his personal papers is a collection of musical manuscripts that allow us to reconstruct part of the repertoire sung by music lovers in Florence in the mid-16th century. In addition to a canzoniere of three-part madrigals and various other Italian secular pieces, presumably copied in Florence, Bongiani possessed a partbook of motets copied at the French court at the beginning of the reign of Francis I. This rare document represents a particularly important musical source coming from the French Royal Chapel under the direction of Antoine de Longueval, with ten four-part motets and a unicum attributed to Jean Mouton.

Last but not least, Gianfigliuzzi's music manuscripts allow us to better understand the circulation of music among amateur musicians in the Renaissance, who, far from singing exclusively from printed part books, could also have music copied for their private entertainment.

### Pierre Phalèse and the Evocation of Paradise in the Italian Madrigal Marketplace <sup>MR1-16: 2</sup>

SUSAN GAIL LEWIS (WESTERN UNIVERSITY)

This paper focuses on musical sources from the Bavarian State Library of music books by Pierre Phalèse (c1545–1629) of Antwerp. Among the collection, Phalèse's madrigal books stand out in terms of scope, wide circulation at the Frankfurt and Leipzig bookfairs, and survival in early libraries from across German-speaking lands. Phalèse made his mark with a series that appeared under the evocative titles *Musica divina* (1583, 1595), *Harmonia celeste* (1583, 1593), *Symphonia angelica* (1585, 1590, 1594), and *Melodia olympica* (1591, 1594). The titles position music as a divine, celestial, and earthly paradise; these themes are explored in the poetry with pastoral imagery that honors Apollo, Diana, and fertile Arcadia. The anthologies are large, averaging sixty-five madrigals per volume, and contain a range of pieces by Italian composers along with a handful of northern madrigalists. To date, analysis of these collections has focused on individual madrigals, while the links across the anthologies and between titles and contents have been overlooked. My paper asks the questions: Why did Phalèse use these titles and what audiences did he hope to reach? My analysis draws on theology, science, and botany to better understand the role of the titles in reaching northern consumers. Musically, I focus on madrigals such as Luca Marenzio's »Rosa bianche e vermiglie« and Giovanni Maria Nani's »Quando fra bianche perle« that demonstrate a close link between poetry, music, and title. The paper concludes that the rhetoric of paradise helped Phalèse address the challenges of selling books, expanding markets, and targeting multiple audiences.

## Italian madrigals by a Flemish composer: Jean Turnhout and his first book for six voices <sup>MR1-16:3</sup>

CRISTINA CASSIA (UNIVERSITÀ DI PADOVA)

In »The madrigal book of Jean Turnhout (1589) and its relationship to Lasso«, published in 1999, James Haar argued that Turnhout, who, at that time, was choirmaster to the chapel of Alessandro Farnese at Brussel, often used madrigals by famous composers (foremost Orlando di Lasso) as a source for the texts he set to music. Building on the observations that Haar gathered in the Appendix of his article on the authors of the texts and the music settings related to Turnhout's ones, and integrating the data with updated information, this paper aims at exploring the paths of text transmission within Turnhout's collection, trying to explain the rationale behind his choice of texts. In fact, while most of them were written by well-known poets (such as Petrarch and Pietro Bembo) and frequently set to music during the second half of the sixteenth century, a few texts apparently were only set to music by Turnhout. Focusing on this madrigal collection, this survey will also shed new light on the circulation of Italian texts among Northern composers who, as Turnhout himself, apparently did not spend any time in Italy and probably did not fully master the Italian language.

## MR2-16: Georgian Music of the Middle Centuries

Themed session

Friday, 28.07.2023, 14:00–15:30

Room: Meeting Room 2

### Georgian Medieval Theological-Philosophic wisdom about Georgian Chants

KHATUNA MANAGADZE (BATUMI ART UNIVERSITY)

Georgian church music related in artistic form the theological-philosophic wisdom which was characteristic of the Georgian philosophical ideas of the medieval centuries. We believe that Georgian philosophical thoughts will assist in studying Georgian chanting by understanding its many parameters, as any achievement of sacred culture is a mini-model of a global creation. The process of evolution of culture and all the more of sacred culture, is in unison with the peculiarities of the Divine arrangement. The most significant thoughts on Georgian church music is portrayed in the works well-known Georgian philosophers. The main aspect of my article is the relationship among music and philosophy.

## Stable Melodic Formulas and Their Reflection in Unpitched Notation in the Georgian Chanting Tradition

TAMAR CHKHEIDZE (GIORGI MTATSMINDELI HIGHER EDUCATIONAL INSTITUTION OF ECCLESIASTICAL CHANT)  
EKATERINE ONIANI (TBLIISI STATE CONSERVATORIE)

When researching any aspect of Georgian church hymns, scientists focus on the universal compositional method of hymn organization – the construction of a tune with melodic formulas, that is, the chant is sung through intonation-formed, stable melodic structures. This principle of formulae thinking determines the hymn's structural peculiarities, the eight-voice system's regularities, the possibilities of mode-harmonic variations, and other vital parameters.

The paper discusses the reflection of stable musical formulas in the unpitched musical notation developed in the Georgian chanting tradition. Based on the comparative analysis of manuscripts of the 10th, 18th, and 19th centuries and notated samples of the 19th and 20th centuries, the peculiarities of the unpitched notation have been identified. Mentioned peculiarities are related to the formulae structure of the hymn and the ancient formulaic principle of musical thinking, which traditional Georgian chanting preserved until the beginning of the 20th century. This peculiarity was decisive in forming the original polyphonic system of traditional Georgian chanting.

## Georgian Composer Nodar Mamisashvili's Innovations in Context of Medieval Musical Thinking

EKA CHABASHVILI (TBLIISI STATE CONSERVATORIE)

Twentieth-century composers often turned to medieval musical thought as a source of inspiration for their own works. Some representatives of modern composers use a complex approach to creating works. Maybe that's why the interest in the figures of the Medieval Ages was aroused.

In my paper, I would like to present to you some examples from the works of Georgian composer and scientist Nodar Mamisashvili and talk about his really contemporary compositional technique, which was created under the influence of the musical thinking characteristic of traditional Georgian chanting of the Medieval Ages.

## LI-16: 16th Century Music and its Theory

Friday, 28.07.2023, 14:00–15:30

Room: Library

Chair: Richard Freedman (Haverford College)

### Mocked Mass and Murderous Miracle: Music and Religion in Teofilo Folengo's *Baldus IX* <sup>LI-16: 1</sup>

ALVISE FILIPPO STEFANI (INDIANA UNIVERSITY BLOOMINGTON)

Teofilo Folengo dedicates books VI-X of his Macaronic epic *Baldus* (1517) to a series of often violent or deadly *beffe* (»tricks« or »pranks«), whose mastermind is the trickster Cingar. In book IX, he pretends to kill a woman outside the church of the country village of Cipada and then falsely resurrects the victim thanks to an allegedly miraculous knife, only to later lure another peasant into murdering his own wife with the very same weapon. Scholars such as Alessandro Capata, Massimo Scalabrini and Marco Faini have extensively studied Cingar's *beffe* inside Folengo's poem, yet the role of musical elements in the success of the pranks remains largely unexplored. In the case of book IX, the poet inserts detailed descriptions of liturgical plainchant and counterpoint, provides a precise technical vocabulary, and even references composers such as Adrian Wilaert, Costanzo Festa, and Josquin Desprez. In my paper, I analyze how music – both religious and secular – actively deforms religious elements and practices, favoring the unholy and violent outcome of Cingar's *beffa*. I also demonstrate how musical elements are used to denounce the

corruption of the clergy, specifically the priest Iacopinus, who not only prefers to join peasant dances rather than celebrating a solemn mass, but also actively helps Cingar during the *beffa*, intoning chants aimed at persuading peasants about the alleged miracle. Throughout book IX, gullibility and trickery substitute devotion and faith, and music serves the murderous plans of Cingar rather than the life-affirming example of Jesus.

### Sticky ink, expensive paper and the printing of Vicentino's *L'antica musica ridotta alla moderna prattica* <sup>LI-16: 2</sup>

DAVID GALLAGHER (SCHOLA CANTORUM BASILIENSIS/FHNW)

Readers of sixteenth-century books will be accustomed to seeing, in addition to the main text on a page, faint mirror images of other text, produced by a transfer of undried ink from the opposite page (offsets, or set-offs). Less common are »right-image« offsets, where the faintly printed text is not in mirror image, though it may be upside down. These images are less obviously explicable, and bibliographers have identified and hypothesised various processes that could have created them.

In one of the three copies held at the British Library in London of Nicola Vicentino's treatise *L'antica musica ridotta alla moderna prattica*, originally published in Rome in 1555 by Antonio Barrè, right-image offsets are visible throughout. While no two copies of any early publication are ever entirely identical, collating multiple copies can help to establish a norm for that publication. Comparison with the norm for Vicentino's treatise established by Luigi Collarile and myself in our work on the new digital edition ([www.fhnw.ch/plattformen/vicentino21](http://www.fhnw.ch/plattformen/vicentino21)) shows that the British

Library copy with the right-image offsets also has other unusual and unique features. Of the c. 90 currently known copies of the treatise, it is one of only eight to be printed on a stock of paper whose sheets are significantly larger and thicker than those used for the vast majority of the print run. Furthermore, it is the sole copy to have a folio number printed on f. 2r, the page carrying Vicentino's dedication to his then patron, Cardinal Ippolito II d'Este. Analysis of these discrepant features sheds light on Vicentino's preparation of the manuscript, on working methods in the printing house, on the relationship between Antonio Barrè and Rome's pre-eminent publisher Antonio Blado, and on Vicentino's target readerships.

## Inimical Cadences <sup>LI-16:3</sup>

SARAH SABOL (INDIANA UNIVERSITY BLOOMINGTON)

Pietro Pontio, in his *Ragionamento di musica* (1588), lists cadential pitches that are acceptable and beneficial in composing modally unambiguous pieces, as well as those that are too remote from the piece's modal center and should be avoided. Pontio's treatise stands out from other theoretical treatises in that he removes the focus from ambitus and species when defining mode; instead, he looks to cadences to differentiate between the authentic and plagal modes and between modes and psalm tones, while noting shared cadential points and the influence of psalm tone conventions on modal compositions. In his treatise, modes and psalm tones dictate cadences, but he allows that in more secular genres, such as madrigals, cadential pitches can depart even further from those he sanctions, especially if they are not emphasized.

When composers use the cadences Pontio deems to be »inimical« in secular works, what compositional decisions or textual interpretations force cadences far from the final or other structurally important pitches? To answer this question, I test Pontio's modal cadence theory against a corpus of secular pieces that Vincenzo Galilei references as examples of mode in the contemporaneous Fronimo (1584). I compare the cadences in these pieces to those in Pontio's exemplary duos and in the repertory he references, considering elements such as range, role of transposition, compositional techniques, and text-setting in the cadences that deviate from Pontio's proscriptions. My findings are that these madrigals largely adhere to Pontio's parameters, but notable exceptions deviate from the norm, resulting in temporary modal ambiguity.



## IC-16: 13th Century Motet and Song

Friday, 28.07.2023, 14:00–15:30

Room: Instituto Cervantes

Chair: Catherine A. Bradley (University of Oslo)

### From »Summer Love« to »Moses-like Jesus«: an Intertextual Study of Two Motets in »Hec dies« Motet Family

JUYUAN FENG (SHANGHAI CONSERVATORY OF MUSIC)

This article is a case study of the thirteenth-century *ars anti-qua* motets from the perspective of intertextuality.

Based on previous related studies, this article first discusses the feasibility of using intertextuality theory in the study of *ars anti-qua* motets, and deduces that the two »predecessors« (the earliest motets in one particular motet family) of »*Hec dies (the Day)*« motet family can be regarded as a whole generating a chain of intertextual meanings.

After exploring the reception history and intertextual religious implications of the tenor of the »predecessors«, as well as the practical function of the Notre Dame manuscript (Wolfenbüttel 1099) in which the »predecessors« were copied, this article elaborates on their coherent intertextual meanings, shedding light on the motifs from »summer love« to »Moses-like Jesus«. All the interpretation is well-supported by the examination of the paleographic traits of the »predecessors« and that of diverse texts either secular or sacred, which serve as the intertexts of the motets in question.

This article also points out that tenor has a strong supportive function on the motets' narrative, and that refrain is foundational to and catalyzes the generation of their musical meaning and the connection between ostensibly different motets. Lastly, the article concludes the points above by inferring the thirteenth-century motets' position in the historical process of the conceptual formation of »musical works« in European music.

### From Arras to Paris: Periphery and Parody in a Thirteenth-Century French Motet

ELEANOR LORRAINE PRICE (EASTMAN SCHOOL OF MUSIC,  
UNIVERSITY OF ROCHESTER)

The thirteenth-century three-voice motet *Hare, hare, hie! / Balaan! / Balaam* foregrounds several types of racialized, musical boundaries. Invoking »Engliskeman,« Scotsman, and Normans, the lyrics feature a Picard dialect that seems to poke fun at Anglophone speakers. The musical structure also mocks insular characteristics by employing voice exchange between the upper voices, a technique often associated with the English rota. Through the tenor's relationship with the Use of Sarum, and the motetus depiction of an encounter with Englishmen in an Arras pub, the piece is colored by brushes against national, linguistic, and generic borders between France and England. Taken along with the English musical characteristics, the motet seems a ready parody of Englishmen in Picardy, a conclusion advanced by Saint-Cricq and Everist. However, the motet's two manuscript witnesses – Noailles and W2 – complicate this conclusion.

Historiographically, these two manuscripts play into established arguments about centers and peripheries. The music

contained in Noailles is cast as peripheral and flawed, and Saint-Cricq has called the polyphony in the compendium »borderland motets« (Saint-Cricq 2018). However, I find that *Hare, hare, hie*, at first glance an obvious example of non-center material in textual, linguistic, and musical content, demonstrates a thoroughly Parisian grounding. The lyrical references in *Hare, hare, hie!* / *Balaan!* / *Balaam* point us not only to the ethnically-based administrative »nations« of the University of Paris, but also to a network of parodical literature and exegesis accessible to student-clerics of the university, heightened by the motet's musical content.

### ›Vos n'avez en moi nuns droit‹ : Malmariée Songs in the Context of Thirteenth-Century Clerical Strategies for Managing Musical and Sexual Behaviour

MATTHEW P. THOMSON (UNIVERSITY COLLEGE DUBLIN)

When the figure of the *malmariée*, or the badly married woman, appears in French songs or narrative texts of the thirteenth-century, she loudly announces both her sexuality and musicality. Frequently expressing herself in song, she informs her jealous, older, and boorish husband that his violently abusive behaviour will not prevent her from engaging in adulterous sex with her lover.

While drawing on previous readings of the *malmariée* both as the misogynistic projection of male authors and as an unusually agential female desiring subject, this paper takes a new approach, reading the behaviour of wife and husband against thirteenth-century clerical strategies for controlling the social effects of musical and sexual activity. A new clerical discourse emerged around the marriage reforms of the early thirteenth-century,

which attempted to mitigate the moral ambivalence of sexual desire by channelling it exclusively within marriage: the marital debt, for example, allowed husbands and wives to expect their spouse to acquiesce to their requests for sex. This was, I argue, analogous to clerical attempts to control music, directing the effects of musical pleasure towards pious devotion and away from incitements to lasciviousness.

This paper, drawing on recent studies by Helen Dell and Rachel Ruisard, reads a selective corpus of *malmariées* found in thirteenth-century songs and narratives as satirical demonstrations of the musical and sexual consequences when such clerical strategies for managing music and sex break down. As such, I place these *malmariées* and their songs among a wider body of satirical marriage-focused literature, including *dits* from Arras which poke fun at clerics' attempts to control sexuality through marriage.

## PI-17: Munich & The Court Chapel

Friday, 28.07.2023, 16:00–18:00

Room: Plenary Hall

Chair: Moritz Kelber (University of Augsburg)

### Lasso's Munich Mass Cycles. Tradition and Progression of a Functional Repertory <sup>PI-17: 1</sup>

ESTHER DUBKE (HFK BREMEN)

While Wolfgang Boetticher concluded that Lasso's mass cycles testified to self-imposed compositional restrictions, Rufina Orlich came to a different estimation in her study almost thirty years later: With regard to the relation between text and music, Lasso's approach to setting the ordinary to music was far more diverse, plastic and flexible than most of his contemporaries' and especially Palestrina's. Although the settings were made accessible to a broad generation of researchers through the critical edition between these two completely disparate assessments, both authors intended to classify and evaluate Lasso's ordinaries in the context of his own output and in comparison to other 16th-century compositions by analysing suspected characteristic compositional techniques.

This brief overview already documents that stylistic investigations and the exclusion of functional conditions are only of limited help in understanding form and texture of Lasso's masses. Therefore, this lecture seeks to sketch out this functional framework on the basis of Munich mass repertory since Ludwig Senfl, to name traditionally grown structural and musical tendencies and to explore the scope of compositional freedom in which Lasso was able to act.

### The Secret Chromatic Palindromes of Orlando de Lassus (ZOOM) <sup>PI-17: 2</sup>

ASHER VIJAY YAMPOLSKY

Lasso's *Prophetiae Sibyllarum*, a cycle of twelve motets and a prologue, has perplexed scholars for decades. Lowinsky (1961) characterized the style as »triadic atonality« but did not analyze the pieces. Mitchell (1970) retorted with a tonally unified, Schenkerian analysis of the prologue. Roth (2010) has presented a preliminary analysis based on recitation tones and hexachords, and Chenette (2012) has taken a phenomenological approach developed from Zarlino's harmonic/nonharmonic relations. None of the above authors, however, have analyzed the entire cycle, and only Mitchell has attempted a thorough explanation of how any of the pieces are organized.

Following Lowinsky, this paper pursues a neo-Riemannian analysis of all thirteen pieces. Although this method is associated with nineteenth-century music, it is designed to analyze music that is triadic and chromatic using voice-leading patterns, and thus it is appropriate here.

I hope to demonstrate that all of the pieces of *Prophetiae Sibyllarum* are primarily organized around harmonic sequences and palindromes. The latter category contains three subtypes: those composed of repeating chords, which I label »chord-palindromes«; those composed of repeating neo-Riemannian operations, which I label »operation-palindromes«; and those composed of any combination of chords, operations, and harmonic sequences, which I label »hybrid-palindromes«. I further identify asymmetrical palindromes, in which a chord or operation is embedded within the palindrome on only one side of the axis of symmetry. I explore the incredible variety with which Lassus presents these elements, and finally, I address broader historical and compositional implications as well as questions of perceptibility opened by this study.

## »Moors« in Munich: Black performers and singers at the Bavarian Court <sup>PI-17:3</sup>

BARBARA EICHNER (OXFORD BROOKES UNIVERSITY)

Orlando di Lasso's *Moresche* have always intrigued listeners, but recently they have been particularly scrutinised for their representation of black men and women. Gianfranco Salvatore demonstrated that the notoriously opaque texts contain traces of the West-African language Kanuri, and Eric Rice has placed them in the context of the wedding of Bavarian Duke Wilhelm V and Renée of Lorraine. On that occasion, the *moresche* were probably performed by white musicians, but it was only a few years later that black people arrived at Wilhelm's residences in Landshut and Munich. This paper attempts to trace their position at the Bavarian court and their contribution to its culture. There were apparently two distinct groups: on the one hand »moors« – usually children – which Wilhelm V bought through a network of agents, and on the other hand professional musicians, who were hired as regular members of the court chapel. Particularly well documented is the case of the Spanish castrato »Philipp Crucis Mor«, who arrived in Munich 1580 at the recommendation of Cardinal Carlo Borromeo, and whose status in holy orders as well as his gambling habit were the subject of a lively correspondence (the full extent of which was first described by Valerio Moruccio). Philipp Crucis returned to Italy after only two years, leaving behind the intriguing question whether his presence had an impact on the repertoire of one of the foremost musical ensembles of the time, or on the attitudes of his contemporaries towards non-white musicians.

## Composing a Corporate Identity? The *Musica de' virtuosi della florida capella di Baviera* (1569) between collaboration and competition <sup>PI-17:4</sup>

ROMAN LÜTTIN (UNIVERSITY OF HEIDELBERG)

Various musical groups and institutions of the late 16th century mediated their public perception as social units through deliberately portraying themselves as collective entities in print. The first undertaking in this manner seems to have been the *florida capella* collection by the Bavarian court chapel. In 1569, chapel member Massimo Troiano edited a madrigal print at Girolamo Scotto, whose cover page identified only the collective of composers as the music's author, *Musica de' virtuosi della florida capella di Baviera*. While different composers names do appear as paratexts above the solitary madrigals, the achievements of the individuals are framed by a collective dimension, expressed not only on the title page, but also in the *tavola* at the back. Furthermore, several composers collaborate by collectively setting two sestinas to music, dividing the texts stanza by stanza.

It may be possible to consider the collaborative act of setting larger texts into music as a tool for composing a »corporate identity«. However, the joint action of the chapel members could also be interpreted as the exact opposite, a competitive situation provoking stylistic individuality rather than adopting one common compositional approach. This paper argues that competitive and collaborative actions are recursive processes, both central to the construction of institutional identities. It presents a comparative analysis of several madrigals, focusing on shared and distinguished compositional features as well as the applied strategies of each composer. By finally comparing the print with other collective sources from the late 16th century, the paper aims to discuss general questions connected to musical identity, authorship and textuality.

## MR1-17: 16th Century Polyphony II

Friday, 28.07.2023, 16:00–18:00

Room: Meeting Room 1

Chair: Hartmut Schick (University of Munich)

### Cyclical settings of Petrarch's *Vergine bella canzone* <sup>MR1-17: 1</sup>

ADELHEID SCHELLMANN (WWU MÜNSTER)

With its eleven stanzas or 137 verses, the *Vergine bella canzone* is one of the longest texts of Francesco Petrarch's *Canzoniere*. Beginning with Dufay's *Vergine bella*, there were several musical settings of single stanzas until Cipriano de Rore's cyclical setting of the entire canzone was published in 1548/49 during the peak of petrarchism in Italy. Up to the beginning of the 17th century, further cyclical settings were composed, nine of which have survived (by Alfonso Ferrabosco Il Vecchio, Francesco Portinaro, Giovanni Matteo Asola, Giovanni Pierluigi da Palestrina and Ippolito Baccusi, among others).

In my paper I would like to present the most important results of my dissertation: First, I will discuss the literary reception of the *Vergine bella canzone* in the 16th century, which is increasingly detached from that of the rest of the *Canzoniere*. Since the Virgin Mary is the addressee of the canzone, it could become a model for sacred poetry.

Secondly, the paper addresses the question of the relationship between the younger cyclical settings and the presumed model of de Rore. His compositions continued to be reprinted after his death in 1565 and served as models for many younger compos-

ers. Every composer who set the *Vergine bella canzone* to music in the period in question certainly knew de Rore's setting on the one hand and had to be measured against it on the other. Using selected examples, I will show the references to de Rore's model and discuss how conscious reference on the one hand and stylistic and genre convention on the other can be distinguished from each other.

### Jacques Buus's *Canzoni francese a 6* (1543) – an almost unknown repertoire edited for the first time <sup>MR1-17: 2</sup>

CHRISTOPH FLAMM (HEIDELBERG UNIVERSITY)

LARS OPFERMANN (UNIVERSITY OF MUSIC LÜBECK)

Despite his fame as a composer of intricate *ricercari*, the vocal works of Jacques Buus have seldom been researched: Walter Breitner's monography on the Latin motets (1977) and Howard M. Brown's profound article on the *chansons spirituelles* (1962) remain the only studies fully dedicated to his vocal music. Yet Buus made himself a name with secular French chansons since 1537, culminating in a collection of 29 six-part chansons printed by Antonio Gardano in 1543, one of the few extant complete copies of which is held in the BSB Munich. While several of the 29 pieces are parodying well-known chansons of his time, many remain unica, and some poems most probably are written by the composer himself. The subjects cover a wide range from drinking songs and frivolous matters to lofty laments and philosophical attitude. Accordingly, many settings are in a predominantly homophonic parlando style, others contrapuntally more dense, and three chansons even display canon structures.

Based on our recent critical edition (ortus Verlag), we will speak about the genesis and main problems of this first edition

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of Buus's chansons, point out characteristics and peculiarities of the original print, of the poetical texts and the music. In the concerts framing the conference, the ensemble Singer Pur is going to include some of Buus's chansons which will be heard for the first time after 480 years.

## La musica del nemesi di Monteverdi: le canzonette di Artusi (read in Italian) <sup>MR1-17:3</sup>

NADEZHDA IGNATEVA

Conosciamo Artusi come un teorico di musica di cui una delle caratteristiche più marcate era un grande amore per la polemica e un odio ancora più grande nei confronti di Monteverdi.

Artusi è passato alla storia della musica solo per la sua critica a Monteverdi, e se non fosse stato per questo forse non avremmo saputo nulla di lui.

Nonostante Artusi abbia scritto pochissima musica propria – letteralmente abbiamo solo un paio di esempi – non fu solo un teorico di musica, ma anche un pratico di essa. Nella primavera del 1598 a Venezia Artusi ha pubblicato una raccolta di canzonette – in marzo – e ha [ri]pubblicato *l'Arte del contrappunto* - in aprile. *L'Arte del contrappunto* è una versione rivista e arricchita del primo trattato di Artusi, pubblicato in due parti (nel 1586 e nel 1589). Tuttavia, lo scopo della mia presentazione che consiste nell'esaminare la sua musica e creatività compositiva sull'esempio delle suddette canzonette a quattro voci, è correlata sempre alla sua guida teorica alla composizione della musica polifonica.

E anche se a prima vista ci può sembrare che non per caso Artusi era più noto come polemista anziché compositore, la conoscenza della sua musica comunque è utile in quanto trasforma il »cattivo di cartone« e il pedante di poca levatura il quale non

ha saputo apprezzare la musica del suo contemporaneo, come Artusi può talvolta apparire nella ricerche contemporanee, in una figura tridimensionale.

## The lord of the ring. Schütz, Venice and the end of the Renaissance <sup>MR1-17:4</sup>

BARTŁOMIEJ GEMBICKI (INSTITUTE OF ART OF THE POLISH ACADEMY OF SCIENCES, WARSAW)

It has long been accepted that Italian musicians associated with Venice played a crucial role in shaping Heinrich Schütz's compositional style. Schütz himself promoted this idea during his lifetime, and recalled his close relations to none other than Giovanni Gabrieli, who, on his deathbed, decided to bequest a ring to Schütz for the German composer to remember him by. This highly symbolic scene has prompted modern scholars to elaborate on the supposed mission which the dying Gabrieli entrusted to his allegedly »favourite student«. Schütz was thus to become the repository of the achievements of the »Venetian school« and take them with him back to Germany. For some scholars, furthermore, Gabrieli's death marked the end of the »glory of the Venetian school«, only temporarily suspended thanks to Schütz.

Having analysed about two hundred music dictionaries, companions, encyclopaedias and textbooks written within the last fifty years in different languages, I realised how differently the Venetian episode in Schütz's life has been recounted and explained by modern scholars. The aim of my paper is to discuss the mechanisms of modern historiography, by studying how a single sentence, written by Schütz a few decades after the events described, was turned into a kind of prophecy.

## MR2-17: Poetry and Rhythm

Friday, 28.07.2023, 16:00–18:00

Room: Meeting Room 2

### Musical and poetic characteristics of the Armenian Renaissance <sup>MR2-17:1</sup>

MHER NAVOYAN (INSTITUTE OF ARTS OF THE NATIONAL ACADEMY OF SCIENCES OF REPUBLIC OF ARMENIA)

Within the context of the history of Armenian culture, the term *Renaissance* should definitely differ from that of the European (Italian) Renaissance. Its main characteristics are comparable to similar phenomena in other Eastern cultures.

A history and extant heritage of Armenian hymnography, as Armenian medieval professional music and poetic art, allows us to study the Armenian Renaissance based on reliable historical evidence. This method enables to clarify the ideological bases of the Armenian Middle Ages, as well as time periodization issues, the transformation of musical thinking, and the formation of a new style and genre system.

As a result, we can conclude that the Armenian Renaissance was formed based on the ideas of Neo-Platonism and Areopagite's. The observed manifestations of secularization were most distinctive expression of the religious-philosophical ideas. In the art of *Tagh*, on the poetic level, the Armenian Renaissance manifested itself in »secularization« of the genre, whereas in music, it resulted in the breakdown of the canonical musical-theoretical foundation, the *Outdzain* (Octoechos) system, followed by the emergence of *Free Melodic Thinking*.

The first stage of these processes begins at the turn of the 7th and 8th centuries, when Stepanos Syunetsi (660/670-735), one of the great spiritual authorities of the time, proposed a new classification of art, where he also included expressions of secular art. Following his advice, it became possible to incorporate some of the principles of secular professional music (the art of the *Gusans*) into creation of spiritual hymns.

### Georgian romantic epic poem »Eteriani« (X-XI centuries) as a poetic-musical masterpiece (Pre-recorded) <sup>MR2-17:2</sup>

GVANTSA GHVINJILIA (V. SARAJISHVILI TBILISI STATE CONSERVATOIRE)

The medieval Georgian romantic epic poem »Eteriani« (X-XI centuries), which tells the tragic love story of Prince Absalom and Eteri, has been fully digitized on the basis of 70 folklore variants. Although history has not preserved the poem's author's name, certain arguments indicate that »Eteriani« is not a folk legend or a fairy tale, but a sample of royal court poetry of aristocratic origin:

1. The tragic death of the characters at the end of the poem goes beyond the scope of the fairy tale ecosystem and connects us with the mythologem of eternity and vanity.
2. Prosaic inserts have been changed many times by folk tradition, while the verse sections remained practically unchanged, which means that the poetic text of the poem is archetypal, whereas the prosaic text is secondary and supplementary. Moreover, the verse variants perfectly convey every detail of the story even without the prose sections, while the prosaic text is not perfect and some details are omitted.

3. If the actions of the fairy-tale characters are limited by their function in this tale, the heroes of »Eteriani« have individuality and undergo a spiritual transformation. Moreover, their behaviors are determined by psychological motivation.

The structure of »Eteriani« shows that it was a syncretic musical-poetic composition, which may have been performed as a theatrical performance:

1. The poem is completely constructed in the form of dialogues, which indicates the practice of its antiphonal performance. The three-part perfectly structured plot is built on the principle of theatrical dramaturgy \_ exposition, development, and tragic finale.
2. There was a tradition of singing poetry in Georgia (Georgian renaissance poems \_ *The Knight in the Panther's Skin*; *Abdumesiani/Slave of the Messiah*; *Tamariani*). Thanks to the points of intersection between poetry and music, the content of the verbal text and peculiarities of versification were reflected in the vocal intonation while singing the poem and they determined the style, character, rhythmic and intonational features of music.

Thus, »Eteriani« is a unique poem of the Middle Ages, which in its plot, secular character, and anthropocentrism is connected to the examples of world folklore and fiction \_ *Vis and Rāmin*; *Tristan and Isolde*; *Cinderella*; *Amiran-Darejaniani*. It prepared the world-renowned masterpiece of the Georgian renaissance *The Knight in the Panther's Skin*, and, in turn, contributed to the formation of intonation and rhythmic models of Georgian secular music.

## A Lesson in Duality: The Effect of Office Composition on Contrafacts and Vice Versa <sup>MR2-17:3</sup>

RHIANYDD HALLAS (MASARYK ARCHIVE AND INSTITUTE OF THE CZECH ACADEMY OF SCIENCE)

The late Middle Ages saw a large number of new offices and masses introduced into the repertory. While some offices were fully composed by one author (named or not) and introduced into the liturgical corpus in a single stage, many – particularly those for saints – had a more gradual genesis and integration into the repertoire. This characteristic form of office composition was what James McKinnon termed ›*properization*‹, referring to the process where the first celebrations of a feast mainly or completely used existing chants from the *commune*, which were gradually substituted by proper chants. This process of *properization* is identifiable in the feast for Jan Hus: a year after his martyrdom, the earliest celebration of Hus used chants from the common of martyrs and other saints' feasts, with proper chants added slowly over the next century. One of the earliest proper chants composed for Hus' feast is *Clericalis turma gaude*, a close musical and contextual contrafact of *Virginalis turma sexus* for the feast of St Ursula and the 11,000 virgins. This paper will examine instances of contrafact in offices composed or in use in Central Europe in the late medieval period to see whether the process of office integration (whether composed and added to the repertory in a completed form or built up slowly through *properization*) interacted with or affected the creation and use of contrafact in chant composition.



## Imagining the rhythms of medieval song: What notationless musical traditions of today can tell us <sup>MR2-17:4</sup>

WARWICK EDWARDS (UNIVERSITY OF GLASGOW)

Writing around 1300 about a perceived distinction between ›unmeasured‹ and ›measured‹ music, Johannes de Grocheio acknowledges that most think the former to be ›free‹, at least in respect of plainchant. And it is this view that remains prevalent among those who perform medieval songs today. But Johannes considers them wrong (*deficient!*) to conclude that, rhythmically speaking, unmeasured music is uttered ›totaliter ad libitum‹. Song rhythms are subject to rules, then, but significantly neither Johannes, nor anyone else of the period, ever attempts to formulate what they are.

›Why?‹, we ask ourselves. For me, at least, the very absence of explicit rules is itself revealing. It suggests adopting a cognitive approach that enquires how, when sung, words and syllables are characteristically articulated and grouped around points of orientation in time in diverse notationless cultures past and present. And what factors determine whether and how aspects of their temporal properties – which may or may not feature quantitative patterning – are to be captured if in due course they come to be notated.

I will illustrate my findings with recordings made from notationless song traditions that thrived in Romania until recently.

## LI-17: Mensural Music and its Notational Theory

Friday, 28.07.2023, 16:00–18:00

Room: Library

### Syncopation or no syncopation? A survey of notational dots <sup>LI-17:1</sup>

KALINA TOMOVA (BULGARIAN ACADEMY OF SCIENCES)

While reading mensural notation one is bound to stumble across dots and wonder about their precise meaning in the given context, especially in more rhythmically sophisticated pieces where a more elusive type of dot may be encountered – one that most theorists of the fourteenth, fifteenth, and sixteenth centuries define as a subtype of the dot of division. Known by many names, such as *punctus demonstrationis*, *transportationis* or *reductionis*, this dot has been linked in the research of the twentieth century with the effect of producing syncopation. But is that how this dot is described in the treatises of these centuries?

Starting with the names that the theorists employed to refer to this dot, this paper explores not only how they defined and illustrated it but also how they illustrated syncopation and its relation (or lack thereof) with dots in general. The study reveals the distinctive ways syncopation was produced, including through the use of the different types of dots. A possible outline is formed of how the theorists perceived the special type of dot and its relation to syncopation through a closer look at the treatise *Liber de musica* by Johannes Vetulus de Anagnia (fl. 14th c.), where a unique perspective on syncopation is presented.

## Visualizing Mensuration <sup>LI-17:2</sup>

PAUL KOLB (ALAMIRE FOUNDATION, LEUVEN)

Medieval treatises on practical music distinguish between *musica plana* and *musica mensurabilis*, and we refer to much of the rhythmic music notation from before 1600 as »mensural«. Some of the rhythmic aspects, in particular the note types, are clearly visible on the page, but others are not always so apparent. The mensurations were often indicated by signs, but the absence of barlines makes the note groupings less visual than in later notations. Rhythmically related concepts such as syncopation and tactus are defined purely in terms unrelated to the appearance of notation. Many aspects of the rhythmic realization are dependent on the local linear context: musicians have to be aware of the rules of imperfection and alteration, for example, to know when notes are longer or shorter than they may appear. Sometimes the rhythm of one voice depends on the polyphonic context, a context that the individual musician hears but cannot see.

In other words, the conceptualization of rhythm is often more theoretical than visual – at least in theory. Scribes, on the other hand, had to accomplish the more practical task of making notation that suits the needs of its intended users. Notation in separate parts means that larger note values can be notated in the same amount of space as smaller ones, but some scribes nevertheless use spacing to help musicians visualize perfections. Dots and ligatures are both explained theoretically as having certain specific functions, but scribes used them with more variety, often to illustrate rhythmic and mensural aspects. Mensural theory itself hints at such practices by allowing for there to be indications of mensuration beyond the standard signs. Thus while mensuration

tends to be explained in the abstract, the notation is used and experienced visually in ways that the theory does not anticipate.

## Archiving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print <sup>LI-17:3</sup>

CHELSEY LEE BELT (INDIANA UNIVERSITY)

Printed song repertoires circulating in sixteenth-century Italy supplemented and increasingly supplanted unwritten song traditions, to the point that monody collections appearing around 1600 have overshadowed earlier accompanied song practices in historical narratives. While monody's innovative aspects have dominated discussion, its relationship to preexisting practices such as the oral performance of poetry to instruments like the lute and *lira da braccio* remain underexplored. By approaching monody collections as a site of transition from oral to literate forms of culture underway in Early Modern Italy, I examine how musical notation can act as an »archive« of unwritten practices.

Examples from a variety of genres illustrate the co-influence of oral and literate traditions throughout the long first century of the print industry. The standardization of solo and accompaniment notation found in monody and musical drama provide a new format for poetic recitation, in which previously oral song traditions can become fixed in notation as *modi di cantar*, or appear mimetically, to stage a poet character. Decades earlier, *villanesche* and polyphonic comedies also employed notation and mimesis of regional practices to create a rusticizing approximation of vernacular performance. Even in the first days of Italian music printing, Petrucci engaged with the currency of oral practices by including poetic formulae in his songbooks. Ultimately,

as I argue, taking an archival perspective to the notation itself helps us navigate its imperfection as a data source, among other pitfalls of using written documents to study unwritten traditions.

## Things that make life happier: Chained musical material of Jacobus Vaet <sup>LI-17:4</sup>

ADRIAN NAGEL (HOCHSCHULE FÜR MUSIK FRANKFURT)

Das Epigramm *Vitam quae faciunt beatiorem* von Martial erfreute sich im 16. Jahrhundert großer Beliebtheit. Der Dichter zählt darin siebzehn Voraussetzungen für ein glückliches Leben auf. Neben literarischen Bearbeitungen, unter anderem eine christliche Umdichtung von Martin Luther, fallen einige musikalische Vertonungen auf, die untereinander interessante Verbindungen aufweisen. Zum Erlernen des zugrundeliegenden Elfsilbblers, wurden die ersten zwei Zeilen des Gedichts nämlich mehrfach in einfachen homophonen Sätzen vertont.

Ein erster vierstimmiger Satz stammt von Ludwig Senfl aus dem Jahr 1534. Dieser blieb nicht ohne Folgen. So formte sich aus dem Tenor die Choralmelodie »Danket dem Herren, denn er ist sehr freundlich«, die sogar Johann Sebastian Bach vierstimmig setzte. Vier Jahre nach Senfl steht ein verwandter Satz am Ende einer lateinischen Grammatik von Johann Spangenberg; mit offensichtlichem pädagogischen Zweck.

Vermutlich lernte auch Jacobus Vaet mit dieser Vertonung seine lateinischen Versmaße. Denn der spätere Hofkapellmeister von Maximilian II. ließ diesen kurzen Satz in eine Motette einfließen (wie es sogar noch deutlicher Jacques Arcadelt zur gleichen Zeit machte). Damit nicht genug: Die Motette Vaets steht am Anfang einer Kette von Entlehnungsprozessen. Als zusätzliche Vorlage

fungierte *Tityre, tu patulae* von Orlando di Lasso. Beide Motetten avancierten schließlich zu Vorlagen von zwei Messen, die einzigartige Beziehungen im musikalischen Material zeigen: *Missa Tityre, tu patulae* und *Missa Vitam quae faciunt beatiorem*. Ausgehend von Senfl und Lasso entwickelte sich also ein erstaunliches und bisher von der Forschung nicht berücksichtigtes Geflecht verschiedenartiger Werke.

## IC-17: Music in Religious Networks

Friday, 28.07.2023, 16:00–18:00

Room: Instituto Cervantes

Chair: Birgit Lodes (Universität Wien)

### New Evidence for Italianate Music Theory in Cardinalate Households in Papal Avignon: Three Case Studies<sup>IC-17:1</sup>

JASON STOESSEL (UNIVERSITY OF NEW ENGLAND)

Music histories of fourteenth-century papal Avignon before the Great Schism of the Western Church are dominated by the names of northern music theorists. Think of, for example, Philippe de Vitry, Jean des Murs, and Johannes Pipardi. The paucity of evidence for Italian music theory in Avignon in this same period seems out of kilter with other evidence that points to the northern papal city as a centre for cultural syncretism and artistic eclecticism. In the pictorial arts, for example, Simone Martini and Matteo Giovannetti dominated there in the 1340s to 1360s, and compatriot illuminators and scribes collaborated with northerners and Spaniards in a thriving book industry. Although Italian cardinals were a minority of the curia, their numbers included influential patrons of art and literature such as Jacopo Stefaneschi, Giovanni Colonna, Giovanni Orsini, Annibaldo Caetani da Ceccano and Pietro Corsini. These men formed part of a large Italian community in Avignon that participated in prominent devotional social institutions like the confraternities of Notre-Dame la Major and St-Esprit, in which music, especially devotional singing but also instrumental performance, played a pivotal role. Why, therefore, has so little evidence emerged to date for Italian music

theory in Papal Avignon in the years before the Great Schism? New evidence presented in this paper points to links between three Italianate music theory manuscripts and Italian cardinalate households in Avignon from the mid 1340s to early 1380s. This includes a redated principal witness to early Trecento mensural notation theory.

### The story of Estêvão de Brito's »Psalmi Hymnique per Annum«<sup>IC-17:2</sup>

DAVID WILLIAM HUGHES (HOCHSCHULE FÜR MUSIK FREIBURG)

Malaga MS VII is a manuscript containing hymns and other short pieces, mostly by Estêvão de Brito (c.1575–1641). These are the pieces by Brito that have received the least modern scholarly and artistic attention, but the historical context of the pieces suggests that they may have been the most frequently performed of Brito's works in his lifetime, and may have represented the musical skills that his contemporaries valued most.

These short pieces are usually based around an existing melody, and often use known compositional techniques such as fauxbourdon. At the same time, the brevity and simplicity of these pieces mean that they were likely to have been used often. They could have been sung at times when there was simply not enough rehearsal time to prepare a more complicated piece.

Treatises from the sixteenth century, such as those by Bermudo (1555) and Montañós (1592), as well as current research on pedagogical practice (Fiorentino), show the value that Spanish musical culture placed on being able to use techniques such as

fauxbourdon not only when composing, but when improvising in two, three and four parts.

Thus I propose to read Brito's short pieces not only as useful everyday music, but also as written expressions of an active and highly prized culture of improvisation, and to prove their importance through their reception history.

## **Musical and devotional networks in a central European fragment of medieval polyphonic song**<sup>IC-17:3</sup>

LISA MARIE COLTON (UNIVERSITY OF LIVERPOOL)  
JARED HARTT (OBERLIN CONSERVATORY OF MUSIC)  
KAREN DESMOND (BRANDEIS UNIVERSITY)

This paper will introduce and contextualize a newly identified fragmentary musical source, currently in private ownership. Columbus, Ohio, Private collection, JPMS.220 is a single parchment folio containing parts of four polyphonic songs, all Latin-texted and honouring female saints. Some lyrics are concordant with liturgical sources, and the Marian text of one item links it textually to a network of polyphonic songs circulating across northern Europe c.1300 (including a textual concordance with the Montpelier Codex). Although this might suggest a provenance common to *ars antiqua* or early *ars nova* motets, subsequent examination of the source's artistic, textural, generic, and melodic features has taken our research to central European devotional culture a century or more later. The music reflects practices common to Czech and neighbouring regions, including tenors that appear to draw on secular melodies. We consider not only the musical detail, but also the way in which our understanding of those details is enhanced by an appreciation of pan-European cultural contexts.

The polyphonic songs – not motets, but in the tradition of *cantiones* – draw on material and notational strategies with a long heritage. We offer stylistic and contextual observations based upon Hartt's edition of all four pieces, Desmond's assessment of their notational strategies, and Colton's exploration of the possible monastic / convent origin of the original collection.

## **Speaking from the grave – intertextuality in lamentations for deceased composers**<sup>IC-17:4</sup>

CHRISTIAN FÖRSCHNER (UNIVERSITY OF MUSIC AND PERFORMING ARTS MUNICH)

Déploration compositions in which composers lament the death of their deceased composing colleagues, teachers and musical role models often are of particular interest for researches, as they not only gave the composers an opportunity to practice their art in reverence to their musical forebearers but can also give hints on personal relationships and the self-images of musicians as a social community and the construction of their cultural memory.

Some of these pieces are very well known and researched, some are not. Since more than forty years there has been no systematic study of the phenomenon of the *déploration* as a whole. Many studies of particular *déploration*-compositions develop the theory that the composer evokes the voice of his dead colleague as would he be »speaking from his grave« through means of intertextuality. My presentation tries to give a new overview over the whole corpus of known *déploration*s tracing processes of intertextuality inside these pieces.

# CONCERTS & MASS

## **Concert 1: »Travel Songs« (Ensemble Per-Sonat)**

**Monday, 24 July 2023, 18:00**

Altes Rathaus (Old Town Hall)

Marienplatz 15, 80331 Munich

## **Concert 2: »El Cancionero de la Sablonara« (Ensemble Phoenix Munich)**

**Tuesday, 25 July 2023, 19:00**

Allerheiligen-Hofkirche (Court Church of All Saints)

Residenzstraße 1, 80333 Munich

## **Concert 3: »Lust hab ich ghabt zur Musica« (Ensemble Singer Pur)**

**Wednesday, 26 July 2023, 19:00**

Allerheiligen-Hofkirche (Court Church of All Saints)

Residenzstraße 1, 80333 Munich

## **High Mass**

**Sunday, 30 July 2023, 10:30**

Theatinerkirche St. Kajetan, Salvatorplatz 2A, 80333 Munich

We invite you to three concerts presenting music from sources of the Music Department of the Bavarian State Library. Admission to all concerts is free of charge.

As there are only a limited number of seats available, we ask all conference delegates who have registered to attend a concert to **wear their name badge in a clearly visible position** so that they can be easily identified on entry.

If you have not yet decided on one of the three concerts or would like to bring an additional person, please ask at the registration desk for remaining tickets.

# TRAVEL SONGS. Autobiographical and fictional songs by Oswald von Wolkenstein and others

**Monday, 24 July 2023, 18:00**  
**Old Town Hall, Munich**

## PER-SONAT

Sabine Lutzenberger, Marc Lewon,  
Baptiste Romain

*Oswald von Wolkenstein (1376 – 1445)*

- ~ Durch aubenteuer tal und perg
- ~ Durch Barbarei Arabia (instrumental)
- ~ Es ist ain altgesprochener rat
- ~ Wes mich mein búl (instrumental)

*Guillaume Dufay (1400 – 1474)*

- ~ He compagnons

*anonym aus dem Lochamer-Liederbuch (c. 1450)*

- ~ Mit ganzem Willen (instrumental)

*anonym aus dem Codex Cyprus (frühes 15. Jh.)*

- ~ Puisque sans vous querons nostre plaisir

*Guillaume Dufay*

- ~ Adieu ces bons vins de Lannoys

*Oswald von Wolkenstein*

- ~ Ich klag, ich klag (instrumental)
- ~ Hör kristenhait!

*Neidhart (c. Ende 12. Jh. – 1240)*

- ~ Dō man den gumpel gampel sank

*Oswald von Wolkenstein*

- ~ Wer die ougen will verschüren

# CANCIONERO DE LA SABLONARA.

## Spanish court music of the 17th century

**Tuesday, 25 July 2023, 19:00**  
**Allerheiligen-Hofkirche, Munich**

### ENSEMBLE PHOENIX MUNICH

Maria Andrea Parias, Giovanna Baviera,  
Colin Balzer, Christoph Eglhuber,  
Ryosuke Sakamoto, Joel Frederiksen (conductor)

*Juan Blas de Castro (1561 – 1631)*  
~ Tienes, niña, en tus ojos / Romancillo A4

*Gabriel Díaz Bessón (1590 – 1638)*  
~ La Morena que yo adoro / Letrilla A3

*Juan Pablo Pujol (1570 – 1626)*  
~ Quejándose tiernamente / Romance A3

*Manuel Machado (1590 – 1646)*  
~ Dos estrellas le siguen, Morena / Seguidillas A4

*Capitán (Mateo Romero) (c. 1575 – 1647)*  
~ Entre dos mansos arroyos / Romance A4

*Diego Ortiz (c. 1510 – c. 1570)*  
~ Recercada Quarta sobre la folía

*Capitán (Mateo Romero)*  
~ Romerico florido / Folía A2

*Juan Blas de Castro*  
~ Desiertos campos, árboles sombríos / Soneto A4

*Gabriel Díaz Bessón*  
~ Burlóse la niña de amor / Endechas A4

*Capitán (Mateo Romero)*  
~ O, si bolassen las horas / Novenas A2

*Capitán (Mateo Romero)*  
~ Ay, qué me muero de zelos... ! / Letrilla A3

*Juan de Torres (c. 1547 – c. 1613)*  
~ Lucinda, tus cavellos / Canción A4

*Juan Arañés (gest. c. 1649)*  
~ Digame un requiebro / Libro Segundo (Rome, 1624)

*Capitán (Mateo Romero)*  
~ Bullicioso y claro arroyuelo / Seguidillas A2

*Juan Blas de Castro*  
~ Desde las torres del alma / Romance A4



# LUST HAB ICH GHABT ZUR MUSICA. Senfl, Lasso & Buus

**Wednesday, 26 July 2023, 19:00**  
**Allerheiligen-Hofkirche, Munich**

## ENSEMBLE SINGER PUR

Claudia Reinhard, Christian Meister,  
Marcel Hubner, Manuel Warwitz,  
Jakob Steiner, Felix Meybier, Marc Lewon (Guest)

*Ludwig Senfl (c. 1490–1543)*

- ~ Ich stund an einem morgen
- ~ Ave rosa sine spinis
- ~ Tota pulchra es

*Orlando di Lasso (1530/32–1594)*

- ~ In monte oliveti
- ~ Media vita in morte sumus

*Ludwig Senfl*

- ~ Media vita in morte sumus

*Orlando di Lasso*

- ~ Bonjour mon coeur

*Jacques Buus (1500–1565)*

- ~ Ces facheux sutz
- ~ Je ne me plains de toy

*Ludwig Senfl*

- ~ Mit Lust trit ich an disen Tanz
- ~ Das Gläut zu Speyer
- ~ Non usitata

*Filippo Azzaiolo (1530/1540–after 1570)*

- ~ Chi passa per sta strad'

*Ludwig Senfl*

- ~ Lust hab ich ghabt zur Musica

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## HIGH MASS

**Sunday, 30 July 2023, 10:30**  
**Theatinerkirche, Munich**

### CHOIR OF THE THEATINERKIRCHE

Choirmaster: P. Dr. Robert Mehlhart OP

### Musical Program

Proprium: *Deus in loco sancto* by Ludwig Senfl  
(c. 1490–1543), *Missa Cantorum* by Orlando di Lasso  
(1532–1594)

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# Exhibition: Highlights of the Bavarian State Library from the Late Middle Ages to the End of the Renaissance

The Bavarian State Library is exhibiting five of the most distinguished manuscripts from its collections on the occasion of the 2023 Medieval and Renaissance Music Conference. The historical music holdings of the Bavarian State Library date back to the music collections of the Court Library founded in 1558 and of the Bavarian Court Chapel, which was systematically expanded under Wilhelm IV and Ludwig Senfl from 1523 onwards. The Wittelsbach Dukes purposefully collected musical resources for their Court Library, independently of the performance material required by the Court Chapel. In the course of secularisation in the 19th century, valuable holdings from Bavarian monasteries were brought to the Library in Munich. Some of them date back to the very commencement of the written documentation of music. The manuscripts displayed in the Schatzkammer represent the wide range of unique music resources from the Middle Ages and the Renaissance. The famous Carmina Burana represent medieval secular music; the Codex St Emmeram early mensural music; the Buxheim Organ Book, a very extensive source for keyboard music of the 15th century; the Renaissance choir book for Count Palatine Ottheinrich; and the Spanish manuscript Cancionero de la Sablonara from the early 17th century.

**Bavarian State Library**  
Schatzkammer  
Ludwigstr. 16  
80539 Munich

## Opening hours

Monday, 24 – Friday, 28 July 2023 (11:00 – 19:00)

## Guided tours

Tuesday, 25 July 2023 (13:00–14:00)

Wednesday, 26 July 2023 (13:00–14:00)

Friday, 28 July 2023 (13:00–14:00)

## Admission free

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## Receptions

### Reception on Monday, 24 July 2023, 18:00

Reception (drinks only) by the City of Munich in the Old Town Hall (Altes Rathaus) after the concert.

Marienplatz 15

### Reception on Wednesday, 26 July 2023, 19:00

Bavarian drinks and fingerfood are served in the Cabinet Garden after the concert in the Court Church of All Saints (Allerheiligen-Hofkirche).

Residenzstraße 1

### Conference dinner on Thursday, 27 July, 19:00

Traditional music, food and drinks in the most famous ›Hofbräuhaus‹ from the 16th century.

Platzl 9 (for registered guests only)

1523 ————— 2023

# The Munich Court Chapel at 500

Tradition, Devotion, Representation



International Conference  
Free Admission



#MCCC23

31 July – 2 August, 2023  
Bavarian State Library  
Friedrich-von-Gärtner-Saal  
Ludwigstraße 16, 80539 Munich

**SPACE FOR NOTES**



**SPACE FOR NOTES**



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