

Song and gender in the Middle Ages

Christelle Chaillou: The Musico-Poetic Architecture of Troubadour Songs

In the study of the lyric poetry of the troubadours, poetic and melodic form have been explored separately. The primary objective of this presentation is to demonstrate that music and poetry are formally linked in the lyric poetry of the troubadours and that, consequently, the conventional system of classification for musical forms developed by Friedrich Gennrich can be called into question. This classification only takes melody into account, while the troubadour demonstrates his *savoir-faire* through the art of “far los motz e-l so.” The second objective is to demonstrate that the development of the musico-poetic form is in response to the techniques of oral composition and facilitates the memorization and, therefore, transmission of songs. After a short description of the conventional classification system for musical forms, we will show, through the use of specific examples, that musical and poetic forms coincide and that the techniques employed are influenced by the oral nature of the songs.

Jordan Stokes: Of Descorts and Discourse

The trouvère lai or descort presents a special problem for scholars of medieval secular monody. As through-composed musical forms of monumental dimensions, the lais seem to demonstrate a purely musical, “composerly” subjectivity quite beyond that at work in the more common strophic forms. However, due to the ambiguities of thirteenth-century notation, it has not been possible to describe this subjectivity, or even to definitively reconstruct the musical texts themselves. Despite heroic efforts by Tischler and others, aspects of mode, form, performance practice, and rhythmic organization in this music remain controversial. My purpose here is not to end the controversy, nor to recapture the lai as it existed in the thirteenth century. Rather, I seek to open the question of its status for the twenty-first century audience. Claiming these works as musical “compositions” is not a neutral description of fact, but rather an intensely active judgement on the part of the scholar/listener, which has repercussions for our treatment of the enigmas listed above. To shed light on this process, I will combine a close musical reading of lais by Gautier de Dargies and Guillaume le Vinier with a meta-analysis drawing on the literary and semiotic theories of Barthes, Eco, and Foucault. While these writers are anachronistic with regard to the medieval texts, I hope to demonstrate that they are intensely relevant to our modern experience of the texts, and may help secure a larger space for “the music itself” in the scholarly discussions of this repertoire.

Rachel Lumsden: Mode, Gender, and Aribo’s *De Musica*

As scholars such as Cusick (1993) and Leach (2006) have noted, past writers of European music theory documents often used gendered metaphors as a means of invoking an established system of binary oppositions, in which masculinity/rationality/strength is contrasted with femininity/irrationality/weakness. Binary constructions like these create a power structure in which things gendered “feminine” are ultimately dependent on and subjugated to those gendered “masculine.” This paper explores gendered metaphor in Aribo’s late eleventh-century treatise, *De Musica*, in which gendered language is used in a way that complicates the typical binary oppositions described above. *De Musica* contains a remarkable diagram (the *figura circularis*), which features four pairs of interlocking circles depicting the interrelations between the authentic and plagal modes. Explicitly designated as “virilis” and “matronalis” in both the text and figures, the authentic and plagal pairs are representative of a

different kind of relationship, in which “masculine” and “feminine” are used as entwined, rather than hierarchical, categories of description. Drawing on work from feminist scholars such as Karras (2005), Blamires (1997), McNamara and Wemple (1988), and expanding on Ilnitchi’s work on Aribo (2005), this paper examines how Aribo’s unusual diagrams provide insight into both a nuanced use of gendered metaphor as well as the position of women in society in the eleventh century. These diagrams provide a glimpse into the complex (and ever-changing) web of power relations between secular and sacred, public and private, man and woman, and husband and wife at the turn of the second millennium.

Willaert and Weerbeke in Venice

David Kidger: Constructing a Venetian Legacy: Adrian Willaert in the 1550s

By 1550 Willaert had served as *maestro di cappella* at the basilica of San Marco for more than twenty years. He had already overseen a transformation of the personnel of the choir and had composed a large quantity of motets and other liturgical polyphony for San Marco. Yet in the 1550s, the picture we have of Willaert is of a man in physical decline, of someone anxious to take care of personal family matters, and of someone who was less and less productive as a composer. This paper takes the position that though there is no doubting this situation, at the same time Willaert and his contemporaries were constructing a lasting musical legacy for the composer, in terms of the music of Willaert himself, in terms of Willaert’s compositional style and in terms of a lasting tradition for music at the basilica of San Marco. This legacy was one in which San Marco was the major center of composition of new music in Venice, sacred and secular, vocal and instrumental, and yet one in which the spirit of Willaert lived on through performance, music prints, detailed theoretical debates and discussions, and in new music.

Katelijne Schiltz: Adrian Willaert’s Hymn for the Holy Shroud

Adrian Willaert’s hymn for the Holy Shroud *O iubar, nostrae specimen salutis* was published in the collection *Hymnorum musica* (Venice, 1542), i.e. only a decade after the Shroud had been seriously damaged by a fire in the Sainte Chapelle of Chambéry. After its repair by the Poor Clare nuns, the Shroud was taken to Italy for exhibitions in Turin, Milan, Vercelli etc. In 1578, it arrived again at its current location in Turin. *O iubar* is one of the few hymns in the collection that is polyphonic throughout. The plainchant melody may be found unadorned or paraphrased, it may permeate the polyphonic texture via imitation or be quoted in one voice only. The last two partes contain a two-voice canon at the lower fifth and octave respectively. The following questions will be addressed: how can the presence of a hymn for the Holy Shroud be explained in a collection that is arranged in accordance with the church calendar? As Jane Weidensaul already remarked in her dissertation on Willaert’s hymns, the text was not set polyphonically by any other composer at any time, so its inclusion in a collection intended for commercial purposes is rather mysterious. Was there a specific occasion for which Willaert composed the hymn? Above all, although it is clear from the five strophes that the hymn is based on a preexisting melody, it is until yet unclear from what source Willaert might have derived it.

Agnese Pavanello: Gaspar van Weerbeke’s Masses in the Transmission of Petrucci’s Print

Between 1502 and 1508 a large number of Gaspar van Weerbeke’s compositions were printed by Ottaviano Petrucci in Venice. 18 of the 20 known motets attributed to Weerbeke (without considering the motet cycles) were included in the motet anthologies of the printer. For more than one third of these compositions Petrucci’s prints represent the only source. A different

situation is offered by the Petrucci print of Weerbeke's masses from 1507. The five Ordinarium cycles are also all transmitted in other sources, which provide important references for the dating and the compositional or the performance context of this repertoire. In my paper I will consider the most peculiar aspects of Weerbeke's masses in their Petrucci transmission and I will compare it with the manuscript tradition in order to identify which tradition line Petrucci's reading of the masses is closer to. The results of this comparison will be interesting for the history of Weerbeke's music and will possibly contribute to know more about the channel through which Petrucci obtained this printed music. Furthermore, we will gain additional insights into editorial changes introduced by the person who was in charge of the edition.

The aesthetic and the practical in medieval theory

Jeremy Llewellyn: Aurelian of Réôme's 'Adverbs of Rejoicing'

Of all the walk-on parts in ninth-century writings on music, one of the most perplexing is provided by the Greek informant in the 'Musica disciplina' of Aurelian of Réôme. He arrives on the scene at exactly the moment the author wishes to know what the word NOEANE – as deployed in connection with model melodies for the modes – signifies. Nothing, is his reply, except that among the Greeks these are 'adverbs of rejoicing' (letantis adverbia). Scholars have seen in this episode evidence of processes of cultural exchange between East and West, especially concerning the organisation and disposition of the oktoechos. This paper, however, follows an alternative approach and traces the mention of 'adverbs' back to grammatical writings circulating in the ninth century and then on to the first extant layer of Proper tropes. The results suggest that specific adverbs found in Greek and Latin writings and grammatical texts but not, significantly, part of the Biblical vocabulary of the liturgy, did indeed find their way into Proper trope texts of the ninth century; and that these, although semantically void, gave a particular aesthetical, functional, and theological lustre to these new forms of composition.

Gregorio Bevilacqua: 'Diversitatem modorum demonstrare': Learning Modes in Roger Caperon's Comentum

It is generally agreed that plainchant was performed from memory even after the invention of notation. Anna Maria Busse Berger has recently shed light on the mnemonic tools used by medieval singers in the long process of memorization. Among these tools, intonation formulas play a fundamental role, and can be found in nearly all tonaries. The Englishman Roger Caperon (end of 13th- beginning of 14th century) gives peculiar psalm intonation formulas in the lengthy tonary that concludes his Comentum super cantum (manuscript Catania, Biblioteche Riunite Civica e Ursino Recupero, D 39, ff. 126r-155r), recently edited in my doctoral thesis (Bologna, 2009). These formulas are otherwise found only in the tonary of an anonymous 14th century English treatise (De origine musice artis, manuscript London, British Library, Lansdowne 763, ff. 69r-87v) that Michel Huglo characterized as being clearly inspired by the Sarum tonary. The Comentum itself has various concordances with the Sarum Antiphoner, but the intent of Caperon's work, unlike that of the English treatise, is far from being exclusively practical: the tonary is preceded by an extensive treatment of undoubtedly speculative features (the origins of music, philosophy of music, division of the tone). The paper addresses the question of how these two works are related to one another and how we can contextualize them. I will focus on what these treatises may tell us concerning practices of memorization and performing plainchant in the so-called Sarum Use.

Attribution and quotation in Renaissance liturgical music

William Peter Mahrt: The Role of the Sanctus in the Polyphonic Mass Cycle

Polyphonic mass cycles consist of diverse texts set to similar music; litany, hymn, and profession of belief are set to the same borrowed material and treated similarly; yet each movement also shows its own conventions differentiating it from the other movements. The Sanctus differs from the other movements—which do not directly accompany a liturgical action—being sung during the Canon of the Mass, which includes the consecration and elevation of the Eucharist, a high point in the cycle. This paper addresses some of the ways the Sanctus was differentiated. In the cantus firmus mass, the cantus firmus could be varied in a striking fashion; in Pierre de la Rue's *Missa Cum jucunditate*, an ostinato figure is stated at the final and the fifth; but the Sanctus states it *gradatim*—in descending stepwise progression—creating striking shifts of sonority and a rhetorical gesture of adoration. Some Josquin and La Rue masses incorporate lauda-style elevation motets in place of the *Osanna*. In masses of Lasso the *Osanna* appears only after the *Benedictus*, leaving the first *Osanna* to be replaced by an elevation. The text of the Sanctus derives from the Old Testament, and it speaks of God in a hieratic fashion; in the later sixteenth century, composers intimated this by the use of something archaic. For example, Byrd alludes to a Sanctus of Taverner in his *Mass for Four Voices*; in his other Masses he uses a cantus firmus texture, unique to the Sanctus and certainly archaic in the context of the imitative style of the other movements. Each of these techniques occur only in the Sanctus of a five-movement cycle, strikingly distinguishing this movement from the others and emphasizing its unique liturgical position.

Alceste Innocenzi: The Codex No. 9 of the Spoleto Cathedral: Problems of Attribution

The musical holdings of the Spoleto Cathedral, the subject of different studies, include some particularly interesting manuscripts. Amongst these, our attention is drawn to a group of six codices 'in folio' with polyphonic music in the choral book of Palestrina (or Giovanni Andrea Dragoni?) and Lerma (codex nr. 9), Giovanni Bernardino Nanino, Costantino Ferrabosco (codex nr. 10), Giovanni Troiano (codex nr. 11) and anonymous. These manuscripts date back to the second half of the sixteenth century. Of note, in the codex nr. 9 there is the inscription 'Joan.s. Petrus Aloisius prenestinus' twice in the header. This codex contains: a complete book of nine Lamentations, one book of Lamentations composed by Lerma (an unknown composer probably born in the Spanish town of Lerma), and a complete book of anonymous Lamentations identical to the 'Lamentations a voci pari' of Giovanni Nasco (printed in Venice in 1561 by Anthony Gardano). The last part of the manuscript contains a series of antiphons, psalms, etc. from the *Officium de defunctis*, all anonymous and never found, until till now, in other sources. The attribution of the Lamentations to Palestrina perhaps should be considered uncertain, because there are some unusual details not found in other versions. These lamentations 'sound' as if they had been written many years after 1560. The first and the third Lamentations of Holy Thursday could be ascribed to Palestrina but the two lamentations for Friday and Saturday sound incredibly different. There are different elements that suggest such a composer as Dragoni, rather than Palestrina. Particularly, two textual differences in the Spoleto book distinguish it from all of Palestrina's other manuscripts. In the first Lamentation of Holy Thursday, the Spoleto codex follows the version of the Roman Breviary of 1568. The most common versions introduce small textual variations; Palestrina uses both of them in Laterano 59 and in Ottoboni 3387 codices. In the version published in 1588 some lines are entirely omitted. The Spoleto Lamentations are identical to those contained in the Laterano 87 codex and composed by Giovanni Dragoni. Even Knud Jeppesen, who had the opportunity to compare the two manuscripts, is not in the position to

give the correct attribution. Thanks to meaningful analogies with other codices (ink, musical handwriting, period of compilation) and to the consultation of the capitular resolutions books of the cathedral, I can suppose that these Lamentations were composed by Dragoni and only later copied and brought to Spoleto by Giovanni Troiano, during his second engagement as chapel master (1578-1593), after he had held the office of choir director in S. Maria Maggiore and organist in S. Giovanni Laterano in Rome.

Tim S. Pack: Motivic Deployment, Cantus-Firmus Placement, and Formal Design in Ostinato-Tenor Motets on "Da pacem domine": Ghiselin Danckerts' Tua est potentia and Leonardo Barré's Congregati sunt

In preparation for a lecture on ostinato-tenor composition in the Renaissance, I examined several hundred works from the fifteenth and sixteenth centuries and identified nearly two hundred motets that feature a cantus firmus presented as an ostinato. Only six of the motets in this repertory employ an ostinato derived from the plainchant "Da pacem domine":

- 1) Jean Lhéritier, Miserere mei domine
- 2) Thomas Crecquillon, Da pacem domine
- 3) Ghiselin Danckerts, Tua est potentia
- 4) Leonardo Barré, Congregati sunt
- 5) Jacobus Clemens non papa, Da pacem domine
- 6) Pierre de Manchicourt, Sustinuimus pacem

Although the ostinato-tenor repertory spans seven generations, all six of these works were written by composers of the same generation; moreover, all six motets were most likely composed between the 1530s and 1540s. In two of the six motets—Danckerts' *Tua est potentia* and Barré's *Congregati sunt*—the ostinato comprises only the six-note motive from the opening of the chant. There is no published edition of either piece, and, though receiving brief mention by a few scholars, Danckerts' motet is not even listed among his works in Grove Music Online. In addition to their use of the six-note motive from "Da pacem domine," these two motets are unique and further associated in that both Danckerts and Barré began working as singers at the papal chapel in Rome between 1537 and 1538, and both resigned in 1555; both motets, moreover, were written in the late 1530s. After offering some preliminary remarks about the six works, my presentation will focus on the two motets of Danckerts and Barré. I will specifically examine how motivic deployment, cantus firmus placement, and tonal and textural contrasts articulate formal divisions in each piece. Although treating the same six-note motive as an ostinato, each composer displays a different level of contrapuntal skill and different approach to setting the motive within the polyphonic fabric. My comparison of these works and the conclusions drawn will reveal previously unnoticed associations between the two motets and will hopefully serve as a valuable resource and impetus for further research into the work of these two composers.