

## FRIDAY, 25 JULY / DYDD GWENER, 25 GORFFENAF

### 9.15 – 10.45: PAPER SESSIONS

**PANEL SESSION: WOMEN AND THE SACRED  
(CONVENOR AND CHAIR: BARBARA EICHNER)  
MAIN ARTS, LECTURE ROOM 4**

**9.15 LORI KRUCKENBERG (EUGENE)**

**Hildegard and the Tradition of the Medieval German Cantrix**

Since the 19th century numerous scholars have examined the large corpus of chants of Hildegard of Bingen. Understandably, detailed analyses of her signature musical and poetic style and discussions of the prolificness of her compositional output are dominant themes in these studies. With the exception of comparisons to Herrad of Hohenburg, musicologists have focused far less on comparable contributions to sacred music made by contemporary German women. This paper seeks to situate the musical production of Hildegard within the various narrative streams emanating from monastic cultures from the German-speaking areas of the early and central Middle Ages. To begin, I will explore three examples: Hedwig of Swabia's fierce desire for musical knowledge, the rich troping practice pursued by the nuns of Kaufungen, and the centrality of liturgical song insisted upon by Gisela and her fellow conventuals of Kloster Rulle. Restrictions and outright prohibitions of musical activities could also mark the medieval nun's world, yet female monastics found creative solutions "to sing" by other means. Thus, I will conclude with the illustrative cases of the canonesses of St. Glodesinda, Gertrude of Helfta, the Dominican sisters of Paradies bei Soest, and the Dominican nuns of Nuremberg. Taken together, these strands of evidence enrich our understanding of the German *cantrix*, of medieval religious life and of the most remarkable *soror* of the age, Hildegard of Bingen.

**9.45 LISA COLTON (HUDDERSFIELD)**

**Languishing for Provenance: The Troubled History of *Zelo tui languet* and the Search for Women's Polyphony in England**

*Zelo tui languet* / *Reor nescia* / T. *Omnes de Saba* has been discussed widely, certainly more than most other English motets, on account of a number of puzzling elements of its content and provenance. Two manuscript sources of the motet survive; in addition, two images of clerics performing the motet are preserved in Psalters of the early 14th century, roughly contemporary with the musical sources. The apparent "female voice" in the text of the motet's duplum invited speculation from

Frank Harrison that *Zelo tui lingueo* may have been composed or performed by women. The Gilbertine provenance of one musical source (York Minster, xvi.N.3) offered corroboration – Gilbertine nuns and monks lived in double houses, communally but out of one another's sight – but this was rejected after palaeographical study by Andrew Wathey. This paper re-examines the manuscript within a network of various sources, and argues that the provenance of York Minster, xvi.N.3 can be reassigned to the Gilbertine double house at Shouldham in Norfolk. It also considers a range of evidence that locates the motet musically, textually and socially within the context of East Anglian devotional practice.

#### **10.15 SUE NIEBRZYDOWSKI (BANGOR)**

##### ***Asperges me, Domine, hyssopo: Male Voice and Female Interpretation in the Ceremony of Women's Churching***

For those women who survived childbirth, the Church offered a ceremony called the Churching of Women. This service had its roots in the Jewish ritual of purification (Leviticus 12. 4–5), in which a woman was reintegrated into the synagogue thirty-three days after the birth of a son and sixty-six after that of a daughter. Part of the medieval Catholic ritual involved the placing of a candle by the recently delivered mother either before an image of the Virgin Mary or on her altar in the Lady Chapel. Although the soundscape of the Lady Chapel reverberated with sacred text designed to purify the female body tainted by sexual activity and the fluids of childbirth, women heard otherwise: identifying their own successful childbearing with that of the Virgin Mary and St Anne, ritually acting out this connection, in a sacred space surrounded by the women, many of them mothers themselves, who had helped during the confinement. This paper examines the ways in which a new mother and her gossips were able to re-write the male text of the impure and polluted, post-partum female body, and imbue both it and the women who helped other women in their childbearing, with a power to be celebrated.

#### **PARALLEL SETTINGS (CHAIR: KATELIJNE SCHILTZ) MAIN ARTS, LECTURE ROOM 3**

#### **9.15 REMI CHIU (MONTRÉAL)**

##### ***Modelling in Mia benigna fortuna by Rore and Wert***

The strophes of Petrarch's double *sestina Mia benigna fortuna* have inspired no fewer than twenty-one madrigals across the 16th century, among which are settings by Arcadelt, Lassus, Rore, Wert, and Marenzio. Maniates and Einstein have briefly suggested an on-going process of competition amongst composers of *Mia benigna* in which they attempt to affectively "out-do" their predecessors. More recently, Lionel

Pike has looked at emulation and parody in these works, with a particular eye toward hexachordal correspondences and style change. Building on my predecessors, I will examine the issue of compositional modelling through a comparison of Rore's 1557 and Wert's 1588 *Mia benigna fortuna* (they both set the first two strophes of the sestina in two *parti*) along the deeper structural parameters of mode, pitch system, structural proportions, and versification and the surface parameters of melodic correspondences and word painting. Heeding Michele Fromson's advice to researchers of modelling "to distinguish between resemblances that reflect the direct influence of one work upon another and those that manifest the existence of text-specific musical conventions," I will use the works of Lassus, Arcadelt, and Marenzio (composers who only set a single strophe, or set two strophes as two different works) as foils for my analysis. My study identifies, firstly, the strategies for narrative and musical cohesion across Rore's and Wert's two *parti* that distinguish them from the other works that set single strophes. Secondly, my analysis reveals a clear case of modelling between Rore and Wert.

#### 9.45 RENÉE FONTAINE (MONTRÉAL)

##### **Unification Strategies in the *Vergine* Cycles of Rore and Palestrina**

Petrarch's canzone *Vergine bella* was a particularly popular text for composers of cyclic madrigals. This paper investigates the relationship between formal structures and textual themes in Rore's 1552 and Palestrina's 1581 settings of *Vergine bella*. In the past, the primary focus of inquiry into such cyclic settings has been on the processes of structural unification, but my own analysis will centre on cohesion driven by the musical interpretation of textual and thematic content. I will argue that Rore responds musically to the poem's two themes: the attributes of the Virgin and the speaker's state of mind. He makes use of stylistic tropes and gestures in order to correlate recurring textual themes while negotiating the demands of the text's formal structures. Rore's sensitivity to the thematic content of Petrarch's poem becomes more apparent as I compare his work to Palestrina's setting of the first eight stanzas of the canzone with respect to the parameters of modal organization, texture, cadential gesture, and motivic content. This comparison reveals that Palestrina is generally less concerned with interpretative gestures, and more with large-scale features such as modal ordering and formal aspects of this canzone. My comparison of the two settings revises the current belief that stylistic disparities between the two halves of Rore's cycle result from a pause in his compositional process. In my reading, this disjuncture can be accounted for not as a result of the chronology of composition, but as part of Rore's aesthetic sensibilities in setting Petrarch's text.

**10.15 DANIELA SADGORSKI (MUNICH)**

***Resonet in laudibus*: The Five-Part motets by Orlando di Lasso and Jacob Regnart**

The Christmas tune *Resonet in laudibus* represents one of the oldest secular melodies still sung today, and has been set by many composers since the late Middle Ages. Known in several musical versions all characterized by triple metre and triadic melody, the tune reflects the central-European Christmas traditions of *Kindelwiegen* (lullaby for the Christ-child) and *Pastorella* (the adoration of the shepherds). Because of the melody's popularity, the text has been translated into several vernacular languages. Of the numerous settings, I have chosen two five-part motets dating from the 16th century: The first was written by the Munich *Kapellmeister* Orlando di Lasso (1532-1595) and printed in 1569 in the *Cantiones aliquot* by Adam Berg. The second was written by Jacob Regnart (c.1540-1599), a composer employed at the Habsburg court and printed in 1575 in the *Sacrae aliquot cantiones*, also by Adam Berg. The two composers – who published motets based on the same melody with the same printer around the same time – were likewise acquainted with each other. I will begin with a brief history of the melody itself, and then focus on how the melody is woven into the compositions, how it is distributed among the vocal parts, and how it is transformed melodically and thus harmonically. I shall also consider the rhythmic disposition of the *cantus firmus* and the overall formal features of the two motets. Aside from obviously individual approaches by two different composers, the two motets prove to demonstrate astonishingly similar traits.

**ENGLAND II: FROM ELIZABETH I TO JAMES I  
(CHAIR: MAGNUS WILLIAMSON)  
MAIN ARTS, LECTURE ROOM 2**

**9.15 HELEN WILCOX (BANGOR)**

**The Poetry of Music in England, c.1611**

My particular focus will be the poetry of music in England around 1611; this is part of my research project on the literary and cultural history of that important year. My paper will investigate the state of the relationship between words and music in 1611, drawing on poetic texts, translations, conduct books, prefaces, emblems, illustrations and – last but not least – musical word-settings.

#### 9.45 PETER SCOTT (DURHAM)

##### **Flattery or Forgery? Two Elizabethan Psalm Settings Compared**

The thriving music printing business in England from the mid-16th century was not only fuelled by a demand for complex vocal polyphony, but also by a considerable market desiring simple harmonisations of metrical Psalm melodies, initially inspired by the Psalter of Thomas Sternhold and John Hopkins in 1564. The best known of these Elizabethan metrical Psalters is by Thomas Tallis, consisting of nine four-part settings for Archbishop Matthew Parker's Psalter printed in 1567. Although its printer, John Day, produced relatively few copies, they became extremely popular. Such popularity was bound to inspire imitations and Day undertook a number of subsequent prints by various composers, including one by an Italian composer working in London called William Damon. The preface to his 1579 print states that they were produced under curious circumstances (not least since Damon did not intend them for publication). Furthermore, one of the harmonisations in these rather perfunctory settings bears a striking resemblance to one of Tallis's 1576 harmonisations. This paper will discuss the relationship between the two and examine possible reasons for the remarkable similarities, within the context of Elizabethan musical and publishing ethics. It will show that these functional and simple metrical Psalm settings were important to the promotion of Elizabethan music printing and dissemination. It will also explore Damon's authorized metrical Psalms published posthumously in 1591 and compare their musical quality and integrity with that of the 1579 print.

#### 10.15 ANDREW JOHNSTONE (DUBLIN)

##### **New Findings on the Chronology of Byrd's Great Service and Late Full Anthems**

Doubt still surrounds the chronology of Byrd's mature works for the English church. A set of manuscripts at York Minster, bearing the date 1618, transmits fragments of the Great Service under the heading 'Mr Birds new sute of Service for meanes'. If correct, this combination of date and title would place the service implausibly late in Byrd's career. On stylistic grounds, Craig Monson has placed the service as early as the 1580s, from which he conjectures it to have been an Anglican "swan-song" written before Byrd withdrew from the Chapel Royal to concentrate on the Masses and Gradualia. More recently, Richard Turbet has proposed that the service was prompted by the accession of James I, a hypothesis supported by the strong possibility that Byrd's anthem *Sing joyfully* was written in blatant homage to the new king. Indeed, the Great Service, *Sing joyfully* and two other anthems by Byrd have too many common musical characteristics for them to be unrelated. Re-examination of the York manuscripts has shown that the date 1618 is a late and rascally insertion. The original, authorised contents are in a hand closely resembling that of John Todd, a lay vicar choral at York Minster from 1597 to 1598 who subsequently copied the decani parts of the Great Service at Durham

Cathedral. If Todd did indeed begin the abortive York copies in 1597, then there is no reason why his heading "new" should not be taken at face value.

## 10.45: COFFEE BREAK

## 11.15 – 12.45: PAPER SESSIONS

**WOMEN AND THE SACRED (CONT.)**  
**(CHAIR: HELEN WILCOX)**  
**MAIN ARTS, LECTURE ROOM 4**

### 11.15 DAVID ROTHENBERG (CLEVELAND)

#### **From Earthly Beloved to Queen of Heaven: A Lyrical Context for Dufay's *Vergene bella***

Despite its Italian text, Guillaume Dufay's *Vergene bella* is an example of the early-15th-century cantilena-style motet, a flexible genre that shows the influence of the 14th-century English cantilena (three voices, text generally in Latin and devoted to the Virgin) while also employing the contrapuntal texture of continental secular song (structural cantus-tenor duet plus contratenor). Alejandro Planchart has demonstrated conclusively that Dufay's work is a sacred, not a secular, composition. And yet its text, drawn from the final poem of Petrarch's *Canzoniere*, connects it to the secular lyric tradition. The love songs of the *Canzoniere* enact a spiritual journey that ends with the transformation of the poet's earthly love for Laura into praise for the Queen of Heaven in the final poem, which is a prayer to the Virgin in the form of a canzone. There are precedents for this transformation in earlier collections of secular lyric, and Petrarch's canzone is theoretically grounded in the vernacular poetics that Dante outlines in *De vulgari eloquentia*. This paper establishes a context for Dufay's *Vergene bella* in the tradition of 14th-century secular lyric and argues that Dufay reinforces Petrarch's transformation of earthly love into Marian praise by using a secular contrapuntal texture to set Petrarch's sacred verse.

**11.45 LAURA MACY (OXFORD)**

**The Song of Songs and Female Spirituality in Federigo Borromeo's Milan**

The Song of Songs was a central text in the spiritual lives of monastic women of the later *cinquecento* and early *seicento*, and this no doubt accounts at least in part for the text's popularity among composers. Hundreds of motets setting either excerpts or centonizations survive from the period. This paper is a close study of one subset of that oeuvre: the centonizations found in Girolamo Cavaglieri's four books of *contrafacta*, the *Nova metamorphosi*. These four books, all Latin *contrafacta* of Italian madrigals, include some 25 texts based on the Song of Songs. Cavalieri was a Milanese monk, and the dedications of his books and some of the individual works – to Federigo Borromeo as well as to individual Milanese nuns – place these works in the context of the musical world of Milanese female monasteries, which thrived under Borromeo's tenure. This paper is a close study of the *contrafacta* texts in the context of other contemporary Milanese references to the Song of Songs.

**12.15 BARBARA EICHNER (LONDON/BANGOR)**

**'I never heard sweeter singing in three voices':**

**The Tricinia Repertoire in Southern-German Nunneries**

While the music written by and for Italian nuns has attracted its fair share of attention, scholarship has been remarkably silent about their sisters north of the Alps. The German-speaking countries can boast of no creative personalities comparable to Caterina Assandra or Isabella Leonarda, and sources are generally few and far between. Tantalising hints about the acquisition of an organ as early as the 14th century (e.g. Unterlinden, OP) or the excellent singing of the Benedictines of Urspring in Swabia (who in the 1550s reputedly rivalled princely and imperial singers), are often followed by a long silence lasting until the late 18th century. A letter by Heinrich Glarean suggests the re-examination of a repertoire that has hitherto been regarded as the sole province of Protestant grammar schools and chapel boys: On 30 April 1557 the author of the *Dodekachordon* mentions that his pupil Homer Herpol composed *tricinia* expressly for the Poor Clares of Freiburg, whom Glarean himself had trained in figural singing. Three-part pieces, often scored for high voices anyway, would have permitted the nuns to adorn services and convent life musically without any dangerous intermingling with male singers. I propose to test this hypothesis against a little-known set of part-books, today divided between the Staats- und Stadtbibliothek Augsburg and the Proske Collection in Regensburg. The texts of the 250 short, anonymous compositions is taken from pseudo-Bonaventura's *Psalterium maius beatae Mariae virginis* and *Philomena*, which would have provided the Franciscan sisters of Regensburg with eminently suitable music for devotional and recreational purposes.

**MUSIC AT ITALIAN ACADEMIES  
(CHAIR: BONNIE BLACKBURN)  
MAIN ARTS, LECTURE ROOM 3**

**11.15 DANIEL DONNELLY (MONTRÉAL)**

**The Anti-Courtier: Music, Social Criticism, and the Academy in  
Antonfrancesco Doni's *Dialogo della musica***

As Antonfrancesco Doni's first published work and the only one to include printed polyphony, the *Dialogo della musica* (Venice: Scotto, 1544) poses problems of both genre and authorial intent. Despite being a "musical" dialogue, the work rarely discusses music directly, perhaps leading Einstein to remark that "to expect from Doni's 'Dialogo' conversation of a high artistic or any great æsthetic perception is to court disappointment". In this paper, I will show that Doni's unprecedented and puzzling choice of genre is in fact a calculated decision to recreate the experience of the amateur musical academy in print. The dialogue is thus musical in the sense that it uses the social and political implications of making music in the *accademia* to further the author's agenda in forming a reading public for his anti-clerical, anti-aristocratic, and anti-humanist ideology. Building on the work of Laura Macy, I hypothesise that the act of singing together formed a musical analogue to the sociolinguistic phenomenon of in-group discourse, creating a heightened sense of complicity among the participants that was powerful enough to permit association, collaboration, and ultimately friendship (*amicizia*) between the rigidly stratified castes of *cinquecento* society. While this fostering of *amicizia* between individuals of varying social backgrounds could certainly aid the assimilation of the upwardly mobile into the courtly class, it also created a "safe space" in which the nobility themselves could, at least temporarily, rebel against their own station and engage with Doni's radical ideas through his printed works.

**11.45 KATELIJNE SCHILTZ / INGA MAI GROOTE (MUNICH)**

**An Amateur Musician and His Manuscript: Agostino Bonzanino's  
Contribution to the Repertoire of the *Accademia Filarmonica***

Manuscript 221 of the Veronese Accademia Filarmonica offers a unique testimonial of musical life at this North-Italian academy around the middle of the sixteenth century. It contains works by the amateur-musician Agostino Bonzanino, who was one of the founding members of the academy in 1543 and served as its *maestro di musica* between 1555 and his death in 1560. The autograph manuscript consists of madrigals (both secular and spiritual) and motets for four to six voices, some of which are organised in cycles (e.g. *Queste saranno ben lagrime* and *O Giesu dolc'e pio*). Although it is not always possible to trace the poetic origin of the pieces, several madrigals are based on texts by Vittoria Colonna and Veronica Gambara, which echo central concerns of religious reform movements at that time. Some of them

might also have been the subject of extensive discussion during the academy's *lezioni*. Other works were composed for specific occasions (e.g. *O cui mirto* and *Voi che l'antiche cortesie*); the epithalamium *Quod votis toties* celebrates the wedding of a certain 'Rodulphus', whereas two other Latin texts praise projects in the field of hydraulic engineering (*Quod solitus silvis* and *Hunc fontem amoenum*). Our papers will shed light on this lesser-known manuscript from various perspectives. The content of the manuscript will be studied from a textual and compositional point of view. The amount of madrigali spirituali calls for a discussion of the relationship between this genre and the musical practice of the Veronese academy. Above all, the fact that Bonzanino was a musical amateur provides a background against which we can study some stylistic characteristics of his oeuvre. Especially near the end of the manuscript, the composer gives some clues regarding his compositional models. It will become clear that Bonzanino carefully studied the music of famous contemporaries such as Willaert and Rore, and adapted it to his own needs. In some cases, he even copied one or more voices from their compositions, to which he added new ones (e.g. the six-voice *Infelix ego*). Furthermore, the fact that Ms. 221 also contains a catalogue of Bonzanino's output allows supplementary conclusions regarding the performances of the Filarmonici and the repertoire preserved in the academy's collection. Finally, the Bonzanino manuscript invites us to explore the connections between different levels of musical activity in an urban context centering around this famous academy.

**SOURCE STUDIES I**  
**(CHAIR: JANE ALDEN)**  
**MAIN ARTS, LECTURE ROOM 2**

**11.15 JASON STOESSEL (ARMIDALE)**

**A Wain, Arthur and Scipio's Triumph: The Last Carraresi and Humanist Music in Early 15th-Century Padua**

In 1968 Pierluigi Pietrobelli published a new contextual reading of the text of Bartolino da Padova's *Inperiale sedendo*. Pietrobelli argued that the text of *Inperiale* may refer to the investiture of Francesco II Novello da Carrara as imperial captain in 1401 by the new Holy Roman Emperor Rupert of Bavaria. A pair of fascinating but modest illuminations, consisting of a marginal drollery and a painted initial, accompany the transmission of Bartolino's madrigal now found in manuscript  $\alpha.5.24$  in the Estense Library at Modena. The drollery clearly represents the stemma of either of the last two Carraresi lords of Padua. Less straightforward in its significance up to this point of time is the painted initial consisting of a blue background on which appears what are clearly stars depicted in a particular arrangement. Pietrobelli stated that the star pattern in the Modena initial

represented the constellation of *auriger* (the Charioteer). This paper presents a new interpretation of the initial's star group which in turn provides a key to situating the illuminator within a wider culture employing astrological/astronomical references in texts set to music in early 15th-century Padua. Importantly, the presence of humanistic and astrological/astronomical references in related works by Johannes Ciconia offer a new appreciation of the breadth of Paduan culture c.1400. This paper's proposal that early Padua humanism existed hand in glove with quadrivial astrology/astronomy suggests that paradigms derived from Florentine humanism, particular those embodied by the anti-astrologic, anti-dialectic diatribes like those of Luigi Marsili, need to be careful put to one side when considering other humanist centres like Padua.

#### **11.45 MATHIAS LE RIDER (STRASBOURG)**

##### **The Anonymous Chansons from the Manuscript Oxford Bod. 213 (Gatherings V-VIII)**

The gatherings V to VIII of the manuscript Oxford, Bodleian Library, Can. misc. 213 include a large amount of music from the first decades of the 15th century and contain - especially in gathering VI - numerous unascribed chansons, mostly rondeaux. In 1969, Gilbert Reaney suggested in his edition of these pieces (CMM 11/4) many attributions that are no longer valid due to the lack of relevant stylistic criteria he was facing. Indeed, the compositions which are not associated with famous composers - such as Dufay or the Lantins brothers - remain neglected in research to this day, their artistic and historical relevance notwithstanding. The paper aims to provide analytical elements for a better understanding of the specificities and the shared characteristics of this repertory. These new stylistic criteria, released by a close reading of the structure and the counterpoint of the pieces, allow us to place the anonymous chansons of the Oxford manuscript in a chronological context and offer us more reliable evidence for suggesting attributions.

#### **12.15 CARLO BOSI (LONDON)**

##### ***Musica ficta* Usage: Old Questions and a Reappraisal**

If the understanding of *musica ficta* usage is decisive for any judgment on modality primarily based on species theory, this is particularly true for passing accidentals, as opposed to key signatures. Until at least the late 16th century, no structural or theoretical difference existed between the two classes of accidentals, except that of course key signatures were to be held valid for the whole composition, unless corrected "accidentally" within the piece. However it cannot be denied that the presence or absence of one or more accidental - passing - signature(s) may potentially bring about significant changes in terms of sonority and therefore (if one accepts to take into account a modal interpretation of a piece) modality: this is of course mainly because passing accidentals entail a mutation of tetrachord/penta-

chord species away from the ones implied by the key signature. Until now very few studies and contributions have been written regarding single manuscript usage of passing accidentals; we are persuaded, however, that this can be a very fruitful enterprise and can shed more light on scribal decisions and the singling out of an unchangeable melodic "core" or structure. In this paper we will focus on the song corpus of Oxford, Bodleian Library, Can. misc. 213; in particular, we shall select a couple of songs transmitted in later or contemporary sources and examine variants in accidental usage.

**CHANT I: LITURGY  
(CHAIR: JOHN HARPER)  
MAIN ARTS, LECTURE ROOM 5**

**11.15 EDUARDO HENRIK AUBERT (PARIS)**

**Music Literacy and Performance Practice in 11th-Century Aquitaine:  
The Case of the Gradual and Tonary of Toulouse (Harley 4951)**

From all surviving Aquitanian mass books, the 11th-century Gradual and Tonary of Toulouse (British Library, ms. Harley 4951) must be ranked among the most interesting for its many musical peculiarities, which makes it all the more surprising that it has up to now received so little attention in musicological studies. In this paper, we intend to formulate a few hypotheses focusing on the question of the complex roles played by a written source such as this in the context of chant performance. To address this very broad issue, four points will be successively approached: (1) the degree of fixity and variability of the core repertory as compared to the other related Aquitanian sources; (2) the nature and purpose of the impressively abundant musical marginalia of the Gradual, most of which present themselves as chains of textless neumes; (3) the logics and functions of the melismas attached to the phrases of introit antiphons in the Tonary; (4) the formal characteristics of the illuminations with which the book is decorated, which provides an interesting counterpoint to the study of music writing. The combined examination of these aspects points towards a renewed understanding of the functions of music writing as related to performance practice, which, as a few recent studies have also advocated, strongly suggest that medieval musicology should start paying as much attention to transformations of musical literacy in the first half of the 11th century as it has to the beginnings of music writing and to the development of square notation.

**11.45 FRANZ KARL PRASSL (GRAZ)**

**Notation in the Salzburg *Liber Ordinarius* (1198): Idea, Purpose, Function**

The ordinal of Salzburg cathedral 1198 formed the basis of the liturgy and the liturgical music of the cathedral and the archdiocese until 1596. The manuscript (A-Su M II 6) contains a great deal of notation (late-12th-century German neumes) The paper demonstrates the practical purpose and function of notation in a liturgical book regulating the details of the liturgy for the whole year and asks about the main concepts of notation in ordinals. Music – as expressed in notation – is an integral part of the liturgy. Many liturgical elements are designated by music only and not by words. Often, it is possible only through the examination of musical elements to distinguish between liturgical details of various feasts. Necessarily, an ordinal has to display these details creating liturgical individuality and local identity.

**12.15 GÁBOR KISS (BUDAPEST)**

**Mixing Local and Regional Characteristics: Peripheral Sources for the Mass from Late Medieval Hungary**

The late medieval Hungarian chant tradition was fairly uniform in its structure and melody repertory. The sources which are closely connected to the ecclesiastical centre of Esztergom consistently retain the features which make the Strigonian use different from those of other regions. However, it is a distinctive feature of Hungarian ecclesiastical history that there were many (mainly peripheral) localities and areas which – for different historical and cultural reasons – became more and more independent while maintaining their connection to the mainstream tradition. Consequently, the sources of these localities sometimes display dual characteristics combining local practice with that of neighbouring regions. The present paper will give an insight of this phenomenon by giving an outline of the complete source situation and by listing and analyzing a series of examples where the abovementioned dichotomy can be plausibly demonstrated.

**12.45: LUNCH BREAK**

## **14.30 – 16.00: PAPER SESSIONS**

### **PANEL SESSION: RENAISSANCE CONTRAFACATA (CHAIR: KERRY MCCARTHY) MAIN ARTS, LECTURE ROOM 4**

#### **14.30 BERNHOLD SCHMID (MUNICH)**

##### **Latin Contrafacta of Lasso's Motets as documented in Handwritten Revisions of Printed Sources**

In a number of prints containing motets by Orlando di Lasso, the text is later changed by hand. This paper presents an overview of these sources and discusses characteristic techniques and function of contrafactures resulting from the handwritten changes. Finally, I will consider printed sources with handwritten changes as a source type in its own right – a type which combines characteristics of the print medium and the manuscript medium, both in terms of external appearance and in terms of functionality.

#### **15.00 KERRY MCCARTHY (DURHAM, NC)**

##### **Contrafacture and Ideology in the English Renaissance**

Much of the music circulating in early modern English sources was adapted to a new text, often remote from the original in content, function, and ethos. The young novices at the English College in Rome reworked Morley's lighter music (itself a barely concealed imitation of Italian originals) to edifying Latin words; textless consort music was underlaid with anti-papist sentiments; foreign repertoire was "Englished" with varying degrees of expertise; language barriers crumbled and composers' intentions were blithely ignored. In this paper, I investigate the practice of musical contrafacture in Renaissance England, with a special focus on its political and ideological uses. I also explore the tradition of Renaissance literary contrafacture and its possible influence on the scribes and publishers who created these musical sources.

#### **15.30 PHILIP TAYLOR (LANCASTER)**

##### **'The maiden queen admired': Music and Identity in the Late Renaissance "Englished" Madrigal**

Growing demand in the late 16th century for adapted versions of Italianate secular song presented English musicians with a unique creative and entrepreneurial opportunity. The succession of printed madrigal anthologies does not tell the whole story, however, and may be partly understood as a response to a vibrant amateur culture operating through the medium of manuscript circulation. This paper aims to contribute to a more sympathetic understanding of madrigal contrafacta by exploring the evidence of the music manuscripts compiled by the Norfolk Catholic

gentleman Edward Paston (1550–1630). The focus will be on copies of continental song preserved with new texts in the Paston partbooks (British Library, Egerton MSS 2009-12). The English lyrics in this source are distinctive in reflecting both the personal interests and creative skills of a provincial amateur musician and poet. Amongst the texts are several that comment on the fate of monarchs such as Queen Mary I, Mary, Queen of Scots and Queen Elizabeth I. Interpretation of the latter subject links Paston with broader Elizabethan discourse concerning perceptions of the Virgin Queen. It will be argued that Paston's madrigal lyrics can be read as expressions of his perspective as a recusant Catholic in rural Norfolk, and that the appropriation of musical material played a key role in the formation of his household's identity.

**JOSQUIN IN CONTEXT**  
**(CHAIR: KENNETH KREITNER)**  
**MAIN ARTS, LECTURE ROOM 3**

**14.30 BERNADETTE NELSON (LISBON)**

***In hac lacrimarum valle: Tributes to Josquin and Symbolism in the Music of Cristóbal de Morales***

Polyphonic works composed for the Church during the Renaissance were usually based on liturgical or biblical texts and on prayers, and to a great extent were elaborations of traditional plainchant melodies. These texts frequently acquired extra levels of meaning for composers and may therefore also have inspired particular forms of musical expression. At the same time, distinctive motifs from particular chants sometimes acquired almost iconographic significance and were woven into other polyphonic tapestries to enhance or reinforce the message of a particular text. Resources for material for iconographic contextual transfers may also have included music from songs and settings of texts of extra-liturgical origin. The extent to which a composer intended or expected these different levels of meaning to be understood in the various performing contexts is difficult to ascertain, and we are still unravelling many of these symbolic or allegorical messages. On the other hand, the concept of *imitatio* became a favoured vehicle of expression especially in polyphonic works of the early 1500s. Morales was probably the first Spanish composer to demonstrate a debt to Josquin – not only in compositional and structural processes, but also in thematic inspiration (for instance, in some of his polyphonic masses). This paper focuses on a series of thematic and contrapuntal links between Morales's four-part *Salve regina* and the music of Josquin (including his own five-part *Salve*), and how this has opened up a trail of discovery into the working mind of Morales – particularly his endeavour to express in musical settings his personal and emotional responses to central themes in the Christian story which at the same time demonstrate a dependence of association with Josquin's music and its significance on a deeper level.

**15.00 STEPHANIE SCHLAGEL (CINCINNATI)**

**Josquin des Prez's Missa *L'homme armé super voces musicales* and its Compositional Cousins**

Josquin des Prez's *Missa L'homme armé super voces musicales* has long been admired for its unusual tenor treatment, in which the tune sounds on consecutive pitches, ascending the natural hexachord over the vast span of five movements. Unparalleled in its day, Josquin's mass nevertheless has compositional cousins, mostly small-scale works in which a brief ostinato sounds on successive scale degrees to provide a composition's foundation. The *super voces musicales* procedure, and the modal problems it engenders, occur in at least fourteen works by Josquin and his contemporaries, including Isaac, Orto, and Compère. Several pieces – sacred motets, secular motets, and motet-chansons – bear texts with a serious tone, suggesting the device connoted gravity. At times the procedure functions metaphorically, amplifying the meaning of the text. Moreover, subsections of other *L'homme armé* masses incorporate the device, indicating a "tradition within the tradition" traceable to the six Naples masses but pursued in earnest with the second generation of *L'homme armé* mass composers. The new Josquin biography and the concomitant revision of the chronology of his output reveal that he would have known most, if not all, of these works prior to composing his mass. The *Super voces musicales* mass was not Josquin's last foray into the technique. Rather, the work can be situated within an ongoing program of experimentation in the scale and rigor with which the device was applied. To consider this tour de force along with similar works by Josquin and his contemporaries reveals previously unrecognized musical relationships and traditions.

**MUSIC IN ITALIAN CULTURE  
(CHAIR: GIOVANNI ZANOVELLO)  
MAIN ARTS, LECTURE ROOM 2**

**14.30 ANTHONY CUMMINGS (EASTON)**

**Transvestism and the Carnavalesque at the Court of Pope Leo X:  
The Feast of Saints Cosmas and Damian**

Cosmas and Damian were physicians – 'medici' – and therefore important to Leo X's family, any number of whom were named Cosimo; the dynastic continuity implied by the name's inter-generational use was immeasurably significant to the Medici. The saints' feast day was celebrated lavishly: of all those prompting contemporary reports, the Cosmas and Damian's Day celebrations were the most important, as evocative accounts confirm. They record celebrations for every year of Leo's pontificate, and it rivaled carnival as the most important occasion for elaborate celebrations, which involved both religious and convivial components,

and properly so, given that the ultimate impetus was religious. The convivial components entailed an element of carnivalesque transvestism. How fully can one reconstruct the music for Cosmas and Damian's Day festivities of 1513-21? Documentation of vocal performances is specific enough to suggest established contemporary genres. General references to instrumental music document fanfares serving as the prelude to a processional, and more precise references permit classifying the compositions in recognized categories: instrumental performance of vocal compositions, accompaniment to dancing. By the end of Leo's pontificate, a successful formula for the celebrations had been developed: Mass in the Cappella Sistina, and a luxurious banquet following, at which there was instrumental playing, declamations of poetry to the accompaniment of the soloist's playing, performances of polyphonic settings of texts appropriate to the day, etc. There was also a prominent element of buffoonery, which offended the sensibilities of Protestant reformers. Memorable Cosmas and Damian's Day festivities figured prominently in the experiences of this music-loving pontiff.

#### **15.00 TIMOTHY SHEPHARD (NOTTINGHAM)**

##### **Reclaiming the *Studiolo* for Music**

The right to analyse and define the content and context of the Renaissance *studiolo* has traditionally been assumed by art historians. The implicit claim to be able to lay out and interpret the *studiolo*, both functionally and artistically, in terms of the visual canons of art history has come about primarily as a result of the survival of major iconographic schemes commissioned for such rooms. However, the images themselves offer hints (sometimes blatant) that *studioli* were often designed and intended as specifically musical spaces to at least the same extent as they were art spaces. This paper will appropriate and interpret the visual evidence from the *studioli* of Federigo da Montefeltro, Alfonso I d'Este, Isabella d'Este and others, in an attempt to establish the possible parameters of a revised view of these spaces' functional and aesthetic priorities.

#### **15.30 JANE HATTER (MONTRÉAL)**

##### ***Col Tempo*: The Conceit of Musical Time in 16th-Century Paintings**

Musicians have long been intrigued by the fact that many paintings created in northern Italy in the 16th century feature contemporary musicians and singers, often amateurs of the upper class. A number of these paintings depict men and women singing with their hands in a position that seems to indicate that they are beating time, an action recommended by contemporary theorists and often called the *tactus*. Previous musicologists have discussed the musical content of these paintings to inform discussions of performance practice, organology and chronology. Art historians have noted the connection between the prominence of music in 16th-century aesthetic discourse and the oeuvre of certain painters, including Giorgione and Titian. In this paper I trace the evolution of the conceit of

musical time in a number of artworks created from 1490 to 1530. The writings of 15th- and 16th-century medical and musical theorists highlight the similarity between the rhythm of the bodily pulse and the musical beat. From these works it is evident that for contemporary viewers *tactus* could illustrate the passage of time and evoke the limits of the human body. Italian painters, including Titian, Giorgione, Bacchiacca and Sebastiano Florigero, used music and musical time as a symbols to comment upon the inevitable effects of aging and the decorum appropriate to different stages of life. In rereading a few of these musical paintings, and one not previously associated with music, I hope to provide a more thoughtful and stimulating representation of 16th-century social constructions and musical conversations.

**CHANT II: NOTATION**  
**(CHAIR: FRANZ KARL PRASSL)**  
**MAIN ARTS, LECTURE ROOM 5**

**14.30 MARIE FORMARIER (LYON)**

**Classical Rhetoric and Western Plainchant: Continuity and  
Discontinuity in Rhythmical Performance. The Evidence of the  
Beneventan *Benedictiones***

In Western plainchant, words had a ritual significance that had to be transmitted to everyone in church, especially to the illiterate people. To quote David Hiley: 'the function of chant as text declamation [was] fundamentally important' (Western plainchant, 1993, p. 47). Indeed, medieval theorists such as Guido of Arezzo (11th century) or Johannes de Muris (12th century) would draw a parallel between Classical Latin rhetoric and chant, using a theory of rhythm well known since Cicero and Quintilian. Thus melodies were segmented into hierarchical syntactic units called *comma*, *colon* and *periodon*. They marked off the musical phrases and also served the significance of the words. I would like to apply this parallel to the microstructural rhythm. How did words have to be articulated? Was the musical rhythm "free" as it has been often suggested by modern scholarship, or isochronal, as in Byzantine chant for example? Is it the same in recitative and song? Although the early neumatic notation is too hazy to offer a clear answer, I will suggest some hypotheses, taking into account rhetoric, palaeography and acoustical data. I suggest paying specific attention to a famous *lectio cum cantico*, entitled *Benedictiones* (Daniel, II, pp. 1-89) which consists of a lesson (*lectio*) declaimed with two chants (*cantica*). The Beneventan tradition from Southern Italy is particularly interesting because manuscripts exceptionally transmit the two *cantica*. Proposing several records and computer analyses, I will attempt to study the rhythmical link between *lectio*, *canticum* and classical eloquence.

**15.00 ANKE BÖDEKER (ERLANGEN)**

**German Neumes in Northern Italy**

Since Hartmut Möller's dissertation (*Das Quedlinburger Antiphonar*, Tutzing, 1990) and several subsequent articles, musical palaeography has differentiated between sources containing neumes in a typical St. Gall style, and other German neumes which exhibit neither their degree of extreme precision, nor their characteristic graphic form. Nancy Phillips has stated that 'the degree of influence of St. Gall neumes in Northern Italy deserves a new appraisal'. She continues, 'The amount of influence of [non-St. Gall] German neumes in Northern Italy may prove to be much greater than we now presume' (*Geschichte der Musiktheorie* 4, Darmstadt 2000, 442). However, a detailed examination of the manuscripts in question is still lacking. An initial attempt will be undertaken here, with manuscripts from Bobbio and Monza at the center of my inquiry. It seems to me important above all not to replace a simple model of German neumes = St. Gall neumes with a binary typology that allows for only two possible categories of classification: German neumes versus St. Gall neumes. Such a model is inadequate to encompass the diversity of the sources and the neumes recorded therein. Whether a detailed and yet comprehensible picture can, in the end, be provided by such a study remains uncertain. However, it will clearly provide more insight into the specifics and context of North Italian neumes.

**15.30 LOUIS BARTON (OXFORD)**

**The NEUMES Project: A Report**

Scientific progress has been made in many fields due to computers. Medieval chant scholarship should also benefit by application of computer science. Progress, however, has been impeded by a fundamental problem at the juncture of computer science and chant scholarship. That is, how can neume notation be represented as computer data? A data representation should enable users to search for and systematically compare texts, melodies, or neumatation. It should permit statistical analysis. Data should be shareable, so that a large body of transcriptions can be made without duplication of effort. Such data should be readily useable on the Worldwide Web. Details of neumatation should be preserved, especially for early sources before the advent of square-neume notation. Non-diastemata should be accommodated where notes have no definite pitches. It should be possible to generate stylised facsimiles of sources from transcription data. Comparing Western and Eastern chants may also be useful. The NEUMES Project has focused on these difficulties for several years and has made substantial progress. The Project began with just three people at Yale University. It moved to Harvard University with funding from the Mellon Foundation. Recently, it has been based at the University of Oxford with funding from the Eduserv Foundation. Its prominent scholars and software experts collaborate via the Internet. This year, the NEUMES Project is seeking a new university home from which to apply for further funding. This paper

**FRIDAY, 25 JULY / DYDD GWENER, 25 GORFFENAF**

gives an overview of the NEUMES Project, its progress to-date, and a vision for the future.

**16.15: COACH TRANSFER TO CONWY  
(DEPARTURE IN FRONT OF MAIN ARTS BUILDING)**

**17.00: RECEPTION IN CONWY CASTLE**

**20.00: ST MARY'S AND ALL SOULS CHURCH, CONWY  
CONCERT - *THE CLERKS* (DIRECTOR: EDWARD WICKHAM)**

**AFTER THE CONCERT: COACH TRANSFER TO BANGOR**