

## THURSDAY, 24 JULY / DYDD IAU, 24 GORFFENAF

**12.00: REGISTRATION: PRICHARD JONES HALL**

**14.00 – 15.30: PAPER SESSIONS**

**INSTRUMENTS AND PERFORMANCE PRACTICE**

**(CHAIR: MANFRED HERMANN SCHMID)**

**MAIN ARTS, LECTURE ROOM 4**

**14.00 KENNETH KREITNER (MEMPHIS)**

### **Dufay and the Band**

For some decades now we have approached mid-15th-century secular music with three archetypes in mind. Songs with words were for singers, a cappella; loud and soft bands basically improvised their performances, along one template or another; and if a song (or a probable song) was copied into a manuscript without its words, it was there for a pedagogical purpose. This has all been a salutary discipline for the mind, but clearly it is not the whole story. The present paper seeks to explore the relationship of instrumental ensembles to written repertoires in this period through, for convenience, the songs of Guillaume Dufay. It begins with his most famous song, *Se la face ay pale*, in all its versions, including the keyboard intabulations in the *Buxheimer Orgelbuch*, a four-voice arrangement in Trent 89 that almost has to have been written for instrumental ensemble, and a couple of surviving intermediary forms. With these as a sort of Rosetta Stone for what happened to a song when it was arranged for instruments, I have looked through the others, especially in the sources where they have lost their text, for signs of use by bands, and found at least half a dozen prospects – which lead in turn to thoughts about what songs worked well for instruments and what had to be done to others. There is no doubt that some instrumental ensembles were musically literate in Dufay's time; the question is, what did they read? Some answers may be staring us in the face.

**14.30 GIOIA FILOCAMO (Terni/Perugia)**

### **Italian Dances and German Trombonists in the Manuscript AugsS**

**142**

From an inscription in German found in the manuscript AugsS 142a, Keith Polk has inferred that the German trombonist Ulrich Schubinger "the younger" sent some pieces from the court of Mantua to a colleague in Augsburg. At least three of these six dances, examined with the aid of their concordances, show traces of specific

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performances that connect them to a rich and still-living repertory of extemporaneous diminutions. The discussion will involve two other manuscripts: FlorBN Panc.27 and LonBLR A59-62. In addition, the AugsS 142a dance *Caminata* will be presented in its complete polyphonic reconstruction for the first time.

**15.00 JOHN BASS (MEMPHIS)**

**Intellectual Structure and Regional Style in 16th-Century  
Ornamentation**

Reconstructing improvisational practices from the past is challenging because improvisers do not normally record what they do. In the sixteenth century, however, a series of manuals was published that offers a glimpse into some of the extemporaneous currents running through music. The authors of these treatises – coined ornamentographers – stand apart from other musical writers of the time because the scope of their manuals deals solely with adding improvised ornamentation in performance. Probably the greatest legacy of this tradition lies with the ornamentographs, or pieces with ornamentation applied to models. In these pieces the authors show not only what kinds of musical material could be added, but also how much to add and where to do so. Perhaps most interesting is that through analyzing them, intellectual structures begin to appear; this paper will focus on two examples of these. First the solo *recercadas* found in Diego Ortiz's *Trattado de Glosas* (Rome, 1553) will be examined. These pieces are arranged by speed in a seemingly pedagogical fashion, but the complexity of their structures progresses inversely, as slower moving examples show more of a global – almost compositional – arrangement, and faster moving ones rely on organic development. Second, in the 1580s and 1590s, stylistic differences can be seen between the authors based in Venice and Milan, reflecting the musical activity in each region. Venetian musicians often performed in large consorts while Milanese taste was geared more toward individual performance and these different performing situations permeate the entire improvisational approach of the ornamentographers from each place.

**AQUITANIAN AND PARISIAN POLYPHONY  
(CHAIR: DAVID ROTHENBERG)  
MAIN ARTS, LECTURE ROOM 3**

**14.00 RAINER BAYREUTHER (FREIBURG)**

**Rhythm in Two-Part Saint Martial Sources. A New Approach**

After a century of research, there are still two fundamental questions about rhythm in the two-part music of the manuscripts P-Bn lat. 1139, lat. 3549, lat. 3719 and GB-Lbl Add. 36881. First, is there any systematic manner in the rhythmic value of the Aquitanian neumes in which the codices are written? Second, do the Aquitanian

neumes really contain rhythmic meaning? The paper presents a new approach, which leads to the following answers: Yes, the two-part neumatic notation represents a meaning of related length and brevity. Nevertheless, the rules depend neither on any modal or premodal system, nor are they obtained from the length and brevity of the text syllables. The fundamental ordering will be shown as a system of axioms about ligating (*ligere*) and figuring (*figura*) in general which is presupposed in the modal theories of the 13th century as well but never explicated, because it was evident from the metaphysics of the 12th and 13th century.

#### 14.30 MICHAEL FRIEBEL (SALZBURG)

##### **The Triplum *Alleluia. Posui Adiutorium***

The three-voice organum *Alleluia. Posui adiutorium* has hitherto almost exclusively been noticed as being composed by 'Perotinus Magnus'. However, the ascription is only one of altogether six mentionings in the treatise of Anonymous 4. Several passages of the organum are utilized there as examples of compositional style, notation, and performance practice. Indeed, the impression is that the *Alleluia. Posui* was the anonymous author's favourite piece of music. However, he didn't consider any features that could seriously be called exceptional peculiarities of that work: unmeasured rests, notation of the sixth mode in ligatures of 4+3+3 ..., the insertion of copula passages and the alternation of fast and slow motion are to be found throughout the entire Notre-Dame repertory, not only in this composition. Yet – as often in a medieval context – we have learned to accept the oddities of the theorist's presentation and thus not to ask for his real intentions or his theoretical and practical background as a learned musician. In this paper I will examine the relevant passages of the treatise, comparing them with corresponding statements of other theorists, musical sources (F, Mo), and the problems singers are confronted with in actual performance. A synopsis of all these aspects makes it possible to establish some traits of 13th-century music teaching, in which the first section of the *Alleluia Posui adiutorium* was used as an example of the highly fascinating, but – in the time of Anonymous 4 – almost forgotten musical approach of yet legendary earlier musicians at Notre-Dame cathedral.

#### 15.00 MAKIKO HIRAI (TOKYO)

##### **Composing out a Chant: Chant Framework as a Model for Middleground Structure in Parisian Two-Part Organa**

Each Parisian two-part organum has a chant as its backbone, and it is comparable to *Ursatz* to be composed out. Each note of the chant is literally "prolonged" to construct the tenor line in the *organum purum* section. Surface ornamentations of the duplum voice are considered to be foreground events. How they are realized seems to be an object of interest to medieval musicians: The Vatican Organum Treatise analyzes the melisma formation and a few other music treatises mention the stereotypical figures. However, what is happening in the middleground has been

scarcely studied. In this paper, I would like to propose a "chant framework model" as one of the compositional techniques to realize the middleground structure. The pitches of the organal voice against a specific sustained note of the tenor are often concentrated in a narrow range of a fourth or only a little broader than that. For example, the opening melisma of the two-part organum *Viderunt omnes* moves against the first tenor note *F* within a range of *c-f* except for two *g*'s. Though this phenomenon is not discussed in contemporary organum treatises, it may be related to the tetra- or pentachord framework constructing the ambitus of church modes explained in plainchant treatises. Of course, this rule does not apply to every melisma of *organa dupla*. Sometimes the upper voice moves beyond that range. In these cases, the upper voice often shows virtuosic turns like a descent on a scale or a sequential ornamentation, characteristics also found in other 12th-century polyphonic works.

**ENGLAND I: FROM HENRY VII TO HENRY VIII  
(CHAIR: WARWICK EDWARDS)  
MAIN ARTS, LECTURE ROOM 2**

**14.00 JANINE DROESE (HAMBURG)**

**Robert Wylkynson's Nine-voice *Salve Regina*: A New Interpretation**

Robert Wylkynson's nine-voice *Salve Regina*, handed down uniquely in Eton College MS 178, is well known for the illumination of its initial *S*, which assigns each of the motet's nine voices to one of the angelic choirs. Of all the authors who have described the work, Willem Elders and Catherine Hocking have provided the most detailed studies. They approach the motet in very different ways. While Elders is interested in a symbolic interpretation, Hocking's main interest is the interaction between text and music and the comparison of Wylkynson's *Salve Regina* to other polyphonic *Salve Regina* settings in the Eton Choirbook. The authors thus come to different conclusions. Elders sees the motet as an example of composed *musica celestis*, but ignores its contrapuntal and cantus firmus techniques as well as its textual features. Hocking, on the other hand, focuses on just these aspects of the composition. She shows that the way in which Wylkynson treated the cantus firmus differs from any assumed "norm" in the Choirbook's polyphonic *Salve Regina* settings, yet she does not use her results to arrive at a new interpretation of the work. The purpose of this paper is to show that by connecting the views of both authors and adding aspects of iconography, angelology, and various uses of the *Salve Regina* in the services at Eton College, the motet can be interpreted anew in a way that also sheds light on assumptions about its performance context.

**14.30 THEODOR DUMITRESCU (UTRECHT)**

**A Lost Mass Book and Scribal Activity at the Court of Henry VII**

The very few completely surviving polyphonic sources of early Tudor England include no choirbooks associated with the Chapel Royal in any official capacity. The loss of court sources comparable to the Eton or Lambeth choirbooks and containing notated works of renowned composers in royal service is only one of many regrettable circumstances in the history of English musical transmission. A circle of unnoted scribal concordances, however, permits the hypothetical positioning of at least one music copyist in the environs of the royal court. Connecting a short but sumptuously produced manuscript in the University Library of Cambridge to an unstudied fragment of an English polyphonic mass book, the work of this scribe furthermore shares certain distinctive traits with the musical hand of a well-known songbook associated with royal musicians c.1500. The product of these affiliations is the identification of the mass fragment as possibly the only surviving remnant of any choirbook from Henry VII's Chapel Royal.

**15.00 DANA MARSH (OXFORD)**

***Iubilare uel iubilum*: Musical Conservatism under Henry VIII's Reformation**

A tradition in music historiography has long maintained that the reform of English church polyphony began with a gradual process of stylistic "experimentation" from the mid 1530s - a process that ran parallel to what the historian A.G. Dickens defined in the 1960s as 'Protestantization'. More recently, following the lead of revisionist historians, musicologists have largely adopted the view that no significant changes in sacred polyphonic style were undertaken before Henry VIII's death. This paper offers for the first time a theological rationale behind the ritual and musical conservatism of the Henrician church. It is supported by the evidence of holograph letters and printed exegetical literature coming from Richard Sampson, Dean of the Chapel Royal from 1522 to 1540. Sampson's psalm commentaries (1539) and paraphrases on St Paul's first letter to the Corinthians (1546) provide a reliable view of contemporary ceremonial orthodoxy. Sampson's commentary on I Corinthians 14 is of definitive importance, as religious reformers cited precisely the same passage when they attacked traditional polyphony and ritual. Also of particular interest is Sampson's treatment of Psalm 32 within a literary genre that looked back to St Augustine. His exegeses dealing with prayer and musical 'jubilation' reveal a patristic tradition that had been further developed by divines writing ritual commentary during the high Middle Ages. Most importantly, positive evidence also connects Sampson directly with the initial formulation of the regime's commissioned Book of Ceremonies (Lambeth Palace MS 1107) and the drafting of the well-known musical passage in that document.

**15.30: COFFEE BREAK**

**16.00 – 17.30: PAPER SESSIONS**

**INSTRUMENTS AND ICONOGRAPHY**

**(CHAIR: DAVID BURN)**

**MAIN ARTS, LECTURE ROOM 4**

**16.00 JOSEPHINE YANNAKOPOULOU (EDINBURGH)**

**Iconography of Musical Instruments during the Middle Ages.**

**A Guide to Understanding Medieval Society**

When examining medieval iconography a division between the instruments illustrated in religious context and those associated with secularism is noticed. The "sacred" instruments are connected with high nobility, kingship and refinement, while the second group is placed in the hands of peasants and grotesque figures. A comparative study proves that these sources, although often contradictory, are of great documentary value to medieval organology and historical musicology. This paper's central idea is that portrayals of musical instruments during the Middle Ages reveal organological information but also reflect the way society saw itself. Medieval society was formed on the principles of medieval cosmology, which recognised that music embodied the principle of nature. This idea is verified and reinforced by literary sources of the time. The task of illustrators was to show this through their art. Music was important to the iconographer, as it was important in medieval society and philosophy; musical instruments became the eminent iconographic attributes of social status. Therefore, the understanding of the social allegory of musical instruments could facilitate an in-depth insight of medieval life and thought. On the other hand, if an instrument is interpreted as an attribute of the identity and status of a figure, then it is possible to appreciate the instrument's significance, musical nature, and its performance practice. The examined sources will include illuminated manuscripts (Bibles and Psalters), sculptures and frescoes, lyric and narrative poems, epics and didactic works from various parts of Europe and dating from the 12th to 14th centuries.

**16.30 FRANZ KÖRNDLE (WEIMAR-JENA)**  
**A Late-Medieval Angels' Concert**

The parish church of the southern German town of Donauwörth is decorated with many wall paintings from the time around 1500. One fresco on the vaults depicts four angels with musical instruments: fiddle, lute, harp and organ. These angels are not placed within the context of the Virgin Mary (as is usually the case), but near to a picture of the crucifixion. Closer inspection reveals the so-called *arma Christi* that are added to each of the musical instruments. This paper tries to interpret this extraordinary angel's concert in the light of late-medieval theological treatises.

**17.00 SARAH DAVIES (NEW YORK)**  
**Four Apostles and an Organ Case: Panel Painting, Dürer's Legacy and Orgelflügel in the German Reformation**

From the late 1400s until the eve of the Reformation, cities, churches, cloisters and donors throughout German lands were flaunting their wealth and prestige by endowing large new organs and commissioning famous artists to paint the instruments' "wings." Following Italy's lead, which had long featured its most notable artists on the rectangular panels flanking its organs, Basel contracted Holbein for the Cathedral's *Orgelflügel*, Konstanz brought in Bockstorffer and Augsburg secured Breu. Nuremberg surely hoped to follow suit with the most renowned artist in their midst, when the Church of St. Lorenz required a set of new, theologically correct wings for the splendid 15th-century organ it was receiving from the city's recently dismantled Dominican abbey. However, the organ, scheduled for delivery in 1525, seems not to have arrived as expected, probably as a result of the City Council's newly restrictive position on music that virtually eliminated the organ and polyphony from the reformed liturgy. This paper will propose a scenario in which Dürer may have been approached to paint the new wings, either by church authorities or by the City Council's youngest member and later St. Lorenz's *Kirchenpfleger*, Hieronymous Baumgartner. Years earlier, Baumgartner's father, a patrician whose family had long been connected to the cultural life of the city, had commissioned Dürer to paint a massive altar triptych featuring family members, portrayed either as donors or saints. When the organ project never came to fruition, Dürer, who appears to have incorporated Baumgartner into his painting as St. Mark, handed over the panels in 1526 as a gift to the City Council. Significantly, Dürer's "Four Apostles" arrived with an appended warning, that the words of men should not be taken for the Word of God, perhaps expressing the artist's ire at the suppression of art and music in the now "purified" church.

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**MONASTIC TRADITIONS  
(CHAIR: LISA COLTON)  
MAIN ARTS, LECTURE ROOM 3**

**16.00 LUMINITA FLOREA (CHARLESTON)**

**'Let Us Sing With a Well-rounded and Lively Voice': An Unknown  
Medieval Music Manuscript in the Robbins Collection at Berkeley**

Manuscript 2 in the Robbins Collection is unknown to both music historians and music cataloguers. The book was donated in 1952, together with other two thousand or so rare books and manuscripts, by Lloyd Robbins, a San Francisco lawyer and Chancellor of the Episcopal Diocese of Northern California, to form the torso of a splendid library of Roman and canon law – the present-day Robbins Collection. At the time of donation and long thereafter the early provenance and history of Robbins MS 2 were not known; its contents have remained unscrutinized. Close inspection has enabled me to offer a date (after 1371 or 1378) for the manuscript's completion, a point of origin (Currière, in Isère, France), as well as a particular – though collective – author: the Carthusian Order. In addition, I propose that the book was still in use after 1461 but probably not since ca. 1514. Roughly half of Robbins MS 2 comprises hymns – a group that, according to recent research, "has always remained very restricted in the Carthusian Order. There are today only twenty-seven melodies of which some serve more than one text." The Robbins manuscript confirms this statement for the late-14th-century repertoire: it gives only a few independent melodic contours, with many texts sharing the same melody. Yet in sharp contrast with other Carthusian manuscripts that record melodic incipits only, this particular book is remarkable in its thoroughness: all hymns are copied integrally, with all musical and text phrases present in complete form. Consequently, the document grants opportunities for melodic and textual study that most manuscripts of the Order known to the musicological community simply do not provide. Taking the manuscript's repertoire as a point of departure, the paper provides insight into Carthusian performance practices as regulated in the earliest *Consuetudines*, penned by Dom Guigo (or Guido), the first Prior of the Order, around 1127 and amended in the Order's statutes and ordinances promulgated between 1259 and 1509. Further evidence concerning the music of the Carthusians for the relevant period comes from legal instruments issued by the Urbanist and Clementine factions created within the Order during the Great Schism; the paper discusses these, as well as those documents concerning music that were issued after the reunification of the Order in 1410, when both branches recognized Pope Alexander V.

**16.30 KATARINA ŠTER (LJUBLJANA)**

**Musical Life of the Žiče Charterhouse in the 15th Century**

The Charterhouse of Žiče/Seitz (the territory of today's Slovenia), founded in 1160, was the first charterhouse built outside the borders of the "authentic" Carthusian lands: France and Italy. It played a central role in the history of the Carthusian Order, especially in the German speaking lands, and was a parent Charterhouse to many new monasteries in Central Europe. It reached its peak at the time of the Great Schism (the end of the 14th and the beginning of the 15th centuries) when it took over the role of the Great Charterhouse for the Charterhouses that remained loyal to the Italian pope. Still, there have always been strong endeavours for the reunion of the Carthusian order which took place also because of the strong interference of the Žiče prior S. Macone. There have always been many important intellectuals, spiritual writers and poets in the Charterhouse of Žiče, especially in the period described above. The 15th century has left us more manuscripts from the Žiče Charterhouse than any other century, among them many music manuscripts. The subject of my paper will be the comparison of certain aspects of two antiphonaries from the University Library of Graz (where the majority of the Žiče manuscripts are preserved), dating from the 13th and 15th centuries. The comparison will seek to explain whether (and how) this turbulent period - that must have changed life in the Žiče Charterhouse - left any trace in the specific Carthusian music, which is usually described as rather invariable and stable in its structure.

**17.00 DAVID WULSTAN (ABERYSTWYTH)**

**The Cistercian Tract on the Revision of the Antiphoner**

This mid-to-late-12th-century Cistercian polemic was edited in 1974 by Fr. Guentner, who ascribed it to Guy de Cherlieu, whom he speculated was the same man as Guy d'Eu. Unfortunately, Guentner's conflated text did not have a sufficiently detailed apparatus from which many of the striking differences between certain MSS might have been evident, particularly the most remarkable of the early MSS, which has peculiar differences and significance. The probable writer of this source had a close relationship with Guy, and indeed Heloise and Abelard; and its unique features allow certain deductions to be made as to the authorship and date of the Tract, the circumstances surrounding its compilation, and provide a background to the controversies concerning music and music theory of the time.

COMPOSITIONAL APPROACHES IN THE 16TH CENTURY  
(CHAIR: MARGARET BENT)  
MAIN ARTS, LECTURE ROOM 2

16.00 JULIE CUMMING / PETER SCHUBERT (MONTRÉAL)  
Text and Motive c. 1500

The new imitative style that developed in the late 15th century is characterized by an emphasis on obvious, literal repetition of musical material. In standard imitative texture, each voice enters with a clear text-music unit: a *soggetto* with declamatory text setting followed by a melisma. However, when motivic repetition is found after the opening of the phrase, should it be articulated by text repetition? Sources are mute, since they almost never show repeated text. The problem is especially acute in genres with relatively little text for extended sections of music. We propose that singers learned from their experience of the use of text in imitative entries, and introduced repeated words and phrases of text in order to bring out the repetition of musical motives. We will illustrate how this may have worked with examples from Pierre de la Rue's *Salve regina II*, in which careful application of repeated text brings out the motivic saturation and musical repetition so characteristic of the style. This approach to text underlay focuses on musical considerations as much as it does on characteristics of the text. The repetition of motives within a phrase or point of imitation can be understood as a step toward the more expansive points of imitation typical of the late 16th century, but present already in the 1520s, in which multiple entries of the *soggetto* are coordinated with text repetition.

16.30 JOHN MILSOM (OXFORD)  
William Byrd's Fuga "upon the plainsong"

All apprentice composers in Tudor England, including the young William Byrd, tried their hands at writing polyphony "upon the plainsong" - which is to say, music built on a backbone of liturgical chant, the pitches of which are presented monorhythmically (i.e. in notes of equal duration). The central challenge of the genre was to accompany the chant with *fuga* (or "imitation") in the other voices, giving rise to polyphony that is both technically ingenious and aurally alluring. This paper sets out to identify and describe the specific contrapuntal issues that arise when *fuga* is composed "upon the plainsong". It then compares Byrd's methods and achievements with those of his mentors and peers, including Tallis, Sheppard and Parsons. It reveals how analysis of these issues can contribute to the debate over pieces for which Byrd's authorship has been questioned, such as *Reges Tharsis*, the hymn *Sacris solemnibus*, the multi-authored *In exitu Israel* (composed jointly by Sheppard, William Mundy, and 'Byrd'), and one of the five-voice *In nomines*. Finally, it looks anew at *Christus resurgens*, which was published late in Byrd's life among the 1605 *Gradualia* motets, yet is reckoned by some to rank among his earliest works.

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**17.00 MANFRED HERMANN SCHMID (TÜBINGEN)**

**Orlando di Lasso's Madrigal *Solo e pensoso*: Ways how to Respond to Words**

*Solo e pensoso*, written before 1337, one of the most famous sonets from Petrarca's *Canzoniere*, was set in music more than twenty times by 16th-century composers (list in Daniele Sabaino, 1989). The impressive series finds a spectacular end in 1559, with Marenzio's well-known and frequently quoted setting from the ninth book of madrigals. Never discussed in detail, however, has been Orlando di Lasso's early composition for five voices, published in his first book of madrigals (Venice, 1555) and reprinted at least 27 times by 1586. I would like to demonstrate that Lasso, always inspired by Petrarca, the poet of more than 50 percent of Lasso's madrigal verses, tries to compete with Arcadelt and his madrigal, based on the same text and printed in 1540, creating something like a catalogue of means how musically to respond to words.

**18.00: BANGOR UNIVERSITY, PRICHARD JONES HALL:  
RECEPTION IN HONOUR OF BONNIE BLACKBURN**

**20.00: BANGOR CATHEDRAL  
CONCERT: THE MARIAN CONSORT  
(DIRECTOR: RORY MCCLEERY)**