

Table of contents

1 Program Committee	2
2 Program	4
3 Abstracts	19
4 Practical information	141
5 Concerts & events	144
6 Supporters	152
Mailing list	153

1 Program Committee

Dr. Christelle Cazaux-Kowalski (Schola Cantorum Basiliensis)
Prof. Dr. Felix Diergarten (Hochschule für Musik Freiburg)
Prof. Dr. Inga Mai Groote (Universität Zürich)
JProf. Dr. Irene Holzer (Universität Hamburg)
Prof. Dr. Martin Kirnbauer (Schola Cantorum Basiliensis)
Dr. Agnese Pavanello (Schola Cantorum Basiliensis)
Prof. Dr. Katelijne Schiltz (Universität Regensburg)
Prof. Dr. Thomas Schmidt (University of Huddersfield)
PD Dr. Hana Vlhová-Wörner (Universität Basel / Academy of Sciences of the Czech Republic)

Organization, coordination and support

Birgit Knab

Helpers

Darina Ablogina
Christoph Ballmer
Kimon Barakos
Leonardo Bortolotto
Simon Burri
Cathrin Dux
Andreas Eng
Christine Eng
Robin Furger
Helen Gebhart
Hausdienst der Musik-Akademie Basel
Simone Hutmacher-Oesch
Kathrin M. Menzel
Meike Olbrich
Jonas Prina
Isabelle Rohner
Claudia Schärli
Charlotte Schneider
Iris Simon
Andreas Westermann
Arthur Wilkens
Aliénor Wolteche

Grüezi! Welcome!

Liebe Kolleginnen und Kollegen, chers collègues, dear colleagues, Grüezi!

We are delighted to welcome you to the «47th Medieval and Renaissance Music Conference 2019» on the Campus of the Musik-Akademie in Basel. Basel is proud to host this important meeting of scholars devoted to Medieval and Renaissance Music – for the first time in Switzerland.

MedRen 2019 has been organised by an association formed from members of the Schola Cantorum Basiliensis / FHNW and the Musicology Seminar of the University of Basel. But this event would not have been possible without the considerable financial and logistical support of several institutions. We are therefore most grateful to thank: The Basel branch of the Swiss Musicological Society (SMG), the Sulger Stiftung, the Swiss Academy of Humanities and Social Sciences (SAGW) and the Musik-Akademie Basel. Last but not least, we thank the team of the Schola Cantorum Basiliensis (lead by Birgit Knab), which has contributed to the planning and organization of the conference.

Along with the compelling programme comprised of about 300 papers in five, sometimes even six parallel sessions, we would like to point out some special elements on the roster: First, there are many musical contributions interwoven within and between the papers (marked in the program with the symbol ♪). Second, in tandem with the MedRen 2019 in Basel, the Musikmuseum is hosting an exhibition which presents some of the musical treasures of the University Library in Basel: «Sound Pictures – Music manuscripts and prints from 16th-century Basel».

We wish you (and ourselves) a pleasant and inspiring time in Basel!

The Organizing Committee

Irene Holzer (University of Hamburg)

Michèle Kinkelin (University of Basel)

Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW)

Agnese Pavanello (Schola Cantorum Basiliensis / FHNW)

2 Program

CONFERENCE SCHEDULE, Basel, 3-6 July 2019

Wednesday, July 3, 2019

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
09.00	REGISTRATION					
10.00	OPENING					
10.30 (4)	<p>SE-01: Themed Session: Elizabethan and Jacobean Praises of Music Chair: Katie Bank</p> <p>Katherine Butler Pipers, Paupers, and Princes: Social Class in the Praise and Dispraise of Music</p>	<p>SE-02: Free Papers Notational Issues and beyond Chair: Thomas Schmidt</p> <p>Paul Kolb Ligatures and musical Meaning</p>	<p>SE-03: Free Papers Medieval Music Theory and Practice Chair: Andreas Haug</p> <p>Daniela v. Aretin Griechische Begriffe in der lateinischen Musikterminologie des Mittelalters. Adaptation, Transformation und Übersetzung (paper in German, printed Version in English)</p>	<p>SE-04: Free Papers Musical Life in Basel Chair: Inga Mai Groote</p> <p>Melinda Latour The Sound of Friendship: Paschal de L'Estocart and his circle at the University of Basel from 1581–1583</p>	<p>SE-05: Free Papers Music Printing Chair: Elisabeth Giselbrecht</p> <p>Fabian Kolb Marketing Musical Knowledge. Visual Paratexts in the Design of German Music Textbooks Before the Reformation</p>	<p>SE-06: Studio31 The Rossi Project</p>
	<p>Samantha Arten «God is pleased, with such lyke armony»: Protestant Praise of Music in Elizabethan and Early Jacobean England</p>	<p>Nicolo Ferrari Text Underlay in Firminus Caron's Masses</p>	<p>Giovanni Varelli The Roman schola cantorum according to the Carolingians: a Reading of the lost Berlin Diptych</p>	<p>John Knetz Musicians in Motion: Workplace Mobility, Charitable Giving, and the Erasmus Foundation at the University of Basel (1533–1633)</p>	<p>Ginte Medzviekaite Positioning Devotional Music Prints within Italian Printed Book Market 1520-1640</p>	<p>(11.00-16.00) Ensemble Domus Artis & Johannes Keller (Arctorgano) ♩♪</p>
	<p>Janet Pollack «Secrets of Future and Celestial Harmony»: Praise of Music Literature and Commendatory Verses in Early Modern English Music Books</p>	<p>David I. Lewis Learning to Interpret Mensural Rhythm: Rules or Experience?</p>	<p>Charles M. Atkinson On Modulation in Early Medieval Chant: The ᾠδοποιῶν Byzantium and the vita in the West</p>	<p>Daniel Trocmé-Latter Latin Lutheran hymnody in Reformation Basel</p>	<p>Marianne C.E. Gillion Musical Proofreading at an Early Modern Printing House: The Case of the Graduale Romanum (Antwerp: Officina Plantiniana, 1599)</p>	
	<p>Samantha Bessler «Hath brought Madde Men into Their Perfect Wits and Senses»: Praises of Music, Medicine, Philosophy, Theology, and Disability in Early Modern England</p>	<p>Christian Goursaud The Notation of Busnoys's <i>Missa L'homme armé</i>: An Assessment of the Sources</p>	<p>♩♪ Alejandro Planchart <i>in memoriam</i></p>	<p>Harald Gropp Von Mainz nach Basel --- nicht nur Peter Schöffer</p>	<p>Grantley McDonald The use of music in the teaching of Latin verse around 1500: Conrad Celtis and Laurentius Corvinus</p>	
12.30	LUNCH					

14.00 (4)	<p>GROSSER SAAL SE-07: <i>Free Papers</i> Music in England: Lute Song and Beyond Chair: Katherine Butler</p>	<p>NEUER SAAL SE-08: <i>Themed Session:</i> The Renaissance Musical Work: Foundations, Repertoires and Practices Chair: John Griffiths Each paper 12 min + end discussion</p>	<p>KLEINER SAAL SE-09: <i>Paired Papers/Free Papers</i> Renaissance Motet Chair: Brigit Lodes</p>	<p>STUDIO ECKENSTEIN SE-10: <i>Paired Papers/Free Papers</i> Medieval Songs and its Sources Chair: Catherine Anne Bradley</p>	<p>KLAUS LINDER-SAAL SE-11: <i>Free Papers</i> Soundscapes and Mythmakers Chair: Christian Goursaud</p>	<p>STUDIO I SE-12: <i>Studio 31</i> Installation/Live Performance Chair: Martin Kirmbauer</p>
<p>Richard A. Robison The Poet with his luring Lute, his Sonets syngeth shrill): Elizabethan and Jacobean Voice Types and the Lute Song</p>	<p>Soteraña Aguirre Presentation Research Project: The Renaissance Musical Work Carlos Gutiérrez Fluid Multiplicities: Thinking the Ontology of Musical Works through Renaissance Philosophy</p>	<p>Peter W. Urquhart Questions about pitch content in 16th c. performance of <i>Benedicta es</i></p>	<p>Christelle Cazaux-Kowalski A Conductus and its Prosula? <i>Dic Christi</i> and <i>Bulla fulminante</i> in the Codex Buranus (D-Bs Clm 4660) and other (peripheral) sources</p>	<p>Blaithin Therese Hurley 'A time in Foreign and Strange Countries'— Thomas Whythorne's Mid- Sixteenth-Century Musical Journey to France, Flanders, Germany, Switzerland and Italy</p>	<p>Johannes Keller (Arcigiano) & Ensemble Domus Artis 🎵</p>	
<p>Katie Bank Rethinking 'Light' Song in Early Modern England</p>	<p>Pilar Ramos On <i>glosas</i> and again on the Musical Work in 16th Century John Griffiths The Architecture of Renaissance Musical Narrative</p>	<p>Samuel Michael Bradley The Intersection of Notation, Style, and Performers' Chromatic Instincts in the Music of Jean Guyot</p>	<p>Anne-Zoë Rillon-Marme Melismas in the Codex Buranus</p>	<p>Evan MacCarthy The <i>Voyage</i> through Montaigne's Ears</p>		
<p>Joseph Sargent Revisiting George Marson: Music, Biography, Context</p>	<p>Amaya García The controversial meaning of 'clatonic', 'chromatic' and 'enharmonic' in the Renaissance musical theory</p>	<p>Lance Davis Morrison Lord, Don't Remember / Don't Forget: Imitatio in the Late <i>Domine, non secundum</i> Tradition</p>	<p>Jennifer Bain Contrafacta and Musical Quotation in the Repertory of Hildegard of Bingen</p>	<p>Marina Toffetti Musical Heritage and Transnational Cultural Identity: the Dissemination and Assimilation of Italian Music to the North of the Alps and the Genesis of a Pan-European Style</p>		
<p>Caitlin Roxana Quigley Nolan The Music of Philippe de Monte in the Paston Collection</p>	<p>Discussion</p>	<p>Megan K. Eagen-Jones Mid-Sixteenth Century Centonate Motets as Riddles in Music and Text</p>	<p>🎵 Music bites- #1</p>	<p>Bartłomiej Gembicki The Musicology of Legendary Places, Venice and its Mythmakers</p>		
16.00	COFFEE BREAK					

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
16.30 (4)	<p>SE-13: Free Papers Around Josquin Chair: Jennifer Bloxam</p> <p>Gioigio Peloso Zantaforni Word and Music at Play: the case of <i>Non te smarrir cor mio va' passo passo</i> Attributed to Josquin</p> <p>Elizabeth Randell Upton Josquin des Prez, Virgo Salutiferi, and Lucrezia Borgia</p> <p>Jeffrey J. Dean <i>O felix urbs Aquensium</i>: a new composer and a context for Josquin's early works</p> <p>Jane Daphne Hatter Puns as prayers in late-medieval music or How do you solve a problem like «la mi lav»?</p>	<p>SE-14: Paired papers/Free Papers Spain, Italy, Portugal: Sacred and Instrumental Polyphony Chair: Daniele Filippi</p> <p>Emilio Ros-Fàbregas A new manuscript of Spanish Renaissance polyphony from Totana (Murcia)</p> <p>Andrea Puentes-Bianco An Iberian Holy Week Cycle of Responsories and its Italian Connection</p> <p>Sigrìd Harris His Cross to Bear: Imitatio Christi and the Affects of the Soul in Gesualdo's <i>Responsoria</i> (1611)</p> <p>João Vaz Towards a New Critical Edition of Manuel Rodrigues Coelho, Flores de Musica (1620): Problems of Notation, Rhythm and Performance</p>	<p>SE-15: Free Papers Chant traditions in Local Liturgies I Chair: Giovanni Varelli</p> <p>Gionata Brusa I Libri Ordinari come fonte per la conoscenza della prassi esecutiva: un'indagine esplorativa</p> <p>Giulia Gabrielli Il «canto del popolo» in Sudtirolo dal Medioevo al Seicento: alcuni nuovi contributi</p> <p>Ute Evers Kommt das «Augsburger Osterspiel» wirklich aus Augsburg?</p> <p>Samuel James Barrett Melodic Affiliation in Latin Song before c. 1100</p>	<p>SE-16: Themed Session: Silvestro Ganassi's Fontegara: Status questionis and Recent Research Developments Chair: Martina Papiro</p> <p>Dina Titan Silvestro Ganassi's Diminution Style – A New Interpretation of <i>Fontegara</i></p> <p>Martina Papiro Beyond illustration: The title pages of Ganassi's <i>Fontegara</i> 1535 & <i>Regola Rubertina</i> 1542</p> <p>Thilo Hirsch <i>Il dolce suono</i> – Acoustical measurements and practical experiences with «new» viols after Ganassi 1542/43</p> <p>William Dongois and Tiago Simas Freire Ganassi: musicien-spéculateur ou musicien-pédagogue.</p>	<p>SE-17: Free Papers Music Printing Chair: Andrea Lindmayr-Brandl</p> <p>Tim Crawford A tool for exploring early printed music: F-TEMPO (Full-Text search of Early Music Prints Online)</p> <p>Lynette Bowring Materiality and the Musical Work in Renaissance Italy</p> <p>Susan Forscher Weiss Originality and Imitation in Sixteenth-Century Musical Grammars: The Curious Case of Ambrosius Willflingseder's <i>Eratermata Musices</i> (Nuremberg, 1563)</p>	<p>SE-18: Themed Lecture Recitals: Nicola Vicentino Chair: Martin Kirmbauer</p> <p>David Francis Gallagher Better notes? – A Provocative Proposal for the Tuning of Marenzio's <i>O voi che sospirate</i></p> <p>Anne Smith, Johannes Keller and Ivo Haun Why Did Nicola Vicentino Choose to Introduce his Enharmonic System through Solmization?</p>
18.30	RECEPTION IN THE MUSIKMUSEUM AND VISIT OF THE EXHIBITION "KLANGBILDER" 🎵					
19.00	RECEPTION IN THE MUSIKMUSEUM AND VISIT OF THE EXHIBITION "KLANGBILDER" 🎵					

Thursday, July 4, 2019

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
09.00 (3)	<p>SE-19: Themed Session: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part I, Beyond the Census-Catalogue (I) Chair: Margaret Bent</p> <p>Magnus Williamson Beyond the Fringes of Cent: Polyphonic Insertions in Plainsong Sources, 1400-1550</p>	<p>SE-20: Free Papers 13th-Century Motet / Lyrics Chair: Jeremy Llewellyn</p> <p>Matthew Paul Thomson Fixity, Variance, and Compositional Process in Thirteenth-Century Motets</p>	<p>SE-21: Free Papers Lute Music Chair: Marc Lewon</p> <p>Agnieszka Leszczyńska Emanuel Wurstisen, his Lute Tablature and their Relationships with Poland</p>	<p>SE-22: Themed Session: Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective – Part I Chair: Laurie Stras</p> <p>Barbara Eichner Same difference? Post-Tridentine Reforms and Music in German Nunneries and Monasteries</p>	<p>SE-23: Themed Session: Matters and Materialities in Music of the Habsburg Court and the Czech Lands Chair: Barbara Haagh-Huglo</p> <p>Jiri K. Kroupa «Qui operatus est mihi?» Some New Insights in Vaet's Motet Dedicated to Maximilian II in 1560</p>	<p>SE-24: Short Papers Permixtiones I Chair: Charles M. Atkinson</p> <p>Matthieu Romanens Analysing the «reasonable diversity» of an Aquitanian conductus through Guido's rules of melodic organisation</p>
	<p>Pawel Gancarczyk Sources of Polyphonic Music in Poland: Four Decades after the Census Catalogue</p>	<p>Catherine Anne Bradley Choosing a Tenor Quotation for Thirteenth-Century Motets: Unexpected Connections with Pedes and Polyphonic Rondeaux</p>	<p>Ryaan Ahmed A Digital Toolbox for Exploring Lute Tablature</p>	<p>Tomasz Jez The cultural symbiosis of Cistercians and Jesuits in the Music Culture of the Baltic Area c. 1600</p>	<p>Jan Bilwachs Die Musik im Egerland aus dem Gesichtspunkt der überlieferten Musikrücke der zweiten Hälfte des 16. Jahrhunderts</p>	<p>(09.20) Elena Chernova The All-Night Vigil in the early Russian polyphony (paper read in German)</p> <p>(09.40) Haddar Beiser Machaut and the Musicalization of Rhetoric</p>
	<p>Jessie Ann Owens Scribbles and Other Evidence of the Creative Process</p>	<p>Anne Ibos-Augé Quoting Lyric Fragments in a 13th-Century French Devotional Text: the Livre d'amorettes</p>	<p>Kateryna Schöning The Act of Memory – «Album Amicorum» for the Lute (Pi-WRK ms. 352 about 1550)</p>	<p>Ascension Mazuela-Anguita Sixteenth-Century Barcelonan Convents in Transnational Music Networks</p>	<p>Jan Bata «La musique rare et singulière...» Musical Accompaniment of the Festivities of the Order of the Golden Fleece in Prague (1585) in Light of a Newly-Discovered Document</p>	<p>(10.00) Michael Eberle The Significance of Music in the Songs of Hugo von Montfort</p>
10.30	BREAK					

11.00 (4)	<p>GROSSER SAAL SE-25: <i>Themed Session:</i> Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part II, Revisiting the Census-Catalogue Chair: Jennifer Thomas</p> <p>Jane Alden «En tous les lieux ou j'ay esté»: France, Burgundy, and the Songs of Busnoys</p> <p>John T. Brobeck Jean Mouton's Early Motet Style Revisited</p> <p>Giovanni Zanovello Singing, Writing, and Printing Songs in North-Eastern Italy</p>	<p>NEUER SAAL SE-26: <i>Themed Session:</i> Early Music Iconography: Methodological Worlds and Cultural Intersections – Part I Chair: Björn R. Tammen</p> <p>Maria Luisi and Francesco Luisi Censimento delle raffigurazioni musicali nell'Umbria meridionale tra Medioevo e Rinascimento. Con un'analisi delle citazioni di inni e antifone</p> <p>Gabriela Currie Imaging Musical Borderlands in Moldavian Frescoes of the 15th and 16th Centuries</p> <p>Luzia Rocha and Luis Correia de Sousa Music and power. The «Crónica Geral de Espanha» in the context of Iberian and European Courts</p> <p>Cristina Santarelli <i>Tempus transit gelidus,/ mundus renovatur:</i> Le celebrazioni della primavera in Piemonte</p>	<p>KLEINER SAAL SE-27: <i>Free Papers</i> 13th / 14th-Century Treatises and Beyond Chair: Rob C. Wegman</p> <p>Christian Thomas Leitmeir Compilation and Adaptation: How «Dominican» is Hieronymus de Moravia's Tractatus de Musica?</p> <p>Federico Zavanelli Two post-Franconian Treatises at the Early Stages of the Italian Ars nova</p> <p>Elina G. Hamilton Why the Third Remains Controversial: Reconsidering Anonymous IV, Walter of Evesham Abbey, and Contemporaries</p> <p>Janine Droese The Hocket <i>Sustinere</i>, Hrabanus Maurus's <i>De laudibus sanctae crucis</i> and the Idea of Men and Angels Singing Together</p>	<p>STUDIO ECKENSTEIN SE-28: <i>Free Paper/Themed Session:</i> Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective – part II Chair: Hana Vihova-Woerner</p> <p>Lois Breckon The Comparative Silence of Florentine Nuns after Council of Trent</p> <p>Karin Strinnholm Lagergren Divided but United: the Birgittine Double Abbey Liturgy</p> <p>Karen Thöle Liturgical Texts and Chants with Matching Instructions from the Nuns Convent Gertrudenberg/Osnabrück</p>	<p>KLAS LINDER-SAAL SE-29: <i>Themed Session:</i> Material Philology as an Approach to Studying Music Sources from the Nordic Reformation Movements Chair: Susan Jackson</p> <p>Mattias Lundberg Music as Diocesan Power Struggle: Printed Chant Books in Sweden c.1480- c.1520</p> <p>Sanna Raminen Make Do and Mend: Reworking Liturgical Parchment Manuscripts in post-Reformation Sweden</p> <p>Árni Heimir Ingólfsson The Scribe as Editor: Copying the Icelandic Graduale in the 16th and 17th Centuries</p> <p>Bjarke Moe Printing Technique, Musical Notation and Hymn Singing during the Reformation in Denmark</p>	<p>STUDIO I SE-30: <i>Free Papers/Short Papers/Lecture recital</i> Wind Instruments + Violino alla bastarda Chair: Susan Forscher Weiss</p> <p>Daniel Adam Rose-Jones The Symbolic Role of the Hunting Horn in the Art of South-West England</p> <p>(11.20) Tin Ugelj The Trombone in Renaissance Croatia</p> <p>(11.40) Katharina Hau The Cornetto in its Early Years - 1450 to 1530</p> <p>(12.00) Kiichi Suganuma The True Way of Making Diminutions: Girolamo dalla Casa's Usage of Thirty-Second Notes and Its Reception around 1600</p> <p>(12.20) Félix Verry «Per il violino alla bastarda»: Tracing a Forgotten Tradition of Polyphonic Diminutions for Treble Instruments</p>
13.00	LUNCH					13.45 Business Meeting

13.45-14.30 GROSSER SAAL: BUSINESS MEETING

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
14.30 (3)	<p>SE-31: Themed Session: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part III, Beyond the Census-Catalogue (I) Chair: Emilio Ros-Fàbregas</p> <p>David Burn Manuscripts Lost and Found: Updating the Census Catalogue</p> <p>Tess Knighton Traces of Spanish Polyphony: Music Manuscript Musical Culture in the Iberian Peninsula around 1500</p> <p>Rachel Carpenter Sixteenth-Century Instrumental Repertory in the Transatlantic Hispanic Church</p>	<p>SE-32: Themed Session: Early Music Iconography: Methodological Worlds and Cultural Intersections – Part II Chair: Nicoletta Guidobaldi</p> <p>Florence Gétreau Two early 16th-Century Allegories of Music in the Liechtenstein Collections in Vaduz and Vienna: Challenges of Context and Meaning</p> <p>Björn R. Tammen Envisaging Marriage – Betrothing Music and Painting: the Artistic and Intellectual Cosmos of Richard of Genova in A-Wn 2129</p> <p>Thomas Tolley Lamenting the Fall of Constantinople: Music and the «Avignon Pietà» Church</p>	<p>SE-33: Themed Session: Chants Going Around: Reception and Creation of Prosula in Europe from 11th to the 15th Century Chair: Karin Strimnhölm Lagergren</p> <p>Marie Winkelmüller-Urechia Rewriting Tradition? The Alleluia Prosulas of the Gradual of Santa Cecilia in Trastevere</p> <p>Luisa Nardini Chant Transmission and Stylistic Contaminations: Prosulas for the Proper of the Mass in Beneventan Manuscripts</p> <p>Hana Vihová-Wörner Prosulas in Hussite and Ultraquistic Sources from Later Middle Ages</p>	<p>SE-34: Free Papers Medieval Music Theory and Notation Chair: Dorit Tanay</p> <p>Stefano Mengozzi Affect and Invenio in Medieval and Renaissance Theory</p> <p>Andrew James Hicks How Post-Franconian is Post-Franconian Notation?</p> <p>Kaho Inoue Ligatures in the Appendix to Amerus's 'Practica artis musicae'</p>	<p>SE-35: Themed Session: Perspectives of Humanist Music in Theory, Text, Image, and Modern Act Chair: Dana Marsh</p> <p>Crawford Young Humanist Music and Inventive Execution, from Stage to Classroom</p> <p>Patrizia Bovi Lo Strambotto, Written and Unwritten: The Contours of a Classic Italian Song Form and Its Performance Context</p> <p>Jacob Mariani Organology on Stage: Instrument as Argument</p>	<p>SE-36: Short Papers Permixtiones II Chair: Michael Dodds</p> <p>Samantha Chang Listening to Painting: Music Inside the Painter's Studio</p> <p>(14.50) Chelsey Belt Remembering the Sound of the Lira da Braccio in the Seventeenth Century</p> <p>(15.10) Laura Kathleen Thomas Leaving Eden: The Rise and Fall of Early Music's Anglican Influence</p> <p>(15.30) Maximilien Brisson Lodovico da Viadana's Centum sacri concentus ab una voce sola</p> <p>(15.50) Nadezhda Ignatieva Il Quarto libro dei Madrigali di G. G. Gastoldi come metodo di lettura della tragicommedia pastorale di G.B. Guarini «Il Pastor fido»</p>
16.00	COFFEE BREAK					

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
16.30 (4)	<p>SE-37: Themed Session: The Census-Catalogue at 40: MS Studies Past Present Future, Part IV Chair: Jessie Ann Owens</p> <p>Thomas Schmidt Manuscript Cataloguing Across the Digital Divide – the Historic (and Current?) Role of the Census-Catalogue</p> <p>Lucia Marchi From the Paléographie Musicale to DIAMM (via the Census-Catalogue): towards a historiography of source studies</p> <p>Klaus Pietschmann RISM and the cataloguing of Renaissance music</p> <p>Michael Scott Cuthbert Space, Time, and Uncertainty: Catalogue Structure in the Digital Era</p>	<p>SE-38: Themed Session: Early Music Iconography: Methodological Worlds and Cultural Intersections – Part III + Free Papers Chair: Gabriëla Currie</p> <p>Nicoletta Guidobaldi The virtual and sonic reconstruction of a humanistic microcosm: the Gubbio studiolo</p> <p>Gaia Prignano Musica e mito nel camerino delle pitture di Alfonso I d'Este: una proposta di ricostruzione virtuale</p> <p>Martha García Sinfonia de sonidos y palabras. Instrumentos musicales en el relicario. Angeles músicos y en la temprana edad moderna</p> <p>Thilo Hirsch Evidence-Based Reconstruction of a Spanish Renaissance vihuela de arco and its "Andalusian" Playing Technique</p>	<p>SE-39: Free Papers Chant Traditions in Local Liturgies II Chair: Samuel James Barrett</p> <p>Kathleen Edna Nelson The Early History of the «Roman» family of <i>Exultet</i> Melodies</p> <p>Filipa Taipina Modifiche dell'uso distersense nel Graduale del V Modo: il caso del graduale di Lonvão 15</p> <p>David Eben The Prague Troper and Its Legacy for the Notational Practice in the Diocese of Prague</p>	<p>SE-40: Free Papers Madrigal Chair: Cathy Ann Elias</p> <p>Julie Cumming The Questione della musica: Revisiting the Origins of the Italian Madrigal</p> <p>Jeffrey Levenberg Imitating Gesualdo? Antonio Cifra's "Audacious" Fifth Book of Madrigals</p> <p>Dan Donnelly The Madrigal Print as Travelogue: Traversing the Venetian <i>Stato da mar</i> in Giandomenico Martoretta's Third Book of Madrigals</p> <p>Todd Michael Borgending Improvising Body, and Homoerotic Play in the Italian Madrigal</p>	<p>SE-41: Free Papers Mass Cycles/Instrumental Music/Stemmatics Chair: Jeffrey Dean</p> <p>James Cook In Search of the Earliest Scottish Mass Cycles</p> <p>Murray Steib The Sacred Origins of Instrumental Music</p> <p>Chantal Franziska Köppl Roman Missae de feria in Papal Manuscripts c. 1500</p> <p>Andrea Lindmayr-Brandl Why Stemmatics Do Not Work</p>	<p>SE-42: Workshop Aquitanian Polyphony</p> <p>Florian Vogt, Kelly Landerkin, Christelle Cazaux-Kowalski «Laudes locunda» in Dialogue: Exploring the Interaction between Analysis and Performance through the Aquitanian Sequence</p>
18.30	BREAK					
19.00	CONCERT SOUNDME IN THE PETERSKIRCHE 					

Friday, July 5, 2019

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	STUDIO I
09.00 (3)	<p>SE-43: Themed Session: A New Source of Early Fourteenth-Century English Motets Chair: Margaret Bent</p> <p>Margaret Bent Introduction</p>	<p>SE-44: Free Papers 16th Century Music Chair: Christiane Wiesenföldt</p> <p>Laurie Alison Stras Brumel's Lamentations of Jeremiah for Good Friday: A Completed Cycle</p>	<p>SE-45: Free Papers Music at the Habsburg-Burgundian Court Chair: David Burn</p> <p>Brett Andrew Kostrzewski Culling the Treasury: Petrus Alamire and the Question of «Scribe B»</p>	<p>SE-46: Free Papers Print, Analysis, and Interpretations of Gregorian Chant Chair: David Eben</p> <p>David Merlin Eine Letter für eine Neume in mehreren Bedeutungen: zur graphischen Ausdifferenzierung des Choraldrucks in Zeiten des Humanismus</p>	<p>SE-47: Themed Session: Georgian Music of the Middle Centuries Chair: Daniel Saulnier</p> <p>Khatuna Managadze Mediaeval and Renaissance Georgian and European Church Music: Similarities and Differences</p>	<p>SE-48: Themed Session: Recovering the Sweet Sound of the 'organo di legno' Chair: Augusta Champagne</p> <p>Leon Chisholm Stopping the Unstoppable: Wooden Pipes in the Early Music Movement</p>
	<p>Jared C. Hartt <i>Margareta</i> and its Network of Comparands</p>	<p>Bernhold Schmid «Im Madrigalensstil»: Oriando di Lasso's Note Nere-Motets</p>	<p>Daniel Tiemeyer Marian Devotion and Politics: Pierre de la Rue and the Music at the Habsburg-Burgundian Court of Margaret of Austria</p>	<p>Leo André Lousberg Sémiologie Grégorienne 3.0: The Intertextual Analysis of Pre-Guidonian Gregorian Chant.</p>	<p>Tamar Chkheidze The Issue of Musical Dramaturgy in the Cycle of Liturgy (At the example of Georgian Chants)</p>	<p>Walter Chinaglia The Physical Origins of a Sweet Sound: an Artisan's View on the Timbre of the <i>canna di legno</i></p>
	<p>Peter M. Loefferts A Rotulus Motetorum</p>	<p>Paola Dessi Music Masters and Music for University Students in the Sixteenth Century</p>	<p>Ian Lorenz «A Marvellous Delight»: Musical Heightening in Nicolas Gombert's Magnificat Cycle</p>	<p>Olivier Cullin Charles-Albert Cingria (1883-1954) as a Musicologist: an Original Point of View on the Interpretation of Gregorian Chant</p>	<p>Ekaterine Oniani Georgian Music Paleography in the Context of Georgian Chant Styles</p> <p>Eka Chabashvili Music of Ritual, Round Dance and Medieval Theatre in Georgia</p>	<p>InVocare, vocal ensemble Robert Seilinger, Organ «Sempre più delicata parerà la consonanza»: the <i>organo di legno</i> in Performance ♩♪</p>
10.30	COFFEE BREAK					

11.00 (4)	GROSSER SAAL SE-49: Themed Session: Reopening Gaffurius's Libroni Chair: Bonnie Blackburn	NEUER SAAL SE-50: Free Papers Improved Counterpoint Theory and Practice Chair: Johannes Menke	KLEINER SAAL SE-51: Themed Session/Free papers: Neumes without Names: Another Perspective on Early Neumatic Notation Chair: Luisa Nardini	STUDIO ECKENSTEIN SE-52: Themed Session: Iberian Polyphony, c.1480– c.1530: Sources, Composition, Texts and Language Chair: Tess Knighton	KLAUS LINDER-SAAL SE-53: Free Papers: Dance Music and Beyond Chair: Véronique Daniels	STUDIO I SE-54: Free Papers: Permixtiones III Chair: Karl Kügler
	Daniele V. Filippi «Opera et solitudine Franchini Gaffori ... impensa vero Venerabilis Fabrice»: Archival Evidence on Operation Libroni	August Valentin Rabe Traces of «Oral» Practices in Fundamenta	Andreas Haug How Ninth Century Theory Might Change our Way of Looking at neumes	Esperanza Rodríguez-García What can the Credo «dis- attributed» to Peñalosa tell us about the origins of Tarazona 2/3?	Cecilia Nocilli A New Musicological Approach to Mensuration and Proportion Signs in Domenico da Piacenza's Dance Music Theory	Lisandro Abadie «cum voce tremula» Vocal Vibrato and Vox Humana from Micrologus to Monteverdi
	Martina Pantarotto Notes, Texts, and Decoration: Gaffurius and His Team at Work on the Libroni	Daniel Saulnier Super librum docere - Super librum cantare	Hanna Zühke and Konstantin Voigt From Accents to neumes. Re- Interpretation and Combination of Grammatical Signs in Palaeofrankish and Panfrankish Notations	Grayson Wagstaff Pedro de Escobar, Polyphonic Liturgical Settings, and the Use of Imitative and Non-imitative Textures	Manuela Morilleau De Oliveira L'apprentissage de la musique et de la danse au féminin à la cour portugaise de la reine D. Catarina de Áustria (1507-1578)	Munir M. S. Sabag Hubert Waelrant's secular works in the Winchester Partbooks
	Cristina Cassia Gaffurius at the Mirror: The Internal Concordances of the Libroni	Alon Schab Long Motifs and Improvised Counterpoint upon a Plainsong in the Sixteenth Century	Henry Parkes Hartker the Reformer	Nuno de Mendonça Raimundo Villancicos: Word- and Mood-Painting in the Iberian Song of the Early 16th-Century	Vania Dal Maso Dancing through the Barlines: An Analysis and Performance of a Renaissance Collection of Dances ♪♪	Owen Lewis Rees Music at Spanish Habsburg exequies: the Evidence of the libros de exequias
	Agnese Pavanello The Non-Milanese Repertoire of the Libroni: A Potential Guidepost for Tracking Musical Exchanges	Marcello Mazzetti «Accio che, col tempo, possano seguire le pedate de i vostri Contrapunti»: Theory and Performance Practice of the Counterpoint in Late Renaissance Brescia	Ryan Brendan O'Sullivan New Light on the Origins of the Tone V Salve regina	Bernadette Nelson Literary Evidence for the Circulation of Spanish Songs in Portugal, c.1480-c.1530	Alexander John Robinson Renaissance Photographs or Simply Artistic Creations...? Louis de Caullery's «Ball at the court of Henri IV» (c.1610) – a Cautionary Example for Musical Iconography	Michael Chizzali «Parodia» in Sixteenth- Century Music – some Terminological and Conceptual Observations
13.00	LUNCH					13.00 Musikmuseum

	GROSSER SAAL	NEUER SAAL	KLEINER SAAL	STUDIO ECKENSTEIN	KLAUS LINDER-SAAL	Musikmuseum SE-60: Roundtable «Der Kastalische Brunnen» – Two Mysterious 16th Century Paintings and Their Context
14.00	♪♪, Music bites #3					
14.30 (3)	SE-55: <i>Presentation + Free Papers: Gaffurius Libroni</i> , Mass and Tools Chair: David Fiola	SE-56: <i>Free Papers Around 'Fauvel'</i> Chair: Peter M. Lefferts	SE-57: <i>Free Papers Sacred Music and Late Medieval Keyboards</i> Chair: Magnus Williamson	SE-58: <i>Free Papers Music Printing in German-Speaking Countries</i> Chair: Grantley McDonald	SE-59: <i>Paired Papers/Free Paper: Cantiones and Copying Music in 15th and 16th Century</i> Chair: Irene Holzer	
	Polifonia <i>Storzesca-Team Reopening Gaffurius's Libroni II: Presentation of the Gaffurius Codices Research Portal</i>	Christelle <i>Chaillou-Amadieu De la dansa au virelai (XIIe-XIVe s.)</i>	Angel <i>Antonio Chirinos Amaro Taxonomies and Performance: the Case of Ave virgo singularis (E-Min 19421)</i>	Elisabeth <i>Giselbrecht Reading polyphonic ode books</i>	Jan <i>Cigbauer Die Lieder, die es nicht mehr gibt. Zum Inhalt der böhmischen Cantionentradition im 15. Jahrhundert</i>	Organisation: Dorothea Baumann, Association Répertoire d'Iconographie Musicale Short papers by: Elena <i>Abramov-van Rijk, Antonio Baldassarre, Dorothea Baumann, Florence Gétreau, Nicoletta Guidobaldi, Veronika Gutmann, Leofranc Holford-Strevens, Martin Kirnbauer, John Kmetz, Fabian Kolb, Kaspar von Meyenburg, Isabel Münzner, Martina Papiro, Dagmar Schnell, Katerljne Schiltz, Nicole Schwindt, Björn R. Tammen</i>
	Wolfgang <i>Fuhrmann On the Liturgical Background of the Renaissance Mass</i>	Giulio <i>Minniti A Stylistic Evaluation of the Newly Composed «pseudo-chants» in Fauvel</i>	Cristina <i>Alis Raurich The flores de Flos vernalis: Robertsbridge Codex, Lichtenhal Codex, and the Creation of Intabulation in the 14th Century</i>	Andrea <i>Horz Lyra and Ode – Humanistic theatrical performances in southern German-speaking countries and Italy around 1500</i>	Lenka <i>Hlávková Cantiones aus der Hohenfurther Liederhandschrift 42 und die parallelen Traditionen ihrer mehrstimmigen Bearbeitungen</i>	
	Cory <i>McKay A Collaborative Symbolic Music Database for Computational Research on Music</i>	Ruxandra <i>Marinescu Reading Fauvel and the motet O bicornix / A touz jours / Virgo Dei genitrix in Manuscript Dijon, Bibliothèque municipale 525</i>	Barbara <i>Haggh-Hugo Performing Guillaume Du Fay's Chant with Voices and Organ(s), 1458-1953</i>	Catalina <i>Vicens Polyphonic Settings of Hebrew Chant: Music as a Pedagogical Tool in the Learning of Biblical Languages in Early 16th Century Southern Germany and Switzerland</i>	Annerose <i>Tartler Sneaking a Peek over a Copyist's Shoulder: Bernhard Rem and his Sources</i>	
16.00	COFFEE BREAK					

16.30 (4)	GROSSER SAAL SE-61: <i>Workshop:</i> Citations: The Renaissance Imitation Mass (CRIM) and The Quotable Musical Text in a Digital Age	NEUER SAAL SE-62: <i>Themed Session/Free Paper:</i> Music for Augsburg Patricians Chair: Wolfgang Fuhrmann	KLEINER SAAL SE-63: <i>Free Papers/Lecture</i> recitals Medieval Song and Performer's Skills Chair: Kateljijne Schiltz	STUDIO ECKENSTEIN SE-64: <i>Free Papers</i> 13 th Century, Trouvères/Trobadors Chair: Anne Ibos-Augé	KLAUS LINDER-SAAL SE-65: <i>Free Papers</i> Divine Office and beyond Chair: Susan Boynton	Musikmuseum <i>Roundtable «Der Kastalische Brunnen» – Two Mysterious 16th Century Paintings and Their Context (continuously)</i>
	Richard Freedman and David Fiala Citations: The Renaissance Imitation Mass (CRIM) and The Quotable Musical Text in a Digital Age	Michael Meyer Representation and Purposeful Collecting: Josquin in Augsburg and Wittenberg Manuscripts	Grace Newcombe Britain's cleric composers: English 13th-century song tradition ♪♪	Brianne Kathleen Dolce Clerc, Trouvère, or Cleric-Trouvère? Towards a Prosopography of Musicians in Medieval Arras	Kristin Hoefener Der komplizierte Offizienzyklus <i>Simile est regnum celorum</i> aus St. Amand (paper read in English)	
	Stefan Gasch Founder vs. Bibliophile: another Look at Fugger and Josquin	Sara Maria Fantini, Patrizia Bovi Editing and Performing the Fourteenth-Century Siciliane ♪♪	Nicholas Bleisch Performative Copying? Toward a Descriptive Analysis of the Scribes of Several Trouvère Chansonniers	Rhianydd Hallas Jenstejn's Visitation: a Conventional Office?		
	Sonja Tröster Music for the Eagle	Livio Ticli The Italian Virtuoso: Art Synergies and Music Skills in the Renaissance ♪♪	Joseph Mason A jeu-parti problem?: Multiple melodies and their composers at the Arras puy	Andrew Bull The Inchcolm Office for St Columba: a Site of Scottish-European Musical Hybridity?		
	Alanna Ropchock Tierno A Bavarian Renaissance Wedding: Reconstructing the 1579 Fugger Nuptial Mass	David Mesquita «Echar contrapunto y cantar a fabordon» [Improvisation concert] ♪♪	Alexandros Maria Hatzikiriakos Dezaccordar los motz e los sos e los lenguages Dysphoria and madness in late troubadours' songs	Jamie Reuland Beyond Meaning or Mimesis – A Case for Repraesentatio in Plainchant		
18.30	BREAK					
19.00	CONFERENCE DINNER IN THE WAISENHAUS BASEL ♪♪					

Saturday, July 6, 2019

09.00 (3)	GROSSER SAAL SE-66: Themed Session: Renaissance Materialities in the «Museum of Renaissance Music»— Images Chairs: Vincenzo Borghetti, Tim Shephard	NEUER SAAL SE-67: Themed Session: Persisting pasts? Reform, Reformation, and the Construction of Identities Chair: Christian Thomas Leitmeir	KLEINER SAAL SE-68: Free Papers/Lecture Recital Medieval /Renaissance Wind Instruments Chair: Thomas Drescher	STUDIO ECKENSTEIN SE-69: Free Papers/Lecture Recital Around Machaut Chair: Felix Diergarten	KLAUS LINDER-SAAL SE-70: Free Papers Medieval Sources of Plainchant Chair: Christelle Cazaux-Kowalski
	Camilla Cavicchi Grapes, Vines, Music and Naked Bodies Dancing	Manon Louviot Liturgical Uniformity: Reality or Political Rhetoric? The Case of the 15th century Congregation of Windesheim	Raffaella Maria Bortolini The Shawm with Cylindrical Bell in Albumazar's Liber Astrologiae	Uri Smilansky Modelling (le noble rethorique) Das System der Handschriftenbearbeitung in der Slowakei. Die mittelalterlichen Musikhandschriften im Kontext der Forschung	Eva Veselovská Das System der Handschriftenbearbeitung in der Slowakei. Die mittelalterlichen Musikhandschriften im Kontext der Forschung
	Massimo Privitera Making Music in the Garden	Christine Roth Is there a Lutheran Repertoire? A Comparative Commentary on Central and Northern German Music Collections	Josué Meléndez Peláez «The Modern Cornetto»: Addressing Difficulties in Performing Modes' Characteristics in Renaissance Music	Kévin Roger Voice Rests and Musical Periodicity: New Look on Guillaume de Machaut's Motet Structure	Gillian Lucinda Gower Sources of Plainchant in the Richard and Mary Rouse Collection at the University of California, Los Angeles
	Katelijne Schiltz <i>Les simulachres & historiées</i> <i>faces de la mort 1538</i>	Antonio Chemotti Regionalism, Musical Past, and the Cult of the Saints in Early Modern Silesia: Valentin Triller's <i>Gar nichts</i> <i>schedelichs</i>	Ann Allen, Nathaniel Wood and Hanna Geisel Alta Bellezza — An Insight into Recreating the Sound World of a 15th Century Alta Capella ♪♪	Mara R. Winter Contextualizing the Transverse Flute in the Musical Universe of Guillaume de Machaut ♪♪	Miriam Monroe Wendling Disinventing the Requiem: Layers and Variants in Plainchant Masses for the Dead
10.30	COFFEE BREAK				

11.00 (4)	<p>GROSSER SAAL SE-71: <i>Themed Session: Renaissance Materialities in the «Museum of Renaissance Music» – Objects</i> Chairs: Vincenzo Borghetti, Tim Shephard</p> <p>M. Jennifer Bloxam «O dulciz Maria»: Listening to a Late Medieval Ivory Relief</p> <p>Martin Kirnbauer Sounds from a Wunderkammer: The «Rindentrompeten» Vienna, Kunsthistorisches Museum SAM</p> <p>Scott Edwards Material Encounter and the Imaginary: A Case Study of the Singing Fountain of Prague</p>	<p>NEUER SAAL SE-72: <i>Free Papers 16th Century Theory and Didactics</i> Chair: Julie Cumming</p> <p>Thomas William Posen From Mode to Mattheson's Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Ioannes Litavicus</p> <p>Michael Robert Dodds Litterae, voces, claves: The ascendancy of the keyboard as instrument of reference</p> <p>Christoph Riedo Producing counterpoint together: Multipart improvisation in the 16th century</p> <p>Sunniva Thomassen Learning Counterpoint in the 16th Century – the Didactic Approach of the Diminution Manuals</p>	<p>KLEINER SAAL SE-73: <i>Free Papers Ockeghem/ Agricola/ Josquin: New Insights</i> Chair: Reinhard Strohm</p> <p>David Fiala Project for the History of Music at Saint-Martin of Tours</p> <p>Jeanette D. Jones Lament and Glory in Ockeghem's <i>Mort, tu as navré</i></p> <p>Jennifer Thomas Augustine, Agricola, and the Rhetorical Bridge</p> <p>Catherine Anne Motuz Seeing the Invisible in <i>Huc me sydereo</i></p>	<p>STUDIO ECKENSTEIN SE-74: <i>Free Papers 14th-Century Italy: On Sources and Compositional Issues</i> Chair: Michael Scott Cuthbert</p> <p>Andrés Locatelli New Insights on the Modena Codex</p> <p>Andreas Janke The Squarcialupi Codex as a Model Book</p> <p>Mikhail Lopatin Mixed Feelings in a «cantus mixtus»: Excessive Love and Singing Beyond Measure in Paolo da Firenze's <i>Fatto m'à sdegno</i></p> <p>Giacomo Ferraris Cadence Types and Cadential Organisation in the Music of the Early Trecento</p>	<p>KLAUS LINDER-SAAL SE-75: <i>Free Papers L.B. Alberti / Female Role and Female Voice</i> Chair: Giovanni Zanovello</p> <p>Vasco Zara Leon Battista Alberti on Musical Proportions. A Case of Misinterpretation</p> <p>Laura Ventura Nieto An Alluring Sight of Music: The Musical Courtesan in the Quattrocento</p> <p>Anne Plejus Slapping Euterpe</p> <p>Paula Higgins ‘An All Male Affair’ Revisited: Women and the Early Music Book</p>
13.00	LUNCH				

14.30 (4)	GROSSER SAAL SE-76: <i>Themed Session: Renaissance Materialities in the «Museum of Renaissance Music» – Afterlife</i> Chairs: Vincenzo Borghetti and Tim Shephard	NEUER SAAL SE-77: <i>Free Papers Chanson</i> Chair: David Fallows	KLEINER SAAL SE-78: <i>Free Papers Spanish/Portuguese Sacred Music</i> Chair: Esperanza Rodriguez-Garcia	STUDIO ECKENSTEIN SE-79: <i>Free Papers Keyboard music</i> Chair: Cristina Cassia	KLAUS LINDER-SAAL SE-80: <i>Paired Papers Psalterion / Around Zarlino</i> Chair: Paula Higgins
	Árni Ingólfsson Echoes from the Periphery: The Manuscript Rask 98 and the Transmission of Renaissance Music in Iceland	Sylvain Margot L'influence des espaces géoculturels sur la structure et la syntaxe cadentielle du rondeau entre 1250 et 1450	Marcela Garcia The Style of the Liber Primus Missarum as the Most Important Work of Alonso Lobo	Dominique Gatté Fragments of a Lost Organ Book in Alsace (c. 1500)	Baptiste Chopin et Olivier Féraud Le psalterion dit «en groin-de-porc» au XVIe siècle: iconographie, reconstitution, mode de jeux et possibilités musicales
	Samantha Bassler Renaissance Music in the 18th Century: The London Madrigal Society	Ita Hijmans Performing Songs from the Gruuthuse Manuscript	Maria Elena Cuenca, Cory McKay Exploring Musical Style in the Anonymous and Doubtfully Attributed Mass Movements of the Coimbra Manuscripts: A Statistical Approach	(14.45) Frauke Jürgensen Chez Schedel: Nürnberg, 1466 ♪♪	
	Martin Elste From Rüdell to Munrow. Aural representations of medieval and Renaissance music	Felix Diergarten Analyzing Binchois. Transmission, Counterpoint, Performance	♪♪ Music bites #4	(15.30) Christopher Holman Basel and St. Gallen Renaissance Keyboard Ornamentation ♪♪	Cesar Marino Villavicencio Practical Philology & Riddles in Preparing the Renaissance Repertoire
♪♪ Music bites #5	Fabrice Fitch On the Leuven Chansonnier's Virelai <i>Se vous Voullés</i> and its Authorship		Augusta Campagne Keyboard Accompaniment in Italy in the Second Half of the 16th Century	Paula Callegari <i>Le Istituzioni Harmoniche</i> of Gioseffo Zarlino: Virtues and Vices in the Composition and Musical Performance	
16.30	END				
17.00	Post Conference Activities				

3 Abstracts

SE-01: Themed Session: Elizabethan and Jacobean Praises of Music

Wednesday, July 3, 10.30–12.30, Grosser Saal

Chair: Katie Bank (Newberry Library): katherine.bank.2012@live.rhul.ac.uk

Session abstract

This panel presents research on the “praise of music” literature prominent in late sixteenth- and early seventeenth-century England: writings defending music (and especially church music) from those who opposed it on moral and theological grounds. Some of these were standalone works, most notably the anonymous *Praise of Musicke* (1586), John Case’s *Apologia Musices* (1588), and the anonymous early Jacobean “Praise of Music” manuscript (BL Royal MS. 18. B. XIX); other praises of music appeared as sections within larger works; and still other praises of music were short, independent works, including ballads, partsongs, and commendatory verses. The genre responded to contemporary and artistic concerns, rapid social change, and religious upheaval, and in doing so attempted to shape the cultural narrative, employing stock formulae alongside complex rhetorical craft.

While praises of music have often been drawn upon by musicologists, literary scholars, and Reformation historians, there has been little concerted or sustained attention given to the genre itself. This panel begins this examination with papers exploring four themes addressed across a range of praise of music texts: social class, Protestant theology, issues of language and artistry, and medicine and disability. Although often drawing upon traditional tropes with classical and medieval precedents, the ways in which early modern English authors reworked these tropes for their present age gives insight into the state of musical thought and its primary debates.

Individual abstracts

Pipers, Paupers, and Princes: Social Class in the Praise and Dispraise of Music

Katherine Anne Butler (Northumbria University):

katherine.butler@northumbria.ac.uk

This paper examines how attitudes to social class—particular lower classes—inflected arguments surrounding the virtues and vices of music in a range of English ‘praise of music’ texts. It compares how authors presented the status of musicians, their attitudes towards the music-making and musical receptivity of different classes, as well as how the tendency to personify music for rhetorical effect meant that the language of class inflected the presentation of the arguments themselves. Understanding the class issues underlying these debates sheds light on why the controversies surrounding music’s value seem to have had little impact on the growing levels of educated amateur musicianship in Elizabethan and Jacobean England.

“God is pleasde, with such lyke armony”: Protestant Praise of Music in Elizabethan and Early Jacobean England

Samantha Arten (Saint Louis University): samantha.arten@gmail.com

Responding to arguments of music’s inherent immorality and critiques of church music, praises of music in Elizabethan and early Jacobean England usually employed theological reasoning alongside classical and mythological explanations. This paper examines Protestant elements in the genre, discussing the use of Scripture and the writings of the church fathers, examining how these ideas are used

to defend music and musical practice, and accounting for the authors' choices of particular biblical passages and patristic authors. Alongside reference to several shorter works in the praise of music genre, I closely analyze two under-examined longer texts: the extended praise of music in Thomas Whythorne's autobiography (1576) and the "Praise of Musick" manuscript (BL Royal MS. 18. B. XIX).

"Secrets of Future and Celestial Harmony": Praise of Music Literature and Commendatory Verses in Early Modern English Music Books

Janet Pollack (Independent Scholar): janetkippollack@comcast.net

Commendatory verses—those brief laudatory verses written by men of status and the occasional woman—in English music books published before 1678 were frequently dismissed as ephemeral exercises in flattery. This study, however, finds that these verses frequently reveal familiarity with the issues and language used by authors of "Praise of Music" literature, and in a subtle way part take in the ongoing debate of the day concerning the virtues and vices of music. They offer insight into what was praiseworthy in music and music-making at the time and should be evaluated not as poetry per se but within the context of the larger "Praise of Music" literature.

"Hath brought Madde Men into Their Perfect Wits and Senses": Praises of Music, Medicine, Philosophy, Theology, and Disability in Early Modern England

Samantha Bassler (New York University and Rutgers University at Newark): samanthaebp@gmail.com

In this paper, I investigate music's capacity to affect healing, and how the overlapping views of the dual capacity of music, to harm and heal the body and mind, appear in three works on music: the anonymous *Praise of Musicke* (1586) and works by William Byrd and Thomas Brice. The conflicting ideas about music's potential to cure or harm, while appearing incongruous to post-Cartesian ideals, exemplify growing awareness of the mind-body connection, music, in relation to science. Early-modern awareness of disability, as an evolving and non-binary state, augments 21st-century understanding of the social model of disability and examples for advocacy.

SE-02: Free Papers: Notational Issues and beyond

Wednesday, July 3, 10.30–12.30, Neuer Saal

Chair: Thomas Schmidt (University of Huddersfield): T.Schmidt@hud.ac.uk

Ligatures and Musical Meaning

Paul Kolb (KU Leuven): paul.kolb@gmail.com

By the late fifteenth century, ligatures seem anachronistic, a relic of earlier notational practices now devoid of any clear meaning. In the literal sense they present a group of notes with a single symbol as an alternative to writing the notes individually. Theorists most frequently explain how they should be interpreted in terms of note values without clarifying for what purpose they may have been used. Musicologists have tended to assume that ligatures are used primarily if not exclusively to indicate text placement, even though theorists rarely stated this explicitly before the sixteenth century. On the other hand, the variety seen in transmission—in which different scribes present the same piece with completely different ligatures—gives the impression that they are sometimes, according to a recent article in *Early Music*, "purely scribal whim."

Ligatures nevertheless possess meaning beyond indicating text placement. In particular, some theorists state that they should be used carefully with respect to

mensural units, such that it is clear which notes have to be imperfected or altered. Indeed, analysis of music manuscripts frequently reveals such an approach towards ligature use. The practical application varies widely from scribe to scribe, in turn providing a new type of evidence for considering the relationships between different manuscripts. This paper will re-examine patterns of ligature use in manuscripts from the late fifteenth and early sixteenth centuries, showing how different scribes approached the challenge of conveying the necessary musical information to their intended users.

Text underlay in Firminus Caron's masses

Nicolò Ferrari (University of Huddersfield): Nicolo.Ferrari@hud.ac.uk

Text underlay is considered one of the most difficult aspects of editing late fifteenth-century polyphonic music. The absence of clear instructions, both theoretical and practical, and the inconsistency of the music witnesses, left modern scholarship with several unanswered questions. It is likely that composers were interested in text underlay on a larger scale rather than exactly pinning down which syllable should be sung on which note (King 1996), a task that was left to the singers, according to Coclico's treatise (1552).

In this paper, I will examine text underlay in Firminus Caron's masses, trying to show that even in a such limited corpus it is possible to observe different behaviours in the tradition and only an in-depth analysis of the witnesses can help the editor to present a well-reasoned solution. I will also discuss omissions and interpolations of the text, present especially in the Credo. I will show that in some cases the scribe was more interested in presenting a good-looking page rather than helping the performer. Finally, I will present the case of the Credo of the *Missa Sanguis sanctorum* in which it is possible to see that the composer's intention was to spread the complete text among different voices.

Learning to interpret mensural rhythm: rules or experience?

David I. Lewis (Royal Birmingham Conservatoire and Oxford e-Research Centre): david.lewis@oerc.ox.ac.uk;

Jeffrey J. Dean (Royal Birmingham Conservatoire): jeffrey.dean@stingrayoffice.com

Like much of music notation and performance practice, mensural approaches to rhythmic notation can be seen in terms of a series of rules for writing and then interpreting durational and metrical structures in music, but also as a practice learned, often from an early age, through repetition, examples and self-correction in performance. Doubtless, these two views were combined in the minds of practitioners, with rules helping fill gaps in experience, and vice versa.

In creating machine interpreters of mensural notation, we confront a similar duality: we can translate rules from contemporary treatises into software; or we can provide a sample of music to a machine learning system and let it induce appropriate strategies by example. In practice, each of these has problems. Theoretical rules can be circular, incomplete, or contain ambiguities, while practical examples with no theoretical support may require a larger pool of consistent examples than exist in the the encoded (or even the edited) repertory, and the highly contextual nature of mensural notation makes simple machine learning difficult.

In our research project, *Interpreting the Mensural Notation of Music*, we are experimenting with different approaches to machine interpretation of mensural notation, including a purely rule-based 'expert system' and hybrid approaches incorporating learning systems.

In this paper, we present some observations and preliminary results from these approaches.

The Notation of Busnoys's *Missa L'homme armé*: An Assessment of the Sources

Christian Goursaud (Royal Birmingham Conservatoire):
christian.goursaud@bcu.ac.uk

Since Richard Taruskin's article 'Antoine Busnoys and the L'Homme armé Tradition' in the *Journal of the American Musicological Society* in 1986, and the subsequent publication of his critical edition in 1990, contributions to debate surrounding the composition and notation of Busnoys's *Missa L'homme armé* have flourished, notably including Rob C. Wegman's 'Mensural Intertextuality' chapter in Paula Higgins's landmark volume *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music* in 1999 and more recent commentary by Ruth DeFord and Emily Zazulia. Despite this considerable scholarly attention, however, many questions relating to the mass and its notation are still to be answered fully. One of the more fundamental of these concerns the relationships between the readings articulated in the two principal groups of manuscript sources: 1.) Cappella Sistina 14, Cappella Sistina 63, and Verona 765; and 2.) Chigi, Santa Maria Maggiore 26, and Barcelona M 454; in addition to the fragmentary Modena 221. In this paper the circumstances of the inclusion of the *Missa L'homme armé* in each manuscript are briefly assessed, before the differences in notational practice between the variant readings are evaluated, and finally a consideration is made of the extent to which it may be possible to differentiate Busnoys's original notation from subsequent scribal adjustment.

SE-03: Free Papers: Medieval Music Theory and Practice

Wednesday, July 3, 10.30–12.30, Kleiner Saal
Chair: Andreas Haug (Universität Würzburg): andreas.haug@uni-wuerzburg.de

Griechische Begriffe in der lateinischen Musikterminologie des Mittelalters. Adaptation, Transformation und Übersetzung

Daniela v. Aretin (Bayerische Staatsbibliothek): d.aretin@posteo.de

Griechische Begriffe spielen in der lateinischen Musikterminologie des Mittelalters eine wesentliche Rolle. Viele grundlegende Konzepte aus den Schriften antiker griechischer Gelehrter und aus deren spätantiker Überlieferung wurden im Frühmittelalter in das lateinische Musikschrifttum übernommen. Mit ihnen fanden zugleich zahlreiche griechische Begriffe Eingang in das Fachvokabular der lateinischen Musiktheorie. Hierbei lassen sich verschiedene Stufen der Adaptation feststellen: von der einfachen Transliteration über die grammatische Angleichung (z. B. von Endungen) bis hin zur semantisch spezialisierten oder generalisierten Verwendung griechischer Begriffe in lateinischen Texten. Im weiteren Sinne schließt die sprachliche Transformation die Entwicklung neuer lateinischer lexikalischer Kategorien auf der Basis von griechischen Wortstämmen ebenso ein wie die Herausbildung von Neologismen, die bewusst einen griechisch-gelehrten Eindruck erwecken sollen, aber eine originär lateinische Erfindung sind. Nicht zuletzt gibt es auch mehrere Beispiele für die Existenz von lateinischen Synonymen zu griechischen Fachausdrücken, die als Übersetzung oder Analogie zu bereits etablierten Begriffen den Autoren des Mittelalters eine sprachliche Alternative und damit auch die Möglichkeit einer bewussten semantischen Differenzierung boten.

'The Roman schola cantorum according to the Carolingians: a reading of the lost Berlin diptych'

Giovanni Varelli (University of Oxford): giovanni.varelli@music.ox.ac.uk

Despite featuring as the first, full-page image of vol. III/3 of *Musikgeschichte in Bildern*, (*Musikerziehung*) the ninth-century ivory diptych usually referred to

as 'The Reform of Church Music' (or 'The Introduction of Music to the Church') attracted little attention from musicologists so far. This may be due to the fact that the 1969 reproduction was one of the only two available ones of the diptych, which was completely destroyed during the Berlin bombings of WWII. The two panels depict(ed) various scenes from the teaching of liturgical chant in Rome, to the arrival of 'Gregorian' chant in the heart of the Carolingian empire in the ninth-century, as well as the first production of music books. It is likely (Sander-son 1982) that the diptych may be connected with Regino of Prüm, author of *De harmonica institutione*, and abbot of St. Martin of Trier at the turn of the tenth century. The remarkable level of detail and the complex series of references offer a fascinating insight into the Carolingian conception of the history of liturgical chant, still celebrating its 'inheritance' from Rome one century after the events. Starting with the review of previous interpretations of the iconography, the paper aims, on one hand, at restating the significance of this material object for the history of the early diffusion of Romano-Frankish chant. On the other hand, it will assess the value of the diptych as historical evidence by attempting to answer the question: what may it possibly tell us about the 'real' *schola cantorum*?

On Modulation in Early Medieval Chant: The *φθοραὶ* in Byzantium and the *vitia* in the West

Charles M. Atkinson (The Ohio State University / Universität Würzburg):
atkinson.5@osu.edu

In several of its sections the *Hagiopolites*, the oldest preserved Byzantine treatise on music, discusses a phenomenon known as *phthorai* ("corruptions"), saying of them that "they were called *phthorai* because they begin from their own *echoi*, but their endings and cadences are on notes from other *echoi*." The *phthorai* are also discussed in several later Byzantine treatises, most prominently in the treatise of Manuel Chrysaphes and, to a lesser extent, in that of Gabriel Hieromonachos and in the compilation known as the *Erotapokriseis* of Pseudo-John of Damascus. Scholars have disagreed as to the precise meaning of the *phthorai*, but there now seems to be general agreement that they signaled a modulation from one *echos* to another. They were long held to be a trait only of late medieval chant, but thanks to the work of Gerda Wolfram, we now know that they already appear in the earliest manuscripts of Byzantine music, those exhibiting the Coislin and Chartres notations, dating from the tenth century. In this respect they resemble a contemporaneous phenomenon in the West, the *vitia* (corruptions") discussed in the 9th-century *Scolica enchiridis*, through which one mode can be changed to another, or the original mode restored in chants. The present paper will examine the phenomenon of modulation via the *phthorai* and *vitia*, showing that they function in analogous ways and were present in both theory and practice already in the earliest stages of their respective traditions.

SE-04: Free Papers: Musical Life in Basel

Wednesday, July 3, 10.30–12.30, Studio Eckenstein
Chair: Inga Mai Groote (Universität Zürich): ingamai.groote@uzh.ch

"The Sound of Friendship: Paschal de L'Estocart and his circle at the University of Basel from 1581–1583"

Melinda Latour (Tufts University): Melinda.Latour@tufts.edu

A striking feature of Paschal de L'Estocart's two polyphonic collections of *Octonaires de la vanité du monde* (Geneva, 1582) is their exceptionally rich prefaces. In addition to the composer's portrait and a dedicatory epistle for each volume, these prints include a combined total of twenty-one unique laudatory poems penned by sixteen different authors. Several of these contributors are well-known Protestant intellectuals, such as Théodore de Bèze, Simon Goulart, and Jean de

Sponde; however, many others have remained hidden behind cryptic initials and pseudonyms. Building upon foundational work by Eugénie Droz on L'Estocart's circle, I have identified the remainder of these mysterious poets, many of whom were affiliated with the Academy of Geneva or the University of Basel in the 1570s and 1580s. In addition to locating some of them in university registers from this period, I have traced other members of this circle through extant friendship albums (*alba amicorum*) compiled in Basel and Geneva during this period. Friendship albums originated in mid sixteenth-century Germany but quickly spread to other European university towns, allowing students to chart their intellectual progress by soliciting short laudatory epigrams, songs, and illustrations from personal friends and colleagues encountered along their academic travels. These *alba amicorum* not only contribute to our understanding of L'Estocart's Protestant network in Basel and Geneva; friendship books also offer fresh insights into the social and intellectual work of laudatory music prefaces as a literary and moral genre.

Musicians in Motion: Workplace Mobility, Charitable Giving, and the Erasmus Foundation at the University of Basel (1533–1633)

John Kmetz (Colby College): jkkmetz1500@gmail.com

The history of western music is one that often shows musicians relocating to, or at least visiting, foreign lands to make a living making music. Yet well before Handel went to London or Stravinsky to Hollywood, there were hundreds of Renaissance musicians who bounced around Europe like pinballs on a pinball machine in search of the clink of coin. Many, with names like Isaac, Josquin, Willaert, and Lassus, were Franco-Flemish. And like many of other Franco-Flemish musicians, they left their native land for princely court chapels of Italy, for papal choir stalls in Rome, or for the imperial or ducal courts of Vienna and Munich. Their stories are ones that we know all too well as scholars of early music. Yet not all musicians who hit the road in search of work during the Renaissance were celebrities, as we shall see by looking at the account books kept by the rectors of the University of Basel. These books will enable us to identify musical activities funded by the university, and to single out musicians (with names and without) who showed up to the rectors' offices in search of employment, an education or simply a charitable handout. As we shall see, most of the money that was distributed was drawn from a trust set up by Bonifacius Amerbach in the name of Erasmus, the city's "spiritus rector." The goals of that trust, "to support indigent men of culture and of faith," were enjoyed not only by dozens of traveling musicians but also by hundreds of priests, teachers, scribes, proofreaders, actors, artists and notaries who, like the musicians, turned to the University of Basel as a sanctuary in their time of need.

Latin Lutheran hymnody in Reformation Basel

Daniel Trocmé-Latter (Homerton College, University of Cambridge):
dtl@cantab.net

Basel's Protestant Reformation officially began in 1529. Under the direction of Johannes Oecolampadius and other early Protestant leaders, the city's initial reforms fell broadly into the Reformed theological camp, along with Bern, Strasbourg, Zurich, and a number of other localities. A generation later, in 1552, Simon Sulzer took the reins of the Reformation in Basel. Unlike his predecessors, he had close ties with several followers of Martin Luther and thus began guiding the city down a more Lutheran path. This included allowing a greater musical freedom in the liturgy, including permitting the organ to be played in cathedral services. The same period in Basel also saw a partial reintroduction of the Latin language: Latin hymn publications began to appear, including the *Hymni sacri germanicolatini* (1568), in fact a translation into Latin of German Lutheran hymns by Georg Aemilius (including a number that had originally been translated into German

from the Latin!). The book features only a small amount of musical notation, including two poems set homophonically (albeit with musical idiosyncrasies). The book begins with a lengthy preface by the translator explaining the historical importance of song in worship as well as his reasons for having translated the Lutheran hymn texts into Latin. My paper frames this publication as a manifestation of the move toward Lutheranism in Basel during the second half of the 16th century, by assessing the contents of this book and investigating the use of the hymnody – liturgically and otherwise – in the city at this time.

Von Mainz nach Basel – nicht nur Peter Schöffler

Harald Gropp (Universität Heidelberg): d12@ix.urz.uni-heidelberg.de

In diesem Beitrag geht es zunächst um die Lebensstationen von Peter Schöffler dem Jüngeren von Mainz über Worms und Strassburg nach Basel, der auch und vor allem als Drucker von Musikwerken Bekanntheit erreicht hat. Peter Schöffler wurde geboren in Mainz als Sohn des gleichnamigen Peter Schöffler ca. 1480 und starb 1547 in Basel. Neben der Diskussion über die Biographie dieses Peter Schöffler soll ein grösserer Zusammenhang hergestellt werden zu den Jahrzehnten zwischen dem Beginn des Buchdrucks in Mainz und der Mitte des 16. Jahrhunderts im geographischen Kontext verschiedener Städte des Rheintals zwischen Mainz und Basel, aber auch in interdisziplinärer Hinsicht zwischen Musiktheorie und Mathematik, Astrologie, Kartographie und Reformation.

Es wird diskutiert werden die Rolle des Vaters Peter Schöffler in Mainz im Kontext der Aktivitäten Gutenbergs, die weitere Ausbreitung des Buchdrucks Richtung Süddeutschland, der Kontakt wichtiger Gelehrter wie zum Beispiel Trithemius, die 2 oder 3 Heidelberger Wissenschaftler Virdung, der Einfluss der sich ausbreitenden Reformation auf Städte wie Basel und Strassburg und Worms und der damit verbundenen veränderten Rahmenbedingungen wie Astrologie, aber auch Mathematik (Rechenbücher) und Kartographie (ausgehend von St.-Dié und Strassburg). Dabei scheint besonders interessant die parallele Entwicklung in den verschiedenen Wissensbereichen hinsichtlich der Benutzung der deutschen statt der lateinischen Sprache und des Versuchs der „Befreiung von theologischen Dogmen“ sowie der Entwicklung von Zeichen- und Notationssystemen.

Am Ende treffen wir Sebastian Virdung, den „Luther der deutschen Musik“ im Sommer 1511 in Basel und finden vielleicht auch einen interessanten Marmorglobus.

SE-05: Free Papers: Music Printing

Wednesday, July 3, 10.30–12.30, Klaus Linder-Saal

Chair: Elisabeth Giselbrecht (King's College London):

elisabeth.giselbrecht@kcl.ac.uk

Marketing Musical Knowledge. Visual Paratexts in the Design of German Music Textbooks Before the Reformation

Fabian Kolb (Universität Mainz): fabiankolb@uni-mainz.de

It was rather hesitantly that music theory and instructive music literature initially participated in the new opportunities of the incunabula period. In this context, the earliest printed musical textbooks, significantly increasing in numbers around 1500, are certainly all the more remarkable, as they now emphatically joined the broad and continuously growing field of printed technical prose. The fact that music-specific literature henceforth made highly intensive use of the newest creative means, innovative communication and processing methods and recent presentation possibilities of the print medium can be seen in such eye-catching elements as the elaborate design with frontispieces, woodcuts, charts and music examples, but also with several kinds of verbal paratexts. From the outset, the modern format of the printed music textbook corresponded with the new

standards of book design. Looking at examples from the German-speaking lands before the Reformation, this paper explores some interrelations between visual paratexts (diagrams, tables and title images) and contents of music theoretical works as well as the various frameworks of understanding into which the music instructions were embedded. The overview seeks to inquire how book designs followed (manuscript) traditions and new subjects as well as to consider what concepts of attributing meaning resulted from them. Beyond that, it will be discussed how ornamental features emphasised—by a sort of media change—the quality of music as a sensual-aesthetic subject-matter and how they served to address specific target groups.

Positioning Devotional Music Prints within Italian Printed Book Market 1520-1640

Ginte Medzvieckaite (The University of Manchester):
ginte.medzvieckaite@manchester.ac.uk

The emergence of ever more comprehensive online bibliographical databases and new digital research tools has massively improved the availability of statistical data pertaining to early modern book production. The present paper aims to introduce and evaluate some data gained with the help of the *Universal Short Title Catalogue* (<https://www.ustc.ac.uk/>). Launched about ten years ago by Andrew Pettegree at the University of St Andrews, the USTC is a searchable online database of early modern books currently covering 704,892 prints from fourteen European regions and Mexico published from the invention of printing to 1650. The present paper draws on the 121,771 records of books printed on the Italian peninsula, the French territories belonging to the Savoyard state, and the Papal state. Its aim is to gain a better understanding of the trends regarding production of religious books and printed religious music in the region between 1520 and 1640. I was interested in what share of the Italy's book market was devoted to religious printed texts and religious printed music respectively, what the ratio between production in the vernacular and in Latin was and how the numbers changed over the course of the sixteenth century. The paper will consider the benefits and the caveats of such a research methodology, and will present the results of the search along with some implications evoked by them. One of the insights gained is that the Council of Trent which is sometimes portrayed as a turning point was not the most important factor influencing the religious book market.

Musical Proofreading at an Early Modern Printing House: The Case of the Graduale Romanum (Antwerp: Officina Plantiniana, 1599)

Marianne C.E. Gillion (KU Leuven): marianne.gillion@kuleuven.be

Printed books of plainchant were ubiquitous in Counter Reformation Europe. Prelates and printers realized the political and financial benefits that could accrue from the publication of volumes in accordance with the universally imposed revised Roman Rite. Yet the production of printed liturgical books during this period has received relatively little attention. Drawing upon unique documentary evidence, this paper will explore previously inaccessible pre-publication processes relating to the Officina Plantiniana's influential 1599 edition of the *Graduale Romanum*. Central to this is a recently discovered handwritten errata sheet that adumbrates the corrections required to the gradual proofs. These include changes to rubrics, chant texts, and melodies. An examination of the document's contents will demonstrate how the proofreader approached the task, the problems encountered, and the solutions proposed. Analyses of extant copies of the gradual will reveal which changes were accepted and which were rejected, and how the technicalities of printing might have influenced these decisions. The findings will illuminate the previously hidden process of musical proofreading at the Officina Plantiniana. They will also provide new perspectives on the production of the

music books that would prove integral to the advancement Counter Reformation liturgical ideals.

The use of music in the teaching of Latin verse around 1500: Conrad Celtis and Laurentius Corvinus

Grantley Robert McDonald (Universität Wien): grantleymcdonald@hotmail.com

The publication of the collection *Melopoiae* (1507) by Conrad Celtis and Petrus Tritonius has been celebrated as the beginning of the German humanist ode setting as well as one of the very first examples of printed polyphony north of the Alps. Several copies of the second edition of Celtis' treatise on writing Latin poetry, *Ars versificandi* (c. 1494–1496) contain manuscript annotations, including melodies for some of the poems. Similar annotations containing melodies are also found in many copies of a treatise on Latin versification, *Carminum structura* (1496), by Celtis' former student Laurentius Corvinus. This paper thus explores the relationship between printed text and manuscript annotations. Furthermore, it suggests that such annotations provide important information about the pre-history of the humanist ode setting in the years leading up to the publication of the *Melopoiae*, as well as raising issues of orality and hearing in the teaching of Latin poetry in the years around 1500.

SE-06: Studio31. The Rossi Project

Wednesday, July 3, 11.00-16.00, Studio I

Ensemble Domus Artis, Johannes Keller (Arciorgano): johannes.keller@fhnw.ch

The Rossi Project: an approach to the performance of Michelangelo Rossi's madrigals. An artistic search based on the work with five voices and Vicentino's Arciorgano. On this day, we open the doors to our kitchen and let you witness our ongoing journey, come and visit anytime.

SE-07: Free Papers: Music in England: Lute Song and Beyond

Wednesday, July 3, 14.00–16.00, Grosser Saal

Chair: Katherine Anne Butler (Northumbria University):

katherine.butler@northumbria.ac.uk

'The Poet with his luryng Lute, his Sonets syngeth shrill': Elizabethan and Jacobean voice types and the lute song.

Richard Robinson (Independent scholar): ra_robinson81@hotmail.com

The Elizabethan and Jacobean lute song is arguably one of the most iconic genres of all early music. Yet in spite of the vast amount of literature which has been dedicated to this repertory, the issue of what voice types were intended for this music still remains surprisingly underexplored. Moreover, the need for a thorough investigation of this subject has acquired greater significance in light of recent scholarship by Simon Ravens (2014) and Andrew Parrott (2015), amongst others, which has challenged the plausibility of the falsetto voice in Renaissance sacred music.

This paper will explore in two ways what voices most likely performed the lute song. Firstly, the results of musical analysis of the printed and handwritten songbooks (including those by John Dowland, Thomas Campion, Thomas Morley, etc.) will be presented. This will also take into account written information in the songbooks, such as the voice designations used (e.g. cantus, altus, etc.) and what these indicate alongside the personae of the song texts (male/female), etc. This information will then be compared to relevant external written evidence from literary texts, letters and archival listings from c.1575–1625. Amongst other things, this will focus on aspects like the gender and status of the singer, the

vocabulary used to describe voices (both sung and spoken), and a critical examination of the word ‘faine’ (usually assumed to mean ‘falsetto’). The collective results will then be brought together to refine current ideas regarding voices used in the Elizabethan and Jacobean lute song.

Rethinking ‘Light’ Song in Early Modern England

Katie Bank (Newberry Library): katherine.bank.2012@live.rhul.ac.uk

Late-sixteenth century English contemporaries and moderns alike often describe the English madrigal genres as ‘light’. Using Thomas Morley’s *Plaine and easie introduction to practicall musicke* (1597) as a starting point, this paper seeks to better understand contemporary conceptions of ‘light’ music, separating it from the historiologically accrued hang-ups surrounding the word. ‘Grave’ and ‘light’ are common antithesis in this period, but Morley’s may be one of the first instances where these terms are used to describe a quality of art. I perceive, however, a slight but significant difference in contemporary and modern use of the term ‘light’ when used to describe music. In modern understanding, ‘light’ is used in a pejorative way to describe music that is enjoyable, but without serious artistic or intellectual value. My analysis demonstrates contemporary understanding of the term is more nuanced, meriting further investigation. This talk will explore several potential influencers of Morley’s conception of ‘grave’ and ‘light’, with the aim of better understanding contemporary use of ‘light’ as a descriptor of music that is slightly different from our own.

Revisiting George Marson: Music, Biography, Context

Joseph Sargent (University of Alabama): jmsargent@ua.edu

George Marson (c1573-1632) is typically viewed as one of the lesser lights of English Renaissance musical history. Born in Worcester and educated at Cambridge, he spent the bulk of his career as organist and master of the choristers of Canterbury Cathedral, where he served from 1597 until his death. Though little documentation of Marson’s life and musical activities survives, it is known that Marson’s tenure at Canterbury coincided with a period of distinct musical renewal for the cathedral. Following several decades of relative dormancy, cathedral officials made systematic efforts to increase repertory acquisition, hire more singers, and incorporate more instruments into services.

This paper draws on historical sources and musical analysis to craft a more nuanced portrait of Marson as a composer. Biographical details from various cathedral and county records offer new insight on his personal relationships, while analysis (and in certain cases reconstruction) of his largely incomplete services and anthems offer further insight into compositional style. Marson breaks little new ground in these works, although they are nevertheless not as strictly unadventurous as has been sometimes posited. Their historical significance lies more in their contribution to Canterbury’s musical rebuilding enterprise. Rather than being viewed simply as a second-rank composer, Marson might be more profitably understood as a key figure in the revitalization of Canterbury’s musical life. And in this context, his essentially conformist works take on new meaning in terms of bringing Canterbury up to compositional standards already in existence elsewhere.

The Music of Philippe de Monte in the Paston Collection

Caitlin Roxana Quigley Nolan (Newcastle University):
caitlin.nolan1@btinternet.com

One of the largest and most valuable Elizabethan and Jacobean collections of music from England belonged to Edward Paston (1550-1630), a Catholic gentleman from Norfolk. The collection primarily consists of continental music with

some English repertory, and is made up of manuscripts containing music for either voice or lute. To date, studies of the collection mainly surround the English music it contains, and little attention has been given to that of continental composers. This paper looks at the music of the Flemish composer, Philippe de Monte (1521-1603), included in one of the five Paston lutebooks (GB-Lbl Add. 29247). Within this manuscript, De Monte is the most represented non-English composer and his music has formed the basis of a case study on the dissemination of his music in England. It is documented that Philippe de Monte spent time in England at the court of Mary Tudor and Philip II of Spain, and so the networks made whilst in the country, as well as across Europe both during and after this period can be used to determine how his music may have come into the possession of Edward Paston, with whom he shared mutual connections. Potential pathways of transmission are also considered through the analysis and comparison of the notation and scribal habits in Paston's lute and vocal manuscripts with synchronous sources, helping to trace the pieces back to their origins.

SE-08: Themed Session: The Renaissance Musical Work: Foundations, Repertoire and Practices

Wednesday, July 3, 14.00–16.00, Neuer Saal

Chair: John Griffiths (Monash University): jagrif@me.com

Session abstract

The research project “The Renaissance Musical Work: Foundations, repertoires and practices” funded by the Ministry of Science, Innovation and Universities [HAR2015-70181-P] based at the University of Valladolid under the supervision of Prof. Dra. Soterraña Aguirre, aims to study the Renaissance musical work as a sonorous act. The principal objectives are: revision of the concept of “musical work” and the philological study and publication of a group of representative works of the Renaissance Spain (such as the chanson *Nunca fue pena mayor* and the hymn *Pange lingua* by Johannes de Urrede, romance *Los brazos traygo cansados*; invitorium *Regem cui* of Cristóbal de Morales, motet *Aspice Domine* by Jacquet de Mantua, *Missa Pro Victoria* by Tomás Luis de Victoria; *Diferencias para vihuela sobre Guárdame las vacas*).

In addition, it will be carried out the realization of a historical-acoustic analysis of some selected Renaissance spaces of Valladolid where the works already mentioned will be performed and recorded. Last, but not least, these recordings will entail the first steps toward an inquiry into the ways in which those musical works recorded would have been perceived in their own time.

The notion of ‘work’ is ripe for exploration from a much broader range of disciplinary perspectives. Attributes usually associated with a musical work (such as notational fixity or durability in the repertory) need to be revised, in light of the increasing awareness of the importance of oral and memory-based cultures in the Early Modern Age, and the increasingly nuanced understanding of the symbolic and practical functions of notated sources. Thus, the traditional concept of Urtext has to be re-evaluated with the aim of establish an alternative model more in line with the reality of the musical work in the Renaissance.

(1) Presentation Research Project: *The Renaissance Musical Work: Foundations, Repertoires and Practices*

Soterraña Aguirre (University of Valladolid) [Chairman Project]:
saguirre@fyl.uva.es

(2) Fluid Multiplicities: Thinking the Ontology of Musical Works through Renaissance Philosophy

Carlos Gutiérrez (University of Valladolid): carlosguca_88@hotmail.com

Current music ontologies are still underpinned by a notorious Platonic flavor, where a transcendental Idea reifies music's vitality. Understanding musical works as static monuments is not only an inadequate viewpoint from a historical perspective, but it constitutes a conceptualization that has had an enormous impact on the music we played and how we perform and study it nowadays. Taking the philosophy of Giordano Bruno as "image of thought", this paper will explore the possibility of thinking musical entities as fluid multiplicities, favoring a dynamic perspective that, I hope, will not only reveal an historical concern, but also some transhistorical importance.

(3) On *glosas* and again on the Musical Work in 16th Century

Pilar Ramos (University of La Rioja): pilar.ramos@unirioja.es

Glosas (glosses) and *glosados* (glossed) are frequent terms in the titles of vocal and instrumental pieces published in Castile and Aragon throughout the 16th century. This article studies the concept and the uses of musical gloss in the Iberian Peninsula till the late 16th century. As long as a gloss is presented as dependent on the prior piece or 'work' in music treatises and books, its study allow us to enquire into the musical work concept within a broader context than the one considered so far, mainly in the studies by Reinhard Strohm (2000, 2010, 2013).

(4) The Architecture of Renaissance Musical Narrative

John Griffiths (Monash University): jagrif@me.com

Despite detailed explanations of much of the internal workings of music (counterpoint, mode, cadence etc.), renaissance theorists offer little insight concerning musical structures. Modern writers have examined the role of rhetoric in renaissance music, but there have been few attempts to apply theories of narrativity to it. Similarly, there has been little development of the revolutionary observations made by Otto Gombosi in 1955 concerning musical architecture and formal modelling. This paper presents an examination of selected examples of sixteenth-century instrumental and vocal works that points towards the architectonic and rhetorical processes that shaped musical creative practice.

(5) The controversial meaning of 'diatonic', 'chromatic' and 'enharmonic' in the Renaissance musical theory

Amaya García (University of Salamanca): amayagarcia@usal.es

The concepts of 'diatonic', 'chromatic' and 'enharmonic' have been subject of debate over the centuries, evidencing that their meaning has not always been clearly shared by all the musicians and theoreticians using them. In the Renaissance, the use of these words was both intense and problematic, as can be seen in the numerous polemics that aroused around them. We will try to clarify the different and confusing meanings these words could have in the Renaissance, focusing mainly (but not exclusively) on Spanish texts and we will offer an explanation for the causes of the ambiguity or indefiniteness that characterized them.

(6) *Los brazos traigo cansados*: The Origins and Transformation of a Sixteenth-Century Romance

Ana López (University of Valladolid): analopezsuero@gmail.com

The term *romance* came to designate the ballad as a genre in Spain over the course of the fifteenth century, although the form had already experienced a long development in the Spanish vernacular for a long time. Following Peter Burke's theory about the bidirectional expansion of culture between 'great' and 'little' traditions in the Modern Age, I will examine the process of creation and transformation of the *romances* in both traditions through a case study based on 'Los brazos traygo cansados', which has been preserved in five different settings, combining historical, textual, and musical analysis with discussion of performance practice.

(7) *Pange lingua* of Johannes de Wreede in Early Modern Spain

Manuel del Sol (University of Valladolid): manuel.gomez.sol@uva.es

The hymn *Pange lingua* by Johannes de Wreede, castilianized as Juan de Urrede or Urreda, is one of the most emblematic religious works in the history of Hispanic music. Numerous and varied are the vocal and instrumental polyphonic testimonies preserved from the beginning of the 16th century up to the 19th century (from this work by Urrede composed towards the end of the 15th century). The critical and updated study of the nearly fifty preserved copies of this hymn can provide very relevant information about the concept of musical work in the Renaissance and its surprising historical durability in Early Modern Spain.

SE-09: Free Papers/Paired Papers: Renaissance Motet

Wednesday, July 3, 14.00–16.00, Kleiner Saal Chair: Birgit Lodes (Universität Wien): birgit.lodes@univie.ac.at

Questions about pitch content in 16th c. performance of *Benedicta es*

Peter W. Urquhart (University of New Hampshire, Boston University): peter.urquhart@unh.edu

Two puzzles about pitch content and performance traditions c. 1500 are posed by a family of motets based on the sequence melody, *Benedicta es*. Motets based on this text and melody were composed by Mouton, Willaert, Prioris, Jean Le Bouteiller, Loyset Pieton, and of course Josquin. These six motets provide a context for the study of the use of the soft hexachord in the performance of the chant. Although the motets differ in their apparent use of B \flat , together they point to a hearing of the plainchant in the 16th c. that would have affected the performance as well as the composition of a motet based on the tune.

The second puzzle surrounds the final cadence of Josquin's motet. *Benedicta es* has a no-flat signature, and thus represents a mode less often used during the period, what we today might call mixolydian on G. The modal character of *Benedicta es* may be pertinent to questions about accidentals, for Josquin's handling of the counterpoint of the piece seems to reflect an interest in presenting the mode without the incursion of B \flat , unlike the composers of the other motets of the family described above. Could the same concern explain his apparent avoidance of F \sharp in the final cadence? The negative answer opens onto a much larger issue.

The Intersection of Notation, Style, and Performers' Chromatic Instincts in the Music of Jean Guyot

Samuel Michael Bradley (Boston University): bradleys@bu.edu

Jean Guyot's music, while still relatively undiscovered, is bursting with challenging dissonance and enigmatic notational minutiae. Three elements of his polyphony will be explored in this paper. Firstly, unlike conventional cross-relations, Guyot frequently involves an extra voice, doubling the chromatically unaltered pitch at the moment of dissonance. The issue of performers' decisions to chromatically alter pitches at cadences is especially complicated for cadences to C and F, where the decision to create a cross-relation falls on the performers of parts other than the cantizans. Therefore, a second function of this paper will be to interpret statistical data about Guyot's use of explicit accidentals, a majority of which function as cautionary natural signs, so to speak. Finally, a performance solution will be offered for Guyot's usage of two-note *divisi* that have one pitch blackened, with possible ramifications for the same notation among other, earlier composers. These three issues come to a head in what is likely Guyot's most famous piece – his *Benedicta es caelorum regina*, which adds six new voices to Josquin's original motet. This paper will attempt to show that Guyot's usage of a blackened *divisi* in one of his original lines at the final moment of this piece is intended to discourage some performers from singing a cadential sharp, resulting in a striking moment of chromatic dissonance.

Lord, Don't Remember / Don't Forget: Imitatio in the Late Domine, non secundum Tradition

Lance Davis Morrison (Boston University): ldm106@bu.edu

Polyphonic settings of *Domine, non secundum peccata/Domine ne memineris/Adjuva nos* – likely established by the early, closely-related De Orto, Vaqueras, and Josquin works – formed what Richard Sherr described as a repertory of Lenten tract motets apparently unique to the Sistine Chapel. These compositions shared the melodic features of chant paraphrase, as well as textual and formal elements most likely reflecting their practical role in liturgy. Although later motets by composers such as Arcadelt followed this tradition, numerous other settings without Roman origin conformed nonetheless to idiomatic *Domine, non secundum* characteristics, perhaps suggesting a wider dispersion of polyphonic tract practices. Undertaking a comparative analysis of these later works, I will consult Franco-Flemish contributions by Clemens non Papa, Le Brung, Hollander, Gombert, and Crecquillon, in addition to disparate Italianate examples by Jacques of Mantua and Maistre Jhan. I argue that the liturgically-derived features of the Roman repertory continued to impact later composers who, perhaps ignorant of their ritual basis, nonetheless imitated them. Heinrich Glarean's inclusion of the Vaqueras and Josquin motets for comparative study in the *Dodecachordan* supports such an artistically-oriented paradigm. Clemens's posthumously-printed *Domine ne memineris/Adjuva nos* is illustrative of this new agenda, if not prescient: while conspicuously based upon formal aspects of the Josquin and Arcadelt motets, his active avoidance of the paraphrase technique—even abandoning the original chant's Mode II—suggests individual expressive purpose. In addition, these works serve to illustrate the practice of *imitatio* or compositional modeling in the sixteenth-century motet.

Mid-Sixteenth Century Centonate Motets as Riddles in Music and Text

Megan K. Eagen-Jones (University of Illinois at Urbana-Champaign): eagen@illinois.edu

In discussing the idea of the composer as exegete, scholars tend to focus on text-setting strategies. Given the dearth of evidence that connects composers to the process of preparing texts for musical treatment, the content and origin of centonates remains underexplored. My survey of approximately 2,500 Latin motets composed ca. 1520–1580 overturned a significant number of works whose poetry constitutes a blend of excerpts from four or more discrete passages of scripture and/or various liturgies. Whether or not elements quote directly from a liturgical

source, it seems that the compilation of at least some texts was informed by a specific liturgical framework. In other cases, elisions between diversely-sourced lines of poetry are produced through shared word choice. Still others imitate the approach of long-standing responsories, wherein the amalgam of materials creates a messianic reading. Musical settings of these centonates adds another layer of interpretation.

The act of synthesizing religious texts is, itself, an exercise in Bible readership; however, I question whether that exercise should be understood as clever, constructivist, or exegetical. Taking a cue from Katelijne Schiltz's work on music and riddle culture in the Renaissance, I suggest that at least some examples may be read as riddles designed to challenge the hermeneutically active participant. Print context and marginalia reinforce the possibility that select works were designed as conversation pieces. In the broadest sense, like riddles, plural modes of engagement and interpretation are invited. This paper presents and explores examples by Clemens non Papa, Crecquillon, Paminger, and Sermsiy.

SE-10: Paired Papers/Free Papers: Medieval Song and its Sources

Wednesday, July 3, 14.00–16.00, Studio Eckenstein

Chair: Catherine Anne Bradley (The University of Oslo): c.a.bradley@imv.uio.no

Paired Papers: Reconsidering the melodic tradition of the Codex Buranus: two case studies

The *Codex Buranus* (München, Staatsbibliothek Clm 4660 / 4660a) is one of the most famous thirteenth-century collections of Latin song that has come down to us. Yet the place assigned to music and musical notation in the manuscript is difficult to value. Only a limited number of pieces are fully notated. Moreover, the unheighted neumes do not allow a direct transcription of the melodies. So far, musicologists and musicians have been relying on concordant sources from the École de Notre Dame to edit and perform the monophonic neumations of the *Codex Buranus*.

This paired paper focuses on pieces including melismatic passages and allowing comparisons with a wider range of sources, not only the “central” Notre Dame manuscripts, but also monophonic collections of Latin songs coming from “peripheral” regions. These two case studies are part of a starting research project aiming to reconsider the *Codex Buranus* as a musical source, with its own organizational, notational and melodic peculiarities; and to enrich our knowledge on the tradition and performance of conductus and other Latin songs more or less connected to the Notre Dame repertoire.

1. A Conductus and its Prosula? *Dic Christi* and *Bulla fulminante* in the Codex Buranus (D-Bs Clm 4660) and other “peripheral” sources

Christelle Cazaux-Kowalski (Schola Cantorum Basiliensis / FHNW): christelle.cazaux@fhnw.ch

The layout and musical notation of the conductus *Dic Christi* and its prosula *Bulla fulminante*, both attributed to Philipp the Chancellor, raise issues about the transmission, reception and performance of these pieces. Unlike in the so-called Notre Dame sources, the respective stanzas of the conductus and prosula are intertwined in the Codex Buranus and a few other German sources, and the melismatic *caudae* of *Dic Christi* reveal different melodic versions. Furthermore, the final *cauda*, supposed to provide the melodic material of *Bulla fulminante*, is lacking any musical notation in the Codex Buranus. Such discrepancies between “peripheral” and Notre Dame manuscripts invite to reconsider the relationship between *Bulla fulminante* and *Dic Christi* and the possible intended performance of such paired musical items.

2. Melismas in the Codex Buranus

Anne-Zoé Rillon-Marne (Université catholique de l'Ouest): azrillon@gmail.com

The presence of spaces between some syllables of unneumed texts in the Codex Buranus has been one of the strongest arguments to infer that the manuscript was intended to receive much more musical notation than it actually did. Nevertheless, some studies have pointed out that these anticipated melismas do not match the musical tradition of other sources: either they are placed on other syllables, either they appear in texts transmitted without any melody. Furthermore, the comparison of melismas in different notated versions reveals a high range of variance. The purpose of this paper is to reconsider the question of both notated and not notated melismas in the Codex Buranus, in order to replace them in the practical and lively perspective of a performance rather than a written and stable tradition.

Contrafacta and Musical Quotation in the Repertory of Hildegard of Bingen

Jennifer Bain (Dalhousie University): bainj@dal.ca

A decade after Andrew Hughes claimed that Hildegard of Bingen's repertory was "truly isolated, with no apparent direct or obvious musical relatives" (1989), Margot Fassler made a critical discovery: Hildegard's responsory *Ö nobilissima viriditas* begins as a contrafact of the antiphon, *Àve regina caelorum* (1998). Until that point, the only other contrafact in Hildegard's repertory that scholars were aware of was her "Kyrieäs a lengthy quotation of her own responsory *Ö lucidissima apostolorum*. After extensive melody searching, I suggest that these borrowings are not exceptional cases in Hildegard's output. Using a methodical digital approach in an ongoing project, my research assistants and I are searching for exact matches to the opening musical phrases of Hildegard's chants in the 58,000 chant melodies now available on the Cantus Database (cantus.uwaterloo.ca); through detailed manual analysis of the most promising matches, we have found further examples of Hildegard using musical quotation from the broader chant repertory in a variety of ways. This study significantly advances our understanding of her output within its liturgical environment, providing evidence of "direct or obvious musical relatives."

SE-11: Free Papers: Soundscapes and Mythmakers

Wednesday, July 3, 14.00–16.00, Klaus Linder-Saal

Chair: Christian Goursaud (Royal Birmingham Conservatoire):
christian.goursaud@bcu.ac.uk

'A time in Foreign and Strange Countries' — Thomas Whythorne's mid-sixteenth-century musical journey to France, Flanders, Germany, Switzerland and Italy

Blaithin Therese Hurley (University College Cork): blaithinhurley@ucc.ie

A manuscript came to light in 1955 when a wooden box full of business papers, belonging to Major H.C.H. Foley, was taken to Sotheby's in London for auction. At the bottom of the box, wrapped in brown paper, was discovered the autobiography of one 'Thomas Whythorne, Gent', a sixteenth-century English musician, composer and music teacher. This work currently resides in the Bodleian Library, Oxford. The autobiography, although incomplete, includes a section devoted to Whythorne's trip to Europe in 1552/4. Thanks to his account of his travels, we can follow his route when he visited, France, Flanders, Germany, modern-day Switzerland and Italy. For scholars of sixteenth-century European music, Whythorne's account is an invaluable resource. The main purpose of his visit was to

study European music and he took a special interest in the different methods of teaching and performing music he encountered on his journey. Whythorne made some noteworthy comparisons between music North of the Alps with Italian music, and the relationship that existed between composers and publishers. Along with his descriptions of the music he heard in religious institutions, public and private spaces, Whythorne, being a professional musician, discussed the instruments used, the music performed and the adulation which musicians received from their audiences. In this paper we will examine the pages of Whythorne's autobiography which relate to European music and use the information provided by the author to understand, and where possible, to recreate the musical experiences of this English musician in early-modern France, Flanders, Germany, Switzerland and Italy.

The Voyage through Montaigne's Ears

Evan MacCarthy (West Virginia University): eamaccarthy@mail.wvu.edu

In the *Journal du Voyage* of Michel de Montaigne (1533–1592), we encounter myriad sonic impressions of his travels to Italy via Switzerland and southern Germany in 1580 and 1581. Montaigne logs observations of a real world experienced in travel, through cities, villages, mountains, and countryside, recording aural minutiae of the natural and the mechanical. Highlighting sensory details of late sixteenth-century musical and sonic moments across Europe that range in genre, context, and quality, we learn much from his accounts of Lutheran, Calvinist, Catholic, and Jewish singing, his observing the acoustic effects of waterfalls, grasshoppers, and echoes in mountainous spaces, or his marking the audible resonances of time and war, heard in clocks, bells, and cannons. Descriptions of dancing, dialects, organs, fountains, together with accounts of an exorcism, execution, and religious processions, all provide rich and ample detail of the peoples and places Montaigne encountered during his fifteen months of travel amid this profusion of sounds. Drawing on the scholarship of Bruce Smith, Alexander Fisher, Erika Supria Honisch, Tess Knighton, Niall Atkinson, and others, this paper places Montaigne's ideas about sound, music, and difference within the framework of historical sound studies, distinguishing Montaigne's ears from ours, while also drawing attention to how his travel journal amplifies our understanding of urban and rural soundscapes of early modern Europe.

First published only in 1774, following its rediscovery in 1770, the *Journal* has received less scholarly attention than Montaigne's voluminous *Essays*, where Montaigne's ideas about music feature in several passages, often paired with quotations from Plato, Varro, Plutarch, Aristotle, and other ancient authorities. As shown in studies by Jean Balsamo, Jeanice Brooks, Gary Tomlinson, Irène Salas, and others, Montaigne repeats several standard claims about music's importance, from the value of learning to play the lute and making discerning judgments about performance to music's power of softening the heart, yet also distracting from serious conversation. If the musical discussions of the *Essays* highlight Montaigne's classically trained ears, this analysis of soundscapes captured in the *Journal* invites further reflection on Montaigne as listening traveler.

Musical heritage and transnational cultural identity: the dissemination and assimilation of Italian music to the north of the Alps and the genesis of a pan-European style

Marina Toffetti (University of Padua): marina.toffetti@unipd.it

Music has always been a cultural product easily receivable and exportable. Many musicians of the past were migrants, and, like today's migrants, they had integration difficulties; nevertheless, they contributed to the spread of musical idioms throughout Europe. Therefore, the knowledge of our musical roots can help to create a common cultural identity, and to make modern listeners more aware of their European cultural roots.

The musical heritage, an integrant part of the European cultural heritage, is inclusive, builds bridges, calls for dialogue and mutual understanding. Its study can help us understand who we are and what we have in common with other European citizens, who may speak different languages, but for centuries have sung the same tunes and listened to the same compositions. Through the examination of some significant case-studies, this paper will address the subject of the dissemination and assimilation of Italian music and musical culture in Central-Eastern Europe in the late Renaissance and early Baroque era; beside that it will show how, despite numerous changes of boundaries between states, the process of musical assimilation has created a cultural background that unites people of a wide geographical area.

On the occasion of the 400th anniversary of the publication of the third volume of Michael Praetorius' *Syntagma musicum*, particular attention will be given to the role played by this treatise in the diffusion of the new Italian style and musical terms to the north of the Alps.

The musicology of legendary places. Venice and its mythmakers

Bartłomiej Gembicki (Institute of Arts of the Polish Academy of Science)/ HERA Project: Sound Memories): bartlomiej.gembicki@ispan.pl

Over 40 years ago Ellen Rosand published a fundamental article entitled *Music in the Myth of Venice*. Since that time plenty of scholars have started to apply the term 'the myth of Venice' with increasing frequency in the context of the musicological studies. Over the years some of them arrived at more and more *sophisticated and different conclusions*. In my paper I will focus on some examples of the modern use of this term that appeared during the last 40 years not only in scholars writing (Fenlon 2008, Yoshioka 2010, Giron Panel 2015 etc.) but also in the field of record production. I am going to explore the way in which the myth of Venice is cherished by means of diverse present-day music activity. I will try to consider the extent to which such concept as 'the myth of Venice' could be seen as the best way to understand and explain the complexity of the history of early Venetian music. My approach stems from the statement that: 'the researcher who criticises a myth puts him or herself on the side of the "truth", at the same time masking his or her own myths' (Napiórkowski 2014).

SE-12: Studio 31 Installation/Live Performance

Wednesday, July 3, 14.00-16.00, Studio 1

Chair: Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW): martin.kirnbauer@fhnw.ch

Session abstract

The Rossi Project: an approach to the performance of Michelangelo Rossi's madrigals. An artistic search based on the work with five voices and Vicentino's Arciorgano. On this day, we open the doors to our kitchen and let you witness our ongoing journey, come and visit anytime.

SE-13: Free Papers: Around Josquin

Wednesday, July 3, 16.30-18.30, Grosser Saal

Chair: M. Jennifer Bloxam (Williams College): jbloxam@williams.edu

Word and music at play: the case of *Non te smarir cor mio va' passo* attributed to Josquin

Giorgio Peloso Zantaforini (Università degli Studi di Padova):
giorgiopeloso@hotmail.it

This paper seeks to shed new light on the relationship between text and music in the piece *Non te smarir cor mio va' passo*, an *unicum* in the “frottola” genre as released in the 4th Book of Frottole by Petrucci (Venice, 1505). The critics commonly attribute the lyrics to Serafino Aquilano, while they disagree about the music’s authorship attributed to Josquin by Walter Rubsamen in the Forties, but considered anonymous by most.

The piece had great success between the Fifteenth and the Sixteenth centuries in Northern Italy, as proved by several unanimous musical and textual sources, including the mss.: Bologna, Museo internazionale e biblioteca della musica, Q 18; London, British Library, Egerton 3051; Milan, Biblioteca Trivulziana, 55; Mantova, Biblioteca Comunale A 14; Florence, Biblioteca Nazionale Centrale, Magliabechiano VII.117 and Nuovi Acquisti 1111.

The lyrics of *Non te smarir cor mio* are consistent with the editorial choices of Petrucci for book IV: in the face of a consolidated and preponderant use of the *barzilletta* in previous and subsequent books, this volume almost exclusively presents the *strambotto*, a poetic form very fashionable at the end of the previous century. Even the score looks at uncommon compositional styles for the “frottola” repertoire, becoming a unique instance for counterpoint writing in Franco-Flemish style and the presence, in the voice of the tenor, of an enigmatic canon.

The solution to this enigma musically returns the fifth voice of the piece. It also helps reveal the different meanings of the poetic text that seems to dialogue with the musical riddle and tries to sustain the singers in the solution of the musical poetic game.

Josquin des Prez, *Virgo Salutiferi*, and Lucrezia Borgia

Elizabeth Randell Upton (University of California): ebethster@gmail.com

The unusual texture of Josquin des Prez’s motet *Virgo salutiferi* (NJE 25.13) suggests that the composer had a particular patron and singer in mind when he composed it. The densely imitative counterpoint of altus 1 and 2 and bassus sets a newly-composed non-liturgical Latin poem in praise of the Virgin, while the tenor and discantus sing the chant “Ave Maria” in canon at the octave. Recent analyses by David Fallows and John Milsom have address the motet’s structure and counterpoint, but the tenor/discantus canon remains under-examined. The discantus part, easy for its singer, with pitch and entrance cues supplied by the tenor, render the part suitable for an amateur; its familiar chant material would have made it performable by a lay singer, and its range suggests that the singer could have been a woman. Supported by the lower voices and guided by the tenor, the discantus part is presented like a gem mounted in a filigree setting, drawing attention to the singer and highlighting her participation.

The motet has been dated to Josquin’s year in Ferrara at the Este court, 1503-4, on the basis of Edward Lowinsky’s identification of Ercole Strozzi as the poem’s aristocratic author. Strozzi, a courtier and civic official, became a close friend to Lucrezia Borgia after her 1502 marriage to Alfonso d’Este, son and heir of duke Ercole. These historical and compositional details suggest that Josquin wrote the discantus part, and the motet as a whole, to provide Lucrezia herself with the opportunity to sing polyphony.

“O felix urbs Aequensium”: a new composer and a context for Josquin’s early works

Jeffrey J. Dean (Royal Birmingham Conservatoire):
jeffrey.dean@stingrayoffice.com

The court of René of Anjou in Aix-en-Provence during the last years of his life, 1472–80, has attracted scholarly attention because Josquin des Prez was a singer of René’s court chapel during at least part of that time. Recently David Fallows and Paul Merkley have conjectured which of Josquin’s compositions should be assigned to his time with René, but up until now no music by any composer could be securely connected to René’s chapel.

O felix urbs Aquensium is a motet that can only have been composed in Aix during the 1470s. Although anonymous in its only source, it can be confidently attributed to Eustace (Tassin) Chavendel de Havreche, not previously known as a composer. I shall outline Tassin’s biography and examine the style of his motet, and compare it to the music by Josquin that Fallows and Merkley believe to have been composed in Aix. *O felix urbs* rather strikingly resembles the music of Loÿset Compère, but not that of Josquin, raising the possibilities either that no music composed by Josquin in Aix has survived, or that he did not (as is commonly presumed) adapt his style to that of other composers in René’s chapel.

Puns as prayers in late-medieval music or How do you solve a problem like “la mi la?”

Jane Daphne Hatter (University of Utah): jane.hatter@utah.edu

Josquin’s *Illibata dei virgo nutrix* is the ultimate early modern musical prayer for musicians. Yet its combination of serious and ludic elements along with the vastly different musical styles of its two partes have caused a certain discomfort for modern interpreters. This singular composition combines a personal acrostic for the composer, a universal plea for musicians, and a cantus firmus that is emblematic of both the Virgin Mary and musical “tools of the trade.” All of this relies heavily on a musical pun – the “a i a” of Maria becomes the solmization motto “la mi la” which serves both as the cantus firmus of the motet and is also an important feature of the text and meaning of the other voices. I propose that unpacking the “problems” with this piece is key to understanding how self-referential compositions functioned within the early modern musical community.

Josquin is not alone in relying on self-reference in his compositions. A plethora fifteenth-century motets and Masses exhibit self-referential features in their texts and musical structures, and visual artists of the same period also relied on these types of elements to allude to themselves or the act of creation. Comparing these works reveals that professional identity was a growing concern for visual artists and musicians alike. If we take seriously these ludic elements in Josquin’s musical prayer within the professional context of early modern Europe, we have the opportunity to reflect on the intergenerational bonds of this community and to solve a problem like “la mi la.”

SE-14: Paired Papers: Research surrounding the database *Books of Hispanic Polyphony*+Free Papers

Wednesday, July 3, 14.00–16.00, Neuer Saal

Chair: Daniele V. Filippi (Schola Cantorum Basiliensis / FHNW):
daniele.filippi@fhnw.ch

Paired Papers: Research surrounding the database *Books of Hispanic Polyphony*

As a result of an ongoing national R+D Project in Spain, the database *Books of Hispanic Polyphony IMF-CSIC* (BHP, <https://hispanicpolyphony.eu>) provides open access to an unprecedented amount of detailed and well-organized information about manuscript and printed books of polyphony in Spain – and books elsewhere with Hispanic repertory – from the fifteenth through the nineteenth

centuries. With over 1500 sources and related information about institutions, locations, musicians, works, bibliography and documents about old inventories with lost books, this research tool – unlike RISM, the Census Catalogue/DIAMM, or other useful reference works – facilitates the inquiry into a *longue-durée* perspective of Hispanic polyphony to assess the reception, circulation, and broad geographical and chronological dissemination of Renaissance polyphony in large and small locations and institutions well beyond the sixteenth century. The two papers in this session illustrate ways in which research may be affected by “big data” and how BHP can be useful to researchers. The first paper presents a new manuscript with retrospective Renaissance repertory and the second examines a widespread cycle of responsories for Holy Week.

Paper 1: A new manuscript of Spanish Renaissance polyphony from Totana (Murcia)

Emilio Ros-Fábregas (Institució Milà i Fontanals, CSIC): emros@imf.csic.es

A new manuscript of Spanish Renaissance vocal polyphony with thirty-five works by Ceballos, Guerrero, Lobo, Navarro, Santos de Aliseda, Pontac, and some anonymous pieces has been recently found in the small town of Totana in the province of Murcia. This paper will present a physical description and inventory of this late choirbook with retrospective repertory, in the context of the reception of Spanish Renaissance polyphony in late sources in order to examine also a *longue durée* perspective facilitated by the database *Books of Hispanic Polyphony* that covers a period from the 15th through the 19th centuries.

Paper 2: An Iberian Holy Week Cycle of Responsories and its Italian Connection

Andrea Puentes-Blanco (Universitat de Barcelona): andpuentes@gmail.com

There are nine 16th and early-17th centuries Iberian polyphonic manuscripts that transmit the same anonymous cycle of responsories for Holy Week; three of them originated in Spain and the other six in Portugal. Judging by its numerous concordances – identified some of them through the Books of Hispanic Polyphony database –, this cycle is possibly the most widespread and systematically copied set of Holy Week responsories in the Iberian Peninsula. I will discuss the relationships between the nine manuscripts that transmit this Iberian cycle of responsories, and between this cycle and that of the Italian composer Paolo Ferrarese published in 1565, with which it shares abundant melodic material.

His Cross to Bear: Imitatio Christi and the Affects of the Soul in Gesualdo's Responsorio (1611)

Sigrid Harris (University of New England): sigridharris@gmail.com

Although Carlo Gesualdo is perhaps best known for the idiosyncratic compositions found in his fifth and sixth books of madrigals, his sacred music is equally deserving of attention. The *Responsorio* (1611), published only two years before his death, constitute a unique musical evocation of the Passion of Christ. Intense chromaticism, incisive contrasts, and strong dissonances set these responsories apart from other Holy Week cycles of the late Renaissance. This vivid sonic representation of the suffering experienced by Christ, both during the Crucifixion and in the days leading up to it, may well have been intended principally for private consumption; these responsories seem to have had limited circulation, given that the four copies of the cycle extant today come from a single print run that was carried out by Giovanni Giacomo Carlino within the confines of the composer's castle. Yet, despite being a highly individual – and apparently deeply personal – expression of devotion, Gesualdo's final venture into the realm of sacred composition did not exist in a theological vacuum. Viewing these responsories in the

context of Counter-Reformation affective spirituality may shed new light on their distinctive characteristics. This paper will examine the cycle in relation to the *imitatio Christi* tradition and the broader Catholic campaign to move the *affetti* (or affects) of the soul, arguing that the responsories' emotionally charged setting of Christ's torments was designed to draw listeners into a mystical union with the Son of God. Ultimately, the peculiarities of Gesualdo's late style can be seen to have lent themselves well to the sonic invocation of transcendence.

Towards a New Critical Edition of Manuel Rodrigues Coelho, Flores de Musica (1620): Problems of Notation, Rhythm and Performance

João Vaz (CESEM [FCSH-NOVA], ESML [IPL]: jvaz.org@gmail.com)

Flores de musicaby Manuel Rodrigues Coelho, published in Lisbon in 1620, was the first score to be printed in Portugal and is often regarded as one of the most important early-seventeenth-century European keyboard works. With more than one hundred pieces (of varied lengths) and over four hundred pages, it is also one of the largest. Mentioned by musicologists since the late nineteenth century, its importance was originally underlined by Macario Santiago Kastner in the 1930s. Kastner was also responsible for the first modern editions of Coelho's music. The forthcoming new complete edition of *Flores de musica*, to be published from next April until 2020 (marking the fourth centenary of its original appearance) is meant to provide keyboard performers and scholars with a practical edition that takes into consideration all the knowledge of Coelho and his work accumulated during the last decades.

This paper deals with some of the numerous questions – editorial and performative – that arose during the preparation of this new edition, such as the establishment of editorial criteria, the analysis of different printed copies, the comparison between the 'official' source and the manuscript copies found in the 'Braga manuscript' (P-BRad MM 964), or the interpretation of the 'mysterious' ternary rhythm which remains one of the most distinctive notational traits of Coelho.

SE-15: Free Papers: Chant traditions in Local Liturgies I

Wednesday, July 3, 14.00–16.00, Kleiner Saal

Chair: Giovanni Varelli (University of Oxford): giovanni.varelli@music.ox.ac.uk

I Libri Ordinari come fonte per la conoscenza della prassi esecutiva: un'indagine esplorativa

Gionata Brusa (Universität Würzburg): brusa.gionata@gmail.com

Chi era coinvolto nel canto e in quale maniera veniva eseguito un brano durante le celebrazioni della Messa o dell'Ufficio nel Medioevo? Quale ruolo aveva il popolo? Assisteva passivamente o interveniva nell'esecuzione? Raramente le fonti musicali tradizionali (libri liturgico-musicali come Antifonari, Graduali ecc.) forniscono una risposta esauriente a queste domande. Tuttavia tale lacuna può essere almeno parzialmente colmata grazie allo studio di una particolare tipologia di manoscritto liturgico: il Libro Ordinario, vero e proprio "libro di regia" che descrive nel dettaglio canti e azioni liturgiche tipiche di determinati luoghi ed epoche. Le lunghe rubriche descrittive che intercalano gli incipit dei brani ci forniscono infatti preziose indicazioni, non soltanto riguardo alla pratica del canto "in alternatim" o "cum organo" (nella bivalente accezione di strumento musicale o seconda voce), ma anche circa le particolari modalità esecutive di uno stesso brano ("cum lugubri voce", "alta voce"), a seconda del ruolo che esso svolgeva all'interno delle diverse azioni liturgiche. L'intervento si propone una prima indagine delle indicazioni esecutive contenute nei Libri Ordinari della provincia ecclesiastica di Salisburgo vergati tra la fine del sec. XII e il sec. XVI. Tale analisi è stata possibile grazie al pionieristico progetto *Cantus Network*, tuttora in corso, il cui obiettivo è di

rendere fruibile l'edizione critica digitale di questi manoscritti ricchi di preziose informazioni.

Il 'canto del popolo' in Sudtirolo dal Medioevo al Seicento: alcuni nuovi contributi

Giulia Gabrielli (Free University of Bolzano): giulia.gabrielli@unibz.it

Le ricerche sul patrimonio liturgico-musicale condotte negli ultimi anni in Sudtirolo hanno portato alla luce molti materiali precedentemente sconosciuti agli studi musicologici. Si tratta di manoscritti e libri a stampa che attestano il repertorio e la prassi musicali relativa a importanti centri religiosi e monastici della regione, ma anche a piccole chiese sparse sul territorio. Tra di essi figura anche il *Liber Ordinarius* di Bressanone/Brixen del sec. XIII, ora studiato ed edito all'interno del progetto Cantus Network dedicato ai Libri Ordinari della Provincia ecclesiastica di Salisburgo, alla quale questa vasta diocesi posta a cavallo delle Alpi appartenne per tutto il Medioevo. Altri testimoni manoscritti sudtirolesi risalgono ai secoli XV-XVII, quali Graduali e Processionali, anch'essi oggetto di recenti studi, tramandano inoltre nuove, interessanti indicazioni riguardo all'esecuzione dei brani musicali da parte dell'assemblea. La partecipazione del popolo al canto è attestata sia all'interno della liturgia (in particolare nella messa), sia nelle cosiddette azioni paraliturgiche. Scopo del contributo è presentare alcuni nuovi contributi sul tema alla luce delle fonti liturgico-musicali di recente riscoperta.

Kommt das „Augsburger Osterspiel“ wirklich aus Augsburg?

Ute Evers (Universität Augsburg): ute.evers@gmail.com

Das „Augsburger Osterspiel“ (manchmal auch „Feldkircher Osterspiel“ genannt) wurde ursprünglich von Walther Lipphardt in den frühen 70er Jahren in einem aus dem späten 16. Jahrhundert stammenden Prozessionale aus der Kapuzinerbibliothek in Feldkirch entdeckt. Daß ein Osterspiel mit volkssprachlichen Versen in einer liturgischen Handschrift überliefert wird, ist ein absoluter Ausnahmefall. Lipphardt hat das Prozessionale dem Augsburger Dom zugeschrieben. Jedoch war es jahrzehntelang nicht möglich, Lipphardts Zuschreibung zu überprüfen, weil die Handschrift lange nicht auffindbar war und die von ihm herausgegebene Faksimileausgabe nur das Osterspiel und einige andere Stellen mit deutschen Versen umfaßt. Da die Handschrift 2016 in der Kapuzinerbibliothek in Innsbruck wieder aufgetaucht ist, gibt es nun die Möglichkeit, die Handschrift im Ganzen zu untersuchen.

Mein Beitrag diskutiert die Herkunft der Handschrift und geht dabei insbesondere auf folgende Punkte ein:

- liturgische Gesänge im Prozessionale im Vergleich mit liturgischen Quellen aus Augsburg
- der Besitzer der Handschrift (Macharius von Herbstheim)
- die Sprache der deutschen Strophen
- die Melodien des Osterspiels im Vergleich zu Augsburger liturgischen Quellen, die den *Quem queritis*-Dialog enthalten.

Melodic Affiliation in Latin Song before c. 1100

Samuel James Barrett (University of Cambridge): sjb59@cam.ac.uk

While considerable attention has recently been paid to *contrafacta* in Latin and vernacular song repertoires of the high Middle Ages (the so-called 'New Song'), earlier practice has been considered more fluid with melodies shared between any number of texts composed in the same verse form. A series of cases studies will demonstrate that although any melody *could* be applied to any text in the same verse form, in practice a number of factors guided melodic affiliation before c.

1100. Discussion will begin with a set of texts and melodies associated with the hymn ‘Christe redemptor omnium’, before passing to examples drawn from the *versus* of Paulinus of Aquileia (d. 802) and processional *versus* from tenth-century Sankt Gallen. Case studies will ultimately lead to a set of proposals about how and why certain melodies became associated with ‘Old Song’ texts, extending theories of poetic imitation proposed by Dag Norberg.

SE-16: Themed Session: Silvestro Ganassi’s Fontegara: Status questionis and Recent Research Developments

Wednesday, July 3, 14.00–16.00, Studio Eckenstein

Chair: Martina Papiro (Schola Cantorum Basiliensis / FHNW):

martina.papiro@fhnw.ch

Session abstract

The uniqueness of style of Silvestro Ganassi’s *Fontegara* (Venice 1535) challenges our current understanding of the diminution tradition. Standing chronologically isolated by nearly fifty years from other Venetian diminution treatises, *Fontegara*’s fascinating and complex style poses considerable obstacles for historically informed performance, urging us to reconsider our understanding of the sixteenth-century instrumental practice. Moreover, Ganassi’s oeuvre and his (somewhat partial) biography place him at the very centre of Venetian cultural life, circulating in a social milieu that highly valued visual arts and music. Ganassi indeed makes sure to indicate that his musical style should be understood within the broader parameters of both visual arts and music, setting a clear goal to the instrumental performance: imitate the human voice just like a painter imitates nature. Engaging in the contemporary debate on *paragone* and through the intelligent use of the emergent printing business as means of socio-cultural ascendancy, Ganassi’s oeuvre raises questions regarding the socio-cultural status of Venetian instrumentalists in the Cinquecento.

The topic has recently received attention from researchers and practical musicians, approaching the subject from a diversity of viewpoints. This session hopes to foster academic discussion and to open new perspectives for our understanding of Silvestro Ganassi’s oeuvre.

Silvestro Ganassi’s Diminution Style – A New Interpretation of Fontegara

Dina Titan (University of Utrecht): dinaoliveiratitan@gmail.com

Many stylistic features singularise Ganassi’s *Fontegara* within the Renaissance diminution tradition. This paper offers the results of the comprehensive analysis of *Fontegara*, bringing to light overlooked traits. Rather than a mere attempt to notate an existing improvisational practice, these features demonstrate Ganassi’s meticulous compositional input, evidencing that *Fontegara* is, in fact, crafted as a highly individual and intellectual conceptualisation of musical style, emulating two antique Greek sources. The identification of these models evinces Ganassi’s immersion in the very centre of Venetian cultural life. *Fontegara* is best understood as a humanistic manifestation, fulfilling the author’s objectives in terms of social ascendancy, fitting perfectly well within the *renovatio urbis* as proposed by the dedicatee of *Fontegara*, Doge A. Gritti.

Beyond illustration: The title pages of Ganassi’s Fontegara 1535 Regola Rubertina 1542

Martina Papiro (Schola Cantorum Basiliensis / FHNW): martina.papiro@fhnw.ch

The title pages of both *Fontegara* and *Regola Rubertina* display the title-information enclosed within a full-page image. This paper analyzes form, compositional structure and aesthetic qualities of these images. Looking at *what* and *how* they

show in relation to the content of the method – i.e. the first known instruction for recorder and instrumental diminution, and the first method for viola da gamba, respectively – reveals that these images are not mere illustrations of the textual and musical content: By representing performing ensembles they address significant supplementary practical and aesthetic topics. Thus, the images enhance and broaden the conceptual horizon of Ganassi's works.

Il dolce suono – Acoustical measurements and practical experiences with 'new' viols after Ganassi 1542/43

Thilo Hirsch (University of Bern): t.hirsch@arcimboldo.ch

From 2011 to 2015, two research projects at the Schola Cantorum Basiliensis were concerned with bowed string instruments around 1500. An important part of it was the evidence-based reconstruction of a "viola d'arco tastada" after Silvestro Ganassi 1542/43, whereby the internal construction of the instruments was of particular importance, as the earliest evidence of the use of soundpost and bass bar dates only from the 1590s (www.rimab.ch). The 'new' viols, reconstructed on the basis of written, iconographic and organological sources, were acoustically measured at the Department of Music Acoustics in Vienna (IWK), as well as tested in concerts and a CD recording of the ensemble arcimboldo (Co'l dolce suono, audite 97.731) published in 2018. The acoustic and practical performance results with regard to various parameters such as timbre, reaction speed (e.g. in diminutions), sound balance and mixing ability (in different instrumentations) are presented here.

Ganassi: musicien-spéculateur ou musicien-pédagogue

William Dongois (Haute École de Musique): william.dongois@hesge.ch and
Tiago Simas Freire (Haute École de Musique): tiagocsfreire@gmail.com

L'ouvrage édité par Ganassi appelée *Fontegara* semble être une énigme. Peu de musiciens ont pu intégrer ses propositions à leur pratique. On peut résumer ainsi la « problématique *Fontegara* »: ses diminutions en proportions sont-elles ou non la notation d'une agogie qui ne dit pas son nom? Sont-elles le rêve spéculatif d'un humaniste néo-platonicien ou une réelle proposition musicale?

Notre étude statistique met en évidence la grande cohérence de l'ouvrage. Ainsi l'identité des figures et leur organisation interne, question de proportions mise à part, rend cet ouvrage pédagogique accessible, ses 2205 figures étant tout autant une proposition d'agogie qu'un vocabulaire d'une richesse inouïe grâce à l'utilisation des proportions.

SE-17: Free Papers: Music Printing

Wednesday, July 3, 14.00–16.00, Klaus Linder-Saal
Chair: Andrea Lindmayr-Brandl (Universität Salzburg):
andrea.lindmayr-brandl@sbg.ac.at

A tool for exploring early printed music: F-TEMPO (Full-Text search of Early Music Prints Online)

Tim Crawford (Goldsmiths, University of London): t.crawford@gold.ac.uk

F-TEMPO is a tool for searching early modern printed music. It is comparable to Google Books: both resources extract underlying content from scanned images and then use fast and efficient techniques to support searching through a web interface. Where Google use text recognition, F-TEMPO employs the specialist

optical music recognition programme Aruspix, which is designed for this repertory. Like Google Books our tool needs to cope with the significant amount of error introduced in the recognition process.

F-TEMPO offers full-text, content-based searching of a large 'virtual collection' of page-images (currently 32,000 pages from Early Music Online (EMO), but aiming to be much bigger) of printed music from the 16th century. A state-of-the-art search algorithm offers accurate matching of pages bearing similar music to a query page in fractions of a second. The similarity covers a spectrum from duplicate photographic images, through those made from different editions (even despite major changes in layout), to other voice-parts of music in imitative style and parodies.

Full-text searching is needed for 'distant reading', the basis of much digital humanities research. This paper will show the current state of F-TEMPO together with some examples of investigations of the EMO corpus for which it offers a practical tool for the musicologist. In particular, it has led to the discovery of a few unexpected concordances within the collection which seem to have escaped the literature so far. These include an instrumental ricercar arranged from a sacred motet, and some laude based on madrigals by Arcadelt and Verdelot.

Materiality and the Musical Work in Renaissance Italy

Lynette Bowring (The Juilliard School and Rutgers University):
lynette.bowring@gmail.com

During its first century, music printing fuelled a vast cultural shift in how music was bought, sold, and conceptualized: music could be understood as a mass-produced material object. In the pre-printing age, possession of written musical objects – manuscripts, chansonniers – was confined to a narrow cultural elite; printing broadened access and spread musical consumption to new audiences. Recent research in this material musical culture, such as Kate van Orden's *Materialities* (2015), has provided valuable insight on how printed books intersected as objects with the lives and practices of their users. However, I contend that this idea of materiality holds implications for the 'work concept' in the Renaissance that have yet to be fully understood.

I argue that the materiality of printed music in sixteenth-century Italy encouraged an ontological shift in understandings of music as individual 'works'. While Lydia Goehr dated the 'Imaginary Museum of Musical Works' to the nineteenth century, I propose that it may be dated to the emergence of music printing in the sixteenth century. It was through writing that music transitioned from an action to an object, and the technology of printing accelerated this development. The musical pieces themselves took on a form of materiality through their association with these material objects. This was particularly the case in Italy, the leading centre for music printing, where genres that had previously been casual entertainment became fixed in commercial texts. I illustrate this conception of work ontology through examples from the repertoires of secular song, dance, and musical drama, in which previously fluid and improvisatory traditions of music-making became material works.

Originality and Imitation in Sixteenth-Century Musical Grammars: The Curious Case of Ambrosius Wilflingseder's "Erotemata Musices" (Nuremberg, 1563)

Susan Forscher Weiss (Johns Hopkins University): weiss.susan@gmail.com

Early printed books bearing the title *Erotemata* were Greek grammars published in the 1470s in Italy. Among the first music textbooks with *Erotemata* in the title was Ambrosius Wilflingseder's *Erotemata musices*, published in Nuremberg in 1563 by an obscure printer named Christophorus Heussler. It contains what may be the first set of musical *volvelles*. The earliest printed books containing these paper wheel charts were astronomical and navigational texts, such as those

by Regiomontanus, who set up a workshop and a printing press in Nuremberg in the 1470s for the production for scientific instruments and books. One of the earliest music textbooks – Johannes Cochlaeus’ *Tetrachordum musices* (Nuremberg, 1511)— was written for the students at St Lorenz School where, printed with visual aids, it remained popular until the 1530s, when Johannes Petreius began publishing Sebald Heyden’s *De Arte Canendi*.

Inga Mai Groote has described numerous visual elements in music texts in “Synopsis musicae: Charts and tables in sixteenth-century music textbooks, published in *Early Music Printing in German-Speaking Lands*, edited by Andrea Lindmayr Brandl et al. (2018). Among them are pull-out charts found in a number of *Erotemata*. It is the purpose of this paper to include the *volvelle* as another key visual element in the arsenal of pedagogical tools, while also placing Wilfflingseder in his proper place among those *Erotemata* written by contemporaries: Gregorius Faber (1553), Luca Lossius (also published in 1563 by the Nuremberg printer Berg und Neuber), Christoph Praetorius (1574), and Johannes Beurheusius (1580 by Catharinae Gerlach, the widow of von Berg).

SE-18: Themed Lecture Recitals: Nicola Vicentino

Wednesday, July 3, 14.00–16.00, Studio I

Chair: Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW):
martin.kirnbauer@fhnw.ch

Better notes? – A Provocative Proposal for the Tuning of Marenzio’s ‘O voi che sospirate’

David Francis Gallagher (Independent scholar): dfgallagher@hotmail.com

Luca Marenzio’s five-voice madrigal ‘O voi che sospirate’ is notorious for its unique passage featuring semibreve sonorities that include $A\flat$ simultaneously with $G\sharp$, $D\flat$ with $C\sharp$, and $G\flat$ with $F\sharp$, setting the words ‘Muti una volta quel suo antico stile’ – ‘May he [Death], for once, change his old style’. Divergent interpretations emerged within a few decades of the work’s 1580s publication: composers Girolamo Giacobbi and Romano Micheli construed Marenzio’s $A\flat/G\sharp$ (etc.) as indicating the same pitch, while Michael Praetorius and Giovanni Battista Doni took them to be different pitches. Since Carl von Winterfeld published an admirably even-handed analysis in the 1830s, virtually every study has asserted – often polemically, to help sustain a teleological narrative of tuning history – that Marenzio intended 12-EDO (so-called ‘equal temperament’) or something close to it.

This presentation reviews the arguments behind different tunings for ‘O voi che sospirate’; and proposes, on the basis of both musical and historical evidence including new archival discoveries, that this madrigal – which was sung and almost certainly composed at the ducal court in Ferrara in 1580 or 1581 – is likely to have been conceived for performance with Vicentino’s *archicembalo*, tuned in 31-EDO (the division of the octave into 31 equal parts) or something close to it. Audio illustration will offer the opportunity to evaluate different tunings, including the startling effect of the passage in 31-EDO, where the notes $A\flat/G\sharp$, $D\flat/C\sharp$ and $G\flat/F\sharp$ each differ in pitch by approximately one-fifth of a tone (c. 40 cents).

Why did Nicola Vicentino choose to introduce his enharmonic system through solmization?

Anne Smith (Schola Cantorum Basiliensis / FHNW): me@annesmith.ch

Ivo Haun (Alumnus of the Schola Cantorum Basiliensis / FHNW):
ivohaun@me.com

Johannes Keller (Schola Cantorum Basiliensis / FHNW): johannes.keller@fhnw.ch

The fifth chapter of Nicola Vicentino's *L' antica musica ridotta alle moderna prattica* (Rome, 1555) concerning the use of solmization in relation to his enharmonic system is a stumbling block to most readers, as it requires a knowledge of the practical application of 16th-century solmization in order to understand it. Although it is impossible to convey this kind of experienced knowledge in a single lecture, through a discussion of the Guidonian hand as the fundamental practical projection of the theoretical tonal system, solmization's role in learning music will become more palpable. In the process, a few salient points will emerge as being most relevant to understanding Vicentino's use of it, why for him it was the obvious starting point in teaching singers to be able to sing enharmonically. To give an indication of the far-reaching effect this concept can still have in practice today, both Anne Smith and Ivo Haun will then describe some of the effects it has had for us personally in various musical contexts. Only then will we present, in theory and in practice, a very basic demonstration of how solmization was applied normally in the 16th century and the trick Vicentino used to be able to employ it for his enharmonic system. The archiorgano, based on the Vicentino's description of an organ with 36 keys per octave, will serve as our guide in this demonstration. The presentation will conclude with a performance of Vicentino's enharmonic piece, *Musica prisca caput* by Johannes Keller.

SE-19: Themed Session: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future: Part I: Beyond the Census-Catalogue (I)

Thursday, July 4, 09.00–10.30, Grosser Saal

Chair: Margaret Bent (All Souls College, Oxford):
margaret.bent@all-souls.ox.ac.uk

Organizers: M. Jennifer Bloxam, Honey Meconi, Jessie Ann Owens

Abstract for the four sessions

Forty years ago, in 1979, the first volume of the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* was published by the American Institute of Musicology; by 1988, in less than a decade, the four remaining volumes had appeared, a pace described by one reviewer (M. Bent) as "astonishing speed." Another reviewer (D. Fallows) captured the excitement at the completion of the project: "This is a grand moment. Remarkably fast, and with superb efficiency, the Illinois Census-catalogue has now been completed. Researchers can now have easy access to extensive quantities of reliable and up to date information on all known manuscripts containing polyphony from 1400 to 1550."

The *Census-Catalogue* was a project of the Musicological Archives for Renaissance Manuscript Studies at the University of Illinois, directed initially by Charles Hamm and Herbert Kellman (co-editors of vol. 1), and then by Herbert Kellman (editor of vols. 2-5). This internationally recognized research center, which received a major grant from the National Endowment for the Humanities as well as generous support over many years from the School of Music and the University of Illinois at Urbana-Champaign, houses a remarkable collection of microfilms of all 1,600 Renaissance manuscripts described in the Census-Catalogue, and of contemporary prints, together with detailed inventories and other unpublished information. It has served as a resource for countless visiting scholars from around the world and enabled countless dissertations and research projects.

The moment seems right to recognize the visionary leader of this enterprise, Herbert Kellman, as well as to acknowledge the critical role of the University of Illinois, the School of Music and the Music Library, in establishing and supporting the center. We will reflect on the past and future of manuscript studies in four themed and linked sessions. MS Studies 1 explores the past, present and (digital) future of source catalogues. MS Studies 2 presents case studies of the kinds of investigation of sources and repertoires that the Census Catalogue has

made possible. MS Studies 3 and 4 explore ways in which the scope of the Census Catalogue can be, and is being, extended.

“Beyond the fringes of Cen-Cat: polyphonic insertions in plainsong sources, 1400-1550”

Magnus G. Williamson (Newcastle University): magnus.williamson@ncl.ac.uk

This paper considers a source type peripheral to Census-Catalogue: instances of musical notation (mainly mensural) added by hand into service books. Most of the host volumes under investigation are printed service books for the English Use of Sarum, although the tradition of adding polyphony into service books continued long after the Reformation. Although less prestigious and gratifying than the large polyphonic anthologies, these seemingly modest and liminal sources allow us to glimpse the live performing tradition of Renaissance singers; they transmit melodies that remained relatively stable over time but which were also susceptible to multiple readings.

“Sources of Polyphonic Music in Poland: Four Decades after the Census Catalogue”

Paweł Gancarczyk (Institute of Art of the Polish Academy of Sciences): pawel_tg@wp.pl

When one compares the state of knowledge ‘preserved’ in the Census Catalogue with that for the year 2018 it is easy to see that much has changed. We can see it on the example of Poland: only 33

“Scribbles and Other Evidence of the Creative Process”

Jessie Ann Owens (University of California, Davis): jaowens@ucdavis.edu

Composers took advantage of empty staves in manuscripts, and sometimes assembled sheafs of scratch paper, to sketch and draft their music. These additions to manuscripts, and survivors of the “circular file,” are a challenge to catalogue: often fragmentary, anonymous and without text. As the next iterations of the Census-Catalogue make available full inventories as well as digital images, it will eventually be possible to present a systematic overview of surviving manuscripts used in the creative process.

SE-20: Free Papers: 13th-Century Motet/Lyrics

Thursday, July 4, 09.00–10.30, Neuer Saal
Chair: Jeremy Llewellyn: jeremy.llewellyn@cantab.net

Fixity, Variance, and Compositional Process in Thirteenth-Century Motets

Matthew Paul Thomson (Merton College, University of Oxford): matthew.thomson@music.ox.ac.uk

The compositional processes behind thirteenth-century motets have often seemed hard to recover: motets exist in numerous different versions and use a harmonic or discantal language that is hard to pin down. However, recent work by scholars such as Catherine A. Bradley and Gaél Saint-Cricq is revealing more and more of the principles that lay behind composers’ choices. These choices exist on a number of levels. Some, such as the selection of a tenor melisma, are high-level choices: they remain broadly the same through all subsequent versions of the motet across all manuscripts, a level of fixity that suggests these choices were considered to be part of the essential framework of the motet. Choices on a lower-level, such as the short-range discantal progressions that lead from one perfection to another, are

much more liable to change across manuscripts. Between these extremes, there is a wide spectrum of compositional choices with varying levels of fixity. Building on the scholarship of Susan Rankin and Edward Roesner, this paper aims to progress towards understanding how composers thought about choices across this spectrum of fixity by examining motets built on the *EIUS* and *DOCEBIT* melismas. Firstly, the paper aims to determine where different kinds of compositional choices sit on this spectrum, by looking within these two motet families at high-level choices that remain constant both across different manuscript versions of the same motet and across some uses of each melisma in different motets. Secondly, it focuses in on the ways in which lower-level discantal patterns change across manuscripts, aiming to characterise the range of options available to musicians when making these choices.

Choosing a Tenor Quotation for Thirteenth-Century Motets: Unexpected Connections with Pedes and Polyphonic Rondeaux

Catherine Anne Bradley (The University of Oslo): c.a.bradley@imv.uio.no

The presence of a tenor – quoting a pre-existing plainchant or vernacular song melody – is central to the identity of the thirteenth-century French motet. Tenors differentiate motets from other polyphonic compositions built on freely-conceived foundations, such as English *pes* motets and three-voice rondeaux. This paper draws connections between these different types of compositions, examining motets based on plainchant tenor quotations that offer simple harmonic foundations very similar to those found in entirely newly-composed polyphony.

I explore the widely used OMNES tenor, whose simple, contained, and repetitive melodic profile enabled its simultaneous combination with another plainchant quotation – APTATUR, drawn from an obscure plainchant responsory for the minor Flemish saint, Winoc, and with no liturgical polyphonic heritage – in the unique “double” tenor motet *Je ne chant/Talens/OMNES/APTATUR*. I argue that motet composers, while sensitive to the semantic connotations of tenor texts, also recognized and exploited the primarily musical potential of plainchant quotations to be combined with or to stand in for other musical quotations. Newly identifying a plainchant source for a tenor in a motet by Adam de la Halle, I propose that Adams’s polyphonic motet citations of his own three-voice polyphonic rondeaux were achieved by the careful selection of motet tenor quotations that replicated the freely-composed lowest voices of these preexisting rondeaux.

This paper reflects on profound and previously unappreciated modal and melodic similarities between the plainchant and vernacular song quotations used as thirteenth-century motet tenors and the newly-created lowest-voices of English *pes* motets and polyphonic rondeaux. These findings offer new perspectives on the relationship between the motet – typically considered to be the thirteenth-century’s most elite and sophisticated genre – and types of polyphony that are much less well attested in written sources, apparently inhabiting a more “popular” realm of musical practice.

Quoting lyric fragments in a 13th-Century French devotional text: the *Livre d’amorettes*

Anne Ibos-Augé (CESCM Poitiers): anne.ibosauge@orange.fr

Still unpublished, the *Livre d’amorettes* is an anonymous devotional text, known to have three versions: two in Languedoc and one in Catalan. Mostly allegorical, this “escript amiable en françois” – as specified by its author – evokes the Christ’s and his mother’s sufferings, the role of the Church and advises its readers about faith. One of its specificities is the presence of various lyric quotations. Some of them are clearly mentioned (by small capitals or pilcrow) and easily recognizable as songs or refrains – none of them with notation. Others are introduced by a specific “marque de chant” giving the identity of the singer and sometimes its addressee.

Some of these citations re-use preexisting lyric fragments. Others come from former didactic or poetic-didactic texts already quoting lyrics. Moreover, the text is peppered many poetic clichés. A close examination of the music – which can be restored with other sources – shows the author’s perfect knowledge of the repertoire: the numerous cross-references between some of the lyric elements reveal a subtle network of poetic concepts and musical motives acting as a double intertextual/intermusical game, while they display a complex background of cross-references between multiple texts and melodies.

This paper – which develops an aspect of my current work on the publication of the text – will explore some of the links thus created between texts and texts and melodies, which may give us an idea of the parallel between courtly and divine love given by intertextual and “interregistral” processes.

SE-21: Free Papers: Lute Music

Thursday, July 4, 09.00–10.30, Kleiner Saal

Chair: Marc Lewon (Schola Cantorum Basiliensis / FHNW): marc@lewon.de

Emanuel Wurstisen, his lute tablature and their relationships with Poland

Agnieszka Leszczyńska (University of Warsaw): a.z.leszczyńska@uw.edu.pl

Emanuel Wurstisen, son of a professor of the University of Basel, began to make his lute tablature in 1591 as a student there. The manuscript is kept today in the University Library in Basel (Ms. F IX 70). It contains ca. 480 compositions, mainly anonymous ones. Some of them could have been composed by amateur lute players associated with the University, e.g. the name of the theologian Amandus Polanus von Polensdorf, born in Moravia, appears in the manuscript. Among the repertoire of Central European origins, several compositions by Polish lute players should be distinguished, e.g. by Wojciech Długoraj, Diomedes Cato, Kaspar Sielicki. The tablature also contains some anonymous dances with titles indicating connections with Poland, e.g. *Chorea polonica*, *Mówi na mię sąsiada*, *Bathori Tantz*. Some of these works have already been the subject of research by Piotr Poźniak, who, however, did not consider the potential reasons for the presence of the Polish repertoire in this manuscript. The Swiss tablature is the oldest known source of works by Cato and Długoraj, which may indicate the existence of direct routes to transfer this repertoire to Basel. In my paper, the hypotheses related to the authors marked with the initials A.F. and D.D.D. will be presented, and also other minor Polish aspects of this manuscript will be indicated. Wurstisen’s biography will be considered in terms of its actual and potential contacts with Poles studying and living in Basel. This environment could have contributed to the import of the native repertoire to Switzerland.

A Digital Toolbox for Exploring Lute Tablature

Ryaan Ahmed (Goldsmiths, University of London): ryaan.ahmed@gold.ac.uk

In the study of 16th-century music, lute tablatures have usually taken a secondary role to mensural notation. The notation format creates an artificial boundary between vocal music or music for consorts of melodic instruments and lute music, despite these repertoires often containing the same music in arrangement. This is especially frustrating for scholars and performers who are not themselves lutenists or who have not invested considerable time in developing fluency with the variety of tablature systems in use at the time. Digital tools present a plethora of opportunities to make this boundary permeable.

We present a new, open-source system for digitally encoding and analysing tablature using music21. This system allows users to import both tablature and music in mensural notation into the same digital representation, facilitating content-based comparison between music in these notations. Another key facet of this system is its ability to automatically create literal transcriptions from tablature,

instantaneously unlocking approximately 6000 encoded pieces of lute music (curated and available online) to scholars who struggle to read tablature. We demonstrate how this system can be used to compare intabulations with vocal or instrumental originals, using Dowland's ayres and consort music as our example corpus and looking at voice leading, ornamentation, and arrangement practices as use cases. This approach paves the way for larger, cross-corpus analysis and querying. Our long-term vision is to provide a digital toolbox that enables scholars to explore music in tablature and mensural notation side-by-side.

The Act of Memory – ‚Album Amicorum‘ for the lute (PI-WRk ms. 352 about 1550)

Kateryna Schöning (Institute of Musicology, University Vienna):
kateryna.schoening@univie.ac.at

The lute Tablature PI-WRk 352 belongs to the uninvestigated manuscripts originating between 1538 and 1544 in the South German Speaking region. The original binding, monograms, Latin and German sayings, Scriber-Names gave the first Inputs for the understanding of this Tablature in context of early *alba amicorum* traditions. The analyses of intabulations and dance templates shows the long-travelled way of this tablature – perhaps from Padua to Munich and Augsburg and then to the Viennese Area. For this reason, I will be discussing the function of musical pieces and sketches repeated in the PI-WRk 352: the music patterns were often noted for the reminder of *ex tempore* practice, not for the “reading” and performance “from the tablature”. The scribing of lute music (especially dances and *recercare*- or *prelud*-patterns) were affected by the common memory culture around 1550.

SE-22: Themed Session: Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective - Part I

Thursday, July 4, 09.00–10.30, Studio Eckenstein
Chair: Laurie Alison Stras (University of Huddersfield): l.a.stras@hud.ac.uk

Session abstract

This panel presents current research on musical practices in monasteries and nunneries across Europe in the fifteenth to seventeenth centuries. Traditionally overshadowed by music at courts, cathedrals and in the marketplace, the study of monastic music has been rejuvenated since the 1990s through ground-breaking work on Italian nunneries, which still shapes our perception of the realities of music-making in religious houses in general. However, depending on monastic order, geographic location, political context, wealth and social standing and a plethora of other factors, differences could be vast from one monastery or nunnery to the next. This panel therefore takes a comparative approach to monastic institutions across Europe and from different orders (Benedictine, Cistercian, Brigittine, mendicant), trying to answer questions such as: When and how did religious reform movements affect musical practices? Did secular and episcopal authorities support musical activities of the monks and nuns or did they try to suppress them? What did monastic music contribute to local, regional and international networks of cultural exchange? By putting local practices into an international perspective, our panel will tease out similarities and differences, changes and continuities, opportunities and limitations, thus preparing the ground for a more holistic understanding of monastic music in all its richness.

“Same difference? Post-Tridentine reforms and music in German nunneries and monasteries”

Barbara Eichner (Oxford Brookes University): barbara.eichner@brookes.ac.uk

While there is no doubt that the post-Tridentine reforms were of momentous importance for all men and women dedicated to the religious life, until now their impact on musical practices has been studied primarily for convents. This paper compares how the tightening of enclosure, repeated visitations, and new forms of spirituality affected the introduction of polyphony, the purchase of organs or music education in both nunneries and monasteries. Drawing on case studies from Southern Germany, I will challenge the perception that music making in convents happened in constant resistance to secular and religious authorities, while monks and friars could develop their artistic skills unhindered.

“The cultural symbiosis of Cistercians and Jesuits in the music culture of the Baltic area c. 1600”

Tomasz Jeż (University of Warsaw): tomasz.jez@uw.edu.pl

The post-Tridentine era is associated mostly with the activity of the Jesuits, who tried to promote new trends of Catholic spirituality. This task was especially difficult in Protestant areas, where Society of Jesus had to seek strategic alliances with the old monastic orders. In the Baltic area both orders formed a kind of cultural symbiosis in religious activity, music education and repertoire interchange. Traces of this bilateral cooperation can be found in music manuscripts of the early 17th century, compiled in Cistercian monasteries (Oliwa, Pelplin) or Jesuit colleges (Braunsberg, Kražiai, Riga) and containing music composed by members of both orders. Just like the Cistercians mostly used the Jesuit teaching system, the latter adapted Cistercian traditions of liturgical music.

“Sixteenth-century Barcelonan convents in transnational music networks”

Ascensión Mazuela-Anguita (Universidad de Granada): amazuela@ugr.es

This paper presents the results of a research project on sixteenth-century Barcelona convents and their contribution to the music networks operating in the city, discussing methodological difficulties encountered in analysing musical and liturgical nexuses between Barcelona and other European and Latin American cities. An exhaustive analysis of the wills and inventories of nuns of the convent of Santa Maria de Jonqueres allows us to assess the musical practices of this community as part of a transnational network of monastic institutions which served to disseminate musical artifacts and musical discourse, but also to the transmission of oral traditions of music.

SE-23: Themed Session: Matters and Materialities in Music of the Habsburg Court and the Czech Lands

Thursday, July 4, 09.00–10.30, Klaus Linder-Saal

Chair: Barbara Haggh-Huglo (University of Maryland, College Park Music – Musicology): haggh@umd.edu

Session abstract

This session presents new findings of the *Musica Rudolphina* research team, whose cohort of scholars takes up questions relating to musical sources and practices in Bohemia, Moravia, and Austria during the reign of Habsburg Emperor Rudolf II (1576–1612). Considering court repertory in the context of regional and local practices not only exposes the fluid movement of some genres across confessional and ethno-linguistic lines, but also exposes musical points of contact between Habsburg territories in Central Europe and Spain.

Three papers focus on sacred and secular compositions as performed within specific contexts at the Habsburg courts in Vienna and Prague. These compositions are somewhat enigmatic – either in text and musical style (Jiri K. Kroupa) or in terms

of their “shadow” existence, where the sole traces of a significant polyphonic setting occur in narrative sources or inventories (Jan Bata, Ferran Escrivà-Llorca). The fourth paper addresses a rich array of music prints and manuscripts that does survive, but whose creators and networks of influence remain understudied: Jan Bilwachs will give an overview of the rich musical culture of a German-speaking region of the Czech Lands during the reign of the Habsburgs. Taken together, the papers not only offer fresh insights into familiar material objects but also hint at entirely new material studies.

«Qui operatus est mihi?» Some new insights in Vaet’s motet dedicated to Maximilian II in 1560

Jiri K. Kroupa (Association for Central European Cultural Studies):
kroupajkk@gmail.com

An attempt to interpret Vaet’s motet “Qui operatus est Petro in apostolatu” that was dedicated to the designated King of Bohemia Maximilian II in the form of a representative musical gift (a sheet of parchment printed by Rafael Hofhalter in Vienna 1560).

Die Musik im Egerland aus dem Gesichtspunkt der überlieferten Musikdrücke der zweiten Hälfte des 16. Jahrhunderts

Jan Bilwachs (Charles University in Prague): janbilwachs@seznam.cz

Eger (Cheb), eine Stadt, die in der Nähe der heutigen tschechisch-deutschen Staatsgrenze liegt, behielt vom 14. bis zum 18. Jahrhundert ihre politische Selbstständigkeit sowohl von Böhmen als auch vom Deutschen Reich. Während der Reformationszeit wurde das Egerland ein bedeutendes Zentrum des Musiklebens, das von Predigern, Lehrern und Buchhändlern (Philipp Avenarius, Wolfgang Ottho Egranus, Johann Hagijs, Clemens Stephani) repräsentiert wurde. Obwohl die bisherigen musikwissenschaftlichen Studien eine Vorstellung vom institutionellen Umfeld und die biographischen Angaben der einzelnen Komponisten bieten, sind die musikalischen Quellen nur lückenhaft bewertet.

Aufgrund der überlieferten Musikdrücke hebt dieser Beitrag die Zusammenhänge des Egerlandes mit dem breiteren Reformationsgebiet hervor. Der Beitrag weist auch auf die damit verbundenen spezifischen Merkmale hin, die sowohl in den gelegentlichen, die bestimmten Personen huldigenden Kompositionen, als auch in den Inhalten der Musikanthologien oder in den musiktheoretischen und ästhetischen Anschauungen bestehen.

« La musique rare et singulière... » Musical Accompaniment of the Festivities of the Order of the Golden Fleece in Prague (1585) in Light of a Newly-Discovered Document

Jan Bata (Charles University in Prague): jan.bata@ff.cuni.cz

The ceremony of the Order of Golden Fleece in Prague on 2 and 3 June 1585 was one of the greatest festivities of RudolFINE Prague. During the festival, Emperor Rudolf II (1552-1612) was inducted into the Order together with his brother Ernst (1553-1595) and his uncle Karl II, Duke of Styria (1540-1590). Among the other knights newly received into the Order were two members of the high Bohemian nobility: William of Rosenberg (1535-1592) and Leonhard of Harrach (1514-1590). A detailed printed description of the festivities, published in 1587 by Paul Zehendtner vom Zehendtgrub, the secretary to the Archduke Ferdinand of Tirol, has been preserved. Zehendtner’s text, which has long been familiar to scholars of the RudolFINE court, explicitly mentions music performance several times. However, because it lacks precise information on compositions performed, specifics about the musical components of this celebrated court event have remained frustratingly out of reach. This paper considers a hitherto unknown narrative

source preserved in the archives of the Order of Golden Fleece in Vienna. A manuscript report of the Orders secretary Oudard Cornu dit Bourgogne (†1594) sheds new light on the musical part of the celebration and makes it possible to hypothesize more securely as to which which compositions could have sounded through St. Vitus' Cathedral in Prague on 2 June 1585.

SE-24: Short Papers: Permixtiones I

Thursday, July 4, 09.00–10.30, Studio I

Chair: Charles M. Atkinson (The Ohio State University / Universität Würzburg):
atkinson.5@osu.edu

Analysing the “reasonable diversity” of an Aquitanian conductus through Guido’s rules of melodic organisation

Matthieu Romanens (Schola Cantorum Basiliensis / FHNW):
matthieu.romanens@students.fhnw.ch

In *Micrologus* (c.1025) by Guido of Arezzo (991–2; after 1033), we find the first surviving theoretical discourse of melodic writing in the West. One of the most innovative theories presented in chapter 15 of the treatise (*De commeda vel componenda modulatione*) concerns the subdivision of melodies into increasingly larger units: *phlongi*, *syllabae*, *neumae*, *partes* and *distinctiones*. By teaching musicians how to “compose”, juxtapose and develop melodic segments (*neumae*), Guido relies on principles of classical rhetoric, on the one hand, and metric poetry on the other. Since medieval lyrical production is not based on metric, but on the number of syllables and similar endings of syllabic sequences, the expression *cantus metricus* used by Guido seems to be a theoretical analogy without any clear contemporary musical reference, for example to the chant or hymn repertoire. Given the widespread influence of *musica guidonis* from the mid 11th century on, I posit that the concept of *cantus metricus* could be applied retrospectively as a framework for analysing monophonic latin compositions from the beginning of the 12th century, the so-called *nova cantica*. I have taken and transcribed *Ex Ade vitio*, a conductus copied in the earliest layer of the manuscript Paris, Bibliothèque Nationale, lat. 1139, as a case study to show that the melodic structure of the piece could be seen as an apparent application of the “reasonable diversity” advocated by Guido. Indeed, the analysis highlights the sporadic moments in which the connection between text and music reflects a reminiscence of metric poetry. I will pay particular attention to the processes of repetition, variation and distribution of the melodic *syllabae* within *neumae*. Aspects of singing performance will also be incorporated into the discussion.

The All-Night Vigil in the early Russian polyphony

Elena Chernova (Musikhochschule Lübeck): tschernowa@gmail.com
(paper read in German)

Zu Beginn des 17. Jahrhunderts entsteht in der russischen liturgischen Praxis ein einzigartiges Phänomen – dissonante Mehrstimmigkeit, überliefert in Form von neumatischen Partituren. Diese autochthone Erscheinung stellt den Gipfel der russischen Gesangstradition des Mittelalters dar, auf die die westeuropäische Musik noch keinen direkten Einfluss nahm. Zwei mehrstimmige Satztypen, *troestrožie* (dreistimmig) und *demestvo* (vierstimmig), funktionierten nach dem formelhaften ›Cento-Prinzip‹ in der Melodiebildung, übertragen auf die mehrstimmige Faktur. Aus dem Mittelalter übernimmt diese Mehrstimmigkeit auch den Grundsatz ›ein Text = ein Gesang‹, d.h., sie lässt keine Vielfalt der Textvertonungen zu. Laut jüngeren Studien sind beide Gesangstypen von vornherein als mehrstimmige Satzweisen entstanden, was der westeuropäischen Idee des Cantus firmus entgegensteht. Sie unterscheiden sich voneinander durch ihre Besetzung, die verwendeten Kadenztypen sowie die Realisierung des ›Formel-Prinzips‹: das einfachere

Aneinanderreihen der Formeln im *troestročie* und ihre komplexere Wechselwirkung im *demestvo*.

Ab den 1670er Jahren findet man in den Gesangbüchern des *troestročie* und *demestvo* einen neuen Typus der Mehrstimmigkeit: die konsonante prätonale Zweibis Fünfstimmigkeit. Für diese ist zwar noch immer die Fixierung in Neumenpartituren und die Formelhaftigkeit charakteristisch, sie bereitet aber den Weg für einen neuen barocken Kompositionstypus. In meinem Vortrag werden die von mir anhand von neu entdeckten Moskauer und Sankt-Petersburger Quellen sowie der noch kaum erforschten Handschrift Add. MS 30063 des Britischen Museums transkribierten Gesänge des Nachtoffiziums in drei genannten Stilen präsentiert.

Machaut and the Musicalization of Rhetoric

Haddar Beiser (Tel Aviv University): haddaro@gmail.com

The proposed paper offers an analysis of music by the poet-composer Guillaume de Machaut through the lens of rhetoric, a discipline mastered by poets of the late medieval period. Springing from the research of Anne Stone, Yolanda Plumley, and John Stevens, I will deepen our understanding of the interrelations between music and rhetoric in the age of Machaut, proposing a new method for analyzing late medieval compositions. I will demonstrate the benefits of rhetorically informed analysis, scrutinizing a small selection of Machaut's rondeaux, with the aim of presenting Machaut's figure as a true poet-composer rather than merely a poet *and* a composer.

It is well known that rhetoric's medieval manifestation in the *artes poetriae* has equipped poets with numerous means and ideas for the composition of their work. In my paper, I suggest that the rhetorical devices in these treatises found their way not only to Machaut's poetry, but also to his music. By demonstrating that compositional choices such as connections between beginnings and endings, various kinds of repetitions, and alternation of sound and silence can be traced to specific rhetorical devices, I unravel formal relationships between hitherto unrelated pieces, and draw parallels between the text, the versification, and the music. My rhetorical analysis of Machaut's songs is grounded in texts known to have been widely circulated in fourteenth-century Paris and Reims, and most notably Geoffrey de Vinsauf's *Poetria nova*, hence the likelihood that Machaut consciously or unconsciously applied their wisdom while composing his music should be seriously considered.

The significance of music in the songs of Hugo von Montfort

Michael Eberle (Universität Hamburg): michael.eberle@live.de

The grand manuscript Heidelberg Cod. Pal. germ. 329 contains ten in musicology relatively unknown songs of Hugo von Montfort, count of Bregenz (1357 – 1423). All texts of the manuscript are written by Hugo, whereas the melodies are composed by one Bürk Mangolt, most likely a townsman of Bregenz. Remarkably, Hugo himself tells us the name of this musician in one of the poems. Thus, we can assume that either the texts were written after the melodies, or, which is more likely, that the melodies were composed after the texts. In fact, it is possible to imagine the songs as spoken. But, since the melodies are written down it is very likely that they were meant to be sung. Thus, the question arises about how the meaning of the texts changes by adding a melodic level. Using the example of the three sacred *Tagelieder* (songs 10 – 12), this presentation will show how is a new understanding of 'song' established. Text and music are forming an entity were the melodies subtly react to the meaning of the text; the melodies are not just commenting on the texts, but they are part of the songs themselves. This paper will show how the songs of the Cod. Pal. germ. refer to a late medieval understanding of song and music.

SE-25: Themed Session: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part II: Revisiting the Census-Catalogue

Thursday, July 4, 11.00–13.00, Grosser Saal

Chair: Jennifer S. Thomas (University of Florida): thomasjs@ufl.edu

Organizers: M. Jennifer Bloxam, Honey Meconi, Jessie Ann Owens

Abstract for the four sessions

Forty years ago, in 1979, the first volume of the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* was published by the American Institute of Musicology; by 1988, in less than a decade, the four remaining volumes had appeared, a pace described by one reviewer (M. Bent) as “astounding speed.” Another reviewer (D. Fallows) captured the excitement at the completion of the project: “This is a grand moment. Remarkably fast, and with superb efficiency, the Illinois Census-catalogue has now been completed. Researchers can now have easy access to extensive quantities of reliable and up to date information on all known manuscripts containing polyphony from 1400 to 1550.”

The *Census-Catalogue* was a project of the Musicological Archives for Renaissance Manuscript Studies at the University of Illinois, directed initially by Charles Hamm and Herbert Kellman (co-editors of vol. 1), and then by Herbert Kellman (editor of vols. 2-5). This internationally recognized research center, which received a major grant from the National Endowment for the Humanities as well as generous support over many years from the School of Music and the University of Illinois at Urbana-Champaign, houses a remarkable collection of microfilms of all 1,600 Renaissance manuscripts described in the Census-Catalogue, and of contemporary prints, together with detailed inventories and other unpublished information. It has served as a resource for countless visiting scholars from around the world and enabled countless dissertations and research projects.

The moment seems right to recognize the visionary leader of this enterprise, Herbert Kellman, as well as to acknowledge the critical role of the University of Illinois, the School of Music and the Music Library, in establishing and supporting the center. We will reflect on the past and future of manuscript studies in four themed and linked sessions. MS Studies 1 explores the past, present and (digital) future of source catalogues. MS Studies 2 presents case studies of the kinds of investigation of sources and repertoires that the Census Catalogue has made possible. MS Studies 3 and 4 explore ways in which the scope of the Census Catalogue can be, and is being, extended.

“En tous les lieux ou j’ay esté”: France, Burgundy, and the Songs of Busnoys

Jane Alden (Wesleyan University): jalden01@wesleyan.edu

With some thirty songs to his name in the Loire Valley Chansonniers, Antoine Busnoys was certainly well known to the scribes responsible for preparing these manuscripts. But if the evidence for dating any of these sources pre-1465 no longer stands, the possibility emerges that many of Busnoys’ songs may have been written during his years at the Court of Burgundy. Although this group of chansonniers originated in central France, it does not follow that they are exclusively French objects. Arguably, they provide evidence of musical influence between the French and Burgundian courts, and of Busnoys’ ongoing contact with former colleagues.

“Jean Mouton’s Early Motet Style Revisited”

John T. Brobeck (The University of Arizona): brobeck@email.arizona.edu

The publication of the *Census-Catalogue* revealed a knotty problem to investigators of Mouton's motets: how to understand his compositional development in the absence of any musical sources prior to 1500. Although similarities between works such as *Sancti dei omnes* and earlier motet repertoires have suggested to some that Mouton was composing motets as early as the 1470s (Bloxom, Dean), cogent objections to these arguments have been advanced (Rifkin). Without attempting to set precise chronological limits on Mouton's early motet composition, this paper presents new stylistic and repertorial analysis suggesting that *Sancti dei omnes* and a small group of comparable motets were composed some years prior to 1504.

"Singing, Writing, and Printing Songs in North-Eastern Italy"

Giovanni Zanovello (Indiana University): giovzano@indiana.edu

In this paper I examine sources of Italian songs to help redefine the genre, moving away from the traditional concept of frottola with its exclusive courtly associations. Focusing on three manuscripts compiled in the Veneto around 1490-1520 – ModE F.9.9, MilT 55, and VenBN 10653-6 – I raise the issue of the place of music in a region without dynastic courts but endowed with a thriving song scene. Finally, I offer repertory-specific reflections on the different status of musical prints, musical manuscripts, and literary sources for texts with obvious roots in the unwritten tradition.

"A recycling bin for imperial repertory? On the provenance, repertory and function of the choirbook Stuttgart 47"

Birgit Lodes (Universität Wien): birgit.lodes@univie.ac.at

Choirbook Stuttgart 47, described in the Census Catalogue as comprising "218 paper folios of an original 229 [...], copied by eight scribes [...] ca. 1507&til holds many mysteries: among others, most pieces lack several pages and thus are ill-suited for performance.

Building on the evidence of the Census Catalogue, I wish to advance the thesis that the choirbook consists of formerly independent fascicles not written at the court of the music-loving Duke of Wurttemberg, but by various scribes at the court of Maximilian. If this holds true, it represents one of the very few sources preserved from Maximilian's court.

SE-26: Early Music Iconography: Methodolical Worlds and Cultural Intersectios - Part I

Thursday, July 4, 11.00–13.00, Neuer Saal

Chair: Björn R. Tammen (Österreichische Akademie der Wissenschaften):
bjoern.tammen@oeaw.ac.at

Session abstract

This is Part I of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (to be continued in the separately submitted Parts II and III). Its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – As a research tool, regional corpora like the one currently established for Umbria are indispensable (LUISI LUISI, with a particular focus on the inclusion of musical notation in iconographical sources). Some others, such as the case study of Moldavian frescoes, may help highlight issues of cultural entanglements in culturally fertile, cosmopolitan contact zones between East and West (CURRIE). Of paramount importance in the late Middle Ages are two rhetorically reciprocal topics: the music of power on the one hand, and the power

of music (including dance) on the other. The former topic is illustrated by a mid 14th-century Portuguese chronicle that testifies to pan-European strategies of pictorial and musical representation on behalf of the nobility (ROCHA SOUSA). As for the latter, the example of the ‘magical’ Morris dance benefits from a clear anthropological approach, where, using a Piedmontese 15th-century terracotta frieze as starting point, comparative photographic evidence helps document a *longue durée* of cultural practices (SANTARELLI).

“Censimento delle raffigurazioni musicali nell’Umbria meridionale tra Medioevo e Rinascimento. Con un’analisi delle citazioni di inni e antifone”

Maria Luisi (Università di Bologna-Ravenna Campus): luisi_santini@libero.it;
 Francesco Luisi (Università di Parma): luisi_santini@libero.it

La relazione presenterà i primi risultati di una ricerca iconografico-musicale nel territorio dell’Umbria meridionale, all’interno di un più vasto progetto, in corso presso il Dipartimento di Beni Culturali dell’Università di Bologna. In particolare verranno illustrate le metodologie adottate per la raccolta dei materiali, e per le conseguenti schedatura e analisi finalizzate alla pubblicazione e alla creazione di un database. Un’attenzione particolare sarà dedicata alla presenza di citazioni letterarie relative a testi di antifone, inni e altri incipit del repertorio liturgico, nonché sacro e spirituale. In particolare sarà indagata la possibilità di un riferimento diretto tra i testi riportati e l’intonazione musicale che essi evocano e che il quadro eventualmente è in grado di testimoniare attraverso l’immagine di una *performance* vocale o vocale-strumentale.

“Imaging musical borderlands in Moldavian frescoes of the 15th and 16th centuries”

Gabriela Currie (University of Minnesota): ilnit001@umn.edu

The visual representations of musical instruments and music making in Moldavian churches are indicative of the musical cosmopolitanism of the princely local culture, in which Western European strategies of representation intersect with largely Ottoman instrumentaria and sonic practices. I will propose several case studies of the manner in which their meaning intersects with the cultural geographies of musical terms as they appear in the *Codex Cumanicus* and translations of the Bible, as well as with several early modern accounts by Ottoman, Polish, and Italian travelers in the area. The interpretive implications of this documentation of past sonic cultures point towards an entangled set of cultural parameters and contemporaneous processes of acculturation, and as such they lend themselves to global historical contextualization.

“Music and power. The ‘Crónica Geral de Espanha’ in the context of Iberian and European Courts”

Luzia Rocha (Universidade Nova de Lisboa): luzia.rocha@fch.unl.pt;
 Luís Correia de Sousa (Universidade Nova de Lisboa): iconografo@gmail.com

The *Crónica Geral* (ca. 1344) is a rare secular illuminated manuscript kept in the Academia das Ciências (Lisbon, Portugal). Conceived by the Portuguese court as a symbol of power it was intentionally projected that way to Spain and to the rest of Europe. Music is represented as an instrument of both strength and erudition. Special attention will be paid to images of women performers within the Iberian soundscape, scrutinizing and contextualizing the role of musical instruments in terms of gender performances.

“Tempus transit gelidum,/ mundus renovatur: Le celebrazioni della primavera in Piemonte”.

Cristina Santarelli (Istituto per i Beni Musicali in Piemonte):
cristina.santarelli@tin.it

Partendo da un fregio decorativo di finestra in terracotta proveniente da un edificio quattrocentesco di Alba (Piemonte) raffigurante una serie di “folli” o danzatori di moresca, il paper rintraccia le sopravvivenze sul territorio di quei riti a carattere apotropaiico legati al mondo agricolo che avevano luogo tra il periodo di Carnevale e il mese di maggio, peraltro non esclusivi dell’area franco-piemontese, ma diffusi sostanzialmente in tutta Europa. Attraverso il sussidio di fotografie scattate in occasione di alcune feste locali (ad esempio la Baio di Sampeyre in Valle Varaita, le Danze degli Spadonari di Venaus, Giaglione e San Giorio in Val di Susa o il Bal do Sabre delle valli occitane del cuneese) sarà possibile osservare analogie e differenze non solo rispetto alle testimonianze antiche, ma anche nei confronti di altre tradizioni superstiti (ad esempio alcune *morris dance* inglesi).

SE-27: Free Papers: 13th/14th-Century Treatises and Beyond

Thursday, July 4, 11.00–13.00, Kleiner Saal

Chair: Rob C. Wegman (Princeton University): rwegman@princeton.edu

Compilation and Adaptation: How “Dominican” is Hieronymus de Moravia’s *Tractatus de Musica*?

Christian Thomas Leitmeir (Magdalen College, University of Oxford):
christian.leitmeir@music.ox.ac.uk

The *Tractatus de musica*, written around 1280 by the Dominican friar Hieronymus de Moravia, ranks among the most extensive and comprehensive treatment of all kinds of music, from speculative science in the tradition of Boethius to the practical aspects of plainchant and polyphonic music. Musicologists have long valued the *Tractatus* as both a snapshot of 13th-century musical thought and a culmination of traditions of music teaching up to that point. Yet, no study so far (including Laura Weber’s dissertation of 2009 and Christian Meyer’s new edition) has asked the fundamental question to what extent the *Tractatus* is a ‘Dominican’ treatise rather than a general music encyclopaedia that happened to be compiled by a Dominican friar.

The latter might be suggested by the fact that the only surviving copy of the *Tractatus de musica* (Paris, Bibliothèque nationale, latin 16663) was evidently not meant for circulation within the order. By the 1290s it was owned and annotated by Pierre de Limoges, who bequeathed it to the theological library of the Sorbonne, where it was shelved among the textbooks on quadrivial subjects from 1306.

My paper ascertains the ‘Dominican’ content and intent of the *Tractatus* through a two-pronged approach: The identification of Jerome’s ‘original’ contributions is complemented with an analysis of ways the ‘unoriginal’ material is presented. The latter offers just as many clues, if not more, than the former. At the heart of every compilation, however unoriginal it may seem, is an authorial act: The compiler tailors his text to his intended readers through a strategic selection (and omission) of reference literature on the subjects discussed and through the arrangement of the borrowed material.

Two post-Franconian treatises at the early stages of the Italian *Ars nova*

Federico Zavanelli (University of Southampton): F.Zavanelli@soton.ac.uk

The Italian notational system of the Trecento is based on the system of the “divisiones”, according to which the breve, in perfect or imperfect time, can be divided

up to twelve semibreves. The *divisiones* have been commonly associated with the innovation of Petrus de Cruce, responsible for increasing the maximum number of semibreves to be performed in one *tempus* (the unit of time) from three, as stated in Franco of Cologne's *Ars cantus mensurabilis*, to seven. Although the similarities between the Italian and the Petronian systems, none of the Italian theoretical sources, except for a late fifteenth-century compendium copied in the manuscript I-FZc 117, mention Petrus's usage of the semibreves. Furthermore, the earliest writings on Italian mensural music, which have been identified by previous scholars as two short treatises transmitted in manuscripts I-PAV Aldini 361 and I-Vnm lat. VIII 82 (3057), do not give specific information on the number of semibreves in a single *tempus*. This perhaps revealing that the concept of *divisiones* was reached independently from Petronian influence. To confirm this, the investigation of other Franconian and post-Franconian treatises presented in this paper shows how Trecento notation may be the result of different theoretical solutions originated around the turn of the Fourteenth century. In this study, I examine the early theoretical output of the Trecento by relating the treatises to late thirteenth-century mensural theory, in regard especially to the vast production of the so-called "Gaudent brevitatem moderni" treatises, with which the two tracts preserved in Pavia and Venice have several elements in common. The tradition of such a large group of theoretical writings, meant to summarise Franco's doctrine for practical purposes, was particularly lively in Italy and their role, in view of the development of the characteristic notation of the peninsula fully described in the second decade of the fourteenth century by Marchetto da Padova and Guido Frater, should not be underestimated by scholars.

Why the Third Remains Controversial: Reconsidering Anonymous IV, Walter of Evesham Abbey, and Theinred of Dover as Contemporaries

Elina G. Hamilton (The Boston Conservatory): elinahamilton@gmail.com

Though conflicting ideas about when or how the characteristically English consonant thirds and sixths appeared in practice and theory linger, three early accounts briefly, varying, but confidently present the concept in music treatises. Theinred of Dover's *De legitimis*, hailed as a twelfth-century pioneer of the concept, accepts the intervals based on their nearness to consonant proportions. Anonymous IV (c. 1280) writes that excellent composers in the *Westcountry* of England, consider [these] to be the best possible consonances, *since they use them so much* (emphasis mine). Contrarily, Walter of Evesham's *De speculatione musicae* (c. 1300) acknowledges that though traditionally considered dissonant by the ancients, the music of his day forces him to accept these intervals as consonant since "*when they are used rarely and within the right context they are sweet to the ear* (emphasis mine). I have recently argued (in agreement with the opinions of Reaney, Katayama, and Guhl-Miller) that Theinred should be reunited with other late thirteenth-/early fourteenth-century English treatises. This renewed consideration presents three more-or-less contemporaneous theorists writing in agreement at the turn of the fourteenth century. With a deeper look at Walter's opinion through the first English translation of relevant passages, this paper offers a general reassessment of theoretical activity in England, exploring how theorists relied on the observations of practical music to overhaul an ancient speculative tradition.

The Hocket 'Sustinere', Hrabanus Maurus's 'De laudibus sanctae crucis' and the idea of men and angels singing together

Janine Droese (Universität Hamburg/Universität Frankfurt am Main): droese@em.uni-frankfurt.de

Among the fourteen independent hocket compositions that are known so far, *Sustinere* has a special position in terms of dealing with the cantus firmus. In all other pieces – except for the late hocket composed by Machaut, which is not comparable to the others – the melody of the tenor is repeated once, usually

unchanged. In *Sustinere*, however, the tenor melisma – taken from the Alleluia verse *Dulce lignum* (Inventio sanctae crucis) – is repeated four times with slight variations and followed by a final, freely composed section.

Thus, the tenor design can be taken as starting point for a closer look at the composition, which will be analysed as a source transmitting ideas and perspectives of the composer, using the concept of ‘Vorstellungsgeschichte’ established by the historian Hans-Werner Goetz.

It will be shown that *Sustinere* can be connected to ideas that are expressed in the ninth *carmen figuratum* of Hrabanus Maurus’s *De laudibus sanctae crucis*, which was well known throughout the Middle Ages. Against the background of these ideas, the hocket *Sustinere* can be connected to the idea of men and angels singing together. Based on this assumption, it will be discussed to what extent, if at all, the alternation of voices as essential characteristic of the hocket can be seen as representing the joint singing of angels and men in the other independent hocket compositions as well.

SE-28: Themed Session: Monastic Music from the Bay to Biscay to the Baltic Sea: a European Perspective - Part II

Thursday, July 4, 11.00–13.00, Studio Eckenstein

Chair: Hana Vlhová-Wörner (Czech Academy of Sciences / Basel University): hana.vlhova-woerner@unibas.ch

“The comparative silence of Florentine nuns after Council of Trent”

Lois Breckon (Goldsmiths, University of London): lois@medialliance.net

A recently discovered 1582 collection of antiphons and hymns from the convent of La Crocetta in Florence implies that the nuns there usually sang only plainchant and *laudi*, and that their Latin was rudimentary. In the Early Modern period, Florence underwent a revolution in secular music-making but, while there were more nuns there than in any other city in northern Italy, reports of convent music-making are scanty and only a few fragments of nuns’ music itself have been found. In my paper I will propose that this was largely due to the repressive influence of the Medici autocracy, wielding its own brand of piety.

“Divided but united: the Birgittine double abbey liturgy”

Karin Lagergren (Linneaus University): karin.strinnholm.lagergren@lnu.se

The Birgittine Order, founded by St Birgitta of Sweden in the 14th century, was organized in double abbeys ideally consisting of 60 sisters and 13 brothers. This had far-reaching consequences for the organisation of their liturgy, which was defined by Birgitta’s authority as expressed in her revelations and her rule. The reasons for the double-abbey solution were both practical and spiritual, to supply the sisters with confessors and priests but also to complement the sisters’ Marian observance with the brother’s diocesan liturgy. Thus the liturgical unity of Birgittine spirituality could be maintained while observing the liturgical year. This paper explores the use at the mother abbey Vadstena in Sweden in the 15th century, focusing on the Friday Sext.

Liturgical Texts and Chants with Matching Instructions from the Nuns Convent Gertrudenberg/Osnabrück

Karen Thöle (Universität Göttingen): Karen.Thoele@phil.uni-goettingen.de

Although the late medieval manuscript Osnabrück, episcopal archive Hs Gertrudenberg 1 (from the Benedictine nuns convent Gertrudenberg at Osnabrück, associated with the Bursfelde congregation) is best known for its Easter play, it contains in its main part liturgical texts and chants for different occasions, and

alongside with it also matching excerpts from some chapters of the Bursfelde Liber ordinarius and the Bursfelde Caeremoniae. A clear correlation between the liturgical part and these excerpts can be observed: Almost all liturgical occasions in the main part can be assigned corresponding excerpts from Ordinarius and Caeremoniae from the manuscript, which provide instructions for the realisation of the liturgy. The presentation compares the instructions from these two parts with each other and with other sources of the Bursfelde Liber ordinarius (the normative latin version as well as german versions from other nuns convents), and it shows how the two parts of the manuscript complement each other, to what extent there are similarities or contradictions, and what causes the latter ones, and what we learn from it about the realisation of the liturgical occasions.

SE-29: Themed Session: Material Philology as an Approach to Studying Music Sources from the Nordic Reformation Movements

Thursday, July 4, 11.00–13.00, Klaus Linder-Saal

Chair: Susan Jackson (Independent scholar): berlinsky.jackson@gmail.com

Session abstract

The survival rate of late-mediaeval and sixteenth century sources of liturgical (and para-liturgical) music has proved considerable, and is becoming clearer through ongoing inventory projects, systematic cataloguing and comparative analysis. Recent years have in fact seen a new intensity in musicological work in the Nordic countries, with similar research projects currently going on in Sweden, Denmark, Finland and Iceland. These relate in different ways to what has sometimes been termed “material philology”, a perspective and methodological approach that may shed new light on the sources, and help us avoiding many of the historiographical and terminological misconceptions from which Nordic Reformation studies have otherwise often suffered. This situation opens up possibilities for a fundamental re-evaluation of much source material from the Nordic Reformations. While sources have previously often been read as pieces of one great jig-saw puzzle, or as fragments emanating from clearly demarcated traditions of Kingdoms, dioceses and city reformations, interest has now instead been centered on sources as material manifestations within what are otherwise fundamentally oral, mnemonic and ritual practices. The latter aspects are thus not reflected in the music sources, but must be sought elsewhere (frequently in unexpected places and types of sources).

Music as Diocesan Power Struggle: Printed Chant Books in Sweden c.1480-c.1520

Mattias Lundberg (Uppsala University): mattias.lundberg@musik.uu.se

The late fifteenth-century saw the peak of power and resources for the Swedish dioceses of Strängnäs, Västerås and Uppsala. A series of increasingly ambitious printed Graduals, Missals, Breviaries and Psalteria have traditionally been viewed as attempts to preserve feasts and peculiarities in each diocese. While there is limited evidence for such interpretations, the case of the two editions of the Missale Upsalense offers, by the way of preserved drafts and contracts, rare insight into the motivation for ornate printing. Here it is argued that the bishop Jakob Ulfsson (c.1430-1521) of Uppsala embarked the diocese into a struggle over power, that is in turn related to similar struggles as we find in the nascent Swedish reformation a decade later.

Make Do and Mend: Reworking Liturgical Parchment Manuscripts in post-Reformation Sweden

Sanna Raninen (Uppsala University): sanna.raninen@musik.uu.se

The implementation of religious reformation in the new kingdom of Sweden required the local clergy to reinvent their working library, and many of the medieval parchment manuscripts of liturgical music ended up recycled as covers for bailiff's books during the sixteenth and seventeenth century. This change was not immediate however, as some of the surviving fragments bear signs of their content being refashioned to fit the new aspects of Reformation liturgy, before being discarded from use. Furthermore, several fragments survive from a parchment manuscript that contains liturgical music in Swedish, from a book made after the Reformation. This paper examines the repertory and techniques of reworking old musical material for new purposes, as well as analysing the parchment fragments of new Reformation liturgy presented exceptionally in old material format.

The Scribe as Editor: Copying the Icelandic Graduale in the 16th and 17th Centuries

Árni Heimir Ingólfsson (Iceland University of the Arts): arniheimir@sinfonia.is

The Icelandic Lutheran missal/hymnal (Graduale, first printed in 1594) formed the backbone of the Icelandic liturgy for over 200 years. It was also frequently copied in manuscript. Twelve copies have survived, the oldest from around ca. 1595, the youngest from ca. 1730. They vary widely in size and elaboration, yet they have in common that the scribes also acted as editors of the material, leaving out what was not relevant to them and adding other texts and music. In my paper, I will examine these manuscripts as artefacts and what they tell us about scribal editing and the interaction of manuscripts and printed sources.

Printing Technique, Musical Notation and Hymn Singing during the Reformation in Denmark

Bjarke Moe (Society for Danish Language and Literature): bmoe@dsl.dk

Den Danske Psalmebog (The Danish hymn book) was issued in 1569 more than thirty years after the imposition of Protestantism in Denmark. Containing 268 texts and 219 melodies edited by the Copenhagen pastor Hans Thomisssøn, the book sought to standardize the repertoire of hymns in all Danish churches. Rather than mirroring the condition of hymn singing of that time throughout the kingdom, the source reflects Thomisssøn's attitude towards an ideal state of worship. Through comparison with older Danish sources, the paper will demonstrate how Thomisssøn edited the hymns with regard to printing technique, musical notation, text underlay and melodic contents.

SE-30: Free Papers/Short Papers/Lecture recital: Wind Instruments + Violina alla bastarda

Thursday, July 4, 11.00–13.00, Stuido I Chair: Susan Forscher Weiss (Johns Hopkins University): weiss.susan@gmail.com

The Symbolic Role of the Hunting Horn in the Art of South-West England

Daniel Adam Rose-Jones (Newcastle University): danielr-j@hotmail.co.uk

The hunting horn held an important place in medieval and Renaissance society, appearing in European literature and art from the Early Middle Ages onwards, and with a rich performance practice tradition that grew up in tandem with more

conventional music making. However, its function as an instrument of communication and signalling has often left it on the periphery of musicological interest, both in the past and in the present day.

At least eleven churches in Devon and Cornwall, as well as a small number of other sites, possess artworks which include such horns, with examples dating from every century from the fourteenth to the seventeenth, in addition to one possible representation from the tenth. While it is easy to imagine these simply as illustrations of a popular pastime, they can be used to explore the deeper symbolic meanings of the hunting horn, firstly as a part of the broader cultural significance of hunting as an aristocratic pursuit and then as a representation of contemporary religious mythology. The latter is also seen in the appearance of horns (and of hunting more generally) in the surviving 'lives' of several local and international saints, as well as documentary evidence of their use as relics locally and the survival of such relics from elsewhere in Europe. It will then be shown how this was depicted both directly and symbolically in art.

The Trombone in Renaissance Croatia

Tin Cugelj (Schola Cantorum Basiliensis / FHNW): tin.cugelj@gmail.com

The trombone in Renaissance Europe was widely present from its murky appearance in the second half of 14th century in Dortmund documents until its peak in late Renaissance and early Baroque. Even though Croatian Renaissance culture is blurred and poorly researched and we do not have a lot of reliable information about general musical atmosphere or specific use of trombone and trombone ensemble in the period, we do find original historical documentation that can confirm the use of the instrument specifically in one place - the Republic of Dubrovnik. With the help of those documents, contemporary musical practices and later dictionary entries, we conclude the trombone and ensemble using the trombone was present, but poorly documented in Croatia, while plenty of players and their personalities prove that Croatia was indeed not as far behind the European tradition as we thought.

The Cornetto in its Early Years - 1450 to 1530

Katharina Haun (Schola Cantorum Basiliensis / FHNW):
katharina.haun@icloud.com

By looking at archival evidence and iconography from 1450 to 1530 I tried to explore at what point it came from a phenomenon of single cornetto players here and there to a hiring of cornettists in all cities and courts over Europe right after 1500. It clearly starts with more frequent stating of courts with cornettists in Germany (including Habsburg courts and Swiss cities) as well as players at the court of Burgundy and France, but not long after that, Piffari in Italy and Minstrel players in England are mentioned. Evidence for a cornetto in Basel as early as 1475 connects the research very closely to this city. Finding out which musical background the first professional cornetto players come from and tracing their biography is one of the main points of focus. Famous names such as August Schubinger in Germany and Benvenuto Cellini in Italy are paired with musicians, whose names are still relatively unheard of. In addition I am further exploring the French court where Charles VIII has brought cornettists from his journey to Italy to his court already in 1494 and the enthusiasm for Italian players seems to hold on as in 1516 more Italian cornetto players were hired at the French court. The context of playing that these professional musicians are finding themselves in will then give a clearer picture of the early cornettist's responsibilities and skills he had to bring along to succeed as a court musician on this relatively new instrument.

The True Way of Making Diminutions: Girolamo dalla Casa's Usage of Thirty-Second Notes and Its Reception around 1600

Kiichi Suganuma (Schola Cantorum Basiliensis / FHNW, Tokyo University of the Arts): nisenoro51@gmail.com

In this presentation, I will focus on the Venetian instrumental player Girolamo dalla Casa (? – 1601) and his initial usage of what he describes as *quadruplicate* (thirty-second notes), in the history of diminution-technique. In 1584, dalla Casa published a diminution-treatise in Venice, entitled *Il vero modo di diminuir*, which ushered in and greatly influenced a wave of such treatises published in the years after. Many treatises imitated the manner of writing in dalla Casa's treatise, such as order of contents in the treatise, and its usage of note values. In particular, his usage of note values presents us with several important issues, such as the transition of notational methods, basic tempo in performance, and fundamental practices of embellishment at the time.

The presentation will be divided into three sections: the early diminution treatises published before *Il vero modo* and their usage of note values, dalla Casa's usage of thirty-second notes in his publications, and the notation found in treatises after *Il vero modo*. Through these sections, I will examine dalla Casa's advancement toward shorter note values than the sixteenth-notes, the fact that such note values were not used in diminution-treatises before *Il vero modo*, and how the usage of thirty-second notes was received and reacted against by later musicians. Previous diminution studies have not emphasized this topic's importance enough, as their studies focused on building a comprehensive history of diminution-technique in the sixteenth to seventeenth century. However, I will consider dalla Casa's influence on notational theory, as well as performance practice of diminutions at the time, situating on the context of musical transition around 1600.

Per il violino alla bastarda": tracing a forgotten tradition of polyphonic diminutions for treble instruments

Félix Verry (Franc): felix.verry@gmail.com

The style of diminution alla bastarda", especially popular in the second half of the 16th century, is commonly understood as an exclusive practice of bass singers or instruments. Despite the relative absence of known repertory, there is a body of evidence suggesting that violinists and players of other treble instruments performed monodic reductions of polyphonic models in a similar manner to the "bastarda" diminution. The practice can be traced through Italian and English violin traditions in examples from written pieces (Schop, Notari, Jenkins, Virgiliano), techniques described in historical diminution methods (Francesco Rognoni, Dalla Casa, Ortiz), and examples taken from the repertoire of other treble instruments (Van Eyck).

As treble bastarda would have involved reducing melodic elements from all voices in a polyphonic piece, it would have functioned as tool for extending the material of a simple treble diminution, as well as a method of distancing from the model for the purposes of creating entirely new compositions. Further, it can be observed that idioms of the bastarda technique influenced rhetorical elements, pattern style, and phrasing in later compositions, whether or not the diminution represents polyphonic reduction.

This lecture-recital will compare and analyze relevant repertoires and highlight some of the surviving written diminutions that contribute to the current picture of a historical 'il violino alla bastarda'. The various diminution mechanisms presented will be featured in as an 'argument in performance' for improvised bastarda for violin.

Concert program:

Cipriano da Rore, *Ancor che col partire*, diminutions by Angelo Notari (Gb lBI 31440, early 17th century)

Alessandro Striggio, *Nasce la pena mia*, diminutions by Johann Schop (T' Uitenemend Kabinet, Amsterdam 1646)

Giovanni Pierluigi da Palestrina - *Pulchra es, amica mea*, with improvised bastarda diminutions

Featuring:

Félix Verry - Renaissance violin

Rui Staehelin - lute

Adrien Pièce - harpsichord or organ

SE-31: Celebrating the Census-Catalogue at 40: Manuscript Studies Past and Future, Part III: Beyond the Census-Catalogue (I)

Thursday, July 4, 14.30–16.00, Grosser Saal

Chair: Emilio Ros-Fábregas (Spanish National Research Council (CSIC), Institutció Milà i Fontanals, Barcelona): emros@imf.csic.es

Organizers: M. Jennifer Bloxam, Honey Meconi, Jessie Ann Owens

Abstract for the four sessions

Forty years ago, in 1979, the first volume of the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* was published by the American Institute of Musicology; by 1988, in less than a decade, the four remaining volumes had appeared, a pace described by one reviewer (M. Bent) as “astonishing speed.” Another reviewer (D. Fallows) captured the excitement at the completion of the project: “This is a grand moment. Remarkably fast, and with superb efficiency, the Illinois Census-catalogue has now been completed. Researchers can now have easy access to extensive quantities of reliable and up to date information on all known manuscripts containing polyphony from 1400 to 1550.”

The *Census-Catalogue* was a project of the Musicological Archives for Renaissance Manuscript Studies at the University of Illinois, directed initially by Charles Hamm and Herbert Kellman (co-editors of vol. 1), and then by Herbert Kellman (editor of vols. 2-5). This internationally recognized research center, which received a major grant from the National Endowment for the Humanities as well as generous support over many years from the School of Music and the University of Illinois at Urbana-Champaign, houses a remarkable collection of microfilms of all 1,600 Renaissance manuscripts described in the Census-Catalogue, and of contemporary prints, together with detailed inventories and other unpublished information. It has served as a resource for countless visiting scholars from around the world and enabled countless dissertations and research projects.

The moment seems right to recognize the visionary leader of this enterprise, Herbert Kellman, as well as to acknowledge the critical role of the University of Illinois, the School of Music and the Music Library, in establishing and supporting the center. We will reflect on the past and future of manuscript studies in four themed and linked sessions. MS Studies 1 explores the past, present and (digital) future of source catalogues. MS Studies 2 presents case studies of the kinds of investigation of sources and repertoires that the Census Catalogue has made possible. MS Studies 3 and 4 explore ways in which the scope of the Census Catalogue can be, and is being, extended.

“Manuscripts Lost and Found: Updating the Census Catalogue”

David Burn (University of Leuven): david.burn@arts.kuleuven.be

Although now 40 years old, the Census Catalogue still offers a surprisingly comprehensive overview of Renaissance manuscript sources. Nonetheless, in the time since its publication, a number of significant new sources have appeared, and previously closed or unknown collections have become accessible. These developments

prompt reflection both on what happens (or should happen) when a new source appears, as well as on what has been lost of what once existed. The present paper considers these questions in the light of a number of recent source discoveries, and tests these sources against recent speculations concerning source-losses.

“Traces of Spanish Polyphony: music Manuscript Musical Culture in the Iberian Peninsula around 1500”

Tess Knighton (Institució Milà i Fontanals–CSIC): t.knighton@imf.csic.es

The extant manuscripts of Spanish polyphony from around 1500 are few, especially when compared to France and Italy. Musicologists tended to think of Spain as a ‘Land ohne Musik’, and the Census-Catalogue was of particular importance in providing accurate information about these manuscript sources. In recent years several fragments of both sacred and secular polyphony have come to light in Spain. These will be the focus of this paper, and will be considered in the wider context of manuscript musical culture more generally through the analysis of other types of documentation, such as inventories and payments to music copyists.

“Sixteenth-Century Instrumental Repertory in the Transatlantic Hispanic Church”

Rachel Carpentier (Boston University): rocarpen@gmail.com

Four *libros de ministriles* – manuscript choirbooks for instrumental use in church – contain an abundance of vocal music by Northern composers, presented largely without text. Despite copying dates spanning over seventy-five years on both sides of the Atlantic, these four minstrel books are closely related by concordant repertoire and shared function. Produced within and for an ecclesiastical context, these sources invite comparison with contemporary choirbooks containing texted polyphony. This paper investigates that comparison, focusing on the minstrel books’ Northern repertoire, its tight transmission across considerable time and space, and the conception of genre in choirbooks for instrumental use in the sacred sphere.

SE-32: Themed Session: Early Music Iconography: Methodological Worlds and Cultural Intersections - Part II

Thursday, July 4, 14.30–16.00, Neuer Saal

Chair: Nicoletta Guidobaldi (Università di Bologna):

nicoletta.guidobaldi@unibo.it

Session abstract

This is Part II of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (complemented by the separately submitted Parts I and III). Its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – In addition to the cultural, historical, and anthropological approaches explored so far (see Part I), the first paper in Part II is devoted to the role of music iconography within organological studies. The ‘return’ of the Muses in Renaissance iconography gives rise to sophisticated decorations of keyboard instruments, as explored in two virginal panels in the Liechtenstein collections (GETREAU). Whereas traditional approaches in musical iconography have largely been confined to images ‘of’ music, the more recent trends of visual culture help to explore alternative configurations. Particularly promising in this respect are 16th-century lavishly decorated choir books, as the exploration of a case related to the Munich wedding of 1568 will show (TAMMEN). Furthermore,

a complex cross-media shift in the aftermath of the Fall of Constantinople (1453) finds expression in the ‘Avignon Pietà’ and its related devotional practices, which plausibly gave rise to the genre of polyphonic lamentations (TOLLEY).

“Two early 16th-century allegories of music in the Liechtenstein collections in Vaduz and Vienna: challenges of context and meaning”

Florence Gétreau (Institut de recherche en musicologie / CNRS):
florence.getreau@cnrs.fr

The paper explores two panels (c. 1515–30) preserved in the Liechtenstein Princely Collections, depicting an Allegory of Music with Pythagoras and Jubal, and Apollo and the Muses with Pegasus and Pan (or Marsyas), respectively. Painted in brownish grisaille with figures simulating bronze, they have variably been attributed to Raphael, Polidoro da Caravaggio, Raimondi, and Leonbruno. Besides issues of authorship the author will analyze the iconographical program and its patterns borrowed from Italian as well as Northern sources. What has previously been considered as either supraporte, clavichord cover, or the cover above a harpsichord keyboard, is more likely the lid and flap for the outer case of a rectangular virginal.

“Envisaging marriage – betrothing music and painting: the artistic and intellectual cosmos of Richard of Genova in A-Wn 2129”

Björn R. Tammen (Österreichische Akademie der Wissenschaften):
bjoern.tammen@oew.ac.at

Until recently scholars have paid little attention to the choirbook A-Wn 2129, produced in the aftermath of the 1568 Munich wedding celebrations by the chapel member, singer and scribe Richard of Genova. As a lavishly decorated manuscript of imposing size it contains one single motet, ‘Gratia sola Dei’ by Orlande de Lassus. The present contribution sheds new light on the usage of both textual and artistic models, thus further pursuing the multidisciplinary 2016 ‘troja’ colloque. Astonishingly Richard pays homage to Erasmus’ *Christiani matrimonii institutio* (banned as a heretic text) as well as to iconographical patterns copied from the dynastically supercharged choirbook D-Mbs Mus. C. Furthermore a tentative reading will be proposed of how such a ‘Gesamtkunstwerk’ might have been perceived by an expert reader, spectator or even performing musician.

“Lamenting the Fall of Constantinople: Music and the ‘Avignon Pietà’”

Thomas Tolley (University of Edinburgh): Tom.Tolley@ed.ac.uk

Several motifs in the ‘Avignon Pietà’ (attr. Enquerrand Quarton; Louvre, Paris) may be understood as starting-points for a Western response to the Fall of Constantinople (1453), probably the most disastrous event in Christendom during the later Middle Ages. Among important Western accounts was one sent to Alain de Coëtivy – the ‘Cardinal of Avignon’, who was charged by the Pope with promulgating in France a crusade against the Turkish invaders. Although Coëtivy’s mission failed, it arguably presented a stimulus to combine the visual arts and music in new paraliturgical developments reflecting on the collapse of Byzantium, extending the ancient ritual of Tenebrae. The rise of polyphonic Lamentations during the second half of the century, as well as of other musical responses to the disaster, like Du Fay’s ‘O tres piteulx’, may be understood in light of these developments.

SE-33: Themed Session: Chants Going Around: Reception and Creation of Prosula in Europe from 11th to 15th Century

Thursday, July 4, 14.30–16.00, Kleiner Saal

Chair: Karin Lagergren (Linneaus University): karin.strinnholm.lagergren@lmu.se

Session abstract

Prosulas are free texts or even poetry „created to fit a melisma in Gregorian Chant“ (Falconer, Steiner ²2001). As such, they are a highly variable genre. They were composed for very different types of chants from the Office, the Proprium as well as the Ordinarium of the Mass. They arose within the Carolingian Empire. But they were taken over in diverse places and people. They reached Italy during the eleventh century and soon after Central Europe. In every region where they were adopted, they were adapted to fit local taste and needs.

The present session represents a series of case studies. It shows of how prosulas were treated throughout the centuries and across Europe. In Rome, around the year 1071, they were adapted and changed according to the local taste and liturgical needs. In eleventh- and twelfth-century Benevento, they participated into the general trend to intermix received and local chants. In fifteenth-century Bohemia, they were guarantor of a continuous liturgical tradition.

Rewriting Tradition? The Alleluia Prosulas of the Gradual of Santa Cecilia in Trastevere

Marie Winkelmüller-Urechia (Eberhard-Karls-Universität Tübingen):

winkelmueLLer.m@web.de

The manuscript Bod74 (Cologne, Bibliotheca Bodmeriana Cod. 74), best known as one of the three principal Old-Roman graduals, contains, apart from local repertoire, some non-Roman chants. Among them, there are Alleluia prosulae that were taken over mainly from Benevento. In the process of reception, the chants were adapted to local customs in an original way. The scribe reworked them specifically for Roman usage. Purpose of my contribution is to show how the scribe dealt with the non-Roman Alleluia prosulas and for which reasons he arranged them.

Chant Transmission and Stylistic Contaminations: Prosulas for the Proper of the Mass in Beneventan Manuscripts

Luisa Nardini (The Butler School of Music; The University of Texas):

nardini@utexas.edu

Manuscripts from southern Italy present a rich collection of prosulas for the Proper of the Mass. As part of a broader edition project of the whole corpus, this paper focuses on a few pieces in which an international melody (Schlager, Thematischer Katalog 38) is embedded with local prosulas. In the process of adaptation, local cantors created a stylistically hybrid genre that combines elements of prosulas with those of some strophic genres, such as sequences and hymns. These examples also allow the discussion of the interplay between the acquisition of international pieces and the composition of local ones in southern Italy.

Prosulas in Hussite and Utraquistic Sources from Later Middle Ages

Hana Vlhová-Wörner (Universität Basel / Tschechische Akademie der Wissenschaften):

hana.vlhova-woerner@unibas.ch

Prosulas in their form as embellishment of traditional liturgical chants were particularly longevous in Bohemian sources. Even after the outbreak of the Hussite

reforms, they still appear in the vernacular Hussite Liturgy (from ca. 1420s) and were, several decades later, incorporated to the Latin Liturgy of the Utraquist Church (in ca. 1470s). Chants from the older period, such as prosulas to the Alleluia, were written down in Utraquist manuscripts next to the newly composed tropes that imitate the style of the traditional repertory. Their incorporation into the Utraquist repertory helped to underline its "authentic" (Roman) character and to promote its validity.

SE-34: Medieval Music Theory and Notation

Thursday, July 4, 14.30–16.00, Studio Eckenstein
Chair: Dorit Tanay (Tel Aviv University): tanay@tauex.tau.ac.il

Affect and Inventio in Medieval and Renaissance Theory

Stefano Mengozzi (University of Michigan): smeng@umich.edu

Scholars of early music have long seized on the musical concepts and terminology found in contemporaneous music writings in an attempt to understand musical meaning from the perspective of the original composers and listeners. But how did those conceptual tools come into being to begin with? This paper suggests that the rational codifications of music theory are often the product of an affective response to musical sound, which then leads to a process of rhetorical *inventio* by which musical experience is converted into *logos* (verbal accounts, schemes, rationalizations, quantifications, etc.). My paper will examine a few salient moments in the vast corpus of Latin music theory that catch authors in the process of confronting aspects of musical sound that did not fit the established parameters and compartments of knowledge of the time. It highlights the role of combined affective and rational faculties in the engendering of music-theoretical *inventio*, i.e., toward the creation of original explanations that are able to account for newly perceived musical phenomena. Among the instances of *inventio* I plan to discuss are Gaffurio's coming to terms with the *suavitas* of consonances of three notes, and Glareanus's affective response to the music of his time as a spur to reconfigure the modal system. A full appreciation of the role of affect in medieval and renaissance music theory may have profound implications for the modern understanding of it, as such an awareness may reveal historical and musical continuities that are not necessarily reflected in music-theoretical language per se.

How Post-Franconian is Post-Franconian Notation?

Andrew Hicks (Cornell University): ajh299@cornell.edu

It is becoming increasingly common to refer to late-thirteenth-century notations that employ groupings of more than three semibreves to the breve as "post-Franconian," a seemingly more neutral term than "Petronian." While the chronological posteriority of post-Franconian notation is not in question, what the moniker obscures is that the period of post-Franconian musical writing is marked, above all, by an intense engagement with a notational system tied to a single name, Franco of Cologne. The preponderance of textual evidence for post-Franconian theory is found in sources that are themselves in dialogue with Franconian theory, as compendia, florilegia, and commentary. By assigning to one domain the totality of those anonymous and named writers and composers who followed upon the notational watershed that was Franco's *Ars cantus mensurabilis*, the moniker "post-Franconian" both marks a turning point in the history of notational thought and promotes a latent historiographical teleology. In this paper, I consider the implications of Franconian *continuity* within a post-Franconian notational landscape from the standpoint of both music-theoretical writings (the *Gaudet brevitate moderni compendia*, Jacobus's *Speculum musicae*, and Handlo's *Regulae*) and the complex relationship between notation and style.

Ligatures in the Appendix to Amerus's 'Practica artis musicae'

Kaho Inoue (University of Southampton/University of the Arts): K.Inoue@soton.ac.uk

The anonymous short treatise appended to Amerus's *Practica artis musicae* (1271) discusses mensural theory in ways that situate it at the boundaries of Garlandian and Franconian mensural practices, and is an important witness to the complex web of theoretical thought in the last third of the thirteenth century. The appendix might well have been conceived to compensate for the explanation of rhythmic modes and ligatures that Amerus does not provide in his main treatise.

In general, the appendix shows a tendency towards pre-Franconian theory in terms of its reference to the six rhythmic modes and the dichotomy between *recti* and *ultra mensuram* modes based on *recta brevis* and *recta longa*, as described by Johannes de Garlandia, St Emmeram Anonymous, and Anonymous IV. Yet, to a large extent, the concept of *proprietas* of ligatures corresponds to that in Franco of Cologne's *Ars cantus mensurabilis* (c. 1280): the first note or notes of ligatures *cum proprietate* must be a breve or breves, whereas ligatures *sine proprietate* always begin with a long. This rule implicitly contradicts the long-breve-long ligature *cum proprietate* – the most fundamental three-note ligature in pre-Franconian theory. On the other hand, the appendix applies the properties of *proprietas* only to descending ligatures and lacks any mention of ascending ligatures: descending ligatures *cum proprietate* have a downward stem, and those *sine proprietate* do not. However, in the appendix's musical examples notating ligatures in the six rhythmic modes, the downward stems of *cum proprietate* are employed even for the ascending breve-long-breve ligatures *cum proprietate* in the third and fourth modes; this is described neither in pre-Franconian theory nor in Franco's treatise. This paper examines the particular concept and notation of ligatures in the appendix and attempts to locate the treatise in the context of broader thirteenth-century mensural theory.

SE-35: Themed Session: Perspectives of Humanist Music in Theory, Text, Image, and Modern Act

Thursday, July 4, 14.30–16.00, Klaus Linder-Saal

Chair: Dana Marsh (Indiana University Jacobs School of Music):

dtmarsh@indiana.edu

Session abstract

Poetry, music iconography, music theory and the general principles of the Quadrivium arts bring complementary perspectives in considering the musical pursuits of the Humanists, defined here as members of literate Italian culture from the earlier-14th through the earlier-16th centuries. Implications for modern performance and its spectrum of aesthetic interpretation will be examined, as well as traditions of contemporary music education at the Conservatory level. Additionally, the question of unwritten practice takes on fresh meaning for our concert endeavors and teaching approaches, as hitherto invisible vocal and instrumental conventions begin to take shape.

Humanist Music and Inventive Execution, from Stage to Classroom

Crawford Young (Schola Cantorum Basiliensis /FHNW): crawlute@hotmail.com

The subject of aesthetic principles in the visual arts and literature during the Humanist centuries of Italian culture has produced a vast library of published commentary since the Industrial Age, while the subject of aesthetic principles in the music of that same culture has hardly generated a single dedicated study. Perhaps no other topic of discussion is so consistently avoided by all who are involved in any way with music of the Humanist age - music historians, concert performers,

Conservatory educators, festival audiences, media consumers and music critics alike. For any such modern participant who may wish to explore documents relevant to Humanist aesthetics applied to music-making, a convenient preliminary topic is that of rhythm. Accordingly, today's comments aim to present an overview of sources which focus on rhythmic practice in mensural music of the 14th and 15th centuries: which priorities shaped musical execution during those centuries?

Lo Strambotto, Written and Unwritten: The Contours of a Classic Italian Song Form and Its Performance Context

Patrizia Bovi (Orpheus Institute): pabovi@yahoo.it

Lo strambotto, one of the classic Italian poetic forms to be sung during the Humanist period, flourished especially from the mid-14th to the mid-15th century, as documented in written sources. A song genre loved not only by famous musicians, storytellers, minstrels and jesters, but also by literati, humanists and courtiers, the sung *strambotto* typically made use of melodic formulas - memorized *arie* - upon which new texts were improvised or existing poems were sung. While explicit tunes (*Aria per Strambotti*) for use in extemporaneous performance have thus far not surfaced, a comparative analysis of some 105 *strambotti* published by Petrucci from 1505 to 1514 has now been undertaken in survey form. The results of the survey provide important information about the origin and development of this form, as well as shedding light upon its performance at the time of the *canterini* and *improvvisatori* of the 16th-century. Live vocal performance of musical examples will feature accompaniment by plucked and bowed instruments suitable to the repertory, including the *lira da braccio* and the *cetra*.

Organology on Stage: Instrument as Argument

Jacob Mariani (University of Oxford): jacobmariani@gmail.com

Past scholarship on late-Trecento instrumental performance practice has often proved to be a self-referencing and self-reinforcing system that, in its eagerness to 'reconstruct' a viable concert model, has detached itself from many critical organological issues. Performer-scholars regularly advance 'reports from the concert stage' that are then recycled in scholarship as convincing empirical studies about ensemble modellings and the physicality of instruments. This discussion will explore the relationship of the assumed imperatives of HIP to the current scholarly status of medieval instruments and surviving instrumental music, and aims to offer encouragement for exploring open questions in performance practice whilst maintaining a plausible reflection of source.

SE-36: Short Papers: Permixtiones II

Thursday, July 4, 14.30–16.00, Studio I

Chair: Michael Robert Dodds (The University of North Carolina School of the Arts): doddsm@unca.edu

Listening to Painting: Music Inside the Painter's Studio

Samantha Chang (University of Toronto, The University of Sheffield): samantha.chang@mail.utoronto.ca

Earlier studies on the interrelationship between visual arts and music in the Renaissance focus primarily on musical iconography rather than exploring the conceptual analogies between painting and music. The possibility of viewing painting as a performed art can be drawn from Castiglione's discussion on music, where musicians, like painters, have distinctive styles through the act of performance. Paolo Pino describes the parallel between painters and musical performers in his

Dialogo della pittura of 1548, and states that artistic inventions can only be manifested through performance. The story of Barocci (d. 1612) in Bellori's *Le vite de' pittori, scultori et architetti moderni* of 1672 recounts the painter referring to his work as 'painting music'. Musical instruments in sixteenth- and seventeenth-century self-portraits adopt and mirror the positions and shapes of the painter's tools. The intention of the painter and the act of painting are represented in the gestures of musical performance. The temporality of music signifies the fleeting moment when the idea of painting has not yet been painted by the hand, distinguishing the intellectual from the mechanical. Although instrumental performance could be regarded as a manual art, the development of virtuosic instrumental music in the mid- to late sixteenth century indicates that an understanding and knowledge of composition, the most obvious 'liberal' form of the musical arts, is required. Alluding to Ovid's *ars adeo latet arte sua* (*Metamorphoses* 10.252), the depiction of musical instruments inside the painter's studio emphasizes the performance of painting in the sixteenth and seventeenth centuries.

Remembering the Sound of the Lira da Braccio in the Seventeenth Century

Chelsey Belt (Indiana University): beltc@indiana.edu

Two of the latest references to the *lira da braccio* survive in seventeenth-century musical notation. One is a performance indication in Marco da Gagliano's 1608 *La Dafne*, and the other is the capriccio "a modo di lira" in Biagio Marini's 1626 *Sonate*. Both of these references constitute complex acts of mimesis and encapsulate a period of transition by turning a symbol of the antique Golden Age into the symbol of a more recent Golden Age: the sixteenth century's efflorescence of musical humanism.

In this paper, I will comment on Da Gagliano's representation of the lira – an unparalleled combination of aural and visual effects – and Marini's capriccio, which allowed him to simultaneously advertise the wondrous virtuosity of his compositional skills and his instrument. As I claim, both references reflect the contemporaneous symbolism of the lira as a validating connection to mythological antiquity, while exploiting the cultural and technical cachet of mimesis and virtuosity.

While Marini's work has been examined as both a musical curiosity and evidence of lira da braccio performance practice, Da Gagliano's note is often overshadowed by the surrounding wealth of directions for the staging of musical drama. Examining these instances together enables us to consider the potential of a distinct vocabulary of sonic symbolism associated with the lira da braccio, in use well after the instrument fell out of fashion, capable of functioning independently and in conjunction with iconographic and literary symbolism.

Leaving Eden: The Rise and Fall of Early Music's Anglican Influence

Laura Kathleen Thomas (Boston University): laurathomas.soprano@gmail.com

Period ensembles of the early music revival in the 1960s often sang with strong, reedy timbres, accompanied by an array of handmade historical instruments. Later trends in traditionalist Thatcher-era Britain saw a wave of Anglican-style a cappella choirs. These ensembles, characterized by precise intonation, minimal vibrato, and transparent textures, can be a centerpiece around which to frame the development of the early music sound. The Anglican approach was exacerbated by growing legitimization of early music as a field of study, as new conservatory-style programs codified an approach to early music singing. "Purity," especially, became a goal for vocal quality. Marketing strengthened this new aesthetic aim, with critics tossing the word into concert reviews and ensembles using it on album covers. Purity terminology especially influenced expectations for female early music singers. Now as then, this holds interesting implications for women's agency and visible femininity in a historically forbidden repertoire. Taking as its midpoint the sound embraced by British ensembles in the 1980s and 90s, this paper will

trace the development of the early music sound and the factors motivating its changes, as well as new approaches of contemporary ensembles. Current groups, perhaps cognizant of the class, gender, and “authenticity” issues in earlier approaches to historical repertoire, distance themselves from the homogeneity of the Anglican-influenced sound. Piecing together information from artist interviews, album reviews, advertising strategies, and existing historical and cultural commentaries on the HIP movement, this paper will explore early music’s affair with and current departures from the Anglican choral sound.

Lodovico da Viadana’s *Centum sacri concentus ab una voce sola*

Maximilien Brisson (Schola Cantorum Basiliensis / FHNW):
maximilien.brisson@outlook.com

Lodovico Grossi da Viadana is certainly best known for his *Concerti ecclesiastici* (1602), and in particular its preface giving some of the first performance directives for basso continuo. Some attention has been given as well to his larger scale works, but his 1614 collection of sacred concerti for solo voice and basso continuo has drawn comparatively little interest and has yet to appear in a modern edition. My work in preparing such an edition has left me wondering why. The music therein, which had been described as “lacking in color” (New Grove, Mompellio 2001) is in reality much more diverse, original and inspired than has been previously suggested. Some of the pieces in this collection notably make use of intense chromaticism and enharmonic cross-relations. The melodic writing and the relationship between the vocal and bass parts at times clearly hint to an earlier style of polyphonic and imitative writing, and at other times to a more progressive aesthetic with quasi-recitativo writing, making this collection a prime example of the blurry overlap of *prima* and *seconda practicae*. Analysis of the works of this collection in the light of Viadana’s 1602 preface may yield insight in at least one school of continuo playing of the time. The notation itself, in particular the use of high clefs in the voice part, also hints at important performance practice indications that may be of relevance for earlier repertoire.

Il Quarto libro dei Madrigali di G. G. Gastoldi come metodo di lettura della tragicommedia pastorale di G.B. Guarini “Il Pastor fido”

Nadezhda (Nadia) Ignatieva (Moscow state conservatory): ignatieva@mosconsrv.ru

“Il pastor fido” di Guarini ha suscitato un estremo interesse tra i letterati e i compositori dei corti ferrarese, fiorentino e soprattutto mantovano. L’oggetto della mia relazione è il Quarto libro dei Madrigali di Gastoldi che è stato basato quasi tutto (eccetto i due madrigali) sui brani della tragicommedia. È un grande raccolto di madrigali su “Il pastor fido” stampata durante la vita di Guarini.

Nella sequenza dei madrigali si può trovare una drammaturgia e addirittura un’altra variante dell’opera di Guarini. Gastoldi ha usato oltre i monologhi di Mirtillo (protagonista) - molto popolare tra i compositori di quel periodo, anche le repliche di Corisca alla quale è stata assegnata la parte della colpevole di tutte le disgrazie e di tutti i guai. Il Quarto Libro dei madrigali e’ una discussione sull’amore e anche sul come si dovrebbe comportare uno intrappolato nelle reti dell’amore.

Parlando del Gioco della Cieca che fa parte sempre dello stesso libro, Gastoldi aveva specificatamente indicato che questo pezzo è stato presentato alla Regina della Spagna nel 1598. Può darsi che anche alcuni altri madrigali sono stati scritti per la stessa presentazione o per qualche altra; oppure sono stati cantati ad un incontro dei letterati (come quella serata da Antonio Goretto dove sono stati cantati i madrigali di Monteverdi e la quale è stata descritta da Artusi), oppure questa musica poteva accompagnare la lettura della tragicommedia.

Per quanta riguarda la musica si può dire che il compositore agevolava ad ascoltatori la percezione del testo quanto più era possibile. Nonostante che i madrigali di Gastoldi possano sembrare non così espressivi e interessanti come ad esempio i

madrigali di Monteverdi o di Marentsio basati sugli stessi testi, ci danno un'idea della sua epoca, e sicuramente qualche spunto per riflettere.

SE-37: Themed Session: Celebrating the Census-Catalogue at 40: MS Studies Past Present Future, Part IV

Thursday, July 4, 16.30–18.30, Grosser Saal

Chair: Jessie Ann Owens (University of California, Davis): jaowens@ucdavis.edu

Organizers: M. Jennifer Bloxam, Honey Meconi, Jessie Ann Owens

“Manuscript Cataloguing Across the Digital Divide – the Historic (and Current?) Role of the Census-Catalogue”

Thomas Schmidt (University of Huddersfield): t.schmidt@hud.ac.uk

The Census-Catalogue was published between 1979 and 1988, but begun much earlier. As such it is “pre-digital” not only in the sense that is pre-internet, but really pre-computer, as anybody can attest who has used the carefully typewritten descriptions and inventories in the Archives in Urbana. But what significance has a printed catalogue such as this in the digital age, where much more comprehensive information on Renaissance sources (including, by now, that contained in the Census-Catalogue itself) is readily available online? Does it still have a use beyond that of telling us about the history of our discipline? Using the Census-Catalogue as the prime example in Renaissance musicology, this paper will consider the discourse between stable and dynamic ways of collating and disseminating information on sources containing music.

“From the Paléographie Musicale to DIAMM (via the Census-Catalogue): towards a historiography of source studies”

Lucia Marchi (DePaul University and Northeastern Illinois University):

lmarchi@depaul.edu

Cataloguing is the primary form of knowledge, and knowledge is always historically biased. This paper challenges the idea that “a catalogue is a factual [...] book” (Hamm and Kellman, *Census-Catalogue*), to explore the idea that different styles of cataloguing reflect not only the resources of the time, but also specific historiographical trends; the creation of a canon in the late 19th century (through the *Paléographie Musicale* and thematic catalogues of major composers); the structuralism-influenced methodology of *Census*; and a postmodern return to the source (*DIAMM*, *RISMOnline*), where its easy availability support the extensive reading proper to our time.

“RISM and the cataloguing of Renaissance music”

Klaus Pietschmann (Johannes Gutenberg-Universität Mainz):

pietschm@uni-mainz.de

From the very beginning RISM showed a strong interest in Renaissance music: The Series A/I and B/I documents printed music of the 16th century, and other volumes of the Series B describe manuscripts of polyphonic music, tablatures and hymns. The *Census Catalogue*, however, in many respects surpassed RISM's somewhat disparate approaches to catalogue manuscripts before 1600, and by consequence scholars of Renaissance music tended to loose sight of RISM, sometimes overlooking helpful new tools in the free online catalog. The paper will give an overview over RISM's past, present and (possible) future performance in cataloging Renaissance music.

“Space, Time, and Uncertainty: Catalogue Structure in the Digital Era”

Michael Scott Cuthbert (MIT): cuthbert@mit.edu

Since Census, the task of collecting and cataloging information about manuscripts, works, and concordances has moved from print to the web where space is unlimited: witness not only large-scale projects (CANTUS, DIAMM), but also projects that focus on a smaller collections but in much more detail (Lost Voices, JRP), adding transcriptions or other information. Other projects (EMMSAP, Latrobe MMDb), cover large repertoires at great detail but with errors and inaccuracies. No one catalogue can be comprehensive, detailed, and also error free. This paper examines the difficult tradeoffs among researcher time, depth of information, and acceptable levels of uncertainty.

SE-38: Themed Session: Early Music Iconography: Methodological Worlds and Cultural Intersections - Part III + Free Papers

Thursday, July 4, 16.30–18.30, Neuer Saal

Chair: Gabriela Currie (University of Minnesota): ilit001@umn.edu

Session abstract

*This is Part III of a triple panel proposal on behalf of the IMS Study Group on Musical Iconography (complemented by the two separately submitted preceding Parts I and II). In sum, its three subsections offer a forum for recent researches on the Middle Ages and the Renaissance. In line with the objectives of our research network, the papers explore a wide range of methodological approaches, unbounded by geography or theme. – The last methodological angle explored in our session is related to the intersection of early music iconography and the field of digital humanities. In their sophisticated layerings of both media and meaning, the *studioli* of the Italian Renaissance offer a promising example of applied iconographic research in the context of digital reconstruction. Two such virtual reconstructions (for Gubbio: GUIDOBALDI, for Ferrara: PRIGNANO) will discuss the scholarly challenges of decoding and re-encoding such veritable cases of ‘Gesamtkunstwerk’ and the enriched understandings of the objects such digital recreations may provide.*

“Virtual and sonic reconstruction of a humanistic microcosm: the Gubbio *Studiolo*”

Nicoletta Guidobaldi (Università di Bologna-Ravenna Campus):
nicoletta.guidobaldi@unibo.it

The paper will illustrate the interdisciplinary context and the methodological background of the interactive digital reconstruction of Federico da Montefeltro’s *Studiolo* in Gubbio (today at the Metropolitan Museum, New York), carried out within a wide research on the Renaissance musical imagery, in collaboration with Unibo’s Multimedia Laboratory, Gubbio’s Palazzo Ducale and the *Micrologus* ensemble. The elaborated iconographic project of the *Studiolo*, mirroring the real and symbolic panorama of Federico’s court, provides us an extraordinary evidence of the role assigned to music in that *milieu*. Thanks to the application of digital technologies, this innovative museum installation will allow visitors to explore the humanistic microcosm inlaid on the *Studiolo*’s walls in terms of imagery and meanings, and to listen to its peculiar ‘soundscape’.

“Musica e mito nel ‘camerino delle pitture’ di Alfonso I d’Este: una proposta di ricostruzione virtuale”

Gaia Prignano (Università di Bologna-Ravenna Campus): gaia.prignano2@unibo.it

Il paper presenterà un’innovativa ricostruzione 3D, sonorizzata ed interattiva, del celebre studiolo di Alfonso I d’Este (*Camerino delle Pitture*), caso esemplare di sinergia fra ricerca tradizionale e nuove tecnologie applicate allo studio e alla promozione dei beni musicali. Elaborato a partire da una nuova interpretazione in chiave musicale del programma iconografico del *Camerino*, incentrato sulla tematica dionisiaca, il *virtual tour* – grazie alle schede critiche sulle opere e all’inedita registrazione del canone raffigurato nel *Baccanale degli Andrii* di Tiziano – costituisce uno strumento originale che permette di conoscere in modo dinamico un ambiente cruciale per la cultura rinascimentale e l’immaginario musicale europeo.

Sinfonía de sonidos y palabras. Instrumentos musicales en el relicario Ángeles músicos y en el texto literario del teatro de la temprana edad moderna

Martha Garcia (University of Central Florida): MFL.Martha.Garcia@gmail.com

El Museo del Prado en este año 2019 celebra su bicentenario conmemorando así la apertura del museo al público el 19 de noviembre de 1819. Es en este lugar donde reside la pieza titulada *Ángeles músicos*, la cual consiste en seis tablas pintadas al óleo que contiene cada una de ellas un ángel tocando un instrumento musical distinto. La ficha técnica ubica esta pieza en el siglo XVI dentro del renacimiento español (número de catálogo P002686). La imagen evoca una sinfonía de sonidos que aunque los observadores no la perciben a través del sentido del oído, la iconografía la transmite a través del sentido de la vista. El texto escrito en la temprana edad moderna, de igual forma, evoca la sonoridad en el lenguaje, no mediante el sonido audible, sino que a través de la presencia de referencias musicales. La metodología a seguir en esta propuesta de estudio consistirá, por lo tanto, en el análisis simbólico de cada instrumento musical representado en *Ángeles músicos* y su respectiva connotación alegórica en piezas selectas del teatro de la temprana edad moderna. Esta ponencia tiene como objetivo ofrecer una vista panorámica de la sinfonía que predomina armoniosamente entre la representación de instrumentos musicales en piezas pictóricas y su posible correspondencia con el texto literario.

Evidence-based reconstruction of a Spanish Renaissance vihuela de arco and its “Andalusian” playing technique.

Thilo Hirsch (Universität Bern / ensemble arcimboldo): t.hirsch@arcimboldo.ch

In addition to the wonderful frescoes with music-making angels from 1476, which were rediscovered only in 2004, in the Cathedral of Valencia also can be found other representations of string instruments. Of particular note is a wooden sculpture of an angel playing *vihuela de arco* (Yáñez de la Almedina, ca. 1514). The investigation of this three-dimensionally presented *vihuela de arco* in connection with other iconographic sources, the extensive knowledge gained in a research projects at the Schola Cantorum Basiliensis (SCB) on the internal construction of early string instruments (www.rimab.ch) enabled the evidence-based reconstruction of a Spanish *vihuela de arco*. Music ethnological studies on traditional *andalusi*-music in Morocco and there upright playing technique of Rabab, Violin and Viola, which corresponds to the iconography of the *vihuela de arco*, where important sources for the development of the playing technique. (This lecture contains also a practical demonstration of the reconstructed *vihuela de arco*.)

SE-39: Free Papers: Chant Traditions in Local Liturgies II

Thursday, July 4, 16.30–18.30, Kleiner Saal

Chair: Samuel James Barrett (University of Cambridge): sjb59@cam.ac.uk

The early history of the ‘Roman’ family of Exultet melodies

Kathleen Edna Nelson (The University of Sydney): kathleen.nelson@sydney.edu.au

Scholars have identified several families amongst melodies notated in medieval sources for the prologue of the Easter vigil prayer, *Exultet iam angelica*. The family including the melody that eventually became widespread in the Roman Missal warrants further attention and will be the focus of this paper. Following review of previous scholarship on the early history of the melodies of this family, I will proceed to offer new perspectives on their spread and variety, drawing principally on twelfth-century sources, including evidence from French and Iberian examples dating from around 1100.

Modifiche dell'uso cistercense nel Graduale del V Modo: il caso del graduale di Lorrvão 15

Filipa Taipina (CESEM) : filipa.taipina@gmail.com
(Paper read in Italian)

Modifications of the Cistercian Use in the Gradualia of the Fifth Mode: The Case of the Gradual de Lorrvão 15

One of the examples of piece-modification performed by the Cistercian reformers in order to achieve the much-desired modal unity can be found in the Gradualia of the fifth mode. The Graduale, a type of responsorial composition based on cantonization, often uses the plagal mode in the respond and the authentic mode in the respective verse. In this way, the Cistercians adopted a technique of replacing the parts of the respond of the Gradual in plagal transposing another formula one fifth higher. The most used form was that of the Gradual *Fuit Homo* transposed a fifth higher. This was one of the techniques also used by the Cistercian reformers to avoid the use of the B flat.

The recent in-depth study of the Lorrvão Gradual (*Il Gradual di Lorrvão - cod. 15* - doctoral thesis at the Pontificio Istituto di Musica Sacra, Rome) allowed not only a better knowledge of the origin of the codex but also the confirmation of this practice by the Cistercians in Portugal.

This paper intends to contribute to a better knowledge of the generalization of the Cistercian musical practices in Europe as well as some specific characteristics of the Lorrvão manuscript.

The Prague Troper and Its Legacy for the Notational Practice in the Diocese of Prague

David Eben (Charles University Prague): david.eben@ff.cuni.cz

A small music book now housed in the library of the Metropolitan Cathedral at Prague, Cim 4, was acquired for St Vitus' Cathedral in 1235. The arrival of this manuscript, containing offertory verses and tropes of the Mass Ordinary, marked a new period of music writing in the history of the diocese of Prague: a musical script imported from outside the diocese was adopted, and – after some minor modifications – became a characteristic element of all diocesan music books. This script was continuously maintained over centuries and became a conscious expression of identity for the Prague diocesan clergy.

In this paper, I will show some new findings that could help determine the provenance of the troper, at least to situate it regionally. After this, those ways in which this notation was adopted and adapted in Prague will be traced. A significant example will show how music notation can play an important role in the expression of identity and even political authority of a certain church institution.

SE-40: Free Papers: Madrigal

Thursday, July 4, 16.30–18.30, Studio Eckenstein

Chair: Cathy Ann Elias (DePaul University): celias@depaul.edu

The *Questione della musica*: Revisiting the Origins of the Italian Madrigal

Julie Cumming (McGill University): julie.cumming@mcgill.ca

Fenlon, Haar, and Cummings agree that the madrigal emerged in Florence between 1515 and 1525, but why and how it was created is still an open question. This period coincided with the *Questione della lingua*, a debate about which type of literary Italian could acquire the prestige to be accepted throughout the peninsula. Florentine intellectuals involved in this debate, as well as both performers and composers of madrigals, met regularly in the Rucellai gardens (Cummings 2004). There were three different positions. 1) The Venetian/Northern Italian “archaic Florentine” position, led by Pietro Bembo, advocated a return to 14th-century sources. 2) The Italianist or “lingua cortigiana romana” position, led by Trissino and Castiglione, followed Dante in advocating an Italian that was not associated with a specific region. 3) The “modern Florentine” position, advocated by Machiavelli and Martelli, argued for the importance of modern Florentine, a living language, and opposed northerners who claimed to understand Tuscan poetry better than the Florentines.

The connection between the early madrigal and the *Questione della lingua* is confirmed when we look at the texts in one of the earliest sources for the madrigal, Florence 164-167 (c. 1520). The Petrarch texts of the madrigals differ substantially from the first edition of Petrarch’s *canzoniere*, edited by Pietro Bembo, and printed in Venice in 1501. Instead, they are strongly marked by the use of modern Florentine spellings. We propose that the early madrigals were deliberately created to provide a new high-style musical genre to bolster the claims of the modern Florentine position.

Imitating Gesualdo? Antonio Cifra’s “Audacious” Fifth Book of Madrigals

Jeffrey Levenberg (Chinese University of Hong Kong): jlevenbe@cuhk.edu.hk

No one dared re-set the texts of Carlo Gesualdo’s madrigals to music en masse except for Antonio Cifra, a Roman traditionalist. Acknowledging the “audacity” of his doing, Cifra dedicated his Fifth Book of Madrigals (1621) to the preeminent patron of music (and advocate of Monteverdi), Ferdinando Gonzaga, Duke of Mantua, with the confidence that he would be pardoned. Although long recognized a part of Gesualdo’s reception history, Cifra’s book has received scant attention. In the one brief assessment of it to date, Lorenzo Bianconi criticized Cifra for composing a “scholastic exorcism” – an imitation devoid of Gesualdo’s chromatic extravagances. But it would be premature to find fault with Cifra: A critical edition of this print, a comprehensive analysis of Cifra’s compositional choices, and an explanation for the provocative dedication all remain wanting. Just what statement was this Roman composer making?

This paper offers the first critical assessment of Cifra’s Fifth Book of Madrigals. Rather than presuming it an imitation of Gesualdo’s madrigals, I regard it a re-composition. Citing representative examples from the hallmark *Mercè grido piangendo* and other madrigals, I demonstrate how Cifra borrowed motifs from some of Gesualdo’s most mode-defying moments and made them conform to the Roman style. While Cifra’s precise motivations remain open to speculation, I suggest that he was staging yet one more competition between the *prima* and *seconda prattiche*, and imploring his dedicatee to support the first with the second. Locating the audacity in Cifra’s peculiar book will take us beyond the notion of imitating Gesualdo.

The Madrigal Print as Travelogue: Traversing the Venetian *Stato da mar* in Giandomenico Martoretta's Third Book of Madrigals

Dan Donnelly (University of Toronto): daniel.donnelly@mail.mcgill.ca

The Calabrian composer Giandomenico Martoretta's third book of madrigals (Venice: Gardano, 1554) is best known for its connections to Cyprus, which have recently been explored in work by Balsano, Pecoraro, and Kitsos. The book is dedicated to the Cypriot nobleman Piero Singlitico, with whom Martoretta reportedly stayed while returning from a trip to the Holy Land, and ten of its twenty-eight compositions are dedicated to important members of the Cypriot nobility. It also contains a musical setting of a Petrarchan poem in Cypriot Greek dialect, with a concordance in an important MS collection of Cypriot Petrarchan poetry. Although Martoretta's time in Cyprus clearly dominates the volume, comparatively less attention has so far been paid to the book's other contents. The dedicatees of the non-Cypriot madrigals – aside from several reprints from Martoretta's first book (1548) – clearly lay out the rest of Martoretta's travel itinerary from Cyprus back through Venetian holdings in Crete, Dalmatia, and Istria all the way to the city of Venice itself, where the composer was reportedly present at the time of its 1554 publication. The importance of the geographic and dedicatory elements as organising principles for the collection is further underlined by the publication history of Martoretta's only long madrigal cycle – a setting of Luigi Tansillo's canzone 'Amor, se vôi ch'io torni al giogo antico'. The cycle was split up for publication between the composer's second (1552) and third books, with the individual parts ordered according to the locations of their dedicatees rather than their place in the cycle.

Counterpoint, the Improvising Body, and Homoerotic Play in the Italian Madrigal

Todd Michael Borgerding (Rhode Island College): tborgerding@ric.edu

Jacques Arcadelt's "*Il bianco e dolce cigno*" (*Primo Libro di madrigal a4*, 1539) is often pointed to as a structural model for the early madrigal, hailed as an exemplar of the erotic madrigal, and celebrated for its enduring popularity during the 16th and 17th centuries. This paper brings new focus to this piece through a close reading that relies on contrapuntal theory, iconography of the body, and improvisational theory.

A close contrapuntal analysis of the piece against a background of sixteenth century improvisational theory and practice shows how Arcadelt skillfully creates an affective interplay not only between individual voices, but also between improvisatory and compositional practices. This interplay of musical practices is further examined through examples by later composers such as Rore and Marenzio to show how composers in the period make allusion to improvisational practice in their compositions.

While Arcadelt's madrigal has long been recognized as erotic, a closer examination through the lens of contemporaneous iconography and literature shows that the piece is more specifically *homoerotic* in topic. This fact, taken together with the interplay of voices in the structure of the piece allow us an unvarnished view of this iconic piece.

This presentation offers new approaches to the analysis of 16th century music, suggests ways that recent historical studies of the body and musical play might be usefully incorporated into Renaissance studies, and, finally, offers a clear-sighted assessment of one of the most important and influential pieces of music in Early Modern Europe.

SE-41: Free Papers: Mass Cycles/Instrumental Music/Stemmatics

Thursday, July 4, 16.30–18.30, Klaus Linder-Saal
Chair: Jeffrey J. Dean (Royal Birmingham Conservatoire):
jeffrey.dean@stingrayoffice.com

In search of the Earliest Scottish Mass Cycles

James Cook (University of Edinburgh): jcook2@ed.ac.uk

Fifteenth-century Scottish Sacred music represents a serious lacuna between otherwise better-documented centuries. Other than a slate fragment found in a drain in Paisley Abbey, almost the sole testament to this repertoire is the older portion of the Carver Choirbook, written in the early sixteenth century, some of which may be music available to the Chapel Royal in the later fifteenth century. My focus today is on two of the anonymous Mass cycles from within this corpus. Both are significantly older than their fellows, dating from the 1460-70s. Isobel Woods initially suggested that both were continental, and travelled to Scotland with the *L'homme armé* Mass found in the same manuscript. More recently, Kenneth Elliott argued that both were English and by Walter Frye, a possibility which Gordon Munro also advanced. I wish to present an alternative argument here, suggesting that both are Scottish. Despite containing features which are undeniably English, they nonetheless contain others which make sense only in a Scottish context.

The search for the sacred repertoire of this period, which would include the earliest Scottish mass cycles, rests on an interesting thought experiment. With no known contemporary compatriots with which to compare them, how would we know what they look like? My answer, which draws together external evidence from liturgical concerns with stylistic analysis of the next generation of composers, introduces as many new questions as answers. Perhaps the most important is whether the group of Mass cycles I have previously identified as sitting between English and continental provenance, might otherwise share much in common with the two examples I identify as potentially Scottish.

The Sacred Origins of Instrumental Music

Murray Steib (Ball State University): msteib@bsu.edu

As instrumental music became a more widely cultivated and significant genre during the late fifteenth century, a new three-voice tricinia style emerged. In this new style, the contratenor was an equal partner with the cantus and tenor, and imitation among all three voices was standard. Keith Polk suggests that this style developed in Italy during the 1480s and evolved out of the chanson.

Although there are some similarities between this new tricinia style and chansons, I will argue that for Johannes Martini, there are even closer ties to sacred music. None of his secular pieces from before 1480 (which includes such well-known pieces as *La Martinella*) give any hint of the new style that was about to emerge in the next decade. On the other hand, all of the characteristics of early instrumental tricinia – including imitation in all three voices, a strong medial cadence, a section in contrasting triple meter, and sequencing – are also found in some of the three-voice sections of his masses from the early 1470s. Thus the “new” tricinia style appears in his sacred music at least a decade earlier than in his instrumental tricinia. A comparison of the Et incarnatus of his *Missa Cela sans plus* (from the early 1470s) with the instrumental tricinium *Tousjours me souviendra* (from the 1480s) demonstrates that in his masses from the 1470s he was experimenting with precisely those features would eventually become characteristic of instrumental music in the 1480s. It further confirms that initially there was no stylistic distinction between vocal and instrumental music, nor between sacred and secular music.

Roman Missae de feria in Papal manuscripts c. 1500

Chantal Franziska Köppl (Johannes Gutenberg-Universität Mainz):
chantalkoeppl@gmx.de

The phenomenon of plainsong masses, those polyphonic masses based on chants corresponding to the mass of a certain day or feast such as *Missae pascalis*, *Missae dominicalis* etc. still lacks a comprehensive overview. So far, studies have been conducted on individual masses and on groups of the same subtype as the *Missae de beata virgine* or the vast number of Heinrich Isaac's musical settings of ordinary and proper chants.

Similarly, the *Missae de feria* have not attracted attention aside from a first overview by Andrew Weaver. Based on his findings that the ferial masses can be grouped in distinct "families" – each characterised by stylistic uniformity and musical interconnections – I will focus on the cluster of Roman masses. These include the ferial masses by Johannes Martini, Andreas Michot and Johannes Beausseron as well as an anonymous mass cycle, preserved in the Sistine choirbooks *CS 35*, *CS 55* and *CS 63*.

Richard Sherr once drew attention to the fact that these very manuscripts also include some extraordinary settings of the Ash Wednesday tract *Domine non secundum* and suggested a liturgical-functional link to the *Missae de feria*. Following this trace in examining the chant models as well as the codicological, liturgical and musical connections between the Roman ferial masses and the aforementioned tract, I will provide a more precise perception of *Missae de feria* at the beginning of the sixteenth century.

Why stemmatics do not work

Andrea Lindmayr-Brandl (Universität Salzburg):
andrea.lindmayr-brandl@sbg.ac.at

When preparing a critical edition of a composition that is transmitted in more than one source, the question of the relationship of the variant readings to each other and to an imaginary 'Urtext' comes into play. Based on traditional methods of textual criticism inherited from classical studies, we establish a stemma: a symbolized upside-down tree with the Urtext as the stem and the sources as its branches. Suggested by the double meaning of the notion 'Quelle' or 'source', you could also think of a river delta, where the water is dispersed into smaller streams, becoming increasingly contaminated by sediment. As early as 1516, the humanist Erasmus of Rotterdam complained about illiterate scribes who 'polluted' the original work. The task of the editor, he claims, is to detect or 'smell out' anything that does not sound like true and genuine reading.

Although the music theorist Listenius talks about an 'opus perfectum et absolutum' (1537), this concept is not appropriate for early music in general. In my paper I will address the questions of how the notion of a 'work' was understood; how and in what medium works travelled; the musical competence of scribes and what they had in mind (and in the ear) when writing down a composition; and what meaning the several versions had for contemporary musicians – and for us today. Finally, I will challenge the validity of stemmas in critical editions and propose alternative depictions that do not simplify problematic relationships but can help us to understand the complicated and murky networks of the sources that survive.

SE-42: Workshop: Aquitanian Polyphony

Thursday, July 4, 16.30–18.30, Studio I
Workshop

“Laude iocunda” in Dialogue: Exploring the Interaction between Analysis and Performance through the Aquitanian Sequence

Florian Vogt, Kelly Landerkin, Christelle Cazaux-Kowalski

SE-43: Themed Session: A New Source of Early Fourteenth-Century English Motets

Friday, July 5, 09.00–10.30, Grosser Saal

Chair: Margaret Bent (All Souls College, Oxford): margaret.bent@all-souls.ox.ac.uk

Introduction

Margaret Bent (All Souls College, Oxford): margaret.bent@all-souls.ox.ac.uk

A new source of medieval English polyphonic music has recently come to light; it has now been transferred from private ownership to the Dorset History Centre as part of the Fox-Strangways Archive. Originating in Southern England in the first decades of the fourteenth century, probably at the Benedictine Abbey of Abbotsbury, the two parchment membranes were once vertically consecutive, and combined to form the top portion of a musical rotulus, though further damaged by trimming. Parts of four Latin-texted motets are preserved, meticulously and handsomely notated. Three of these were already known in various stages of damage or difference, to which the new source makes further contributions. The fourth, a remarkable motet for St Nicholas, is unique. Discovery of this source brings to the fore a massive seven-section motet on St Margaret, hitherto known only through highly fragmentary snippets of two of its four voices. When coupled with the remaining motets, one on the Ascension and the other on the Blessed Virgin Mary, the four motets illustrate remarkable variety within the genre: they exemplify different approaches to choices of text and patterns of declamation, overall design, strophism, repetition, variation, exchange, number of texted voices, voice function, and use of sonority. Indeed, these motets, along with their network of concordances, illustrate innovation along many fronts, and along many of the same fronts in England and France, toward different but often related results. This session will introduce this new source and its contents, will explore one of its motets in detail, and will contextualize the new fragments in a review of the fourteenth-century rotulus.

Margareta and its Network of Comparands

Jared C. Hartt (Oberlin Conservatory of Music): jared.hartt@oberlin.edu

One of the four motets, *Margareta pascens oves*, is a four-voice voice-exchange motet of exceptional length, coming in at 382 longs. Its one extant concordance consists of four tiny horizontal strips of manuscript parchment, which provide only snippets of two of its voices. With the discovery of this rotulus, however, and through careful study of melodic, harmonic, and formal aspects of *Margareta*'s comparands, not only can a plausible reconstruction of *Margareta*'s entire four-voice texture be offered, but a strong kinship between *Margareta*, *Rota versatilis*, and a small group of motets in Hatton 81 is revealed.

A Rotulus Motetorum

Peter M. Lefferts (University of Nebraska-Lincoln): plefferts1@UNL.EDU

This paper places the rotulus within the context of the later medieval roll. Most categories of roll are now under firm bibliographic control, and those of a given type can be examined for conformity to generic norms. Recent research has expanded the number of known rolls of polyphonic music. Emerging is a distinctive type from England and France around 1250 to 1350, the “rotulus motetorum.”

The fragment is an elegantly inscribed example: a monumental English motet roll carrying intrinsic performative connotations.

SE-44: Free Papers: 16th Century Music

Friday, July 5, 09.00–10.30, Neuer Saal

Chair: Christiane Wiesenfeldt (University of Music Weimar):
christiane.wiesenfeldt@hfm-weimar.de

Brumel's Lamentations of Jeremiah for Good Friday: A Completed Cycle

Laurie Alison Stras (University of Huddersfield): l.a.stras@hud.ac.uk

A setting of two verses of the Lamentations of Jeremiah – 2:8 “Heth. Cogitavit” and 2:11 “Caph. Defecerunt” – and the refrain “Ierusalem convertere,” which form part of the first Lesson for Matins on Good Friday, are attributed to Antoine Brumel in I-Fn MS II.I.350. The verses are copied in a different hand to the main fascicles, and are labelled erroneously “a Sabato Sancto.”

The setting has existed in the core repertoire for centuries, without ever raising suspicions that it might be part of a larger work: settings of limited verses with a refrain are not unusual in the musical record from the late fifteenth and early sixteenth centuries. Nonetheless, a further seventeen hitherto unattributed verses have come to light, constituting the entire three Lessons for Good Friday, as given in the *Breviarium romanum (uso francescano)* (Venice: Renner Pietro da Bartua, 1478). They clearly form a cycle with the existing verses, as they incorporate the same triple-time “Ierusalem” refrain twice, after “Caph. Defecerunt” (as in II.I.350) and at the end of the complete work.

The disposition of verses and refrains suggests that the cycle may not have been composed for liturgical use, instead creating an analog of a Senecan tragedy. The musical structure is also tightly controlled, with a regular alternation of recitation and polyphony, and a relatively small number of *soggetti* appearing and re-appearing throughout.

This paper considers these features and their potential meaning in a Florentine context. It will be illustrated with pre-release excerpts from Musica Secreta's forthcoming recording.

“Im Madrigalenstil”. Orlando di Lasso's Note Nere-Motetten

Bernhold Schmid (Bayerische Akademie der Wissenschaften):
B.Schmid@musikhist.badw.de

In zahlreichen Motetten von Orlando di Lasso sind Semiminimen textiert, ein Phänomen, das man bei der Motette im Regelfall nicht erwartet. Es handelt sich dabei um stilistisch denkbar unterschiedliche Kompositionen über Texte verschiedenster Herkunft und Funktion. Das Referat versucht, einen Überblick über die diversen Satz- und Texttypen zu geben; es stellt sich die Frage nach möglichen Vorbildern, und schließlich ist die Frage nach den Gattungsgrenzen anzuschneiden.

Music masters and music for university students in the sixteenth century

Paola Dessì (University of Padua): paola.dessi@unipd.it

This paper presents the first results of my research focused on the Renaissance personal diaries of *magistri musicae* and university students interested in musical studies.

In the sixteenth century, university students, to complete their personal training, often attended the schools of music masters present in the university cities, as well as the workshops of instrument makers. The aim of the research project is to identify, for the first time, this student population and their music masters

and artisans in order to reconstruct their network of relationships within the broader European context. The main sources for the prosopographic research are the personal notebooks of the *magistri musicae*, which contain the dedications of their students, and those of the students themselves, which document the contacts established with prominent personalities during the study trip by means of signatures. The latter include those of music masters, composers, musicians and instrument makers who often accompanied their dedication with musical notes. Therefore, the project involves four main research fields: 1) the first-ever cataloguing of this student population and its music masters; 2) integrating biographies and works of music masters, musicians and instrument makers; 3) identifying new professional subjects not yet present in the repertoires; 4) editing a heretofore unpublished corpus of sacred and profane music.

SE-45: Free Papers: Music at the Habsburg-Burgundian Court

Friday, July 5, 09.00–10.30, Kleiner Saal

Chair: David Burn (KU Leuven): david.burn@arts.kuleuven.be

Culling the Treasury: Petrus Alamire and the Question of Scribe B

Brett Andrew Kostrzewski (Boston University): bkostrzewski@gmail.com

In his 1958 article on “The Origins of the Chigi Codex,” Hebert Kellman called attention to the similarity of appearance between that manuscript and dozens of others. Subsequent research gathered together some fifty music manuscripts under the umbrella of the Habsburg-Burgundian Court at Mechelen, where Petrus Alamire oversaw their production and distribution to prominent courts and other institutions across Europe.

Paleographic analyses of these manuscripts revealed that the Chigi Codex and six other manuscripts shared a set of scribal hands not found in any of those manuscripts copied by Alamire and his scribes; these collectively became known as the work of “Scribe B.” Despite their loosening association with Alamire, an association with the Mechelen court persisted. Scribe B came to be understood as Alamire’s predecessor, heading up the smaller and shorter-lived scriptorium that evolved into Alamire’s more mature and widespread operation. Recent observations about the contents of the Scribe B manuscripts, however, make an association with the court difficult to sustain; the manuscripts’ transmission of the court’s star composers Alexander Agricola and Pierre de la Rue simultaneously lack authority and share virtually no overlap with Alamire’s pool of repertoire.

This paper argues for an extrication of the Scribe B manuscripts from the Alamire manuscript complex. Growing reason to doubt their proximity combined with the fragility of the links between them suggest that, absent new findings, we should consider these sets of manuscripts the work of two distinct institutions. Consequently, more questions than answers emerge from some of the most well-known and significant musical sources of the period.

Marian devotion and politics: Pierre de la Rue and the music at the Habsburg-Burgundian Court of Margaret of Austria

Daniel Tiemeyer (Hochschule Franz Liszt Weimar):

daniel.tiemeyer@hfm-weimar.de

Margaret of Austria (1480–1530), daughter of Maximilian I and aunt of Charles V, was a key figure of European diplomacy. After two untimely widowhoods, she refused to be married again and devoted herself to the government of the Low Countries and to the devotion of the Virgin Mary. She established her court at Mechelen and developed the town both as an administrative and as a cultural centre. In the ceremonial context of this court, music served as a pivotal part for the representation of power and was directly connected to Margaret’s own

self-image as a ruler. Pierre de la Rue, her leading composer of the Burgundian Court Chapel, took an important part at this political and cultural programme. Thirteen out of the thirty-two masses of La Rue display a conjunction to Mary or Marian topoi, he was the first composer to write the whole *Magnificat* cycle in all eight *toni* and he wrote six *Regina coeli* Motets. Apart from the aspect of personal piety, the quality and sheer quantity of these works make a connection in between composer and the political imagination of Marian devotion of the court plausible. In my paper, I intend to highlight this remarkable correlation of political self-concept and music. To this end, I will first lay out the background of Margaret and the origin of her Marian devotion. Then I will put the Mary-related compositions of Pierre de la Rue into the political-cultural context in order to illustrate the specific ramifications in between composer and ruler.

“A Marvellous Delight”: Musical Heightening in Nicolas Gombert’s Magnificat Cycle

Ian Lorenz (McGill University): ian.lorenz@mail.mcgill.ca

Recent scholarship about Gombert has not addressed the relationship between counterpoint and melodic entries, but has instead focussed on *musica ficta* (Urquhart, 2015), text-music relations (Newcomb, 2015), and the texture of his large multi-voice pieces (Neal, 2011). Applying Peter Schubert’s presentation types (Schubert, 2007) offers a new way of approaching Gombert’s rigorous contrapuntal approach to composition, focussing on types of imitation standardised according to time and pitch intervals, the repetition of contrapuntal combinations or modules (Owens, 1998), and his demonstrations of musical “heightening” (Lester, 2001).

In this presentation, I apply Schubert’s theoretical framework to Gombert’s *Magnificat Tertii et Octavi toni*. Musical heightening is achieved throughout many of the *Magnificat* verses by way of contrapuntal intensity from what Schubert terms Periodic Entries (PE_n), which are adjacent entries after the same time interval that contain the same module. Gombert’s use of musical heightening reaches its apex in verses six, eight, and ten, where Gombert uses the same *soggetto* – what Urquhart terms a Flemish *cambiata* figure (Urquhart, 2015) – in tandem with the PE_n presentation type, demonstrating how Gombert creates contrapuntal climaxes prior to the close of each *Magnificat* verse. Therefore, my application of Schubert’s theoretical framework demonstrates greater insight and specificity into Gombert’s compositional process and his musical style, allowing us to further deconstruct what Cosimo Bartoli (Haar, 1988) had first described of Gombert’s counterpoint as “harmoniousness that gives you a marvellous delight.”

SE-46: Free Papers: Print, Analysis, and Interpretations of Gregorian Chant

Friday, July 5, 09.00–10.30, Studio Eckenstein

Chair: David Eben (Charles University Prague): david.eben@ff.cuni.cz

Eine Letter für eine Neume in mehreren Bedeutungen: zur graphischen Ausdifferenzierung des Choraldrucks in Zeiten des Humanismus

David Merlin (Universität Wien): david.merlin1@gmail.com

Neben den Graphien *Punctum* und *Virga* wurde in den *Liturgica* des Spätmittelalters mit deutsch-gotischer Choralnotation auch eine besondere Graphie der Einzeltonneume verwendet, im Folgenden „Spezialneume“ genannt. Sie taucht in gedruckten *Liturgica* deutlich öfter als in handschriftlichen auf. Als Letter ähnelt sie einem *Punctum* mit einer *Plica* und kann auch verdoppelt oder in Kombination mit einem *Punctum* auftreten.

Die Spezialneume kann, abhängig von der Position innerhalb der Melodie, unterschiedliche Aufgaben übernehmen. Obwohl ihre Funktion manchmal unklar bleibt,

oder neutral ist, wie in einer *differentia*, können zumindest drei Bedeutungen der Spezialneume benannt werden: Als Schlussnote stellt sie lediglich eine graphische Verzierung dar. (Mir ist bislang kein Fall einer Verwendung als Anfangsnote in Druckwerken bekannt, in Handschriften begegnet dies hingegen häufig). Außerdem kann diese Letter dazu verwendet werden, um Distropha, Bivirga und Pressus anzuzeigen. Schließlich kann die Spezialneume eine Liqueszenz signalisieren – dies hängt vom Text ab und stellt den häufigsten Fall dar.

Der Vortrag fokussiert auf diese „multifunktionelle“ Letter in den gedruckten Liturgica, wo dieses Phänomen nicht als ein Zeichen des Verfalls der Notation, vielmehr als Signum einer historischen Entwicklung betrachtet werden muss. Insbesondere steht – so meine These – ihre häufige Verwendung als Liqueszenz im Zusammenhang mit der im Zuge des Humanismus stärker ausgeprägten Wort-Ton-Relation im Choral, die vor allem in den gedruckten Liturgica zu beobachten ist.

Neben handschriftlichen Antiphonaren (A-Wn 15.505, A-Wda D-4) werden folgende Druckwerke herangezogen: *Antiphonarium Basiliense*, Basel: Wenssler ca. 1488; *Antiphonarium Augustense*, Augsburg: Ratdolt 1495; *Antiphonarium Heribipolense*, Würzburg: Reyser 1498-1499; *Antiphonarium speciale*, Basel: Wolff 1511; *Antiphonarius*, Wien: Winterburger 1519.

Sémiologie Grégorienne 3.0: The Intertextual Analysis of Pre-Guidonian Gregorian Chant.

Leo André Lousberg (Utrecht University): l.a.j.lousberg@uu.nl

Between 1968 and 2018, in three stages, sémiologie grégorienne has developed from a purely diatonic musicological instruction how to perform neumes into an intertextual approach of a liturgical tradition in which a musical text supports a verbal text: one might call the actual version “SG 3.0”.

For this third stage of sémiologie grégorienne, Franz Karl Prassl (Beiträge zur Gregorianik 65/66) proposes to include pre-Guidonian elements of these musical texts in order to achieve a better understanding of the semiological processes that shaped the traditions before the eleventh century. That also means taking into consideration non-diatonic material when analysing early notated chants and connecting text with melody in a semiological context. This non-diatonic material stems from the enharmonic and the chromatic genus, which means microtones and the semitonal alterations, f-sharp, c-sharp (and an occasional g-sharp).

I will present recent findings that microtones always are codes conveying rhetorical information – and most probably the same applies for the non-diatonic semitones mentioned. The analysis leading to these conclusions required new semiological/semiotic definitions that might contribute to the communication about the new intertextual methodologies, which Prassl considers a paradigm shift in the analysis of early Gregorian chant.

Charles-Albert Cingria (1883-1954) as a musicologist: an original point of view on the interpretation of Gregorian chant

Olivier Cullin (Université de Tours): o.cullin@orange.fr

With the publication of the Vatican Edition, the diffusion of Solesmes reform had a lasting impact on musical life at the beginning of the 20th century. If the correctness of the melodic renovation was praised, the rhythmic interpretation remained a main problem. Many critics were told about Solesmes' style and Dom Mocquereau's singing method. Among these critics, Cingria's position is deeply original.

Novelist, critic, essayist, musician and musicologist, friend of Stravinsky and Claudel, Cingria is in a crossing position in European musical life. In his musicological essays (recently full edited: Cingria, *Oeuvres complètes*, Lausanne, L'Age d'Homme, 2018), the author bases his remarks by re-examining the notion of what is "*temps premier indivisible*" and defining the concept of "*rythmopeia*".

Two generations before Dom Cardine's *Semiology*, Cingria shows that neumes are rhythm and proposes a way to sing them. He also includes an ethnomusicological approach to sketch a whole aesthetic of orality.

This paper will show and evaluate the insight of an avant-garde thought, ahead of his time.

SE-47: Themed Session: Georgian Music of the Middle Centuries

Friday, July 5, 09.00–10.30, Klaus Linder-Saal

Chair: Daniel Saulnier (CESR - Université de Tours): daniel.saulnier@univ-tours.fr

Session abstract

The session is dedicated to the issues of the history, theory and traditions of the Georgian medieval music. Georgian chanting represents common Christian musical cultural part. Thus, its studying represents the subject of interest not only for Georgian, but also for any other researcher of the art of Middle Ages. Examination of the process of interaction within European cultures seems to be of great importance. The notation of the Georgian chants is a visual analogy of sound, featuring essential qualities of musical thinking. Change of the configuration of music marks is often due to the changing of its content, the basis of musical language. The article discusses the stages of development of the Georgian neumatic notation, related to different style of Georgian chants. Georgia is one of the old countries, where was the main crossroad, named SILK ROAD, between Europe and Asia. That was reason, why traditions of Asian and European culture were found in Georgia. Like as Greek theatre or the information encoded in some Georgian dances. What is clearly linked to the Proto-Hittite and Sumerian-Babylonian cultures, that is indicative of mutual ties between ancient Georgian tribes and these great civilizations.

Mediaeval and Renaissance Georgian and European church music – Similarities and Differences

Khatuna Managadze (Batumi Art University): Khatunamanagadze@gmail.com

Foundation and development of Georgian professional music is connected to the spread and establishment of Christianity. In Georgia, Christianity with the parallel of Rome Empire was announced as the state religion in the 4th century. The formation process of Georgian Church music was taking place in the Georgian monastery schools in our country and abroad as well.

Georgian ecclesiastical culture and music growth is especially connected to so called „Golden Era” (Georgian renaissance) in the 9th -12th c.c. Georgian polyphony is a consequence of Georgian Christian ideology, aesthetic view and the current processes of the world Christianity. In the article, Georgian Church music will be described within the development of European musical culture. We will discuss common and different characteristics, priorities that these two cultures took in different ways. Accordingly we can not avoid historical parallels.

The Issue of Musical Dramaturgy in the Cycle of Liturgy (At the example of Georgian Chants)

Tamar Chkheidze (Tbilisi State Conservatoire): tchkeidze69@gmail.com

The elements that make liturgy as the musical – liturgical cycle integral are discussed in the paper. Musical side, among these, has a special place. Liturgy, proceeding from the content of service, possesses the unchanged (stable) and changeable sections (in similar of catholic Messa Ordinarium and Messa Proprium. The dramaturgical and intonational unity of liturgy as the synthetic musical-liturgical composition, depends on connection of liturgical and musical functions

of chants. These peculiarities has important role in the creation of Principle intonational contrast and reprise, which presents one of the tool of form-creation of liturgy.

Intonational contrast and reprise principles are revealed in liturgy in two ways. On one hand, they reveal themselves in the micro musical-liturgical cycles composing liturgy. On the other hand, reprise and contrasting play a leading role in the unity of liturgy at the entire compositional level. *Ektenia*-s also obtain the meaning of reprise in liturgy together with short responsorial forms. In liturgy, one of the principle of development thematical material is variant-variation principle. It is directly connected with one of the leading qualities of Georgian musical thinking – improvisation and finds a very original expression in the musical part of mass.

Georgian Music Paleography in the Context of Georgian Chant Styles

Ekaterine Oniani (Tbilisi State Conservatoire): ekaterine.oniani@gmail.com

The notation is a visual analogy of sound, featuring essential qualities of musical thinking. Change of the configuration of music marks is often due to the changing of its content, the basis of musical language. Such variability is clearly reflected in Georgian music paleography. At the initial stage of development, in the X-XI centuries, in the condition of the syllabic chanting, the Georgian neumatic system is characterized by a relatively small number of signs. Starting from the XVIII century, a new list of signs has been appeared, linked to the ornamentation of chant. The article discusses the stages of development of the Georgian neumatic notation, related to different style of Georgian chants.

Music of Ritual, Round Dance and Medieval Theatre in Georgia

Eka Chabashvili (Tbilisi State Conservatoire): ekachabashvili@hotmail.com

Tradition of theatre or theatrical performance was very popular in Georgia from the ancient time. Till today some spaces dedicated to the antique theatre are saved in Georgia; for example, "Teatroni" - in the town Uplistsikhe, which was built inside rock in II century of BC, or theatrical arena in the Old Omalo (mountain region of Georgia), etc.

Among the other ancient countries, Georgian culture also was metamorphosed into the new ideology of Christianity.

Aim of the paper is:

1. Presentation of the roots of several Georgian theatrical rituals, round dances, named Perkhuliänd masked theatrical performance of medieval theatre "Berikao-ba/keenoba". (Perkhuli and berikao-ba/keenoba were inscribed on the Intangible Cultural Heritage of Georgia list in 2013.);

2. Discussion about their transformation during the Middle Ages and compare with European theatre of the same historical period.

Also we would like to show till today kept versions of these folk traditions in the different regions of Georgia.

SE-48: Themed Session: Recovering the Sweet Sound of the 'organo di legno'

Friday, July 5, 09.00–10.30, Studio I

Chair: Augusta Campagne (Universität für Musik und darstellende Kunst Wien): campagne@mdw.ac.at

Session abstract

Organi di legno, small to mid-size organs made up of open wood pipes, were routinely praised in late sixteenth- and seventeenth-century Italian sources for their

unique timbre, described as “dolce” or “soave.” Widely known throughout the peninsula – the Paduan Antonio Barcotto could find them “everywhere” (c.1652) – *organi di legno* were considered ideal for accompaniment, particularly in theatrical and chamber settings. A strong association between the *organo di legno* and vocal genres, including opera, is suggested in numerous sources, including the Florentine treatise *Il Corago* (c.1630), whose anonymous author considered the instrument to be the “pietra paragone” of good singing. Despite the centrality of *organi di legno* in early modern Italian music, they are elusive today in scholarship and performance. Early music groups typically substitute the *organo di legno*’s celebrated *principale* with the stopped pipes of a portable chest organ – even in works that explicitly call for an *organo di legno*, including Monteverdi’s *L’Orfeo*. Yet recent building projects, including Studio31’s reconstruction of the *arciorgano*, are drawing renewed attention to the instrument. The two papers of this three-part session address issues related to the revival of “lost” timbre from the perspectives of musicology and organ building, respectively. The session ends with a recital that explores the sound of the *organo di legno* in performance, featuring an instrument built by Walter Chinaglia.

Stopping the unstoppable: wooden pipes in the early music movement

Leon Chisholm (Humboldt-Universität zu Berlin): lmchisholm@gmail.com

Modern performances of early Italian operas and other works typically employ portable continuo organs based on a stopped wooden rank, even though such organs did not exist in early modern Italy. What accounts for this anachronistic interchangeability of stopped pipes and open pipes among specialist ensembles? Drawing on examples of organs used in early music performance, including the *organo di legno* built for a 1954 performance led by Paul Hindemith of Monteverdi’s *L’Orfeo*, I argue that this timbral interchangeability exists due to a mixture of practical economics, a modernist streamlining of materials, and a limited purview of wood’s sounding potential, informed by the applications of wooden pipes in twentieth-century organ building.

The physical origins of a sweet sound: an artisan’s view on the timbre of the *canna di legno*

Walter Chinaglia (Organa/Como): walter.chinaglia@gmail.com

As an organ builder, I have learned that recovering the historical timbre of the *organo di legno*’s *principale* requires casting aside modern-day preconceptions of how wooden pipes should sound and attending to the materiality of the pipes from a historically conscious perspective. This involves retaining the historical metal *principale* as a sonic model. Knowledge of pipes physics also helps to open the builder to wood’s forgotten potentialities as a sounding body. Since a material itself has little impact on timbre, the key to restoring the wooden *principale*’s sound relates to cut-up and size and dimension of the pipes’ mouths.

“Sempre più delicata parerà la consonanza”: The *organo di legno* in performance

InVocare, vocal ensemble
Robert Selinger (Universität Mozarteum Salzburg): post@robertselinger.de

This 30-minute recital explores the effect of the *organo di legno*’s timbre in the performance of Italian vocal music from around the turn of the seventeenth-century, from intabulation to *colla parte* accompaniment to continuo. The special character of the *principale*, with an overtone structure resembling that of the human voice, supporting the singers without covering them, is heard in works by Rore, Viadana, Cavalieri, and Monteverdi. Compared to the more familiar Gedackt-based continuo organ, the *organo di legno* allows for a greater spectrum

of accompanimental techniques, including big chords played in both hands and chords played in the bass register.

Recital Program

PART I – Functions of the organo di legno

A short musical demonstration of the organo di legno in three functions: accompaniment of a madrigal – Intavolatura of a madrigal – accompaniment of a madrigal with only two singers

Cipriano de Rore (ca.1515-1565)

Alla dolce ombra (Il primo libro de madrigali, Ferrara 1550)

Intavolatura in Bardini MS 967 (Firenze)

Alla dolce ombra – only Alto and Basso sung

PART II – Sacred Music in intimate settings

Emilio de' Cavalieri (1550-1602)

Prima Die – Lectio Prima (Lamentationes Hieremiae Prophetae)

Lodovico Grosso da Viadana (ca. 1560-1627)

Laetare Jerusalem (Cento Concerti Ecclesiastici, Venezia 1602)

PART III – Monteverdi's use of the organo di legno in his operas

Claudio Monteverdi (1567-1643)

Ei dorme (L'Orfeo, atto terzo, Venezia 1609)

Lasciatemi morire (Lamento d'Ariana, Venezia 1623)

PART IV – Monteverdi's use of the organo di legno in his madrigals

Ahi che morire mi sento

Tu dormi, ah crudo core (Libro settimo de madrigali, Venezia 1619)

SE-49: Themed Session: Reopening Gaffurius's Libroni

Friday, July 5, 11.00–13.00, Grosser Saal

Chair: Bonnie Jean Blackburn (Wolfson College, Oxford):

bonnie.blackburn@wolfson.ox.ac.uk

Session Abstract:

The four Milanese Libroni, prepared during Franchinus Gaffurius's tenure as chapel master at the Duomo, rank among the most important manuscripts of sacred polyphony at the turn of the fifteenth century. Their interest, notably as the only extant sources of Milan's flourishing musical scene under the Sforzas, has been widely recognized. In spite, however, of the attention raised in the musicological community by Jeppesen's brief essay of 1931 and by the facsimiles published in the 1960s and 1980s, the manuscripts have never been thoroughly studied. The present session will disclose the first results of an interdisciplinary investigation conducted within the Polifonia Sforzesca Research Project (funded by the SNF at the Schola Cantorum Basiliensis for 2018–2020), in conjunction with the full digitization of the sources. Combining archival evidence (Filippi) with palaeographic and codicological data (Pantarotto) and with a mapping of the contained repertoire (Cassia, Pavanello), the four contributions will provide fresh elements regarding the making and the dating of the Libroni, clarify Gaffurius's role as the mastermind of the operation, and better situate the manuscripts in the contemporary landscape of copying, collecting, and circulating polyphonic music.

“Opera et solitudine Franchini Gaffori . . . impensa vero Venerabilis Fabrice”: Archival Evidence on Operation Libroni

Daniele V. Filippi (Schola Cantorum Basiliensis / FHNW): daniele.filippi@fhnw.ch

This paper aims to reassess Gaffurius’s Libroni based on the documents preserved in the Archive of the Veneranda Fabbrica del Duomo. Introducing newly found evidence, as well as reframing the material already dug out by Claudio Sartori in the 1950–60s and by Paul and Lora Merkley in the 1990s, I propose new elements regarding the dating of the Libroni and the concrete circumstances of their production. The close reading of the documents, taken together with the codicological evidence presented in Martina Pantarotto’s paper, casts new light on how Gaffurius carried out “operation Libroni”, with the financial support of the vestry board, during his epoch-making tenure as chapel master at Milan’s cathedral.

Notes, Texts, and Decoration: Gaffurius and His Team at Work on the Libroni

Martina Pantarotto (eCampus University / Novedrate, Italy):
martina.pantarotto@unicampus.it

A new palaeographic and codicological examination of the four Libroni reveals the presence of at least eleven hands besides Gaffurius. Within the team of copyists, however, roles and responsibilities were diverse. Some copyists wrote substantial sections, featuring in more than one manuscript, whereas other copyists appear only sporadically. Some copied both text and music, others were also involved in the decoration. Some betray an ultramontane origin, others are clearly Italian. The copyists worked in different moments and apparently with a different degree of proximity to Gaffurius. A folio-by-folio and piece-by-piece analysis uncovers the way in which the manuscripts were prepared and illuminates a few decades of musical culture at Milan’s Duomo.

Gaffurius at the mirror: The Internal Concordances of the Libroni

Cristina Cassia (Schola Cantorum Basiliensis / FHNW): cristina.cassia@fhnw.ch

The four Libroni compiled by Franchinus Gaffurius and his entourage contain a significant number of internal concordances. These pieces show different kinds of variants, ranging from dissimilar text underlay and small rhythmic changes to the addition or removal of entire sections. Focusing on musical and textual variants and on the position of these pieces within the four manuscripts, this paper aims not only to shed new light on the internal concordances in themselves, but also to provide further clues concerning the compilation of the Libroni.

The Non-Milanese Repertoire of the Libroni: A Potential Guidepost for Tracking Musical Exchanges

Agnese Pavanello (Schola Cantorum Basiliensis / FHNW):
agnese.pavanello@fhnw.ch

Besides the rich production of sacred music by Franchinus Gaffurius and by composers active in Milan in the last quarter of the fifteenth century, the Libroni include a substantial number of works written by composers not documented in the Milanese environment. My paper will focus on this ‘external’ repertoire with the aim to scrutinize more closely the specific readings of the works in question and their relations to concordant sources. At the same time, by reflecting from this perspective on the data provided by the codicological analysis, I will explore the web of musical connections that the presence of this external repertoire suggests.

SE-50: Free Papers: Improvised Counterpoint Theory and Practice

Friday, July 5, 11.00–13.00, Neuer Saal

Chair: Johannes Menke (Schola Cantorum Basiliensis / FHNW):

johannes.menke@fhnw.ch

Traces of “Oral” Practices in Fundamenta

August Valentin Rabe (Universität Wien): august.rabe@univie.ac.at

Fifteenth- and early 16th-century keyboard players belonged foremost to a living culture; written texts only constituted one part of that culture. This dynamic is exemplified by the source-type *fundamentum*. These texts, written as part of teaching and learning practices, help their users to realize a given cantus firmus polyphonically. While *fundamenta* are certainly written texts, they appear to supplement unwritten – “oral” – playing and teaching practices.

Departing from the assumption that “oral” practices leave their trace in associated written texts (the approach taken by Ong 1982, Treitler 1991, Haas 1997, Busse Berger 2005), this paper examines the *fundamentum* sources on various levels.

First, I show that each *fundamentum*'s organisation into a sequence of examples indicates the use of basic memorisation techniques still practised by oral cultures today and described as *divisio in ars memorativa* treatises. Besides this structuring on a large scale, also a schematic design of the examples and the extensive use of formulaic material can be observed. The *fundamenta*'s preference for concrete musical examples over abstract rules, patterns and models, seems to reflect “oral” teaching and learning processes based on imitation.

Second, I discuss historical developments. The latest two *fundamenta* (CH-Bu F I 8a / PL-Kr 1716) contain extensive verbal texts. In various aspects they show a close connection to early sixteenth century printed music books, and thus seem to represent a different stage of “literacy”. I argue, that the increased use of writing shaped the knowledge by ordering, systematizing and establishing sub-categories.

Super librum docere – Super librum cantare

Daniel Saulnier (CESR - Université de Tours): daniel.saulnier@univ-tours.fr

The musical notation, as we know it in the West, gradually entered the plain-song books from the ninth century. First intuitive and more or less diastematic with the first neumes, it becomes solfegic with the guidonian pedagogy in the course of the eleventh century. It was only in the late 13th and 14th century that it clearly incorporated rhythmic elements with the inventions of *Ars nova*. From one end to the other of this process, the copyists always placed these various indications between the lines of the sung text and spread them over the syllables of this text, thus founding a musical reading that was to last until today.

At the turn of the 14-15th centuries, the decoration of the books of song reveals a surprising gesture of the singers gathered around the book. It shows that a profound change has occurred in musical practices and still raises many questions.

Linking these two observations will highlight a common relationship that teachers and singers have with the book in the Middle Ages.

Long motifs and improvised counterpoint upon a plainsong in the sixteenth century

Alon Schab (University of Haifa): alon.schab@gmail.com

In the sixteenth century, improvisation upon a plainsong was a standard technique acquired by performers in both sacred and secular contexts. Mid-century sources, such as the Mulliner Book and Ortiz's *Trattado de Glosas*, give but a faint idea of how musicians across Europe practised that technique. It is therefore

impossible to estimate in what ways written-down examples differ from genuine improvisation, and thus also hard to reconstruct and re-learn that technique. Indeed, performers nowadays are generally more attracted to experimentation with other types of diminutions – over harmonic progressions, or over existing polyphonic compositions.

In theory, short triadic motives could be superimposed on any single note of the plainchant – a coarse solution that was adopted nonetheless in later, harmony-driven, ground bass examples. The choice of longer imitative material that may be superimposed over *groups* of plainsong notes (usually two or three notes) is a more intricate solution and is evident in many of the aforementioned quasi-improvised examples, for example some of Ortiz' recercadas on the "La Spagna" plainsong, as well as in some of John Redford's plainchant settings. The fact that Ortiz's examples purport to demonstrate an entirely different technique (division) raises the suspicion that, for Ortiz, the command of other plainsong-related techniques was to be taken for granted.

In my lecture, I analyse some of these examples from the aspect of plainchant technique, and describe the possible preliminary analysis of a motif. I argue that such analysis may yield a concise "rule" that a player may memorize and use as a point of departure for an improvisation.

«Acciò che, col tempo, possano seguire le pedate de i vostri Contrapunti»: Theory and Performance Practice of the Counterpoint in Late Renaissance Brescia

Marcello Mazzetti (University of Huddersfield / The Early Music Department of Brescia): mazzetti.palmachoralis@gmail.com

In the years following the final session of the Council of Trent, we can observe a flowering of printed music collections including some specific settings of the *Proprium Missae*. These collections, mainly published for liturgical use, consist of Introits and/or Alleluia for all (or the principal) festivities of the year or, exceptionally, of mass cycles, which we may generally define as "plenary". In addition to the Ordinary mass settings, which present more standardised compositional techniques in favour in the late sixteenth century, we also find four- or five-voice settings upon texts of mass Propers which are treated as amplifications over the plainchant, or motets replacing Offertories, Elevations and Eucharists, which extensively use the paraphrase technique in order to keep a close relationship with chant models. Focussing on the collections by composers born or active in the late sixteenth-century Brescia, such as Floriano Canale, Giovanni Contino, Lucrezio Quinzani, Teodoro Riccio, etc. as well as theoretical sources and archival records, my paper explores the status of these pieces as a halfway between *res facta* and polyphonic improvisation over the plainchant. By drawing comparisons between this repertoire and some Brescian treatises which talk about counterpoint, contexts and skills needed to be considered a good *Cantor*, I will shed some light on *contrappunto alla mente* and other liturgical singing practices *à la mode* at the time. These considerations allow modern scholars and performers to recover such knowledge and skills, as well as to reassess weights and functions of "art polyphony" in the Renaissance soundscape.

SE-51: Themes Session/Free Papers: Neumes without Names: Another Perspective on Early Neumatic Notation

Friday, July 5, 11.00–13.00, Kleiner Saal

Chair: Luisa Nardini (The Butler School of Music; The University of Texas, Austin, USA): nardini@utexas.edu

How ninth century theory might change our way of looking at neumes

Andreas Haug (Universität Würzburg): andreas.haug@uni-wuerzburg.de

The paper subjects the well-known statements on the features, functioning, and capacities of neumes by Aurelianus Reomensis, Hucbald of Saint-Amand, and the Anonymus Vaticanus to a close re-reading. It demonstrates that these authors convey a conception of these Carolingian sign systems and their melodic referents that differs substantially from opinions held by present-day scholars, but which harmonizes well with the evidence provided by contemporaneous records of the neumes themselves.

From accents to neumes: Re-interpretation and combination of grammatical signs in Palaeofrankish and Panfrankish notations

Hanna Zühlke (Universität Würzburg): hanna.zuehlke@uni-wuerzburg.de

Konstantin Voigt (Universität Würzburg): konstantin.voigt@uni-wuerzburg.de

This paper tests the applicability of the theorists' conception of neumes – as presented by Andreas Haug – by examining different kinds of 9th and 10th century notation in their own terms. Hanna Zühlke approaches the sign system of the two distinct Palaeofrankish traditions, while Konstantin Voigt deals with Panfrankish notations from East and West. The comparison shows that all the notations examined share the same set of five basic signs derived from grammar (acuta – gravis – circumflexa – brevis – longa), applied according to their directional and durational implications. The main differences in the syntax of the sign systems result from different re-interpretations of the directional signs. Their common ground beyond the basic signs is the principle of sign-combination, serving a temporally structured melodic referent.

Hartker the Reformer

Henry Parkes (Yale University): henry.parkes@yale.edu

Copied in St Gallen in the 990s, the so-called Hartker Antiphoner (CH-SGs 390-391) is the earliest notated Office antiphoner to survive in more or less complete form. It is best known for its picture of Pope Gregory dictating melodies to an attendant scribe – the earliest and most ubiquitous instance of this iconography. But the book begins with a different picture, one page earlier, in which the monastery's patron St Gall receives the book from its author, identified by a later hand as 'Hartkerus reclusus'. It is rare to find such an ascription, and even rarer to find a hermit working as a scribe. So scholars have often wondered: who was this reclusive Hartker, and what was he doing copying an antiphoner?

Following on from the work of Ephrem Omlin and Jacques Froger, Kees Pouderoijen and Ike de Loos ('Wer ist Hartker?', 2009) recently demonstrated beyond doubt that Hartker the Recluse was in fact Hartker the Collaborator. This paper develops that picture further. Drawing upon Grimlaicus' early tenth-century *Rule for Solitaries*, it first explores the ways in which solitaries like Hartker were able to contribute to communal monastic life. Then, using evidence from two tenth-century tonaries, one recently unearthed, it demonstrates that Hartker's contribution to the St Gallen monks was both scribal and editorial. Changes to the repertory show that the book's authors actively reorganised and reframed their materials, both adding chants and subtracting them. In other words, Hartker the Collaborator was also Hartker the Reformer. Analysis of these interventions opens up new insights into post-Carolingian musical tectonics, both at St Gallen and in Western Europe at large, suggesting a situation in which the ancient ideal of Romanness, though still cherished in the abstract, was being adjusted to match the musical, liturgical and intellectual priorities of this new 'millennial' age.

New Light on the Origins of the Tone V Salve regina

Ryan Brendan O'Sullivan (KU Leuven): ryan.osullivan@kuleuven.be

Various myths exist concerning the origins of the melody now known as the ‘simple tone’ *Salve regina*. For much of the twentieth century, received musicological wisdom held it to be the handiwork of Henri du Mont. Although Fred Büttner showed the probable spuriousness of this claim in his illuminating 1989 contribution to the subject, little further progress has since been made. The first aim of the present paper is to offer new evidence of early usages of this melody, showing that it is almost certainly older than has hitherto been supposed, thus disproving du Mont’s authorship on grounds of chronology. The second aim of this paper is to refute Büttner’s claim that this *cantus simplex* did not find its way into any polyphonic settings of the *Salve regina*. With these two objectives in mind, a pair of previously ignored polyphonic settings using the tone V melody as a *cantus firmus* will be presented and considerations of their provenance, context and textual content used to establish a *terminus ante quem*. The collective weight of the evidence presented in this paper will cast the origins of this well-known melody in a new light, showing that it is not only older than has previously been thought but that it was also subjected to heretofore unsuspected polyphonic treatment.

SE-52: Themed Session: Iberian Polyphony, c.1480–c.1530: Sources, Composition, Texts and Language

Friday, July 5, 11.00–13.00, Studio Eckenstein

Chair: Tess Knighton (ICREA): t.knighton@imf.csic.es

Session abstract: *Iberian Polyphony, c.1480–c.1530: Sources, Composition, Texts and Language*

The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music project, directed at CESEM/FCSH, Lisbon Nova University, aims to describe the idiosyncrasies of the Iberian musical language, as well as reviewing the origin and circulation of repertoires. Results have been varying; but there is a broad indication that by c.1500-20 many Spanish composers had developed fairly distinctive styles, although Northern influences may be detected. This panel explores the results of the research undertaken on sources (both musical and literary), and on various facets of musical language (both within the realms of sacred and secular music). Sources and the circulation of sacred music and compilation of repertoires is the topic of the first paper, which looks at shedding further light on the origins of one of the most iconic Iberian manuscripts of sacred music from around 1500, Tarazona 2/3, through assessment of previously unexamined scribal details. In the second paper, the music of Pedro de Escobar (prominent in Tarazona 2/3) is used as a case study for reflecting on different approaches to composition and contrapuntal textures of the liturgical pieces especially, and how these choices were affected by genre expectations and texts being set. Consideration of text and word setting is also explored in the third paper on Iberian songs, where ‘villancicisms’ – rhetorical devices of word- and mood-painting, which preceded later Italian-style ‘madrigalisms’ – are highlighted. Finally, a more contextual approach to repertory circulation is taken in the fourth paper, which explores early 16th-century Portuguese literary sources for evidence of the circulation of Spanish songs in court circles.

What can the Credo ‘dis-attributed’ to Peñalosa tell us about the origins of Tarazona 2/3?

Esperanza Rodríguez-García (Lisbon Nova University (UNL)):
esperanzarodriguez@fch.unl.pt

The Credo of a composite mass *Rex virginum* from the manuscript 2/3 of Tarazona Cathedral has been traditionally attributed to Francisco de Peñalosa (d. 1528) by virtue of an inscription with the composer’s surname on fol. 204v (‘p.losa’). However, a detail that has passed unnoticed up until now suggests a different story:

the name was scratched out by an allegedly contemporary hand, therefore rendering the attribution invalid. The issue of how the piece became ‘dis-attributed’ has fundamental implications for the current understanding of Tarazona 2/3. The existence of the correction in itself implies a careful supervision of the copy, but, more crucially, it opens up questions about the scribe’s procedures: was the copyist rectifying his own error? If so, it entailed just a verification of the original. However, what if the exemplar from which the music was copied carried the mistaken name? Discarding the attribution in this case would have required a deep knowledge of Peñalosa’s music, which in turn raises an intriguing possibility: could Peñalosa himself have overseen the copy of the manuscript? If so, this would add another piece of evidence to the vexed question of the origins of Tarazona 2/3.

Pedro de Escobar, Polyphonic Liturgical Settings, and the Use of Imitative and Non-Imitative Textures

Grayson Wagstaff (The Catholic University of America (CUA)): wagstaff@cua.edu

The composer Pedro de Escobar can only be documented during the years that he served as Chapel Master in Seville, 1507–1513/4. His identity had been conflated by scholars with the composer Porto, an assumption that has been disproven by recent findings. Many of Escobar’s works are found in the Tarazona 2/3 choirbook, thought to be based on repertoire from Sevillian sources in the 1520s, though this manuscript may have been copied later. Several works are based on Sevillian pre-Tridentine liturgical chants, including hymns, Salve setting, and Requiem Mass. These pieces display specific choices, affected by genre expectations, about how contrapuntal textures were used, specifically the prevalence or near absence of imitative writing, as well as elaboration of certain passages of text. Escobar’s work in Seville makes him a crucial figure in understanding these expectations.

Villancisms: word- and mood-painting in the Iberian song of the early 16th-century

Nuno de Mendonça Raimundo (Lisbon Nova University (UNL)): nunoraimundo@outlook.pt

Early-sixteenth-century Iberian composers exploited techniques of word-painting to produce highly expressive devotional motets, but the application of this rhetorical device in secular compositions is not yet adequately understood. Robert Stevenson suggested there was a conscious will by some composers to reflect the mood of a poem by setting it to the appropriate mode, according to its associated ethos. However, it is uncertain how widespread this practice was, and whether it was articulated with more pictorial musical gestures. This paper will delve deeper into this subject by analysing the use and prevalence of ‘villancisms’ – devices of word- and moodpainting in the early-sixteenth-century villancico – in order to ascertain how Iberian composers musically illustrated the ideas and contents of secular texts, before the establishment of an Italianizing style and its ‘madrigalisms’.

Literary Evidence for the Circulation of Spanish Songs in Portugal, c.1480-c.1530

Bernadette Nelson (Lisbon Nova University (UNL)): bernadette.nelson@fchsh.unl.pt

Portuguese literary sources abound with references to songs and dances. The genre of ‘citation poem’ included in Garcia de Resende’s poetic anthology, the *Cancioneiro Geral* (1516), is distinguished for citations of Spanish and other imported art songs, and songs are integral to the plays of Gil Vicente. Many of these correspond with settings in the famous Spanish Colombina and Palace Songbooks. The Portuguese tradition of ‘citation poem’ links closely with that in Spanish anthologies; it also resonates with poetic traditions at the Burgundian

court. Indeed, evidence for Molinet's influence (including a musical parallel) can be seen in the work of Resende. As explored in this paper, tracing song citations in Portuguese literature provides important witness to imported cultural influences at the court, especially where actual musical sources no longer survive.

SE-53: Free Papers: Dance Music and Beyond

Friday, July 5, 11.00–13.00, Klaus Linder-Saal

Chair: Véronique Daniels (Schola Cantorum Basiliensis / FHNW):
veronique.daniels@fhnw.ch

A New Musicological Approach to Mensuration and Proportion Signs in Domenico da Piacenza's Dance Music Theory

Cecilia Nocilli (University of Granada): cnocilli@ilgentillauro.com

My paper at the Prague 45th International Medieval and Renaissance Music Conference 2017 was based on the relationship between the proportion in sixths of the four *misure* or tempos of Quattrocento dance (*bassadanza*, *quaternaria*, *saltarello* and *piva*) theorised by Italian dance masters, and the musical theories of Franchino Gaffurio (1451–1512) and Johannes Tinctoris (ca. 1435–1511), together with the mediaeval Pythagorean musical-theoretical postulates of Fifteenth-century treatises. Here, I wish to present some of the results obtained from my research during my 2017–2018 *fellowship* at The Harvard University Center for Italian Renaissance Studies at Villa I Tatti (Florence) included in the monograph *Domenico da Piacenza –cavaliere, musico e ballerino–. «El subtile del subtile» nella musica per danza del Quattrocento*, soon to be published by Libreria Musicale Italiana (LIM) of Lucca.

My latest archival discoveries on the figure of Domenico da Piacenza show that it was his humanistic and musical training that led him to compose the music for his treatise *De arte saltandi et choreas ducendi* (1454–1455). These findings overturns the doubtless unfounded consideration that dance masters had no musical preparation, whether theoretical or practical. Domenico sought to adapt the contemporary mensural music theory to the innovative and uncoded movement of the body in dancing. His thought has left clear traces relating to his difficulties in transforming theoretical musical speculations to the requirements of dance practice, even in his illustrious disciples Antonio Cornazano and Guglielmo/Ambrosio, albeit with some differences.

The process of adapting mensural theory to corporal movement is exemplified in Domenico's five chapters devoted to the meticulous elucidation of how *natural* dance steps should be performed in *accidental* dance tempos and vice-versa. Domenico da Piacenza provides a fairly detailed explanation for each dance tempo, specifying for each every possible combination and the difficulties of a typology of ornamentation that relates the nature of the music and dance tempo to their *accidentia*. To clarify my point of view, I will analyse each dance tempo –*bassadanza*, *quaternaria*, *saltarello* and *piva*– indicated in the *tenores* of the *balli* of Domenico da Piacenza, through a *collatio* of the music sources of Antonio Cornazano, Guglielmo Ebreo and Giovanni Ambrosio.

L' apprentissage de la musique et de la danse au féminin à la cour portugaise de la reine D. Catarina de Áustria (1507-1578)

Manuela Morilleau De Oliveira (FCSH-UNL – CESEM):
manuela.morilleau@gmail.com

La musique et la danse font parties de la formation de "l'être" et du "savoir être" des élites à la Renaissance. Au travers de l'étude de sources littéraires comme les *Specula principis*, et plus particulièrement ceux écrits sur l'enseignement des femmes, et la documentation administrative relative à la maison d'une reine, nous voulons mettre en lumière comment, par qui et pour qui se faisaient

l'apprentissage de la danse et de la musique au féminin, au Portugal à la cour de D. João III (1502-1557), ainsi qu'en révéler les règles de sociabilités qui leurs étaient associées et leurs places dans le quotidien des membres féminins des élites de la cour.

Pour cette présentation, nous nous sommes intéressées aux *Specula principis*, véhiculés au Portugal, sous le règne de D. João III (1521-1557), notamment *[e]l Livro primeiro del Espejo d[e]la Pr[ín]cesa Christiana* (manuscrit antérieur à 1544) et *el Libro primeiro d'el Espejo del Principe Christiano* (1544) de Francisco de Monzón (?-1575), prédicateur du roi, comparant le premier *Espelhoaulnstitutione Feminae Christianae* (1524) de Juan Luís Vives (1493-1540), pour en connaître le discours normatif sur l'enseignement de la pratique musicale e de l'activité de la danse réalisées par des femmes. Enfin, nous recherchons à reconstituer, grâce à la documentation administrative relative à la maison de la reine D. Catarina de Áustria (1507-1578), épouse de D. João III et régente (1557-1562), quels en étaient les acteurs: maîtres de danse, maîtres de musique, reine, princesse, infante, dames de la cour, etc.

Dancing through the Barlines: An Analysis and Performance, of a Renaissance Collection of Dances

Vania Dal Maso (Conservatorio di Verona "F. Dall'Abaco"):
info@vaniadalmaso.it

The *Intabolatura nova di varie sorte de balli da sonare per arpichordi, clavicembali, spinette e manacordi* (Antonio Gardane, Venezia 1551) is a collection of *Pass'e mezi* (new and old), *Saltarelli*, *Pavane*, *Gagliarde*. Especially in the galliards, mensuration signs and barlines do not coincide with the specific rhythmic pattern associated with the dance type.

Although reading from a photographic reproduction could be relatively easy for well-trained performers, the conflict between the barlines and the dance meter may be misleading. The counter-intuitive grouping of the notes into patterns of four notes per measure, the resulting need for frequent ties, the false impression of syncopations, etc., needlessly complicate the task of performing these dances from the original notation.

Each of the three modern editions (Heartz, AIM 1965; Dart/Oxenbury, Stainer Bell 1965; Cerha, Doblinger 1975) is unsatisfactory in different ways.

The paper illustrates the rationale for a new practical edition that, while retaining the original note values, allocates the notes into the proper rhythmic patterns for each dance. With this goal in mind, the pieces have been analyzed with regard to chordal progressions and related cadences, meter signatures, note values and accentuation, asymmetrical upbeats, hemiolas, etc. In some cases, the metrical interpretation has been facilitated by concordances in other sources (ms. Vmm, It. IV, 1227; lute tablatures by Abondante 1546 and Bianchini 1546).

The resulting transcription provides a rhythmic interpretation of the dances that reminds readers of the original notation, while allowing a performance of the pieces as they were likely intended to sound.

Renaissance photographs or simply artistic creations...? Louis de Caullery's "Ball at the court of Henri IV" (c.1610) – a cautionary example for musical iconography

Alexander Robinson (Independent scholar): alex_robinson81@hotmail.com

For scholars examining the relationship between the visual arts and music, the reign of Henri IV of France provides an instructive case study. Indeed, musicians occur quite frequently in images associated with his reign, whether that entails depictions of courtly life (such as balls and ballets) or portrayals of key political events (like battles, coronation scenes, and so forth). Yet are these images really a true representation of the occasions they allegedly portray? If not, what do they

tell us about musical (and cultural) life at this time? Departing from such questions, this paper takes the example of the *Ball at the court of Henri IV* (c.1610) by Louis de Caullery (c.1580-1621), an image frequently reproduced in both scholarly literature and beyond. At first glance, nothing seems untoward about this portrayal of a ball. However, when it is examined in the context of other documentation – not only written evidence (like ambassadorial reports or memoirs by courtiers like the duc de La Force (1558-1652)), but also visual sources connected to the French court around 1600, and even other paintings attributed to Caullery or to his Flemish contemporaries (like Frans II Francken (1581-1642)) – questions inevitably arise regarding its utility as evidence for what balls at the early Bourbon court were really like. More importantly, on a broader level, this case study clearly underlines the need for a critical, contextual approach when considering iconographical sources, and thus serves as a warning against the ever-present assumption that visual images effectively equate to Medieval or Renaissance photographs.

SE-54: Free Papers: Permixtiones III

Friday, July 5, 11.00–13.00, Studio I

Chair: Karl Kügle (Universität Utrecht / University of Oxford): k.kuegle@uu.nl

cum voce tremula". Vocal Vibrato and Vox Humana from Micrologus to Monteverdi.

Lisandro Abadie (Schola Cantorum Basiliensis / FHNW):
 abadielisandro@gmail.com

Some of the oldest organ stops in Europe are called *Vox Humana*, *voix humaine*, *voci umane*. They are still in use. Their sound and mechanisms differ enormously, but they share a common feature: some form of oscillation, undulation or pulsation. These different devices are nowadays grouped under the all-embracing term of 'vibrato'. This paper explores the link between vocal techniques and these sophisticated undulations.

All along the sixteenth century, French organs displayed a creative array of imitations of the singing voice (*chantres*, *brodes*, *voix dun faulcet*, *jeu d'enfant*), later generically called *voix humaine*. At the same time, Italian organ builders introduced and praised the *voci umane* (detuned pipes, also called *ffiffari*) and the *tremolante* (a modifier of the air flow); two different devices which allow for the acoustic or mechanical production of some kind of 'vibrato'. The former prevails South of the Alps, but not exclusively, and the latter in the North (called *tremblant fort*, *tremblant doux*, *Tremulant*, *Schwebung*, *shaking stops*, etc.). Martin Agricola regretted that undulating stops were not yet widespread among German organs in 1529.

Authors as diverse as Ganassi, Mersenne, North, Dodart, Mattheson, Leopold and Wolfgang Mozart describe the imitation of vocal undulations in organs and other instruments. No modern studies have researched in depth the link between vocal techniques and the evidence of more than five centuries of organ stops. This paper is part of the author's present research on vocal and instrumental vibrato.

Hubert Waelrant's secular works in the Winchester Partbooks

Munir M. S. Sabag (University of São Paulo): munir.sabag@usp.br

The Winchester Partbooks (GB-Wis MS 153) are a set of Flemish manuscripts dated from the 1560s which have been in possession of the Winchester College Library since the 18th century. They contain 97 four-voiced Italian and French secular pieces (mostly vocal forms of light genres) and 10 three-voiced English airs ascribed to Thomas Ford, which were added to the collection by the hands of a later scribe. Even though the repertoire in MS 153 can be divided into these three subsets of clearly distinct languages, the majority of the Italian-texted pieces was not composed by native Italians: among the 81 Italian madrigals and villanelle, no

more than 25 can be ascribed to peninsular composers (Azzaiolo, Donato, Nasco, Briaco, Caldarino and Lambertini), while 7 remain anonymous and 49 are related to franco-flemish names like Lassus, Verdelot, Willaert, Arcadelt, Adrian Tubal and most remarkably Hubert Waelrant, who is by far the most frequent composer to appear in the collection. A previous study of MS 153 by Dr. Kristine Forney points out all of Waelrant's concordances with other sources and suggests that, out of his 35 pieces in the partbooks, 17 are Winchester unica. In this paper, we present an overview of Waelrant's compositional style for lighter works – which stems from the analysis of our transcription of 32 pieces for which no modern edition could be found by the present authors – as well as an important update on Forney's data regarding the number of unica by the composer in the collection.

Music at Spanish Habsburg exequies: the evidence of the libros de exequias

Owen Lewis Rees (University of Oxford): owen.rees@queens.ox.ac.uk

Printed accounts of royal exequies were produced in great numbers in the Spanish kingdoms from the later sixteenth century onwards. These *libros de exequias* – a sub-genre of the *relación de sucesos* or festival book – constitute a rich and largely untapped source of evidence regarding the nature and functions of music at such events. The eulogistic and propagandistic functions of these accounts make it important to avoid naïve readings of them as straightforwardly factual. Nevertheless, they can reveal much – particularly when read alongside other types of evidence – about the musical and performance ideals manifest at such ceremonies, and how these reflected the broader nature and purposes of Spanish Habsburg exequies. Besides information on – for example – performing forces, the types of music employed, and the provision of specially composed music at very short notice, they offer insights into the styles of performance expected: there is frequent emphasis on the requisite regulation of speed in the performance of both the composed music and the chant, and also on the use of sufficiently generous *pausas*, these being adjusted to mark moments of particular solemnity. The accounts in the *libros de exequias* serve, in addition, to highlight the idealising of a particular combination of sonorous splendour on the one hand with requisite gravity on the other, a mixing of sobriety and sumptuous flamboyance echoed in the ephemeral decorative schemes for exequies, and which reflected the manner in which such rituals combined themes of mourning and of triumph over death, of mortal frailty and immortal dynastic glory.

Parodiain Sixteenth-Century Music – some Terminological and Conceptual Observations

Michael Chizzali (Johannes Gutenberg-Universität Mainz): mchizzal@uni-mainz.de

In Renaissance music studies, the term *Parodia* is considered as a humanistic ennoblement of its much more used synonym *Imitatio*. In spite of the eminent functionalization of *Parodia* and *Imitatio* in musicological terminology for categorizing aspects of musical intertextuality (*parody*) and techniques of polyphonic composition (*imitation*), the historical circumstances of this peculiar synonymisation and, most of all, the marginal role of *Parodia* in this context were not further reflected. By the second half of the sixteenth century, the literary *Parodia* has gained importance by processing classical and early Christian literature for devotional, didactic and intellectual purposes. Recent studies in latin philology demonstrate that not only deliberate poetical concepts of *Parodia* were established (with contributions, among others, by Julius Caesar Scaliger, Henri Estienne, and Paul Schede Melissus), but also that *Parodia* became a generic term for a literary body which achieved its greatest popularity in German Protestant culture around 1600. In the present paper, the conceptual frames of the literary *Parodia* (and, especially, the semantic relations to *Imitatio*) will be outlined. Links between the literary *Parodia* and music should be evaluated by means of two

(German) examples, namely the music prints by the “relative obscure” (Lewis Lockwood) organist Jacob Paix, who is considered the first to have introduced the term *Parodia* in music, and the apologetic writing *De Parodia* (1611) by the cantor Georg Quitschreiber.

SE-55: Presentation + Free Papers: Gaffurius Libroni, Mass and Tools

Friday, July 5, 14.30–16.00, Grosser Saal

Chair: David Fiala (Université de Tours): david.fiala@univ-tours.fr

Reopening Gaffurius’s Libroni II: Presentation of the Gaffurius Codices Research Portal

Polifonia Sforzesca-Team: Agnese Pavanello (Schola Cantorum Basiliensis / FHNW): agnese.pavanello@fhnw.ch; Cristina Cassia (Schola Cantorum Basiliensis / FHNW): cristina.cassia@fhnw.ch; Eva Ferro (Schola Cantorum Basiliensis / FHNW): eva.ferro@fhnw.ch; Daniele V. Filippi (Schola Cantorum Basiliensis / FHNW): daniele.filippi@fhnw.ch; Rolf Wissmann (Schola Cantorum Basiliensis / FHNW): rolf.wissmann@fhnw.ch; Maddalena Peschiera (Archivio della Veneranda Fabbrica del Duomo di Milano) : maddalena.peschiera@duomomilano.it

The SNF project Polifonia Sforzesca (FHNW–Schola Cantorum Basiliensis, 2018–2020) is centred around the four Gaffurius codices, or Libroni, copied at Milan’s Duomo at the turn of the fifteenth century. In line with the open-access philosophy and the developments of digital musicology, the project team is building an online portal as a platform for sharing materials and results with fellow scholars and with the wider public. The portal (www.gaffuriuscodices.ch) will include the complete digitization of the Libroni (carried out thanks to a collaboration with the Archive of the Veneranda Fabbrica del Duomo, Milan, and the experts in digital photography from DIAMM, Oxford) and the corresponding metadata; the full inventory and catalogue of the manuscripts; the digital MEI-based edition of selected motet cycles, with its apparatus and commentary; and an area for scholarly contributions and multimedia. This innovative research tool, interlinked with other online resources (including the Motet Cycles Database, <http://www.motetcycles.ch/>, prepared by the team in a previous project), will be open-access and entirely searchable, giving the scholarly community new and much awaited opportunities of investigation. It will interest not only musicologists, but students and scholars in various disciplines: codicologists, liturgists, scholars of Sforza studies, medievalists and scholars of the early modern era in general. In this session, the presentation of the portal, its scope, contents, design, and underlying technology, will be complemented by a sample performance of compositions from the Libroni.

Singing from the Libroni

Students of the FHNW–Schola Cantorum Basiliensis.

Music by Gaffurius, Compère, and anonymous composers from the Libroni

On the liturgical background of the Renaissance mass

Wolfgang Fuhrmann (Universität Leipzig): fuhrmannwolfgang@gmail.com

The Renaissance mass, especially the so-called cyclic mass", is still a hotly debated issue today. Is it a symptom of the weakening of purely liturgical consideration and the strengthening of essentially aesthetic concepts" (Bukofzer), or is it rather to be read as an essential expression of late-medieval religiosity, as Kirkman, Robertson, Bloxam and others have suggested more recently? I will present evidence that can be interpreted as, somewhat surprisingly, strengthening a more Bukofzerian position. From the Council of Basle (1435) through the seventeenth century,

church synods and councils criticize the omitting of liturgical items and the general curtailing of the liturgical order in favour of music. There is no easy conclusion to be drawn from this evidence; but it seems that we should not dismiss musical reasons (if not essentially aesthetic concepts") light-handedly when we discuss the *raison d'être* of the cyclic mass.

A Collaborative Symbolic Music Database for Computational Research on Music

Cory McKay (Marianopolis College): cory.mckay@mail.mcgill.ca

Computational approaches hold great potential for music research, both because they allow music to be studied in new and exciting ways and because they permit very large studies involving thousands of pieces. Techniques based on statistical analysis and machine learning have had substantial success in the digital humanities, but their application to early music is currently constrained by the limited availability of music encoded in machine-readable symbolic formats like MusicXML, MEI, MIDI and Sibelius.

The SIMSSA DB is an online database designed for the dissemination of symbolic music files with the specific needs of music scholars in mind. It provides an easy-to-use interface that allows searches by both metadata (e.g. composer or date) and by musical content: our jSymbolic software automatically extracts over a thousand statistical features characterizing each piece as it is uploaded. The database has a rich and flexible data model, with an emphasis on specifying the provenance of digital documents and their physical sources. The data model also allows multiple potentially varying versions of the same music to be linked, and metadata consistency and interoperability are enhanced using controlled vocabularies and authority control processes (VIAF and, in the future, Wikidata).

The database already contains thousands of high-quality symbolic music encodings, including our RenComp7 (Renaissance composers), JLSDD (Josquin and La Rue duos) and MS Florence 164-167 corpora. Its ultimate purpose, however, is to allow scholars to upload and share music they have encoded for their own research, and to permit music already collected in existing repositories to be combined for search and retrieval in one place.

SE-56: Free Papers: Around 'Fauvel'

Friday, July 5, 14.30–16.00, Neuer Saal

Chair: Peter M. Lefferts (University of Nebraska-Lincoln): plefferts1@UNL.EDU

De la dansa au virelai (XIIIe-XIVe s.)

Christelle Chaillou-Amadiou (Centre d'Études Supérieures de Civilisation Médiévale) : christelle.chaillou.amadiou@univ-poitiers.fr

Le genre de la *dansa* apparaît dans la tradition lyrique occitane vers le milieu du XIIIe siècle. Le corpus ne rassemble qu'un petit nombre de pièces écrites, entre 20 et 30 selon les modalités de classifications adoptées (notamment par Istvan Frank ou Paul Meyer). Un certain flottement règne toutefois dans les critères de délimitation du genre qui pourrait, dès son origine, être associé à une forme musicale précise, la même qui sera reprise dans le virelai français du premier tiers du XIVe siècle. La continuité entre la tradition lyrique courtoise et les formes fixes reste encore assez difficile à cerner, tout comme les influences de la tradition occitane du XIIIe siècle dans la tradition française du XIVe siècle. Dans une étude récente faite en collaboration avec le philologue Federico Saviotti, nous avons développé l'idée que la *dansa* possède une seule forme strophique (les classifications intègrent des pièces avec d'autres formes), la forme virelai, et que seules 19 pièces occitanes écrites s'apparenteraient en réalité à ce genre, dont cinq copiées avec la mélodie, toutes ajoutées tardivement au *Manuscrit du Roi* (Paris, BnF fr. 844) à l'extrême fin du XIIIe siècle. La communication aura donc pour perspective

d'étudier les liens et la continuité entre le genre de la *dansa* et les premières pièces françaises de forme virelai consignées comme celles du manuscrit *Douce 308* (Oxford, Bodleian Library) ou celles avec mélodie du célèbre manuscrit Paris BnF fr. 146.

A Stylistic Evaluation of the Newly Composed “Pseudo-Chant” in Fauvel

Giulio Minniti (Harvard University): giuliominniti@gmail.com

In the long history of the *Roman de Fauvel* as a musicological staple, its Latin monodic melodies are the least studied aspect. Two sole essays and a *catalogue raisonné* make for the current bibliography, yet much more work awaits. *Fauvel* Latin monodic melodies consist of 1) Gregorian chant exact quotations and 2) thirty-five newly composed *pseudo-chants*. My paper investigates the latter group, with particular focus on the compositional techniques employed therein. On the basis of a stylistic analysis of all the new *pseudo-chants*, I show they are the result of one single composer. He employed rhythmic, melodic, theoretical ideas very much in line with the contemporary modal language of the late Middle Ages, but in doing so he created highly repetitive, unoriginal pieces that don't characterize the meaning of the text, as instead other musical genres in *Fauvel* do. An analysis and comparison of *Fauvel's pseudo-chants* such as that that I present thus provides a somewhat unappealing finding: *Fauvel's* myriad of cross-references, quotations, the agenda of inverting almost everything upside down, the free-reined inventiveness are simply absent from *pseudo-chants*. Nonetheless, they are a rare and precious instance of Latin (pseudo-)sacred monody in the High Middle Ages. However standardized, repetitive and lacking deeper connections to the texts they are set on, they allow a very focused indication of how a single composer crafted texted melodies in a discrete time and place, Paris circa 1315-18, for use in a particular – and unique – context such as *Fauvel*.

Reading Fauvel and the motet O bicornix / A touz jours / Virgo Dei genitrix in manuscript Dijon, Bibliothèque municipale 525

Ruxandra Marinescu (Utrecht University): r.c.i.marinescu@uu.nl

The manuscript Dijon, Bibliothèque municipale 525 is an anthology of fifteen didactic and devotional works in French and Latin. Among them are Book I of the short version of the *Roman de Fauvel* and a unicum motet for three voices without music, *O bicornix / A touz jours / Virgo Dei genitrix*. This manuscript was copied 1355–1362 in the house of the bishop of Amiens, Jean de Cherchemont, in Paris.

Friedrich Ludwig suggested that the tenor, usually found in thirteenth-century motets, might indicate that this was a thirteenth-century composition. This paper argues that this motet was produced closer to the mid-fourteenth century based on textual structure, but deliberately made to look ‘old enough’ for the clerical readers of Dijon 525. The motet cites a French refrain text from a rondeau with music known only from the famous interpolated version of *Fauvel* in F-Pn fr. 146 (dated ca. 1317). The interpolated *Fauvel* itself reveals a highly inventive use of the past in the way the Latin compositions of the thirteenth century represent the good and the authorial commentary on corruption, whereas the early fourteenth-century compositions in French represent the evil world of the horse *Fauvel*, which, I propose, might have been familiar to the possible commissioner of Dijon 525, bishop Jean de Cherchemont. The transmission of the *Fauvel* story and the motet in Dijon 525 offers a remarkable picture of how clerical readers living in Paris at the middle of the fourteenth century understood the uses of old and new music.

SE-57: Free Papers: Sacred Music and Late Medieval Keyboards

Friday, July 5, 14.30–16.00, Kleiner Saal

Chair: Magnus G., Williamson (Newcastle University): magnus.williamson@ncl.ac.uk

Taxonomies and Performance: The Case of *Ave virgo singularis* (E-Mn 19421)

Angel Antonio Chirinos Amaro (Universidad Complutense de Madrid):
achirino@ucm.es

It is a common practice among performers to search repertoire mainly through two methods. It can be done from the interest in a concept to be translated into music (e.g. the CD *La ruta de la seda*. Capella de Ministrers, 2017), or it can be done through the interest in one single piece or kind of pieces. In Historically Informed Performances when we look for kind of pieces, this search is conditioned by what musicologist and we conceive as kind of pieces, i.e. our modern taxonomies.

The close relationship and differences among *sequentiae* and *tropi* had allowed many confusing taxonomies, some of them conceived in such specific way that does not permit to link some repertoires as *sequentia*, valued by its literary richness –and often linked with what is labelled as *hymn*–, and troped *Benedicamus Domino*, mostly subsumed as part of a liturgical service, being both items of the Mass (and, in case of the *Benedicamus*, also of the Office), and two kind of embodiment of a single creative process consisting in the exegetical comment.

The study of the troped *Benedicamus Ave virgo singularis* (E-Mn 19421) will be useful to see how an approach via the medieval conceptions of poetics can help to relate repertoires separated in our modern taxonomies, and subsequently bring them forth into light in performance. Because they doesn't exist separated in medieval conception, but they are part of a single interconnected repository, and in that way should be conceived for the performance if it is intended to be historical.

The flores of *Flos vernalis*: Robertsbridge Codex, Lichtenthal Codex, and the creation of intabulation in the 14th century

Cristina Alís Raurich (University of Würzburg / Schola Cantorum Basiliensis / Medieval Music Besalú): raurich.cristina@gmail.com

The Robertsbridge codex (London, British Library, Add. 28550) contains some of the oldest, if not the oldest, keyboard intabulations that we know and in addition presents unique notational features. One of its pieces (*Flos vernalis*) is the intabulation of a motet for which, until now, we knew only fragments of the original vocal version (Oxford, All Souls, 56, binding strips). Such fragments do not transmit the complete vocal piece, thus, until now a complete comparative analysis could not be conducted. The situation has now changed after the identification of one more *Flos vernalis* concordance in Karlsruhe (Badische Landesbibliothek, Lichtenthal 82, pastedown). This makes possible a full comparison of the upper part, and enables us to improve our understanding about the intabulation and ornamentation techniques (*flores*) of the fourteenth century. The rich ornamentation possibilities recorded in *Flos vernalis* will be discussed in this paper. The better we understand how *Flos vernalis* was adapted into tablature form, the more we will be able to recognize the characteristics of two different intabulation techniques for polyphonic vocal works: a literal one (as seen in two intabulations of Fauvel's motets in the Robertsbridge codex) and one that is highly ornamented (*Flos vernalis*).

Performing Guillaume Du Fay's Chant with Voices and Organ(s), 1458-1953

Barbara Haggh-Huglo (University of Maryland, College Park): haggh@umd.edu

When Du Fay composed his chant for the Marian feast of the *Recollectio festorum beate Marie virginis*, for Cambrai Cathedral, he was at the court of Savoy. There, he knew organists and could have tried out his chant in its normal liturgical setting, even using repertory in the Buxheim organ book. After Du Fay's chant left Savoy his office was sung in some 70 churches in the Low Countries, most with organs; after Trent, a new *Recollectio* office compiled in Leuven with an antiphon by Du Fay was sung in churches and mainly Praemonstratensian abbeys with organs until 1953.

The evidence for the *Recollectio* celebrations as well as surviving music from the Low Countries offers numerous possibilities for historical reconstructions across five centuries. Although much vocal polyphony from the Low Countries is known and recorded, many Marian antiphons, hymns, Magnificats, and mass ordinaries have never been transcribed or performed. The organ repertory – and the early organs of the Low Countries were as important for the history of this instrument as was vocal polyphony for its history – has been heard, if at all, mainly in organ concerts without chant or polyphony, not as liturgical music. Here I propose that *Recollectio* music – chant, vocal polyphony, and organ music – deserves performance in hour-long concerts that integrate historical reconstruction, liturgical purpose, and technical display. Using sample programs, I will discuss how psalmody, alternatim performance, and well-known concert works could fit, and how appropriate organs should be found.

SE-58: Free Papers: Music Printing in German-Speaking Countries

Friday, July 5, 14.30–16.00, Studio Eckenstein

Chair: Grantley Robert McDonald (Universität Wien): grantleymcdonald@hotmail.com

Reading polyphonic ode books

Elisabeth Giselbrecht (King's College London): elisabeth.giselbrecht@kcl.ac.uk

Ode books – volumes of polyphonic settings of Latin verse – play a pivotal role in the early history of German music printing. The *Melopoiae sive harmoniae tetracenticae*, published in Augsburg in 1507, was among the very first polyphonic music to be printed from moveable type north of the Alps. Later, numerous printers issued volumes of polyphonic odes, a genre almost exclusively printed in German-speaking areas.

Despite their apparent popularity little is known about their use. The specific Latin genre and the publications' liminal texts suggest their use in schools. Moreover, they can be tied to the emerging interest in humanist thought north of the Alps and thus might have appealed to the generally interested reader. This dual market becomes clear in the very first publications: Apart from the *Melopoiae*, rather lavishly decorated and in a larger format, a smaller, less luxurious version appeared. The former for the educated humanistically inclined reader, the latter for schools, is the assumption.

This paper will for the first time investigate who in fact bought Latin ode settings in the first half of the sixteenth century and how they used them. Starting with the *Melopoiae* and its less luxurious cousin, the *Harmoniae*, a close examination of the over 40 surviving copies reveals some early owners. From there, these and other ode publications are examined for readers' marks and marginalia to understand where and how these books were used, adding a new facet to the study of early modern reading habits. Finally this chapter examines how users dealt with

the sometimes rather idiosyncratic, and often unpractical, layout and printing of these early publications.

Lyra and Ode - Humanistic theatrical performances in southern German-speaking countries and Italy around 1500

Andrea Horz (Universität für Musik und Darstellende Kunst): horz@mdw.ac.at

In recent years, the image of humanistic ode settings as strictly metrical-oriented four voice settings for use in the classroom has shifted. Another methodological approach focusing firstly on the socio-historical context and not only on the musical structure, led to a relocation of this kind of music, associated particularly with the name Konrad Celtis. In addition to the singing of ancient poetry, this vocal style was used in church hymn singing and for the self-presentation of humanists. Within this exploration should be added the use in a theatrical context. In this paper I show that Celtis's style of presentation is to be understood as part of a humanist movement that performed theatrical pieces in terms of ancient theories and practices.

In the first part, the connection between the humanistic effort to revive the ancient theatre, in particular that of Terence and Seneca, and the neo-humanistic theatrical practices of the 1500's is considered. I point out that Celtis' strictly metrical performances of ancient and Neo-Latin poetry formed part of this idea. Celtis was convinced that this style of presentation has come close to the ancient practice. In the concluding second part, I place the findings within the context of musical historiography and once more claim the beginnings of opera to be a multi-layered field that is already notable well before 1600.

Polyphonic settings of Hebrew chant: Music as a pedagogical tool in the learning of biblical languages in early 16th century Southern Germany and Switzerland

Catalina Vicens (Leiden University): info@catalinavicens.com

Johannes Reuchlin is best known as the father of Christian Hebrew studies and for his controversy against the Dominicans on the preservation of Jewish books in the early 16th century. He became a symbol of interreligious tolerance during a period of growing anti-Semitism in Germany.

In his work of Hebrew grammar, '*De Accentibus...*' (Hagenau, 1518), Reuchlin published the first example of notated Ashkenazi Torah cantillation, presenting thirty-four tropes set to four voices. Although this setting is often regarded as a misunderstanding of Jewish monophonic tradition, it gives us an insight to a use of music which goes beyond liturgical practice. In this paper, I discuss the repercussions of combining Jewish and German musical traditions; its influence in the work of later non-Jewish scholars such as Sebastian Münster (Basel, 1524); its significance in our understanding of the role of music in humanist pedagogy. Was it used practically in the classroom? How did it sound? A performance by Ensemble Servir Antico of the reconstruction of Genesis fragments according to Reuchlin's model will be presented.

SE-59: Paired Papers/Free Paper: Cantiones and Copying Music in 15th and 16th Century

Friday, July 5, 14.30–16.00, Klaus Linder-Saal

Chair: Irene Holzer (Universität Hamburg): irene.holzer@uni-hamburg.de

Session abstract: Die Hohenfurther Handschrift Nr. 42. Ein Rückblick auf die böhmische Tradition der lateinischen Lieder im 15. Jahrhundert

Die Hohenfurther Liederhandschrift 42 aus der Klosterbibliothek in Vyšší Brod (Hohenfurth) gilt als eine der bekanntesten Quellen der böhmischen Cationentradiation. Ihre Berühmtheit besteht hauptsächlich auf der Aufzeichnung einiger geistlicher und weltlicher Lieder in tschechischer Sprache. Neben diesen Liedern und zeitgenössischen lateinischen liturgischen Gesängen enthält diese in 1410 datierte Musik-Sammelhandschrift auch zahlreiche ein- und mehrstimmige lateinische *cantiones*. 35 Jahre nach der Veröffentlichung der Faksimile-Ausgabe von Hans Rothe bedarf gerade das Liedrepertoire einer Auswertung im Hinblick auf inzwischen neu entdeckte Quellen und Zusammenhänge. Das Liedrepertoire von Hs. 42 ist ein erster Beleg von der relativ kohärenten böhmischen Cationentradiation bis ca. 1530. Innerhalb dieses Zeitraums verändern sich einzelne Lieder in Form und Stil und spiegeln die sich ebenfalls entwickelnde Aufführungspraxis wider. Neben dem Entstehungsjahr der Handschrift ist auch die Person des Schreibers bekannt. Der rekonstruierte Umriss seines Lebens ist bereits Teil der Gesamtaussage der Handschrift. Das Bildungsprofil des Schreibers zusammen mit dem Inhalt der Handschrift 42 setzen zwar seinen Universitätsbesuch in Prag voraus, aber die Handschrift selbst lässt gleichzeitig Zweifel zu, ob es sich um ein Werk einer einzelnen Person handelt. Was würde es für die Schilderung der Anfänge der böhmischen Cationentradiation bedeuten? Zwei Beiträge gehen nun auf die mit der Handschrift 42 verbundenen Einzelfragen näher ein.

Die Lieder, die es nicht mehr gibt. Zum Inhalt der böhmischen Cationentradiation im 15. Jahrhundert

Jan Ciglbauer (Charles University): jan.ciglbauer@ff.cuni.cz

Schon in den ersten Schilderungen der böhmischen Cationentradiation des 14. und 15. Jahrhunderts wird eine Eigenart angesprochen: Chronologisch vor der Hohenfurther Liederhandschrift 42 (1410) sind einige stilistisch unterschiedliche Vorläufer nachgewiesen, die die Liederhandschrift 42 gar nicht reflektierte und die im Laufe des 15. Jahrhunderts wieder schnell verschwanden, ohne im böhmischen utraquistischen Kontext weitertradiert zu werden. Ein Blick in die Quellen aus benachbarten Ländern verrät, dass diese einst in Böhmen beliebten Kompositionen dort weiterleben und dass eine ähnliche gattungsbezogene Auswahl erst viel später dort stattfand. Was steht hinter diesem Schub im musikalischen Repertoire Böhmens? Beispiele und Einblicke in die Tradition bringen die Liederhandschrift 42 in einen breiteren mitteleuropäischen Kontext.

Cantiones aus der Hohenfurther Liederhandschrift 42 und die parallelen Traditionen ihrer mehrstimmigen Bearbeitungen

Lenka Hlávková (Charles University): lenka.hlavkova@ff.cuni.cz

Nach den Hussitenkriegen (1419 – 1434) wird das Repertoire der in der Handschrift 42 enthaltenen lateinischen Lieder zum Grundstein für die liturgische Musik der böhmischen utraquistischen Kirche. Im Rahmen der utraquistischen Liturgie wurden mehrstimmige Lieder unterschiedlicher Stile aus der Zeit vor ca. 1450 gepflegt. Spätestens um 1480 kam eine andere Schicht hinzu, ohne die vorherigen ersetzt zu haben. Bereits bekannte ältere Vorlagen wurden im franko-flämischen Stil vertont. Die Pflege von parallelen Traditionen und das spätere Leben einiger *cantiones* aus der Handschrift werden am Beispiel der Kompositionen *Jesus Christus nostra salus*, *Cedit hiems* und *Ave hierarchia* demonstriert und im Bezug auf die spezifische Situation der böhmischen Kultur des 15. Jahrhunderts erörtert.

Sneaking a Peek over a Copyist's Shoulder: Bernhard Rem and his Sources

Annerose Tartler (University of Vienna): annerose.tartler@gmail.com

Being able to point to a copyist known by name or even matching him with a historical person is quite uncommon when dealing with 16th century music. Even though this information is not imperative for approaching a source, it can help to connect the source with biographical information, enriching the background for its interpretation.

Because of the added value of connecting sources to individuals, it must be done with caution, as misattribution can lead research on the wrong track. The attribution of the sources A-Wn 18810 and D-Mu 328-331 to Lukas Wagenrieder is such an example. In 2005, Joshua Rifkin was able to connect these sources to another copyist of the time – Bernhard Rem – by means of an attribution found in an annotated organ-book of the same copyist. Rem was an Augsburg patrician and organist of St. Anna, whose hand can be found not only in sources containing white mensural notation, but also Hufnagel notation and in annotations and/or indices.

In my presentation I intend to follow Bernhard Rem's "source trail" and identify specific characteristics of his work. In particular, I trace the unity of Rem's style throughout different notations and genres.

SE-60: Roundtable "Der Kastalische Brunnen" – Two Mysterious 16th Century Paintings and Their Context

Friday, July 5, 13.00–17.00, Musikmuseum

Organisation: Dorothea Baumann (Hochschule Luzern): imsba@swissonline.ch

Abstract

At the end of August 2018, the Hochschule Luzern – Musik and the Musikmuseum of the Historisches Museum Basel organized a Symposium on two similar early sixteenth-century canvases preserved in Herrliberg (Zurich) and in the Historisches Museum Basel. The exposition "Klangbilder – Basler Musikalien des 16. Jahrhunderts" at the Musikmuseum Basel within the context of the 47th Medieval and Renaissance Music Conference provides the opportunity for a round table on the same topic. The two paintings, of a very large dimension and by unknown southern German artists, abound in numerous scenes around the Castalian Fountain, including various ancient and modern musical instruments and ensembles, ancient Greek philosophers linked to music theory (Pythagoras and Plato), and mythological (the nine muses and Apollo) and biblical (King David and Bathsheba) figures. The carefully devised compositional plan of both pictures and the numerous inscriptions (some of them in verse) attached to several personages suggest that the pictures contain a concealed meaning, in addition to being a comprehensive depiction of nearly all existing contemporary musical practices. Yet, they are surprisingly lacking in some important elements such as dancing or liturgical singing, and the most important medieval music theorists such as Boethius. It is also surprising that in this rather secular and festive context, even in the scenes of David and Bathsheba and of the group singing around the table, there are no direct erotic allusions.

The main task is to discuss the most adequate reading of these pictures and to reveal their hidden message. The following questions will be treated in short papers and then proposed for discussion with the public:

- historic contextualization; provenance; authorship (the coats of arms link the Herrliberg painting to the court of Württemberg in Stuttgart, namely to Heinrich of Württemberg-Mömpelgard (1448-1519) and Eva zu Salm (1470-1521, since 1488 Heinrich's wife) and in the larger context Heinrich's son, Duke Ulrich von Württemberg (1487-1550), an enthusiastic music lover);

- contemporary sources on organology (such as Sebastian Virdung's *Musica getuscht*, Basel 1511; Virdung's activity at the court of Württemberg in 1506);
- part books (the singers around the table sing from five oblong part books, the four viola da gamba players also have oblong part books laying on the floor);
- possible crypto-portraits (such as the *zink* player of the Stuttgarter Hofkapelle Johannes Stüdlin, or the famous humanist, kabbalist and singer Johannes Reuchlin (1455-1522));
- the possible relation of the pictures' content to Johannes Reuchlin's victory over the inquisition in Speyer in 1514;
- the presumption of Jörg Ratgeb (1480-1526) as the creator of the Herrliberg painting; other hypotheses for creators;
- parallel narratives and story-telling components (such as ancient key figures associated with music, or the fountain of Youth or of Love);
- technical questions such as the preservation and restauration of the two canvases.

List of participants (short papers):

Elena Abramov-van Rijk (Independent scholar, Jerusalem)(Johannes Reuchlin's music doctrine); Antonio Baldassarre (RIdIM / HSLU-Musik)(Tüchleinmalerei); Dorothea Baumann (RIdIM / Universität Zürich)(Technical investigations of the two paintings by Karoline Beltinger, Schweizerisches Institut für Kunstwissenschaft SIK, Zürich); Florence Gétreau (Institut de recherche en musicologie) (Arguments for a stylistic attribution to Niklaus Manuel gen. Deutsch); Nicoletta Guidobaldi (University of Bologna)(The nine muses); Veronika Gutmann (Basel)(The Basel context); Leofranc Holford-Strevens (Oxford); Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW); John Kmetz (Independent scholar); Fabian Kolb (Johannes-Gutenberg-Universität Mainz)(Relations to Virdung); Kaspar von Meyenburg (Herrliberg)(Historic contextualization, provenance and authorship); Isabel Münzner (Historisches Museum Basel); Martina Papiro (Schola Cantorum Basiliensis / FHNW)(Self-fashioning by music making. Some thoughts on the viol consort in the Herrliberg musical allegory); Dagmar Schnell (RIdIM / Bayerische Staatsbibliothek München); Kateljne Schiltz (Universität Regensburg); Nicole Schwindt (Staatliche Hochschule für Musik, Trossingen)(The court of Württemberg); Björn R. Tammen (Österreichische Akademie der Wissenschaft)(Question relating to Ulrich von Württemberg).

SE-61: Workshop: Citations: The Renaissance Imitation Mass (CRIM) and The Quotable Musical Text in a Digital Age

Friday, July 5, 16.30–18.30, Grosser Saal

Richard Freedman (Haverford College): rfreedma@haverford.edu;

David Fiala (Université de Tours): david.fiala@univ-tours.fr

Abstract

The allusiveness of musical discourse is so fundamental to the Western tradition that it is hard to imagine a work that does not in some way make reference to some other composition, type or topic. Indeed, music that refers to other music has been a constant in the European tradition of the last 1000 years. Thanks to the advent of new technologies for encoding and addressing symbolic music scores, we can now begin to explore such cultures of citation with new scope and precision. *Citations: The Renaissance Imitation Mass (CRIM)* (<https://crimproject.org>) focuses on one important but neglected part of this tradition: Imitation (or Parody) Mass of the sixteenth century, in which a composer transformed a short

sacred or secular piece into a long five-movement cyclic setting of the Ordinary of the Catholic Mass. The resulting works are far more than collections of quotations. The sheer scope of the transformations required the composer to thoroughly re-think the model, shifting, extending, or compressing melodies to new musical contexts and expressive purposes. Indeed, if counterpoint is a craft of combinations, then the Imitation Mass involves the art of *recombination* on a massive scale.

The chief challenge of measuring the genre has been dampened by two basic factors: the sheer number of possibilities for contrapuntal elaboration, and the idiosyncratic ways in which individual scholars have sought to explain them. The *CRIM* project, with its digital capacities for managing citations, claims, and counter-claims in a collaborative environment, addresses problems in ways that will transform our understanding of the repertory, and set the stage for the investigation of related corpora.

CRIM builds upon recent developments in the digital domain for music scholarship, implementing a new kind of quotable text for music. In this 2-hour, participatory workshop, we will begin by digging into the music, looking closely at some models and their derivative Masses to see and hear how they make use of basic patterns that we have identified in our Thesaurus of Musical Types, which draws heavily on current scholarship about the commonplaces of Renaissance polyphony (see <https://bit.ly/2Caf48N>). We will also learn how models and Masses are connected through an equally systematic set of Relationship Types (see <https://bit.ly/2UHfiv1>).

Working in small groups (with *CRIM* team members available as roving experts) will then turn these analytic insights into data for the *CRIM* project, using a novel ‘citation engine’ that allows anyone to build durable musical quotations consisting of any combination of notes in any digital score (which in turn can be deployed in any electronic publication, without special software; example at: crimproject.org/relationships/135/). Along the way we will also look at some of the hundreds of citations already compiled in the course of our work, and learn how the digital environment offers a new kind of collaborative space for teaching and research in which our insights always remain our own, but can still take part in a broader collaborative project.

All workshop materials will be made available in advance of the conference, so that participants can make the most of their time together. Participants will be encouraged to bring their own laptop computers, but it is not necessary for everyone to have their own device. No special software is required beyond an internet connection and an internet browser. There will also be paper copies of scores and handbooks for participants to use and take home.

Workshop Materials: <https://sites.google.com/haverford.edu/crim-project/crim-med-ren-2019>

SE-62: Themed Session/Free Paper: Music for Augsburg Patricians

Friday, July 5, 16.30–18.30, Neuer Saal

Chair: Wolfgang Fuhrmann (Universität Leipzig): fuhrmannwolfgang@gmail.com

Session abstract

Discussed in many books and papers it seems as if the topic ‘Music in Augsburg’ has been settled. But the question how and to what purpose the wealthy patrician families of this free imperial city acquired, received, and performed music is still far from being solved.

The session thus intends to take a fresh look on supposedly widely known assumptions and to shed new light on various aspects of the musical life of two patrician families of Augsburg; on the basis of a well-known group of manuscript sources Michael Meyer examines possible mechanisms behind the Josquin reception in Augsburg and compares it to a similar case in Wittenberg; Stefan Gasch

offers a new purpose for the preparation of manuscripts that were copied for the Fugger family; and Sonja Tröster discusses the lied *Kein Adler in der Welt* in the context of a hitherto hardly known Augsburg patrician family.

Representation and Purposeful Collecting: Josquin in Augsburg and Wittenberg Manuscripts

Michael Meyer (University of Zurich): meyer@mwi.uzh.ch

It is well known that Josquin was canonized as a musical hero in early 16th century German speaking lands. However, the role of musical manuscripts in this process has been underestimated for a long time. Departing from research by Herbert Kellman and from research I have done for my dissertation, this paper tries to shed light on mechanisms behind three famous mass manuscripts prepared by Petrus Alamire's workshop for the Fugger family in Augsburg (A-Wn Mus.Hss. 4809, and 11778) and Frederick the Wise in Wittenberg (D-Ju 3). It can be shown that the manuscripts transmit Josquin's music in a curiously systematic way that may point to humanist principles of collecting artworks. Additional evidence regarding Alamire's journeys suggests that around 1520, the production and promoting of musical manuscripts was an important factor leading to a German Josquin canon.

Founder vs. Bibliophile: another look at Fugger and Josquin

Stefan Gasch (Universität für Musik und darstellende Kunst Wien):
gasch@mdw.ac.at

In musicological scholarship it is generally assumed that the choirbooks A-Wn Mus.Hss. 4809 and 11778 that exclusively contain masses by Josquin and that were copied in the Habsburg-Burgundian workshop for the Fugger family, were commissioned by Raymond Fugger the Elder. Although Raymond was indeed one of the eager book collectors of the family, the date of the preparation of both manuscripts around 1520 seems to point in a different direction. The paper proposes a new possibility of who might have commissioned the manuscripts and a scenario for which these choirbooks might have been copied.

Music for the Eagle

Sonja Tröster (Universität für Musik und darstellende Kunst Wien):
troester@mdw.ac.at

Composers of the 16th century based several settings on the lied *Kein Adler in der Welt so schön*; 18 of those compositions are known today. They comprise two groups: settings with German text composed around 1535 (among them five by Senfl) and settings with Latin or French text composed in the 1540s. Recently, I could show that most settings of the first group were written for the wedding of Katharina Adler, the daughter of a wealthy Augsburg merchant in 1534. This paper will demonstrate that also the settings of the later *Kein Adler* group (by Appenzeller, Crecquillon, Manchicourt etc.) rather refer to Katharina than to the Habsburg eagle, as hitherto assumed.

A Bavarian Renaissance Wedding: Reconstructing the 1579 Fugger Nuptial Mass

Alanna Ropchoc Tierno (Shenandoah University): aropchoc@su.edu

Following their seminal project surrounding Jacob Obrecht's *Missa de Sancto Donatiano*, M. Jennifer Bloxam and Stratton Bull wrote, "In re-creating mass settings today, the external dimensions of original function and context lie in the shadows, seldom illuminated to inform scholars', performers', or students' historical imagination and decision-making process." Inspired by their work and a need

for ritual context in the performance of liturgical polyphony, I re-created an early modern wedding Mass in August 2017 at the Saint Vincent Benedictine Archabbey in Latrobe, Pennsylvania (USA).

In November 1579, a double wedding involving members of the influential Fugger family occurred at the Benedictine church of Sts. Ulrich and Afra in Augsburg. Although a chronicler recorded the reception festivities rather than the liturgy, a choirbook presented to one of the grooms, Octavian Secundus Fugger, preserves the polyphony from the Mass: a mass and motet by Orlando di Lasso, and motets by Jacobus de Kerle and Melchior Schramm. In this paper, I reveal the research process behind the reconstructed Fugger Mass, which included examining relevant liturgical books from Augsburg to determine when the three motets should be performed during the Mass, ascertaining where additional music such as plainchant should occur, and identifying liturgical and cultural customs unique to early modern Augsburg that would add authenticity to the service. This re-created ceremony serves as an example of how traditional research methods can inform public musicology projects and how such projects can create dialogue among musicologists, church musicians, and clergy on liturgical aesthetics and historical performance practice.

SE-63: Free Papers/Lecture Recitals: Medieval Song and Performer's Skills

Friday, July 5, 16.30–18.30, Kleiner Saal

Chair: Katelijne Schiltz (Universität Regensburg): katelijne.schiltz@ur.de

Britain's cleric composers: English 13th-century song tradition

Grace Newcombe (University of Southampton/ University of Bristol):
grace.newcombe@oxon.org

Little is known of the English song tradition of the 12th- and 13thcenturies. Medieval British music is limited in preservation, and vernacular songs are particularly scarce. Our only chance of unveiling this tradition is via the smattering of non-liturgical English songs – of which there are very few – in clerical miscellanies. Those few songs had before last year not been analysed, and the analysis conducted during my on-going PhD research has turned up results which provide a glimpse into the high-medieval tradition of setting English lyrics to music, as well as shedding light on aspects of performance practice which could be relevant to medieval song traditions outside of Britain. A syllable-by-syllable breakdown of the musical treatment of poetic text has shown that there was, indeed, a distinct pattern of setting English lyrics to music. The results of this analysis have further implications for a better understanding of the compositional and performance practices behind this repertoire, and perhaps other song repertoires in turn: Aside from the potential to uncover a compositional practice for English song, there are implications on aspects of ornamentation, polyphonic improvisation, and the contrafacting of texts. In this paper I will briefly present the methodology and results of my analysis, using case studies of English ‘monophonic’ and ‘polyphonic’ song, with live examples. I will discuss the implications of these results on our understanding of compositional and performance practice of English song, and what this might mean for the modern performer.

Editing and Performing the Fourteenth-Century Siciliane

Sara Maria Fantini (Università degli Studi di Siena; Opera del Vocabolario Italiano; École pratique des hautes études): fantini4@student.unisi.it; Patrizia Bovi (Ensemble Micrologus; Orpheus Instituut; Universiteit Leiden): pabovi@yahoo.it

This lecture-recital focuses on the linguistic and notational analysis of some fourteenth-century *ballate siciliane*, whose new edition, included in my doctoral

project on the Reina Codex, will be ‘tested out’ through the musical performance.

The Reina Codex, among the music anthologies copied in the first half of the fifteenth century, undoubtedly offers the most organic and numerically relevant sample of the ‘*siciliana*’ formal genre. The main philological problem – are the *Siciliane* reworkings of ancient texts or original poems that recall archaic models and styles? In the first hypothesis, the translation from the hypothetical Sicilian archetype is attributable to the scribes or the poets themselves? – is complicated, for half of the compositions, by the absence of concordances in literary manuscripts; a notable exception is constituted by *Dolze lo mio drudo*, closely related, even in the fundamental difference of form, to the canzone attributed to Federico II in ms. Vat. Lat. 3793.

The main contributions on the subject, although pioneering and highly intellectual, are placed within the context of an enhancement of the ‘oral tradition’ in the music of fourteenth-century Italy, according to an interpretative line that is now outdated or at least significantly reduced. The editions of the musical settings are sometimes set up according to criteria that are no longer satisfactory, while a true critical edition of the poetic texts is lacking: these aspects obviously have influenced the performance of these pieces in the past decades.

A further examination is therefore proposed on this issue and other matters that have emerged in the preparation of a new edition of this repertoire.

The Italian Virtuoso: Art Synergies and Music Skills in the Renaissance

Livio Ticli (University of Huddersfield UK / Early Music Department Brescia):
Livio.Ticli@hud.ac.uk

Italian Renaissance music history is populated by a constellation of figures, who thus far have avoided to be considered together in light of their skills: yet, there is abundant evidence of ‘eclectic musicians’, as we would call them nowadays. Numerous accounts describe a wide variety of polymath performances: self-accompaniment; simultaneous playing, singing and acting; performing on multiple instruments, e.g. shifting from keyboard to *chitarrone*; or even dancing, while singing and playing on the stage. This mixture of different skills is sometimes clearly stated and described in paramusical sources, but more often, it is fleeting in the repertoire (lacking in specific suggestions for the performer) or in practical treatises, which usually emphasise a single discipline or practice.

One of the key elements to the phenomenon is the education these performers received, the specific training they undertook as well as the way the teaching was delivered – so connected with orality, formulaic elements and improvisation techniques, which characterised every skill they mastered. Although recent musicological studies have rediscovered improvisation as a crucial component of the western Renaissance music tradition, by considering that performance in the Renaissance was often something complex and not simply ascribable to the sum of the single skills required, it is essential that modern performers are familiar with those ways to perform and enjoy the repertoire, which were widespread at the time. Through case studies and live examples, this paper will readdress our concept of Italian Renaissance *virtuoso* and offer new research methodology on performance practice issues.

Échar contrapunto y cantar a fabordon". Improvisation-Concert with the Ensemble Contrapunto Bestiale

David Mesquita (Schola Cantorum Basiliensis / FHNW): mesdavid@gmail.com

As a result of the class for Contrapunto alla mente at the *Schola Cantorum Basiliensis* (FHNW), a group of counterpointists felt the need to continue the work out of the class and show this historical practice to the public audience. Therefore, the *Ensemble Contrapunto Bestiale* was founded under the direction of David Mesquita, making its first public performance 2015. Since then, the Ensemble has

experimented regularly with counterpointal techniques found in sources from the 15th to the 18th century, but also with the skills that they required – for example the communication during the improvisation through the use of solmization and the Guidonian Hand.

The focus of the concert will be the polyphonic improvisation in Spain in the 16th and 17th century, including both the traditions of a broad population (“*cantar a fabordon*”) and the more elaborated techniques taught by the *Maestros de capilla* in the Cathedrals (“*contrapunto*”).

SE-64: Free Papers: 13th Century, Trouvères/Troubadours

Friday, July 5, 16.30–18.30, Studio Eckenstein

Chair: Anne Ibos-Augé (CESCM Poitiers): anne.ibosauge@orange.fr

Cleric, Trouvère, or Cleric-Trouvère? Towards a Prosopography of Musicians in Medieval Arras

Brianne Kathleen Dolce (Yale University, Henri Pirenne Institute Ghent University): brianne.dolce@yale.edu

The Confraternity of Jongleurs and Bourgeois of Arras casts a long shadow over the history of medieval song. Thanks to the presence of a number of *trouvères* in the community’s most famous document, a necrology, the Confraternity is considered by modern scholars to have been a patron of Arras’ thriving musical culture. However, the necrology also points to a large network of overlooked jongleurs, instrumentalists, and civic and liturgical musician, indicating that the musical contributions of the Confraternity’s members extended beyond vernacular song. Moreover, various members were simultaneously involved in the performance of liturgy and other repertoires, lending credence to Jennifer Saltzstein’s recent coining of the term ‘cleric-trouvère’ to refer to Arrageois composers whose poetry suggests a clerical education. I suggest, then, that the Confraternity’s necrology presents an opportunity to revisit our notions of what participation in high-medieval music making looked like. In this paper, I apply prosopographical methodologies to re-evaluate and re-interpret the necrology’s contents, critically questioning who counts as a medieval musician. While some individuals are explicitly listed as musicians in the necrology, many can only be identified as such through external verification in town charters, ecclesiastical archives, and documents detailing property ownership. By collating a diverse body of sources, I reveal for the first time the contributions of people normally written out of Arras’ musical history—including, notably, a high proportion of women. Ultimately, I recalibrate our understanding of the Confraternity’s place in Arras’ musical culture, and consider how it can inform a broader appreciation of the relationships between medieval vernacular musicians, their institutions, and their repertoires.

Performative Copying? Toward a Descriptive Analysis of the Scribes of Several Trouvère Chansonniers

Nicholas Bleisch (University of Cambridge): nwb26@cam.ac.uk

What aspects of a vernacular melody were important to the copyists who transcribed them in 13th-century France? Would a medieval copyist or musician agree with modern editors’ assessment of what makes a ‘good’ or ‘bad’ scribe? This paper challenges the vocabulary surrounding error and variance in theoretical discussions of music editing, particularly in music editions of vernacular French lyric of the 12th and 13th centuries. Discourse around editing this music has fallen into anachronism by imputing modern editorial motives and practices to the scribes.

This paper considers the practices of several different medieval scribes copying the same songs, comparing their habits without assuming regulative ideals of consistency both in form and surface detail. While the practices of two of the scribes

considered align with modern attitudes, terms such as copying and editing fail to describe the behaviour of other notators. Under consideration will be the copyist-editors of F-Pa 5198 and F-Pn fr. 846, and the more performative scribes of F-Pn fr. 24406 and F-Pn fr. 1591. The musical and readerly intelligences of these craftsmen are still perceptible in the parchment space onto which they copied.

A jeu-parti problem?: Multiple melodies and their composers at the Arras puy

Joseph Mason (University of Oxford): joseph.mason@new.ox.ac.uk

In a footnote to an article written in 1923, Friedrich Ludwig noted that several *jeux-partis* in three closely related chansonniers (I-Rvat Reg.lat.1490, F-AS 657 and I-Sc H.X.36) had very different melodies. Ludwig described this as the ‘contentious jeux-partis problem’ (*noch umstrittene Jeux Partis-Problem*), which has remained largely unexplored by scholars since Ludwig pointed it out. This paper takes a fresh look at the issue of multiple melodies for the same text in the trouvère repertory, a phenomenon that is common in, but not limited to, the *jeu-parti*. Is the phenomenon of multiple melodies for the same text really ‘problematic’? A medieval song, as Paul Zumthor expressed through his term *mouvance*, is rarely completely fixed or identical in its various manuscript instantiations: the *jeu-parti*, which frequently has several melodies for the same text, is an extreme case of melodic *mouvance*. But while *jeux-partis* need not be considered ‘problematic’, the phenomenon of multiple melodies for the same text invites a reconsideration of the kinds of compositional practices surrounding the *jeu-parti*. The number of *jeux-partis* with multiple melodies will be placed in the context of melodic variance and multiple melodies across the trouvère corpus as a whole. Melodic difference will be shown to exist in differing degrees, suggesting a wide range of compositional/re-compositional practices. Taking one *jeu-parti* as a case study, this paper will examine the different approaches to text-setting that each melody for the same *jeu-parti* exhibits. From this, I consider whether the aesthetics of the genre might have prompted poet-composers to invent new melodies as a means of musical one-upmanship or competition.

Dezacordar los motz e.ls sos e.ls lenguatges Dysphoria and madness in late troubadours’ songs

Alexandros Maria Hatzikiakos Università di Verona): a.m.hatzi@gmail.com

In the normative discourse of medieval poetical treatises, the *descort* is a genre based on an unusual discordance of between music and poetry, strongly opposed to the classic troubadour *canço*, conceived as perfect concordance of word and music. Thus, the *descort* gives voice to a fragmented and dysphoric self which creates a disharmonic polyphony of languages, metrical structure and music. My paper aims to investigate the *descort*, out of the boundaries of its genre, framing the phenomenon as part of a broader sound aesthetic. As main case studies, I will focus on a small selection of late troubadours’ songs, survived either with or without melody, such as Raimbaut de Vaqueiras’ *Eras quan vey verdeyar*, and a group of Occitan songs from the *Chansonnier du Roi* (f. fr. 844), Guillem Augier Novella’s *Sens Alegratge*, Aimeric de Pegullan’s *Qui la ve, en ditz*, and the anonymous *desdansa Ben volgra, s’esser poges*. Comparing the medieval literal theory with the use of rhymes and versification, and compositional techniques, I will demonstrate the importance of the “descort aesthetic in late medieval music and poetry, as a sonic expression of madness and dysphoria.

SE-65: Free Papers: Divine Office and Beyond

Friday, July 5, 16.30–18.30, Klaus Linder-Saal

Chair: Susan Boynton (Columbia University): slb184@columbia.edu

Der kompilierte Offizienzyklus *Simile est regnum celorum* aus St. Amand

Kristin Hoefener (Ludwig-Maximilians-Universität Würzburg):
kristin.hoefener@gmx.de

Einer der ältesten Offizienzyklen zu Ehren Ursulas und der heiligen Kölner Jungfrauen ist in einer Handschrift des zwölften Jahrhunderts aus der cluniazensischen Abtei St. Amand (Valenciennes, Bibl. Mun. Ms. 114) überliefert. Der Zyklus wurde meines Wissens erstmalig anhand von Überlieferungsgeschichtlichen und musikalischen Stilfragen untersucht.

Textlich besteht der Zyklus nahezu ausschließlich aus *Commune*-Elementen. Anhand der textlichen Zyklen, die teils auf Matthäus 25 stammen und in Prosa verarbeitet wurden, teils in Versform gedichtet wurden, kann vermutet werden, dass die Texte von mindestens vier Autoren stammen und es sich hierbei um eine Kompilation handelt. Interessanterweise betreffen Textkonkordanzen mit anderen cluniazensischen Handschriften (z.B. Paris BNF lat. 1260) aber nicht die Melodien. Der Matutinzyklus entstand aus modal geordneten Serien, die sowohl Prosa als auch versifizierte Texte verarbeiten. Die Laudesantiphonen bilden dagegen eine eigenständige Gruppe, wurden aber auch teilweise kompiliert.

Da *Simile est regnum celorum*, wie viele andere Offizien, deutlich in mehreren Schichten geformt wurde, wird auch danach gefragt, wie „innovativ“ der Zyklus hinsichtlich seiner musikalischen Beschaffenheit ist und welche Auswirkungen diese mehrschichtige textliche Kompilationstechnik auf seine musikalische Homogenität hat.

Sollte der Zyklus (teilweise) in St. Amand entstanden sein, könnte er in die Zeit zwischen dem Eintreffen der ersten Jungfrauenreliquien in der Abtei und der Translation in die Nachbarabtei Barisis datiert werden, und damit gleichzeitig das Entstehen der Handschrift Val114 genauer als bisher präzisiert werden.

Jenstejn's Visitation: a conventional office?

Rhianydd Hallas (Bangor University / Charles University): mup820@bangor.ac.uk

The feast of the Visitation was introduced to the Roman calendar in 1389 by Popes Urban VI and Boniface IX after an initiative by the Prague Archbishop, Jan of Jenštejn, who hoped that the feast would help to end the Great Western Schism. Jenštejn, already known as a composer, created the office *Exurgens autem Maria* for the consideration of the papal court. After a panel of commissioned cardinals criticised Jenštejn's office, an alternate office *Accedunt laudes* was adopted as the 'main office' for the Roman church.

In this paper I discuss the validity of the cardinals' criticism, by taking an analytical look at *Exurgens autem Maria* in the context of contemporary office conventions. In particular, I compare Jenštejn's Visitation office to his other known works and to contemporary composition canons, including a discussion of how 'conventional' each genre of chant within the office is in terms of musicality and choice of texts, as well as the format and styling of the office as a whole.

The Inchcolm office for St Columba: a site of Scoto-European musical hybridity?

Andrew Bull (University of Glasgow): a.bull.2@research.gla.ac.uk

Early scholarship on the office for St Columba found in the Inchcolm manuscript (GB-Eu MS 211 IV, ca. 1340) primarily focused onto the apparent Scottishness of the music it contained. More recently this has been re-evaluated, due to projects such as the CANTUS Manuscript Database providing access to a greater array of potential melody comparisons. These findings have highlighted the large quantity of European melodies that form the basis for nearly all of the extant office chants.

Both approaches, however, give the impression of an either/or divide between Scotland and Europe musically. Instead, I wish to reconcile the two, arguing that

this office provides a rare glimpse at one set of methods used by Scots in creating an office, based on combining European chant melodies with Scottish text. These texts often appear to have been created with the European melody already in mind, fitting with relative ease into the original text's place. Others require melodic alteration in order to work with their melody. Most interestingly, however, are areas where the melody has been altered or added to without any clear textual reason as to why, aside from general artistic ones. It is not my contention that in these areas of variance we might find a distinct 'Scottish' voice or style of composition now lost to us. Rather, I argue that these are sites of Scoto-European musical hybridity - alterations of European melody created by Scots that were responding to the material creatively, and in aid of their own agendas.

Beyond Meaning or Mimesis—A Case for Repraesentatio in Plainchant

Jamie Reuland (Princeton University): jlgreenb@princeton.edu

Does plainchant 'represent' anything? Few issues have required of medievalists more delicate qualification and occasionally firm correction of Romantic aesthetic inheritances than that of representation in music. If what we mean by 'represent' is the practice of depicting, signifying, or imitating ideas, things, and actions, then we must hold firm to the notion that representation is not the nature—or at least not the norm—of liturgical chant.

But the premodern valence of the word *repraesentatio* was not so tightly tied to imitation or meaning—concepts medievalists rightly identify as anachronistic. Fundamentally distinct from the term mimesis or its Latin cognate *imitatio*, *repraesentatio* entailed making salient and immediate entities that were otherwise remote, imperceptible, or abstract. Whereas *imitatio* was understood to work through metaphor or through verisimilar forms, *repraesentatio* offered the medium itself as a substitute for the thing represented. And unlike *imitatio*, the concept of *repraesentatio* was inseparable from the social and political relationships that constituted it.

In this paper I attempt to restore some of these valences in order to reclaim 'representation' for the study of medieval music. I begin by recovering occurrences of the word *repraesentatio* that refer to sung enactment and, reading these occurrences against a philological framework, show how they foreground music's role as a medium of jointly aesthetic, evidentiary, and transactional value. As a music-critical term, *repraesentatio* offers medievalists a sharp tool for opening up the relationship between aesthetics, epistemology, and social economy in sung ceremony and liturgical composition. The fourteenth-century Office of the Apparition of St. Mark that narrated, substantiated, and made sensible the central miracle of political life in late-medieval Venice serves as a case study.

SE-66: Themed Session: Renaissance Materialities in the Museum of Renaissance Music- Images

Saturday, July 6, 09.00–10.30, Grosser Saal

Chairs: Vincenzo Borghetti (University of Verona): vincenzo.borghetti@univr.it;

Tim Shephard (University of Sheffield): t.shephard@sheffield.ac.uk

Abstract for all three sessions

The *Museum of Renaissance Music: A History in 100 Exhibits*, a book project currently in progress, 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, in the fifteenth and sixteenth centuries. The book defines 'exhibit' generously, embracing places, spaces and concepts as well as the more obvious objects engaged with musical culture, with the intention of providing a diverse and wide-ranging account of what one might call the resounding space of Renaissance Europe. The present panel draws together a selection of exhibits that engage with 'musical materialities': those of

different kinds of objects (a devotional sculpture, a sixteenth-century alphorn, a virginal and a 'singing' fountain), those of images (depicting the musical cure for tarantism, music making in a garden, the Dance of Death) and those connected with the afterlife of Renaissance music or its historiographical construction in the twentieth century (a late seventeenth-century music book from Iceland, the London Madrigal Society in eighteenth century and an LP by David Munrow).

Grapes, vines, music and naked bodies dancing

Camilla Cavicchi (CNRS/Centre d'études supérieures de la Renaissance de Tours): cavicchi@univ-tours.fr

This paper aims to shed new light on a fascinating and mysterious painting representing a musical scene. Preserved in the Muzeul National de Arta, in Bucharest, the painting shows a dance scene, with people singing, and two players, once with a vihuela da mano and the other with a lute. A close analysis of the musical details of the scene, and the comparison with literary sources of the time disclose a new possible interpretation of the painting as a depiction of the healing of tarantism, a traditional rite practiced in the South of Italy to cure people from the spider's bite.

Making music in the garden

Massimo Privitera (Università di Palermo): massimo.privitera@unipa.it

Francesco Colonna's *Hypnerotomachia Poliphili* is a book published in 1499 which describes a path of initiation from sensual love to spiritual love. Narrated in the form of a dream ('The Strife of Love in a Dreame': 1592 English translation), the book contains 172 beautiful woodcuts. Since music plays an important role in the story, several woodcuts have musical subjects. In my paper I will discuss the musical images in the narrative context of *Hypnerotomachia*, and will then focus my attention on the woodcut at the end of the first book, showing women musicians sitting around the Fountain of Youth.

Les simulachres historiées faces de la mort 1538

Kateljijne Schiltz (University of Regensburg): katelijne.schiltz@ur.de

When Hans Holbein the Younger made the drawings for what in 1538 would appear under the title *Les simulachres historiées faces de la mort*, it was not his first encounter with the Dance of Death. Literary and visual depictions of dancing skeletons, were part of a long tradition throughout Europe. In this paper, I will show that Holbein reflected on mortality and the vanity of earthly life in a satirical way more than once. Furthermore, I will explain the structure and emblematic background of *Les simulachres*, demonstrating that publication both continues the tradition of the Dance of Death and breaks with it in several significant ways.

SE-67: Themed Session: Persisting pasts? Reform, Reformation, and the Construction of Identities

Saturday, July 6, 09.00–10.30, Neuer Saal

Chair: Christian Thomas Leitmeir (Magdalen College, University of Oxford): christian.leitmeir@music.ox.ac.uk

Session abstract

The papers of the themed session 'Persisting pasts? - Reform, reformation, and the construction of identities' represent some of the outcomes of the HERA research project Sound Memories (2016-2019), to which the speakers take part as

doctoral and post-doctoral researchers.

This session especially aims at discussing the cultivation of different musico-liturgical pasts in Late Medieval and Early Modern Europe, how they were harnessed for political and religious objectives (Louviot) and the means by which awareness of these pasts shaped cultural performances (Chemotti, Roth). The three papers all deal with sources produced within reform movements, investigating persistence in times of change, and eventually highlighting what ‘historicising musical practices’ reveal about the actors’ relation to their present.

Liturgical uniformity: reality or political rhetoric? The case of the 15th century Congregation of Windesheim

Manon Louviot (Utrecht University): m.louviot@uu.nl

The Congregation of Windesheim, an assembly of Augustinian canons and canesses founded in the late fourteenth century, strove, like many monastic Orders before it, to implement uniform liturgical practices of chant in as many monasteries as possible. However, sources from official and reformed Windesheim monasteries show differences, not so much at the micro-level of individual melodies, but rather in discrepancies between official regulations and local practices. Based on these, this paper reopens the question of “uniformity” in medieval monastic communities in general: first I will demonstrate that uniformity was a much more flexible notion than we assume it to be nowadays. Moreover, the analysis of the Windesheim discourses on uniformity will prove that liturgical uniformity was not necessarily a reality, nor even an ideal to be achieved, but perhaps rather a political rhetoric aiming at a religious legitimization of the congregation’s identity.

Is there a Lutheran repertoire? A comparatist commentary on Central and Northern German music collections

Christine Roth (Universität Heidelberg/ Universität Zürich): christine.roth@uzh.ch

The Wolfenbüttel collection “Musica collectoris incerti” – a Central German collection of hitherto unknown provenance – shows parallels to Northern German collections in extent, repertoire and context of use. It will be argued that Lutheran music practise in the geographical scope of the manuscripts and collections discussed is characterised by a core repertory anchored in tradition – that is in pre-Reformation music and music by composers considered exemplary. Geographical difference can be seen in a focus on repertoire by local composers. The presence of a core repertory will be shown to be essential for the construction of a Lutheran cultural identity and the development of a sense of history in music as well as in (music) historiography.

Regionalism, musical past, and the cult of the saints in early modern Silesia: Valentin Triller’s *Gar nichts schedlichs*

Antonio Chemotti (Institute of Art of the Polish Academy of Sciences): antoniochemotti@hotmail.it

I will focus on an example of so-called simple chant polyphony, the two-voice hymn *Gar nichts schedlichs* that appears in Valentin Triller’s hymnbook (Ein Schlesich [!] singebüchlein, Wrocław: Crispin Scharffenberg 1555). Triller intended this hymn as a ‘responsory’ for the celebration of Vespers in vernacular. Interestingly, its hymn tune corresponds to the *repetenda* of the responsory *Margarita solo tecta*, from the Office of St. Hedwig of Silesia. This will allow to discuss the identity-shaping potential of the cult of saints, and the means by which Valentin Triller harnessed pre-Reformation traditions in order to fulfil his agenda.

SE-68: Free Papers/Lecture Recital: Medieval/Renaissance Wind Instruments

Saturday, July 6, 09.00–10.30, Kleiner Saal

Chair: Thomas Drescher (Schola Cantorum Basiliensis / FHNW):

thomas.drescher@fhnw.ch

The shawm with cylindrical bell in Albumazar's *Liber Astrologiae*

Raffaella Maria Bortolini (Sorbonne University Paris): raffaella.bortolini@gmail.com

Between 1380 and approximately 1435, a particular type of shawm, with a cylindrical ending bell, can be found in a substantial number of depictions in several European countries.

The historically contextualized study of this instrument (through iconography, musical treatises and notated manuscripts, archival and other written sources, . . .), its reconstruction and attempt of practical use, are all part of my PhD dissertation research.

Given the lack of other information, the study of the shawm with cylindrical bell's iconography is a tool of primary importance for understanding the instrument's place in the history of the *Alta Cappella* ensemble.

For this MedRen conference, I would like to focus on the images depicted in the five extant manuscripts of the Fendulus translation of Albumazar's astrological treatise *Liber Astrologiae*.

This iconographical analysis is particularly interesting because of the time lapse between the five manuscripts: the first one written in South Italy during the XIII century (c. 1240), the last one copied in France in 1490, and because of the clear will of the copyists to maintain the original iconographical program (differing from the other series of related manuscripts in my *corpus* of images, certainly depending on the inseparable relationship between the text and its visual representation in this treatise).

The aim of this comparison will be to determine why and how - despite the consistency of placement and appearance of musical instruments in the different copies of the manuscript - the visual image corresponding to the written word *calama* has been kept in its first form or has been changed modifying some of its characteristics or even transforming it into a completely different object-instrument.

The Mothorn Cornetto: Addressing difficulties in performing modes' characteristics in renaissance music

Josué Meléndez Peláez (Music University Trossingen): josue.cornetto@gmail.com

The revival of instruments such as the viola da gamba, the lute or the cornetto, which were completely obsolete as the "early music" movement began, is a good example of the movement's great achievements. Nevertheless, multiple circumstances have obliged musicians to compromise their performing equipment. As a result, at least in the case of the cornetto, we play on highly modified copies. Confronted with established modern musical standards of pitch, temperament, volume and sound quality, we have been compelled to make choices that disagree with period sources and with specific qualities of surviving instruments.

On the other hand, by playing on unmodified copies of original cornetti, musicians are prompted by the idiosyncrasies of their instruments to become much more aware of questions related to renaissance music theory such as mode and transposition. Zarlino (1558), Diruta (1609), and Banchieri (1614), among others, give character indications to different modes, adding that a mode's affect may vary if transposition is applied and that some transpositions are more appropriate to different instruments or to the human voice.

Santa María (1565) describes different sound qualities of notes according to the solmisation system and Vicentino (1555) and Zarlino indicate that minor or major intervals correspond to different affects. Yet the modern cornetto has been

modified to create opposite characteristics.

In this paper I will survey a range of issues that continue to hinder the revival of the cornetto and present solutions to problems that modern fingerings have caused.

ALTA BELLEZZA - An insight into recreating the sound world of a 15th century Alta Capella

Ann Allen (Alta Bellezza, Basel): ann@annallen.info Nathaniel Wood (Alta Bellezza, Basel): ancientbrass@gmail.com

Hanna Geisel (Alta Bellezza, Basel): hannasemailadresse-at-gmx.de

The Alta Capella, a trio of shawms and slide trumpet, was the most prolific and prestigious musical formation of the late middle ages/early renaissance, used for both recreational and ceremonial music making.

This lecture recital provides a chance for ALTA BELLEZZA to present the working process they followed, leading up to the recording of their debut CD of 15th century Burgundian chansons. Starting by browsing through relevant manuscripts to find the best pieces to fit the ensemble and the programme, the music was then learnt directly from facsimile copies rather than using or creating modern editions, before the entire programme was committed to memory. Once the music was full understood and embodied, the important discussions of temperament, tuning and *musica ficta* began.

This presentation gives a chance to shine a spotlight and open up discussions on the importance of applying historical practices such as reading from original notation, performing from memory and choosing appropriate temperaments, as well as questioning current trends in the recording process prevalent in today's Early Music scene.

SE-69: Free Papers/Lecture Recital: Around Machaut

Saturday, July 6, 09.00–10.30, Studio Eckenstein

Chair: Felix Diergarten (Hochschule für Musik Freiburg):
f.diergarten@mh-freiburg.de

Modelling 'le noble rethorique'

Uri Smilansky (King's College London): uri.smilansky@gmail.com

Machaut scholars have been enjoying an ever-increasing range of tools with which to dissect his musical and poetic language. But as performers may well attest, problems are more often encountered when attempting to combine such well-defined segments into rhetorically coherent meanings operating in real time. This paper suggests that many such difficulties arise from our preconditioned analytical position, and thus, expressive expectations. In it, I argue that we over-accommodate the idea that theoretically-sanctioned musical phenomena can signify stable meanings, and that we are often handicapped by an expectation that such well-defined analytical segments will cumulatively support the rhetorical syntax of the text to which they are set. Using *Dame, ne regardes pas* (B9) as a case study, I will highlight a series of tensions emerging from the comparison of musical and poetic rhetoric devices on a basic, structural level. These will problematize musical form in the face of poetic structure and cadential distribution, and encompass also questions of underlay and word-stressing. Finally, I will attempt to ameliorate these tensions by suggesting a shift in our analytical position. Rather than understanding rhetorical sophistication as the convergence of singular tools and effect, analysis can highlight performative flexibility and the creation of a dialogue between non-convergent yet individually digestible and simultaneously audible sets of structures. In this way, both analysis and expression in performance can be freed to follow multiple expressive logics, change with every iteration, and create a rhetoric fluidity which both exposes and undermines form.

Voice rests and musical periodicity: new look on Guillaume de Machaut's motet structure

Kévin Roger (CESR, Université de Tours): kevin.roger@etu.univ-tours.fr

Unlike the archetypal model of the “tenor foundation”, *ars nova* motets frequently present many isorhythmic inconsistencies between upper- and lower-voice periods. However, a part of these structural divergences in Machaut's motets seems to result from a compositional process initially based on a common arrangement of the voices. In order to discover it, it is necessary to get away from the isorhythm and examine, first of all, the only musical data strictly periodic. These elements are the voice rests – *pausæ* – which fragment the polyphony in many sections in which the musical discourse is distributed. As a matter of principle, upper-voice rests follow an arrangement similar to those of the tenor with the only difference that their respective positions appear constantly shifted, in such a way that no rests are superimposed. On the one hand, this arrangement consequently encourages the reassessment of the structural involvement of the tenor in upper voices. On the other hand, the systematic shifts of the rests invite to deal with the periodicity of the motet which, far from being linear, rest upon more on a circular conception of the temporal framework: music of repetition, the motet is, from its genesis, subjected to the dynamics of a circle whose rotations organise the polyphonic hierarchy meticulously, like ingenious gears.

Contextualizing the transverse flute in the musical universe of Guillaume de Machaut

Mara R. Winter (Schola Cantorum Basiliensis / FHNW):
mara.rose.winter@gmail.com; together with Matteo Nardella

Beginning at the turn of the 14th century and continuing until the start of the 15th century, the transverse flute made a sudden, prominent appearance in French literary and iconographic depictions of its musical culture. The term *traversaines* was first used to describe a kind of flute by Adenet le Roi in his poem *Cleomades* in the year 1285. Almost 100 years later, Guillaume de Machaut used the term *flautes traverseinnes* to describe a certain instrument in *La Prise d'Alexandre* around 1369, and again by Eustache Deschamps in his *dit* on the death of Machaut in 1377.

In the years between the naming of the *traversaines/traverseinnes* in French literature, there are also numerous references to instruments by the name of *flaüteurs de Behaigne* (flute of Bohemia), *fleüte*, *fleuthe*, *fistula* and *pipe*. While it cannot be said what the true identity of the instrument is behind any of these names, it is important to note the presence of iconography depicting a transverse flute in French works of art between the years 1314 and 1408. Here we can see several representations of instruments which resemble what we refer to today as the “traverso”, that is, an instrument held to one side and blown across an embouchure hole which produces sound. From these two forms of evidence, it is reasonable to say that the transverse flute had some kind of position in the musical fabric of 14th and early 15th century France, and was certainly a known instrument by Guillaume de Machaut in his lifetime.

What cannot be determined, however, is the context in which the transverse flute can be placed in the music of Machaut, if anywhere at all. The goal of this lecture-recital is twofold: to present the evidence of the existence of the transverse flute in the cultural space of 14th century France, as well as Guillaume de Machaut's acknowledgement of the instrument in his own poetry. Secondly, a practical proposition will be made towards the use of the transverse flute in Machaut's music by way of a live performance of selected songs from his oeuvre.

Featuring:
Ozan Karagoz, *voice*
Mara Winter, *medieval transverse flute*

Félix Verry, *medieval fiddle*

SE-70: Free Papers: Medieval Sources of Plainchant

Saturday, July 6, 09.00–10.30, Klaus Linder-Saal

Chair: Christelle Cazaux-Kowalski (Schola Cantorum Basiliensis / FHNW):
christelle.cazaux@fhnw.ch

Das System der Handschriftenbearbeitung in der Slowakei. Die mittelalterlichen Musikhandschriften im Kontext der Forschung

Eva Veselovská (Institut für Musikwissenschaft der Slowakischen Akademie der Wissenschaften): eva.veselovska@savba.sk

Die mittelalterliche Musikkultur vom Gebiet der Slowakei kann dank der schriftlichen Quellen vom Ende des 11. bis zum Beginn des 16. Jahrhunderts rekonstruiert werden. Alle überlieferten Handschriften und Fragmente enthalten die liturgische Musik, den sog. *Cantus Planus*. Die meisten Kodizes stammen aus dem Zeitraum des 14.–15. Jahrhunderts aus Kirchenbeständen (der Bischofs-, Kapitel-, Pfarr-, Kloster-, Schul- bzw. Stadtbibliotheken, die zu den bedeutenden Kircheninstitutionen gehörten). Eine kleine Anzahl Handschriften war Bestandteil privater Sammlungen. In der Slowakei ist leider nur eine sehr kleine Anzahl kompletter Handschriften erhalten. Komplette Handschriften befinden sich heute in Bratislava [Pressburg], Spišská Kapitula [Zipser Kapitel], Martin [Sankt Martin], Košice [Kaschau] und Prešov [Eperies]. Fragmentarisch erhaltene Quellen befinden sich in Archiv-, Museums- oder Bibliotheksinstitutionen. Die größte Anzahl der fragmentarisch erhaltenen Handschriften stammt aus den Einbänden städtischer Amtsbücher, Inkunabeln und Drucken vom Ende des 15. und aus dem gesamten 16. Jahrhundert. Gegenwärtig sind annähernd 850 mittelalterliche notierte Bruchstücke erfasst. Ein Großteil der nicht verwendeten Handschriften wurde vor allem im 15. bis 17. Jahrhundert als geeignetes Material zur Verfestigung von Einbänden und Umschlägen städtischer Amtsbücher und Handschriften aus der jüngeren Zeit verwertet. Viele wertvolle Handschriften wurden auch außer Landes gebracht (Handschriften aus Bratislava, Levoča, Bardejov, Leles u. a.). Die im Gebiet der Slowakei überlieferten mittelalterlichen Kodizes und Fragmente bildeten also nur einen unerheblichen Teil der hierzulande im Mittelalter verwendeten liturgischen Bücher.

Der Bearbeitung aller notierten Quellen aus der Slowakei wurden mehrere Grundaspekte zugrunde gelegt. In unserem Beitrag wurden die Hauptprobleme (Quellenauswahl, Dokumentation, Methodik und Forschungsergebnisse) präsentiert.

In letzter Zeit gelangt die Forschung zur mittelalterlichen Musikkultur weltweit in einen sehr progressiven Prozess. Die Internetdatenbanken publizieren einen umfangreichen Komplex von Informationen über komplette Kodizes oder Fragmente. Die Frage ist, ob die Datenbanken wirklich miteinander kooperieren oder eher konkurrieren.

Bei der Bearbeitung der Fragmente erweist sich neuerdings als Schwerpunktinformation insbesondere die genaue kodikologische Beschreibung (erforderlich ist die genaue Messung der Fragmente), wenn aufgrund der Übereinstimmung der Parameter (vor allem der Höhe des Liniensystems und der Größe des Zwischenraums) die Hypothese von dem gleichen Ursprung (gleiches Skriptorium oder Skriptor, gleicher Kodex) fragmentarisch erhaltener Materialien, die sich heute in mehreren Archivinstitutionen in der Slowakei, Ungarn, aber z. B. auch in Österreich befinden, schon mehrfach bestätigt wurde.

Sources of Plainchant in the Richard and Mary Rouse Collection at the University of California, Los Angeles

Gillian L. Gower (University of California, LA): ggower@ucla.edu

Southern California is not generally considered to be one of the central homes for manuscripts of medieval and renaissance music. Yet the Richard and Mary Rouse Collection of Medieval and Renaissance Manuscripts housed at the University of California, Los Angeles contains at least thirty manuscripts, bifolia, and leaves with music notation. These manuscripts comprise a teaching collection significant for its inclusion of a wide variety of chant notations drawn from an equally wide array of provenances stretching from England to Eastern Europe. This paper will offer an introduction to the Rouse collection, including a selected inventory of the manuscripts and the chants found within them. While some might disregard the collection because it is dominated by leaves and fragments rather than complete books of chant, I will argue that the sources are significant for teaching purposes precisely because they show signs of use (and abuse); by studying the remnants of larger codices, we may learn much about the material culture to which the original manuscripts belonged. In addition, the context of the full Rouse Collection and its namesakes' larger project of preserving manuscripts of all types provides an invaluable learning environment for experienced researchers and students alike.

Because the Rouse Collection has yet to be fully explored by musicologists, it presents the possibility of new findings in the field, as well as of connections to be had with well-known sources of chant. I will close by outlining potential avenues for research within the collation, including the possibility that it contains previously unknown chant melodies.

Disinterring the Requiem: layers and variants in plainchant masses for the dead

Miriam Monroe Wendling (KU Leuven): miriam.wendling@kuleuven.be

The plainchant used in fifteenth- and sixteenth-century polyphonic works has untapped potential as a tool for understanding these compositions. However, the frequent reliance on books like the *Liber Usualis* to provide comparison material diminishes the role that chant can play in the analysis of these works. Instead, the composer's use of plainchant is merely acknowledged and it is judged on how well it conforms to the ahistorical, late nineteenth-century construction that is the *Liber Usualis*. In contrast, medieval and early modern chant sources show a wealth of variety in melody, which can often be tied to specific regions or even institutions – and this variety is often carried over when plainchant is used in polyphonic works. Thus, choosing the right group of plainchant sources as comparison material for the chant in a polyphonic work should be seen as part of the process of analysis. In the past, this may have seemed an insurmountable task involving miles of microfilms, but today, this is no longer the case. Using data from over 500 plainchant masses for the dead examined in a large-scale study of medieval and early modern manuscripts and printed books, this paper will discuss aspects of regionalization and institutionalization in chant melodies ca. 1300-1600. The paper will focus on some of the chants that were frequently incorporated into polyphonic Masses for the Dead, including the introit *Requiem aeternam*, the gradual *Requiem aeternam*, the offertory *Domine jesu* and the communions *Lux aeterna* and *Absolve domine*. The findings presented will show how we stand to gain a better understanding of plainchant-based polyphony, particularly regarding its local or regional origin, through the use of appropriate plainchant sources.

SE-71: Themed Session: Renaissance Materialities in the Museum of Renaissance Music- Objects

Saturday, July 6, 11.00–13.00, Grosser Saal

Chairs: Vincenzo Borghetti (University of Verona): vincenzo.borghetti@univr.it;

Tim Shephard (University of Sheffield): t.shephard@sheffield.ac.uk

Abstract for all three sessions

The Museum of Renaissance Music: A History in 100 Exhibits, a book project currently in progress, 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, in the fifteenth and sixteenth centuries. The book defines ‘exhibit’ generously, embracing places, spaces and concepts as well as the more obvious objects engaged with musical culture, with the intention of providing a diverse and wide-ranging account of what one might call the resounding space of Renaissance Europe. The present panel draws together a selection of exhibits that engage with ‘musical materialities’: those of different kinds of objects (a devotional sculpture, a sixteenth-century alphorn, a virginal and a ‘singing’ fountain), those of images (depicting the musical cure for tarantism, music making in a garden, the Dance of Death) and those connected with the afterlife of Renaissance music or its historiographical construction in the twentieth century (a late seventeenth-century music book from Iceland, the London Madrigal Society in eighteenth century and an LP by David Munrow).

‘O dulciz Maria’: Listening to a Late Medieval Ivory Relief

M. Jennifer Bloxam (Williams College): jbloxam@williams.edu

In this paper, I offer a meditation on the sound world of late medieval Marian devotion through the medium of a small ivory *Maria lactans* image carved c.1470-1500 in the northern Netherlands. This is a listening Virgin, serenaded by two angel musicians at her feet. Contemplation of the sculpture’s finely chiseled details – not only its musical elements, but also gazes, gestures, and the contact of maternal and infant flesh - unlocks a fresh perspective on beloved Marian plainsong and polyphony based on it, such as Josquin’s five-voice *Salve regina*.

Sounds from a Wunderkammer: The “Rindentrompete” Vienna, Kunsthistorisches Museum SAM 271

Martin Kirnbauer (Schola Cantorum Basiliensis / FHNW): martin.kirnbauer@flnw.ch

In the famous Collection of Historical Musical Instruments in the Kunsthistorisches Museum in Vienna there is a coiled wooden trumpet, perhaps more reminiscent of the Turkish pastry ‘borek’. This curious instrument can be dated back to the 16th century established at castle of Ambras and sometimes called “the oldest museum in the world”. A contextualisation of this at first sight not really comely looking instrument leads to fascinating insights into the concept of a «Kunst- und Wunderkammer» and the history of this particular object, and will allow me to investigate the interest of Renaissance aristocratic societies in rustic alphorn playing.

Material Encounter and the Imaginary: A Case Study of the Singing Fountain of Prague

Scott Edwards (Universität für Musik): scott.edwards@univie.ac.at

Standing today in front of the Summer Palace of Queen Anne in the gardens of Prague Castle is the “Singing Fountain”. The fountain’s inception and construction have been carefully documented through payment records and scholarship, but the sounding aspects that have lent this fountain its poetic name have not yet been studied. This paper addresses the fountain’s design and physical environment, the social relationships encouraged by its setting, and accounts of visitors from the turn of the 17th century to the present in an attempt to account for historical changes in the interpretation of this object as a sounding body.

Keyboard Instruments as Means of Political Communication in the Renaissance

Moritz Kelber (Universität Bern): moritz.kelber@gmail.com

Emperor Maximilian I was among the first rulers of the Holy Roman Empire who incorporated instrument making into their policy of self-representation. Several sources praise the Habsburg ruler as mastermind behind the invention of new musical instruments. This paper is about the role of portable keyboard instruments like positive organs, regals, and virginals in the sixteenth century. It argues that the design of many musical instruments of that period incorporates an understanding of political authority that was focused on mobility and ephemerality. From 1500 onwards, keyboard instruments became not only commodities but also objects that played an important role as a means of political communication.

SE-72: Free Papers: 16th Century Theory and Didactics

Saturday, July 6, 11.00–13.00, Neuer Saal

Chair: Julie Cumming (McGill University): julie.cumming@mcgill.ca

From Mode to Mattheson's Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus

Thomas William Posen (McGill University): tposen@gmail.com

In his *Neue Eröffnete Orchestre* (1713), Johannes Mattheson summarizes Heinrich Glarean's twelve-modes, but explains afterwards that, "present-day composers are accustomed to differentiate their keys differently." He then lists four major and four minor keys. Why did Mattheson choose these keys, and where did they come from? Until now, the most widely accepted explanation for Mattheson's choice is that of Harold Powers 1998. Powers argues that Mattheson's keys developed from Banchieri's "church keys," which he explains represent eight transposed psalm tones, a set of melodic formulae used for singing psalm texts in worship. By elevating the importance of the psalm tone representations as the predecessors to Mattheson's keys, Powers diminishes the role of mode.

In this paper, I argue instead that Mattheson's keys arose from a developing concept of mode, not representations of transposed psalm tones. As Jean Claire (1962) and Daniel Saulnier (2015) explain, ninth-century Gregorian scholars designed the psalm tones to embody characteristics of the eight modes of the Octoechos. Over time, theorists changed how they defined the eight modes, from a definition based on *repercutsa* intervals to one based on species of fifth and fourth. I highlight three treatises that show this process: Johannes Cochlaeus's *Tetrachordum musicae* (1511), Glarean's *Dodecachordon* (1547), and Glarean's and Litavicus's oft overlooked *Musicae epitome* (1557). I show how a subset of Glarean's species-defined modes replaced the eight *repercutsa*-defined modes and demonstrate that Glarean's subset provides a better point of origin for tracing the development of Mattheson's keys than do Banchieri's church keys.

Litterae, voces, claves: The ascendancy of the keyboard as instrument of reference

Michael Robert Dodds (The University of North Carolina School of the Arts): doddsm@uncsa.edu

The shift from gamut to keyboard as dominant model for mapping and navigating tonal space unfolded over some five centuries. If this epochal shift underwent its dramatic climax in the 17th century, early signs of it are evident as early as the 12th. One significant clue to the keyboard's ascendancy as instrument of tonal reference is offered by new and eventually convergent meanings of the word

clavis (key). Although Renaissance theorists like Glarean refer to Guido's notes as *claves*, this was not Guido's term; the Arezzo master called pitches in his dual-nomenclature system *litterae* (letters) or *voces* (solmization syllables). The first known use of *claves* unambiguously referring to the mechanical action of a keyboard comes in the mid-12th century *Regulae de arte musica* of Abbot Guido of Cherlieu; by the late 13th century, *clavis* seems to be the term most used for that organ part. Concurrently, *clavis* was becoming synonymous with "note" in the anonymous *Ars musica* from Regensburg, *Summa musice* of Perseus and Petrus, and various treatises of Jerome of Moravia—treatises in which *clavis* also sometimes refers to physical keys—while in Garlandia's *Introductio musice*, *clavis* stands simply for *littera*. The question is not whether a conflation of "organ key" and "note" occurred, but precisely when. That these two new meanings of *clavis* should arise around the same time in the late 13th century points to a growing importance for the keyboard as an instrument of reference.

Producing counterpoint together: Multipart improvisation in the 16th century

Christoph Riedo (University of Basel): christoph.riedo@unibas.ch

In the 16th century, the term counterpoint designated either the harmony of a composition (*res facta*) or that which was created by improvisation. This double meaning as a composition or an improvisation meant that learning counterpoint was not necessarily bound to the notation of newly created melodies but could also have been accomplished orally. Hence anybody who was trained in counterpoint was able to improvise polyphony in various degrees.

Nowadays, this very historical understanding of counterpoint is being implemented in teaching again. Occasionally, students not only learn to write but also to improvise *gymels*, *canons*, and *fauxbourdons*. However, in the early modern age musicians improvised far more complex forms, a practice known as *contrappunto alla mente*, or 'mental counterpoint.'

My paper will focus on complex multipart improvisation in the 16th century. I explore how three, four or five singers could invent new and independent melodies upon a given bass line, and hereby create a complete harmony. There is no clear description on how improvisers would have operated. Nevertheless, we are able to gain insight into their process by analysing compositions that scholars (Ferrand, Canguilhem, Wegman) regard as testimonies of improvisational practices. Concretely, I will consider examples from Vicente Lusitano's writings, Ippolito Chamaterò di Negri's *Li introiti fondati sopra il canto fermo del basso* (Venice, 1574) and the *Lyons Contrapunctus* (Lyons, 1528). With my findings I want to offer musicians an initial introduction to multipart improvisation, and scholars a deeper understanding of the compositional process.

Learning counterpoint in the 16th Century – the didactic approach of the diminution manual

Sunniva Thomassen (The Norwegian Academy of Music): sunniva.thomassen@nmh.no

Surveying the manuals of counterpoint in the 16th Century Italy, the didactic methods presenting the material seem to vary. According to W.P. Clemmons in his ph.d. about J.J. Fux *Gradus[1]*, the methods ranged from a species approach, an approach for creating note-against-note counterpoint through the more basic "8 rules", to an approach with special concern for voice-leading through *passaggi*. It seems unclear whether these are separate approaches, or if they rather complement each other. And while many scholar-musicians (myself included) tend to treat the diminution manuals separately, it might be fruitful to consider them an equal part of the didactic literature on counterpoint. The idea for this paper is to explore how the counterpoint manuals - and the methodologies presented in them - relate to the manuals of diminution. The main questions will be:

1. Are the diminution manuals to be considered as one approach to counterpoint among several approaches?
2. And if so; are there additional reasons why the didactic models differ, except from having different recipients?
3. Possibly: Are there elements in the performers diminution that goes beyond regular counterpoint?

My preliminary idea of method is a close-reading of selected counterpoint manuals and diminution manuals, comparing the didactical approaches in detail in order to understand to what extent the methodology differ between the two types of manuals. I will relate the outcome of my findings to the use of these manuals in musical education and everyday musicianship.

Clemmons, William P. "Johann Joseph Fux's *Gradus ad Parnassum* and the Tradition of Seventeenth-Century Contrapuntal Pedagogy." Ph.D. diss., City University of New York, 2001. See p. 20, p. 45 and p. 54 for the pedagogical approaches mentioned.

SE-73: Free Papers: Ockeghem/Agricola/Josquin: New Insights

Saturday, July 6, 11.00–13.00, Kleiner Saal

Chair: Reinhard Strohm (University of Oxford): reinhard.strohm@music.ox.ac.uk

Ockeghem 5.0: A virtual reality project for the history of music at Saint-Martin of Tours

David Fiala (Université de Tours): david.fiala@univ-tours.fr

The project ReViSMartin (Virtual Renaissance of the collegiate church of Saint-Martin in Tours) launched in 2016 with the support of the French Région Centre-Val de Loire is producing a short HD animated feature (8 mn), a web portal and an immersive video game, in order to immerse viewers in the musical life of this church in the second half of the 15th century, when it was ruled by the most admired composer of the time : Jean de Ockeghem.

A new critical investigation of available historical, archeological and musicological documentation, primarily intended for checking facts and data, yielded a few discoveries, notably two autographs signatures signed by « J. de Ockeghem » which confirm the form he used for his own last name. A 3D modelisation of the church (destroyed c. 1800) and of its urban surroundings in their late 15th century state, was produced on the basis of this local documentation, together with wider references on church interiors, as well as on singers' or clerks' physical appearance for the six characters to be included in the animated feature. An audio HD multichannel soundtrack of three polyphonic works of the late 15th century closely linked to the collegiate church, with the three chant pieces they quote (30 mn), was recorded by Ensemble Gilles Binchois directed by Dominique Villard.

This paper will summary the challenges faced by the project, present its productions and discuss the benefits of such an endeavour in musicology.

"Lament and Glory in Ockeghem's *Mort, tu as navré*"

Jeannette D. Jones (Boston University): jonesj@bu.edu

Ockeghem's *Mort, tu as navré*, one of the earliest polyphonic laments on the death of a musician, commemorates the composer Gilles Binchois, who died 20 September 1460. Some peculiarities shroud certain aspects of the song. Initial questions address its main source of transmission—the chanson manuscript Dijon 517. The four-voice, polytextual song appears as the only ballade in the manuscript, nested in a section of combinative chansons. Scribal issues pertaining to text layout and some missing lines have prompted scholars to question the ordering of

the strophes and performance strategy. Some also query the logic of the premier composer of the court of France writing a piece honoring the premier composer of the court of Burgundy in the middle of the fifteenth century, when relationships between the courts were hardly amicable.

My study situates the song within a larger context of shifts in lament literature and of the rise of the notion of the exalted artist. I argue for a particular reading of the poetic text of the song that draws directly on imagery developing in funereal literature at the time. Ockeghem's use of the song's sonic space directly unfolds its imagery. His musical and textual gestures signal a growing sense of the role of a musician within a larger artistic community, bound by a shared language—personified by the figures of Rhétorique and Musique in the poem. Laments for poets, musicians, and painters participated in the growing repertoire exploring the pursuit of artistic glory.

Augustine, Agricola, and the Rhetorical Bridge

Jennifer S. Thomas (University of Florida): thomasjs@ufl.edu

Saint Augustine's writings undergirded Christian rhetoric and thought in the late middle ages and early Renaissance: his *De civitate Dei* was among the earliest printed books, and his influence on Petrarch is well known. His rhetorical style and syntax slips fluidly between his own words and scripture, which Augustine had indeed made his own. In literature of the period, Augustine's words and syntax were treated similarly, like the still-famous line from his *Confessions*—“our hearts are restless 'til they rest in thee.” Music, too, succumbed to Augustinian rhetoric. In the motet, *Si dederò somnum* (if my eyes sleep), Alexander Agricola's setting of a scriptural text recalls Augustine's emphasis on rest. *Si dederò* emulates Augustine's exhortations to eschew proud rhetoric, to let pious actions speak more eloquently than words, and to recognize that sacred and profane are “intermixed with one another in this present world.” A complex of musical works surrounds *Si dederò*, quoting and blending its text and music; some works treat ideas of repose, others set grammatically and semantically similar scriptural texts such as *Si dormiero*, *Si descendero*, and *Si ascenderò*, and many quote *Si dederò*'s musical ideas.

Renaissance polyphony may have followed Augustine's example in its techniques of intertwined quotation, allusion, invention, and shared conventions. Stylistically, Agricola's humble song-like motet and its musical network seem to take to heart Augustine's teachings, leaving a legacy of how Christian rhetoric could take on musical form, and, like Augustine's teachings, influence following generations.

Seeing the Invisible in *Huc me sydereò*

Catherine Anne Motuz (Schola Cantorum Basiliensis / FHNW):
catherinemotuz@gmail.com

The humanist revival of rhetoric is often credited with the increasingly close relationship of text and music in the Renaissance, but I propose that the influence of devotional meditation is just as important. Originally developed in monasteries, devotional meditation was a significant and still-growing lay practice around 1500. It was centred around the creation of mental imagery that would elicit appropriate religious affects, without which the texts of prayers would be ineffective. Paintings and sculptures could also be used in this context—the former was a common feature of books of hours—but these could also undermine the essential work of constructing a mental image.

At a time when music was frequently criticised in religious circles for being “mere noise” (Wegman), I suggest that the use of musical gestures to illustrate a text—a technique for which Josquin would be praised in subsequent generations—offered the motet in particular a way to become useful to contemporary devotional practices, providing the listener with a tool to help them visualise without resorting to physical images. Building on the association of motet texts with imagery (Blackburn) and of Josquin's *Miserere mei* to meditation practice (Macey, Brothers), I

suggest that in *Huc me sydereo*, text and music work together to create a guided meditation on the crucifixion, finishing with a command for the listener to love. The use of an isorhythmic tenor, the shape of which only becomes clear in the final iteration, suggests the ability of music to portray the invisible.

SE-74: 14th Century Italy: On Sources and Compositional Issues

Saturday, July 6, 11.00–13.00, Studio Eckenstein
Chair: Michael Scott Cuthbert (MIT): cuthbert@mit.edu

New Insights on the Modena Codex

Andrés Locatelli (Università degli Studi di Pavia): andresloc@hotmail.com

With more than 60 compositions transmitted in *unicum*, including virtually all extant works by Matteo da Perugia, the codex ModA (Biblioteca Estense Universitaria, a.M.5.24) stands out among the 'core' sources of Ars Nova and Ars Subtilior music. Ever since its modern re-discovery, the chronology of the manuscript has haunted scholars, who have focused on the evident proximity of Matteo da Perugia to the collection, the style and provenance of the repertoire, and the political allusions contained in a number of works. The scant archival records that survive on Matteo's career undoubtedly link him to the Visconti circuits of Milan and Pavia between 1402 and 1418, pointing at humanist Pietro Filargo (d. 1410) as his principal patron. Musicologist Anne Stone has convincingly proposed the 1420s as *terminus post quem* for the completion of ModA based on a datable heraldic reference found in one of Matteo's ballades. Such observations support the tendency of other musicologists to chronologically place some of the Ars Nova anthologies later than traditionally assumed (see Karl Kügle, 2012).

Based on philological, codicological, and historical investigations, this paper will present new hypotheses on the chronology of the manuscript's later layer and on Matteo's possible activity within the Visconti circles around the 1420s-30s. Recently discovered allusions strengthen the link between the composer's works and the politics of Duke Filippo Maria Visconti (d. 1447), whereas newly spotted codicological evidence has thrown light on the history of ModA, on Matteo's link to Bertrand Feragut, and on the latter's conjectural role in the transfer of the manuscript to its current location.

The Squarcialupi Codex as a Model Book

Andreas Janke (Universität Hamburg): andreas.janke@uni-hamburg.de

"A last remark on an extremely strange and dubious case: a 17th-century copy of a page of an Italian trecento MS found in Erevan-Sowjet Russia". With this phrase Kurt von Fischer, in 1987, introduced a peculiar illuminated folio that looked like a page from the early 15th-century *Squarcialupi* codex (Florence, Biblioteca Medicea Laurenziana, Med. Pal. 87). The manuscript from Erevan alone might not invite to do further research, however, since then (and until recently) six more manuscripts became known, which seem to have been copied from *Squarcialupi* and which differ significantly from each other – some can count even as facsimiles (with correct representation of the mensural notation), others contain only partial copies from Squarcialupi's illuminations (with invented notation). Today, there are differences of opinion as to when this could have happened, which range from the second half of the 15th until the 19th century. Likewise, the question of why and for whom these copies were created has been answered differently, including ideas about political agendas or even the workings of forgers. In my talk I will first date some of the manuscripts to the late 19th century on the basis of color identifications, using state-of-the-art but non-invasive analytical techniques such as X-ray Fluorescence Spectroscopy. Then I will outline the context in which, I believe, all the surviving copies of *Squarcialupi* can be

placed through a discussion of similar objects as well as the contents of newly found documents, which tell us about the earliest readers of this manuscript in the Biblioteca Medicea Laurenziana – at the time, and even before, when the first musicologists started investigating this precious Trecento codex.

Mixed feelings in a «cantus mixtus»: Excessive love and singing beyond measure in Paolo da Firenze's *Fatto m' à sdegno*

Mikhail Lopatin (Julius-Maximilians-Universität Würzburg):
lopatin.michael1983@gmail.com

This paper starts by examining how the relatively widespread poetic topoi of 'oltre misura' (beyond measure) and 'oltre natura' (beyond nature) in Guido Cavalcanti's ballata 'Fresca rosa novella' are reflected in the poem's metrical structure, in which the introduction of both motives coincides with a metrical extension of the 7-syllable line normative for this poetic text. This creates a potential for metapoetic reading of this poem in which 'oltre misura' can be shown to create an equivocation across amorous content and metrical pace of the ballata. As I will show, Guido's ballata is not an isolated case in its linking together the amorous unmeasuredness with some sort of play with other (more technical) meanings that the word 'misura' conveys.

Two ballatas by Francesco Landini and one ballata by Paolo da Firenze also contain the word 'misura' in their poetic texts, and two of them use it within the 'oltre misura' topos. I will focus on Paolo's piece (*Fatto m' à sdegno*), 1) examining how the poetic text and its key topoi 'fit' into the ballata structure (in particular, how the 'emotional content' of the text is structured across the dividing lines of the form), and 2) how Paolo's musical setting responds to the resulting combination, and the 'oltre misura' poetic topos in particular. This latter discussion will center around the oft-debated issue of 'modus' in the trecento notation.

This case study will hopefully open a hermeneutic window onto some larger issues which are addressed here only very cursorily: 1) how the 'oltre misura' poetic topos harmonizes with its sonic realization, which is necessarily 'measurable'; 2) what does it tell us about musico-poetic (or musico-metapoetic) relationships in the trecento song.

Cadence types and cadential organisation in the music of the early Trecento

Giacomo Ferraris (Università degli studi di Pavia): giaferraris@libero.it

This paper aims to provide a complete analysis of the cadential organisation of the two-voice repertoire contained in the Codex Rossi (V- CV bav Rossi 215), the earliest substantial source of Italian Trecento music. In the first part I will try to determine what kinds of contrapuntal movements in the voices qualify as cadences: the analysis will reveal significant differences with respect to the contemporaneous French practice, with the typical French "directed progression" from imperfect consonance to perfect consonance being replaced by a much greater variety of situations, including much more frequent use of parallel movements of perfect consonances and even movement from dissonance to consonance.

In the second part of the paper I will address the problem of cadential organisation proper. The only significant element of regularity to be detected is a special prominence of unison cadences on g and a (not necessarily used, however, as final cadences of the compositions). This fact seems to be connected to a special tendency of the tenor to move stepwise down and up the d-a pentachord, finally cadencing on g or a, upper limits of the pentachord. Indeed, in an important subset of the pieces the tenor moves mostly, or exclusively, within these five notes, often in recurring ostinato designs; which suggests a practice, of possible improvisatory nature, based on upper-voice variations over a pentachordal tenor ostinato that might lie at the origin of the whole Italian Trecento polyphony, before a progressive differentiation of contrapuntal structures and cadential goals took place.

SE-75: Free Papers: L.B.Alberti / Female Role and Female Voice

Saturday, July 6, 11.00–13.00, Klaus Linder-Saal

Chair: Federico Zavanelli (University of Southampton): F.Zavanelli@soton.ac.uk

Leon Battista Alberti on Musical Proportions. A Case of Misinterpretation

Vasco Zara (Université de Bourgogne / CESR Tours): vasco.zara@u-bourgogne.fr

In the history of the relationships between music and architecture, Leon Battista Alberti's thought is essential. In the *De re aedificatoria* (1443-1452), Alberti wrote: «The very same numbers that cause sounds to have that *concinnitas*, pleasing to the ears, can also fill the eyes and mind with wondrous delight. From musicians therefore who have already examined such numbers thoroughly [...] the while method of outlining is derived». In the letter dated 18 November 1454 to Matteo de Pasti for the Malatestiano Temple in Rimini, Alberti asked Matteo «not to spoil what is yet to be done. You can see where the sizes and proportions of the pilasters come from: if you alter something, all that harmony [*musica*] is destroyed». On the base of these concepts, Rudolf Wittkover proposed a harmonic interpretation of the architectural principles of the Renaissance. Alberti's concepts were subsequently adopted to interpret the structure of fifteenth century compositions, from Du Fay's *Nuper rosarum flores* to Josquin's motets. This paper aims to offer a more precise interpretation of Alberti's thought on music. The study of all his writings allowed me to document that Alberti didn't structure his theory on the Pythagorean and Platonic philosophies. By analyzing Alberti's lexicon, I will show that his knowledge of musical sources was not direct, but mediated by treatises, especially of medieval tradition. The analogy between architecture and music was not present in Alberti's writings, but was the result of a sixteenth century interpretation of a group of humanists from Lombardy and Veneto.

An Alluring Sight of Music: The Musical Courtesan in the Quattrocento

Laura Ventura Nieto (Royal Holloway, University of London):

Laura.VenturaNieto.2012@live.rhul.ac.uk

The courtesan, that enticing woman that lures men with her unlimited arts of seduction, was a ubiquitous character in the artistic productions of the Italian *Quattrocento*. Much more than a regular high-class prostitute, sixteenth-century sources construct the courtesan as a character that '[engaged] in relatively exclusive exchanges of artistic graces, elevated conversation, and sexual favors with male patrons' (Feldman and Gordon 2006, 5). More than any other, the 'musical courtesan' became an archetype that has been widely used to qualify several depictions produced in the first half of the sixteenth century representing beautiful young women in different attires playing the lute.

How does the musical courtesan looks like? What sets her apart from a regular prostitute, a courtly lady or the mistress of a powerful ruler? Who calls her a courtesan and why? Does her music change how a courtesan is depicted? By considering concepts such as professionalism, sensuality, virtuosity, performativity and agency, this paper aims to question the concept of the 'musical courtesan' as all-encompassing iconographical category.

Slapping Euterpe

Anne Piejus (CNRS): anne.piejus@cnrs.fr

Dans une lettre du 18 janvier 1594, Emilio de' Cavalieri rapporte une anecdote concernant la célèbre chanteuse Vittoria Archilei, surnommée « l'Euterpe de notre temps ». Séjournant à Rome, elle rendit visite à Philippe Néri, fondateur de la congrégation de l'Oratoire, qui l'invita à chanter. Archilei commença par un *Benedictus*, puis, à la demande des présents, chanta des *spagnole* et des *galentrie*, pendant qu'un prêtre dansait. La réjouissance se termina par une bénédiction, suivie d'une « bonne gifle », que Néri lui aurait administrée, accompagnée de deux requêtes : « qu'elle se souvienne de lui et qu'elle revienne une autre fois chanter devant les cardinaux ».

Analyser ce geste en apparence contradictoire permet d'aborder la réception du chant féminin dans les milieux séculiers masculins sous un angle inédit. La mortification, condamne-t-elle la chanteuse, la chanson ou ses paroles ? L'éthique musicale différentialiste qui domine les milieux séculiers offre quelques pistes d'interprétation. Mais au-delà de cette surface éthique, la correction a surtout partie liée avec les rites de passage, et avec la mémorisation des événements remarquables. L'usage de la gifle lors des exécutions publiques, comme les pratiques contemporaines des arpenteurs, permettent de replacer le geste de Néri dans une dimension anthropologique plus large. Le rite de passage, qui sépare, invite à son tour à revenir à la problématique de la pureté – du chant, de l'*actio* chantée et du corps chantant – et à interroger les liens entre musique et possession.

'An All Male Affair' Revisited: Women and the Early Music Book

Paula Higgins (Royal Holloway, University of London):
paulahiggins@googlemail.com

The late David Munrow (1942-1976), one of the most important figures in the British early music movement of the later twentieth century, held firm opinions on the negligible role of women in historical music making: "Female participation seems to have been rare: medieval music making was an all male affair . . . and there is little evidence for the use of female voices before the mid-15th century." His views as set out in 1973 were more or less indistinguishable from coeval notions of the creative sterility and inactivity of historical women generally. And yet, decades of research born of Women's Studies programs in the US and abroad have since shown that androcentric assertions that once passed as infallible dogma were never true to begin with.

Some twenty-five years ago, I challenged Munrow's famous claim of early music as "all male affair." I drew attention to the dauphine Margaret of Scotland (1424-1445), her ladies-in-waiting, and their unforeseen involvement in writing poetry. I noted that the names of several of these women appeared in manuscripts of fifteenth-century poetry containing texts set to music by Antoine Busnoys and others, one of which transmits a poem by Busnoys found nowhere else. These arguably critical details have gone unnoticed by scholars addressing aspects of the Loire Valley chansonniers and other fifteenth-century music books since that time.

My paper seeks to reassess the activities of the Scottish princess and her ladies and their ongoing implications for the study of women as consumers of early music books. I suggest that we need at long last to move beyond seeing women in the passive role of disinterested recipients and to reckon with evidence of the strong likelihood of their more active participation in the creation, consumption, performance, and production (as composers, poets, music scribes, parcheminiers, and illuminators) of early music books and their repertoires.

SE-76: Themed Session: Renaissance Materialities in the Museum of Renaissance Music- Afterlife

Saturday, July 6, 14.30–16.30, Grosser Saal

Chairs: Vincenzo Borghetti (University of Verona): vincenzo.borghetti@univr.it;
Tim Shephard (University of Sheffield): t.shephard@sheffield.ac.uk

Abstract for all three sessions

The Museum of Renaissance Music: A History in 100 Exhibits, a book project currently in progress, 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, in the fifteenth and sixteenth centuries. The book defines ‘exhibit’ generously, embracing places, spaces and concepts as well as the more obvious objects engaged with musical culture, with the intention of providing a diverse and wide-ranging account of what one might call the resounding space of Renaissance Europe. The present panel draws together a selection of exhibits that engage with ‘musical materialities’: those of different kinds of objects (a devotional sculpture, a sixteenth-century alphorn, a virginal and a ‘singing’ fountain), those of images (depicting the musical cure for tarantism, music making in a garden, the Dance of Death) and those connected with the afterlife of Renaissance music or its historiographical construction in the twentieth century (a late seventeenth-century music book from Iceland, the London Madrigal Society in eighteenth century and an LP by David Munrow).

Echoes from the Periphery: The Manuscript Rask 98 and the Transmission of Renaissance Music in Iceland

Árni Ingólfsson (Iceland Symphony Orchestra/Iceland Academy of the Arts):
arniheimir@sinfonia.is

One manuscript songbook, now at Copenhagen University (Rask 98), provides a compelling glimpse into the traditions of music in Iceland during the early modern age. Written ca. 1660–1670, it contains of 223 songs. One piece is a *canzona villanesca* by Francesco Corteccia. Published originally in 1544 (Venice), this song was printed as a Latin contrafactum in 1576, and finally made its way to Iceland, where it was sung to an Icelandic translation of the Latin text. Concentrating on this particular song, in my paper I will investigate the transmission of Renaissance music to one of the furthest areas of the European periphery.

Renaissance Music in the 18th Century: The London Madrigal Society

Samantha Bassler (New York) samanthaebp@gmail.com

Founded in the eighteenth century, the London Madrigal Society is an antiquarian society for ‘ancient music’, connected not only to the contemporaneous eighteenth-century London club culture, but also to a long history of English antiquarianism. Already in the seventeenth century, antiquarians in England were caricatured for their obsession with the past, which affected their professional and personal reputations. This paper explores antiquarianism in eighteenth-century London, by examining their manuscript copies of music by monumental, canonical composers, including Palestrina, Byrd, Tallis, Victoria, madrigal composers from Italy and England, and Marenzio.

From Rüdél to Munrow. Aural representations of medieval and Renaissance music

Martin Elste (Staatliches Institut für Musik-forschung): elste@martin-elste.de

Among the earliest recordings of Renaissance music were performances for the set ‘2000 Years of Music’ conceived by Curt Sachs in 1930. With the advent of the long-playing record, it became feasible to present longer performances of this repertoire. Further on, at the commercial peak of the LP, David Munrow added additional features to aural representations of medieval music. My contribution will discuss the stylistic changes which Renaissance music underwent in the course of almost half a century and to which extent Munrow, with his Early Music Consort of London, influenced these changes in the appreciation from the viewpoint of both, the performer and the listener. With the pictorial explanations, early music

now had a visual aspect too. The following aspects are prevailing: In the course of the years there is a stronger interest in the specific sound of the instruments and we experience a distinctly unique vocal style stimulated by oriental music making. There is a shift from the predominance of vocal music to a predominance of mixed – vocal-instrumental – sounds and there is a vested movement towards music as easy-listening fun entertainment.

SE-77: Free Papers: Chanson

Saturday, July 6, 14.30–16.30, Neuer Saal
Chair: David Fallows (formerly University of Manchester):
david.fallows@manchester.ac.uk

L'influence des espaces géoculturels sur la structure et la syntaxe cadentielle du rondeau entre 1250 et 1450

Sylvain Margot (Université McGill): sylvain.margot@mail.mcgill.ca

Bien que le rondeau ait été un genre majeur des XIV^e et XV^e siècles, certains éléments de son organisation restent mal compris. Comment a évolué la structure de ses *apertum* et *clausum* au cours du temps? Existe-t-il une syntaxe qui régit ces deux cadences? Quels facteurs ont influencé ces éléments?

Grâce à l'étude d'un corpus de 250 pièces composées entre 1250 et 1450, et aux travaux de Jennifer Bain, Sarah Fuller et Margaret Bent, nous avons pour la première fois pu définir une syntaxe cadentielle précise et cohérente du rondeau. L'analyse assistée par ordinateur de ces œuvres a également révélé l'existence de deux principaux espaces géoculturels, l'un centré sur le nord de la France, l'autre sur le nord de l'Italie.

Lors de cette présentation, nous présenterons dans un premier temps les différents modèles structurels, syntactiques et sémantiques développés pour décrire notre corpus. Nous détaillerons ensuite sa mise en base de données et le protocole de son analyse informatique. Puis nous présenterons les résultats les plus significatifs de notre étude: nous soulignerons tout d'abord l'importance de l'imitation et des syntaxes divergentes des rondeaux français, ainsi que le goût pour les syntaxes convergentes et la sémantique mélancolique des rondeaux italiens; nous proposerons également le nord de la France comme une origine possible d'un important corpus d'œuvres non identifiées; enfin, nous identifierons Avignon comme pôle de transition entre les espaces géoculturels français et italiens en visualisant l'évolution des structures cadentielles de type sixte-octave.

Performing Songs from the Gruuthuse Manuscript

Ita Hijmans (Aventure, ensemble for medieval music): itasgk@xs4all.nl

The Gruuthuse Manuscript (NL-The Hague KB 79 K 10) originated in Bruges around 1400. In addition to poems and prayers, it contains 147 Dutch language songs. The melodies in stroke notation are notated separately from the texts and modern performers need to find their way through this labyrinth. In our experimental exploration of the polyphonic potential of Gruuthuse-melodies from a central European perspective, we concluded that the songs by the Mönch von Salzburg and Oswald von Wolkenstein could be used as contemporary models for relating the text to the Gruuthuse-melodies. And that is just what Aventure did. In this paper I will explain how we did it, what was useful and what needs to be explored further.

Comparing the Gruuthuse-repertoire to the German songs is not new but there is no consensus to which extent similarities can be observed. In our ongoing artistic research project, Aventure applied the central European recipe for transforming monophonic songs into polyphonic instrumental ensemble-arrangements to several of the Gruuthuse-melodies. We learned that the results confirm the modal-structure of the melodies, as in the central European repertoire. In the

Mönch and Wolkenstein songs the text-phrases fit properly into the modal framework of the melodies. In the Gruuthuse-repertoire it is also possible to adhere to the modal framework as a starting point to connect the text-phrases and the melody. As a result the Gruuthuse-songs show a characteristic idiom, with – not only in the texts but in the melodies as well – some German flavor.

Analyzing Binchois. Transmission, counterpoint, performance

Felix Diergarten (Hochschule für Musik Freiburg): f.diergarten@mh-freiburg.de

The songs of Gilles de Bins (“Binchois”) have time and again proven a conundrum for modern readers and listeners alike. Although Binchois’s works belong to the most frequently copied and quoted works of the early 15th century, and despite their being readily available in a complete modern edition since the 1950’s, his songs are still considered “reticent and hermetic works” (Planchart) in need of “far more technical explanation” (Fallows). This presentation takes up the latter issue in particular by offering a historically contextualized contrapuntal analysis of Binchois’s ostensibly most-discussed song (*Adieu m’amour*). This song is almost exclusively performed and studied in the version from the manuscript *Oxford can.misc. 213*. However, an alternative version from a different northern Italian manuscript raises several pressing questions concerning both the analysis and performance of this important work. In reading Binchois’ song, I will bring together questions of transmission, 15th-century reworkings, counterpoint and performance, and will show how these issues are fundamentally interrelated.

On the Leuven Chansonnier’s Virelai *Se vous Voullés* and its authorship

Fabrice Fitch (Royal Conservatoire of Scotland): fabrice.fitch@me.com

The recent discovery of the Leuven Chansonnier has given us a dozen new chansons *unica*, all of which are anonymous owing to the absence of any ascription in the source. A stylistic evaluation of these pieces (on an edition of which I have collaborated with Scott Metcalfe) is still collective work in progress, though some plausible suggestions have already been formulated. In this paper I focus on the virelai *Se vous voullés*, which in terms of both internal and external criteria fits the profile of Alexander Agricola (c.1456–1506). The date suggested for the Ms. so far (in the 1470s) urges caution, as this would be a very early work. Although the proposal is not without its difficulties, case studies of specific works are a spur to sharpening evaluative criteria pertaining to style, and thus have value beyond the individual case.

SE-78: Free Papers: Spanish/Portuguese Sacred Music

Saturday, July 6, 14.30–16.30, Kleiner Saal

Chair: Esperanza Rodriguez-Garcia (Universidade Nova de Lisboa):
esprodriguez@fch.unl.pt

The Style of the Liber Primus Missarum as the Most Important Work of Alonso Lobo

Marcela Garcia (Universidad de Los Andes): margarci@uniandes.edu.co

In 1602 Lobo published his *Liber Primus Missarum* in Madrid, a collection of six Masses and seven motets. The work undoubtedly can be considered, not only as Lobo’s major work, but also as a musical treasure of the Spanish Renaissance. Five of the six Masses are based on motets by Francisco Guerrero, and one on a motet by Giovanni Pierluigi da Palestrina. Lobo was a skillful composer, a fact that is evident in his flawless counterpoint enriched with the use of technical challenges, metrical innovations and a variety of imitation techniques. The present study analyzes and describes Lobo’s publication taking into consideration

musical and stylistic aspects such as number of voices, modes, cadences, types of imitations, motives, parody, metric, and dissonances. Lobo's book is remarkable for its musical richness and variety, framed within a strong technical ability, and it can be considered a central work for the study of European and Spanish Renaissance repertoire.

Exploring Musical Style in the Anonymous and Doubtfully Attributed Mass Movements of the Coimbra Manuscripts: A Statistical Approach

María Elena Cuenca Rodríguez (Universidad Complutense de Madrid/ Universidad Alfonso X el Sabio): elenacrod@gmail.com;

Cory McKay (Marianopolis College/ Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT)): cory.mckay@mail.mcgill.ca

Owen Rees affirmed our lack of an adequate history of sixteenth-century manuscripts found in Portugal in his 1995 book, *Polyphony in Portugal c. 1530-c. 1620*. This dearth is only now beginning to improve, thanks to essential contributions like the *Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music* project at the CESEM, which has greatly advanced knowledge of polyphonic music preserved in the main Portuguese manuscripts. However, we still have very limited information on the technical traits, stylistic features and compositional processes for a number of important Portuguese manuscripts, including the anonymous and doubtfully attributed masses and mass movements of the manuscripts copied at the Monastery of Santa Cruz in Coimbra. Although these manuscripts (*P-Cug* MM 6, 7, 9 and 12) are datable to c. 1540-c. 1555, they contain an important representation of the "Spanish court repertoire" of the late fifteenth and early sixteenth centuries.

The aim of this paper is to explore these Coimbra works in order to associate their origins with specific musical traditions. This will help determine whether a foreign repertoire was circulating in the region at the time and, in particular, whether any of these works are in fact Franco-Dutch in origin. We will begin by performing an initial analysis of the anonymous and doubtfully attributed masses and loose movements in order to better understand their stylistic features and anticipate possible musical origins. Next, we will perform a statistical comparison of these pieces with Franco-Netherlandish, Italian and Iberian repertoires using the jSymbolic software and machine learning, in order to empirically test our hypotheses. Finally, we will discuss possible reasons why these works may have reached Portugal.

SE-79: Free Papers: Keyboard Music

Saturday, July 6, 14.30–16.30, Studio Eckenstein

Chair: Cristina Cassia (Schola Cantorum Basiliensis / FHNW):
cristina.cassia@fhnw.ch

Fragments of a Lost Organ Book in Alsace (c. 1500)

Dominique Gatté (Paris, Sorbonne): domgatte@gmail.com

The departmental archives in France preserve an important body of Medieval fragments, that are little known, but in some cases are true hidden treasures. Unfortunately, there are as yet very few available inventories, and even these are not exhaustive. But several projects are now under way to bring those neglected sources to public attention. The archives of the Haut-Rhin department at Colmar, have created a special collection for Medieval fragments. In this collection We have discovered a news fragment of a organ book. As Vincent Arlettaz recently noted, there is a significant gap of several decades between the Buxheim organ book (of around fourteen seventy), and the tablatures of Kotter and Sicher (both from the fifteen tens). The Colmar fragment bridges this gap, and shows, as it were, a transitional stage between the fifteenth and sixteenth centuries.

Chez Schedel: Nürnberg, 1466

Frauke Jürgensen (University of Aberdeen): f.jurgensen@abdn.ac.uk

Chez Schedel is a research-led performance project in which we construct an imaginary social event with music in the circle of Hartmann Schedel (1440–1514) in Nuremberg, 1466 (after his return from studies in Padua). The project is centred around the intersection of three manuscripts which share an especially large number of concordances, and which all have connections to Nuremberg, via their scribes or their contents: the Schedel Songbook (begun during Schedel's studies in Leipzig), the Lochamer Songbook, and the Buxheim Organ Book. These manuscripts and related sources give many insights into localised performance practice: I expand on my previous research regarding performer's accidentals and keyboard temperament to include ornamental variants, favoured cadential structures, contratenor treatment, improvisation practice, contrafacta of foreign-language texts, and performance context. All three manuscripts are important sources for German-language song, with many pieces unique to them, and Buxheim and Schedel also function as collections of internationally-popular pieces, subjected to local variation. In this project, I am not concerned with reconstructing an ideal performance, but rather I ask: what might Du Fay's *Se la face ay pale* have sounded like, in Schedel's Nuremberg? Who might have performed it, and how? Who might have heard it, and what was the social context (and what were they eating?). I also present new evidence strengthening the possible Nuremberg connections of Buxheim. The lecture is supported by live performances of a representative selection of pieces for a variety of keyboard, instrumental, and vocal forces, including parallel versions of some selections.

Basel and St. Gallen Renaissance Keyboard Ornamentation

Christopher Holman (Schola Cantorum Basiliensis / FHNW):
christopherholman2@gmail.com

The majority of early sixteenth century keyboard music from Basel and St. Gallen is found in the *St. Galler Orgelbuch*, *Codex Amerbach*, and the *Tablature of Clemens Hör*. All three contain of relatively short, three-voice pieces based on a tenor *cantusfirmus*, with an ornamented cantus voice. Yet the amount of ornamentation varies greatly between collections, and in some free works, the cantus line will be full of virtuosic coloration, but suddenly the entire piece will switch to homophony with no explanation. Additionally, when intabulations of the same motet exist in multiple manuscripts, one version will be highly ornamented, while the other is a direct, unornamented transcription of the vocal work. This paper will investigate the background behind these collections and establish important historical and stylistic connections between the compilers of these manuscripts: Hans Kotter, Bonifacius Amerbach, Fridolin Sicher, and Clemens Hör. By analyzing multiple versions of the same piece that appear in different collections, common patterns and figures of ornamentation emerge, which can be applied in modern performances. These will be demonstrated throughout the lecture. The presentation will conclude with new reconstructions of intabulations without written coloration that use figuration based on the analysis. Together, this will demonstrate the importance of ornamentation and the many possible ways of improvising coloration in keyboard arrangements during the Renaissance period in Basel and St. Gallen.

Keyboard Accompaniment in Italy in the second half of the 16th Century

Augusta Campagne (Universität für Musik und darstellende Kunst Wien):
campagne@mdw.ac.at

Beside the ever so popular lute, in the second half of the sixteenth century, keyboard instruments were frequently used to accompany singers and instrumentalists. Around 1550 the first descriptions and instructions started to appear,

followed slightly later the first printed keyboard parts for playing in concerto". These appeared in various notational formats: parts (both in part book and choir book layout), short scores, open scores, and intabulations. Frequently the keyboard player would be expected to make his or her own intabulation using the *intavolatura di cimbalo* or *di organo* notation.

Recent in-depth studies of the intabulations associated with Simone Verovio from 1586-1601 (Campagne, 2015/2018) and 'Carlo G.' (Rotem/Boetticher, 2015) have led to new insights into historical performance practice when accompanying singers in madrigals, canzonettas and motets. Other intabulations (amongst others Facoli, 1588) demonstrate ways of accompanying strophic arias.

Contrary to the popular belief, these "in concerto" intabulations show that intabulating is far more than merely rendering all the parts. The music is adapted to keyboard instruments, with added notes and ornaments etc. All these intabulations display characteristics that are also described or demonstrated in the early theoretical sources on basso continuo.

This paper will demonstrate, that careful examination of intabulations can lead to a more concrete and practical knowledge of what was considered 'normal' playing practice when accompanying in the second half of the sixteenth century.

SE-80: Paired Papers: Psaltérion / Around Zarlino

Saturday, July 6, 14.30–16.30, Klaus Linder-Saal

Chair: Paula Higgins (Royal Holloway, University of London):

paulamhiggins@googlemail.com

Le psaltérion dit «en groin-de-porc» au XIV^e siècle: iconographie, reconstitution, mode de jeux et possibilités musicales

Baptiste Chopin (Centre d'Etudes Médiévales de Montpellier (EA 4583, Université Paul-Valéry Montpellier 3)): baptiste_chopin@hotmail.com;
Olivier Féraud: olivierferaud@free.fr

Le psaltérion reste un instrument paradoxalement peu investi aujourd'hui par les acteurs de la musique médiévale au regard de l'importance qu'il a revêtu au Moyen Âge dès le XII^e siècle, autant d'un point de vue symbolique que musical. Sa version dite « en groin-de-porc » dispose d'une iconographie abondante depuis la deuxième moitié du XIII^e siècle jusqu'à la fin du XV^e siècle. L'essentiel de ces représentations le montre joué dans une position pour l'instant inusitée par les rares musiciens actuels : debout, instrument maintenu contre la poitrine par les avant-bras. À partir du XIV^e siècle se pose par ailleurs la question de l'adéquation entre les nécessités chromatiques grandissantes propres à ce répertoire et un instrument supposé diatonique.

Cette communication sera l'occasion d'apporter quelques réponses et perspectives face à ces problématiques, en croisant des réflexions reposant sur l'iconographie, l'archéolutherie, l'organologie et le répertoire, en s'appuyant sur une démarche musicologique et empirique. Partant de ces constatations et en regard du répertoire présent au XIV^e siècle, il sera montré comment cet instrument peut être envisagé aujourd'hui dans le cadre d'une pratique musicale historiquement informée. Pour appuyer cette démonstration, les intervenants présenteront un psaltérion réalisé en 2018 par Olivier Féraud pour Baptiste Chopin. Cela permettra d'illustrer musicalement les conclusions apportées lors de cette communication à travers le jeu de plusieurs exemples issus du répertoire du XIV^e siècle.

Applied Philology for Performing the Music from the Cinquecento. The Research of GReCo in Brazil.

Session Abstract

This paired paper proposal focuses on developments made at The Research Group on Renaissance and Contemporary Music – GReCo, developed at the State Uni-

versity of São Paulo, Brazil. GRCo uses copies of the original music scores, specially built instruments tuned in *mezzo-punto* and its members stretch from undergraduate students to experienced researchers in the field from several universities in Brazil. Embracing rhetoric as a guideline for performing the repertoire of the cinquecento, the first paper addresses the challenges and advantages of using copies from the original scores, diverse ideas concerning the combination of timbres and the diverse possible modes of instrumentation in a mixed consort. The second paper is part of an ongoing PhD research at the University of Campinas, Brazil, and the University of Bologna, Italy, and intends to analyse Gioseffo Zarlino's ideas for the formation of his *Musico Perfetto* focussing on the rhetorical virtues for understanding the relation between composition and musical performance.

Paper 1: Practical Philology Riddles in Preparing the Renaissance Repertoire

Cesar Marino Villavicencio (State University of São Paulo): cevill@usp.br

This presentation concentrates on two experiences accomplished by GRCo in preparing music from the *cinquecento* using copies of the original music scores and a mixed consort of voices and instruments. In the first, results from choosing a diversity of instrumentation and registration for the six-part motet *Miserere mei Deus* from Gioseffo Zarlino are shown in recorded excerpts and analysed, taking into consideration implicit rhetorical guidelines of the piece. In the second, the process of deciphering the riddles of one of the canons contained in the Ms. Q21 from the *Museo Internazionale e Biblioteca della Musica di Bologna* are presented.

Paper 2: *Le Istitutioni Harmoniche* of Gioseffo Zarlino: Virtues and Vices in the Composition and Musical Performance

Paula Callegari (Federal University of Uberlândia University of Campinas, Brazil): paula_callegari@yahoo.com.br

Taking Gioseffo Zarlino's declared intention in his *Le institutioni harmoniche* (1558) "to show the way to compose music in a beautiful, learned and elegant order" (p.2) and the frequent criticisms to the manners of singing that lack these characteristics, this paper presents results from an ongoing research that focuses on this treatise through the rhetorical concepts of virtues and vices (*Et. Nic.*), discussing the connection between principles such as *latinitas*, *perspicuitas*, *decorum* and *ornatus* and their influence in the quality of the composition as well as in the musical performance.

This study was financed in part by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior - Brasil (CAPES) - Finance Code 001

4 Practical information

City Ticket (bus or tram ticket):

Most hotels and hostels offer mobility tickets with which you can go by bus and Tram for free. A public transport route map of Basel can be found in the distributed city map.

Cafeteria at the venue:

The cafeteria (in House 9) is open during the whole conference and is at your disposal for meals at your own expense. Nunzio, Katia and his team from the Café Bellini are offering the best Italian coffee and delicatessen also beyond the breaks.

Cash dispensers:

There are a lot cash dispensers in Basel. The nearest one to the conference venue is the Credit Suisse, next to the tram station "Universität" (follow the line 3, one station from "Musik-Akademie" in direction St. Louis/Burgfelderhof).

Electricity:

Switzerland has specific power sockets (type J or SEV1011). Please remember to bring a travel adapter for recharging your electronic equipment.

Emergencies:

In case of medical emergency, dial 144 (ambulance), in case of suspected poisoning, dial 145, police tel. 117, fire department tel. 118. The next pharmacy from our venue is the TopPharm Apotheke Hersberger (Spalenberg 41).

Filming and recording:

During the conference different groups plan to film and record (the HERA-project will document the SoundME concert and a local television will shoot a documentary on early music and therefore record in some sessions). If you do not agree, please speak directly to the film staff.

Library (Vera-Oeri-Bibliothek):

The Vera-Oeri-Bibliothek (House 3) will be open from Wednesday to Friday 11-18 h and Saturday 11-16 h. It is an open access library and offers perfect information resources and retreat possibilities.

Lunch and Dinner:

During the regular conference days, we will offer a balanced lunch. To have dinner in a restaurant in Basel may be expensive. Therefore, we recommend to follow local traditions: buy something to eat and drink in the supermarket (Coop, Denner, Migros) – possibly also at one of the numerous buvettes – and sit down by the Rhine. A cozy holiday mood is guaranteed!

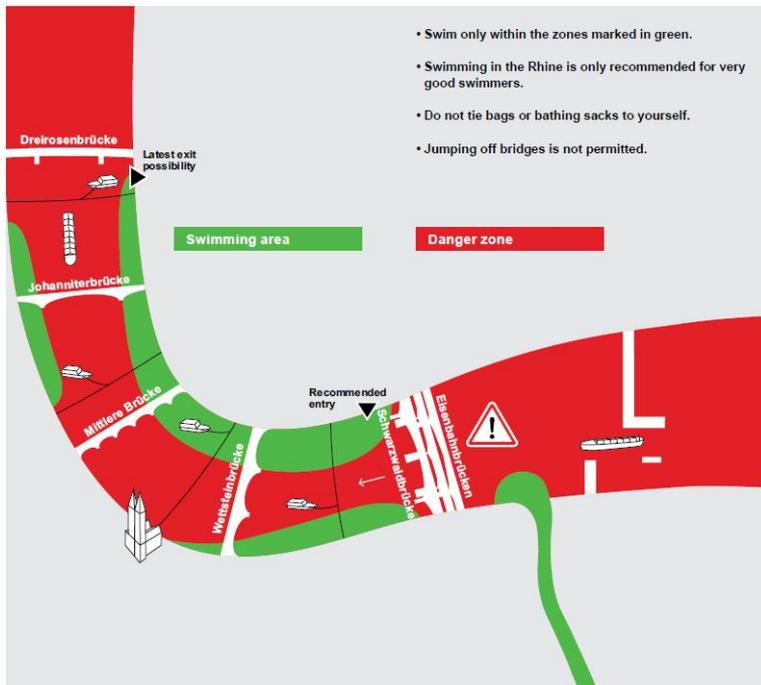
If you like to eat in a restaurant, take a look at our restaurant list on our website or ask at the information desk for recommendations.

Money:

Please make sure, that Switzerland's currency is the Swiss franc. However, in many places it is possible to pay by card.

Swimming in the Rhine:

In summer, the Rhine invites you to swim, but also carries risks. Note the currents and moving ships / boats and do not swim alone.



Swiss Travel Pass:

The SBB (Swiss Federal Railways) offer some special tickets for guests from abroad. So, if you like to discover Switzerland after the conference, it might be a good option.

Travel Insurance:

The Conference organizer cannot be held responsible for accidents. Participants are encouraged to purchase travel insurance in their home country

prior to departure.

Water:

There is no need to buy bottled water, the tap water in Basel and all Switzerland is drinkable. The public fountains in the city also provide drinking water.

Coffee mugs and water bottles with the conference logo can be purchased at the infodesk (10.- CHF each).

Wifi:

There is an event WLAN account during the conference:

Please log in to fhnw-public.

User name: MedRenWifi

password: 79m5

5 Concerts & events

Conference Reception – 3 July, 7PM

Musikmuseum (im Lohnhof)

Words of greeting by Dr. Lukas Engelberger (Regierungsrat of the Canton of Basel Stadt), Dr. Marc Fehlmann (director of the Historical Museum Basel) and Prof. Stephan Schmidt (director of the Hochschule für Musik / FHNW).

Musical contribution «Music from manuscripts in Basel», played by an ensemble of the Schola Cantorum Basiliensis:

Tessa Roos, Luca Gotti (voice); Emilie Mory (vielle); Katharina Haun (cornetto); John Martling, Rui Stähelin (voice, lute); Elizabeth Rumsey (Renaissance viol); Marc Lewon (lute, viola d’arco, direction)

Maria zart (Pfabinschwantz), CH-Bu F X 10, fol. 9v-10r and D-Wüst
Kloster Ebrach D7 Nr. 11/II, fol. 16-19r

Isbrüg jch (anonym), CH-Bu F.X.10, fols. 5v-6r (reconstructed by M.
Lewon)

Est y conclus par ung arrest d’amours (anonym), CH-Bu F IX 56, fol.
1v-2r (arranged by J. Martling)

Sic te diua (Petrus Tritonius), *Melopoiae*, Augsburg 1507, (arranged by
R. Staehelin)

Der mey wil sich mit gunsten (anonym), CH-Bu F IX 59-62 (*Ein
außzug guter alter vnd newer Teutscher liedlein*, Nürnberg 1543)

Frölich wesen (Jacob Obrecht), CH-Bu F X 10, fol. 4r+v and CH-SGs
Ms. 462, 64-65

Paule, Paule lieber stalbruder mein (anonym), CH-Bu F IX 59-62

Kochersperger Spanieler (Hans Kocher), CH-Bu F IX 22, fol. 100r+v

Fortüna (Antoine Busnoys? and Alexander Agricola), CH-Bu F X 10, fol.
8r and D-As Hs. 142a, fol. 46v-47r

Visit to the exhibition “Klangbilder — Basler Musikalien des 16. Jahrhunderts” (Sound Pictures — Music manuscripts and prints from 16th-century Basel) in the Musikmuseum, followed by an aperitif.

Concert SoundMe – 4 July, 7PM

Concert of the project SoundMe featuring the ensembles La Morra and Bastarda (with an aperitif afterwards) in the Peterskirche Basel.

Petrus Wilhelmi de Grudencz : Contrasting Visions of the Past
Performances by Bastarda (Warsaw) and La Morra (Basel)

Moderation I: Karl Kügle

Kyrie ‘Fons Bonitatis’ (I: La Morra, II: Bastarda)

Moderation II: Paweł Gancarczyk

Promitat eterno (I: La Morra, II: Bastarda)

Probleumata enigmatum (La Morra)

Presulis eminentiam (Bastarda)

Psalteriis et tympanis (La Morra)

Predulcis eurus (Bastarda)

Pneuma eucaristarum – Veni vere – Paraclito tripudia – Dator

(La Morra)

Performers**Bastarda**

Michał Górczyński
Tomasz Pokrzywiński
Paweł Szamburski

La Morra

Michał Gondko
Corina Marti
Schleifer Doron
Ivo Haun de Oliveira
Giacomo Schiavo
Sebastian Leon



KIRCHGEMEINDE
BASEL WEST
ST. PETER

Conference Dinner in the Waisenhaus – 5 July, 7.30 PM

ADDRESS: Theodorskirchplatz 7, 4058 Basel

(In Kleinbasel, «little» or «lesser» Basel, on the right bank of the river)

TRAM STATION: Wettsteinplatz

MEETING POINT: at 7 pm, at the fountain of the Musik-Akademie (for those, who like to walk together. Walking time ca. 20 minutes)

From 10 pm free entrance for dancing together

The Bürgerliche Waisenhaus, housed since 1669 in the walls of the former Charterhouse (founded in 1401), celebrates this year its 350th birthday. The Bürgerliche Waisenhaus is an institution of the community of citizens from Basel city. From a Zöglingshaus, an institution for orphans, it has developed to a child and youth home led by modern social pedagogical principles.

The Carthusian Church of the Waisenhaus is located in the courtyard of the orphanage area, the former Carthusian monastery. The church was inaugurated in 1416 with the consecration of three altars after an eight-year construction period. The originally preserved choir stalls were installed in 1428; in 1488 the flat ceiling was replaced by a vault. By the entrance of the church a protection separated the part with the choir for the monks from the space open to the lay people. In 1692, this was left to the orphanage. Floor and windows date back to the years 1821-1822. The present church only conserves the former choir.

In the entire historical area smoking is not allowed.

Musikmuseum Basel – exhibition "Klangbilder – Basler Musikalien im 16. Jahrhundert" (Sound Pictures – Music manuscripts and prints from 16th-century Basel)

MEETING POINT: Musikmuseum (Im Lohnhof)

TIME: Saturday, 6 July, 15 or 16h

The University Library of Basel houses a unique collection of music from the 16th century – which includes songs and motets, keyboard tablatures, and samples of early music printing that were produced or used in Basel. These manuscripts and prints are now on exhibit for the first time, together with musical instruments and pictures from the collection of the Historical Museum in Basel. Of special interest is a large-sized painting from the first half of the 16th century («Der Castalische Brunnen»), depicting diverse aspects of music and music making.

Wednesday to Sunday 10-17 h (free entry for MedRen participants)

Guided tours on Saturday, 6 July at 15 + 16 h

HISTORISCHES
MUSEUM
BASEL

The background of the cover features a grid pattern. The top row contains musical notation, including a treble clef, a common time signature, and various note values. The middle row contains illustrations of historical instruments and objects: a wooden chair, a lute, a decorated vase, a stringed instrument, a glass, a horseshoe, a blue glass vessel, and a wooden barrel. The bottom row contains more illustrations: a tall vase, a small box, a wooden instrument, a large wooden barrel with a tap, and a blue glass vessel.

KLANG- BILDER

Basler Musikalien des 16. Jahrhunderts

MUSIKMUSEUM

hmb.ch

24. Mai 2019 bis
2. Februar 2020

Guided Tours: Basel

MEETING POINT: at the fountain of the Musik-Akademie

TIME: 16:30, 4.30 PM

Historical walk through the city of Basel.

MEETING POINT: at the Basler Münster (in front of St Martin's statue)

TIME: 18:15, 6.15 PM

Historical walk through the city of Basel.

Guided Tour: Blechblasinstrumentenbau Egger

MEETING POINT: Infodesk Cafeteria

TIME: 16:30 (Group 1), 17:30 (Group 2) – please sign in for a group. The lists are at the infodesk in the Cafeteria.

The brass instrument maker, Xenia Garz, takes you for an hour into the workshop of the company Blechblas-Instrumentenbau Egger. Free entry – At the end of the tour there is a collection box.



Galileo
trompeten

blechblas-instrumentenbau egger
www.eggerinstruments.ch basel

Guided Tour: Papiermühle

MEETING POINT: directly at the Museum: Papiermuseum Basel, St. Alban-Tal 37, 4052 Basel (for walking from the Musik-Akademie, please ask at the info point)

TIME: 17:00 (5 pm)

See www.papiermuseum.ch for more infos and a route planner.

Museum Kleines Klingental: 1000 Jahre Basler Münster

The Museum Kleines Klingental took the 1000th anniversary of the Basel Cathedral as an opportunity to conceive a special exhibition.

Conference participants will receive a special price (5. - CHF instead of 8. - CHF; payment also possible in Euro) upon presentation of the conference name tag.

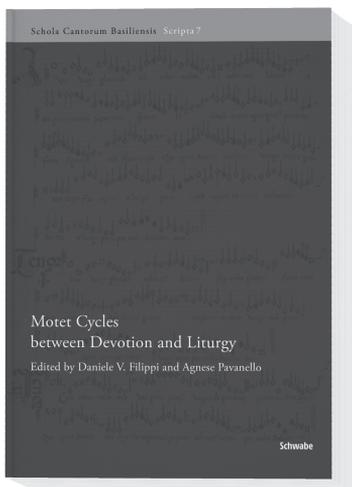
Please note that the museum is only open on Wednesday (14-17h), Saturday (14-17h) and Sunday (10-17h).

Museum Fram: Ein himmlisch Werk

The Museum Fram in Einsiedeln shows musical treasures from the Einsiedeln monastery. Father Gall Morel laid the foundation stone for the impressive collection with some curiosities and innumerable treasures. In addition to a sketch sheet by Mozart, he also acquired letters from Mendelssohn, Liszt, Verdi and Wagner for the Einsiedeln monastery. The exhibition with music from one of the largest music libraries in Europe takes you back to past centuries, in which the Benedictines played, composed and copied the music of the great composers.

Entry free. Tuesday - Friday (13.30-17.00), Saturday and Sunday (11.00-17.00). Further information: www.fram-einsiedeln.ch

Motet cycles revealed



This book explores the corpus of motet cycles composed and disseminated in manuscript and printed sources of polyphony c.1470–c.1510 (including, but not limited to, the *motetti missales*). The different chapters investigate issues of textual and musical design, function, and performance, at the same time illuminating the rich devotional and cultural context in which this fascinating repertory flourished.

SCBS 7: Daniele V. Filippi / Agnese Pavanello (eds.)

Motet Cycles between Devotion and Liturgy

2019. 520 pages, 53 illustrations, 49 music examples.

Paperback

CHF 88.– / EUR (D) 88.–

ISBN 978-3-7965-3837-7



Published in June 2019

Schola Cantorum Basiliensis Scripta (SCBS)

Thomas Drescher / Martin Kirnbauer (eds.)

Other books recently published in the series *Schola Cantorum Basiliensis Scripta*:

SCBS 6

Nicoleta Paraschivescu

Die Partimenti Giovannis Paisiellos. Wege zu einem praxisbezogenen Verständnis

2019. 328 Seiten, 18 Abbildungen, 109 Notenbeispiele. Broschiert.

CHF 68.– / EUR (D) 68.–

ISBN 978-3-7965-3724-0

SCBS 8

Martin Kirnbauer (ed.)

Beredete Musik. Konversationen zum 80. Geburtstag von Wulf Art

2018. 576 Seiten, 71 Abbildungen, 79 Notenbeispiele. Broschiert.

CHF 89.– / EUR (D) 89.–

ISBN 978-3-7965-3838-4

SCBS 5

Markus Schwenkreis (Hg.)

Compendium Improvisation. Fantasieren nach historischen Quellen des 17. und 18. Jahrhunderts

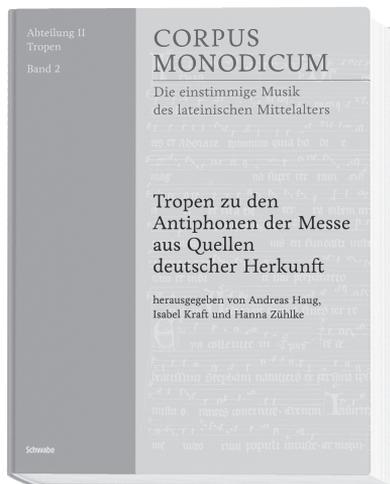
408 Seiten, ca. 570 Notenbeispiele. Broschiert.

CHF 74.– / EUR (D) 74.–

ISBN 978-3-7965-3709-7

Die älteste Musik des Mittelalters

Tropen sind Produkte einer innerhalb der mittelalterlichen Kirche weitverbreiteten Praxis, die herkömmlichen und durch religiöse Autorität beglaubigten Gesänge des Ritus poetisch und melodisch zu erweitern, ohne sie dabei verändernd anzutasten. Seit die mannigfachen späten Tropen-traditionen des deutschsprachigen Raums 1995 erstmals im Buch «Troparia tardiva» erkennbar wurden, wurden weitere Quellen des 12. bis 16. Jahrhunderts aufgefunden, deren Tropen in Band II.2 erstmals herausgegeben werden.



CM II.2: Andreas Haug / Isabel Kraft /
Hanna Zühlke (Hg.)

Tropen zu den Antiphonen der Messe aus Quellen deutscher Herkunft

2019. 516 Seiten. Gebunden

CHF 120.– / EUR (D) 120.–

ISBN 978-3-7965-3564-2



Im Juni 2019 erschienen

Corpus monodicum (CM)
Andreas Haug (Hg.)

In der Edition *Corpus monodicum* ist bereits erschienen:

Elaine Stratton Hild (Hg.)

Tropen zu den Antiphonen der Messe aus Quellen französischer Herkunft

2017. 312 Seiten. Gebunden.

CHF 120.– / EUR (D) 120.–

ISBN 978-3-7965-3563-5

6 Supporters

We thank all our supporters!



SULGER-STIFTUNG



HISTORISCHES
MUSEUM
BASEL

MUSIKMUSEUM



Mailing list

Abadie, Lisandro, abadielisandro-at-gmail.com, 99
Abramov-van Rijk, Elena, meir.vanrijk-at-mail.huji.ac.il, 109
Aguirre, Soterraña, saguirre-at-fyl.uva.es, 29
Ahmed, Ryaan, ryaan.ahmed-at-gold.ac.uk, 49
Alís Raurich, Cristina , raurich.cristina-at-gmail.com, 104
Alden, Jane, jalden01-at-wesleyan.edu, 55
Allen, Ann, ann-at-annallen.info, 121
Aretin, Daniela von, d.aretin-at-posteo.de, 22
Arten, Samantha, samantha.arten-at-gmail.com , 19
Atkinson, Charles M., atkinson.5-at-osu.edu, 23, 53

Bain, Jennifer, bainj-at-dal.ca, 34
Baldassarre, Antonio, antonio.baldassarre-at-hslu.ch, 109
Bank, Katie, katherine.bank.2012-at-live.rhul.ac.uk, 19, 28
Barrett, Samuel James, sjb59-at-cam.ac.uk, 41, 77
Bassler, Samantha, samanthaebp-at-gmail.com, 20, 134
Bata, Jan, jan.bata-at-ff.cuni.cz, 52
Baumann, Dorothea, imsba-at-swissonline.ch, 108, 109
Beiser, Haddar, haddaro-at-gmail.com, 54
Belt, Chelsey, beltc-at-indiana.edu, 72
Bent, Margaret, margaret.bent-at-all-souls.ox.ac.uk, 46, 82
Bilwachs, Jan, janbilwachs-at-seznam.cz, 52
Blackburn, Bonnie Jean, bonnie.blackburn-at-wolfson.ox.ac.uk, 90
Bleisch, Nicholas, nwb26-at-cam.ac.uk, 114
Bloxam, M. Jennifer, jbloxam-at-williams.edu, 36, 46, 55, 65, 74, 125
Borgerding, Todd Michael, tborgerding-at-ric.edu, 79
Borghetti, Vincenzo, vincenzo.borghetti-at-univr.it, 117, 124, 133
Bortolini, Raffaella Maria, raffaella.bortolini-at-gmail.com, 120
Bovi, Patrizia, pabovi-at-yahoo.it, 71, 112
Bowring, Lynette, lynette.bowring-at-gmail.com, 44
Boynton, Susan, slb184-at-columbia.edu, 115
Bradley, Catherine Anne, c.a.bradley-at-imv.uio.no, 33, 48
Bradley, Samuel Michael, bradleys-at-bu.edu, 31
Breckon, Lois, lois-at-medialliance.net, 60
Brisson, Maximilien, maximilien.brisson-at-outlook.com, 73
Brobeck, John T., brobeck-at-email.arizona.edu, 55
Brusa, Gionata, brusa.gionata-at-gmail.com, 40
Bull, Andrew, a.bull.2-at-research.gla.ac.uk , 116
Burn, David, david.burn-at-arts.kuleuven.be, 65, 84
Butler, Katherine Anne, katherine.butler-at-northumbria.ac.uk, 19, 27

Callegari, Paula, paula_callegari-at-yahoo.com.br, 140
Campagne, Augusta, campagne-at-mdw.ac.at, 88, 138
Carpentier, Rachel, rocarpen-at-gmail.com, 66
Cassia, Cristina, cristina.cassia-at-fhnw.ch, 91, 101, 137
Cavicchi, Camilla, cavicchi-at-univ-tours.fr, 118
Cazaux-Kowalski, Christelle, christelle.cazaux-at-fhnw.ch, 33, 82, 123
Chabashvili, Eka, ekachabashvili-at-hotmail.com, 88

- Chaillou-Amadiou, Christelle, christelle.chaillou.amadiou-at-univ-poitiers.fr, 102
- Chang, Samantha, samantha.chang-at-mail.utoronto.ca, 71
- Chemotti, Antonio, antoniochemotti-at-hotmail.it, 119
- Chernova, Elena, tschernowa-at-googlemail.com, 53
- Chinaglia, Walter, walter.chinaglia-at-gmail.com, 89
- Chirinos Amaro, Angel Antonio, achirino-at-ucm.es, 104
- Chisholm, Leon, lmchisholm-at-gmail.com, 89
- Chizzali, Michael, mchizzal-at-uni-mainz.de, 100
- Chkheidze, Tamar, tchkheidze69-at-gmail.com, 87
- Chopin, Baptiste, baptiste_chopin-at-hotmail.com, 139
- Ciglbauer, Jan, jan.ciglbauer-at-ff.cuni.cz, 107
- Cook, James, jcook2-at-ed.ac.uk, 80
- Correia de Sousa, Luís, iconografo-at-gmail.com, 57
- Crawford, Tim, t.crawford-at-gold.ac.uk, 43
- Cuenca Rodríguez, María Elena, elenacrod-at-gmail.com , 137
- Cugelj, Tin, tin.cugelj-at-gmail.com, 63
- Cullin, Olivier, o.cullin-at-orange.fr, 86
- Cumming, Julie, julie.cumming-at-mcgill.ca, 78, 126
- Currie, Gabriela, ilnit001-at-umn.edu, 57, 75
- Cuthbert, Michael Scott, cuthbert-at-mit.edu, 75, 130
- Dal Maso, Vania, info-at-vaniadalmaso.it, 98
- Daniels, Véronique, veronique.daniels-at-fhnw.ch, 97
- Dean, Jeffrey J., jeffrey.dean-at-stingrayoffice.com, 21, 37, 80
- del Sol, Manuel, manuel.gomez.sol-at-uva.es, 31
- Dessi, Paola, paola.dessi-at-unipd.it, 83
- Diergarten, Felix, f.diergarten-at-mh-freiburg.de, 121, 136
- Dodds, Michael Robert, doddsm-at-unicsa.edu, 71, 126
- Dolce, Brianne Kathleen, brianne.dolce-at-yale.edu, 114
- Dongois, William, william.dongois-at-hesge.ch, 43
- Donnelly, Dan, daniel.donnelly-at-mail.mcgill.ca, 79
- Drescher, Thomas, thomas.drescher-at-fhnw.ch, 120
- Droese, Janine, droese-at-em.uni-frankfurt.de, 59
- Eagen-Jones, Megan K., eagen-at-illinois.edu, 32
- Eben, David, david.eben-at-ff.cuni.cz, 77, 85
- Eberle, Michael, michael.eberle-at-live.de, 54
- Edwards, Scott, scott.edwards-at-univie.ac.at, 125
- Eichner, Barbara, barbara.eichner-at-brookes.ac.uk, 50
- Elias, Cathy Ann, celiass-at-depaul.edu, 78
- Elste, Martin, elste-at-martin-elste.de , 134
- Evers, Ute, ute.evers-at-gmail.com, 41
- Féraud, Olivier, olivierferaud-at-free.fr, 139
- Fallows, David, david.fallows-at-manchester.ac.uk, 135
- Fantini, Sara Maria, fantini4-at-student.unisi.it, 112
- Ferrari, Nicolò, Nicolo.Ferrari-at-hud.ac.uk, 21
- Ferraris, Giacomo, gi ferraris-at-libero.it, 131
- Ferro, Eva, eva.ferro-at-fhnw.ch, 101
- Fiala, David, david.fiala-at-univ-tours.fr, 101, 109, 128

- Filippi, Daniele V., daniele.filippi-at-fhnw.ch, 38, 91, 101
Fitch, Fabrice, fabrice.fitch-at-me.com, 136
Forscher Weiss, Susan, weiss.susan-at-gmail.com, 44, 62
Freedman, Richard, rfreedma-at-haverford.edu, 109
Fuhrmann, Wolfgang, fuhrmannwolfgang-at-gmail.com, 101, 110
- Gétreau, Florence, florence.getreau-at-cnrs.fr, 67, 109
Gabrielli, Giulia, giulia.gabrielli-at-unibz.it, 41
Gallagher, David Francis, dfgallagher-at-hotmail.com, 45
Gancarczyk, Paweł, pawel_tg-at-wp.pl, 47
García, Amaya, amayagarcia-at-usal.es, 30
Garcia, Marcela, margarci-at-uniandes.edu.co, 136
Garcia, Martha, MFL.Martha.Garcia-at-gmail.com, 76
Gasch, Stefan, gasch-at-mdw.ac.at, 111
Gatté, Dominique, domgatte-at-gmail.com, 137
Geisel, Hanna, hannasemailadresse-at-gmx.de, 121
Gembicki, Bartłomiej, bartlomiej.gembicki-at-ispn.pl, 36
Gillion, Marianne C.E., marianne.gillion-at-kuleuven.be, 26
Giselbrecht, Elisabeth, elisabeth.giselbrecht-at-kcl.ac.uk, 25, 105
Goursaud, Christian, christian.goursaud-at-bcu.ac.uk, 22, 34
Gower, Gillian L., ggower-at-ucla.edu, 123
Griffiths, John, jagrif-at-me.com, 29, 30
Groote, Inga Mai, ingaumi.groote-at-uzh.ch, 23
Gropp, Harald, d12-at-ix.urz.uni-heidelberg.de, 25
Guidobaldi, Nicoletta, nicoletta.guidobaldi-at-unibo.it, 66, 75, 109
Gutiérrez, Carlos, carlosguca_88-at-hotmail.com, 30
Gutmann, Veronika, vgutmann-at-bluewin.ch, 109
- Haggh-Huglo, Barbara, haggh-at-umd.edu, 51, 105
Hallas, Rhianydd, mup820-at-bangor.ac.uk, 116
Hamilton, Elina G., elinahamilton-at-gmail.com, 59
Harris, Sigrid, sigridharris-at-gmail.com, 39
Hartt, Jared C., jared.hartt-at-oberlin.edu, 82
Hatter, Jane Daphne, jane.hatter-at-utah.edu, 38
Hatzikiriakos, Alexandros Maria, a.m.hatzi-at-gmail.com, 115
Haug, Andreas, andreas.haug-at-uni-wuerzburg.de, 22, 93
Haun, Ivo, ivohaun-at-me.com, 45
Haun, Katharina, katharina.haun-at-icloud.com, 63
Hicks, Andrew, ajh299-at-cornell.edu, 69
Higgins, Paula, paulahiggins-at-googlemail.com, 133, 139
Hijmans, Ita, itasgk-at-xs4all.nl, 135
Hirsch, Thilo, t.hirsch-at-arcimboldo.ch, 43, 76
Hlávková, Lenka, lenka.hlavkova-at-ff.cuni.cz, 107
Hoefener, Kristin, kristin.hoefener-at-gmx.de, 116
Holford-Strevens, Leo, aulus-at-gellius.demon.co.uk, 109
Holman, Christopher, christopherholman2-at-gmail.com, 138
Holzer, Irene, irene.holzer-at-uni-hamburg.de, 106
Horz, Andrea, horz-at-mdw.ac.at, 106
Hurley, Blaitthin Therese, blaitthinurley-at-ucc.ie, 34
- Ibos-Augé, Anne, anne.ibosauge-at-orange.fr, 48, 114

Ignatieva, Nadezhda, ignatieva-at-mosconsv.ru, 73
Ingólfsson, Árni Heimir, arnheimir-at-sinfonia.is, 62, 134
Inoue, Kaho, K.Inoue-at-soton.ac.uk, 70

Jürgensen, Frauke, f.jurgensen-at-abdn.ac.uk, 138
Jackson, Susan, berlinsky.jckson-at-gmail.com, 61
Janke, Andreas, andreas.janke-at-uni-hamburg.de, 130
Jeż, Tomasz, tomasz.jez-at-uw.edu.pl, 51
Jones, Jeannette D., jonesj-at-bu.edu, 128

Köppl, Chantal Franziska, chantalkoeppl-at-gmx.de, 81
Kügler, Karl, k.kuegler-at-uu.nl, 99
Kelber, Moritz, moritz.kelber-at-gmail.com, 126
Keller, Johannes, johannes.keller-at-fhnw.ch, 27, 45
Kinkel, Michèle, michele.kinkel-at-unibas.ch, 3
Kirnbauer, Martin, martin.kirnbauer-at-fhnw.ch, 36, 45, 109, 125
Kmetz, John, jkkmetz1500-at-gmail.com, 24, 109
Knab, Birgit, birgit.knab-at-fhnw.ch, 2
Knighton, Tess, t.knighton-at-imf.csic.es, 66, 95
Kolb, Fabian, fabiankolb-at-uni-mainz.de, 25, 109
Kolb, Paul, paul.kolb-at-gmail.com, 20
Kostrzewski, Brett Andrew, bkostrzewski-at-gmail.com, 84
Kroupa, Jiri K., kroupajkk-at-gmail.com, 52

López, Ana, analopezsuero-at-gmail.com, 31
Lagergren, Karin, karin.strimholm.lagergren-at-lnu.se, 60, 68
Landerkin, Kelly, kelly.landerkin-at-fhnw.ch, 82
Latour, Melinda, Melinda.Latour-at-tufts.edu, 23
Lefferts, Peter M., plefferts1-at-UNL.EDU, 82, 102
Leitmeir, Christian Thomas, christian.leitmeir-at-music.ox.ac.uk, 58, 118
Leszczyńska, Agnieszka, a.z.leszczynska-at-uw.edu.pl, 49
Levenberg, Jeffrey, jlevenbe-at-cuhk.edu.hk, 78
Lewis, David I, david.lewis-at-oerc.ox.ac.uk, 21
Lewon, Marc, marc-at-lewon.de, 49
Lindmayr-Brandl, Andrea, andrea.lindmayr-brandl-at-sbg.ac.at, 43, 81
Llewellyn, Jeremy, jeremy.llewellyn-at-cantab.net, 47
Locatelli, Andrés, andresloc-at-hotmail.com, 130
Lodes, Birgit, birgit.lodes-at-univie.ac.at, 31, 56
Lopatin, Mikhail, lopatin.michael1983-at-gmail.com, 131
Lorenz, Ian, ian.lorenz-at-mail.mcgill.ca, 85
Lousberg, Leo André, l.a.j.lousberg-at-uu.nl, 86
Louviot, Manon, m.louviot-at-uu.nl, 119
Luisi, Francesco, luisi_santini-at-libero.it, 57
Luisi, Maria, luisi_santini-at-libero.it, 57
Lundberg, Mattias, mattias.lundberg-at-musik.uu.se, 61

Münzner, Isabel, Isabel.Muenzner-at-bs.ch, 109
MacCarthy, Evan, eamaccarthy-at-mail.wvu.edu, 35
Managadze, Khatuna, Khatunamanagadze-at-gmail.com, 87
Marchi, Lucia, lmarchi-at-depaul.edu, 74
Margot, Sylvain, sylvain.margot-at-mail.mcgill.ca, 135

Mariani, Jacob, jacobmariani-at-gmail.com, 71
Marinescu, Ruxandra, r.c.i.marinescu-at-uu.nl, 103
Marsh, Dana, dtmarsh-at-indiana.edu, 70
Mason, Joseph, joseph.mason-at-new.ox.ac.uk, 115
Mazuela-Anguita, Ascensión, amazuela-at-ugr.es, 51
Mazzetti, Marcello, mazzetti.palmachoralis-at-gmail.com, 93
McDonald, Grantley Robert, grantleymcdonad-at-hotmail.com, 105
McDonald, Grantley Robert, grantleymcdonald-at-hotmail.com, 27
McKay, Cory, cory.mckay-at-mail.mcgill.ca, 102, 137
Meconi, Honey, honey.meconi-at-rochester.edu, 46, 55, 65, 74
Medzvieckaite, Ginte, ginte.medzvieckaite-at-manchester.ac.uk, 26
Meléndez Peláez, Josué, josue.cornetto-at-gmail.com, 120
Mengozzi, Stefano, smeng-at-umich.edu, 69
Menke, Johannes, johannes.menke-at-fhnw.ch, 92
Merlin, David, david.merlin1-at-gmail.com, 85
Mesquita, David, mesdavid-at-gmail.com, 113
Meyer, Michael, meyer-at-mwi.uzh.ch, 111
Minniti, Giulio, giuliominniti-at-gmail.com, 103
Moe, Bjarke, bmoe-at-dsl.dk, 62
Morilleau De Oliveira, Manuela, manuela.morilleau-at-gmail.com, 97
Morrison, Lance Davis, ldm106-at-bu.edu, 32
Motuz, Catherine Anne, catherinemotuz-at-gmail.com, 129

Nardini, Luisa, nardini-at-utexas.edu, 68, 93
Nelson, Bernadette, bernadette.nelson-at-fcsh.unl.pt, 66
Nelson, Kathleen Edna, kathleen.nelson-at-sydney.edu.au, 77
Newcombe, Grace, grace.newcombe-at-oxon.org, 112
Nocilli, Cecilia, cnocilli-at-ilgentillauro.com, 97
Nolan, Caitlin Roxana Quigley, caitlin.nolan1-at-btinternet.com, 28

O'Sullivan, Ryan Brendan, ryan.osullivan-at-kuleuven.be, 94
Oniani, Ekaterine, ekaterine.oniani-at-gmail.com, 88
Owens, Jessie Ann, jaowens-at-ucdavis.edu, 46, 47, 55, 65, 74

Pantarotto, Martina, martina.pantarotto-at-uniecampus.it, 91
Papiro, Martina, martina.papiro-at-fhnw.ch, 42, 109
Parkes, Henry, henry.parkes-at-yale.edu, 94
Pavanello, Agnese, agnese.pavanello-at-fhnw.ch, 91, 101
Peloso Zantafori, Giorgio, giorgiopeloso-at-hotmail.it, 37
Peschiera, Maddalena, maddalena.peschiera-at-duomomilano.it, 101
Piejus, Anne, anne.piejus-at-cnrs.fr, 132
Pietschmann, Klaus, pietschm-at-uni-mainz.de, 74
Pollack, Janet, janetkippollack-at-comcast.net, 20
Posen, Thomas William, tposem-at-gmail.com, 126
Prignano, Gaia, gaia.prignano2-at-unibo.it, 76
Privitera, Massimo, massimo.privitera-at-unipa.it, 118
Puentes-Blanco, Andrea, andpuentes-at-gmail.com, 39

Rabe, August Valentin, august.rabe-at-univie.ac.at, 92
Raimundo, Nuno de Mendonça, nunoraimundo-at-outlook.pt, 96
Ramos, Pilar, pilar.ramos-at-unirioja.es, 30

Raninen, Sanna, sanna.raninen-at-musik.uu.se, 62
Rees, Owen Lewis, owen.rees-at-queens.ox.ac.uk, 100
Reuland, Jamie, jlgreenb-at-princeton.edu, 117
Riedo, Christoph, christoph.riedo-at-unibas.ch, 127
Rillon-Marne, Anne-Zoé, azrillon-at-gmail.com, 34
Robinson, Alexander, alex_robinson81-at-hotmail.com, 98
Robinson, Richard, ra_robinson81-at-hotmail.com, 27
Rocha, Luzia, luzia.rocha-at-fcsh.unl.pt, 57
Rodríguez-García, Esperanza, esperanzarodriguez-at-fcsh.unl.pt, 95
Rodriguez-Garcia, Esperanza, esprodriguez-at-fcsh.unl.pt, 136
Roger, Kévin, kevin.roger-at-etu.univ-tours.fr, 122
Romanens, Matthieu, matthieu.romanens-at-students.fhnw.ch, 53
Ropchok Tierno, Alanna, aropchoc-at-su.edu, 111
Ros-Fábregas, Emilio, emros-at-imf.csic.es, 39, 65
Rose-Jones, Daniel Adam, danielr-j-at-hotmail.co.uk, 62
Roth, Christine, christine.roth-at-uzh.ch, 119

Sabag, Munir M. S., munir.sabag-at-usp.br, 99
Santarelli, Cristina, cristina.santarelli-at-tin.it, 58
Sargent, Joseph, jmsargent-at-ua.edu, 28
Saulnier, Daniel, daniel.saulnier-at-univ-tours.fr, 87, 92
Schöning, Kateryna, kateryna.schoening-at-univie.ac.at, 50
Schab, Alon, alon.schab-at-gmail.com, 92
Schiltz, Katelijne, katelijne.schiltz-at-gmx.de, 109
Schiltz, Katelijne, katelijne.schiltz-at-ur.de, 112, 118
Schmid, Bernhold, B.Schmid-at-musikhist.badw.de, 83
Schmidt, Thomas, T.Schmidt-at-hud.ac.uk, 20, 74
Schnell, Dagmar, Dagmar.Schnell-at-bsb-muenchen.de, 109
Schwindt, Nicole, nicole.schwindt-at-gmx.de, 109
Selinger, Robert, post-at-robetselinger.de, 89
Shephard, Tim Vincenzo, t.shephard-at-sheffield.ac.uk, 117, 124, 133
Simas Freire, Tiago, tiagocsfreire-at-gmail.com, 43
Smilansky, Uri, uri.smilansky-at-gmail.com, 121
Smith, Anne, me-at-annesmith.ch, 45
Steib, Murray, msteib-at-bsu.edu, 80
Stras, Laurie Alison, l.a.stras-at-hud.ac.uk, 50, 83
Strohm, Reinhard, reinhard.strohm-at-music.ox.ac.uk, 128
Suganuma, Kiichi, nisenoro51-at-gmail.com, 64

Taipina, Filipa, filipa.taipina-at-gmail.com, 77
Tammen, Björn R., bjoern.tammen-at-oeaw.ac.at, 56, 67, 109
Tanay, Dorit, tanay-at-tauex.tau.ac.il, 69
Tartler, Annerose, annerose.tartler-at-gmail.com, 108
Thöle, Karen, Karen.Thoele-at-phil.uni-goettingen.de, 60
Thomas, Jennifer S., thomasjs-at-ufl.edu, 55, 129
Thomas, Laura Kathleen, laurathomas.soprano-at-gmail.com, 72
Thomassen, Sunniva, sunniva.thomassen-at-nmh.no, 127
Thomson, Matthew Paul, matthew.thomson-at-music.ox.ac.uk, 47
Ticli, Livio, Livio.Ticli-at-hud.ac.uk, 113
Tiemeyer, Daniel, daniel.tiemeyer-at-hfm-weimar.de, 84
Titan, Dina, dinaoliveiratitan-at-gmail.com, 42

Toffetti, Marina, marina.toffetti-at-unipd.it, 35
Tolley, Thomas, Tom.Tolley-at-ed.ac.uk, 67
Tröster, Sonja, troester-at-mdw.ac.at, 111
Trocmé-Latter, Daniel, dtl-at-cantab.net, 24

Upton, Elizabeth Randell, ebethster-at-gmail.com, 37
Urquhart, Peter W., peter.urquhart-at-unh.edu, 31

Varelli, Giovanni, giovanni.varelli-at-music.ox.ac.uk, 22, 40
Vaz, João, jvaz.org-at-gmail.com, 40
Ventura Nieto, Laura, VenturaNieto.2012-at-live.rhul.ac.uk, 132
Verry, Félix, felix.verry-at-gmail.com, 64
Veselovská, Eva, eva.veselovska-at-savba.sk, 123
Vicens, Catalina, info-at-catalinavicens.com, 106
Villavicencio, Cesar Marino, cevill-at-usp.br, 140
Vlhová-Wörner, Hana, hana.vlhova-woerner-at-unibas.ch, 60, 68
Vogt, Florian, florian.vogt-at-fhnw.ch, 82
Voigt, Konstantin, konstantin.voigt-at-uni-wuerzburg.de, 94
von Meyenburg, Kaspar, k.v.meyenburg-at-schopf.ch, 109

Wagstaff, Grayson, wagstaff-at-cua.edu, 96
Wegman, Rob C., rwegman-at-princeton.edu, 58
Wendling, Miriam Monroe, miriam.wendling-at-kuleuven.be, 124
Wiesenfeldt, Christiane, christiane.wiesenfeldt-at-hfm-weimar.de, 83
Williamson, Magnus G., magnus.williamson-at-ncl.ac.uk, 104
Williamson, Magnus G., magnus.williamson-at-ncl.ac.uk, 47
Winkelmüller-Urechia, Marie, winkelmuller.m-at-web.de, 68
Winter, Mara R., mara.rose.winter-at-gmail.com, 122
Wissmann, Rolf, rolf.wissmann-at-fhnw.ch, 101
Wood, Nathaniel, ancientbrass-at-gmail.com, 121

Young, Crawford, crawlute-at-hotmail.com, 70

Zühlke, Hanna, hanna.zuehlke-at-uni-wuerzburg.de, 94
Zanovello, Giovanni, giovzano-at-indiana.edu, 56
Zara, Vasco, vasco.zara-at-u-bourgogne.fr, 132
Zavanelli, Federico, F.Zavanelli-at-soton.ac.uk, 58, 132

Notes