

Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe

Monday 28 May (Day 1)

9.30-11: Session 1

A Changing Sense of History? Constructing the Past in Late Medieval and Early Modern Europe

Chair: Susan Rankin (Cambridge)

Sarah Hamilton (Exeter): Recording or creating tradition? The evidence of the early excommunication rites'

Anathema – the cursing and excommunication of obdurate sinners – was the most powerful spiritual weapon available to bishops. Its use is attested from the time of the early Church onwards, but the earliest surviving liturgical records date only from the tenth and eleventh centuries. These draw on a variety of earlier authorities - Old Testament, apostolic, and patristic. But they vary from each other to unusual degree, and often appear as supplementary texts to existing collections. They therefore offer a fresh perspective on how and when churchmen used the past to create a canon for the present.

Adam Mathias (Cambridge): Collecting the musical past. *Clausulae* before W1 and F

The music manuscripts 'W1' and 'F', probably made before or in the middle of the thirteenth century, are large anthology books – compendium volumes that collect and compile many types of polyphonic (and some monophonic) compositions among their pages. It is in the repertoires of *clausulae* preserved within these books – notable for their size and diversity – that we can observe most clearly a desire to record a broad range of musical possibilities together in writing. Likely drawn from numerous earlier exemplars and representative of a widely established musical tradition, the two *clausula* fascicles in W1 already contain 102 pieces; the fifth fascicle of F, a markedly large collection, contains 462.

Focussing on the collections of *clausulae*, my paper will investigate the processes of copying and assembling in each of these books, asking what the layers of writing before W1 and F might have looked like. A comparison of concordant *clausulae* recorded differently in

the two manuscripts, and an analysis of orthographically 'unusual' passages of notation, provide the stimulus for this direction of exploration; from this, I hope to draw conclusions about the particular motivations of scribes copying this music, what the exemplars themselves might have represented, and how these might be related to the wider musical culture.

A second layer of questions will address wider themes relating to those ways in which these manuscripts represent a musical past. I shall consider how the contents of W1 and F, and strategies of assembling those contents, suggest broader intentions on the part of the makers of these books. The many different ways of singing chant in polyphony represented within *clausula* collections, and in particular in F, raise questions about the nature and function of the manuscripts. In answering these questions, I suggest that the two books reveal quite different attitudes to recording and presenting the musical past.

Jan Ciglbauer (Prague): From tolerated addition to tradition keepers. Latin Songs in central Europe in the 14th and 15th centuries

The changes in the way how Latin songs are written down in late medieval manuscripts can sometimes tell complex stories about the changing perception of same songs on a long-time span. The time between ca. 1350 and 1500 in Bohemia is characterized by thorough changes on all levels of the society and offers a very attractive, yet unsettled background for unfolding of life cycles of many songs. One of the most striking questions to follow is the relation of songs to the liturgy, juxtaposed with the question, since when a certain type of song was perceived as old. The majority of Latin songs from Bohemia that survived in written sources share same structural features that made them suitable as pious embellishment of the liturgy. After a century of vigorous tradition, full of inconsistencies and false understandings, these songs became objects of interest of collectors, whose effort was driven by nostalgia on the one hand, and conservative reform thinking on the other hand. This will be documented on tradition patterns of *Maria triuni gerula* and *O quantum sollicitor*. Songs, modified in a certain traditionalist manner to make them harmless and compatible with the liturgy, paved a path for strophic mensural songs to conquer the liturgy, at the end.

11.30-12.30: Session 2
Reforming the Present, Using the Past

Chair: Christine Roth (Zurich)

Ruxandra Marinescu (Utrecht): Re-reading Fauvel, one generation later. Manuscript Dijon, Bibliothèque municipale 525, and the motet *O bicornix/A tous iourz/Virgo dei genitrix*

The manuscript Dijon, Bibliothèque municipale 525 is an anthology of fifteen didactic and devotional works in French and Latin, which includes Book I of the short version of the *Roman de Fauvel* and a unicum motet for three voices without music, *O bicornix / A touz jours / Virgo Dei genitrix*. This manuscript was copied 1355–62 by Mathias Rivalli in the house of the bishop of Amiens, Jean de Cherchemont, in Paris. This paper looks at how the *Fauvel* story and the motet fit in the design of this book. Many of the texts in this manuscript have glosses and cross-references written by the same scribe, who was interested in how the *Fauvel* satire, by then at least 38 years old, reflected on the structure and governance of society and the clerical corruption in mid-fourteenth-century France.

The motet is the only music composition in this book and cites a French refrain text from a rondeau with music known only from the famous interpolated version of *Fauvel* in F-Pn fr. 146 (dated ca. 1317). The two-line refrain is split and frames the text of the motetus, a technique often encountered in thirteenth-century compositions. F. Ludwig suggested that this must have been an Ars Antiqua motet because it uses a tenor typical of thirteenth-century compositions. However, the line lengths and the rhyme schemes do not resemble those of any known thirteenth-century motets; they are in fact closer to what we find in the Ars Nova motets from after 1320s. Furthermore, the triplum that has a strong misogynistic tone cites a fantastic beast who eats the good husbands of garrulous wives known only from a fourteenth-century text *Le dit de bigorne*.

In this paper, I suggest that this motet was a new work produced closer to the mid-fourteenth century than previously thought. But it was deliberately made to look ‘old enough’ and in line with the *Fauvel* story for the clerical readers of Dijon 525. The *Fauvel* narrative itself reveals a highly inventive use of the past in the version transmitted with music in fr. 146, which I argue was very likely familiar to the possible commissioner of Dijon 525, bishop Jean de Cherchemont: the Latin compositions of the thirteenth century represent the good and the authorial commentary on corruption and evil, whereas the early fourteenth-century compositions in French represent the evil associated with the horse Fauvel.

The transmission of the *Fauvel* story and the motet in Dijon 525 offers a remarkable picture of how clerical readers living in Paris at the middle of the fourteenth century understood the uses of old and new music.

Manon Louviot (Utrecht): How to reform chant? Investigations into Johannes Busch's methods of "reforming by doing"

Religious musical practices in the monastic context of the Congregation of Windesheim (Augustinian canons and canonesses regular) were a central aspect of the canons' and canonesses' lives. They remain a concern for scholarly research today: specifically the (factual) presence or (stipulated) absence of polyphony and of organ playing, and, more generally, the role of liturgical chant and its relation with silence for Windesheim all are subjects of discussion.

The testimony of the Windesheim reformer Johannes Busch has received little scholarly attention in this regard. This can be easily explained by the fact that Busch's reports are not meant to depict musical practices but rather to provide exemplary accounts of his activities as a reformer. Yet, his *Liber de reformatione monasteriorum*, especially considered as a reform handbook and not as a mere report, gives valuable insight on the status and position of music, and especially chant, within the Windesheim liturgy. In my paper, I shall examine the role of chant according to Busch and how he saw it working within the broader context of the liturgy, and underline the close connections between chant, practices of space and control of the bodies. This paper eventually aims at demonstrating the meaning "reforming chant" had in Busch's *Liber de reformatione*.

14.30-16: Session 3

Liturgical Soundscapes and the Mining of the Past

Chair: Lenka Hlávková (Prague)

Christine Roth (Zurich): The role of the past in Lutheran music and liturgy – A commentary on David Chytraeus' agenda of 1578

The 1578 edition of a German translation of David Chytraeus' Latin catechism contains an agenda regulating the liturgy and music in the Protestant service and thereby giving insight into the role of tradition in Lutheran music and liturgy. This agenda was first published in 1572 for use in the archduchy of Austria. In its German edition of 1578, the agenda is presented in

a revised form now intended for German Protestant churches. In contrast to the mostly general indications on music practise in Lutheran agendas, Chytraeus provides specifications on the liturgical use of music and the ecclesiastical rites, including a liturgical calendar. These specifications encompass detailed lists of the German and Latin songs to sing as well as instructions on the musical performance during the ecclesiastical rite. Furthermore, Chytraeus provides a justification of Lutheran music as well as some historical thoughts on music which are based on his already published works such as *In Deuteronomium Mosis Enarratio* (1575). The aim of Chytraeus' agenda though, is not to align the rites in all churches but to ensure that all ecclesiastical habits confirm to the Protestant doctrine. The discussion of this agenda and its comparison to other Lutheran agendas and church orders as well as a study of Chytraeus' attitude towards music history will give insights into the Lutheran understanding of music history, of its role for their self-perception and identity and of the role of the past in Lutheran music and liturgy.

Antonio Chemotti (Warsaw): Regionalism, musical past, and the cult of the saints in early modern Silesia: Valentin Triller's *Gar nichts schedlichs noch*

In my paper, I will focus on one specific musical source, *Ein Schlesich [!] singebüchlein*, edited by the Lutheran pastor Valentin Triller, and published in Wrocław, the 'capital city' of Silesia, in 1555. Curiously, the hymnbook avoids the usual 'Lutheran' hymn repertoire, and instead relies on a more peculiar and markedly retrospective repertoire. I will argue that the characteristics of the hymnbook's paratexts and content are representative of a Silesian 'regionalism'.

Additionally, I will address one polyphonic item from *Ein Schlesich [!] singebüchlein*, namely the two-voice hymn *Gar nichts schedlichs noch*. This hymn is a *contrafactum* of the responsory *Margarita solo tecta*, from the Office of St. Hedwig of Silesia. This will allow to discuss the identity-shaping potential of the cult of saints, and the means by which Valentin Triller harnessed pre-Reformation traditions in order to fulfil his theological and political agenda.

Daniele V. Filippi (Basel): Operation Libroni: Gaffurius, the Sforza, and the Construction of a Repertory for Milan's Duomo

During his tenure as chapel master of Milan's Duomo (1484–1522), the theorist and composer Franchinus Gaffurius promoted and supervised the preparation of four sizeable

manuscripts of polyphony. The so-called “Libroni” (big books) marked multiple transitions at the cathedral: the passage from a musical practice dominated by semi-improvised polyphony (*biscantare*) to the reception of a ‘modern’, and mainly Franco-Flemish, composed repertory; the appropriation of works originally written for a different environment, the chapel of the Sforza dukes; and the codification of a corpus of polyphony for an institution (the Duomo and its vestry board, the Fabbrica) characterised throughout its history by a strong “corporate identity”. In this paper I will re-assess Gaffurius’s enterprise in light of the ongoing interdisciplinary research within the project “Polifonia Sforzesca/Sforza Polyphony: The Motet Cycles in the Milanese Libroni between Liturgy, Devotion, and Ducal Patronage” (Swiss National Fund–Schola Cantorum Basiliensis, 2018–2020). I will show how Operation Libroni intersected with those most turbulent phases of Milanese history, examine to which extent it embodied issues of *milanesità*, and evaluate its significance in the *longue durée*. The special genre of motet cycles (including the famous *motetti missales*), which sits problematically at the junction between paths of tradition and innovation, of import from beyond the Alps and local reworking, will provide a case in point.

Tuesday 29 May (Day 2)

10-11: Session 4

Shadows of the Past, Ghosts of the Present

Chair: Daniele V. Filippi (Basel)

Rebekah Ahrendt (Utrecht): *The uncanny viol: instrumental mediations between past and present*

The 1991 film *Tous les matins du monde* focuses on the fictionalized relationship between the enigmatic violist Sainte-Colombe and his pupil, Marin Marais. Based on the novel by Pascal Quignard, who based his tale on an 18th-century anecdote, *Tous les matins du monde* rewrites the 17th century for a modern audience. As heritage cinema, *Tous les matins du monde* makes some claim to representing history, but of the real Marais or Sainte-Colombe little remains besides some notes on paper and a tradition of performance broken over two centuries ago. Perhaps for this reason, the central character of the film seems to be neither Sainte-Colombe nor Marais, but the viol itself. The sounds and images of the film serve only to strengthen the impression that the viol possesses its own uncanny agency. Whether the

voice of Sainte-Colombe's viol that conjures his wife's ghost, or the instrument of his daughter Madeleine mournfully silent behind her hanged corpse, the viol becomes a symbol of liminality: neither fully dead nor really alive; always present, yet uneasily historical. In the words of the film's Madeleine, "*la viole est toujours.*" The viol, both forever and never, mediates the gaps in the web of history.

Bartłomiej Gembicki (Warsaw): *The memory of meaning(s). Polychorality in Venice and its/our myths*

Deborah Howard, an architect involved in numerous projects related to the acoustics of Venetian churches and performance practice during the sixteenth and seventeenth centuries, in one of her articles (2013), analyses recordings linked to the repertoire of St Mark's. As regards one of the recordings in question she writes that it does not fully reveal 'the festive role of music in St Mark's'. In this paper I am not going to show what was the 'real role' of music in *San Marco*. I am much more interested in the extent to which this role is shaped or even constructed by present-day researchers or music performers and producers. I shall also consider the way in which a description of a particular musical technique (like polychorality) can influence contemporary reception of similar examples deriving from other places and periods. For both of these problems the history of polychoral music in Venice provides plenty of material worth considering. For instance, a large quantity of recently published books and articles deals with corrections of misunderstandings and generalizations made by earlier generations of scholars. But these 'mistakes' are often inscribed large in the capacious category known as the "myth of Venice". In the last part of my paper I will focus on the concept of myth and whether it is still the most accurate category to describe such a phenomenon.