

## SUNDAY, 27 JULY / DYDD SUL, 27 GORFFENAF

### 9.30 – 11.00: PAPER SESSIONS

CELTIC TRADITIONS  
(CHAIR: STEPHEN REES)  
MAIN ARTS, LECTURE ROOM 4

**9.30 KATE HOPE KENNEDY (PRINCETON)**

**'Glory of Our Custom, Hope of the Scots': The Feast of St Columba in the 'Inchcolm Antiphoner'**

The offices of local saints often provide insight into the histories of particular communities through their unique, original material. Study of the textual and musical composition of such an office, therefore, can provide essential clues to understanding the life of the local church. In the case of offices from Scottish regions, however, only a few fragments survive. The manuscript fragments held at Edinburgh, University Library, MS 211/IV, also called the 'Inchcolm Antiphoner', contain both the office for the feast of Corpus Christi, and the octave for the feast of St Columba (c.521-97). The fragments seem to have come from the Augustinian abbey of Inchcolm, established in 1123, whose patron was Columba. The office for Columba in MS 211/IV includes some antiphons and responsories adapted from Sarum use, but other material that is unique and likely composed at Inchcolm Abbey. The texts, compared with those in the only other existing office in the Aberdeen Breviary of 1510, suggest a common hagiographical source that is now lost. However, the Inchcolm Antiphoner shows a stronger awareness of Scottish identity and opposition to the English than the later Aberdeen Breviary. This identity is further demonstrated in Walter Bower's (1385-1449) revision of the hymn for St Columba in his *Scotichronicon*. Certain melodic traits, such as broad ranges and musically supported rhymed texts demonstrate the composers' familiarity with other rhymed offices, rather than Pre-Norman traits, as some scholars have suggested. Thus this office provides a fascinating perspective on medieval religious life in Scotland.

**10.00 JEFF BENEDICT (MAYNOOTH)**

**Musical Culture in the Irish Historical Annals: The Holy Grail of Medieval Irish Musicology**

Although the Irish Annals – a body of nearly a dozen large historical documents composed in Ireland during the Middle Ages – have received substantial academic attention in areas pertaining to the Irish language and general Irish history, the copious musical references contained in these works have almost uniformly been ignored by historians for their descriptions of secular musical culture in medieval Ireland. In reality, these Annals – such as the Annals of the Four Masters, the Annals of Ulster and others – very likely comprise the largest body of commentary in existence regarding Irish musical culture before the 17th century. Ultimately, the musical references contained in these Annals go a long way towards resolving the longtime problem of the perceived dearth of primary source material regarding early Irish musical culture. The often-explicit references to music in the Annals are necessarily understood in the context of the medieval patronage system particular to Ireland at the time. References to musicians, minstrels, minstrel schools and teachers of courtly arts (*ollavs*) appear from the earliest entries onward, and not only provide a unified canon of the most well-known musicians and performers in medieval Ireland at any given time, but also make extensive commentary about their patrons. The resulting massive body of newly organized primary source material paints a fascinating picture of the cultural world of medieval Irish secular music. Largely untouched from the musicological perspective, these sources also reveal, in some depth, the socio-economic and political nuances that intertwined with and influenced the musical culture itself. In the end, both the musical world and its contextual background that the Irish Annals convey proves nothing less than revolutionary for our understanding of the period.

**10.30 SALLY ELIZABETH HARPER (BANGOR)**

**Border Crossings: Welsh-English Musical Interchange c. 1450–1600**

Analogues for Welsh instrumental music of the medieval and early modern periods, so intimately bound up with "bardism" and strict-metre poetry, are most commonly sought in medieval Ireland – a country with a similarly elevated bardic tradition and a comparable dependence on oral transmission. But to what extent did musicians and musical styles cross another significant border – that of Offa's Dyke itself? This paper evaluates some of the evidence for Welsh-English musical interchange, with particular reference to bardic and minstrel practice. It explores the function and status of harpers (or poet-harpers) in both countries, and surveys their associated musical and poetic repertoires. It also examines the English reaction to that profound Welsh emphasis on panegyric, where bardic musicians were often defined as champions of their native culture. Sharp contrasts inevitably emerge between the two traditions, but there is also a surprising degree of common ground.

THE LATE FIFTEENTH CENTURY  
(CHAIR: THOMAS SCHMIDT-BESTE)  
MAIN ARTS, LECTURE ROOM 3

9.30 AGNESE PAVANELLO (SALZBURG)

**Gaspar van Weerbeke's motet *Ave mater omnium* as a Theological Document**

*Ave mater omnium*, one of the short motets by Gaspar van Weerbeke, has found little scholarly attention so far, belonging neither to the *motetti missales* cycles nor to the series of motets included in *Motetti A* or *Motetti B*. It is also not one of Weerbeke's grand tenor motets. The only musical source is Petrucci's print *Motetti Libro quarto* from 1505. In this paper I provide an exegesis of the text and demonstrate its significance in connection with the theological discussion between the Franciscans and the Dominicans in Gaspar's time on the doctrine of the Immaculate Conception. *Ave mater omnium* can thus be seen to belong to the context of the cultural and artistic patronage of pope Sixtus IV and his court, contributing to the "propaganda program" of the pope. Finally, I map out a hypothesis on the origin of the motet which has various consequences for its stylistic interpretation and the dating of other motets by Weerbeke as well as for the evaluation of Petrucci's print, its editor and its sources.

10.00 ROB WEGMAN (PRINCETON)

**The Last Will of Jehan de Saint-Gille**

Buried among the numerous testaments of canons and chaplains at Rouen Cathedral (a collection now kept in boxes at the Archives départementales de la Seine-Maritime) is one that has several claims to our interest. It is the last will of a church musician, Jehan de Saint-Gille (d.1501), it is written entirely in rhymed French verse, and the author reveals that he had composed a Mass in polyphony that he wanted to be sung in his own commemoration after his death. The last of these points parallels a similar clause in Guillaume Dufay's testament. As well known, Dufay's three-voice Requiem, now lost, appears to have been composed specifically for the composer's own commemoration at Cambrai Cathedral. Was Jehan de Saint-Gille's compositional effort perhaps inspired by Dufay's example? It is not impossible, for we know that the story about Dufay's Requiem Mass still circulated in the early years of the 16th century. But what does it tell us about Jehan de Saint-Gille that he wrote his testament in rhymed French verse? One is irresistibly reminded of Villon's poetic testament. What kind of man was De Saint-Gille anyway? Here, the richly-detailed chapter acts of Rouen Cathedral come to our help. They not only record several curious incidents in the life of this forgotten composer, but tell us about numerous other musicians active at the cathedral in the late 15th century.

**10.30 PAULA HIGGINS (NOTTINGHAM)**

**Speaking of the Devil and *Discipuli*: The Place of Eloy d'Amerval and his "Parnassus of Musicians" in a Cultural Geography of Late Medieval Music**

Whilst literary historians value Eloy d'Amerval's *Livre de la Deablerie* of 1508 as 'one of the last rich series of medieval dream vision poems that includes the *Roman de la Rose* and the *Pèlerinage de la Vie Humaine*', musicologists have tended to focus attention on eleven lines of the gargantuan 20,798 verse work that list the names of nineteen ostensibly (but in some cases not actually) deceased musicians resident in Paradise. Extracted from its larger literary, historical, and cultural geographical contexts, 'Eloy's List' has come to constitute a benchmark of musical renown, a nascent *Who's Who* of late 15th-century composers invoked so frequently in the past two centuries that it might seem perverse to problematise it. It is worth underscoring, though, that much remains to be uncovered about the author, the nature or purpose of his poem, and the reasons why these composers, as opposed to certain notable others, merited immortalization in what amounts to a prototypical "Parnassus of Musicians". My paper proposes to remap the place of Eloy d'Amerval and his "Parnassus" within a revisionist cultural geography of late medieval music that dis-locates once and for all the Burgundo-Netherlandish hegemonic constructions of 19th-century musicologists and their latter-day apologists. Reviewing the evidence linking Eloy with churches and courts in the Loire Valley and its environs, I present archival documentation that corroborates his still further unforeseen career activities in the region. I suggest an autobiographical and human geographical basis for the inclusion of musicians on his list, as well as for his setting of the *Missa Dixerunt discipuli*, based on an antiphon for St. Martin of Tours, drawing attention to a possible connection with the nascent *L'homme armé* tradition.

**SIXTEENTH-CENTURY ITALIAN MOTETS**

**(CHAIR: FRANZ KÖRNDLE)**

**MAIN ARTS, LECTURE ROOM 2**

**9.30 RAZ BINYAMINI (TEL AVIV)**

**The Program of Zarlino's *Musici quinque vocum moduli* (1549)**

This paper proposes a general program for Zarlino's book of motets (Venice, 1549). I suggest that, considering his contiguous move to Venice, Zarlino designed his book to position himself in the mainstream of the city's religious and civic life during a period of religious and political unrest. Zarlino's Franciscanism speaks through a Marian devotion, manifested by both liturgical and Song of Songs texts, and juxtaposed with the Eucharistic Adoration. The political implication of this

devotion is unveiled in light of the Myth of Venice, identifying Venice with the Virgin, and Zarlino's choice of *Beatissimus Marcus* as the middle motet. While asserting his loyalty to Venice, Zarlino also legitimizes his Chioggian origins, by extolling Chioggia's patron saint as well as one of its diplomats, honored by Venice in its mythical guise of Venus. Finally, *Aptabo cythare modos* serves as the composer's signature. This neo-Horatian text, probably by Zarlino himself, starts with a first-person declaration of an ancient musician-poet – Zarlino's own model for humanistic self-fashioning. The *ars poetica*-like glorification of music in praise of Venice and her leader alludes to the civic significance of the book itself. Zarlino's book emerges as a poetic Venetian altarpiece – its central religious-civic Marian image flanked by couples of saints and secular patrons, symbolizing the artist's move to Venice from its loyal neighbor – signed by the artist himself. In light of this comprehensive program and the timing of the publication, the significance of this book as Zarlino's admission ticket to the Venetian scene becomes clear.

#### 10.00 NOEL O'REGAN (EDINBURGH)

##### **Palestrina's *Liber primus ... mottetorum, 5, 6, 7 vv* of 1569: A Practical Anthology for a New Era**

For Palestrina the 1560s were formative years, during which he became "Palestrina". Cut off from the security of the Vatican, he occupied a number of positions in major basilicas and at the Seminario Romano, took on freelance work for confraternities and worked for Cardinal Ippolito d'Este. It was also, of course, a decade of religious change, leading to considerable ferment for Roman musicians. All of this had its effect on his stylistic development, broadening the contexts in which his music was heard and forcing a rethink of its purpose. This is reflected in the dedication to his *Liber primus ... mottetorum, 5, 6, 7 vv* of 1569 in which Palestrina seeks to justify himself and his compositional activity in the puritanical atmosphere of Pius V's Rome. This publication has not perhaps been given the attention it deserves and this paper will examine its contents from various perspectives, seeing it as marking a crucial stage in the composer's compositional journey.

#### **11.00: COFFEE BREAK**

## 11.30 – 13.00: PAPER SESSIONS

### MUSIC AT THE FRENCH ROYAL COURT (CHAIR: PAULA HIGGINS) MAIN ARTS, LECTURE ROOM 4

#### 11.30 YOSSI MAUREY (JERUSALEM)

##### **Renewing Contacts: Johannes Ockeghem's *Missa De plus en plus***

One of Ockeghem's most intriguing cantus firmus mass cycles is openly based on the tenor of *De plus en plus*, a rondeau by Binchois with a memorable, cantus-dominated tune. Yet, Ockeghem's mass does not remind us of the rondeau, and it is obvious that the composer did not model his mass for its odd approach to tonal centers (one of Binchois' most distinctive compositional features), nor for its catchy tune. The mass's mode of transmission shows that it means to remind us of something nonetheless, and it is conceivable that Ockeghem chose his model primarily for reasons having to do with its text, trumpeting a theme of renewal and obedience disguised in the garb of courtly love poetry. Ockeghem may well have written the Mass *De plus en plus* as a pledge of allegiance to his new employer, King Louis XI. In so doing, he was carrying on a time-honored tradition with which he was personally familiar: he himself presented King Charles VII, his patron during the 1450s, with at least two musical gifts: a book of music in 1454, and a chanson 'most richly illuminated' in 1459. Although he had already been nominated Treasurer of the prestigious Saint-Martin of Tours in the 1450s, it is clear that Ockeghem's lucrative position in that church was far from settled when Louis XI succeeded his father in 1461, firing many of his father's former ministers, and replacing them with his trusted officers.

#### 12.00 JOHN BROBECK (TUCSON)

##### **Music and Musicians at the Court of Henri II (r. 1547-1559): A Preliminary Report**

Although a not inconsiderable scholarly literature has grown up around the music of the French Royal court during the 16th century, a curious *lacuna* exists for the reign of King Henri II (r. 1547-59). Thanks to a *compte* for the funeral of François I (r. 1515-47) we are well informed about the chamber and chapel musicians who served the itinerant royal court at the end of Francis's reign, and in her remarkable study of courtly song at the royal court Jeanice Brooks has published a detailed list of all royal musicians cited in extant royal court payment records for the reigns of François II (r. 1559-60), Charles IX (r. 1560-74), and Henri III (r. 1575-89). The only published list of Henri II's musicians, however (Fétis, *Revue musicale* 1852), bears little resemblance to comparable lists dating from 1547 and earlier, and the patronage of Henri's court has not been examined in detail in the literature. Over

fifty musicians active at the royal court during Henri II's reign can be identified from the scholarly literature and unpublished archival and bibliographic records, the most prominent of whom are Claudin de Sermisy, Pierre Certon, Jacotin Lebel, Pierre Sandrin, and Jacques Arcadelt. Although the basic organization of the court's musical organizations appears to have been unchanged from François I's reign, the number of musicians in the *Chambre du roi* almost doubled under Henri. Henri also increased the value of ecclesiastical benefices to his musicians by exempting them from taxation and residency requirements, changes that had a dramatic negative influence on some churches. Finally, it is clear that the financial channels through which chapel singers were paid changed sometime between 1535 and 1555, information that suggests new directions for future archival research into the musicians of the *Chapelle du roi*.

### 12.30 MARIE-ALEXIS COLIN (MONTRÉAL)

#### **A New Source for the Music of Pierre Certon: the *Moduli ... Liber primus* Printed by Adrian Le Roy and Robert Ballard in 1555**

In the autumn of 2006, after several long peregrinations, the volume entitled *Petri Certon puerorum symphonicorum Sancti Sacelli Parisiensis Magistri, Moduli ... Liber primus*, printed by Adrian Le Roy and Robert Ballard in 1555, reappeared in the Library of the University of Texas (Harry Ransom Center). This book was a part of series of part-books of *Einzeldrucke* including works by Pierre Cadeac, Josquin des Prez, Jean Maillard, Jean Mouton, Claudin de Sermisy, Jean Richafort, Jacques Arcadelt, Claude Goudimel and Nicolas Pagnier (the last three have been lost). The newly rediscovered book contains fourteen motets for four, five or six voices written by Pierre Certon (d.1572) who, after working as *clerc de matines* at Notre Dame in Paris (1529), served as master of the choirboys at the Sainte-Chapelle du Palais in Paris between 1536 and 1572. Meanwhile, in 1567 he received the title of *chanvre de la chapelle* of King Charles IX, and in 1570 when Nicolas Du Chemin published his monumental *Meslanges*, his compositional reputation was finally acknowledged in his announcement as *Compositeur de musique de la chapelle du Roy*. Most of Certon's motets published 1555 are unicum and some of them celebrate particular feasts associated with Parisian rite. The examination of texts and music in Certon's book confirms certain hypotheses concerning the evolution of the motet at the French royal chapel in the 16th century. At the same time, it gives a better idea of Certon as a composer of motets.

**RELIGIOUS MUSIC AND THE LAITY  
(CHAIR: BRUNO TURNER)  
MAIN ARTS, LECTURE ROOM 3**

**11.30 ROGER BOWERS (CAMBRIDGE)**

**Polyphonic Voices in the English Parish Church, c. 1450–1559**

Around the middle of the fifteenth century, polyphonic music for voices was subjected to simplifications both in the notation by which it was realised, and in its intellectual norms of aesthetic appeal. Hereby, its informing skills became teachable to a spectrum of potential performers much broader than thitherto, while within the Church its increasingly ingratiating aesthetic amplified its appeal both to devout listeners and to patrons/employers eager to enhance thereby their means of worship. Thus within perhaps some 200 of England's wealthier urban parish churches the opportunity was taken, starting in c.1450-60, to introduce into their observance of the liturgy the performance of polyphonic vocal music, a practice which by c. 1530 had become consolidated at three distinguishable levels of endeavour, according to the resources made available. The initiative appears commonly to have lain with the parish priest or rector, aided by fraternities sustained by the wealthy laity. The role of the parish clerk, historically the priest's principal liturgical assistant, was transformed into that of a professional musician able to organise the music and train the singers. Lay singing-men were recruited, most commonly on a part-time basis, and at the most ambitious churches a team of singing-boys also could be trained; the singing-men could be augmented by any auxiliary chantry, fraternity or stipendiary priests who possessed sufficient talent. The manner in which these ensembles of singers were actually used in the liturgical service is happily disclosed by a single cardinal document surviving in an obscure County Record Office.

**12.00 SARAH LONG (URBANA)**

**New Music and Texts for Monophonic Votive Masses in Late 15th-Century Parisian Confraternity Manuscripts**

The growth of civic communities associated with trades in Paris flourished in the 15th and 16th centuries, and united the laity in private devotions in honor of different patron saints. Coming together to celebrate the Mass and the Office was central to these communities, as is evident through the large number of existing missals containing newly composed monophonic music and texts focused on the martyrdom and deeds of the saints who were the objects of their devotions. A case study focused on the Masses included in five 15th-century liturgical books produced for trade confraternities in Paris reveal the independence that these organizations had in the construction of their services. An examination of the graduals, alleluia verses, and prosas in honor of St. Nicholas, St. Catherine, and St. Sebastian in these sources reveal striking similarities when the music and texts are

compared across confraternity manuscripts, but in many cases this material shows almost no connection to the diocesan usage of Paris. Furthermore, these comparisons give evidence of patterns in the usage of newly composed and foreign musical and textual material by Parisian confraternities, which coincides with personal contact among members of different trade organizations. Ultimately, the popularity of these Masses in the Paris area appears to have been the impetus for the production of a series of small printed graduals for Parisian confraternities in the first decades of the 16th century.

### 12.30 CHRISTINE GETZ (IOWA CITY)

#### ***Mulier Fortis, Mater Dolorosa: The Sounding Exegesis of Feminine Virtue in Post-Tridentine Milan***

Constructed by the Dominicans between 1480 and 1495, the Milanese church of Santa Maria della Rosa was devoted to the Madonna of the Rosary and sponsored her attendant Confraternity. The archival documentation reveals that at the close of the 16th century, the male and female members of the Confraternity aggressively collected relics and pursued a decoration program to which the organ was central. This program emphasized the Virgin's roles as *Mulier Fortis* and *Mater Dolorosa*, two Marian images that figured prominently in Meditations on the Rosary circulating during the period. Although the organ fulfilled certain visual requirements in the decoration of Santa Maria della Rosa, its primary purpose was to support a sounding scriptural exegesis that was delivered in the form of concerti composed by the church's organists. Andrea Cima's *Il Secondo Libro Delli Concerti* (1627) is of particular interest in this regard, for its *concerti* focus largely upon scriptures long considered central to the construction of Mary's biography, and, therefore, to the propagation of Marian models of feminine virtue. The use of polyphony to forward the cult of the Madonna of the Rosary in Milan was not, however, confined only to public spaces. Many of the responsibilities of its members could be fulfilled in either a public or a private setting. Consequently, locally printed collections of polyphony that emphasized the attributes of the *Mulier Fortis* and the *Mater Dolorosa* appeared in the form of musical rosaries and *deschi di parto* intended for private use by women.

**SOURCE STUDIES II**  
**(CHAIR: IAN RUMBOLD)**  
**MAIN ARTS, LECTURE ROOM 2**

**11.30 KARL KÜGLE (UTRECHT)**

**Civic Self-Fashioning in Late Medieval Bruges: The Oldest Layer of the Gruuthuse Manuscript (c. 1400)**

The Gruuthuse manuscript (Den Haag, Koninklijke Bibliotheek, 79 K 10; olim Koolkerke, private collection of the Caloen family) transmits one of the most significant, yet least studied repertoires for the history of music in the Low Countries and Bruges around 1400. Grounding myself in a thorough codicological re-examination of the manuscript, I shall demonstrate that the earliest copying layer of the manuscript was conceived as a compendium of the musico-poetic activities of its author(s) – a fact now obscured by numerous later accretions. Following an extended narrative poem with musical interpolations (*The Castle of Love*, fol. 39r-42v and 51r-58v), three rhymed prayers for the Holy Virgin and Christ formed the centrepiece of the collection (fol. 6r--v). The famous song repertoire provided an extended lyric counterpart to the opening narrative (fols. 11r-38v). This type of *ordinatio* is reminiscent of models found, most prominently, in the Machaut manuscripts, but also in other examples of the French literary tradition. Beyond structural considerations, an in-depth analysis reveals the cultural significance of poetry and music in the context of the history and politics of the Bruges *poorterij* (*bourgeoisie*) around 1400. The Gruuthuse songs markedly differ in register (monophony) and medium of transmission (stroke notation) from the spectacular, luxuriant mensural polyphony practiced contemporaneously at the court and wealthy churches of Bruges (Strohm 1985). Nonetheless, making and collecting "simple" songs can be understood as a conscious act of civic self-fashioning, performed both in emulation of, and distinction from other ruling elites.

**12.00 JANE ROPER (LONDON)**

**Mass Repertoire in the Apel Codex (Leipzig University MS 1494) and the Reception of Courtly Culture in Leipzig**

Mass movements form only a small proportion of the content of the Apel Codex. Some of these are untexted, some are contrafacta, turned into motets through the addition of new texts. A surprisingly large number of works in the codex have yet to be identified and the classification of many is problematic. As a result there has been much consideration of the background and purpose of the collection. The presence of masses associated with courtly chapels in other sources led to the speculation that its compiler had courtly connections. However, the discovery that individual mass movements may actually have been used freely and out of context calls this theory into question (See Just, 1981). In particular, it suggests that whilst

courtly repertoire circulated in Leipzig around 1500, it was received loosely and adapted to local interests. This paper will investigate which further works might be considered to be mass movements. It will consider what criteria can be used to make such judgments and what implications this has for the interpretation of the codex.

**12.30 JAN KOLAČEK (PRAGUE)**

**Repertory and Liturgy of Czech Utraquists in the Sixteenth Century:  
A Case Study**

The Czech graduals of the 16th century illustrate the evolution of Mass chant repertory and liturgy in the Czech reformation. The graduals were examined by means of statistical comparison with other sources regarding their texts, melodies, feasts and liturgical functions of the chants using manuscript databases. The graduals from the middle of the 16th century manifest the process of transition of Latin liturgy into Czech. Lutheran influences can be found not only in use of vernacular, but also in exclusion or limitation of the chants in the second part of the Mass beginning with the Offertory. Replacing and skipping of certain parts of Mass in graduals is focused in connection with changes in the structure of Utraquist Mass. My paper describes the results of the statistical approach to medieval manuscripts and its advantages.

**13.00: END OF CONFERENCE**