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Abstracts and Discussion Panel Proposals

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BENNETT, Peter (Case Western Reserve University)

Guillaume Bouzignac in Tours (1641): a reassessment of the evidence

The career and movements of the composer Guillaume Bouzignac (fl. c.1610-1640) have been well documented, most notably by Henri Quittard at the beginning of the 20th century. The works which have been attributed to this individual, consisting of a capella motets and masses and essentially grounded in the style of the late Renaissance, have also been the subject of recent study. The extent of Bouzignac's output, has however, never been conclusively established. Although some 136 works are nowadays accepted as his, only 11 works are actually attributed to him in the three sources which preserve his work (F-Pn Vma rés.571, F-TOm MS 168 and, less importantly, F-Pn fonds latins 16830/16831): in particular, Quittard's tenuous theory that all the anonymous works in TOm 168 must be by Bouzignac has never been challenged. A detailed study of the larger two of these sources, however, reveals some important conclusions. It is now possible to date TOm 168 and rés.571, to establish the relationship between them, and to show that TOm 168, the 'primary' source of Bouzignac's works, was not copied in Tours as has generally been thought, but in Paris. This in turn makes it possible to reassess the accepted theory that Bouzignac was in Tours in 1641 and that he composed several works for the celebrations which were held there to honour the translation from Cluny of a relic of Saint Martin. In this light, many of the accepted theories on Bouzignac's output can now be challenged, and a more complex account of Bouzignac's compositional activity and subsequent reception put forward.

BENT, Margaret (All Souls College, Oxford)

Grammar and Rhetoric in Late-Medieval Polyphony

Language models for music are rooted in music theory writings, which draw parallels with grammar and rhetoric, in similes, definitions, and even in modelling of treatises. The grammatical model has been richly documented for chant and its associated theoretical writings; grammatical-rhetorical models then seem to migrate to the new discipline of counterpoint, both in theory and practice, until the rhetorical model and its associated discourse return largely for text-music relationships from c.1500.

BENTHEM, Jaap van (Universiteit Utrecht)

A Forced Meeting: Ockeghem's Musical World and the Universe of Isabella d'Este

Recent investigations have questioned the original notation of Ockeghem's *Missa Prolacionum*, presenting its transmission in Ms. Chigi 234 to be a "revised edition from the Burgundian-Habsburg court in honour of Isabella d'Este".

This contribution will give special attention to some fundamental aspect of the settings transmitted notation, and will explore the correct meaning of Isabella's famous *impressum* with musical symbols.

BERCHUM, Marnix van (Universiteit Utrecht)

"O sacrum convivium": another motet of Jachet Berchem?

With about 200 madrigals (partly published in three prints from the years 1546, 1555, 1561) Jachet Berchem must have been prolific composer. But apart from two masses and twelve chansons, only nine motets have come down to us of which seven display rather 'old fashioned' techniques – techniques also used by Adrian Willaert and other composers surrounding him – like cantus firmus, canon and ostinato. The motivic fabric of the motets displays a common feature: an increasing intensification of imitation. Mostly they start with 'slow' imitation (for example in voice-pairs), but in the end of the composition the points of imitation follow each other more quickly and the fabric gets denser.

The manuscript DresSL 1/D/3 transmits the six-voice motet "O sacrum convivium" with the attribution 'Iachetin de barche'. In 1973 George Nugent ascribed this motet to Jachet Berchem, but did not have the opportunity to see it. At a closer look this motet has some characteristics in common with the other motets of Berchem, for example the intensifying of the imitative fabric. In this paper I will give an analysis of "O sacrum convivium" and try to shed some light on the authenticity of this motet.

BLACKBURN, Bonnie J. (Oxford)

'Properchant: English Theory at Home and Abroad'

In an English carol about a friar and a nun, the erotic proceedings are cloaked in musical terminology; the friar gropes the nun 'by proper chaunt and segnory'. What is proper chaunt? Very few scholars know unless they remember Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597). His student asks: 'What is Properchaunt?', and Morley explains that it is the natural hexachord, one of the three properties of singing. The term 'properchaunt' has a long pedigree; I have been able to trace it back, in its Latin form 'proprius cantus', as far as the treatise *Practica artis musice* (1271) of the English theorist Amerus. It turns up in the *Metrologus*, the *Musica manualis* (ca. 1300) copied by John Wylde, Walter Odington, and the *Quatuor principalia*. That it is an exclusively English term was noted by the scribe of a fifteenth-century Italian manuscript. With this knowledge, and taking into account other English terminology, it has been possible to suggest that several Continental theorists were acquainted with English theory. The author of the *Musica manualis* and Amerus both spent time on the Continent, and their treatises had a wider dissemination than is known so far. Jacques de Liège criticizes an opinion found only in the *Musica manualis*. An English manuscript has yielded another fragment of Amerus' treatise. Moreover, extensive unacknowleged quotations from it appear in a treatise attributed to Johannes Hollandrinus, and from that filtered into the works of at least nine other authors.

BOBETH, Gundela (Universität Wien)

Vergilian hexameters in Renaissance music: new light on old questions

For generations, the polyphonic settings of Vergilian and other classical texts emerging around 1500 have attracted the interest of scholars as especially meaningful examples of interaction between the ideals of humanistic education and compositional practice. Ever since, the role of the meter within musical conception has been subject to investigation. The analytical perception of metrical influences has for a long time been restricted to the schematic solutions provided by the genre of German humanistic odes, in which the quantities of syllables correspond with a simple system of constant rhythmic values. On the contrary, what seemed more likely to fulfil the idea of a "musical humanism" were the complex and predominantly motet-like compositions deriving from Italian and Burgundian-Habsburgian sources, which mainly comply with the demands of rhetorical aspects, content and text expression, but were generally regarded as denying metrical aspects.

Recent studies on text declamation in Renaissance music have demonstrated that metrical influence on music is not necessarily confined to an overall homo-rhythmical design, but that there are various possibilities for metrical aspects to become apparent in musical conception. A systematic application of these new approaches on the musical settings of Vergil verses is still a desideratum. Based on a representative selection of the pieces – which have also expanded in number since the elementary study of Helmuth Osthoff –, one of the main purposes of the paper is to discuss the varieties of metrical impact and peculiarities of the compositions in comparison with settings of non-metrical texts. The findings of the study show that a) elements of metrical stress are inherent even in pieces where metrical dimension has been strictly denied so far (Josquin, de Orto), and that b) in addition to that, there are several cases in which the adoption of metrical aspects as means of composition can be explained by semantic reasons. Thus, these observations not only contribute to a differentiated understanding of text representation in Renaissance music, but also reveal new perspectives concerning transfer processes and intertextuality within the sources.

BOONE, Graeme (Ohio State University)

Prosodie de la chanson française à l'époque du jeune Dufay

Dans la monographie *Patterns in Play* (1999), j'ai proposé, sur la base d'un examen détaillé de leur manuscrit principal

(Oxford, Bodleian Library, MS Canon. misc. 213), un modèle rythmique pour la déclamation des chansons polyphoniques composées par Guillaume Dufay entre c.1420 et 1435. L'examen de manuscrits contemporains, notamment Paris, BnF, nouv. acq. fr.6771 et Paris, BnF, nouv. acq. fr. 4379, indique que ce modèle n'est limité ni à *Ox* ni à Dufay, mais constitue un principe fondamental de la prosodie musicale française à cette époque.

BORGHETTI, Vincenzo (Cremona)

Il repertorio, i manoscritti e l'identità «musicale» del principe tra Quattro e Cinquecento

Negli ultimi decenni lo studio della nascita ed istituzionalizzazione della cappella musicale nella corte quattro- cinquecentesca ha avuto notevole impulso: da un lato è stata raffinata la capacità di interpretare i documenti che di quelle istituzioni ci parlano; dall'altra si è tentato di inserire il rapporto del principe con la musica nell'ambito di fenomeni complessi come i legami tra potere e produzione delle arti. Tuttavia questo duplice approccio (l'uno documentario, l'altro istituzionale) ha spesso lasciato i repertori musicali in secondo piano: essi sono stati considerati da sempre l'espressione più affascinante del periodo di massimo splendore delle cappelle di corte, ma, oggetto soprattutto di analisi tecnico-compositive, restano ancora testimoni ostinatamente 'reticenti' proprio su quel mondo di cui sono emanazione, incapaci, se guardati con gli strumenti tradizionali, di esplicitare i messaggi di cui si intuisce siano portatori. Diversamente da quanto il titolo potrebbe suggerire, non intendo documentare e/o ricondurre un particolare repertorio all'interno di un contesto celebrativo in una data istituzione. Partendo dai 'prodotti' delle cappelle musicali (i repertori ad esse legati unitamente ai manoscritti destinati ad accoglierli e tramandarli), il mio intervento vuole invece riflettere sui presupposti politici, sociali, culturali ed ideologici degli usi della musica negli spazi della corte tra Quattro e Cinquecento. Per farlo prenderò spunto dalla più recente storiografia sulla corte in varie discipline (Adamson, Belozerskaya, Fernandez, Quondam e altri), e, su questa base, cercherò di definire, attraverso un'analisi dei 'prodotti' della cappella, in che modo l'identità del principe/mecenate quattro- cinquecentesco venga costruita per mezzo della musica.

BOSI, Carlo (Oxford / Jena)

Il problema degl'imprestiti melodici 'popolari' nelle elaborazioni polifoniche franco-fiamminghe alla fine del XV° secolo: il caso di Tant que mon/nostre argent dura

Colpisce la constatazione del gran numero di composizioni del tardo XV° secolo basate attorno ad una melodia di origine più o meno 'popolare'.

Per quanto riguarda la definizione e la determinazione della natura 'popolare' di una melodia non è solamente il testo a giocare un ruolo essenziale, ma altresì la struttura frasale e cadenzale inclusa, ad esempio, la reiterazione di semplici e brevi segmenti melodici, caratteristica questa che è giocoforza considerare 'popolare' o popolareggiante visto il suo vivo contrasto con la raffinatezza costruttiva che distingue le linee contrappuntistiche della composizione 'colta' costruite intorno la melodia originaria.

Come esempio pratico di un approccio analitico concreto vorrei qui presentare la melodia *Tant que mon/nostre argent dura* come appare in tre contesti profani e due sacri: due *chansons* combinatorie, rispettivamente di Du Fay e Japart, e una canonica di Obrecht; come *bassus* del terzo *Agnus dei* della messa *L'homme armé* di la Rue e come *cantus firmus* di una messa anonima trasmessa con poche varianti in due fonti apparentemente distanti (Jena 31 della *Universitätsbibliothek* di Jena e il *Librone 2* dell'Archivio della Veneranda Fabbrica del Duomo di Milano, uno dei manoscritti, quest'ultimo, redatti sotto la probabile supervisione di Gaffurio). Scopo principale dell'analisi è di determinare fino a che punto la melodia è innestata all'interno di ciascuna delle composizioni sunnominate tentando di giudicare e di valutare la differente natura dell'influenza strutturale di un imprestito melodico allorquando esso viene impiegato come vera e propria citazione (come nei casi di Du Fay e Japart) ovvero come *cantus firmus* (come nei restanti esempî).

BOUCKAERT, Bruno (Katholieke Universiteit Leuven)

Les compositeurs à la collégiale Saint-Géry de Cambrai (c. 1420-1545)

Nous sommes bien informés à l'heure actuelle sur la vie musicale à la cathédrale Notre-Dame de Cambrai, mais la recherche musicologique ne s'est jamais concentrée sur les deux autres églises collégiales (Saint-Géry et Sainte-Croix), dans une ville généralement considérée comme l'un des centres musicaux les plus importants, sinon le plus important, des Anciens Pays-Bas. Depuis le début du XVe siècle, la maîtrise de la collégiale Saint-Géry de Cambrai possède une riche tradition. Dans cette communication, je veux démontrer que de nombreux compositeurs ont été actifs à Saint-Géry (Petrus Houyon de Domarto, Johannes Hemart, Antoine Brumel et Josquin DesPrez).

BRAND, Benjamin (Yale University)

The Cult of St. Martin in Medieval Lucca

The cathedral of Lucca was exceptional among the great churches of medieval Tuscany for its dedication to the celebrated bishop of Tours, St. Martin. There the origins of Martin's cult lay in the economic and political ties that had once bound Lucca to the Frankish realm. His subsequent rise as an object of civic pride, however, owed more to local politics. Throughout the twelfth and thirteenth centuries, the cathedral chapter vigorously promoted St. Martin at the expense of the patron of its fiercest rivals, the Augustinian canons of San Frediano. As a result, the two saints became protagonists in a broader struggle, one that found poignant expression in liturgical ceremony. On the *dies natalis* of St. Fridian, the Augustinians chanted a locally-composed office that lauded their patron as the father of the bishopric and protector of Lucca. The canons of San Martino responded by stripping San Frediano of its status as one of the *ecclesie sedeles* (stational churches) of the city. At the same time, through plainchant, ritual, and prominent works of sculpture, they advanced St. Martin as a competing model of episcopal virtue and the patron of their commune. Most important was the vigil of that saint, when the cathedral canons assembled the clergy of the entire city to sing the antiphonal and responsorial psalmody of Matins before their congregation. Such an expression of common worship heralded Martin's dramatic eclipse of his local rival, St. Fridian, and his ascendance as a true civic patron.

CANDELARIA, Lorenzo (University of Texas at Austin)

A New Mass on "L'homme armé" in a Spanish Chantbook from the Sixteenth Century

This twenty-minute presentation will focus on the function and significance of a previously unknown polyphonic Mass fragment on "L'homme armé" discovered in a beautifully illuminated Kyriale from Toledo, Spain. The fragment on "L'homme armé"—a monophonic tune that inspired nearly forty polyphonic Masses by composers in France, Italy, and Spain—is a later insertion setting the "Et incarnatus est" of the Credo. It appears alongside a little-known concordance for Josquin's "Missa sine nomine"—another fragment which also sets the "Et incarnatus est." A paraphrase from a Spanish chant for the Credo and a quotation from Palestrina's *Missa L'homme armé à 4* (published in 1582) suggest it is a new Spanish composition from the late sixteenth century. After showing how the "Et incarnatus est" was frequently performed polyphonically in Spain (especially during Lent), this paper will argue that inclusion of this particular fragment on "L'homme armé" was inspired by the Kyriale's magnificent opening illumination depicting an armed knight in the presence of the Virgin. The fragment is interpreted as a fascinating gloss on the illumination since it not only represents the armed man musically with the highly recognizable tune but also because it sets the Marian section of the "Et incarnatus est" with the segment of the "L'homme armé" melody corresponding to "d'un haubregon de fer," suggesting that Mary was metaphorically interpreted as the protective "hauberk of iron" referenced in the song. Scriptural and Mariological bases for that comparison will be examined.

CILIBERTI, Galliano (Conservatorio di Musica "N. Rota" di Monopoli)

Cultura/culture musicali e società nell'Italia del tardo medioevo (secoli XIII–XIV)

Una recente mostra sulla musica del medioevo alla Cité de la Musique di Parigi e la pubblicazione presso Einaudi del IV volume della *Enciclopedia della Musica*, vede nascosta la produzione musicale italiana sotto la luce di quella francese (tanto che la cosiddetta "ars nova peninsulare" risulta addirittura accennata). Ma è giusto ancora oggi parlare di musica "italiana" e/o "francese" nel tardo medioevo oppure sarebbe più corretto individuare un'unica koinè? Ed ancora: la "continuità" tra XIII e XIV secolo della produzione musicale è solo un fenomeno francese oppure potrebbe essere riscontrabile anche in altre zone geografiche? Una lettura basata sul concetto di longue durée della musica tardo medioevale sarebbe in grado di cambiare la prospettiva di una interpretazione ancora troppo unilaterale della storia (anche alla luce di recenti ritrovamenti)? L'intervento cercherà, per quanto possibile, di mettere in discussione la consueta "periodizzazione" della musica dei secoli XIII e XIV.

CLARK, Alice V. (Loyola University, New Orleans)

Centricity in the Fourteenth-Century Motet

Can one speak of a "tonal center" in a medieval motet? A modern sense of tonal "coherence" obviously does not apply to medieval music in general and to the motet in particular, but is there any way in which the final is more than simply the last sonority heard? How can a medieval composer organize harmony in a motet, which is usually based on a chant fragment that

belongs to a wholly different, modal, system? I would like to begin to investigate these questions by examining groups of fourteenth-century motets that share a single final, to see if one can locate a particular way of leading to that final or indeed if (as is the case a bit later, as Cristle Collins Judd has shown) there may in fact be several ways of projecting such a (non-functional) tonal center. Perhaps particularly interesting in this regard may be cases where the motet final is different from the final of the tenor's chant source. This difference between chant mode and tenor final may have an effect on tonal issues, influencing for instance the composer's choice of secondary tonal areas. Scholars have not paid much attention to this aspect (though it is implicit in some of the seminal work of Sarah Fuller), but preliminary work by the present author suggests it is worth further study. This investigation will also as needed refer to the ways pitch centers are projected in polyphonic songs, where harmonic issues are in some ways clearer.

CLOUZOT, Martine (Université de Bourgogne)

Jongleries narratives ou la musique du récit. L'iconographie musicale du Roman d'Alexandre d'Oxford (Bodleian Library, ms. Douce 264, vers 1338-1344)

Une multitude jongleurs, de musiciens et de musiciennes rythme le décor peint de l'imposant *Roman d'Alexandre*, copié et enluminé à Bruges entre 1338 et 1344 et conservé aujourd'hui à la Bodleian Library d'Oxford. Probablement commandé ou offert en cadeau au roi d'Angleterre Edouard III, le précieux manuscrit nous livre les aventures et les conquêtes chevaleresques et amoureuses du grand héros mythologique en vogue dans les cours princières et royales de l'époque : Alexandre le Grand. Par rapport aux autres manuscrits du roman, l'exemplaire d'Oxford accorde une très large place à la musique instrumentale dans l'ornementation de certains épisodes du récit. Plusieurs questions se posent alors.

Du point de vue iconographique, la musique prend place aussi bien dans les miniatures, que dans les initiales et les marges et prend la forme du grotesque, du singe, du jongleur ou de la femme musicienne. L'instrumentarium et les thèmes musicaux fonctionnent alors en étroite relation avec le texte. En effet, du point de vue narratif, les choix thématiques et les emplacements de la musique au gré de la narration ne sont ni fortuits ni décoratifs. Car ils participent d'autant plus d'un récit dans le récit que l'enlumineur a travaillé de concert avec le copiste. Enfin, au regard des événements historiques contemporains, la réalisation du manuscrit s'inscrit dans le cadre de l'alliance de la Flandre avec l'Angleterre et l'Ecosse au moment du déclenchement de la Guerre de Cent Ans. Aussi l'environnement culturel (musical et artistique) du père du Prince noir, ainsi que le statut des musiciens à sa cour, entrent-ils en compte dans l'étude globale et pluridisciplinaire de ce *Roman d'Alexandre* du deuxième tiers du XIVᵉ siècle.

CŒURDEVEY, Annie (CESR, Tours)

La Missa sans cadence *de Mouton et son modèle*

Parmi la quinzaine de messes attribuées avec une bonne certitude à Jean Mouton, la *Missa sans cadence* intrigue par son titre. Son unique source est le ms. 3 de la Bibliothèque municipale de Cambrai, et les rares textes critiques la concernant signalent seulement la proportion importante de cadences irrégulières. À partir de son modèle, ici pour la première fois identifié, on se propose d'étudier le rapport possible entre un profil modal assez peu courant et cette particularité d'écriture, dans la mesure où le cantus firmus de Mouton suit très fidèlement le ténor de ce modèle tout au long de la messe.

COLTON, Lisa (University of Huddersfield)

'The age of innocence': chastity and the chanson de nonne in the Montpellier Codex.

The late medieval motet is a complex and intriguing genre, whose sacred roots are often revealed even when its subject purports to be amorous, and whose many types continue to invite speculation. In this paper, I will study just one theme in the medieval French motet: the youth, age and sexual experience of women as revealed in the lyrics of pieces in the Montpellier Codex. The pieces selected for discussion revolve around the sexuality of women, and I will focus on the subgenre known as the *chanson de nonne*, songs which purport to express the experiences of women living as nuns in convents. This category has strong associations with the *chanson de femme*, songs written from a female subject position. Though these motets are anonymous, circumstantial evidence suggests that perhaps the majority were in fact the product of the male, clerical imagination. Rather than examining motets written in the 'female voice' to access the true opinions and experiences of women in the secular and monastic world, this paper argues that it is more appropriate to view them as a window into the way women and their bodies were considered by men in different contexts. The music, poetry and imagery in a select number of motets will be analysed, and will demonstrate the close relationship between the treatment of female characters in the chanson de nonne, religious didactic literature and romance literature of the thirteenth century. In this

way, the cultural significance of motets will be explored, showing the ways in which women and their bodies were portrayed and manipulated through this most learned of polyphonic genres.

CRAIG-MCFEELY, Julia (DIAMM, Royal Holloway, University of London)

Digital Images and the impact of the 'digital revolution' on scholarly access and research with medieval music documents

Since 1998, the Digital Image Archive of Medieval Music has been digitizing and archiving fragments of Medieval Polyphonic Music for preservation purposes and using digital restoration to return those that are damaged to legibility. The images are captured at extremely high quality and many are now available for online study at the project website, http://www.diamm.ac.uk. The increase in worldwide access to the project resource has meant that we are now concentrating on supplying detailed accompanying metadata for each manuscript in the archive, and also for manuscripts that have not yet been digitized for cross-reference purposes. This has involved the evaluation of complex catalogue structures either for xml markup or for use within a specially constructed database. The paper discusses the ongoing process of constructing and populating a complex database, and the needs of online users when studying images of medieval materials online.

CULLIN, Olivier (Université François-Rabelais, Tours)

Mémoires de la musique au Moyen Âge

La musique médiévale reflète avec une extraordinaire profondeur ce que saint Augustin lui-même nommait « l'immense salle de la mémoire où se trouvent les trésors d'innombrables images ». Dans une tradition musicale fortement ancrée dans une pratique faite d'oralité et de répétition, la mémoire joue donc au Moyen Âge un rôle fondamental.

Chanter et se souvenir, c'est s'appuyer surtout sur des procédés mnémotechniques très solides qui traversent les répertoires et s'éprouvent aussi bien dans la monodie que dans la polyphonie. Par ailleurs, l'opposition entre la relation graphique-visuelle stipulée par le développement de la notation musicale (mémoire tactile de surface dans une « image-musique ») et la relation orale-aurale liée à l'apprentissage traditionnel et à la pratique de l'art musical (mémoire intérieure) définit de manière particulière et surtout multiple ce que peut être « la mémoire musicale » médiévale. L'objet de cette conférence est d'en présenter les diverses modalités en liant à chaque type de mémoire, un type d'image qui lui est propre.

CUMMING, Julie E. (McGill University, Montreal)

From Chapel Choirbook to Print Partbook and Back Again

Petrucci's music editor, Petrus Castellanus, drew a substantial portion of the repertory for the first five motet prints (*Motetti A* to *Motetti a cinque voci*, 1502-1508) from the repertory found in late fifteenth-century Italian choirbooks. Especially striking are the numbers of concordances with the earlier Italian cathedral MSS CS 15, Verona 758, and the Gaffurius codices. The new print format (oblong quarto choirbook format for *Motetti A* and *B*, partbooks starting with *Motetti C*) was not appropriate for use by a cathedral choir – too small for more than one on a part. Clearly Petrucci was now aiming at new markets for the motet, where smaller ensembles were the norm: court chapels, votive performances at side chapels in cathedrals, instrumental ensembles, academic and pedagogical use, and domestic music making. Judging by the fame of these motet collections later in the century, and by the appearance and multiple reprints of the *Motetti de la Corona*, he was successful. Ironically, however, many motets were copied out of the Petrucci prints into later cathedral choirbooks such as Siena K.1.2, the later Gaffurius Codices, Florence 27, and Padua A17. My paper will explore the implications for performance of these various formats, and will trace the path of individual motets and subgenres of the motet from chapel choirbook to print partbook and back again.

CUTHBERT, Myke (Harvard University)

On Popularity In The Trecento And Zacara's Popularity In Particular

How do we know whether a musical work written long ago was popular for its contemporaries? Answering this question would accrue numerous insights about changing tastes, norms of style, and paths of influence, otherwise closed off to

scholars. But despite the rewards of identifying popular works, simple methodologies are inadequate. One might think that a work appearing in many sources must, by definition, have been popular (at least among copyists and literate musicians). But just as a long series of coin tosses will occasionally have a string of four or more heads without being meaningful, so too can a piece of music appear in many different manuscripts purely by the vagaries of preservation. Any methodology that measures popularity by the number of (surviving) sources must take into account how unlikely it is that a work could be transmitted so widely purely by chance. Accurate inventories of trecento manuscripts, along with newly developed computer models, allow us to create a group of works ranked as likely to have been popular among scribes of the trecento and early quattrocento. The compositions most securely in this group include two Credos and a Gloria by Zacara, and Francesco's ballata, "Donna s'i t'o fallito." The opening phrases of the two Zacara Credos recall elements from simple polyphony, especially homophonic (or nearly homophonic) two-voice mass movements transmitted in mensural notation. As these simple works also have their first flowering c. 1400, the connection between the two styles may be a reason for interest in Zacara's works.

DEFORD, Ruth (Hunter College, CUNY)

Sebald Heyden (1499-1561) As Historical Musicologist

Of the many writings on mensuration and tactus from the fifteenth and sixteenth centuries, none has had a greater impact on modern scholarship than Sebald Heyden's *De arte canendi* (Nuremberg, 1540). The book addresses the problem of interpreting mensuration and proportion signs in music of the Josquin era, many of which were no longer understood in Heyden's day. The goal of recovering an obsolete musical notation and the assumptions underlying that effort were strikingly new in Heyden's time, but have since come to be taken for granted by music historians. Heyden's project was a product of the musical, intellectual, and religious culture of sixteenth-century Nuremberg, yet it continues to shape music-historical concepts even today. His theory formed the foundation of the study of mensural notation by musicologists of the nineteenth and twentieth centuries. Ironically, those scholars accepted his interpretations at face value, even though Heyden states explicitly that his views are based on historical reconstruction, not first-hand observation, and that his goal is to reform, not describe, performance practice. Although scholars have called attention to the flaws in Heyden's system for nearly fifty years, his view remains the orthodox standard against which alternative interpretations are still forced to compete. Recognizing Heyden as a pioneer of the field of historical musicology, rather than a witness to performance practices around 1500, can enable us to appreciate his work for what it is, rather than mistaking it for what it is not.

DESMET, Marc (Université de Saint-Etienne)

Chanter en grec à la chapelle royale ? le cas des Cantiques du lieutenant de Courbes

Une date tardive (1622) et un titre excessivement neutre, voire inadéquat (*Cantiques Spirituels*), ont écarté jusqu'ici l'unique recueil musical conservé du Sieur De Courbes de toute investigation musicologique approfondie, alors même que les multiples signes d'un ancrage dans le passé de la musique polyphonique (motets à plusieurs textes, canon énigmatique, ligatures complexes) éveillent la curiosité. Conçue dans le prolongement d'une édition critique, cette communication entend attirer l'attention sur la conclusion du recueil : une polyphonie à deux textes grecs, véritable singularité dans la production imprimée de la maison Ballard, et dont on se propose d'expliciter la nature et la fonction en suggérant d'y voir un lien avec les eulogies (cérémonies du pain bénit) mentionnées par Du Peyrat dans son *Histoire ecclésiastique de la Cour*. Des éléments entièrement nouveaux seront apportés sur l'auteur, son entourage, ses liens avec la famille royale en abordant la problématique propre au milieu des officiers de longue robe auquel appartenait De Courbes, et dont ce recueil pourrait être l'une des seules émanations musicales qui nous soit parvenues. La structure particulière du recueil et l'importance revêtue par un échantillonnage stylistique des différentes pièces sera ensuite abordée à la lumière du parallélisme présenté avec l'autre publication, poétique, laissée par De Courbes, *Le Parisis*. La question de la place du grec dans l'érudition liturgique, encouragée par les imprimeurs et précepteurs royaux (dont Frédéric Morel), non moins que par le gallicanisme traditionnel au corps des grands magistrats sera enfin posée, au travers notamment du débat entourant la prononciation de l'alphabet grec, qui paraît avoir été assez vif à l'époque de la publication.

DEUTSCH, Catherine (Université de Paris IV)

Pluralité et corrélation dans le répertoire du madrigal

Le madrigal italien est lié depuis sa naissance à la théorie littéraire. Comment comprendre la *Musica Nova* de Willaert sans connaître les *Prose della volgar lingua* de Bembo ? Comment avoir une approche fine des madrigalismes sans faire appel aux figures de rhétorique musicale des théoriciens allemands ? L'affirmation de Zarlino : « Je laisserai juger à toute personne ayant un minimum de jugement à quel point la rhétorique [...] peut être utile à ceux qui étudient cette science [la

musique]. » [1] reste encore aujourd'hui très pertinente pour l'analyse du madrigal. Cependant est-il possible de nous servir aussi des théories littéraires de nos propres contemporains ? C'est la question à laquelle j'aimerais répondre en tentant de proposer un modèle analytique se basant sur l'ouvrage *Pluralité et corrélation en poésie* [2] du poète et critique littéraire espagnol Damaso Alonso. Dans cette étude majeure sur la poésie pétrarquisante, Alonso met en évidence un système structurel reliant les éléments stylistiques isolés propres à ce style[3] à l'organisation de sections entières, voire même du poème dans son intégralité. Est-il possible d'appliquer les théories de cet auteur au répertoire du madrigal, en dégageant une sorte de structure musicale à grande échelle, que l'analyse des figures de rhétorique ne permettrait pas d'appréhender ? Même si le madrigal a la réputation d'être une composition « informe », les madrigalistes ont-ils su saisir les occasions tendues par certains textes et trouver des correspondances entre la structure poétique et l'organisation des paramètres musicaux ?

1. Gioseffo ZARLINO, *Istitutioni harmoniche* (Venise, 1958), quarta parte, chapitre 35, p. 344.
2. Damaso ALONSO: *Pluralità e correlazione in poesia*, (Bari, 1971), [traduction italienne sans titre original].
3. tels que variazione, métaphores caractéristiques etc.

DIEU, Lionel (Conservatoire national de Région, Grenoble)

L'évolution de la vièle dans la sculpture romane

A la fin du XIIᵉ siècle, la vièle à caisse ovale, avec un manche nettement détaché surmonté d'une touche, a acquis des caractéristiques qui n'évolueront plus jusqu'au XVIᵉ siècle. Les recherches et les reconstitutions destinées aux musiciens ont presque exclusivement porté sur ce type abouti. Après avoir réalisé l'inventaire de la musique dans la sculpture romane en France, j'ai étudié en détail cent quarante-sept vièles du XIIᵉ siècle qui mettent en évidence les tâtonnements qui ont conduit à la typologie pérenne. La forme extérieure de la caisse ne suffit pas à considérer des différences typologiques : le même instrument peut présenter des contours distincts, sans influence notable sur le mode de jeu et la production sonore. En revanche, d'autres évolutions relèvent d'exigences musicales. Plus que la forme de la caisse, sa jonction avec le manche est primordiale, car elle détermine l'ambitus réalisable et traduit l'évolution des exigences musicales. Sur les premières vièles, la caisse rejoint directement la tête au niveau du sillet. L'esquisse d'un manche s'observe ensuite lorsque la courbe extérieure de la caisse s'inverse à quelques centimètres de la tête. Le manche, plus ou moins long, nettement détaché, parfois pourvu d'une touche surélevée ou inclinée, apparaît ensuite sur des caisses de formes diverses : de piriforme à un ovale presque rectangulaire en passant par l'elliptique. L'évolution ne s'opéra pas de façon linéaire, certains facteurs ayant proposé des solutions originales. Je propose de classer cette évolution en quatre types.

DOBBINS, Frank (Goldsmiths College, London)

Strophic and Epigrammatic Forms in the French Chanson of the Sixteenth Century.

Did the "Parisian chanson" emerge from a process of simplification and reduction of courtly verse in formes fixes (rondeaux, virelais, and ballades)? Or did it evolve from popular strophic verse equally represented in monophonic and polyphonic musical sources of the early sixteenth century? Did the *voix de ville* and air appear later as an extension of this process or does it represent a new departure based on Italian models (*frottole* and *villanelle*)? How were developments related to centre and periphery, to patronage and reception? Or were they motivated by poets or by musicians? What was the role of Jean and Clement Marot, of Mellin de Saint-Gelais, of Pierre de Ronsard, of Pierre Attaingnant, of Francois Iᵉʳ and of Henri II in determining the dominant fashions of lyric verse and it musical setting? How did the constitution of the royal Chambre or the emulation of its performances in aristocratic homes affect production and practice. Were all parts sung or were some played on instruments and how does this influence the conception and presentation of the music? Does the bourgeoisie, and in particular the Huguenot community play a role in the evolution of style? Are there significant variations of compositional technique in different geographical areas – for example in Antwerp, Lyons, Lorraine or the Loire?

DOLATA, David (Florida International University)

Visual and Poetic Allegory in Bellerofonte Castaldi's Extraordinary Capricci a due stromenti

Best known as a volume of virtuosic music for the theorbo, Bellerofonte Castaldi's *Capricci a due stromenti* (1622) is a comprehensive work of art designed to exhibit the author's wide-ranging talents as a composer, graphic artist, and poet. Bellerofonte Castaldi was one of seicento Italy's most captivating public figures, as widely known for his sensational adventures, controversial poetry, and stinging satires as for his musical activities. *Capricci* unites Castaldi's sophisticated yet lyrical instrumental music and charming dance-songs with his own hand engraved art and poetry in an all-encompassing work that demonstrates the cultivation an educated gentleman of the late Renaissance was expected to possess. Most extraordinary, however, are the multiple layers of meaning that permeate the highly refined full-page engravings and

additional texts with which Castaldi adorned his *Capricci*. Of particular interest is the dedicatory sonnet composed by his friend, the renowned poet Fulvio Testi, and Castaldi's poetic response in which he matched Testi's rhyme line-by-line, responded to his comments, and returned his friend's rich metaphorical generosity with interest. In addition to demonstrating his artistic skills and poetic prowess, his graphic art and poetry reveal the allegorical depth of his thinking, offer insights into his opinions on performance practice and music as a vocation, fill in chronological gaps, and shed light on his enigmatic and fascinating personality. The discovery of these previously unexplored contexts enriches our perception of the extraordinary refinement of Castaldi's art and prompts further investigation into the broader artistic responses to the challenges of Renaissance Humanism.

DUHAMEL, Pascale (IRHT, Orléans - CRSH, Montréal)

Les questions disputées de musique à l'Université de Paris (XIIIe – XIVe siècle) : un exemple représentatif.

Autant dans l'histoire des universités que dans celle de la musique, on a cherché à savoir si la musique était enseignée à l'université médiévale et quel pouvait être le contenu de cet enseignement. Toutefois, les statuts de l'Université de Paris demeurent à ce sujet. C'est pourquoi jusqu'à maintenant, les musicologues ont évalué la présence de la musique dans l'enseignement universitaire sur la base d'arguments indirects, tels que l'intervention de la musique dans les événements de la vie universitaire et l'identification de maîtres de l'université avec des théoriciens de la musique. Outre le caractère indirect de ces éléments, ces recherches mettent en lumière un manque d'exploration dans les sources universitaires. Pourtant, il existe plusieurs écrits issus de l'Université de Paris traitant de musique, parmi ceux-ci un nombre remarquable de « questions disputées ». Depuis près de deux ans, je poursuis l'édition et la traduction de quatorze questions disputées de musique issues de l'Université de Paris (XIIe – XIVe siècle). La communication proposée ici présentera une question disputée dont le contenu est représentatif des préoccupations universitaires dans le domaine de la musique (une question anonyme ou une question de Pierre d'Auvergne). Après une présentation des manuscrits, nous mettrons en relief les rapports de ces questions avec le *De Institutione musica* de Boèce. Nous discuterons de la possibilité que ces questions aient été réellement disputées dans le cadre de l'Université de Paris, ainsi que des liens à faire avec les préoccupations aristotéliciennes et d'histoire naturelle de l'université de cette époque. Nous verrons comment les questions disputées de musique du tournant du XIVe siècle ont pu jouer un rôle dans les changements d'approche de la théorie musicale caractéristiques du passage de l'ars antiqua à l'ars nova. Cette communication présentera donc les premiers résultats de ma recherche post-doctorale, qui contribue à une compréhension plus précise de la place qu'avait la musique à l'Université de Paris.

DULONG, Gilles (Ecole normale Supérieure, Paris)

Remarques sur certaines articulations formelles des chansons de l'ars nova.

Les études menées sur le langage musical des chansons de l'ars nova ont diversement théorisé le système des hauteurs qui s'y déploie, mais toutes s'appuient généralement sur un relevé des principaux points d'articulation de la forme (en particulier les sonorités initiales et les cadences finales des différentes sections). Celui-ci permet souvent de faire apparaître des régularités qui fondent la classification de différents types d'organisation sonore (*tonal types*). Au-delà des structures générales qui peuvent ainsi être établies, certaines relations entre ces points-clés méritent d'être observées. Dans les ballades et les virelais, le lien qui se noue entre la cadence ouverte et l'« harmonie » à laquelle elle s'enchaîne ensuite, après la reprise nécessaire de la même partie, doit retenir tout particulièrement l'attention. Étant donné que cet enchaînement n'est pas noté de manière continue, à la différence de ceux qui articulent les autres sections, il n'est pas toujours aussi apparent que ces derniers ; enveloppé dans la reprise, il est plus implicite, et peut poser des problèmes de transcription ou d'interprétation. En fonction des tessitures des voix, des hauteurs utilisées et du contrepoint, il se présente tantôt comme une transition, tantôt comme une rupture. On s'interrogera donc sur l'opportunité de prendre en compte cette relation spécifique dans une théorie des hauteurs des chansons, à tout le moins dans une théorisation de leur forme musicale. On cherchera par ailleurs dans quelle mesure cette dimension musicale entretient un rapport avec le texte poétique.

DUMITRESCU, Theodor (CESR, Le Studium)

The CMME Project: A Progress Report

Created in 1999 as an individual research project combining musicology and modern computing, the CMME is a system for the online publication of scores of music in 14th-16th-century mensural notation. The project aims eventually to establish a significant corpus of freely-available electronic editions of the highest scholarly standard, as a resource to scholars and professional musicians as well as interested amateurs. The major benefit and goal of the project is not merely the capability to host a large amount of musical data, but to create a new type of musical edition which bypasses certain limitations of the printed page. With the "dynamic editions" of the CMME, scholars and performers can control visual aspects of the score which in printed editions must remain fixed: barring, note value reduction, cleffing (original/modern), transposition, etc.

Since February 2005, the project has been undergoing development in connection with the Centre d'Études Supérieures de la Renaissance. New work on the system intends to bring it to a "mature" and publicly functioning state before 2006. Recently implemented and forthcoming extensions to the project include: musical searching and automated statistical functions; utilization of XML for representing musical data (for compatibility and exchange with other modern music and data representation systems); and the creation of a system for scholars to submit their own editorial projects for review and inclusion. A brief demonstration of the CMME software in its current state will accompany the presentation.

DUNCUMB, Margaret (Clare College, Cambridge)

Latin Psalm Paraphrases of the Reformation and their Music

During the Reformation, many scholars and poets paraphrased the psalms. Those in the vernacular, such as the French paraphrases contained in the Genevan Psalter (1562), were intended to provide common people with a memorable text of the psalms in their own language which could be sung to a simple melody. However, within the reformed community, psalms were also paraphrased into Latin, providing a source of meditation and encouragement for those who could read Latin.

In this paper, I shall, first, provide an overview of reformed Latin psalm paraphrases and the music which was written for them. Second, I shall consider the propriety of the metres which were chosen for them. Finally, I shall discuss the music that is available, and how those for which there is no extant music might have been sung. Examples will be taken from the psalms of Théodore de Bèze (1519-1605), George Buchanan (1506-1582) and other reformed poets.

DUPRAZ, Christophe (Ecole normale Supérieure, Paris)

Giovanni Maria Radino : un musicien autrichien à Padoue ?

En 1598, Ricciardo Amadino imprime à Venise une collection de madrigaux intitulée *Madrigali de diversi* dont le compilateur, Giovanni Maria Radino, est présenté comme « organista in San Giovanni in Verdara » à Padoue. Dans un premier temps, nous nous proposons de montrer qu'il s'agit bien, comme sa dédicace le suggère, d'une anthologie consacrée à des compositeurs actifs dans les cercles musicaux de Padoue. À ce titre, elle apparaît comme le double d,un recueil imprimé la même année en tant que *Laudi d'amore ... de diversi eccellenti musici di Padova*. Chez Radino, toutefois, nulle promotion de l'excellence des auteurs, nulle mise en valeur d'une thématique poétique : la sobriété de sa présentation distingue sa compilation de la plupart des anthologies madrigalesques publiées durant la seconde moitié du XVIᵉ siècle. Nous tenterons de rendre compte de cette particularité par l'examen de la personnalité de Giovanni Maria Radino. En l'état actuel des recherches, nous ne disposons guère que des éléments biographiques fournis par les dédicaces de ses trois publications : une collection de danses pour clavecin dont Radino publie également un arrangement pour luth (1592), les *Madrigali* déjà cités (1598), une anthologie d'œuvres instrumentales et sacrées de son fils Giulio récemment décédé (1607). Ces trois éditions ont un point commun : leurs dédicataires appartiennent tous à des familles de la haute aristocratie autrichienne. Nous formulerons ainsi l'hypothèse que Giovanni Maria Radino a pu naître et vivre sur les terres des Habsbourg d'Autriche avant de s'installer à Padoue.

EBEN, David (Charles University Prague)

Erweitern oder eliminieren? Eine Reflexion über die Mechanismen der Tradition im Offizium

Ungefähr ab dem ausgehenden 11. Jahrhundert kann man in den Handschriften verschiedene Phänomene beobachten, die Symptome derselben Bewegung sind. Sie belegen den Willen zu einer genaueren und festeren Strukturierung des Stundengebets und seines Repertoires. Dieser Prozeß hat seine Konsequenzen für die weitere Überlieferung der Gesänge: das Repertoire wird einer gewissen Selektion unterzogen, die aber nicht immer in einer Richtung verläuft. Im Zusammenhang mit der Arbeit an meiner Dissertation konnte ich in den Handschriften des Offiziums interessante Beispiele sammeln (besonders aus dem Offizium der Fastenzeit), die diesen Prozeß auf bezeichnende Weise beleuchten. Die genauere Bestimmung der betreffenden Mechanismen anhand der gewählten Beispiele ist das Thema meines Beitrags.

EDWARDS, Warwick (University of Glasgow)

The Loire Valley Chansonniers and Intuitive Syllable Deployment

Traditionally music scribes in the 1470s are supposed to exhibit 'casual habits' in respect of text placement. So much the better for us, for one can learn a great deal about early thought processes through analysis of what individuals of the time do without thinking. In this paper I attempt to account for how words are presented in the five so-called Loire Valley chansonniers (Niv, Dij, Kop, W287, Lab). Copying methods had changed of late: formerly words tended to be inscribed first, after which musical symbols were aligned to them; now melodies were set out first, then their words, but no longer in systematic alignment, only in proximity. The shift in notational practice was sufficiently widespread at the time to lend colour to the idea that composers as well as copyists embraced it. Hence it has implications for the compositional process itself. It also reinforces the notion that at every stage in transmission – from composer, through scribe to singer – syllable deployment was intuitive rather than consciously learnt. We can infer a good deal about what that meant in practice through study of earlier, more precise notational custom and of musical phrases crafted in such a way as to preclude ambiguity of text distribution. And we can gain some insight into why syllables are apt to be grouped into recurrent rhythmic patterns by considering underlying psychological causes. However, we also need to come to terms with the idea that music might no longer just partner its words but also transcend them. This may help us to understand that while composers may seem to 'read' texts in particular ways they may not always do so in full consciousness or in the expectation that singers will necessarily interpret their readings in like manner.

EVERIST, Mark (University of Southampton)

The Motet with Vernacular Tenor and the Emergence of Polyphonic Song c1300

Despite the frequent attempts to explain the emergence of a coherent type of polyphonic song in the early fourteenth century, our understanding is dominated by views drawn from lyric poetry, romance, an understanding of musical and literary register, traditions of performance and further abstract conceptualisations of this remarkable moment in the history of music. But there exists an extensive body of musical evidence that points to an energetic and sophisticated experimentation with just those musical and poetic parameters that resulted in the sort of polyphonic song cultivated by Machaut and his contemporaries. One such experimental repertory consists of the 22 motets based on vernacular tenors copied into the seventh and eighth fascicles of the Montpellier Codex (F-MOf H 196) and in the Turin motet book (I-Tr vari 42) c1300. The vernacular tenors that underpin these motets exhibit the types of repeating structures familiar from secular monody around 1300: six- and eight-line rondeaux and various other types of structure (described by Ludwig, Gennrich and Walker). What has been less systematically explored has been the degree to which the upper voices of the motets reflect the repetitions that characterise their tenors. The composers of these motets were attempting – within the stylistic restraints that the genre imposed on them – to create polyphonic works where the entire texture followed the structure of the tenor: in other words, to construct a musical entity that had much in common with the polyphonic song of the next generation, but that still retained the overlapping phrase patterns and poetic line length of the motet as had been traditional for nearly a century.

EVERS, Ute (Universität Mainz)

Tradition and Adaption of Neidhart's Melodies

Nearly all the music to German minnesang is lost, as most manuscripts lack musical notation. Only very few sources include the melodies either in staffless neumes or in diastematic notation. The only exception is Neidhart (supposed lifetime 1180-1240); melodies are extant to 57 of his 150 poems. The music to Neidhart's songs can be found in eight sources, starting with the "Codex buranus" in the 13th century and ending with a meistersinger manuscript from Nürnberg dating from about 1700. However, most melodies are extant in 15th century sources. 14 of the 57 melodies to Neidhart's songs are found in more than one source, so that comparisons can be made between the different versions of these melodies. Apart from the meistersinger tradition these comparisons are only possible with manuscript C (D-B, Ms. germ. fol. 779), a late 15th century source, which contains the largest collection of melodies to Neidhart's songs. Comparisons between manuscript O (D-F, Ms. germ. oct. 18) from the late 13th or early 14th century reveal that the melodies in manuscript C are adapted to 15th century taste, although characteristic features of the melodies are preserved. Comparisons with manuscripts W (A-Wn, s.n. 3344) and S (I-STEstadtarchiv, without call number) – both from the first half of the 15th century – show that W and C are closely related, whereas S and C are not. One melody is preserved in the meistersinger tradition. The versions of "Neidharts Gefräß" in the "Kolmarer Liederhandschrift" (D-Mbs, cgm 4997) from 1460-1470 and in manuscript X (D-Nst, Will III. 792) from about 1700 show that the melody is adapted according to contemporary meistersinger taste.

FALLOWS, David (University of Manchester)

Josquin des Prez and the royal courts of Castile

In the light of recent changes in Josquin's biography, it is again possible to argue that the man described at Blois in December 1501 was indeed the Josquin des Prez. From there a case can be made for saying that Josquin then actually visited Spain in the entourage of the Archduke Philip the Handsome. That in its turn helps to explain various later details in his life but, perhaps more important, throws new light on the status of the Brussels choirbook 9126 and the readings of its Josquin masses.

FIALA, David (Université de Rouen)

Condé-sur-l'Escaut et les musiciens au XVᵉ siècle (tous sauf Josquin)

La biographie de Josquin Desprez a fait d'un bourg du valenciennois un haut lieu de l'histoire de la musique. Les archives de la collégiale Notre-Dame de Condé-sur-l'Escaut ont disparu, à l'exception d'un compte extraordinaire pour la reconstruction du clocher au début du XVIᵉ siècle (conservé à la BnF) et de quelques comptes en rouleau et pièces éparses du XVᵉ siècle (conservés dans des archives privées en Allemagne). La perte des actes capitulaires et des listes du personnel musical rend impossible une véritable synthèse sur la musique dans cette institution. Mais d'autres fonds d'archives, princiers ou ecclésiastiques, montrent qu'elle avait une place particulière dans le monde musical bien avant que Josquin ne s'y retire. Dès 1415, le futur compositeur Guillaume Malebecque y avait fait son apprentissage d'enfant de chœur. Par la suite, les canonicats de l'église à la collation des ducs de Bourgogne semblent avoir été réservés de plus en plus systématiquement aux musiciens de la cour, dont certains accédèrent aux dignités de trésorier, doyen et prévôt. Busnoys profita sans doute, comme les autres, de ce système ; en l'absence de certitudes, on peut rêver à l'accueil que lui réserva Molinet. Ce dont il sera ici question, c'est de tous ces musiciens dont on peut reconstituer les liens avec Condé à la fin du Moyen Âge et au début de la Renaissance. Tous… sauf Josquin.

FITCH, Fabrice (University of Durham)

A Tale of Two Ghenters : For the Obrecht and Agricola Quincentenaries

This paper is intended as a comment on the anniversary celebrations that fall this year and next, of two composers born in the same town within a few years of each other. Agricola and Obrecht are very contrasted musical personalities, and yet it is possible to tease out certain affinities in their work. The notion of play in their treatment of borrowed material is one of these; and to the homage that Obrecht pays his fellow Ghenter in two 'response pieces' to the latter's *Si dedero* (the eponymous mass setting and the sacred tricinium, *Si sumpsero*), I will suggest the possibility of a response to Agricola's (probably late) masterpiece, *Missa in mynen syn*, in the shape of Obrecht's *Missa Maria zart*. As a more personal tribute to these two figures, I will present a short work (part of my cycle for viol consort, agricologies) written for Fretwork on the occasion of the Obrecht commemoration. Inspired by their ludic treatment of musical borrowing, Agricola II/Obrecht Canon I: *De tous bien plaine a 4* unites the two composers in a similarly playful spirit.

FRIEBEL, Michael (Universität Salzburg)

The Transmission of Ockeghem's Missa Prolationum and its Background

There are two letters, sent to the French royal court in 1503/4 by Sebastian Virdung in search for a certain treatise on *partes prolationis* and a better understanding of Ockeghem's canonic mass. One of the court-musicians directs Virdung's interest to Brabant – indeed the place of origin of both preserved *Missa Prolationum*-manuscripts. Last year I have demonstrated the Chigi-version of that mass-cycle being a revised edition from the Burgundian-Habsburg court in honour of Isabella d'Este (Med&Ren, Glasgow 2004), and some years before I have called attention to some hundreds of copyist's marks in both manuscripts (see Alamire Yearbook 5), proofing utilization as a model in the workshop and suggesting comprehensive occupation of Burgundian-Habsburg scribes and musicians. The re-investigation of Ockeghem's canonic art may even have led them to re-discover Ockeghem's rather old-fashioned other compositions and must have been a stimulus of German music theory during the 1540s. Apart from those somehow interdependent late sources (Chigi, German theory and one later addition in an Este-manuscript) the remaining body of Ockeghem's preserved mass-manuscripts falls into two groups: the Vatican-sources as a special case and the, say, Dufay-manuscripts, each of them with at least one late Dufay-composition alongside Ockeghem's masses. – That is to say: Ockeghem as a composer and his channels of transmission – before his

rebirth at the Burgundian-Habsburg court around 1500, before the connection of his *Missa Prolationum* with Isabella d'Este and before the late interest of German theorists – must be seen as closely associated with those of the late Dufay-circle.

FUHRMANN, Wolfgang (Universität Wien)

"Ave mundi spes Maria" - Symbolism, Construction, and Expression in a Dedication Motet of the Early Sixteenth Century

The penultimate piece in that extensive collection of later fifteenth-century polyphony known as the Leopold Codex is an anonymous motet, "Ave mundi spes Maria", dedicated to Matthaeus Lang, bishop of Gurk. This paper will explore aspects of symbolism and construction in the motet's two cantus firmi, the key to which can be found in two enigmatic canons; also investigated is the way the motet's construction interacts with the more openly rhetorical aspects of its text-setting. Starting from this work, a broader panorama of the interaction between humanism and music north of the Alps in the first decades of the sixteenth century can be drawn, a picture notably different from the Italian landscape. The dedicatee of the motet will emerge as not only one of the mightiest politicians in the Habsburg Empire, but also as one of the principal patrons of music and humanism of his time.

GALLAGHER, Sean (Harvard University)

Seigneur Leon's Sword: Some Thoughts on Du Fay's Songs of the 1440s

The motet-chanson "Seigneur Leon/ Benedictus qui venit" has long stood as the only song of Du Fay's believed to date from the 1440s, a decade during which the composer was resident in Cambrai. As for the identity of this Seigneur Leon, scholars have proposed various candidates, by far the most plausible of which is David Fallows's suggestion that the song refers to Leonello d'Este, Marquis of Ferrara in the 1440s. The present paper offers evidence concerning papal gifts and the Este family which, while strengthening this identification, leads to a new interpretation of the song's text and a dating of the work to later in Leonello's rule. There is also new information to report that bears significantly on our understanding of one of the manuscript sources of the song. Do we possess other songs Du Fay composed in the 1440s? The absence of a secular court in Cambrai, it has been claimed, would have meant he had little motivation to compose such works. But the existence of "Seigneur Leon," as well as other details of Du Fay's contacts with past or prospective employers, remind us that songs could serve purposes other than local ones. These factors, when taken in conjunction with recently revised datings of some of the relevant manuscripts, allow one to identify a group of songs that might well date from the 1440s. A consideration from this perspective of the stylistic features of these works would seem an important next step in the study of Du Fay's songs, a genre with which he appears to have been engaged throughout his entire career.

GOUDESENNE, Jean-François (CNRS, IRHT Orléans)

Une charte douaisienne du XIVe s., source inédite de lais

Dans une charte, véritable « pancarte » du XIVe s., provenant d'une abbaye du douaisis, la compilation de pièces notées, probablement légèrement postérieure, vient enrichir les lais d'une nouvelle source. Par ailleurs, présentant quelques lais de Machaut extraits des grands cycles connus, elle apporte des compléments sur l'interprétation de ce genre et sur les milieux où ils ont été diffusés et exécutés.

GRAILLE, Audrey (CESR)

Publics et mécènes de la musique imprimée à Paris au XVIe siècle : étude des dédicaces des éditions de Le Roy et Ballard

Le paratexte des volumes imprimés par Le Roy et Ballard offre plus que tout autre un riche terrain d'investigation pourtant jusqu'alors inexploité systématiquement. En effet, dans les 359 ouvrages qui constituent leur catalogue, nous avons relevé (en plus des pièces à la louange du compositeur ou de l'auteur, et des textes adressés au lecteur) quelques 67 dédicaces différentes, publiées tout au long de leur carrière, entre 1555 et 1597 – pour comparaison, on en dénombre seulement 4 dans les volumes d'Attaingnant, 15 chez du Chemin et 3 chez Fezandat. Ces pièces, rédigées tantôt par les imprimeurs, tantôt par les compositeurs ou par d'autres personnalités littéraires ou musicales mandatées par Le Roy et Ballard, s'adressent à un large éventail de dédicataires (46 différents au total), tant sur le plan social que culturel. Nous avons identifié tous (ou presque)

ces dédicataires, et les avons regroupés selon les stratifications de la société française renaissante. A l'aune de cette classification, nous proposons une étude des contenus sémantiques de ce corpus visant à mettre en lumière, pour chaque catégorie sociale concernée :

– un éventuel discours commun sur la musique ;
– son rapport à la pratique musicale (en liaison avec le contenu de chaque volume) ;
– le positionnement des imprimeurs et son évolution au fil du siècle.

Le travail sur ces pièces liminaires pourra ainsi apporter une contribution nouvelle à l'identification et à l'étude des différents destinataires (publics et mécènes) de la musique imprimée à Paris et de leur évolution au cours de la deuxième moitié du XVIᵉ siècle.

GRANDEMANGE, Thierry (CESR)

Les chansons d'Arnold et Hugo de Lantins

La production profane d'Arnold et Hugo de Lantins représente un corpus relativement conséquent de 32 chansons dont la connaissance fut longtemps liée aux quelques transcriptions réalisées par Stainer lors de sa découverte du manuscrit d'Oxford en 1898. C'est pour pallier cette méconnaissance que Van den Borren réalisa en 1950 l'édition complète de ces chansons. Mais sa transcription, la seule disponible à l'heure actuelle, est d'un accès relativement difficile – en grande partie parce qu'elle fut réalisée par une petite maison d'édition belge –, ce qui explique que ces pièces soient peu étudiées et peu enregistrées. Le travail éditorial de Van den Borren s'est limité à une mise ne partition avec adaptation au solfège moderne sans réduction des valeurs (soit un tempus perfectum transcrit en 3/1), Oxford ayant été choisi comme source principale jusque dans le classement des pièces selon l'ordre des folios du manuscrit. Ces deux traits montrent que, fondamentalement, Van den Borren a choisi de limiter le plus possible les interventions éditoriales, y compris lorsqu'il était en présence d'erreurs manifestes. L'édition à paraître au CESR, préparée en collaboration avec Margaret Bent, opte pour un respect strict de la forme des notes, sans référence au solfège moderne, et il n'y a pas de source considérée comme principale, sinon celle de fait du manuscrit d'Oxford qui contient la grande majorité des chansons. Mais la différence fondamentale réside dans l'intervention du transcripteur face aux "erreurs du scribe". La fin de la présentation sera consacrée à l'examen de quelques exemples concrets illustrant les décisions à prendre en matière de corrections éditoriales.

GREEN, Edward (Manhattan School of Music)

Marcabru: Exemplar of Western Song

One of the greatest technical innovators in Western music has gone largely unacknowledged. This is the troubadour Marcabru, who flourished in the first half of the 12th century. In the early decades of that century, it was he—far more than anyone else—who established what have become the "standard" principles of Western songwriting: "stanzaic" form, the coordination of melodic design to poetic content, and the delicate equipoise of "word-painting" and abstract structural integrity. The core of this paper is a detailed technical study of his "Bel m'es quan son li fruich madur." The setting of each line is taken up, word by word, with an emphasis on contour analysis and the development of a "Grundgestalt." In the process it will be seen that Marcabru cunningly coordinated "musical" structures not only with the "imagery" and "prosody" of his words, but with their "paramusical" content—especially their syllabic timbres. Where Marcabru was especially innovative and influential—helping to move Western vocal music away from Chant towards Song—was in recognizing the importance, as a musical unit, of the poetic line. This will be illustrated in detail. And in keeping with the idea that Marcabru laid the "foundational principles" of later Western song, this presentation will compare various aspects of his technique in "Bel m'es quan son li fruich madur" to songs by Brahms, Richard Rodgers and Steven Foster.

GRIER, James (University of Western Ontario)

Ademar de Chabannes (989-1034) and Musical Literacy

In the second half of 1027, Ademar de Chabannes, monk of the abbey of Saint Cybard in Angoulême, travelled to Limoges and the abbey of Saint Martial, home of his two paternal uncles and place of his advanced education. There, he set to work immediately as music scribe in the production of an elaborate liturgical manuscript (currently Paris, BnF, MS latin [hereafter Pa] 1121). While doing so, he introduced an innovative technique of placing the neumes in strict alignment along the vertical axis of writing in accordance with their relative pitch. This manuscript has long been recognized as the earliest Aquitanian source with accurate relative pitch information. Palaeographic study now indicates that Ademar, although possibly not the inventor of the technique, was the scribe who introduced it to the very important scriptorium at Saint Martial.

This technique revolutionized the teaching of music at Saint Martial, and eventually throughout Aquitaine. A significant amount of the learning could be transferred from the rote communication of melodies from more experienced to less experienced singers to their visual transmission through the medium of notation, now made more transparent through the use of accurate heighting. At the very least, students would need to be told the first note or notes of a melody, and, to be sure, younger singers would still obtain a good deal of their musical formation from listening to older singers perform, just as in today's fully literate musical culture.

Nevertheless, a great deal of the acts of learning and memorizing melodies, of internalizing them, could be assumed by the written, visual form of transmission as opposed to the oral and aural realms. A precocious singer would eagerly study the enhanced visual information now available in the notation to expedite his acquisition of the solo repertory and the level of musical accomplishment that would permit full participation in the liturgy as a soloist and the stature within the musical community that would consequently accrue. Music scribes, too, would find the task of copying melodies facilitated by the new technology. They would be required to situate their neumes accurately on the vertical axis, but they could depend on an accurately heighted exemplar to offer them guidance.

Another issue lies behind this one, however, and that is whether the pitch content of the melodies had begun to assume greater importance for musicians like Ademar and those who adopted his system of heighting. Aquitanian notation had been poor at showing intervallic relationships prior to Ademar's innovations. Do we therefore deduce that those relationships were of less importance to older musicians than the specification of which notes set which syllables of text, melodic direction and, to a lesser degree in Aquitanian notation, particularities of melodic nuance? Older Aquitanian notation satisfactorily depicts these features. Did younger musicians like Ademar feel some pressure to increase the precision with which the notation presented the intervallic content of the melodies? If so, what was the source of the pressure? Or was there an ongoing need for the notation to develop techniques that would permit the inclusion of greater detail in general in the inscription of melodies? This paper investigates the musical and intellectual context in which Ademar introduced the innovation of accurate heighting to the scriptorium at Saint Martial, and its impact on musical practices at Saint Martial through the eleventh century.

GROSS, Guillaume (Université François-Rabelais, Tours)

Composer de mémoire un organum à Notre-Dame de Paris : une très haute manifestation de la parole chantée

L'organum a été chanté à Notre-Dame de Paris à la fin du douzième siècle. L'étude montre pourquoi et comment les *tripla* et les *quadrupla* ont été composés dans ce contexte culturel. Quelles conditions ont présidé à l'élaboration de ces compositions virtuoses exécutées pour les grandes fêtes de la nouvelle église-cathédrale ?

Dans la seconde moitié du treizième siècle, Jean de Garlande (*De mensurabili musica*, c.1250) et l'Anonyme IV (*De mensuris et discantu*, c.1275) évoquent des procédés d'ornementation (*colores*) utilisés dans les grands *organa*. Les auteurs réemploient le vocabulaire d'une poésie didactique contemporaine des pratiques polyphoniques de la cathédrale. Les évocations du *color* et du procédé de l'*ornatus* renvoient en effet aux *artes poeticae*, lesquels proposent un vaste éventail de techniques ornementales afin d'orner et d'embellir le discours. Ces traités d'art poétique offrent notamment une classification des figures dont certaines, relatives au phénomène de la repetitio, sont abondamment employées dans les longs mélismes de l'organum.

La similitude de vocabulaire entre les traités de musique et ceux de grammaire et de rhétorique n'est pas l'effet du hasard ni du caprice des maîtres. Ce travail montre comment les clercs utilisèrent des procédés d'ornementation "à la manière" des *colores rhetorici* afin d'élaborer un discours musical complexe. Il vise à comprendre dans quelles circonstances, comment et à quelles fins, les chantres ont composé de mémoire une très haute manifstation de la parole chantée.

HALLMARK, Anne (New England Conservatory, Boston)

Spoken and Sung Rhetoric : A Case from Padua

Ronald Witt, John McManamon and Benjamin Kohl have recently written on new developments in spoken humanist rhetoric in Italy at the beginning of the 15th century, especially in the hands of such men as Giovanni Conversini, Pierpaolo Vergerio and Francesco Zabarella. In Witt's view this generation moved beyond medieval written rhetoric to an oral expression which aimed to move and persuade in a public forum.

Music is usually ignored as a participant in this culture of oratory, in the intellectual ferment created by new access to classical thought. But I would like to explore a specific case where sung and spoken rhetoric probably shared a public forum,

where speech and song might well have been created in tandem for a series of public occasions. Three speeches and three motets honor successive bishops of Padua, probably written between 1402 and 1409.

Francesco Zabarella delivered speeches for Stefano Carrara, Albane Michaele and Petrus Marcellus; these texts survive, edited most recently by Thomas Morrissey. Johannes Ciconia wrote motets for these same three men, very possibly under commission from Zabarella. I will explore the likelihood that Zabarella's speeches and Ciconia's music were created for the same public celebrations; that they share patterns of similar attention to the new rhetoric, with similar attention to such things as imitation, invention, novelty and memory. I will also explore the nature of performance as it relates to each genre, where delivery and nuance are essential components.

HANSEN, Thomas Holme (University of Aarhus, Denmark)

The correspondences of Knud Jeppesen

For several decades during the twentieth century Knud Jeppesen (1892-1974) was one of the central figures of modern musicology, and in that capacity he was in contact with leading scholars throughout the world. As part of an ongoing research project on Jeppesen's life and work(s) this report aims to present an overview of his extensive correspondences – business as well as private – and their contents with regard to twentieth-century Renaissance scholarship in particular.

HAUG, Andreas (Universität Erlangen-Nürnberg)

Another reading of Notker's Preface

Notker of Saint Gall (✝ 912) wrote the famous preface to his collection of sequences as a letter, dedicating his poems to Liutward of Vercelli, one of the most powerful and influential persons of his time. Though directed to a single person, at the same time the letter functions as a prologue, introducing the new liturgical genre of the sequence and expounding in narrative form its poetical criteria to an audience of the period sufficiently acquainted with the liturgical, poetical, and musical context. The text has been violently misread by scholars: Because they found their own views and notions different from what he states, they accused Notker for applying improper, loose or faulty terminology, and suspected him to be distorting or confusing facts. The proposed paper is an attempt to re-read the well-known preface as a 'foreign text': rather than expecting a letter not written to us to answer our questions, the paper will be trying to reconstruct the questions, it provides an answer for. Such a re-reading provides new insight into the history of sequence as well as into the self-perception of the medieval abbey of Saint Gall as a productive centre of liturgical music.

HERLINGER, Jan (Lousiana State University)

The Genesis of Marciana VIII.85

Marciana, Latini VIII.85, copied in and near Mantua in 1463-64 and devoted principally to music theory, has served as a source for critical editions of treatises by Marchetto, Muris, and Ciconia and has inspired a compendious literature from 1872 to the present. Nonetheless, scholars disagree on the number of scribes who worked on it: Clercx-Lejeune, one; Fischer (RISM), three; Ellsworth, at least four. One of its texts, dismissed in RISM with the words "Non agunt de musica," has never been identified. Baltasar de Castello Leonis, in whose house part of the manuscript was copied (according to an internal colophon), has never been identified. Studying the manuscript, in Venice, I have determined that it is essentially the creation of a single person: all but eight of its 182 pages were copied by a single scribe. A colleague having identified the 'mystery' text as a letter of Sidonius Apollinaris, I show that the text is congruent with other contents of the manuscript, which betray an interest in classical antiquity. On the basis of rare family histories I identify Baltasar as the grandfather of Baldassare Castiglione and a prominent vassal of Ludovico II Gonzaga, himself a product of the school of Vittorino da Feltre and an outstanding patron of the arts. Stemming from a milieu so near the corridors of prestige and power, Marciana VIII.85 emerges as an important witness to the interests of musicians and patrons in Mantua during the early 1460s, a period poorly documented in the city's musical history.

HOUGHTON, Edward F. (University of California, Santa Cruz)

The anonymous motets of the Chigi Codex

Most of the anonymous works transmitted in the Chigi Codex (Biblioteca Apostolica Vaticana, MS Chigi C VIII 234) can be attributed to specific composers on the basis of the table of contents, added to the manuscript by the Spanish scribe, or on the basis of concordances with other sources. Several motets, however, remain anonymous in the original corpus of the Codex and in the insertions added to blank folios by the Spanish scribe. Observations throw new light on the two remaining anonymous motets in the original corpus: *Ave rosa speciosa* and the textless work for 4 and 6 voices. The text of *Ave rosa* is essentially identical to the medieval sequence *Ave mundi spes maria*, except for the omission of the first double strophe. This realization allows us to identify the provenance of the text and to relate the reading in Chigi to other settings of the same material in chant and polyphony, in anonymous settings as well as those by Dunstable, Josquin, La Fage, Clemens non Papa, and Crequillon. In practical terms, the new information provides the textual underlay for a major lacuna in the Chigi reading of *Ave rosa* and allows us to consider the significance of textual variants in Chigi. In a broader perspective, this unique motet may now be seen as a piece in a much larger historical and liturgical complex. In the motet section of the Codex, a piece without text follows Isaac's *Angeli archangeli* and precedes a series of tenor motets by Johannes Regis. Both its location in the motet section as well as the dimensions of its two parts suggest that it is a motet with missing text. Why is it without text? Part one calls for four voices, the Secunda pars for six. The texture unfolds in a series of overlapping points of imitation without a structural tenor or apparent paraphrase of pre-existing material. The layout of musical phrases is so clear throughout that it is possible to adduce much about the structure of the missing text and to look for established texts that match the music. While the mensural usage of the work locates it not far from Ockeghem and Regis or even Isaac, its structure is at least a generation away from the retrospective works of the Codex. Indeed, it competes with Compère?s Sile fragor as the most advanced motet in the original corpus. Two motets, added by the Spanish scribe, remain anonymous: a three-voice *Regina celi* and a four-voice *Vidi aquam*. The reading of *Regina celi* can no longer be regarded as unique. Barcelona 454 transmits a *Regina celi* for four voices that includes the three voices of Chigi and adds a Contratenor altus. The three voices paraphrase the *Regina celi* chant in close imitation. The construction is so transparent that a major omission of haplograpy, which makes the Chigi reading unperformable, can be reconstructed. The newly discovered concordance provides confirmation of the reconstruction. The ornate and disparate qualities of the added Contratenor altus, however, transform the contrapuntal character of the setting.

HUMPHREY, Illo

*« La Philosophie de l'image dans l'iconographie carolingienne ». Quelques observations sur la pratique iconographique en Neustrie au IX*ᵉ *siècle – l'exemple du scriptorium de Saint-Martin de Tours*

La présente étude est consacrée à l'examen détaillé de l'une des plus belles pages enluminées de la Première Bible de Charles le Chauve (cf. Paris, BnF, latin 1, f. 215 v°) ; il s'agit de la célèbre miniature « Dauid rex et prop[heta] », laquelle constitue le frontispice du Psautier. Outre ses allusions bibliques (personnages, instruments de musique, armes et objets divers), cette enluminure, riche en information historique et chargée de symbolisme issu de la philosophie éthique-morale, renferme, en texte et en image, des éléments subtils de chaque branche des « *quattuor matheseos disciplinae* » (i.e. « *quadruvium* » ou bien « *quadrivium* » : *arithmetica* ● *musica* ● *geometria* ● *astronomia*) et met explicitement en évidence les « *quattuor uirtutes animae* », c'est-à-dire : Prvdentia, Ivstitia, Fortitvdo, Temperantia, obéissant ainsi à une esthétique bien établie dans le cadre de la longue *tradition du savoir* scientifique-philosophique en Occident.

En raison donc des divers éléments qui structurent cette miniature : ses proportions arithmétiques et leurs équivalences musicales, sa composition géométrique, le nombre et la disposition des personnages, l'illusion de mouvement circulaire des personnages autour de « Dauid rex et prop[heta] », etc., suggérant ainsi une conformité consciente au principe de la « *substantia numeri* » (cf. *De arithmetica* I, 2) ; puis, enfin, en raison de l'esthétique de l'ensemble de l'image, on est en droit de conclure que l'enseignement des deux traités scientifiques-philosophiques de Boèce, savoir : *De institutione arithmetica libri duo* et *De institutione musica libri quinque*, avait une place d'honneur dans le *cursus* d'études à Saint-Martin de Tours et, de ce fait, a influé sur la pratique iconographique de son *scriptorium* entre 830 et 851. Voilà, l'hypothèse de base de cette étude.

IBOS-AUGÉ, Anne

Les insertions lyriques de la Court de Paradis: choix musicaux du ms. Paris, BnF, Fr. 25532

Au XIIIᵉ siècle, en France d'Oïl, une mode est née, consistant à « farcir » d'insertions lyriques des textes non lyriques. Affirmée vers 1228 dans le roman de Guillaume de Dole de Jean Renart, cette pratique a rapidement gagné toutes les catégories de textes – traités, nouvelles, poèmes courts, sermons – pour finir au siècle suivant avec les *Dits entés* de Jehannot de L'Escurel. L'analyse de ces citations livre plusieurs éléments d'importance, tant sur le plan de la musicologie pure que sur

celui, intéressant directement les philologues, de la composition de ces textes munis d'insertions. De celui qui nous intéresse ici, la *Court de Paradis*, on ne sait que peu de choses : l'auteur du poème est inconnu et la date de sa composition imprécise (fin XIIIe). En revanche, l'un des trois témoins qui le conservent livre la musique de dix-huit des dix-neuf éléments lyriques du texte. Certains sont des unica textuels et/ou musicaux, d'autres se retrouvent par ailleurs sous une ou plusieurs formes musicales. L'étude des différents cas (traitement des unica par rapport au matériau musical du poème, similitudes ou divergences entre les versions de la *Court de Paradis* et celles d'autres témoins) permettra de déterminer plus précisément les choix propres au seul manuscrit musical de l'œuvre. Et par là-même de s'interroger sur le rôle du copiste musicien face à celui de l'écrivain.

KELLMAN, Herbert (University of Illinois at Urbana-Champaign)

Dad and Granddad Were Cops: Josquin and Conde in a New Light

Since the discovery, thirty years ago, of evidence showing Josquin to have been a native of France, the obvious centrality in his life of the Burgundian imperial town of Condé-sur-l'Escaut and its collegiate church has raised a number of related issues that resist easy resolution. They concern his birthplace, his training as a choirboy, his attainment of first orders and the priesthood in the diocese of Cambrai, and his apparent adherence to, and patronage by, the ruling houses of both France and Burgundy-Hapsburg.

Newly found documents, together with other recent biographical discoveries allow us, if not to resolve these issues definitively, at least to view them in a new light. The new documents show that a policeman who served in the judicial district of Ath in Hainaut from 1393 to 1448 was named Gossart le Bloitte dit Desprez. This is also the name of Josquin's father. However, considerations of age, and the mention in a report of 1425 of "le fil Gossart Desprez," would suggest that we are dealing with two policemen having the same name, father and son, serving sequentially. Since, also, their common beat included both Saint-Sauveur—a village in which many Le Bloittes had settled and the older Gossart lived—and Condé, feudally linked to each other and to Ath, these two policemen are surely Josquin's grandfather and father.

Proceeding from these (and other) new details of Josquin's background, the paper will reconsider the issues enumerated above, and attempt to construe a more coherent narrative out of their paradoxes. It will end with a short sermon on the virtue of recanting wrong conclusions.

LAFARGUE, Véronique (Université Toulouse-Le Mirail)

L'Arte novamente inventada de Baena dans la musique instrumentale du XVIe siècle

 En 1996, Tess Knighton révélait le contenu d'un ouvrage découvert en 1992 par Alejandro Iglesias : l'*Arte novamente inventada pera aprender a tanger* de Gonçalo de Baena, publié à Lisbonne en 1540. Sur bien des points, son article (« A newly discovered keyboard source : a preliminary report », *Plainsong and Medieval Music*, V/I p.81-112) représentait plus qu'une étude préliminaire. A présent, nous sommes en mesure d'examiner en profondeur le contenu de l'*Arte novamente inventada* et de le confronter à celui des autres publications de musique instrumentale du XVIe siècle. L'étude des concordances nous montre un répertoire commun avec (ou proche de) celui des vihuelistes (à l'exception de Luis Milán), mais aussi de luthistes tels que Spinacino et Newsidler, ou encore de l'édition pour trois instruments de Formschneider. La comparaison entre les différentes tablatures nous permettra de dégager des constantes ou – le cas échéant – de souligner la spécificité de Baena, notamment dans le traitement de la musica ficta. L'étude que nous proposons contribuera à évaluer l'apport et l'intérêt de cette *Arte* encore peu connue, ainsi que son ancrage dans la pratique instrumentale contemporaine.

LEITMEIR, Christian-Thomas (Warburg Institute), jointly with Hanna VORHOLT (Fitzwilliam Museum, Cambridge)

The Scales of Heaven: A 12th-Century Treatise on the World-Soul and the Harmony of the Spheres and its Transmission in the Copies of the Liber Floridus

Between 1112 and 1121 the canon Lambert of St Omer compiled what was to become one of the most fascinating and widely studied encyclopaedias of the High Middle Ages. Research has primarily focused on the autograph of Lambert's *Liber Floridus* (Gent, Universiteitsbibliotheek, MS 92), which is richly interspersed with diagrams and illuminations and allows insights into the ordering system of a medieval mind. The transmission history of the encyclopaedia, although it had attracted far less attention, is nevertheless a rewarding area of study in its own respects and attests to an interest in Lambert's work up until the early 16th century. As it was copied, the scribes made alterations, omitted or added certain chapters and sought to update or imitate Lambert's own drawings and images. It is one branch of the *Liber Floridus* copies which records an otherwise

unknown chapter "De anima mundi et de concordia planetarum" (both in Latin and in a French translation). This treatise presents an hitherto unrecognised perspective on 12th-century ideas about the world-soul and the harmony of the spheres, which, although responding to contemporary trends, is highly original. Mediating between the advocates and opponents of the Platonic concept of a world-soul, the anonymous author is openly sceptical of its real existence (and the cosmic harmonies derived therefrom), but firmly acknowledges their allegorical value. He reads the planets tropologically as stations the human soul has to pass on its way to perfection in God and describes how it can advance from one planet to the other through the harmonious proportions between them. This unique accessus animæ is visualised in an elaborate diagram, both a summary and culmination point of the treatise. A comparative analysis of this diagram helps to determine the position of the treatise within the contemporary discourse and within the *Liber Floridus*, as conceived by Lambert and revised by his copyists.

LESZCZYNSKA, Agnieszka (Warsaw University)

Between Art and Commercialism: Late Renaissance Occasional Music in the Royal Prussia

In last decades of the 16th c. in Royal Prussia (today northern part of Poland with such cities as Gdansk, Torun and Elblag) like in other Lutheran countries occasional music became very popular. The most common genre was an epithalamion but there were other types of occasional music too. Such pieces were dedicated to the particular persons and now those works are a good starting point to study various relationships between a composer and society. Usually such music was written by financial or social motives. In printed and manuscript motet collections there were also some pieces probably composed as occasional but not indicated as such – hypothetical context of their use may be reconstruct. Occasional music was written by Prussian composers as J. Wanning, P. de Drusina, J. Celscher but also by composers from other countries - T. Riccio, V. Haussmann, C. Hagius - who dedicated their works to Prussian burghers. Occasional music was only margin in the output of some composers (e.g. Wanning), for other musicians it was important part of their activity (e.g. Celscher). Unfortunately, not much of those pieces are preserved in good state – usually there are one or two voices instead of five or six. On the other side – a lot of sources of this music which are considered to be lost during the Second War (e.g. by the authors of The New Grove) still exist.

LITTERICK, Louise (Mount Holyoke College)

Attribution practice, transmission patterns, and reportorial significance in Florence 2442

The importance of the compilation of 55 secular songs known as Florence 2442 is well known, although the evaluation of its repertory has been hampered by uncertainty concerning its provenance and date. Among the special features of this collection are the provision of composer attributions for each piece, the organization by composer, and the fact that all of the pieces were entered by the same scribal hand. Because of these features, its composer identifications have tended, with the notable exception of pieces ascribed to Josquin, to be treated as consistently reliable. My proposed resolution of the questions of provenance and dating suggests alternative paths of transmission from those usually associated with the French chanson repertory. The geographical relocation of the place of origin suggests how the scribe was able to obtain repertory for which this source represents the first or unique extant appearance, and for which the composer attributions are almost certainly reliable, and distinguishes such works from those that were less directly accessible to the scribe. It also clarifies aspects of the later transmission for some of the repertory. Swiss and German concordant sources represent a closer relationship, and a more credible witness, to various works than previously considered; and Florence 2442 would seem to have had a direct relationship with the French secular portion of Florence 164-167. The posited provenance of the source goes some way towards explaining the mixture of influences that resulted in the style of secular vocal composition practiced by Ninot le Petit and Antoine Bruhier, one that represents an early manifestation of the shift in style that culminates in the Parisian chanson.

LODES, Birgit (Universität Wien)

„Argentum & aurum non est mihi: quod autem habeo, hoc tibi do" – Musikalische Einbandkunst an Sigmund Salmingers Selectissimae […] cantiones (Augsburg 1540)

Die von Salminger herausgegebenen *Selectissimae necnon familiarissimae cantiones* (Augsburg: Melchior Kriesstein 1540) sind der Musikforschung ob ihres herausragenden Repertoires wohlbekannt: Über 100 aktuelle Motetten, Chansons, Madrigale, deutsche Lieder und Kanons – überwiegend Unica oder Erstdrucke – sind hier versammelt.

Ein Discantstimmbuch dieses Druckes befindet sich heute in der Bayerischen Staatsbibliothek zu München. Sein Einband erstaunt, denn auf der Vorderseite befindet sich: Musik, in aufwendiger Goldprägung. Ein vergleichbarer „musikalischer Einband" ist aus dem 15. oder 16. Jahrhundert nicht bekannt; und er existiert auch nicht bei den weiteren erhaltenen

Exemplaren der *Selectissimae [...] cantiones* in Wien, Nürnberg oder Wolfenbüttel. Im Vortrag soll daher seiner Geschichte und Bedeutung nachgegangen werden.

Wie eine Analyse der Drucktypen zeigt, wurde die Musik auf dem Einband wie jene des Hauptkorpus von Melchior Kriesstein hergestellt, hier in Zusammenarbeit mit einem Augsburger Buchbinder, der die rückseitigen Rollenstempel zur Verfügung stellte. Für die Auswahl des – notwendigerweise fünfstimmigen und nicht zu langen – Stückes war Sigmund Salminger zuständig: „Argentum & aurum non est mihi: quod autem habeo, hoc tibi do" von Nicolle des Celliers de Hesdin. (Da dieses Stück im Hauptkorpus nicht erneut abgedruckt ist, war es bislang auch nicht identifiziert.)

Der äußerst beziehungsreiche Text sowie die prachtvolle, nur in kollegialer Zusammenarbeit zu erreichende Ausstattung liefern den Schlüssel zur Funktion der einzigartigen Einbandgestaltung. Offenbar wollte Salminger ein „Widmungsexemplar", mit dem er sich bei einem besonderen Gönner – König Ferdinand – bedanken konnte: Dieser hatte durch Gewährung eines fünfjährigen Druckprivilegs wenige Monate zuvor die Veröffentlichung der *Selectissimae [...] cantiones* – die erste der erfolgreichen Zusammenarbeit von Salminger und Kriesstein – erst ermöglicht.

LONG, Sarah (University of Illinois at Urbana-Champaign)

The Misse familiares: Aspects of Parisian Usage in Early Sixteenth-Century Printed Liturgical Books.

In the century following the death of Gutenberg in 1468, printers and booksellers associated with the University of Paris produced hundreds of liturgical books containing plainchant for various dioceses in France, England, Germany, and the Low Countries. A close examination of these books reveals that they reflect not only larger diocesan usages, but also diverse liturgical practices associated with specific institutions within a given diocese. A case study focusing on two small printed graduals both entitled *Misse familiares* that were issued by the Parisian printer François Regnault, one in 1523 and the other in 1528, are evidence of this diversity in liturgical usage in Paris in the 16th century. Both books contain a unique combination of five masses, including a mass for Saint Nicholas and a mass for Saint Katherine, and a Kyriale at the end of the book. Although previously labeled as being of unknown usage, the music and texts used for all of the masses, and the organization of the Kyriale at the end of the two books, reflect Parisian ritual, making them the first known printed graduals for Parisian usage. A detailed comparison of the contents of these two sources with 15th and 16th century manuscript graduals and missels from various Parisian institutions reveals that the two books may have been produced not in an attempt to standardize the liturgy, but rather for usage in devotional practices possibly associated with the College of Navarre in Paris.

LUKO, Alexis (McGill University, Montréal)

Motto as Unification Device in the Sine Nomine Masses of Johannes Reson and Guillaume Du Fay

One of the most distinctive unifying features in the *sine nomine* Mass is the head motive or motto. As described by most scholars, mottos are relatively simple repetitive motives found in one or more voices, and are presented in the first few measures of each movement of a Mass Ordinary. In this paper, I will broaden common perceptions of the motto and will emphasize its significance as a sophisticated unification device in the context of the *sine nomine* Mass. I will argue that, by means of complex procedures of repetition and variation, composers applied a richer and more multifaceted approach to motto construction than previously recognized. Through comparative analyses of pioneering *sine nomine* Masses by Johannes Reson and Guillaume Du Fay, I will illustrate various ingenious methods of motto construction, organization and transformation. These Masses employ multiple mottos, which, besides acting as initial gestures at the openings of movements, also punctuate most subsections. Furthermore, as seen in the *sine nomine* Masses of Du Fay, mottos are not only limited to beginnings of sections, but are also incorporated into the general contrapuntal fabric, consequently imbuing Mass-text with rhetorical weight. Reson and Du Fay's concern for large-scale design is evident in the way that they reiterate, rearrange, and combine mottos in a systematic manner. Their techniques of varied motto repetition are crucial not only in lending a sense of formal coherence to the *sine nomine* Mass, but also in negotiating the balance between unity and the fifteenth-century aesthetic value of *varietas*.

MACEY, Patrick (Eastman School of Music)

Josquin's Authorship of 'Ave nobilissima creatura' Reconsidered

Josquin's authorship of the lengthy six-voice motet 'Ave nobilissima creatura' has been questioned by scholars, partly because the text underlay often appears awkward. I propose to alter ambivalent perceptions of it by demonstrating: 1) careful treatment of the words, 2) a distinctive pattern of dissonance at structural cadences, and 3) symbolic interactions between the cantus firmus and the main text, which construct a musical experience of paradise evoked in the text. First, the text in fact emerges with great clarity if one makes a few emendations to the placement of the words under the notes. I will discuss one such passage. Second, the work features three full statements of a cantus firmus, and each of its entries and conclusions is

marked by a cadence with a striking dissonance, thus indicating careful planning. Here a 4-3 suspension sounds simultaneously with its note of resolution in an inner voice. Should the Superius produce a false relation, and sing f'-sharp simultaneously against f'-natural in an inner voice? The result sounds harsh, and I will discuss reasons for performing it in this manner. The motet's conclusion evokes a celestial vision. The pitches of the cantus firmus migrate to the other five voices, with imitative entries and an ascending sequence that graphically depict ascent to heaven. Near the end, symbolic use of a musico-rhetorical figure in multiple repetitions creates a stunning vision of Mary with her Son in paradise.

MACY, Laura (Oxford University Press)

Pietro Aretino, Venice and the Madrigal

Pietro Aretino is hardly the first literary name to come to mind in relation to the Italian madrigal. Indeed, the crude, sexually explicit work for which he is best known at first seems incompatible with a genre that expresses sexual desire in terms of dying swans and weeping eyes. But two madrigal anthologies of the early 1540s that include settings of unusually frank texts are evidence that the sexually explicit literature of Aretino and his followers may have had more influence on the madrigal than has previously been recognised. My research has revealed a number of points of contact between Aretino and the world of the madrigal. Resident in Venice from 1527, Aretino's activities in that city during the late 1530s and early 40s took him into circles directly related not only to the composition and performance of the madrigal, but to its publication in the burgeoning Venetian houses. This paper places Aretino's Venetian career into the context of the madrigal for the first time and argues that he and his circle had a direct influence on a group of publications of the early 1540s. The paper concludes with a close look at a single madrigal, Girolamo Ferabosco's setting of *Sta sù, non mi fa male*. I propose an author for this text from within Aretino's circle and explore the way the poem and its musical setting both negotiate contemporary boundaries of decency.

MAIELLO, James Vincent (University of California, Santa Barbara)

Cattedrale, Capitolo, & Comune: The Pistoia Codices and the Politics of Power in the XI and XII Centuries

Manuscripts C. 119, C. 120, and C. 121 of the Archivio capitolare in Pistoia are best known among musicologists for their striking beauty and clarity in both notation and script. Surprisingly, though, they have not yet been the focus of any major study. In this paper, I will discuss the combination of social, economic, and political factors that likely facilitated the creation of the Pistoia codices. Through this discussion, I hope to use these manuscripts as a lens through which to examine power politics in medieval Tuscany. In addition, I will propose a more specific dating for the codices than has been previously offered. The Pistoia codices date from a period of unique conditions in Tuscany and the province of Pistoia. In the late eleventh and early twelfth centuries, a power struggle among several groups centered on the city of Pistoia. The imperial party and the bishop tried to retain Pistoian loyalty, while the growing cathedral chapter fought for real independence from the bishop. The Comune of Pistoia also tried to assert its hegemony, in part by supporting the cathedral canons. Ultimately, the canons and the commune ultimately prevailed: Ildebrando, elected bishop in 1105, was the first Pistoian bishop elected from among the canons; in 1107, the first statutes of the comune were drawn up. In this paper I argue that the Pistoia codices date precisely from Ildebrando's episcopal tenure, and that their creation in Pistoia was evidence of the canons' (and Ildebrando's) newfound power and control over diocesan coffers. Also of note is the fact that, prior to becoming bishop, Ildebrando had been listed as primicerius in the chapter records since 1076, a position often closely linked to the choir.

MANNAERTS, Pieter (Katholieke Universiteit Leuven – Alamire Foundation)

A Collegiate Church on the Divide: Music, Liturgy and Palaeography in Late-Medieval Tongeren

The collegiate church at Tongeren is the most ancient chapter church of the Low Countries dedicated to Our Lady. As earlier research pointed out, its musicians (e.g. Brassart) played a role on a local, regional and international level. Remarkably, the chapter library (more than 200 volumes), is still kept relatively undamaged. It contains liturgical, theological and musical manuscripts and prints, dating mainly from the late 14th and 15th, and 18th centuries. These document the Tongeren liturgy, which followed local use as well as the use of the bishopric of Liège. This paper presents the results of the inventarisation of the musical manuscripts in this collection. These results give a better understanding of the coming into existence and use of the manuscripts, and concern palaeography, local offices, and the liturgical reform of Radulph de Rivo. The occurrence of various types of neumatic notation, shows Tongeren to be located on the divide between square, gothic and so-called 'Low Countries' notation. A listing of the saint's offices show a rather strong dependency on Liège (Lambertus, Hubertus) on the one hand, and a number of local offices (Maternus, Servatius) on the other. The reform of De Rivo, dean of the Tongeren chapter, and rector of the university of Cologne, attempted to preserve the 'ancient Roman' liturgy, protecting it from the Franciscan influence which marked papal liturgy. Thus his intervention is to be marked as a major musical and liturgical reform in the liturgical music of the Low Countries before the Council of Trent.

MAUREY, Yossi (University of Chicago)

A New Feast is Born: The Feast of Corpus Christi and its Prosas in Tours

The feast of Corpus Christi had just recently been added to the church calendar when a set of five unique prosas was composed for it during the fourteenth century. These chants, found in a breviary from Saint-Martin of Tours and nowhere else before the fifteenth century stand at the center of this paper, which brings to light their music and text for the first time, and exposes the motivations that stood behind their composition. Distributed through the canonical hours of Compline, Matins, and Second Vespers, the prosas underline a consequential temporal and theological trajectory. Given the feast's well-known connection to Liège, its birthplace, how can we explain the presence in Tours of a unique liturgy dedicated to Corpus Christi? The two collegiate churches dedicated to St Martin, the one in Tours and the one in Liège, enjoyed a strong and beneficial relationship, which included, on occasion, the sharing of liturgical material. Moreover, one of the chief contributors to the discourse over the Eucharist in the eleventh century, the scholastic Berengar, served as grammarian and school master in Saint-Martin of Tours. Notwithstanding his repeated condemnations as heresiarch, his fellow canons in Tours held him in great esteem. The Corpus Christi prosas complement other forms of instruments of commemoration for Berengar put in place by the canons of Saint-Martin, namely, an admiring epitaph, the inscription of his death in the Martyrology of the church, as well as the annual procession which the canons made to Berengar's tomb, just a short distance away.

MELINI, Donatella (Leopold Franzens Universität, Innsbruck)

Musica, musici e strumenti alla corte milanese dei Visconti

Riconosciuta come uno dei centri più sofisticati *dell'Ars Subtilior*, le vicende musicali, poetiche e strumentali della corte viscontea del Trecento – soprattutto se confrontate con la innumerevole massa di studi riguardanti la corte sforzesca del Quattrocento – non sono ancora state del tutto indagate e chiarite nei loro molteplici aspetti di committenza, di elaborazione teorica e di esecuzione strumentale. Certamente è riconosciuto ai Visconti un uso della « musica » anche come celebrazione del proprio potere affiancando a questa uno stesso uso prezioso dell'arte visiva ravvisata non a caso in seguito sotto la denominazione di *Ouvrage de Lombardie*. Il mio studio, partito dall'analisi dei saggi – anche non prettamente musicologici – che già in passato si sono soffermati a vario titolo su determinati aspetti del periodo e della corte, intende fare il punto sulle informazioni finora acquisite per poter rintracciare e intrecciare nuovamente i rapporti e l'apporto di musici, d'oltralpe ma non solo, che trovandosi ad operare presso la « illuminata » corte dei Visconti hanno potuto partecipare ad un clima di importante rinnovamento.

MOLL, Kevin M (East Carolina University)

Reconciling Performance Practice and Tonal Integrity in the Late Medieval Mass

The literature on performance practice in fourteenth- and early fifteenth-century music has tended to undervalue "structural" elements such as a given work's expression of a unified tonality. Conversely, studies of tonal coherence (e.g., "mode"), have typically paid only slight regard to the chronic problem of indeterminate pitch inflections. This paper seeks to demonstrate the significant implications that decisions in the former realm, especially those related to accidental inflections, can have on our understanding of tonality, thus demonstrating practical and speculative issues in the polyphony of this period to be potentially more intertwined than is generally acknowledged. The three-voice Marian mass of Reginaldus Liebert (c. 1425) is a felicitous specimen for examination due to its unitary status as a "plenary" cycle. Moreover, it is demonstrably based on plainchant, thus entailing modal implications, yet these borrowed chants are drawn from two different modal realms and are regularly placed in the discantus, not the tenor. Finally, the work manifests partial signatures, raising the further question of whether priority of tonal coherence should reside in the uppermost or in the lower voice(s). In a 1960 MGG entry, Gilbert Reaney stated simply that all movements of Liebert's mass "stand in the Dorian tonality." This paper essentially corroborates that viewpoint, while exploring the manifold implications of the issue, which greatly transcend Reaney's rather facile judgment. The conclusions of this study, in identifying systematic priorities for invoking chromaticism among the component voice parts, establish the basis for a consistent interpretation of musica ficta in the applicable repertoire.

MORONEY, Davitt (University of California, Berkeley)

Alessandro Striggio's Mass in Forty Parts (1567)

It has long been accepted that the composition of Thomas Tallis's 40-part motet *Spem in alium* may have been linked with the visit to London in 1567 of Alessandro Striggio (c1537-1592). Although one 40-part motet by Striggio, *Ecce beatam lucem*, survives, nothing links it with the 1567 journey. On the contrary, surviving letters of that year mention Striggio's 40-part setting of the Ordinary of the Mass, a work long assumed to be lost. This paper announces the identification of a complete source for Striggio's mass.

The work was probably composed for one of Europe's grandest musical establishments (in Vienna) and was certainly performed by at least two others (in Munich and Paris). Its rediscovery throws light on the early development of polychoral compositions and of basso continuo practice. It also provides us with the music that was at the centre of Striggio's international musical diplomacy in 1567 and draws attention to the cultural influence wielded in France by the Medicis and Gonzagas at the time of the debate over the directives of the Council of Trent.

The mass occupies a brilliantly defined middle ground between the simplified approach to syllabic word setting demanded by reformers and royal requirements of ostentatious display as an outward expression of power. Striggio's mass also draws attention to certain significant features of *Spem in alium* and gives us the Italian example that we may now justifiably assume inspired Tallis's achievement.

MOTHS, Angelika

The manuscripts Herdringen 9820 and 9821 – some ideas about their origin and their purpose

The two manuscripts Herdringen have still some secrets. So leads the fact that 9820 starts with Pierre de la Rue's canonic mass "O salutaris hostia" to the assumption that Antico's mass print of 1516 served as model (there is no other surviving model that could come into consideration and more than half of the other masses of this print are also in Herdringen) and to the assumption that Herdringen is the compilation of a scholar in search of the possibilities of dissonance treatment (by using a score [in the late 1540!] and marking dissonances with little crosses.) Both assumptions are justified, but to be examined more detailed as they represent only one possible aspect of origin and purpose. The masses of de la Rue were as is known very popular in Germany and as the print of Antico represents – in his own words – a collection of the best masses of his time, it is not surprising that they appear also in Herdringen. But the canonic instructions in Antico's print are quite clear. The scribe of Herdringen however changes the voices which can be explained in two ways: either he had another model or he was experimenting with different possibilites of the canon. Or both. There are pieces in the manuscript with no known model (most striking: the three chansons attributed to Josquin). And a closer examination of the crosses brings up the idea of "Satzmodelle" rather than just dissonances. This reveals a special adoption of composers like de la Rue, Josquin and others in Germany which can be reflected also in other manuscripts of that time.

MUSMANN, Lois (Notre-Dame de Namur University, San Francisco Conservatory of Music)

Structure and Centonization in the Fleury Playbook, Mss. Orleans, Bibliotheque municipale, 201

This paper contains an analysis of how centonization or the recurrence of motivic cells and melodic motifs may be found the the chant of five plays selected from the ten dramas in the Fleury playbook. The structure and centonization of each of the five plays is clearly identified, analyzed and articulated in the author's work. The analysis reveals that some plays have a greater variety of motivic cells than do others, unfolding much like a contemporary musical composition that is through-composed, while others are more limited in melodic scope. Further, this study indicates to what extent centonization is found within the individual plays and to what extent there is cross-fertilization, or like motivic cells found in other of the five plays analyzed. The Fleury playbook, a thirteenth-century manuscript collection, is considered to be unique for its contents: the music and text of ten medieval liturgical dramas of varying length and dramatic themes. Now housed in the Bibliothèque municipale of Orléans, the manuscript was once associated with the monastery of St. Benoît-sur-Loire in Fleury to where, according to legend, relics of St. Benedict were brought in the seventh century CE.

PAGE-CUMMINS, Linda (University of Alabama)

Correr 336, part 4: A New Source for Fifteenth-Century Music Theory

The final component (ff. 425-456) of the composite manuscript Correr 336 of the Biblioteca Correr, Venice, first described in print in RISM's *Theory of Music*, volume 6 (2003), assembles texts dealing with fundamentals of music, hexachords, mutations, coniunctae, and modal theory, all without attribution. I offer further analysis of the collection's contents and a sketch of its significance, based on study of the manuscript in Venice. Though RISM cites only a connection to the Berkeley Treatise's famous reference to mode in polyphonic and secular music, the collection's first item (ff. 425r-434r) is actually a new source for Book 1 of the treatise (corresponding to pp. 32-108 in Ellsworth's edition) that offers preferable readings in several cases and, with sources in Catania and Bergamo (the latter also not known to Ellsworth), further documents the dissemination of the treatise in Italy. Ff. 434r-444r offer a new source for *Divina auxiliante gratia*, a digest of Marchetto's *Lucidarium* (1317-18); *Divina*'s (now) six sources attest to the continuing influence of the *Lucidarium* in the second century following its composition. The Correr version differs significantly from the other five: it abjures a comprehensive caption; replaces the opening reference to Marchetto with a simple 'etc.' so that the doctrine becomes anonymous; marks the end only by turning to a new topic; and abstracts phrases from *Divina*'s preface, fitting them into a work nearer the end of the manuscript. In Correr, then, *Divina* essentially loses its identity as an independent treatise and is absorbed into the larger collection.

PEDERSEN, Niels Holger (University of Copenhagen)

Liturgical Drama: Sacramental Representation or Liturgical Performativity?

Referred to as liturgical dramas, a corpus of medieval texts (with music) has been studied by drama historians, liturgiologists, and music historians since the mid-nineteenth century. During this time, views have changed more than once: from the idea of a rebirth of drama within medieval liturgy to a focus on liturgy combined with a critical attitude to the concept of drama (concerning ceremonies of the tenth to eleventh centuries) and to an interest in them as ritual; and from the interest in tracing the origin of these practices to a focus on local meaning and the phenomenon of adaptation. Using the concept of representation and contemporary discussions of sacramental representation (in the Eucharist), the theatre historian Michael Kobialka has recently made (yet) a new departure in this area. In view of the interdisciplinarity of this field, it is important to discuss Kobialka's ideas in a context where the musical evidence is brought into the centre of attention. In this paper, I propose to discuss the so-called *Ludus Paschalis* (Tours Bibliothèque municipale, ms 927 (ff. 1r–8v) copied in the first half of the thirteenth century, the end of what Kobialka considers the formative period for the negotiation of how to represent Christ in the liturgy. Discussing particular scenes of this long "Easter play", I intend to modify Kobialka's ideas in the light of contemporary music understanding and of Erika Fischer-Lichte's recent work on the concept of performativity.

PFISTERER, Andreas (Universität Regensburg)

A propos de l'analyse «harmonique» chez Lassus

Entre l'approche directe d'une analyse anachroniste et la vue à travers les lunettes de la théorie contemporaine, la question d'une logique harmonique dans la musique du XVIe siècle reste un problème sérieux. La musique de Lassus semble d'être un object convenable et fut étudiée par H.-W. Groß à cet égard. Je crois qu'on puisse avancer cette étude au delà des résultats de Groß. Deux conceptions sont importantes: le cycle des quintes – à la différence de Groß, je le dériverai de la progression cadentielle et non pas des sons communs – et la pendule harmonique. L'application de ces conceptions sera démontrée par une analyse de la chanson bien connue « La nuict froide et sombre ». Au cours de l'analyse, l'attention sera dirigé à l'interdépendance entre détermination contrapunctique et détermination harmonique.

PLANCHART, Alejandro Enrique (University of California, Santa Barbara)

Sequences in the Beneventan Region

Gregorian chant came to southern Italy relatively early, possibly in the second quarter of the ninth century, and sources from this region, preserve a number of archaic versions of Gregorian pieces. In addition they preserve a good deal of Old Beneventan chant, pieces in that resemble Gregorian or Old Roman chant, but which are local works (René Hesbert: "chant Romano-Bénéventain") and a substantial repertory of tropes and sequences. From Amalar of Metz and the canons of the council of Meaux (948) it is clear that sequentiae formed early on part of the repertory of "Gregorian" chant, and that prosae were not much later. Evidence that sequentiae arrived in Benevento ca. 850 was noted by Alejandro Planchart in 1993. The

surviving repertory of prosae in Beneventan sources has never been investigated in detail. It consists not only of imported works, but also of works composed by local cantors, which share traits with the tropes and the Romano-Beneventan chant being written in the region. In some instances sequences were reworked into tropes or tropes were reworked as sequences. They became associated not only with Gregorian alleluias, but with Romano-Beneventan alleluias and even the winter alleluia from the Old Beneventan liturgy.

This paper presents a conspectus of the repertory and examines the stylistic traits of local works and how do they relate to the sequence tradition taken from abroad and to the melodic traditions that had existed in the region prior to the advent of Gregorian chant.

RICE, Stephen (Wolfson College, Oxford)

Resonances of Josquin in two Inviolata settings

The five-part setting of the sequence text *Inviolata, integra* by Josquin Desprez is one of the best-known motets of the sixteenth century: its canonic structure, with distances decreasing from three breves to one during the course of its three partes, has attracted much comment. Far less well known is the dependence of two other *Inviolata* settings on Josquin's: these are the five-part work by Nicolas Gombert, published in his first book of motets à5 in 1539, and an eight-part piece, attributed in various sources to Gombert, Mouton, and Verdelot, but probably the work of none of these. Gombert's motet begins by appearing to engage the opening material of the setting by Josquin, his supposed teacher, in a form of recreative play, and later makes direct reference to its final section. The anonymous eight-part motet, by contrast, takes over Josquin's canonic structure, in terms of pitches, precisely. In other respects, though, it is a very different piece, with significant variation in text, and very little overlap of imitative technique, even when the same or similar points are used, or of sonority. The paper examines the interrelationships between these three motets and suggests how they may have arisen. It also advances a hypothesis as to the unusual attributions of the eight-part setting. Other instances of reference to Josquin are discussed, including previously unknown material. As well as the perennial interest in Josquin, the paper relates to the increasing body of work on style analysis of Renaissance music, with implications for repertorial studies, reception, and composer attributions.

RYGG, Kristin (Hedmark University College)

Music as Rite and Concepts of Ritual Music in the Late English Renaissance

The proposed paper focuses on the development of music within the English court masque during the Early Stuart period (1604 – 1640), and demonstrates how an understanding of the masque as a mystic ritual emerges and is explored by its creators during this period, not least by its composers.

Modern masque scholarship in general has shown little interest in the significance of music within this theatre genre, whereas musicological research on the Stuart masque has mainly focused on identification, description and classification of existing source material. In my book *Masqued Mysteries Unmasked: Early Modern Music Theater and Its Pythagorean Subtext* (Hillsdale, N.Y.: Pendragon, 2000) I have explored the court masque's nature as *music theatre*. This forms a point of departure for the proposed paper which contains new research not previously published.

Through strategies involving interdisciplinary, intermedial approaches integrated with recent developments within musical hermeneutics I shall present interpretations of selected pieces of masque music. These will suggest firstly, that even during the early years of the Stuart masque composers like Alfonso Ferrabosco were striving to create music which through its own inherent magic constituted the masque as a rite. Secondly, the interpretations of music from later masques composed by William Lawes will suggest that the ritual nature of this music theatre has inspired a concept of ritual music which seems to have given rise to musical modes of expression which to a certain degree were indigenous to the Stuart masque.

SADGORSKI, Daniela (Bayerische Akademie der Wissenschaften)

Zur Intervallbezeichnung in einigen Klangschrittlehren des 12. bis 14. Jahrhunderts

Die Musiktheorie des europäischen Mittelalters kennt zwei verschiedene Modelle der Intervallbezeichnung: Die aus der Antike übernommene griechische Nomenklatur basiert auf den drei Klängen Oktave (*diapason*), Quinte (*diapente*) und Quarte (*diatessaron*), aus welchen durch Gegenüberstellung und Kombination weitere Intervalle abgeleitet wurden. Daneben bildete sich ab dem 9./10. Jahrhundert ein Benennungsverfahren heraus, das auf den lateinischen Ordinalzahlen basiert und auf das auch unsere heutigen Intervallnamen zurückgehen. Seit dem 13. Jahrhundert gibt es zwei gleichwertige Systeme; sie wurden wechselweise verwendet oder ergänzten sich. Feste Regeln zur Verwendung der

Intervallbezeichnungen gab es nicht, es war vielmehr den Theoretikern selbst vorbehalten, die ihnen geläufigere oder geeigneter erscheinende Ausdrucksform zu wählen.

Ich möchte die sehr aufschlußreichen Ausführungen von Klaus-Jürgen Sachs zur Frage der Intervall-Terminologie in Mehrstimmigkeitslehren des 13. bis 13. Jahrhunderts[1] um einige Beobachtungen aus Klangschrittlehren des 12. bis 14. Jahrhunderts ergänzen. Diese Texte sind sprachlich weitgehend formelhaft, fast schematisch angelegt. Aufgrund dieser Nüchternheit lassen sich die Intervallbezeichnungen und ihre Verwendungsbereiche klar erkennen, analysieren und vergleichen. Ich möchte anhand von Beispielen darlegen, wie die Musiktheorie im Falle der Klangschrittlehren auf das Vorhandensein von zwei unterschiedlichen Systemen der Intervallbezeichnung mit ihren jeweiligen Eigenschaften reagiert. Es wird sich zeigen, daß die Möglichkeit, bei der Benennung von Intervallen auf zwei Alternativen zurückgreifen zu können, zumindest in einigen Fällen dazu genützt wurde, um verschiedene Sachverhalte unterschiedlich auszudrücken und damit eine inhaltliche Differenzierung vorzunehmen oder um eine sprachliche Variante auszubilden.

1. Sachs, Klaus-Jürgen: „Zwischen Konvention und System: Zur Intervall-Terminologie in Mehrstimmigkeitslehren des 13. bis 15. Jahrhunderts." In: *Quellen und Studien zur Musiktheorie des Mittelalters III* (= Veröffentlichungen der Musikhistorischen Kommission, Bd. 15), München 2001, S. 253-272.

SALVETOVA, Marie (Charles University, Prague)

La Messe Petite camusette *et son context européen*

La messe polyphonique *Petite camusette* est inscrite dans trois sources de provenance allemande et une source d'origine tchèque comme composition anonyme. Il s'agit des sources de l'Europe centrale, quelles nous portent un répertoire très varié de la musique des compositeurs d'autre pays de l'Europe et des pays de ses origine. Cette messe utilise dans sa construction une melodie, au quelle est connecté text Petite camusette dans les compositions des chansons polyphonique. On trouve des avis très diversés dans la literature quelle remarque ce sujet. On y touche les question d'origine de cette melodie, de la classification chronologique de ses adaptation et même une relation possible avec les messe Mi-mi. De notre analyse des sources de la messe Petite camusette et analyse musicale et comparaison des chansons, de la messe même et des autres composition des messe connectées avec elles dans la literature suit que il n'y a que une messe quelle utilise la forme komplète de la melodie Petite camusette. En même temps on peut pas trouver dans la situation d'investigation d'aujourd'hui la variante originale de cette melodie. Il faut distinguer les variantes differentes et ses traitement musicale. En plus, la composition anonyme de la messe Petite camusette est du très haut niveau, ce que nous permette une comparation profonde avec les compositeurs principals de la génération de la fin du XV. siècle. On se concentre à l'analyse de l'utilisation de la melodie dans la construction de la messe et à l'analyse des nombres.

SAUCIER, Catherine (University of Chicago)

"Rejoice and Praise God, Liège!": Liturgical Affirmations of Civic Worth in Late Medieval Liège

The antiphon 'Letare et lauda Deum Legia' ("Rejoice and praise God, Liège, for the protection of your patron Lambert!"), marking the highpoint of the most musically elaborate ceremony celebrated at the cathedral of Liège in the fifteenth century, is just one of several chants that prominently names the city of Liège in the liturgy honoring three bishops central to the genesis of this urban community. Yet despite the explicit association of saint with city voiced in these chants, the significance of the underlying civic theme they share has remained virtually undetected to date. This liégeois chant repertory deserves recognition not only for its potential to stimulate popular faith in the city's merits but equally for the insight it yields into the broader phenomenon of civic promotion through liturgical ritual. My paper examines the acclamations to Liège voiced in chants for Saints Lambert, Theodard, and Hubert, in the context of an emergent civic awareness in the liturgical veneration of the city's episcopal founders. More than mere indicators of a local repertory, these appeals to the collective consciousness echo affirmations of civic worth expressed in twelfth-century hagiographic texts. Acknowledgment of Liège as meritorious of its sacred origins advocated in 'Letare et lauda' may well explain why this antiphon enjoyed such prominence at the solemn Translation of St Lambert's relics in 1489—the precise moment when the city's very survival was at risk—and can be seen to have inspired new displays of civic devotion.

SCHREURS, Eugeen (Alamire Foundation)

Chant and Polyphony in a Recently Rediscovered Manuscript from the Collegiate Church of Tongeren (14-16th century)

As already shown by various studies, the collegiate church of Tongeren, in which composers such as J. Brassart and B. Vacqueras held a canonry, could pride itself since the late Middle Ages on a professional music ensemble. Thanks to the presence of the important chapter and the confraternity of Our Lady both the Gregorian and the polyphonic manuscripts of the library contain numerous works for Mary as well as for local saints. This is again confirmed by the recently (re)discovered manuscript XXI which is an exceptional source with regard to the music that was sung on the feasts of, among others, St. Maternus, St. Anne (for use in the homonymous chapel), St. Lambert, and St. Servatius. This paper focuses on the polyphonic music. The manuscript, which dates from the end of the 14th century, contains four folios (part-paper, part-parchment) that were later, in the 16th century, inscribed with Marian hymns, among them two Regina Coeli settings for five voices, to be performed with organ and based on a Gregorian cantus firmus notated in the bass part. These are for the Southern Netherlands exceptional contrapuncti of high quality, which added a special lustre to the Marian liturgy and were performed before Mary's statue in the homonymous confraternity chapel. Musicologically they are particularly interesting with regard to performance practice (organ alternatim), the disposition of the voices, the fluent contrapuntal writing, and the musica ficta. In addition, there is a clearly demonstrable relation between the Gregorian chants and the polyphonic setting.

SCOTTI, Alba (Institut für Musikwissenschaft, Weimar/Jena)

Per una nuova lettura ed interpretazione del capitolo XVIII del Liber de ordine antiphonarii di Amalarius Metensis

… In novissimo responsorio, id est „In medio ecclesie", contra consuetudinem ceterorum responsoriorum, cantatur neuma triplex …

Questo passaggio tratto dal XVIII capitolo del Liber de ordine antiphonarii di Amalarius Metensis, un testo redatto nel 834 con l'intento di dare un'interpretazione teologica delle diverse fasi del rito, è stato più volte oggetto di studio in contesto musicologico: si tratta di una delle più antiche testimonianze letterarie sulle conseguenze dell'introduzione del carmen gregorianum nel regno franco ed in particolare sulla prassi di 'tropare' i responsori dell'Ufficio. Una nuova lettura dell'intero capitolo così come la discussione di alcuni momenti chiave del testo, rivelano come le descrizioni della prassi liturgica fornite da Amalarius contengano elementi finora trascurati dalla letteratura sull'argomento (chiare indicazioni sulla presenza di cinque melismi e non tre, sulla loro posizione nel complesso del responsorio, sulla scelta di precise parole come portatrici dei melismi, sulle differenze nelle prassi esecutiva tra Roma ed il regno franco etc), che forniscono una nuova prospettiva di interpretazione di un fenomeno complesso ed articolato come il rapporto tra responsorio e tropi melodici e sulle loro modalità di trasmissione, che rispecchiano una forte regionalità nella formazione di complessi di tropi e delle loro prosae.

TACAILLE, Alice (Université de Paris IV)

Barthélémy Beaulaigue

En 1957, le chanoine Auda publie une monographie sur Barthélémy Beaulaigue « poète et musicien prodige ». A quatre cent ans de distance, il met en évidence les deux seuls recueils par lesquels ce musicien « de quinze ans » nous soit attesté, à savoir les chansons et les motets respectivement parus à Lyon chez Robert Granjon en 1557 et 58. Les approches successives des musicologues, dont François Lesure et plus récemment Laurent Guillo et Fank Dobbins pour les éditions et la vie musicale lyonnaises ont jeté un jour plus précis sur les mystères entourant ces deux publications, jusqu'à évoquer même la possibilité que Barthélémy Beaulaigue n'ait jamais existé. Les procès entre Robert Granjon et ceux qui devaient lui fournir la musique à graver, le silence des archives marseillaises sur ce musicien censément natif et/ou actif à Marseille, la convergence des données biographiques aujourd'hui exploitées, provenant en réalité de la seule dédicace du recueil de chansons, concourent en effet à jeter la suspicion sur la paternité de ces deux recueils. La communication propose de réunir des éléments nouveaux issus d'une lecture attentive de la dédicace, de l'examen des deux poèmes liminaires du recueil de chansons (qui en constituent par ailleurs les textes), du réexamen des dédicataires apparents ou moins apparents des motets du second recueil, ainsi que du dernier poème, pour proposer une hypothèse entièrement recentrée sur les dramatiques événements parisiens et lyonnais de 1559. Deux nouveaux acteurs semblent en effet y faire une apparition jusqu'ici passée inaperçue.

TANAY, Dorit (Tel Aviv University)

The "Word of God" and the Languages of Man : Systems of Rhythmic Signification and Cultural Identity in the Late Middle Ages

This paper explores the philosophical subtest of late Medieval rhythmic notation, and focuses on the difference between the French and the Italian mode of writing music. My point of departure is the fact that Italian notation, as described in Marchetto da Padua's *Pomerium* of 1318 is a transformative expansion and reformation of the French system. I will argue that the Italians — reacting against the formal and formulaic system of scholastic thinking and writing — abandoned the Christian / scholastic ground of the French system and developed a writing style that reflected the agenda of fledgeling Italian Humanism: a style that sought for clarity and simplicity, as a reaction against the theological and the Scholastic foundation of French notation. My reading of some selected passages from Marchetto's *Pomerium* of 1318 will offer evidence that Marchetto's *Pomerium* vouchsafed a glimpse of the autonomy and authority of the musical signs, and thereby, of the composers who use them. I will explain the semiotic difference between French and the Italian notation with the linguistic categories that grounded both the Latin — vernacular debate and Dante's theory of language. I will argue that the humanists' concern for linguistic *copia*, grammatical regulation, and artful linguistic expressions shed light on the evolution of rhythmic notation throughout the fourteenth century. The humanistic theme of individuality, fame and authorship will be approached from a new angle — the mode of conceptualizing and representing temporal events through rhythmic notation. A discussion of theological developments in Italy and France around 1300 will serve as a complementary background for interpreting the difference between the French and the Italian practice and theory of rhythmic notation.

URQUHART, Peter (University of New Hampshire)

The final cadence of Josquin's motet Benedicta es and the fermata

Judging from the number of sources dating from the period, *Benedicta es, caelorum regina* was as highly regarded in the 16th century as it is today. Given its renown, one might expect to have an accurate sense of its sounding character, but there remain significant questions about the accidentals needed for performance. The end of the motet in particular presents a puzzle, describable in modern terms as a minor dominant chord followed by the tonic. This interpretation seems quaintly different from our modern harmonic expectations, but it is also contrary to norms of the period regarding inflection of the cadence. The composer may have been wrestling with the modal implications of the chant model, but a more nuanced answer seems possible for this cadence. A little-noticed feature, shared with a number of other motets, points to a new interpretation. A fermata appears on the penultimate note, and is perhaps best explained by Charles Warren's interpretation (1974) of the fermata in early 15th c. works as a sign for embellishment and improvisation. Evidence culled from lute intabulations, together with an extraordinary example of a written-out cadential improvisation in Trent Codex 87, points to the conclusion that the fermata signaled a general pause for the purpose of allowing an improvised cadenza, where the inflection of the cadence would indeed occur. This interpretation invites us to consider works like Benedicta es not as exceptions to the norms of counterpoint and tonality—and to our assumptions about performers' accidentals—but as important and clarifying examples of cadence treatment.

VAN WYMEERSCH, Brigitte (Université catholique de Louvain)

La prolongation de la pensée quadriviale dans les écrits théoriques du début du 17e siècle. Tradition sans conséquence, ou adhésion à une certaine philosophie de l'art ?

Aux 15e et 16e siècles, on constate que certains théoriciens, tout en s'inscrivant encore formellement dans le processus quadrivial, ne partagent plus la philosophie qui sous-tend l'unité des arts libéraux. C'est le cas notamment d'Erasmus Horicius (*Musica speculativa*, 1498), un des premiers théoriciens à appliquer la méthode euclidienne à la musique. Son traité aura une certaine influence au tout début du 17e siècle : des auteurs tels que Gassendi, Peiresc, Doni et Mersenne chercheront à se l'approprier, pressentant le caractère novateur de cet écrit.

Si cette démarche – rester dans le cadre du *quadrivium* lorqu'on parle de musique – est compréhensible à la fin du 15e, elle l'est beaucoup moins au début du 17e. Quelles sont donc les motivations de certains auteurs précités de garder un attachement à la pensée numérique quadriviale ? Le font-ils par tradition ou par adhésion à une pensée philosophique sous-jacente qui déborde largement le strict cadre musical ?

VORHOLT, Hanna (Fitzwilliam Museum, Cambridge), jointly with Christian-Thomas LEITMEIR (Warburg Institute)

The Scales of Heaven: A 12th-Century Treatise on the World-Soul and the Harmony of the Spheres and its Transmission in the Copies of the Liber Floridus

Between 1112 and 1121 the canon Lambert of St Omer compiled what was to become one of the most fascinating and widely studied encyclopaedias of the High Middle Ages. Research has primarily focused on the autograph of Lambert's *Liber Floridus* (Gent, Universiteitsbibliotheek, MS 92), which is richly interspersed with diagrams and illuminations and allows insights into the ordering system of a medieval mind. The transmission history of the encyclopaedia, although it had attracted far less attention, is nevertheless a rewarding area of study in its own respects and attests to an interest in Lambert's work up until the early 16th century. As it was copied, the scribes made alterations, omitted or added certain chapters and sought to update or imitate Lambert's own drawings and images. It is one branch of the *Liber Floridus* copies which records an otherwise unknown chapter "De anima mundi et de concordia planetarum" (both in Latin and in a French translation). This treatise presents an hitherto unrecognised perspective on 12th-century ideas about the world-soul and the harmony of the spheres, which, although responding to contemporary trends, is highly original. Mediating between the advocates and opponents of the Platonic concept of a world-soul, the anonymous author is openly sceptical of its real existence (and the cosmic harmonies derived therefrom), but firmly acknowledges their allegorical value. He reads the planets tropologically as stations the human soul has to pass on its way to perfection in God and describes how it can advance from one planet to the other through the harmonious proportions between them. This unique accessus animæ is visualised in an elaborate diagram, both a summary and culmination point of the treatise. A comparative analysis of this diagram helps to determine the position of the treatise within the contemporary discourse and within the *Liber Floridus*, as conceived by Lambert and revised by his copyists.

WIERING, Frans (Universiteit Utrecht)

Fretting with the Computer Designing a Markup Strategy for Digital Critical Editions of Lute Tablatures

The aim of ECOLM (Electronic Corpus Of Lute Music; www.ecolm.org) is to store and make accessible to scholars, players and others, full-text encodings of lute tablature sources. A simple flat-text format called TabCode is used to encode the 'bare bones' of the tablatures. Graphics and sound can be generated from it. It has a number of limitations, in particular, the inability to record editorial interventions and alternative readings from other sources. A common solution for textual documents is to apply so-called TEI markup. This turns the text into a database from which views of the text can be generated that may correspond to sources, editorial methods, or personal preferences. TMI (Thesaurus musicarum italicarum, www.euromusicology.org) uses TEI markup for editing Italian music treatises. A similar solution seems also desirable for music editions. This paper reports about the development of a TEI-inspired markup strategy for preparing critical editions of lute tablature. The discussion will be mainly on the conceptual level, introducing only the bare minimum of technical detail. Issues to be discussed are:

- what is a digital critical edition;
- what information should it contain;
- what functionality do editors and users need;
- generalisation to other types of notation;
- editing examples in music treatises.

This research employs Vincenzo Galilei's *Fronimo* (1568, 1584) and associated manuscript materials as a case study. Among its music examples are tablatures for one and two lutes, tablatures combined with mensural notation, and two versions of one piece rendered in a single tablature.

WILSON, Dora (Ohio University)

Art, Music and Poetry in Place: Machaut's Remede de Fortune

The intersection of art, music and word presents an interesting problem in respect to the works of Guillaume Machaut (c.1300-1377). As one views *Remede de Fortune* it is clear that Machaut is able to address the requirements of courtly poet, composer and even cleric, an unusual conflagration of expectations given his time. The secular and the sacred are also very worthy of consideration. In addition, this long narrative is of utmost importance in setting the course of what became meaningful in fourteenth-century France in verse, music and the visual arts. *Remede de Fortune* provides a means for examining the scope and vision of Machaut. This paper uses the resources of manuscript studies, musical scores, and poetic renderings, as well as various interpretations of *Remede de Fortune*. The major contribution here involves an interdisciplinary commentary on the miniatures, music and poetry as represented in *Remede de Fortune* and the subsequent

impact of this work. It is also important to discuss *Remede* in the context of place in terms of Machaut's service to the court and his influence.

SESSION PANELS

Music and The History of The Book in Manuscripts and Prints

LEACH, Elizabeth Eva — DILLON, Emma — ALDEN, Jane — VAN ORDEN, Kate —
VANHULST, Henri — FENLON, Iain

This session works to delineate continuities between manuscript culture and print culture as they relate to music. In the past decade, historians of the book have overturned the claims of Elizabeth Eisenstein and others who argued that the printing press was an "agent" of cultural transformation so profound that it imposed new scientific and literary cultures on European publics. Recent work on music and the cultures of print, while rejecting these claims, has, nonetheless, stressed the particularities of music during the first age of mechanical reproduction in an attempt to elucidate the ways in which technological developments and musical style were intertwined with the new processes of exchange that grew up around print. This session takes a different tack. By bringing together scholars of Medieval and Renaissance music, we assess the extent to which the printing of music actually created new cultures of circulating music and new figurations of the author, and the extent to which these new cultural configurations merely extended practices already evident in the age before printing.

The questions we hope to address are several: what were the technologies of manuscript production? How do practices of anthologizing music in manuscripts condition the form of early printed books? How and when did authors—rather than scribes or compilers—become identified with the codicological unit of the book, and how did these material objects contribute to notions of authorship and authority? How do manuscript and print culture coincide in the sixteenth century and in what circumstances do we see the resurgence of manuscript publication in the age of print?

LEACH, Elizabeth Eva (Royal Holloway, University of London)

Mechanical Reproduction and Music in the Period before Printing

Recent writers on medieval textuality have tended to downplay the significance of printing on attitudes to the written word. Instead Ivan Illich has pointed to the late twelfth-century emergence of what he terms 'the bookish text', which almost incidentally had a 'by hand' phase and a 'by mechanical reproduction' phase. This resonates both with Sylvia Huot's description of a general move 'From Song to Book' and Paul Saenger's documentation of the spread of silent reading from the same period. Originating in changes in reading practices associated with Cistercian spirituality, this attitude to the text eventually entered the vernacular sphere in the fourteenth century, where it became associated with the rise of a scribal poetics of authorship, the vernacular author figure, and ultimately the single-author codex. But even in the 'by hand' phase, the generative relation between author and text was figured metaphorically by an earlier technology of mechanical reproduction: minting or stamping. Poetic creation-a tertiary-level mimesis-is often described in terms akin to those employed for the secondary creativity of Lady Nature, minting the world's creatures in her forge in line with God's original design from the Creation. As Mary Carruthers has discussed, memory—literally a 'machine for invention'—was assumed to work by stamping images on the heart. The visual nature of this process assumes a new power in the age of the bookish text when the visual mode of reading comes to the fore. These aspects shed light on musico-poetic creation, both 'by hand' (the inventio of the composer) and 'by mechanical reproduction' (through the pronuntiatio of the performer). In their discussion of the machine of memory, Cistercian writers on mediation were particularly critical of mental distraction (*curiositas*). Distraction is something more commonly associated with the work of art in what Walter Benjamin's famous essay termed 'the age of mechanical reproduction'. In such conditions of modernity the individual subject must pay attention by an act of will, excluding extraneous sensory information in order to function safely and efficiently within a mechanised workplace. But modern and medieval resonances of mechanical reproduction are not identical; Carruthers asserts that medieval machines were not viewed as antithetical to human lives and values but as tools. This accepted, it can nevertheless be argued that distraction and its flipside attention were central to the problematic of developing a textualized and visual version of the music's sonic and performative aspects in the later Middle Ages. This paper will sketch the recent understanding of the history of textuality in the period from c.1180-c.1420 before discussing images of mechanical reproduction that pre-date the invention of the printing press in terms of their association with authorship, poetry, memory and invention.

DILLON, Emma (University of Pennsylvania)

Compilation and Narrative in the Montpellier Codex

MS Montpellier, Bibliothèque Interuniversitaire, Section Médecine H 196 is one of the most celebrated and comprehensive sources for the ars antiqua motet. Yet it remains uncertain for what purpose the book was created: while its notation and layout permit performance, Montpellier's famous illuminations suggest alternative functions. In turn, with the focus on how its contents reflect and codify the tradition of the genre in the thirteenth century, relatively little attention has been paid to the rationale for grouping motets within individual fascicles.

Yet Mo is codicologically complex, with scribes, illuminators and notators working back and forth across the fascicles. The sheer industry and attentionto detail implies that a good deal of thought went into the moment-by-moment planning of the book - the work of the invisible compiler, perhaps. While it is widely thought that motets were randomly arranged within individual fascicles in Montpellier, closer investigation reveals sensitivity both to the liturgical origins of motet tenors in the earlier fascicles, and to the lyric topoi of motets in the later fascicles. With particular focus on fascicles 4 and 7, my paper suggests there was a complex and imaginative narrative of compilation at work in the book, the motets being rewritten in through the act of compilation. Thus the interaction of music, image and manuscript design encourage the audience to encounter certain of Montpellier's motets as objects of narrative and devotional contemplation, while the shapes of the book presents a ruminative space in which to remember and meditate upon the sensuous sonic confusion of a motet in performance.

ALDEN, Jane (Wesleyan University)

Songs, Scribes, Compilers, and Authors: Writing 15th-Century Chansonniers

There is scant evidence either in terms of physical traces or documentary reports that 15th-century chansonniers were much read by their owners. Almost nothing is known of the circumstances in which these books were commissioned, and their diminutive size and elaborate decoration argue against their being used as performance texts. The only readers we can be sure engaged critically with these song collections were the scribes who wrote them. Often overlooked on account of their preparatory role in the making of these texts, scribes were responsible for many of the decisions concerning the eventual formation of the books.

The role of the scribe has only recently begun to receive substantial scholarly attention. Physical aspects of manuscripts are increasingly being studied in relation to the circumstances of their compilation. But rather less attention has been paid to the editorial responsibilities scribes took upon themselves to determine the shape and contents of these books. Conscious decisions regarding selection and alteration seem often to have taken precedence over merely gathering and duplicating. The part played by the scribe in the production of chansonniers reveals a blurring and merging of creative function: the fact of transmission is a condition of the work itself, and the compiler's input a crucial part of the final collection. The lack of 15th-century autograph manuscripts means that scribal agency is often as close as we can get to the composer's perspective.

VAN ORDEN, Kate (University of California, Berkeley)

Resisting The Press

The sixteenth-century chanson repertoire was thoroughly conditioned by print. Between 1528 and 1550, Pierre Attaingnant produced over 100 printed chansonniers, anthologizing chansons in small formats and issuing them in series or titling them in such a way as to draw attention to their number and novelty ("Vingt et huit chansons nouvelles" etc). They seem to be the consummate products of an industry suddenly geared to the mass consumption of music in print. Attaingnant's printing formula was so successful that it was adopted by other printers and seems even to have allowed printed chanson anthologies to swiftly supplant manuscript chansonniers, of which very few survive.

This paper studies the world into which those prints issued and the conditions that contributed to their success by examining the consistencies between Attaingnant's formulas and those governing the assemblage of manuscript chansonniers and books of vernacular lyric. The continuities between manuscript and print are likewise reflected upon by considering music books themselves—manuscript emendations owners of prints made in them, printed music paper, and the addition of manuscript gatherings to printed part-books. By studying the material forms in which manuscript and print coincided, I suggest, finally, that print was susceptible to ways of collecting and tailoring evident in manuscript collections. Readers could resist the reading practices imposed on them by pre-fabricated anthologies, not least because their forms were regulated by the conventions of lyric anthologies conceived within a culture of book production predating the age of print.

VANHULST, Henri (Université Libre de Bruxelles)

Leuven Ms. 4 And The Printed Tradition Of The Motets Composed By Clemens Non Papa, Thomas Crecquillon, And Their Contemporaries

Ms 4 is a Bassus part kept in the Libary of the 'Katholieke Universiteit Leuven'. The binding is dated 1566 and the flyleaf bears the name "Enghelbert Borrekens". The ms contains 39 four-voice motets composed by Clemens non Papa, Crecquillon, Hollander, Lasso, Rore and Turnhout. The copyist apparently knew those composers rather well as he adds "Ultimum opus Clementis non Papae A[nn]o 1555 21 Aprilis" to this composer's motet 'Hic est vere martir', and as four of Clemens non Papa's works are unica. Moreover some motets were printed only after 1566.

The comparison with the printed versions of the 13 motets composed by Clemens non Papa reveals that Ms 4 was not used by Phalèse, Susato or Waelrant. Although most of the differences between the sources are variants similar to those observed when only printed versions are compared, others are more important. They concern the text as well as the music, revealing a different source tradition outside what remains of that in print.

FENLON, Iain (King's College, Cambridge)

Music, Print And Culture In The Iberian Peninsula, 1550-1620

This paper concentrates on print culture and the history of the book through a number of different lenses: the establishment and development of music printing in Spain and Portugal; the relationship of the Iberian Peninsula to the European book trade; the dissemination of printed music books throughout the Peninsula; and the study of both the printed music books that survive there, as well as inventories of individual collections, as material evidence of their acquisition and use in a variety of institutional contexts. These concerns formed part of an overarching interest in the dissemination, acquisition, ownership and use of the printed music book, as a central aspect of the mechanism by which Iberian musical culture was constructed in the sixteenth and seventeenth centuries, and of its relationship to manuscript transmission.

The received view of Iberian musical culture, and of the way in which it was formed, needs to be radically revised to take account of the impact of the printed book. Partly because of the comparative insignificance of music printing and publishing in Spain and Portugal, (in relation to the phenomenon in Italy, France, Germany, and even England), Spanish music historians have largely ignored the importance of print, placing the emphasis upon manuscript transmission. Re-assessment of the relationship between the two must result in a re-adjustment of the traditional nationalist interpretation, still highly influential, of a Spanish musical renaissance that is entirely self-sufficient, and uncontaminated by outside influences.

Musique et ars memorativa au Moyen Âge et à la Renaissance

BUSSE BERGER, Anna Maria — CANGUILHEM, Philippe — FOURNAT, Hélène — LORENZETTI, Stefano — MORELLI, Arnaldo — MOUCHET, Florence

BUSSE BERGER, Anna Maria (University of California, Davis)

Memory : Between Orality and Literacy

Cette communication d'ordre *méthodologique* et *introductif* souhaite replacer la mémoire au centre des rapports qu'entretiennent oralité et culture écrite dans la musique du Moyen Âge et de la Renaissance. (résumé non parvenu)

CANGUILHEM, Philippe (Université de Toulouse-Le Mirail)

La tablature de luth de Conrad Paumann et l'art de la mémoire

Cette communication voudrait montrer en quoi la tablature de luth dite « allemande », inventée par l'organiste Conrad Paumann vers le milieu du XVᵉ siècle, peut être rattachée aux techniques de l'*ars memorativa* qui étaient en vigueur au Moyen Âge et à la Renaissance. L'utilisation de l'alphabet comme support mémoriel était en effet courante dans les traités de mémoire de l'époque. De manière plus générale, le rapprochement de Paumann et de la « mémoire artificielle » permet de reconsidérer son *fundamentum organisandi,* qui appartient à une tradition dans laquelle la création s'appuie sur la combinaison de formules mémorisées.

FOURNAT, Hélène (Université de Toulouse-Le Mirail)

Loci et imagines dans le répertoire de motets au XIIIᵉ siècle : l'exemple du manuscrit H. 196 de Montpellier

Il s'agit de mettre en évidence à quel point les « techniques » mémorielles utilisées tout au long du Moyen Âge, et depuis l'Antiquité, ont pu influencer la notation des pièces musicales. Au XIIᵉ siècle, Hugues de Saint-Victor propose sa technique de mémorisation dans la préface de *Chronicon*. Au XIIIᵉ siècle, les techniques de l'Antiquité latine sont reprises et mises à jour à la lumière de la pensée aristotélicienne, notamment par Albert le Grand dans *De bono* et Thomas d'Aquin dans la *Somme théologique*, ainsi que dans leur commentaire respectif du *De memoria et reminiscentia* d'Aristote.

Il nous semble que cet intérêt pour les « techniques » mémorielles et leurs mises à jour au XIIIᵉ siècle peuvent être associés à la mise à l'écrit des motets de la même époque, alors notés en parties séparées et suivant plusieurs types de notation. Ce parallèle, qui a peut-être été effectué de manière inconsciente au Moyen Âge, permettrait de soumettre l'hypothèse selon laquelle le manuscrit H 196 de Montpellier, noté vers 1270, aurait pu être destiné à la mémorisation. L'exemple de *Mo* pourrait être étendu aux autres manuscrits de motets ayant le même mode de mise à l'écrit.

LORENZETTI, Stefano (Conservatorio de Vicenza)

Figure di memoria nella trattatistica musicale del Rinascimento italiano

Nella trattatistica rinascimentale il ricorso alla visualizzazione del sapere musicale è consapevole e sistematico, probabile retaggio di una tradizione molto antica, trasversale alle diverse discipline, continuamente reinterpretata e riscritta. Il ricorso alla 'figura' è letto come parte integrante del testo, come elemento caratterizzante che costruisce una peculiare modalità di organizzazione e di percezione della conoscenza. Gli schemi non solo traducono in visione il sapere ma lo rendono immediatamente disponibile per la sua comunicazione, configurandosi come vere e proprie 'macchine' retorico-mnemoniche che alimentano la riscritttura classicistica dell'esistente attraverso la fusione sinestetica di procedimenti logici e suggestioni iconiche.

MORELLI, Arnaldo (Università di L'Aquila)

Relazioni fra tradizione scritta e non scritta nella musica per strumenti da tasto nella prima età moderna

Una maggiore disponibilità di musiche per tastiera, sia in facsimile sia in edizioni moderne, ha fatto emergere in tempi recenti numerosi esempi di analogie fra brani di diversi autori. Tali analogie sono state di volta in volta etichettate come "citazioni", "imprestiti" e perfino "furti", presupponendo comunque un intenzionale e consapevole impiego di materiale altrui da parte degli autori. In diversi casi, tuttavia, le analogie sembrano attingere da un comune "formulario" della prassi 'non scritta', che—va sottolineato—costituiva la principale abilità ordinariamente richiesta a un organista/cembalista professionalmente preparato. Come afferma Walter J. Ong in *Oralità e scrittura*, "cercare di costruire una logica della scrittura senza investigare nei recessi dell'oralità da cui essa emerse e su cui permanentemente e ineluttabilmente si fonda, significa limitare la propria comprensione". Questa affermazione sembra essere di particolare efficacia nel caso della musica per strumenti da tasto che fu praticata perlopiù in forme 'non scritta': messi da parte quei metodi analitici di genere morfologico fin qui usati, questo intervento si propone di fare emergere dal repertorio scritto elementi di una prassi non scritta.

MOUCHET, Florence (Université de Toulouse-Le Mirail)

La roue dans le corpus musical médiéval : une image mnémonique ?

La roue s'est chargée au cours du Moyen Âge d'un poids symbolique important, qui justifie sa forte présence dans les manuscrits médiévaux. Forme simple donc parfaite, elle est à même de recevoir des contenus différenciés, et de les organiser. En ce sens, elle peut être perçue comme un *locus*, au sens mnémonique du terme. On peut alors se demander si son intégration à un cadre musical (au sein des traités de musique ou de certaines pièces), n'est pas à rattacher aux principes de l'*ars memorativa*, en offrant une nouvelle fonctionnalité à cette image : devenir un outil mémoriel performant.

Recent Trends in Isaac Scholarship

EDWARDS, Warwick — WILSON, Blake — ZANOVELLO, Giovanni — BURN, David

Heinrich Isaac is gradually becoming a hot topic in Renaissance Musicology. In the last few years several young scholars have completed dissertations fully devoted to him, questioning and enriching our knowledge of his life and work: Emma Clare Kempson has worked on Isaac's motets, Adam Knight-Gilbert on the three-voice Mass sections and untexted compositions, David J. Burn on the Mass-Proper Cycles, and Giovanni Zanovello on the post-1502 biography and the Mass Misericordias domini. In addition to the dissertations, a number of articles and papers have been centered on the Flemish composer. Most recently of all, F.W. Kent and Blake Wilson (a historian and a musicologist, respectively) have unearthed and studied a new corpus of documents of the utmost importance. These are a group of letters written between 1487 and 1489 by the Florentine Ambrogio Angeni whose content arguably alters the way we perceive Isaac's contemporary reception. This year's Med-Ren, then, provides a timely opportunity to bring together a panel to review the state of Isaac studies, and to discuss the main current issues and avenues for future research.

EDWARDS, Warwick (University of Glasgow)

Isaac's early working life

Letters referring to Renaissance musicians and musical life keep popping up. Some day someone will come across a vital clue as to where Isaac was and what he was doing prior to his fleeting appearance at Innsbruck in 1484—perhaps in his mid-thirties—and subsequent quite well documented activity in Italy and Germany. Can we glean anything more of Isaac's early working life from the nature of his surviving music and its transmission? The late Martin Picker showed how the bulk of his music in the Segovia MS is consistent with the idea that he won his spurs in his native Flanders. But much of his music with German titles and in German sources looks early too. I consider a couple of cases to fuel speculation.

WILSON, Blake (Dickinson College)

Heinrich Isaac Among the Florentines

In the family archives of the da Filicaia family in the Florentine Archivio di Stato, there survives a group of letters written by, among others, one Ambrogio Angeni to the young Antonio da Filicaia, the member of an old and wealthy patrician family who was away on family business in northern Europe for extended periods of time during the 1480s and 1490s. The letters make frequent and intimate reference to Heinrich Isaac, and reveal a surprising involvement with Lorenzo's private musical circles, including commissioning and obtaining copies of works from Isaac and other named individuals, works that Ambrogio then sent to Antonio. The letters are full of musical references to new compositions, works by Isaac, preparation for Carnival, aesthetic judgments and technical discussions, Lorenzo's patronage, and a very active local composer previously unknown to musicologists. The letters date from1487-1489 while Antonio was residing in Nantes (Brittany), and they provide an unprecedented view of musical life in Florence at a critical period when Carnival celebrations are resurgent, northern repertory is being collected and copied, northern composers (like Isaac) are interacting with local composers, and compositional procedures are changing.

ZANOVELLO, Giovanni (Università degli Studi di Padova)

Heinrich Isaac and the Rituals of Music Giving in Late-Fifteenth-Century Florence

The refined music of Heinrich Isaac had presumably a high value as a "social trading good" for many late-fifteenth-century Florentines. This value, however, was not necessarily a commercial one. Indeed, most people shared music freely, according to the rules of the "gift economy" defined by a number of scholars since Marcel Mauss's seminal *Essai sur le don* and recently discussed by Rob Wegman with reference to music in Early-Modern Europe. In this paper, I review Lorenzo de' Medici's 1491 letter to Pietro Alamanni and those written by Ambrogio Angeni to Bartolomeo di Filicaia with special attention to how the offering of Isaac's music functioned in different circumstances. In general (I propose) music had a special standing among the gifts exchanged within the ruling class (and beyond, as the Angeni letters demonstrate). The sharing of songs was a special gesture, arguably enriched by symbolic and ritual connotations. No surprise, then, that Lorenzo, Ambrogio, and very possibly more Florentines used Isaac's music to maintain relationships, symbolize their rank, and even fortify bonds between cities. Isaac, on the other hand, benefited from these exchanges, as his fame grew both inside and outside the city. As I argue, this specific approach helps better contextualize Isaac's activity in Italy, and perhaps shed more light on unusual aspects of his biography and works.

BURN, David (Oxford University, St. John's College)

From Plainsong to Polyphony in Henricus Isaac's Mass-Propers

Heinrich Isaac's pre-eminence in contributing to the genre of the mass-proper is well-known. Indeed, producing compositions of this type seems to be one his major pre-occupations from 1496 onwards, during his time in the service of Emperor Maximilian I. The famous three-volume print entitled *Choralis Constantinus* produced after Isaac's death contains much of this music, composed by Isaac for both Maximilian and the choir of Constance cathedral. Each of Isaac's mass-proper settings is based on the relevant chant as a cantus firmus. Knowledge of this chant-background is essential for understanding the final shape that Isaac's polyphony took, yet research in this direction has long been hampered by uncertainty over the precise forms of Isaac's chant-models. Taking this problem as its starting-point, my paper presents a method whereby this issue can be overcome, at least in some instances: by focussing on settings made of chants that are particularly stable in their pitch-content, Isaac's initial material can be determined with a high degree of security. From this, it becomes possible to gain a clearer insight than hitherto into both Isaac's working-methods, and into the interpretative decisions that he made in relation to his chant-models. The results allow particularly precise demonstration of Isaac's sensitivity to the pitches, motifs, phrase structures, and texts of his models.

Indici della Trattatistica Musicale Italiana
Repertorio sistematico di teorici, trattati, compositori,
brani musicali citati dal 1300 al 1799

GARGIULO, Piero (Conservatorio di Musica di Parma) — ROSSI, Francesco Rocco (Università di Pavia-Cremona)

— MANGANI, Marco (Università di Pavia-Cremona)

Finalità del progetto

Il progetto ITMI, avviatosi nel 2000, è finalizzato alla realizzazione di un repertorio sistematico di indici ricavati dalla lettura e dallo spoglio di oltre 1200 trattati di teoria musicale a stampa o manoscritti tra il Trecento e il Settecento. L'intento innovativo del progetto è teso a colmare una consistente lacuna del panorama editoriale musicologico, a tutt'oggi privo (o solo parzialmente coperto dai supporti bibliografici del RISM) di pubblicazioni o altri strumenti consultivi utili alla ricerca in un ambito della disciplina musicologica (lo studio e l'analisi dei trattati) sempre assai frequentato da specialisti e cultori della materia.

Contesti e cronologia

Inquadrata in cinque secoli (dal Trecento al Settecento incluso), l?indagine si concentra esclusivamente sui trattati di autore italiano (anche se scritti in altra lingua) e su una peculiare tipologia delle fonti da esaminare: i trattati di teoria musicale, riconosciuti tali dal contenuto, dagli argomenti affrontati, dalla qualifica dell'autore (quando egli sia definito "teorico" o "teorico e compositore" dalle varie bibliografie), dai riscontri storiografici.

Obiettivi

Gli esiti del progetto (indici sistematici e ragionati, classificati per categorie e diffusi tramite CD-ROM) contribuirebbero a fornire un autentico campionario delle fonti di lettura e di riferimento per gli autori dei trattati (teorici, opere, compositori, brani musicali, ma anche cantanti, strumentisti, stampatori musicali, costruttori di strumenti) in modo da consentire all'odierno fruitore un riscontro immediato e un quadro quanto più esauriente dei richiami alle fonti del passato.

Articolazione degli interventi

Tramite supporti informatici e visivi (i software ITMI-*Gestione* e ITMI-*Citazioni*, creati per il progetto), la *session* mostrerebbe una prima campionatura del lavoro sin qui condotto: recensione di teorici e trattati, esempi di schedatura di trattati, statistiche di contesti e cronologia, con particolare riguardo al periodo 1300-1450.

- Piero Gargiulo: presentazione e descrizione del progetto (con il contributo tecnico di Stefano Ariani)
- Francesco Rocco Rossi: esempi di schedatura di citazioni da: Tractatus practicabilium proportionum (Franchino Gaffurio, 1482c) e da Practica musice (id., 1496)
- Marco Mangani: esempi di schedatura di citazioni da: Regule Florum Musices (Pietro de?Cannuzii, 1510)
- Attrezzatura richiesta: computer collegabile a schermo (per immagini da proiettare), overhead projector (proiettore per lucidi)

The Motet Database Project

THOMAS, Jennifer (University of Florida) — **SCHMIDT-BESTE, Thomas** (Universität Heidelberg) —

COLIN, Marie-Alexis (CESR, Tours) — **TAES, Sofie** (Alamire Foundation)

The Motet Project grew from a private database of motets in manuscripts and printed anthologies, created by Jennifer Thomas, to an international coalition of scholars, each working in his or her own area of expertise. Current work will expand the information attached to the current data and enlarge the parameters of the catalog, stretching the time limits from the current 1475-1600 both earlier and later to provide coverage for the period 1300-1700. Since 2003, the project associates have redefined and increased the number of datafields and begun collecting the data that will fill them. Our panel will explain the catalog and future plans, combining reports of our own research methodologies and results with descriptions and explanations of the project.

Jennifer Thomas will present the current state of the online resource (as of July 2005) She will briefly present past findings enabled by the database: the motet core repertory, dissemination of specific repertories, case studies of selected musical establishments, text usage, identification of meaningful musicological problems, and establishment of norms for specific questions. She will demonstrate nested queries, sorting, and respond to queries from the audience.

Thomas Schmidt-Beste heads a team in Heidelberg, Germany (himself, Evelyn Arnrich, Ute Sondergeld, and Marie-Alexis Colin) focusing on sources created before 1500. He will present an overview of the work of his team, and then discuss the specific problems of 14th and 15th century sources, such as genre, text-issues, accessibility, legibility and contrafacts

Marie-Alexis Colin, who works independently as well as with Thomas's team, will present her work on German printed anthologies ca. 1530-1620. Some of the topics she may discuss include:

- the ways the database catalog allows the study of text and style migration from one period and region to another ;
- the history of literary and musical reception ;
- how a printer acquires and transmits a foreign repertoire ;
- the destiny of a French repertoire in Germany ;
- the production of French motets in the sixteenth century.

Sofie Taes has worked for the past two years as a full-time assistant to Ignace Bossuyt on single-composer sources and collecting complete texts. She is about to embark on a study of *Da pacem* motets. She will discuss both her work on data collection and her use of the database in her research on the these motets.

The session will end with a brief overview of the future plans for the continuing the expansion and improvement of the online catalog and the goals of The Motet Project to sponsor other research initiatives, such as conferences, publications, and interactive website features.

The Strahov Codex and its Context

WRIGHT, Peter— GANCARCZYK, Pawel — GERBER, Rebecca — KÖRNDLE, Franz — MRACKOVA, Lenka

A manuscript called the Strahov Codex (Prague, Strahov Monastery Library, MS D.G.IV.47) is known to musicologists mainly through to the dissertation of Robert Snow (*The Manuscript Strahov D.G.IV.47*, University of Illinois 1968). The newest research about this important source of 15th century polyphony brought to light new information regarding its dating and provenance, as well as its significance in the context of European musical culture. The participants of this panel discussion would like to present these new findings, and raise questions concerning further investigation of the source in the context of musical culture of the Central European region in the 15th century.

WRIGHT, Peter (University of Nottingham)

Chairman

GANCARCZYK, Pawel (Polish Academy of Sciences, Warsaw)

The dating and chronology of the Strahov Codex

The Strahov Codex is usually dated at around 1480 or 1460-1480 (Census Catalogue). However, a different, more precise framework for dating its creation can be postulated on the basis of its watermarks. The author attempts to show that the codex was written towards the end of the 1460s, with various dates for the individual fascicles. This allows one to take a somewhat different perspective on this manuscript, which, in terms of chronology (and repertory), comes close to the oldest fascicles of the Leopold Codex (MunBS 3154), and fills the gap between the two 'youngest' Trent Codices (Trent 89 and Trent 91).

GERBER, Rebecca (The State University of New York, Potsdam)

Trent 88, Strahov and Music for the Imperial Court of Frederick III

The fifteenth-century manuscript Trent 88 shares a larger number of concordances with the Strahov Codex than any other source. Trent 88 (c. 1456-60) was copied several years before Strahov, and the origins of several of its compositions give a historical perspective for Strahov's repertory. The Masses *Veterem hominem*, Cornago's *Ayo visto* with the motet *Gaude Maria*, based on the tenor *Meditatio cordis*, are unique to the two sources. There are also six introits from the Trent 88 proper cycles, almost an entire gathering of hymns, and the music of Touront, a composer who is now known to have worked at Frederick III's court (Gancarczyk). Although the Trent collection may appear to be a broad international repertory, the origins of a large number of unsuspected compositions may be more localized than previously thought. Their use for Frederick's coronation and wedding in Rome and in celebrations at Naples and Ferrara, based on several new pieces of information, seems almost certain. Many of the anonymous liturgical compositions in Trent 88 are also Central European in origin. Understanding Trent 88's compilation and the origins of key compositions helps explain some of the content of Strahov, shedding further light on a Central European tradition that appears to have been as engaged in the musical arts as the rest of Europe.

KÖRNDLE, Franz (Universität Augsburg)

Die Musikpflege bei den Bruderschaften im deutschen Reich um 1500

Während etwa in Italien die Rolle der Bruderschaften im Bereich der Kirchenmusik seit langem untersucht wird, liegen vergleichbare Studien zum deutschen Reich um 1500 bisher kaum vor. Im 15. und 16. Jahrhundert existierten selbstverständlich auch in den deutschen Städten zahlreiche Bruderschaften, die sich unter anderem um die Jahrtagsfeiern verstorbener Mitglieder kümmerten. In deren Gedächtnisstiftungen waren häufig auch musikalische Wünsche festgelegt und Gelder für die Musiker bestimmt. Neben diesen Einzelaktivitäten bemühten sich die Bruderschaften als Organisation um die Orgeln in den Kirchen und bezahlten die Organisten. In manchen Orten ist sogar die Betreuung mehrstimmiger

Musik in den Gottesdiensten nachweisbar. Einen besonderen Platz nahmen selbstverständlich die Gottesdienste ein, an denen alle Mitglieder einer Bruderschaft teilnahmen. Durch die Untersuchungen an originalen Dokumenten ist auch eine Neubewertung der Repertoires von Handschriften aus dem Besitz von Bruderschaften möglich.

MRACKOVA, Lenka (Charles University Prague)

The Strahov Codex in the Context of Cultural Life of the Czech Lands

Although the latest discoveries of Pawel Gancarczyk connect the Strahov Codex with the imperial court of Frederick III, the provenance of this source remains uncertain. According to Reinhard Strohm, the catholic codex belongs to a group of so called 'cathedral manuscripts' with possible provenance from the bishop residential city of Olomouc in Moravia. Talking about the Czech aspects of the source, we have to take in account the cultural and musical life of other important catholic centres in the Czech Lands as well as discus their connections with Austria and South Germany.

The Craft of the Song in the Ars Subtilior

PLUMLEY, Yolanda — STONE, Anne — COUPE, Rachel

PLUMLEY, Yolanda (University of Exeter)

Artists, Patrons and the New Year's Song in Late Medieval France and Italy

Gift-giving, especially at New Year, played an important part in social ritual at the courts of the Valois kings and princes. By the late fourteenth century, the practice of giving *étrennes*—New Year's gifts—had become an official custom. Recent studies of this phenomenon have highlighted the vast sums spent annually by the French *fleur de lis* princes on the bestowal of valuable objects on one another and on other significant figures of equivalent or higher social rank. But they also spent considerable sums on gifts for those belonging to the lower social orders, including their retainers and householders, for largesse was perceived as a powerful means both to enhance authority and to foster or create political allegiances. But the traffic went two ways, and princes too found themselves courted by gifts from their familiars and from others seeking their favour, their protection or, best of all, their financial support. Documentary evidence indicates that amongst this category were authors, poets, and musicians. Inventories, manuscript illuminations, and textual accounts illustrate how books were often the subject of transactions from lower to higher ranks; notable amongst such book donors to princes was Christine de Pizan. A repertory of surviving songs and lyrics sheds fascinating light on the New Year gift-giving ritual and demonstrates that such works could themselves embody the *étrennes* forming the social transaction. The poetic language suggests that works fulfilling this function quickly crystallised into a highly conventionalised form; but intertextual relations are also intriguingly suggestive as regards the currency and circulation of works of this genre. Examples considered include songs from manuscripts Chantilly, Musée Condé 564 and Oxford Canonici Misc. 213, including Cordier's famous heart-shaped *Belle, bonne, sage*.

STONE, Anne (CUNY, Queens College and the Graduate Center)

Poetic Voice, Authorship, and Subjectivity in the Ars subtilior Song

In his account of medieval literary subjectivity (*Subjectivité littéraire autour du siècle de Saint Louis*), Michel Zink argues that the thirteenth century saw the emergence of a modern, "confessional" lyric voice that was tied to a divorce of lyric poetry from musical settings. While the poetic voice in lyrics set to music tended toward generalized courtly abstraction rather than individuality, lyrics transmitted without musical notation began to explore the presentation of a new kind of individual subjectivity, which Zink describes as a "poetics of the anecdote of the self." This paper uses Zink's account of the history of literary subjectivity as a starting point to explore the nature of the first-person speaker in the songs of the Ars subtilior, a repertory that has of course long been notorious for its recondite musical notation. Less often considered by musicologists is the nature of the lyric voice in these songs, which conforms generally to the contours of the "courtly love" lyric as practiced in France and Occitania, including the propensity to disrupt itself with quotation, self-referentiality, pseudo-autobiographical gestures and other ironic devices. I suggest that the ironic texts and extravagant musical notation of the Ars subtilior reinforce each other so that when considered in tandem the lyric's already ironic persona takes on an enhanced complexity rooted in its written, musically-notated status. In some cases, a seemingly abstract courtly textual voice is recast as the voice of the composer through its relationship with the musical setting. In others, a puzzlingly incomplete text can be realized through reading and interpreting the notation. The goal of the paper is thus to rethink Zink's text-focused view of the history of literary subjectivity by showing in a few examples how the musical setting—including notation, mise-en-page, and text-music relationship—can contribute to the formation of a poetic voice that is richer than Zink's view would allow. These examples allow us, finally, to question our assumptions about late-medieval subjectivity and authorship in more general terms.

COUPE, Rachel (New York University)

Reexamining citation in the Ars subtilior song

Musicologists argue that towards the end of the 14th-century there was a transformation in the practice of citation. Instead of the traditional technique of direct and unambiguous quotation, scholars contend it had become a more subtle art, typified by discreet allusions and concealed references. This paper reconsiders this theory and draws on the complex of citations thought to exist between the three *En attendant* songs by Caserta, Galiot and Senleches, to argue that it ignores the significance of textual and musical stylistic cliché. In search of contemporary evidence, the paper turns to the chanson *Je me merveil* by Senleches, the content of which can be understood as referring to the practice of citation. The implications of this evidence, together with an acknowledgement of the role of cliché in style, bring into question the extent to which apparent subtle allusions can be considered exercises in citation.

Tallis and Byrd

TRENDELL, David — SUMMERLY, Jeremy — McCARTHY, Kerry — MAHRT, William Peter

TRENDELL, David (King's College, London)

Byrd's Rhetorical Homophony: origins and meaning

One of the most important aspects of Byrd's style in his Latin motets is his use of homophony. Homophony is often used for some of the most powerful, anguished and politically charged moments of his motets. It is often used as a direct plea to God, such as at the beginning of *Vide Domine* or in parts of *Tribulationes civitatum*, or to emphasise doctrinal points, such as in *Ave verum corpus*. Right from *Emendemus in melius* at the front of the 1575 *Cantiones Sacrae* to the *Gradualia* this was a significant weapon in Byrd's technical and expressive armoury.

Joseph Kerman showed that Alfonso Ferrabosco's *Qui fundasti terram* was an important influence on what he called the affective homophony of *Emendemus in melius*, and Ferrabosco introduced many continental techniques to English composers. Yet where did this style of writing originate? This paper will look at the possible influences on the formation of this style, in particular Lassus, who in other ways was an important influence on Ferrabosco. But it will also consider whether it was part of a specifically English tradition that, ironically, might have evolved from the type of writing found in the 'short service' tradition. The paper will also explore how Byrd developed the style, in particular his restless use of harmony.

SUMMERLY, Jeremy (Oxford Camerata)

Reconstructing Tallis

Tallis's early *Missa Salve Intemerata* is based on the composer's even earlier motet of the same name. The motet is long and vocally unforgiving, clearly the work of an inexperienced (albeit accomplished) composer. The Mass is compositionally more astute than the motet and shows Tallis to have learnt important lessons in how to write effectively for five voices.

The *Missa Salve Intemerata* only survives in the Peterhouse partbooks which lack their Tenor part, so the work requires reconstruction in order to bring it to performance. However, because the music of the Mass is based (sometimes very closely indeed) on the motet, and because the missing part is an inner voice, a convincing reconstruction of the whole is quite possible.

This paper aims to show that the reconstruction of the missing voice in the *Miss Salve Intemerata*, however, is not the most challenging aspect of the editor's task in bringing the *Salve intemerata* pair to performance. Much more thorny is the issue of whether to update the motet with changes implied by the later music of the Mass, and what principles (consistent or otherwise) the Peterhouse scribe used for the copying of both pieces.

McCARTHY, Kerry (Duke University)

Collaborative voice in the 1575 Tallis-Byrd Cantiones

The set of Latin *Cantiones* brought out jointly by Thomas Tallis and William Byrd in 1575 remains a landmark in the history of English music printing. This landmark status has somewhat obscured the book's uniqueness even among Continental publications of the time. It is in fact the only Renaissance sacred print shared with complete equality between two composers. There are seventeen contributions from each, in a carefully interleaved format; the volume is at once a proud retrospective for the older musician and a showcase for the younger.

In this paper I examine the 1575 *Cantiones* in light of other contemporary motet anthologies, including several known in Elizabethan England, and show how Tallis and Byrd altered the existing conventions of motet publishing to present themselves in this musical portfolio. I revisit its extensive prefatory material, its print run, and its oddly evasive title ("Songs which on account of their subject matter are called sacred"). I also discuss the composers' systematic treatment of various genres: hymns, responsories for the Office of the Dead, and unusual multi-part works, including Tallis's *Suscipe quaeso* and the surprising medieval origin of its text. The details of the book reveal a close collaboration between two artists whose training lay on either side of the major cultural and religious watershed of sixteenth-century Europe.

MAHRT, William Peter (Stanford University)

The Art of Melody in William Byrd's Cantiones Sacrae of 1589 and 1591

Byrd's *Cantiones Sacrae* are ambitious works of considerable scope and expression. At first hearing, they are impressive for their forceful harmony and counterpoint, but these parameters are constituted by individual voices bearing their own melodic shapes. And these melodic shapes are the focus of a concentrated musical expression reflecting an intimate commerce with the text. Yet, though harmony and counterpoint receive considerable attention, the art of melody frequently remains under-explored. H. K. Andrews's *The Technique of Byrd's Vocal Polyphony*, for example, in a chapter on "The Melodic Line," devotes only a few pages to fundamentally melodic aspects of the music.

 This paper addresses characteristics of Byrd's melodies in the two collections of *Cantiones Sacrae*, 1589 and 1591. It groups melodies by their opening gambit—a characteristic motion based upon a fundamental interval, which epitomizes its text, and which is then expanded and elaborated upon in the course of the phrase. They range from the most restrained gestures to the most exalted. Unison repetitions or figures turning upon a single pitch focus upon stark and penitential texts. Characteristic beginnings often include a half-step interval as a central feature; a particularly effective usage is the half-step at the bottom of a fourth, or even a sixth, intimating a Phrygian modality. Wide intervals, on the other hand, often set texts of some urgency or festivity, even exaltation, especially when they are filled in with quick-moving stepwise motion. Melodies often reflect the grammatical mood of the text, with particularly effective examples of interrogative and imperative moods. Finally, systematic chromatic alterations reflect shifts of mood with short spaces of text. Each of these types will be illustrated, with a close look at the relation of the whole melody to the affect and character of its text.

A World Apart: Peculiarities and Idioms in the European Lute Repertoire

FABRIS, Dinko — GRIFFITHS, John — CRAWFORD, Tim — PAVAN, Franco – ROBINSON, J. H.

FABRIS, Dinko (Casa Piccinni, Bari-Università della Basilicata, Potenza)

Chairman

GRIFFITHS, John (Casa Piccinni, Bari-Università della Basilicata, Potenza)

The Practice and Economics of Tablature Printing in Sixteenth-Century Spain

Spanish author-printer contracts and related documents offer clear insight into instrumental tablature books, their conception, compilation, printing, and dissemination. Delineation of Spanish printing practices and the economics of publishing books for keyboard and vihuela highlights the popularisation of music that was previously both exclusive and unwritten. The body of surviving documents now allows us to put forward a detailed account of aspects of the process of book production with a reasonable degree of confidence. This process required authors to obtain a royal licence, enter into contract with a printer, negotiate the terms and conditions of the job, supervise the printing, correct proofs, have the book priced by a central authority and, finally, to arrange distribution and sale. A wealth of information now allows us to expand on each of these steps in considerable detail. Comparative examination reveals common patterns in production costs, pricing mechanisms, and the substantial profit margins for authors if they were successful in selling their merchandise.

While most instrumental tablatures are overtly didactic, other factors influenced their conception ranging from self-promotion to the championing of new musical styles or notation systems. In addition to original compositions, most of the tablatures contain significant numbers of intabulations that closely reflect the musical environment of the authors. Not only were the books influential in the transmission of polyphonic music, they significantly inform our scant knowledge of musical life in noble households and urban centres.

CRAWFORD, Tim (Centre for Computation, Cognition and Culture, Goldsmiths College-University of London)

The 'International' Repertory for Lute c.1590-1630

It is traditional to divide the musical repertory of the lute into 'Renaissance' and 'Baroque' by association with the instruments for which the tablatures were written. Such an organological categorisation soon becomes a 'style-historical' one, almost by default. Of course, just like art-historical categories, such distinctions, having been made by modern historians long after the event, would have been completely incomprehensible to musicians of the time. Sometimes historical events such as the Thirty Years War in Germany forced a historical 'shape' on the survival of a repertory, but just as often style changes were gradual and continuous. The existence of a large number of wide-ranging 'anthology' collections of lute music (printed and manuscript) from the late years of the 16th century through the first two decades of the 17th and originating from many parts of Europe is clearly fortunate for today's players, since they preserve a 'treasury' of fine music, much of which seems to be a manifestation of a common 'international' repertory known to most professional players. But they are also somewhat confusing to scholars, since they raise difficult questions of authorship, dating, national versus personal style, transmission and influence which are as yet far from being understood. Clearly a collaborative effort is required to address these issues in a systematic fashion, and this paper will consider some ways in which we might think of beginning such an initiative.

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