

**Central European sources of fifteenth-century music**

**Jeffrey Dean: The anonymous mass "Dieu quel mariage"**

The very first piece of music in the Codex Speciálník (CZ-HKm II A 7) poses a great many problems. It has suffered physical damage, losing most of its Kyrie, but the copy was apparently incomplete to begin with, missing its Agnus Dei and half its Credo. It is unclear when the copy was made. The composer is unknown, and there is doubt whether the music was composed in Bohemia or in Western Europe. On the few occasions on which it has been written about, it has usually been given a misleading title. Although predominantly for three parts, it includes a five-part Benedictus. I shall examine all these questions, clarifying the mass's relationship to pre-existing music, suggesting a possible composer and date of composition, and trying to account for its original complete state.

**Veronika Mrackova: Polyphonic hymns in the Prague Strahov Codex**

Hymn is one of the forms that are used often in polyphonic music in the 15th century Bohemia. Significant source for research into polyphonic hymn is the Prague Strahov Codex - CZ Pst D.G.IV.47 (cca 1470) that includes cca 60 three-voice hymns as a valuable material for studying this subject. A hymn to St. Prokop is one of the key compositions of this wide polyphonic repertoire of the Strahov Codex. This exceptional composition is important for determination of provenance of the whole codex, which hasn't been determined until today. One of the methodological solutions for proving this thesis is an identification of the choral melody in the first voice of the polyphonic hymn. The composition contains only even strophes because the odd strophes were sung in chorale. As Cantus firmus of this hymn has concordances in Czech manuscripts from 14th and 15th century, we can assume the Czech origin of the Codex Strahov.

**Courtly patronage and public performance in sixteenth-century Italy and Spain**

**Timothy Shephard: Dynasty and Discord: Music, Marriage and Money in the Patronage of Lucrezia Borgia d'Este**

This paper marshals new research on Lucrezia from other disciplines, together with the scant material remains of her court and a rereading of the musical evidence, placing them in the context of contemporary views on marriage and dynasty, to show in Lucrezia's patronage a progression from submission to rebellion. In so doing, it demonstrates the complex and sometimes misleading interplay of agency and identity inherent in any act of patronage: patronage can be imposed as well as undertaken on one's own behalf, and can be used to assign another an identity as well as to display one's own. At the heart of this negotiation, in the case of Alfonso and Lucrezia, is a clash of ideas as to what should constitute the ideal identity of a noble woman, and this paper also traces the roots of their competing views.

**Stephanie Klauk: Music in 16th-Century Spanish Theatre – Public and Courtly Performance Practice**

In the course of recent researches in the music of 16th-century Spanish theatre more than 1000 texts of (vocal) compositions from about 500 theatre pieces came to light. It is now possible to identify music for a part of this repertoire. Analysing the various functions of these song-texts and comparing textual/dramatic and musical sources, two main kinds of performance practice appear: popular tunes in homophonic performance for public theatre on the one hand and contemporary polyphonic compositions for court representation on the other hand. Of special interest in courtly theatre is the use not only of the traditional villancico, but also of the madrigal – a 'Spanish' genre hardly appreciated in actual investigation. The paper

should illustrate the differences in musical performance practice of public and courtly Spanish theatre, presenting some characteristic popular tunes as well as unknown Spanish madrigals. Even if numerous contrafacta emphasize the religious character of almost all known plays from the second half of the 16th-century, both musical practices are fundamental for the two main dramatic genres in 17th-century Spain: the Comedia Nueva, associated with the popular practice, and the musical genre Zarzuela, associated with courtly practice.

### **Music in Tudor and Stuart England I**

#### **Magnus Williamson: Piety and prejudice in the music of John Browne**

The compositions of John Browne largely typify English compositional styles and preoccupations of the late fifteenth century. In one aspect, however, they conspicuously deviate from the tradition which they in all other respects they so supremely exemplify. To an extent seen nowhere else among contemporary English composers, Browne set markedly anti-semitic texts taking as their central theme the crucifixion of Christ, the sorrows of his mother, and the role of the Jewish elders in causing Christ's death. Although these topoi were common, Browne's texts (and there is a strong case for assuming that Browne himself penned them) are more rhetorically charged than anything else set to music in early Tudor England, more pointedly and assertively anti-semitic than those of vernacular carols such as 'Woefully arrayed'. This aspect of Browne's personality has been politely ignored in virtually all scholarly studies, and the offending motets discretely omitted from the discography (except in an LP recorded in Czechoslovakia in 1966). Do these compositional choices shed any light on the otherwise shadowy career of John Browne?

#### **Joseph Sargent: A Potential Source Melody for Sheppard's Missa Cantate**

John Sheppard presents some intractable difficulties for musicologists. Limited and ambiguous biographical information affords only a bare outline of his career, while a lack of contemporary musical sources hinders efforts to date and establish performance contexts for his repertory. The source situation is especially problematic for Sheppard's five masses, based on melodic material whose origins often cannot be determined. In many cases, we can only state that the mass may or may not be a parody work, or if not a parody of a preexisting polyphonic composition, the source melody may or may not derive from a particular chant. Such doubts have certainly characterized the Missa Cantate, Sheppard's most ambitious and accomplished mass, based on a simple eight-note motive. But in this paper I identify a Sarum chant from the Feast of the Nativity which, I believe, may represent the mass's source melody. This maneuver requires a departure from customary modes of identification, for not only does this melody not occur in a chant beginning with "Cantate," but the word itself appears only immediately after the melodic motive in question, rather than simultaneously. Nevertheless, a precedent for basing a mass on an interior chant motive (in Sheppard's Mass Be Not Afraid) and clear similarities between the Sarum chant and the Cantate motive strongly suggest a connection. With an abundance of "Cantate" chants in the Nativity liturgy more generally, perhaps Sheppard adopted the "Cantate" sobriquet despite an obvious text/music mismatch to identify his mass more closely with Christmastime and its attendant sense of joy.

#### **David Allinson: The production and marketing of Renaissance polyphony in the modern age (Respondent: Matthew O'Donovan)**

In the digital recording age masses and motets have become artefacts for us to collect, curate and contemplate; they have lost their identity as communicative acts within a liturgical and devotional culture. In this polemical paper I would like to explore the assumptions, explicit

and hidden, that motivate the ways in which sacred polyphony is produced, marketed and consumed in the contemporary commercial market. I will unpick the elements of the modern choral aesthetic – from concert dress and photography to vowel sounds and legato – and ask what values and aesthetic priorities they embody. I will discuss the effect of recent recording technology, asking whether perfect performances set in digital ‘aspic’ change the nature of polyphony, causing it to assume the ontological status of a sounding ‘text’ and depriving the music of its original function as an evanescent ‘act’, a communication within a liturgical or devotional framework. Or is the act of recording (and, before that, the act of reviving ancient music and considering it to be of artistic worth) such a fundamentally modern act that it would be disingenuous to attempt creating anything but a perfectly edited performance? In the final part of my talk I will ask whether there are artistically and commercially viable ways of producing and marketing polyphony which honour more deeply the original sense of music unfolding as an act of devotion or ritual; I will suggest that when interpreter(s) immerse themselves in the devotional and artistic contexts from which the music came, this can transform our performances, both in surface sound and in a deeper, aesthetic sense.

<b>Arithmetic, architecture and cosmology in medieval music</b>
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**Andrew Hicks: Re-interpreting an Arithmetical Error in Boethius's *De institutione musica* (iii.14–16)**

In a 1981 article, "Interpreting an Arithmetical Error in Boethius's *De institutione musica*, iii.14–16", Andre Barbera highlighted a problematic arithmetical proof (iii.14), which purports to prove that the semitone is larger than three commas but smaller than four. Boethius's conclusion is correct, but the mathematical procedure seems flawed, for Boethius manipulates the numerical difference between the terms of a ratio as if it were an accurate quantification of the resultant interval. Barbera maintained that the rationale motivating the erroneous mathematics "lies at the heart of Pythagorean cosmogony". Boethius (Barbera argued) set out to find the numerical truth underlying acoustic phenomena, and "seems to have been satisfied by the apparent numerical verification of what he could hear". Modern scholars, in turn, seem to have been satisfied by Barbera's interpretation; now twenty-nine years hence, Boethius's error has not been seriously reconsidered. The origin of this arithmetical error, I argue, can be specified with greater precision than the vague invocation of "Pythagorean cosmogony" allows. The arithmetical procedure of *De institutione musica*, iii.14–16 is indicative of a widespread conflation of ratio (*logos*) and interval (*diastema*) that arose within the early stages of the Greek commentary tradition on Plato's *Timaeus*. This conflation invited commentators to import Aristoxenian intervallic language into a fundamentally Pythagorean context. By re-assessing harmonic theory in the *Timaeus* commentary tradition via *testimonia* in Calcidius, Macrobius, and Boethius, I shed new light on Boethius's arithmetical procedure and argue for more concrete connections between the *De institutione musica* and "Pythagorean cosmogony".

**Ali Pemble: *Timaeus* and the Trumpet: The Harmonizing Logos in medieval art**

My thesis proposes that the ancient Greek notion of a cosmic musical *logos* - the so-called 'Harmony of the Spheres' - became subsumed into early Christian belief, and that the prime theological functions of Christ the *Logos* as Word, Creator, and Mediator each have distinct musical associations which are further reflected in the religious art of the Middle Ages. Ancient cosmology is an all-inclusive subject in which all branches of human knowledge converge and conflate. As a result, my research into Christ the cosmic harmonizing *Logos* is a truly interdisciplinary one, drawing on ideas from theology, philosophy, musicology, mathematics, art history, and harmonic theory. This paper examines the way in which musical

imagery in general, and the trumpet in particular, was used as a symbol of the Logos, the creative, mediating Word of God. I begin by looking at the concept of the harmonizing logos according to Pythagorean thought, and in particular at its links with creation and mediation as illustrated in Plato's *Timaeus*. I then explore how these ideas were appropriated for Christian usage as illustrated in medieval artistic imagery, using examples taken from a wide range of medieval illuminated manuscripts.

**Vasco Zara: 'Perminute divisione el reduce': 14<sup>th</sup>- and 15<sup>th</sup>-Century Strategies of Composition in Music and Architecture**

In the history of ideas, analogy between music and architecture enjoys many lives: if Rudolf Wittkower's thesis on Renaissance harmony came first in mind, in reality other interpretations turn in a subterranean and valuable way, like presence of seminal Erwin Panofsky's gothicism demonstrate in Nino Pirrotta, Otto Gombosi, and Ernst Sanders works – a structuralist perspective between form and symmetry, verticality and polyphony. If Christopher Page disregards it as 'discarding images', nonetheless this spacial comparison is still alive (see Peter Vergo's recent publication). But, starting from musical treatises of 14th Century and ending with Francesco Colonna's *Hypnerotomachia Poliphili*, sources tell another and undiscovered story. Two different modular practices could show similar function, transformation and evolution: musical cantus firmus (especially in isorhythmic motets) and architectural plan ad quadratum and ad triangulum. It is not a metaphoric, but a methodological parallel based on the fact that the two compositional process search for the same principle of unity (by multiplication in 14th Century and vice-versa by division in 15th Century), and show the possibility that they was exploited as a mnemonic device. They also give evidence, both in music and architecture, of the passage from medieval to Renaissance concept of space: aggregative vs. systematic. Others factors – musical folio layout, cadence organisation, perspective planning, and anthropomorphic vitruvian drawing – came to reinforce this disciplinary comparison.

<b>Iberian institutions and their manuscripts</b>
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**Alejandro Enrique Planchart: Reflections of Iberian Chapels of the Early Fifteenth Century in the Vatican Archives**

The loss of the Aragonese archives in southern Italy during WWII was a major historical loss. For the early part of the fifteenth century there is a good deal of material in Barcelona that has been carefully studied by a number of scholars, particularly by Maricarmen Gómez. The Vatican archival material from the Council of Constance to the death of Eugenius IV in 1447, however, contains documents concerning more than 300 members of the Spanish, Navarrese, and Aragonese courts and chapels, including information on their origins, their diocese of incardination, and their beneficial careers. They also reveal the existence of a number of hitherto unsuspected musical chapels in the peninsula, which were probably capable of performing polyphony, as well as the polyphonic chapel of one of the most important Spanish cardinals at the time. This paper presents a *premier sondage* of these materials in order to make them available for scholars of Spanish music.

**Bernadette Nelson: 'Singing in tune: Dom Duarte's *Ordenança* and musical practice in the Portuguese royal chapel in the early 15<sup>th</sup> century'**

Charles the Bold is credited for having drawn up what appears to be the first set of instructions for the Burgundian court chapel in his *Ordennances touchant la chapelle* of 1469. Preceding this, and barely explored in musicological literature, is an important *Ordenança* or *Regimento* composed by his uncle, King Duarte I of Portugal, before 1438, which sets out in

sometimes intimate detail regulations concerning musical performance and decorum in his own chapel. The two ordinances may not in fact be intimately connected; but they reflect a general pattern at that time for providing guidelines for the successful running of important musical establishments, which include those in Spain. Dom Duarte's document may be distinguished particularly for offering us important insight into his knowledge and discernment of styles of performance in the service of the liturgy, and even vocal production and timbres. It is also unique for listing a series of directives for the desired duration of liturgical services – both with and without musical elaboration. It is thus through such a document that we gain some indication of the type of music accompanying divine worship in the Portuguese royal chapel by the 1430s, where musical sources themselves are sadly lacking: in particular *a3* singing in forms and styles (including *canto feito* and *descanto*) presumably comparable with those of other leading choral institutions during the first half of the 15<sup>th</sup> century. A description of this *Regimento* and other important information composed by Dom Duarte forms the basis of this paper, with a discussion of the implications of the more specific details concerning performance and liturgical integration.

### **Emilio Ros-Fábregas: Medieval and Renaissance Spanish Music Manuscripts at the Hispanic Society of America in New York**

The Hispanic Society of America in New York holds an important collection of Spanish music manuscripts from the Middle Ages and the Renaissance which was acquired in the early 20th century from the library of the Spanish chapelmaster Federico Olmeda (1865-1909) through the German bookdealer Karl Hiersemann. The contents of Olmeda's library appears in a rare sale catalogue (*Biblioteca Iberica*) published by Hiersemann in 1911 (Ros-Fábregas, 1997), but another catalogue (*Musik und Liturgie*, 1911) by Hiersemann also contains in the section "Spanische Musik" part of Olmeda's library. While some of the manuscripts in these collections —especially the polyphonic manuscripts at the Hispanic Society originally from El Escorial— are well known (Noone, 1994), most of the items in these two Hiersemann catalogues acquired by the Hispanic Society have not received the attention they deserve. In this paper I will present a chronological list of all the Medieval and Renaissance manuscripts and printed books of Spanish origin in the two Hiersemann catalogues and I will point out some of the most interesting items I have consulted at the Hispanic Society.

## **Music in Tudor and Stuart England II**

### **Davitt Moroney: Polyphonic schemes in Byrd's Pavans and Galliards**

William Byrd's more than 50 pavans and galliards contain over 150 separate strains of self-contained music. Each is generally derived from a melodic point that is treated polyphonically (albeit freely). The polyphonic relaxation that results from the freedom granted by fingers on a keyboard does not undermine the strict intellectual planning than usually supports each strain. Such strains allow us to examine Byrd's different processes when spanning four-bar, eight-bar and sixteen-bar strains. The more favoured sixteen-bar model gave him the opportunity to experiment with various ways of elaborating paragraphs based on more complex polyphonic cells. The contrapuntal thinking behind such structures serves as a complement to the intellectual planning behind the polyphonic cells in his vocal and consort music.

### **Kerry McCarthy: More from the library of William Byrd**

This is a short report on the latest book to resurface from Byrd's personal collection: a textbook of English common law signed and dated by the composer in 1594, now in the library of St John's College, Cambridge. This discovery gives us some new insight into

Byrd's cultural, intellectual, and linguistic background, and offers a glimpse into the mindset of a composer who was notorious for his constant entanglement in legal disputes.

**Samantha Bassler: London's Madrigal Society and the Reception of William Byrd's Sacred Music**

The Madrigal Society in London is the central music antiquarian organization nascent in the eighteenth century (and still ongoing) that played a pivotal role in the reception history of William Byrd's sacred music and the later English musical renaissance. Until recently, scholarship has assumed incorrectly that Byrd's music was unknown and unperformed until Sir Richard Terry's revival of early music for Catholic cathedrals in the late nineteenth and early twentieth centuries. Examination of manuscripts, letters and programmes from the Madrigal Society and other antiquarian societies extant in London illustrate that select communities of scholars and early music enthusiasts have continuously appreciated Byrd's music, even within thirty years of the composer's death. The objective of my presentation is to synthesize the data I have accumulated from the London Madrigal Society, from its inception in 1741, until the rise in popularity of the English musical renaissance ca 1900. I hope to demonstrate how the Madrigal Society's gatherings and support of the music of Byrd and other early composers of the so-called *stile antico* enabled this Catholic composer's art to be influential in the construction of English religious identity, and perhaps specifically Catholic identity, in London during the eighteenth and nineteenth centuries, and how the Madrigal Society's important work in promulgating Byrd's music laid the groundwork for the English Musical Renaissance under Sir Richard Terry. Scholars have traditionally viewed Terry as a socially isolated island of influence, and focused on the tremendous impact he made for the renewing of early music in London churches and concert life. Previous scholars have emphasized too much the influence of English Catholic music on Anglican traditions, but have not considered the impact of earlier antiquarian societies on Terry's Renaissance and on the formation of modern English religious practices. My research will illustrate both the relationship between the London Madrigal Society and Terry's twentieth-century reception of Byrd's music, and also postulate a theory for the importance of Byrd's sacred music on English religious and liturgical practices after the Reformation.

**Tuning, notation and structure in fourteenth-century music**

**Jeffrey Levenberg: Ouds or Lutes? "Fumeux Fume's" Ficta Speculation**

Solage's notorious *Ars Subtilior rondeau*, *Fumeux Fume*, forever piques scholarly speculation. To demystify its professed "fumeuse speculation," Yolanda Plumley has unveiled poet-composer exchanges within Eustache Deschamps' society of "fumeurs," and Peter Lefferts has traced formidable chromatic sequences into the gravest of registers. Indeed a further cause for speculation emanates from Lefferts' critical edition: The extraordinary *musica ficta* verge on a seventeen-note division of the octave. Though radical for fourteenth-century Europe, this tuning system was commonplace in Arabic music. Via the renowned thirteenth-century theorist Safi al-Din, seventeen notes were delineated upon *ouds*. As the *Cantigas de Santa Maria's* iconography confirms, *oudists* and lutenists interacted in Andalusia, Spain. Specious speculation though the western appropriation of an eastern tuning system may sound, the singular coincidence of these gamuts must prompt a comparative musicological consideration of *Fumeux Fume*. My paper re-examines *Fumeux Fume's ficta*, on the basis of fourteenth-century string instruments. By means of musical demonstrations, I will exhibit the advantages and disadvantages of Safi al-Din's *oud* to the *rondeau*. I will then re-evaluate the Chantilly Codex, arguing that *Fumeux Fume's* editors must adhere to yet one more scribal *ficta* indication. For in the manuscript an octave division more consistent with

the French theorist Nicolaus de Luduno appears. Although Lawrence Gushee and Lefferts have expertly deciphered Luduno's cryptic treatise, his monochord theories remain to be heard in actual practice. By hearing *Fumeux Fume* in native and foreign tunings, scholars may become better attuned to both Solage and his distant, yet closely related Arabic contemporaries.

**Philemon Jacobsen: Andrea da Firenze (1350 – 1415) und die mehrstimmige Ballata in Florenz – exemplarische Analyse der Ballata *Per la ver'onestà***

In der geplanten Dissertation sollen die insgesamt 30 zwei- und dreistimmigen Ballaten Andrea da Firenzes analysiert werden. Lohnenswert wäre dabei auch ein Blick auf die Kompositionstechniken der Ars nova in Frankreich. In einem zusätzlichen Kapitel, welches sich nicht auf Andrea da Firenze beschränkt, soll untersucht werden, ob die Pestepidemie von 1348 eventuell in Ballatentexten verarbeitet wurde. Die Ballata *Per la ver'onestà* ist im Squarcialupi Codex (f. 191v) überliefert. Der Ambitus beträgt im Superius h–c'', im Tenor f–f'. Das Verlaufsschema entspricht musikalisch der Folge ABBAA, der synchron deklamierte Text verläuft nach dem Schema abcd. Die auf den Ruhepunkten bevorzugte Konsonanz ist die Oktave. Am Ende des A-Teils erklingt ein für diese Gattung charakteristisches Schlussmelisma. Auch im B-Teil finden sich an Anfang und Ende dem Schema der Kompositionsform entsprechende Melismen. Strukturgebend für die Musik ist der Text: Der Ripresa-/Volta-Abschnitt enthält Ruhepunkte nach der 1. und der 2. Verszeile und erscheint dadurch dem Text entsprechend dreigeteilt. Die Oberstimme ist deutlich als Melodiestimme erkennbar, der Tenor fällt durch durchschnittlich größere Notenwerte auf – es kommen nur ein Mal Minimen bzw. Achtel vor – zudem sind keine Verzierungen wie im Superius vorhanden. Wahrscheinlich diente diese Stimme wahlweise als Instrumental- oder zweite Gesangstimme. Bei der musikalischen Gestaltung der Ballata fällt auf, dass bestimmte rhythmische Floskeln relativ häufig Verwendung finden. Auch ungenaue Imitationen tauchen an einigen Stellen auf. Interessant für die weitere Analyse wäre die Suche nach isorhythmischen Elementen und wortausdeutenden Wendungen im Notentext sowie eine genaue Betrachtung der Schlussbildung (durch bestimmte Schlussfloskeln) im Kontext des Gesamtwerkes von Andrea da Firenze.

**Renaissance Iberia: sources and performance**

**João Pedro d'Alvarenga: Manuscript Porto, Biblioteca Pública Municipal, MM 40: Its Origin, Date, Repertories, and Context**

Although an important and apparently independent source for the masses and motets of Cristóbal de Morales and the early works of Francisco Guerrero, Manuscript Porto, Biblioteca Pública Municipal, MM 40—a small but voluminous choirbook with 358 extant folios transmitting 141 works—is indeed poorly known. In this paper I will consider its origin, purpose and context, the nature and provenance of the repertories it contains, and the possible date of its copying.

**Ascensión Mazuela Anguita: The Other Music Books in the Renaissance Iberian World: "Artes de Canto Llano" and Their Diffusion**

The aim of this paper is to present a discussion on the circulation and consumption of the "artes de canto" printed in the Iberian Peninsula between 1492 and 1625 as a means of approaching the degree of music's presence in the daily life of the age. Similar to our pocket editions, the "artes de canto" were small-format books, written usually in vernacular language and therefore accessible to everyone who was able to read; they contained the main rules of chant and served a didactic purpose. These books not only took chant as subject, but

constituted a wide-ranging phenomenon related to the increase of literacy and the existence of a wide potential market; owing to their price, lower than that of the “artes de tañer”, they were affordable for lower socioeconomic strata. My hypothesis is that the “artes de canto” have been overlooked as contributors to the diffusion of musical literacy through groups until then excluded from “educated” music. I will refer to specific works, such as the widely circulated *Arte de canto llano* (Seville, 1530) by Juan Martínez. The paper will be structured into two parts. In the first part, I will examine the means of dissemination as well as the distribution networks of these handbooks in the Iberian Peninsula and the New World. In the second part, I will explore the market for the “artes de canto”, borrowing a methodology from book historians and using information provided by inventories of goods and the prefatory material of the handbooks themselves.

**Tess Knighton: Royal exequies in early sixteenth-century Spain and an anonymous Requiem Mass**

The Requiem Mass attributed to Pedro de Escobar has long been known and has been performed and recorded several times, even if it is still a matter of debate as to exactly when it was composed and for which occasion(s). Grayson Wagstaff’s research into the polyphonic Requiem in Spain in the sixteenth century considered the various possibilities and placed the work in a broader European context. This paper will extend that research by looking at an anonymous setting of the Requiem Mass preserved at Zaragoza Cathedral (SaraP 17), in a manuscript that also contains works by Josquin. It is important as a second surviving polyphonic setting of the Requiem from early sixteenth-century Spain, which differs from that by Escobar in the texts and chants on which it draws. It may well reveal more about royal exequies in the Spanish kingdoms in this period.

<b>Music in Tudor and Stuart England III</b>
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**Hector Sequera: A Confluence of Traditions in the Music Collection of Edward Paston (1550-1630)**

With over 1350 pieces, the collection of music manuscripts compiled by Edward Paston is one of the largest in Elizabethan and early Jacobean times. The collection contains most of the sacred and secular genres of music, both English and continental, as well as music by some of the best composers of the Renaissance ranging from Josquin to William Byrd. Along with the many partbooks, there are five surviving lutebooks with over five hundred intabulations of the many vocal and instrumental pieces in the partbooks. The relationship between the intabulations and the partbooks sheds light on many issues of performance practice in the Paston household. Furthermore, the way the music is presented in the collection suggests the confluence of at least two different practices, namely the Spanish vihuela tradition and the English consort tradition. This paper investigates how these practices are present in the collection and gives a glimpse into the performance practice implications of such a unique integration of practices.

**Katherine Butler: ‘Coorte and cuntrie carrol in hir praies’: Ballads, Psalms and Godly Ditties for Queen Elizabeth I’s Accession Day**

During the 1570s, both courtly and popular celebrations developed in England in honour of Queen Elizabeth I’s Accession Day on 17th November. Contemporary poetry describing Accession Day celebrations commonly employed images of singing, music-making and dancing to suggest the English subjects’ expressions of love for their monarch. This paper examines the evidence for such popular music-making, drawing on extant broadside ballads, ballads in manuscript, psalms and anthems in books for Accession Day liturgies or devotions,



and records of further, now-lost ballads in the Stationers Register. Although Accession Day celebrations were never enforced by legislation, evidence suggests that the singing of psalms on Accession Day was actively encouraged by the government through publications produced by the court printer. However, songs and ballads were soon produced by other printers and appeared in manuscript with an interplay of sacred and secular genres illustrative of the themes of Accession Day. These broadsides, which could even include printed music and part-songs, suggest a diverse audience and contexts from street, to church, from private household devotions to court. Participation and enthusiasm for these celebrations surely varied across the country and by religious affiliation. Yet influenced by beliefs that musical harmony could create political harmony, Elizabeth and her government encouraged such musical celebrations to enact the harmonious, loving relationship between subjects and queen that was a characteristic aspect of Elizabeth's monarchical image.

**Benjamin Hebbert: Musician and Connoisseur: A newly discovered portrait of Nicholas Lanier**

In July 2009 a painting of the Anglo-Flemish school, dated 1613, appeared on the London market. It shows a young Nicholas Lanier playing the lute, surrounded by objects that demonstrate his interests in the connoisseurship of art. The great importance of the work for English Renaissance scholarship led, in February 2010, to the publication of a monograph on the painting including essays by various scholars on about different aspects of the work. Elaborating upon my own contributions to the monograph, in this paper I intend to elaborate on the extent of musical meaning that is elicited in the work and explore its importance in both representing Lanier as a disciple of 'New Music', and what it means in terms of the representation of leading musicians in English court circles.