

SATURDAY, 26 JULY / DYDD SADWRN, 26 GORFFENAF

9.15 – 10.45: PAPER SESSIONS

PANEL SESSION: THE *MISSA DE BEATA VIRGINE* IN THE RENAISSANCE
(CONVENORS AND CHAIRS:
CHRISTIAN THOMAS LEITMEIR AND CHRISTIANE WIESENFELDT)
MAIN ARTS, LECTURE ROOM 4

9.15 BERNHOLD SCHMID (MUNICH)

Troping in the *Missa de Beata Virgine*: Aspects of an Exceptional Case of the Cyclic *Ordinarium Missae*

Tropes play an essential role in the emergence of polyphonic mass cycles, not the least because it was through the decorative elaborations of such additions that polyphony first entered the mass ordinary. As the words of tropes are generally tailored to certain feasts within the church year, troped mass movements show parallels to the mass proper with its daily changing texts. So explicit an association with specific liturgical occasions, however, undermined the very idea of the cyclic mass, which aimed to emancipate itself from the bonds of daily liturgy. As a result, troped movements feature but rarely in polyphonic settings of the *ordinarium missae*. A significant exception to this trend, and one of notable longevity, is the polyphonic *Missa de Beata Virgine*. Well into the 17th century, the Gloria typically includes the trope *Spiritus et alme*. As such, it assumes a unique position in the history of tropes (and their polyphonic elaboration).

9.45 JESSE RODIN (STANFORD)

A 'Laudable Competition'? Hearing and Composing the *Beata Virgine* Masses of Brumel and Josquin

Glareanus's *Dodecachordon* is remarkable for its colorful – if at times incredible – anecdotes about Josquin des Prez. One among them has so far received little attention, perhaps because it hardly qualifies as anecdotal in the first place: Glareanus says in passing that Josquin and Brumel composed the Gloria movements of their *De Beata Virgine* masses as part of a 'very laudable competition'. At first brush, Glareanus's remark is difficult to reconcile with the available facts: the earliest source for Brumel's Gloria postdates that for Josquin's by nearly a decade, and structurally there is little to tie the two movements together. A comparison of the Gloria settings suggests that Glareanus may have been on to something after all. While radically different in certain ways, the movements are united by shared contrapuntal strategies and even specific musical gestures, and

must certainly be related. But how, exactly? It is difficult to see how a formal competition would have given rise to the kinds of connections we find, but neither can we attribute the similarities to more commonly encountered types of musical borrowing. Instead I will argue that the shared compositional procedures came about as a result of aural experience – that is, through listening and singing. As such these settings afford an opportunity to imagine the means by which Renaissance composers internalized and responded to one another's compositions.

10.15 DAVID BURN (LEUVEN)

Heinrich Isaac's *Missae de Beata Virgine* in Context

Heinrich Isaac is well known for his substantial contribution to the genre of the mass-proper. Almost equally significant is his systematic cultivation of the alternatim mass during his time at the Habsburg court, a repertory that includes *Missae de Beata Virgine* for four voices, two settings for five voices, and six voices. With a possibly authentic second four-voice cycle (related to the six-voice cycle) and a possible cycle also for three voices, Isaac made more settings of this type than any other. In this paper, I explore the chant background of Isaac's settings through comparison of his *cantus firmus* treatment within his various settings, the relationships of Isaac's settings to *Missae de Beata Virgine* by his contemporaries, and their liturgical context in conjunction with his mass proper settings. Among the latter, an unusually high number involve the addition of second *cantus firmi*, a process that may be seen as akin to the troping characteristic of BMV ordinary cycles.

SONG I: MEDIEVAL ENGLAND

(CHAIR: SALLY HARPER)

MAIN ARTS, LECTURE ROOM 3

9.15 KATHERINE BARKER (DORSET)

Aldhelm of Malmesbury, Poet and Composer of *Carmina*

Aldhelm makes many references to both music and musical instruments. This paper will take another look at two epic poetic *carmina* he composed towards the end of the seventh century. The first, known as the *carmen rhythmicum*, is an eye-witness account of a dramatic storm along the coast of the Southwest for which an actual location may be suggested. *Ymnista carmen cecini*, 'I, a hymn-writer, have sung this verse,' Aldhelm writes. An experimental performance by Voncale of the Kaustinen Institute made for a memorable conclusion to the 705-2005 Sherborne conference; a performance following that octosyllabic verse tradition still extant in the Finno-Ugrian world. The CD will be included in the forthcoming volume. The second *carmen* comprises Aldhelm's poetic version of his lengthy *De Virginitate*.

This work hints at relations between an existing Brittonic oral bardic tradition and newly-composed Anglo-Latin verse - the significance of *scriptura* - Aldhelm's concerns for what we would call copyright. A careful re-reading provides an insight into the carmen as a distinctive class of verse and to its recommended instrumental accompaniment here not by the *psalterium* but by the *barbita*, the [Byzantine] organ - something rather new. It is also becomes clear that Latin was already understood in southern England to that level where parody by long-haired *scurrae* was of real concern. Aldhelm, heir to the world of Late Antiquity, was member of that generation which laid down the principles for the proper performance of the Roman liturgy for succeeding centuries.

9.45 HELEN DEEMING (SOUTHAMPTON)

Contrafactum and Recomposition in the 13th-Century Lyric

This paper explores the multiple ways in which 13th-century songs were reinvented through substitution of their texts or reworking of their melodies. Focusing particularly on examples from English manuscripts, this paper first introduces a tri-lingual repertory of songs from 13th-century England, many of which have been recently re-discovered, and whose music still remains largely unpublished. Commenting on the prevalence of processes of contrafactum and recomposition within this repertory (and comparing it to contemporary repertories on the Continent), the paper goes on to raise important questions regarding the status of the songs, and the flexibility of a song culture whose objects seem not to have been regarded as fixed. This research forms a contribution not just to the history of poetic and musical styles in the 13th century, but also to questions of broader relevance to musical culture, namely the interaction of oral and written processes in the creation and transmission of music, functions of musical memory and attitudes towards musical authority.

ASSESSING A COMPOSER'S OEUVRE

(CHAIR: JULIE CUMMING)

MAIN ARTS, LECTURE ROOM 2

9.15 KLAAS VAN DER HEIDE (DORDRECHT)

The year 1477, Regis' Motets and his *Missa Ecce Ancilla Domini*

Circumstantial evidence enables us to date almost every Regis motet and his *Missa Ecce ancilla Domini/Ne timeas Maria* to the period of Regis' absence from Soignies from July 1477 until September 1478. Besides, the cultural practice at the Burgundian court at that moment enables us to interpret the motets and the mass as compositions referring to Maximilian's arrival in the Low Countries in August 1477. Regis' only remaining composition, his *Missa L'homme armé* (c.1463), may have

started a tradition because of the infectious vivacity of its texts, which depict St. Michael (= Duke Philip the Good of Burgundy) as the hailed leader of a crusaders' army - who will defeat the Turks and eventually be gloriously welcomed in Jerusalem by the 'pueri Hebraeorum'. If so, Regis may have firmly established the link between the *L'homme armé* tradition and the idealistic aims of the Burgundian Court and its Order of the Golden Fleece from the very beginning of the tradition. Circumstantial evidence suggests that no other *L'homme armé* mass antedates Regis' work.

9.45 STEFAN GASCH (VIENNA)

Ludwig Senfl - A *Catalogue Raisonné*

The high esteem in which Ludwig Senfl (c.1490-1543) was held by his contemporaries and his outstanding compositional technique resulted in an attempt at a first complete edition of his oeuvre only shortly after the establishment of musicology as a scholarly discipline (1903). Unfortunately this attempt as well as a second edition of his works (1937-1974) has remained unfinished. Despite the keen interest in Senfl's musical oeuvre and the manifold approaches to get to know Senfl better as a singer, writer and composer, a satisfactory characterization of his works is still a *desideratum*. One reason for this is that all available publications of his works are incomplete; until now, this has rendered the establishment of a chronology, style and reception of Senfl's works rather difficult. Consequently a fundamental overview over his enormous output, consisting of approximately 500 compositions (scattered over 180 sources stored in archives and libraries all over Europe) is still lacking. The aim of this paper is to present a project to the scientific public which - in the end - shall fill this *desideratum*: a *Catalogue Raisonné* of Ludwig Senfl's Works.

10.15 ROGER JACOB (GLASGOW)

The Completion of CMM 59 (*Dominici Phinot Opera Omnia*)

Dominicus Phinot (Finot, Finotto), fl. c. 1510-c.1556, spent a significant part of his life in the service of Duke Guidobaldo II of Urbino. Acknowledged by his contemporaries as a master of Netherlander polyphony, Phinot's most celebrated works are five eight-voice/double-choir sacred pieces (1548) which mark an important stage in the development of polychoral writing. Volumes I-IV of CMM 59, covering the composer's *Einzeldrucke* (three collections of motets, 1547-8 and 1554, and two books of chansons, 1548), were published between 1972 and 1979. The concluding volumes will contain 24 motets (one à 3, seven à 4, and sixteen à 5), thirteen vesper-psalm settings, three Magnificats, two masses and two mass movements. The motets span almost his entire career, from *Exurge quare obdormis* (1538), his earliest printed work, to *Panis quem ego dabo* (1553); among them are nine which made Phinot the principal composer in Castiglione's *Mutetarum divinitatis* (RISM 1543³). The vesper psalms (1554), following Phinot's shared composition

(with Jachet) of two psalms in Willaert's 1550 collection, renew speculation about Phinot's musical associations with Venice. The masses *Si bona suscepimus* and *Quam pulchra es* (1544¹ and 1544⁵) are modelled upon motets by Sermisy and Johannes Lupi. The two-voice mass movements do not belong to the parody masses and are musically unrelated to one another. Contemporaneous printed and manuscript sources of Phinot's works are today dispersed throughout western Europe. Those in Germany, mostly from the late 16th century, suggest that his music was especially well received in that country.

**RECEPTION AND TRANSFER
(CHAIR: METODA KOKOLE)
MAIN ARTS, LECTURE ROOM 5**

9.15 THOMAS NAPP (WIESBADEN)

Musical Transfer Processes between Zittau and Saxony

Christoph Demantius and Andreas Hammerschmidt, both working and composing in Zittau and Freiberg, the former as *cantor* and the latter as organist 50 years afterwards, were dominating the inner-Lusatian transfer as well as the transfer between Upper Lusatia and Saxony from around 1600 until the mid-17th century. Demantius moved somewhen in the first decade of the 17th century from Zittau to Freiberg, Hammerschmidt 1639 in the opposite direction. Demantius dedicated, for example, his appeal against the Turks *Tympanum militare* (Nürnberg 1600) to the councillors of the Upper Lusatian *Sechsstädtebund* as well as Rudolph II and the burgrave Abraham of Dohna provoking the civic, imperial and aristocratic patronage altogether; Hammerschmidt devoted his *Motettae unius et duarum vocum* (Dresden 1652) from Zittau to the councillors of Görlitz. I intend to show the close musical and mental connections between Upper Lusatia and Saxony which become obvious with the Peace of Prague in 1635, but which have been insufficiently explored for the institutional and musical orientation of Upper Lusatia around 1600, besides the representative Bohemian impact. Thus, I will point out the more continuous processes regarding the music of Demantius and Hammerschmidt than the apparently regional difficulties in political and religious issues. Finally, it shall be discussed the changing role and therewith the shifting self-image of the protestant cantor on the one hand, and of the organist on the other, during the first half of the 17th century exemplified by the Upper Lusatian city of Zittau.

9.45 MARC DESMET (SAINT-ETIENNE)

News on Handl's Sources: Lessons from the Swedish Manuscripts

Jacobus Handl, named Gallus, appears to be one of the most important Renaissance composer for whose compositions an accurate description of all existing sources still remains to be established. Accessibility to a number of manuscripts and prints known to the editors of the first monumental for *DTÖ*, Josef Mantuani, Emil Bezecny and Paul Pisk, has been made difficult, if not impossible, after World War II. On the other hand, and despite its qualities, the second and more recent monumental edited in Slovenia by Dragotin Cvetko, Danilo Pokorn and Edo Škulj, displays no detailed mention of location for existing material. The continuous growth of the A/II series of the *RISM* spectacularly modified the context from the 1990's onwards, revealing that a whole batch of manuscripts containing Handl's music was to be found in Sweden. Unbeknownst to former Gallus scholars, these sources pre-date for the most part the 1640s and are widespread all over central and southern Sweden. They extend the reception area of the music much farther North than what was believed before, and convincingly prove – if such proof was still needed – that we are far from having reached a global comprehension of this magnificent and uncommon *opus*.

10.15 EMILY PEPPERS (EDINBURGH)

Converging Cultures: Exploring the Influence of Italian Emigrant Populations on the Introduction of the Viola da Gamba into Renaissance Lyon

Situated near the French Alps on the Rhône River, Lyon was a thriving commercial centre on the trade route between Italy and Paris during the fifteenth and sixteenth centuries. At the end of the 15th century, Lyon was also home to a number of merchant and noble Italian emigrants, who benefited not only from a freer economic climate than in Italy, but also from favoured treatment as Italian loyalists to the French crown. The Italian influence on culture and trade in Lyon, particularly in the growing printing trade of musical manuscripts, had an effect not only on the type of music that was patronised in Lyon, but on the genres of music dispersed much more widely through the printed page. It is in this environment that the introduction of the viola da gamba into Lyon will be explored, by considering its physical and cultural integration into French culture through surviving printed resources, images, and musical manuscripts. In addition, this paper will introduce research strategies for evaluating musical instrument development using traditional historical research tools within an ethnomusicological or anthropological framework focused on the cultural transmission of objects.

10.45: COFFEE BREAK

11.15 – 12.45: PAPER SESSIONS

THE *MISSA DE BEATA VIRGINE* (CONT.) MAIN ARTS, LECTURE ROOM 4

11.15 CHRISTIANE WIESENFELDT (LÜBECK)

Between Rome and Naples: Rocco Rodio's *Missa de Beata Virgine* (1562) and its Context

The vast group of polyphonic *Missae de Beata Virgine* rank among the most important media for Marian devotion in the Renaissance period. Throughout the 16th century only few composers of note have failed to write at least one setting of the *Ordinarium de Beata Virgine*, among them renowned masters such La Rue, Josquin, Morales and Palestrina. This paper sets out to explore the BMV mass from the *Missarum decem liber* (1562) by the Neapolitan composer Rocco Rodio (1530/2–after 1615). Placed as the concluding piece of this publication, Rodio's BMV mass pays tribute to the genre tradition. More specifically it tunes in with the Roman tradition (not coincidentally his book of masses was first published in Rome) of writing masses in emulation of Josquin. No less than ten masses of this type are known to have been composed in Rome between 1503 and 1561. The majority of them originated in the Sistine Chapel and characteristically use the same plainchants (including the prominent troped Gloria IX). The historical and musical links of Rodio's mass with the broader Sistine BMV tradition have hitherto escaped scholarly notice. Moreover, his work not only forms part of this complex, it aspires to be at its forefront. Rodio artfully fashioned it to be performed alternatively with three, four or five voices. As such, the BMV mass displays the composer's contrapuntal mastery as well as his significant treatise *Regole di musica* (1600).

11.45 MICHAEL NOONE (BOSTON)

The Lady Mass at Toledo Cathedral in the 16th Century

The set of manuscript polyphonic choirbooks copied at Toledo cathedral in the 16th century remains one of the richest – though one of the least studied – collections of its kind. I examine three unpublished *Missae de Beata Virgine* composed at Toledo Cathedral by the *maestros de capilla* Andrés de Torrentes (1510–1580) and Bernardino de Ribera (1520–1571/2). Torrentes's Mass, comprising a Kyrie/Gloria pair for five voices, is preserved in a parchment choirbook, ToleBC 33, that was copied in 1543. Ribera's *Missae* BMV, for four and five voices respectively, were copied in 1570 into what is now known as ToleBC 6 by the Toledo scribe Alonso de Morata. In his index to the Toledo collection, Stevenson described ToleBC 6 as 'heinously mutilated', but 'which in its original state was doubtless one of the most stunning visually in the entire Toledo polyphonic corpus'. In fact, much of the MS can be transcribed. Ribera, who directed the choir of Ávila cathedral when one

Tomás Luis de Victoria sang there as a boy, served Toledo as *maestro de capilla* from 1563 to 1571. In this, the first study of his Missae BMV, I demonstrate their relationship to other works of the genre, in particular, those by Josquin, Morales (two Masses) and Victoria. In addition, I discuss the particular role of the *Missae* BMV in the liturgy of the Spanish Primatial Cathedral in the 16th century.

12.15 CHRISTIAN LEITMEIR (BANGOR)

Tropes and *Cantus Firmi* in Sixteenth-Century *Missae de Beata Virgine*

A reluctance to settle for the core texts of the *Ordinarium Missae* seems to lie at the very heart of the polyphonic BMV mass in the Renaissance period. Paramount in this respect is certainly the use of tropes in the Kyrie (e.g. *Rex virginum amator*) and Gloria (*Spiritus et alme*). As an intrinsic part of the monophonic Gloria IX, the *Spiritus et alme* trope came to form the distinctive criterion of the polyphonic *Missa de Beata Virgine* as a genre. So essential was it to composers of the 16th century that they resisted the Tridentine attacks of the trope and even its official prohibition through Pius V, stipulated in the Roman Missal (1570). The first part of the paper discusses the "survival" strategies composers developed as well as the censorship they provoked. The second part of the paper shifts the focus from intrinsic to extrinsic additions. Although less frequent than tropes, the use of external *cantus firmi* is documented in a substantial sub-group of BMV masses. The Credo settings of the masses by Misonne, Argenti, Beausseron, Morales, Ribera and Kerle employ a Marian chant (e.g. one of the Marian antiphons) as a tenor. Strikingly, the intercessory intention of these chants, if nothing else, contradicted the nature of the Credo, the only chant of the mass ordinary, written in the form of a declaration rather than a prayer.

**SONG II: MEDIEVAL FRANCE
(CHAIR: HELEN DEEMING)
MAIN ARTS, LECTURE ROOM 3**

11.15 JENNIFER SALTZSTEIN (NORMAN)

***Ci respondit la dame: Gender and Voice in Medieval French Refrain
Citation***

Refrain citation became a mania in 13th-century French literary practice, appearing in nearly every form of vernacular music and poetry. Although their origin is unclear, scholars have long postulated that refrains were drawn from orally-transmitted dance songs led by young women, a theory seemingly confirmed by the frequency of refrains sung by female characters in narrative romances, songs, and learned motets. These musical and poetic genres, however, were written almost exclusively by men. Why were male authors so concerned, indeed consumed, with conjuring up singing women within their works? My aim here is to consider this practice as an attempt at verisimilitude. I focus on refrains in the motet repertory that are cast in a female voice, invoking a female singer either through *feminité textuelle* or through direct discourse. Clearly drawn to the power of these songs, motet composers were also careful to temper them, reluctant to allow an imported female voice to overtake their own. The compositional manipulation of these refrains is telling. In *S'on me regarde / Prènes i garde / Hé mi enfante*, the prismatic, imitative treatment of the refrain melody fragments a textual female subject. In *Trois serors / Perlustravit*, an older sister sings a refrain cited from a well-known trouvère song as an example and behavioral corrective for her wayward younger sisters. The refrain 'Ja vilains m'amour n'avra' appears in two different motets, each time as the imaginary speech of a woman invented by a wistful male narrator. In each case, the motet composer uses a refrain to animate a female singer, only to recapture her voice into a male poetic perspective. Rather than simple clerical misogyny, I argue that these examples demonstrate ambivalent attitudes toward the embodied female voice, which was seen as both a powerful poetic resource and a threat to male poetic authority.

11.45 OLIVER VOGEL (BERLIN)

**Parodies and Models of the Monophonic Court Song in Ms
F-Pn fr. 146**

In this paper the songs constituting the extensive courting scene in the musically interpolated version of the *Roman de Fauvel* (Ms F-Pn fr. 146) will be compared to the background of the Lescurel corpus attached to the same manuscript (fol. 57r-62v). Though presented as a fragmentary appendix (among others) the latter will here be regarded as representing the underlying ideal of courtly song while the songs sung by Fauvel in the central part of the manuscript (fol. 23v-27v) are supposed to represent perverted counterparts according to the pervasive spirit of

satirical parody. The basic literary concept of a world turned upside-down (as a result of the animal nature of the protagonist Fauvel, who takes power and introduces the vices at court) manifests itself on many levels of the visual presentation. Tracing the features that render Fauvel's monophonic songs topsy-turvy is a more difficult task due to the scarceness of coeval sources of a comparable social context but can be attempted by comparing it to the appendix. In a first step Fauvel's most richly ornamented monophonic ballad *Se j'onques a mon vivant* (fol. 26r) is reduced to its basic melodic line and confronted with the concept of the refrain *Qu'en chant faire m'en met m'entente* emphasizing the rational plan behind the composition. The function of non syllabic semibreves will then be discussed in comparison to Lescurel's songs and their various tempi. Further material for comparison will be provided by other narrative contexts (rondeau on fol. 10r) and musical genres (lais and conductus).

12.15 RUXANDRA MARINESCU (UTRECHT)

The Medieval *Lay mortel* and Guillaume de Machaut

Several medieval lyric works dubbed 'lay mortel' speak of death by love, therefore lending themselves to a comparative interpretation: three Arthurian lais from the Old French narrative *Le Roman de Tristan en prose* (c.1230) and two independent lyric lais, Guillaume de Machaut's *Un mortel lay veuil commencer* L 12/8 (mid-14th century) and Christine de Pizan's *Lay mortel* from her *Cent ballades d'amant et de dame* (c.1407). In my paper, I use Machaut's *Lay mortel* as my starting point to address two sets of problems related to the lyric lai. First, I examine the treatment of the Love-and-Death theme within the 'lay mortel tradition' that started with the *Prose Tristan* in the 13th century and lasted until the 15th century. Such a reading is enhanced by the enormous popularity of the *Prose Tristan* within the French court culture of the 14th and 15th centuries. Furthermore, it is widely presumed that Christine de Pizan was influenced by Machaut's lyric works, hence she might have known Machaut's *Lay mortel*. Seeing the *lais mortels* in this light opens up new questions on the complex history of the lai and its reception in the late Middle Ages. Second, taking my cue from Anne Robertson's and Jacques Boogaart's readings of the *Hoquetus David* and the Machaut motets, my observations provide evidence allowing us to re-interpret Machaut's lais as a consciously retrospective 14th-century look at the troubadour and trouvère traditions.

ENGLAND III: ELIZABETHAN CULTURE

(CHAIR: JOHN MILSOM)

MAIN ARTS, LECTURE ROOM 2

11.15 KATHERINE BUTLER (OXFORD)

Philisides the Shepherd Knight: Music and Noble Identity in Tournaments for Elizabeth I

The most prominent tournaments of Elizabeth's reign were those commemorating her Accession Day on 17 November. Combining military sport and spectacular pageantry, the tournaments were open to paying spectators, putting the court on display to the common people. The identities of the nobility and the monarch were shaped and enhanced in these spectacles: the crowds yearned for a glimpse of their Queen, the nobility displayed its military prowess and magnificence to reaffirm its elite status, and the lavish pageantry dramatised the knights' submission and service to Elizabeth. Yet in tension with these communal identities was the individual knight's desire for honour and prestige. A knight's entry was his opportunity to shape his political identity and to seek personal fame. Although music tends to survive only in isolated fragments, it was as much a tool as visual spectacle and poetry in these multiple performances of identity. Using the example of Sir Philip Sidney's tournament appearances, both real and fictional, I will demonstrate how music functioned in the creation of his individual knightly persona and in his flattery of Elizabeth. However, the relationship between music and martial pursuits also raises broader issues of masculinity and ideals of nobility. Music was considered to be potentially effeminising, yet equally a noble who was too soldierly in his talents could be mocked as too masculine. Music could therefore function as a counterbalance to the very masculine martial sports to follow.

11.45 MICHAEL GALE (SOUTHAMPTON)

Life-Writing, Lute-Playing, and the Craft of Self-Representation in Early Modern England: The Case of Thomas Whythorne

Although it has attracted considerable interest from musicologists and literary scholars, the autobiography of the Elizabethan composer, poet and music teacher Thomas Whythorne remains something of an enigma: little is known about its intended readership and it contains frustratingly little about contemporary musical practices. Instead, one of its most striking themes is Whythorne's acute awareness of the ambivalent status that he (as a music tutor) occupied within the rigidly hierarchical structure of Elizabethan society. This paper traces Whythorne's attempts to enhance his social capital through a variety of performative strategies, constructing a new self by acting out the behaviour and lifestyle of an idealised "gentleman" courtier. Luckily, Whythorne's day-to-day duties as a music teacher included the composition and performance of love poetry sung to lute accompaniment, concurring perfectly with Castiglione's recommendations for the

would-be courtier. But I shall also explore the broader (non-musical) traditions of courtly conduct with which he was engaging and demonstrate how the distinction between factual and fictional self-representation became increasingly blurred as he drew upon stereotyped courtly topoi in his life-writing. Finally, I will examine the iconographical aspects of Whythorne's self-fashioning, briefly considering the portraits that he commissioned during his lifetime.

12.15 PAUL SCHLEUSE (BINGHAMTON)

A Point without a Ditty: Sung Fantasias by Thomas Morley and Orazio Vecchi

In the Third Part of Thomas Morley's *Plaine and Easie Introduction* (1597) the Master praises composers who, 'taking any point in hand, will not stand long upon it but will take the best of it and so away to another, ... except [when] one would take upon them to make a whole Fancy of one point; and in that ... you shall find excellent Fantasies both of Master Alfonso [Ferrabosco the Younger], Horatio Vecchi, and others ...'. Morley can only be referring to Vecchi's four-voice *Fantasia* from *Selva di varia ricreatione* (1590), which is both the only fantasy Vecchi ever published and an excellent example of the single-subject fantasy style Morley describes. This paper will explore the links between *Selva* and the Introduction, and the problematic status of the sung fantasia. Morley describes the fantasia as 'the most principal and chiefest kind of music that can be made without a ditty', but also admits that, 'with them who practice instruments of parts, [it is] in greatest use, but for voices it is but seldom used'. Vecchi's *Fantasia* is not labeled *per strumenti* or *per sonare* – labels used elsewhere in *Selva* – but simply 'senza parole', implying that the piece, though textless, is to be sung. Both composers imply that the sung fantasia is characteristically a didactic counterpoint-exercise. Morley admits as much in reference to pieces like Vecchi's: 'Such they seldom compose except to show their variety at some odd time to see what may be done upon a point without a ditty.'

MUSIC THEORY I (CHAIR: MARGARET BENT) MAIN ARTS, LECTURE ROOM 5

11.15 GREGORIO BEVILACQUA (BOLOGNA)

'Materia huius artis est aer et aqua': The "Musical Rock" in Roger Caperon's *Comentum super cantum*

Manuscript D 39 of the Biblioteche Riunite Civica e Ursino Recupero in Catania, compiled in 1473, holds, among many other music treatises, the *Comentum super cantum magistri Rogerii Caperonii anglici* (fol. 126–155), a theoretical work on

plainchant. Nearly nothing is known of this theorist, who introduces himself as an Englishman, and states that his master was Johannes de Garlandia ('Ego Rogerius Caperonii anglicus [...] sensum et literaturam [...] magistri mei Reverendi Johannis de Garlandia prosequi temptabo'). In the preface of his treatise, Rogerius states that 'materia huius artis', the art of music, 'est aer et aqua', yet quoting a *topos* of medieval musical theory according to which the Latin *musica* would derive from the Greek term *moys* (actually Egyptian, as shown by Noel Swerdlow) and translated as 'water' (although Caperon does not quote this very word). The statement is supported by a peculiar story: Caperon maintains that some Greek sailors first discovered the art of sounds being shipwrecked near a rock with eighteen holes; it was through those holes that water ('aqua') and wind ('aer') produced the sounds of the musical scale. Caperon ascribes this tale to Guido ('ut dicit Guido in primo tractatu suo prosayco'). While nothing of this kind appears in the works of the Italian theorist, analogous narrations are found in St. Emmeram Anonymous's *De musica mensurata* (1279), in Guy de Saint Denis's *Tractatus de toni* (c.1300) and in Dyonisius Lewis de Ryckel's *De arte musicali* (15th century). In this paper I will address the questions of how these treatises might relate each other, and why Caperon referred to Guido as his source for this story.

11.45 - 12.45: PANEL SESSION: CONIUNCTAE IN 15TH-CENTURY MANTUA

The manuscript Venice, Biblioteca Nazionale Marciana, Latini, Classe VIII.85, is a well-known source for late medieval music theory, having served for critical editions of the *Lucidarium* of Marchetto of Padua, the *Ars practica mensurabilis cantus* [= *Libellus cantus mensurabilis*] *secundum Johannem de Muris*, and Johannes Ciconia's *Liber de proportionibus*, as well as other less important texts. The manuscript is known to have been copied in 1463-64, in and near Mantua, some of it at least in the house of Baldassare Castiglione I, grandfather of the famous humanist and a vassal of Ludovico II Gonzaga. Mantua was to become a center of musical composition by the end of the century, but no Mantuan musical sources survive from the 1460s; the treatises in the manuscript provide a glimpse of musical education there during a decade otherwise hidden. The pair of papers will discuss two very interesting but little-known texts from the manuscript dealing with the theory of *coniunctae*, hexachords built on notes other than the standard Cs, Fs, and Gs, thus involving many sharps and flats (*musica ficta* notes) in addition to the B-flats of the *musica recta* system.

11.45 LINDA CUMMINS (TUSCALOOSA)

'Coniunctae mixed with plainchant' in the 15th Century

The anonymous treatise *Coniuncte secundum artem et praticam cum plano cantu mixte* (ff. 50r-56v) presents an unusual combination of standard hexachord theory and that of *coniunctae*. Most 15th- and 16th-century catalogues of *coniuncta* hexachords included eight, on A, Bb, D, and Eb, each in two registers. This treatise includes

twelve, adding two at the top, on *A* and *B* above middle *C*, and two at the bottom, on *E* and *F* below *gamma*. Thus it duplicates all the *coniuncta* hexachords of the Berkeley *Compendium* (1375) and includes one hexachord (built on very high *B*) Berkeley lacks. The treatment of hexachords is unusual. First, hexachords of *recta* and *ficta* systems are idiosyncratically presented in a single array from low to high rather than as separate systems. Second, whereas the note-letter combinations of the *musica recta* system have a maximum of three syllables, here a letter may have up to six syllables, including those of the *ficta* system as well. Both features attest to the legitimacy of *coniuncta* hexachords in the theory of the time, as do melodies at the end of the text that demand mutation between both sorts of hexachord. Third, in most examples, square *b* (indicating *mi*) and round *b* (indicating *fa*) are both signed, supporting Bent's contention that these accidental signs do not necessarily indicate a change of pitch but merely signal the locations of *mi* and *fa* ('Musica recta and musica ficta', 1972). Fourth, the examples of hexachords include not six but seven pitches, adding the *nota super la*, in almost every case marked with a round *b* sign indicating that it is *fa*, a semitone above *la*. Though the earliest documented witness to the *una nota super la* rule is Praetorius, this text thus adds to the evidence that the principle was known much earlier.

12.15 JAN HERLINGER (BATON ROUGE)

Coniunctae and Counterpoint in the Third Book of Music

In addition to the standard *recta* hexachords on *C*, *F*, and *G*, an anonymous treatise mysteriously captioned *Tercius liber musice* (fol. 84v–88v) presents additional hexachords on *Bb* and *Eb*, as well as on *D*, *A*, *E*, *B*, and *F#*. Its gamut, extending from an octave below middle *C* to a tenth above it, includes *F#* and *G#* in the low register; *A#*, *C#*, *D#*, *Eb*, *F#*, and *G#* in the high register; and *Ab* and *C#* in the very high register. As Karol Berger noted (*Musica ficta*, 1987), this gamut 'remains an isolated curiosity' in the period 1300–1550. While its extraordinary gamut does seem to be unique in its time period, the *Tercius liber* itself relates closely to the family of *teoria del grado* treatises, which teach counterpoint through consideration of how the degrees of a given hexachord concord with those of the same or another hexachord (in combination with simple rules governing contrapuntal progressions) with or without recourse to specific note names. Among *grado* treatises, it is exceptional in considering counterpoint between a tenor in one of the standard hexachords and a discant in one of the extended ones, and unique in describing mutation between one extended hexachord and another. *Grado* treatises in general testify to the importance of solmisation and hexachord theory in music; this one shows as well that their treatment extended in the 15th century to encompass *coniuncta* hexachords as well as the more conventional ones of the *musica recta* system.

12.45: LUNCH BREAK

14.30 – 16.00: PAPER SESSIONS

PANEL SESSION: URBAN SOUNDSCAPES IN RENAISSANCE SPAIN

(CONVENOR AND CHAIR: JOHN GRIFFITHS)

MAIN ARTS, LECTURE ROOM 4

14.30 SOTERRAÑA AGUIRRE (VALLADOLID)

Church meets City – City meets Church

Within the framework of the methodology of this session, this paper aims to trace a series of pathways that reflect the interchange of repertoires between the world of church institutions and the broader urban context. It will focus on clear and novel examples drawn from documentary sources, simultaneously commenting on the sources of information as much as the information itself. In terms of musical life in Valladolid, it will show diverse interactions between ecclesiastical and secular musicians, the incorporation of elements of liturgical music into non-liturgical contexts, the infiltration of popular traditions into church culture, and a range of activities that have been scarcely documented to date. The paper will show how sources of diverse provenance – Chapter minutes, wills, lawsuits, inventories, registers, and the like – can lead us towards a closer understanding of music from the late 15th until the early 17th century., many of which are unique sources.

15.00 CRISTINA DIEGO PACHECO (NANCY)

A Documentary View of Civilian Life in Renaissance Valladolid

This paper will focus on the evidence that can be gained from of civil documents that have seldom been used in musicological research of this period. These documents include such things as inventories and auctions of deceased estates, donations, apprenticeship contracts, hiring of musicians for civic occasions, buying and selling of musical instruments, property rental agreements, etc. The paper will draw on particular case studies, particularly inventories from a variety of individuals: a professional *ministril*, a member of the upper nobility, and examples from lower social strata. The analysis of these documents will examine the significance of the inclusion of music and instruments in them, taking as its point of departure the principle of constructing a socio-musical history of those without history.

15.30 JOSÉ ANTONIO GUTIÉRREZ (MADRID)

Transformation and Development in the Musical Life of Religious Centres in Madrid throughout the 16th Century: a Comparative Sketch

Madrid, after becoming the capital of the Spanish Realm in 1561, experienced a series of urban and social transformations without precedent in its history. As capital, it attracted the nobility and, above all, a great number of monastic orders who appropriated for themselves a great part of Madrid's social fabric within a very short time, due to the new headquarters they built for themselves. These centres generated the development of an effervescent movement of artists and musicians whose function was to give maximum solemnity to the religious celebrations of these communities, not only within the walls of their temples but in other religious and public spaces according to the needs of specific festivities and specific ceremonies. In this paper, I shall briefly make a comparative analysis of the role of the musical chapels of several of the most important of these institutions in Madrid, together with the role of the institutions associated with the Royal Court, both before and after the naming of Madrid as capital, determining the transformations that occurred in this respect, and which shaped the musical life of the city for future generations.

**EDUCATION AND INFLUENCE
(CHAIR: PHILIPPE VENDRIX)
MAIN ARTS, LECTURE ROOM 3**

14.30 TESS KNIGHTON (CAMBRIDGE)

Gaffurius, Urrede and Studying Music at Salamanca University around 1500

A copy of Gaffurius's *Practica Musicae* (1497) preserved at the University Library in Salamanca includes a number of interesting manuscript additions in several different hands: extracts copied from Classical works that include passages on music (Aristotle, Quintilian, Aulus Gellius, Apuleius), a passage from Francisco Negro's *Arte de gramática* on the musico-poetic species, a list of instruments and a table of the intervallic structure of four-voice music, presumably an aide-mémoire for the 'improvisation' of *fabordón*. This table is attributed to 'Joannes vrred.' (Juan de Urrede), and is written in a formal hand of around 1500. The book is known to have come from the Dominican convent of St Stephen in Salamanca, and this paper will explore Urrede's connections with the various institutions of the city, including his failed attempt to obtain the professorship in music at the University, a position founded in 1254 by Alfonso X 'el sabio'. The contents of the added material will be considered in this context, and an attempt to gauge the circulation of Gaffurius's treatises in Spain will be made.

15.00 VÉRONIQUE ROELVINK (UTRECHT)

Mouth to Hand: Making a Living as a Singer-Composer in the 16th Century

Gheerkin de Hondt (fl. 1520–1547) was a typical Netherlandish singer-composer in the 16th century. He worked successively as *zangmeester* in churches in Delft, Bruges and 's-Hertogenbosch, every change of position being a promotion. Both the Nieuwe Kerk in Delft and the Sint-Jacobskerk in Bruges were parish churches, where Gheerkin's basic job was to sing the canonical hours every day. The Sint-Janskerk in 's-Hertogenbosch was both a collegial and a parish church, housing also the private chapel of the Confraternity of Our Illustrious Lady and the altar of the Confraternity of the Holy Sacrament. The documentation on the chapter of Sint-Jan is scarce, but we do have extensive sources on Gheerkin's work for the Confraternities, including polyphonic choirbooks. We do know in general what the regular tasks of the various *zangmeesters* in churches in the 16th-century Low Countries were. But owing to lack of sources and the complexity of the material that is still available it is hard to compile a daily routine. However, if we combine all sources, it is possible to develop a reasonably complete picture. But where did a *zangmeester* fit in the contemporary economic and social system? In this presentation I will reconstruct the tasks Gheerkin de Hondt had to fulfill in Delft, Bruges and 's-Hertogenbosch and the remunerations he received for them. In order to determine his social status, a comparison will be made with other clerical professions, such as dean and sexton, and also with laborers such as bricklayers and slaters. Thus we will be able to say something about the position of a typical *zangmeester* in the 16th-century Low Countries.

15.30 NIKOLA LOVRINIČ (PAZIN)

Palestrina's *Vestiva i colli* as a Model for the Parody Process in Gabriello Puliti's Early Works

A wide range of compositional styles used by Gabriello Puliti (c.1580–1644) in his earliest printed collections from the turn of the century undoubtedly reflect his basic musical training. His application of a variety of styles to a single music genre – motet or vesper psalms – can be possibly seen also as a practice in composition. Among the used principles, parody is especially interesting. The case to be discussed in my paper is Puliti's motet *En dilectus meus* of 1600 with an interpolated theme from Palestrina's madrigal *Vestiva i colli* (1566), one of the best-known works of the Italian 16th-century secular repertoire. Puliti's own, completely homophonic opening, is followed by a literal quotation of the first part of Palestrina's madrigal transposed by a fifth downwards with some slight deviations from the original in rhythm following the fitting of the music to different words. Puliti's autonomy in the transfer from a high into an extremely low register (in G) may be argued by the needs of local performers for whom he apparently wrote this music. Other possibilities will also be discussed. The whole series of further composers who took

over the pattern for parody from Palestrina's madrigal, each of them transforming it in their own way into different genres – C. Porta in *Missa secundi toni* (1538), J. Ascanio and C. Berti in their Magnificats (1582 and 1593), O. Vecchi in his motet *En dilectus meus* (1607), etc. – each give rise to new possible interpretations to be discussed in the conclusive part of the paper.

ECCLESIASTICAL INSTITUTIONS

(CHAIR: NOEL O'REGAN)

MAIN ARTS, LECTURE ROOM 2

14.30 ILARIA GRIPPAUDO (PALERMO)

Sacred Music and Performance Practices in Ecclesiastical Institutions of Palermo during the Renaissance Period

In 16th-century Palermo, production mechanisms of sacred music were characterised by continuity and permanence, despite the change of centuries, rulers and historical contingencies. Defining their characteristics in the Renaissance epoch therefore means to look at the spirit of the period but at the same time to transcend it, aware of the presence of the same peculiarities in the Medieval era. Extant documentation preserved in the archives tells us a great deal about performance practices and allow to realize the striking significance of custom and persistence in Sicily's musical traditions. One of the most common means of financial support for liturgical music was the *legati testamentari* – amounts of money assigned to sing masses for the donor's soul or to pay musicians for the most important feasts. This special custom was developed in the Renaissance and continued into the Baroque era. The aim of this paper is to provide a panoramic view on musical life in Palermo's churches during the 16th century, paying attention to the everyday consumption and the solemn occasions that required a notable increase in musical activities – Christmas, Easter and the patronal feasts – when professional performers were hired to play during the celebrations by ecclesiastical institutions which do not employ permanent groups of singers and/or musicians. In addition, by examining data, we will attempt to understand how sacred music was considered and valued by performers and public, its contribution to the lavish demonstrations and the various forms of musical patronage, both institutional and private.

15.00 NILS H. PETERSEN (COPENHAGEN)

Ducal Processions for Good Friday and Easter Sunday in Medieval and Early Modern Venice

Ducal processions in Venice as an expression of the religious and political mythology connected to *La serenissima* have been discussed – among others – by

Edward Muir. Recently, Susan Rankin has contributed substantially to the knowledge of the use of the *Quem queritis* at San Marco from c.1300 to the end of the republic. In this paper I propose to discuss performative and musical features of medieval and early modern Good Friday and Easter morning processions from c.1300 to 1600 focusing on the changes which seem to have taken place during the 16th century: the *Quem queritis* was re-contextualized in the ducal Easter procession featuring a special role for the doge. Similarly, the traditional burial of the host on Good Friday was given a special form incorporating the doge. The ceremonial – and visual – re-contextualization of traditional liturgical ceremonies added new meanings to old complexes of text and music through which ideas of politico-religious hierarchy and theologico-devotional traditions merged. In this paper I propose to discuss the balance between historical continuity and change for these rituals in the perspective of recent theoretical approaches concerning cultural memory (Jan and Aleida Assmann) and performativity (Erika Fischer-Lichte).

15.30 DAVID KIDGER (ROCHESTER)

The Liturgy and Ceremony of San Marco in the Mid-16th Century: Giovanni Vitali's Notebook for Doge Alvise Mocenigo I

The local liturgy and ceremony of the basilica of San Marco was intimately linked to the church's position as the center of civic and religious devotion for the Doge and the city of Venice. In the time of Adrian Willaert, *maestro di cappella* at San Marco from 1527 to 1562, the musical repertoires and musical establishment of San Marco thrived as Willaert established the basilica as the principal musical center for religious music in Venice. Yet relatively little is known about the local liturgy and ceremony of the basilica in the mid-16th century, especially in providing direct links between new and recent polyphony and the rites of San Marco. For the most part to date scholars have relied on the 1564 *Rituum Ceremoniale* of Bartolomeo Bonifacio, and related sources, to provide a context for the local liturgy and ceremony of San Marco. This paper presents a newly discovered source, a notebook dedicated to Doge Alvise Mocenigo I (r. 1570–1577) by the priest and scribe at San Marco, Giovanni Vitali. The source, now held at the Houghton Library of Harvard University, consists of 34 folia, and summarizes many of the principal liturgical and ceremonial events of San Marco of the time. Although not as comprehensive as Bonifacio's *Ceremoniale*, Vitali's notebook nevertheless provides new details of the rituals of San Marco, and their musical links to the ceremonies of the Doge and the city of Venice.

MUSIC THEORY II
(CHAIR: LEOFRANC HOLFORD-STREVENS)
MAIN ARTS, LECTURE ROOM 5

14.30 ANDREA HORZ (FREIBURG)

**Boethius' *De Institutione Musica* in the Treatises of Gaffurio and in
Glarean's *Dodecachordon***

The presence of Boethius in the Renaissance is demonstrated by the use of *De Institutione Musica* as the music textbook at the University of Oxford and elsewhere, as well as its first printing in the 1490s. These bald facts, however, do not show how the theory was received or which points particularly influenced contemporaries. In my presentation I wish to clarify how Glarean and Gaffurio dealt with Boethius' treatise. My selection of authors is of special interest because Glarean used both Boethius and Gaffurio as key sources in the development of his theory. Consequently, there is a close connection between these treatises. The presentation is divided into two parts. Firstly I will demonstrate the integration of Boethius in Gaffurio's treatises and Glarean's *Dodecachordon*, with particular reference to the role of Boethius in the innovations of the humanists - the doctrine of the proportions (*Practica musicae*) and the 'mixed genus' (*De Harmonia Musicorum Instrumentorum Opus*) of Gaffurio and the theory of the modes by Glarean. The second part is a comparison between Glarean's and Gaffurio's approach to Boethius, which will provide an insight into the different academic background of the two humanists.

15.00 RUTH DEFORD (NEW YORK)

**Teaching Mensural Theory in 16th-Century Germany:
In Defense of Martin Agricola**

16th-century German theories of *tactus* are famously confusing and contradictory. In a 1968 study Arthur Mendel singled out Martin Agricola's *Musica figuralis deudsch* as a particularly egregious example of theoretical inconsistency on the subject and went so far as to accuse Agricola of ignorance of the mensural system. Mendel's approach, which is typical of most scholars who have discussed the subject, misrepresents the goals of theorists like Agricola. Their aim was not simply to explain how music was performed, but to reconcile older authorities with contemporaneous practices. Since the standard authorities disagreed with each other and described systems that were no longer current in practice, this was no small task. Agricola and his predecessors display considerable ingenuity in making conflicting views appear to be compatible. Their writings form part of an ongoing dialogue in which each theorist built on the contributions of his predecessors. In isolation, these writings appear to be jumbles of confused and incomprehensible claims, but in their historical context, they make sense as a sincere, collective effort

to explain mensural theory in a way that does justice to both historical tradition and the practices of the 16th century.

15.30 CHADWICK JENKINS (NEW YORK)

The Plotinian Ugly: Gioseffo Zarlino and Dissonance as Impossible Object

In the *Istitutioni harmoniche*, Gioseffo Zarlino defines dissonance as 'a mixture of low and high sounds, which come harshly to our ears'. These sounds refuse to unite and therefore 'force themselves to remain in their integrity; [by] offending each other they bring a bitter sound to the hearing'. Whereas consonance transmutes difference into a higher unity, dissonance presents two different but simultaneous sounds that maintain their discreet identities and refuse to combine. Thus, with respect to perception, dissonance becomes an impossible object. According to the Aristotelian sense psychology Zarlino adopts, a single sense modality (in this case, hearing) cannot perceive simultaneous sense objects with equal percipience. Either one will be stronger than the other (thereby obscuring or obliterating the impact of the weaker), or the sense objects will combine into a compound sense object, or resultant object. Dissonance threatens to evade this consequence of perception. If dissonance presents the ear with two sounds that refuse to combine to become a resultant object then it does not actually exist per se at all. Dissonance's status as a "non-being" aligns it with Plotinus's concept of the ugly. This paper will explore the philosophical grounding of Zarlino's notion of dissonance with its heady mixture of Aristotelian, Thomist, and Neo-Platonic influences and elucidate the consequences of Zarlino's view on his ideas concerning musical perception and the proper aims of musical composition. This investigation will aim to resituate our understanding of the peculiar problem dissonance presented to Zarlinian aesthetics.

16.00: COFFEE BREAK

16.30 – 17.30: PAPER SESSIONS

URBAN SOUNDSCAPES IN RENAISSANCE SPAIN (CONT.)

MAIN ARTS, LECTURE ROOM 4

16.30 JUAN RUIZ (GRANADA)

Power, Loans and Musical Exchanges of the Ducal House of Medina Sidonia in Renaissance Seville

Within the context of studies of urban music, and inserted into a global study of musical activity in the city of Seville (1450–1625), currently in progress, this paper aims to explore the musical patronage of the most important noble family situated in its urban framework: the ducal house of Medina Sidonia. My interest is to uncover the interconnections concerning both musicians and repertory in its closest urban environment and in its bi-directional projection beyond the city. The contacts made through loans and exchanges of musicians with the Cathedral of Seville, with other noble households and the royal chapel itself, offer themselves as a vehicle for the transmission of practices and repertory of unquestionable interest. The musical presence of this ducal house becomes visible in the diverse urban spaces, each connected with its own social stratum. Through the different groups that its musical participants comprise, these groups covered both the internal needs of private musical consumption as well as symbolic functions both within and beyond the family's residence. Their enormous economic power and their international trade permitted them to hire foreign musicians and develop a range of musical activity that still remains unassessed.

17.00 JOHN GRIFFITHS (MELBOURNE)

Towards an Urban History of Instruments and Instrumental Practice

Mapping musical practice within the broader urban context reveals the incredible narrowness of the image of instrumental music constructed through a historiography based principally on the extant sources of music. Using documentary materials such as those described above, this paper seeks to reveal the breadth and diversity of uses of plucked stringed instruments, vihuelas and guitarras, during the 16th century. These sources reveal an enormous range of professional and amateur musical activity throughout diverse social layers, the range of layers of meaning that instruments and instrumental music held for practitioners and listeners, and the amount of associated activity that music making generated through the manufacture of instruments, music printing and copying, and the sale of musical commodities. Above all, this research lays to rest the notion that instrumental practice in Spain was the exclusive domain of royalty, the nobility and the courts.

**THE ITALIAN MADRIGAL
(CHAIR: INGA MAI GROOTE)
MAIN ARTS, LECTURE ROOM 3**

16.30 METODA KOKOLE (LJUBLJANA)

'Canzon vattene al mio Signore': 16th-Century Musical Dedications to Local Patrons on the Territory of Today's Slovenia

About a dozen printed editions of Italian secular vocal and instrumental music were addressed by well-known Italian Renaissance composers (Giacomo Gorzanis, Pietro Antonio Bianco, Claudio Merulo and others) to members of the mightiest families based in the then Inner-Austrian provinces, now parts of Slovenia. Even though these patrons of arts were fervent supporters of Lutheranism, bound to support religious music (especially the publishing of the printed hymnals in Slovenian language), their real musical taste was oriented towards West – to Italy where most of them were educated. As we learn from the dedicatory letters accompanying these little-known music prints many nobles were amateur musicians, even composers. The level of their musical abilities can be argued also by a couple of musical pieces composed specifically for the dedicatees, praising them with texts and music. The complimentary madrigal *Rex Asiae et Ponti* sent as early as 1556 as a personal gift by Cipriano de Rore to Count Wolfgang Auersperg, was not an isolated case. In 1585 and 1586 two other composers, Matthia Ferrabosco and Filippo de Duc, presented their "friends" and supporters, members of the Khisl family based in Ljubljana, with their compositions. By concentrating on these collections and individual pieces I would like to argue that – at least in educated circles – this part of Europe was not as wild, uncivilised, and detached from general currents of Renaissance and Humanism, as one might conclude from the complete blankness on this point still present in general literature on 16th-century music in Europe.

17.00 SETH COLUZZI (CHAPEL HILL)

Suggestions of a New Chronology for the Early *Pastor fido* Madrigal

Battista Guarini's pastoral tragicomedy *Il pastor fido* (1590) holds a prominent place in the history of the Italian madrigal, most notably due to the settings of many of its passages by Luca Marenzio and Giaches de Wert at the end of the *cinquecento*, and by Claudio Monteverdi at the start of the next century. Marenzio is generally credited with instigating the *Pastor fido* vogue that erupted around 1600. It has long been believed that the composer's sudden interest in the play in his Sixth (1594) and Seventh (1595) Books was inspired by two visits Guarini paid to Marenzio's Roman patron, Cinzio Aldobrandini, in 1593–95. The texts of Marenzio's settings of the play, however, might indicate something very different, and might potentially demand significant revisions to the history of the *Pastor fido* madrigal. While Marenzio's madrigal texts differ considerably from the corresponding passages in

the 1590 edition, many of these discrepancies may be accounted for by early drafts of the play sent by Guarini to others for criticism. The source of Marenzio's texts, therefore, might have been a pre-publication manuscript of the late 1580s, and in turn, the *Pastor fido* settings of the Sixth and Seventh Books might have been composed years earlier than believed. The possible emendation of the chronology of Marenzio's madrigals suggested by these correlations would alter not only our understanding of the genesis of Marenzio's interest in the play, as it would no longer coincide with Guarini's visits to Rome, but also the greater history and genealogy of the *Pastor fido* madrigal that stretches into the mid-seicento.

SONG III: HISTORIOGRAPHY AND METHODOLOGY
(CHAIR: DAVID FALLOWS)
MAIN ARTS, LECTURE ROOM 2

16.30 FRANK DOBBINS (MONTRÉAL/LONDON)

What are the Principal Tasks and Responsibilities of an Historical Musicologist Dealing with Medieval and Renaissance Song?

After a short subjective response to this question, I propose another: how may we define what is meant by *carmen*, *motetus*, *canzona*, *contrafactum* and intertextuality in early 16th-century repertoire. Analysis of rhythmic and melodic profiles, motivic patterns, melismatic extensions, cadential punctuation and contrapuntal combination may indicate that Latin, French, Italian and other languages can generate specific and characteristic musical formulations. Taking some examples from the printed and manuscript sources of the period 1500–1520, we pose the question of how linguistic, rhetorical patterns and structures affect polyphonic composition. For instance we might ask, in the case of a textless song, how we can distinguish between what may have been conceived as a chanson and what as a motet? Or in the case of pieces that survive with vernacular and Latin texts, how can we discern intrinsically what was the composer's original intention? At Venice in 1520, Andrea Antico engraved two collections of French songs, which represent the sole surviving printed sources for three- and four-part chansons between the *Canti C* of Ottaviano Petrucci (1504) and the *Chansons nouvelles* of Pierre Attaingnant (1528). In the absence of any French printer capable of producing quantities of polyphonic music (from movable type like Petrucci or woodblock or engraved plates like Antico) and of a regular workshop for manuscript production, Italy, and notably Rome, Venice and Florence, became the principal outlet for French songs composed by the employees of the royal chapels of Louis XII (reigned 1496–1515) and Francis I (1515–47). The paper will include comment on these two collections, revealing some musical gems and mentioning their composers, editors, consumers and repertorial significance.

17.00 ANDREA LINDMAYR-BRANDL (SALZBURG)

The Invention of the *Tenorlied*.

A Suspicious Chapter in German Musicology

When musicology was coming of age and almost all scholars in the field were German-speaking, the historiography of Early Music was shaped for the next decades. Some of the most prominent and productive musicologists of this time, Arnold Schering and Hans Joachim Moser, were responsible for the invention of a new genre which they called *Tenorlied*. In the 1930s, when many scholars were concerned with the roots of their Germanic culture, this new genre served their interests perfectly: compared to other art music of the time, these were relatively simple and short settings which were therefore easy to regard as kinds of folk songs. Even more important was probably the fact that they were set to German words. Amazingly, the term *Tenorlied* continued to be used after the end of the Third Reich, despite being heavily loaded with nationalistic ideas. It appears that German scholars, in the difficult post-war period, had to hold on to their identity and therefore focused on the *Tenorlied* in early music. Helmut Osthoff, for instance, stressed its folkloristic elements and praises its Germanic nature and spirit; the *Handbuch des Volksliedes* (1975) contains a chapter on it, and dictionaries still praise it as the first specifically German effort in polyphonic music. In view of the political context and taking into account the fact that the musical settings of the genre show diverse compositional techniques, none of them comparable with its namesake, the "tenor motet", a new concept of the old *Tenorlied* is very much needed. I will also suggest a new name for it.

**17.30: BUSINESS MEETING
(MAIN ARTS, LECTURE ROOM 4)**

**20.00: CONFERENCE DINNER
(BANGOR UNIVERSITY, POWIS HALL)**