

MUSICAL INTERACTIONS, 1400-1650



14-17 September 2022
Prague, Czech Museum of Music
Karmelitská 2/4, Praha 1

Scientific Committee: Jan Bařa (Charles University), David Burn (KU Leuven, Alamire Foundation), Antonio Chemotti (KU Leuven, Alamire Foundation, KBR), Paweł Gancarczyk (Institute of Art, Polish Academy of Sciences), Inga Mai Groote (University of Zurich), Lenka Hlávková (Charles University), Paul Kolb (KU Leuven, Alamire Foundation), Vladimír Maňas (Masaryk University)

Organizing Committee: Jan Bařa (Charles University), David Burn (KU Leuven), Jan Ciglbauer (Charles University), Lenka Hlávková (Charles University), Alessandra Ignesti (KU Leuven), Kateřina Pincová (Charles University)



FACULTY OF ARTS
Charles University

CELSA
Central Europe Leuven Strategic Alliance



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PROGRAM

Wednesday 14 September

Conference participants are cordially invited to attend this guest lecture at Charles University:

SUSAN RANKIN (University of Cambridge), "From Neumes *in campo aperto* to Neumes on Lines"

(17:00-18:00, Faculty of Arts, Institute of Musicology, Nám. Jana Palacha 2, Praha 1, room 405)

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18:30 **Registration** (Czech Museum of Music, Karmelitská 2/4, Praha 1) [\[MAP\]](#)
19:00 **Opening reception**

Thursday 15 September

9:15-9:30 **Opening**
9:30-11:30 **Musical Interactions and Transmission in Central Europe** (chair: Hana Vlhová Wörner)

ANTONIO CHEMOTTI (KU Leuven, Alamire Foundation, KBR Brussels), "Where is Central Europe? Textbook Narratives of European Music History"

SCOTT L. EDWARDS (University of Vienna), "Resourceful Singing: Local Music and Language Practices in Brieg Mus. K. 28"

JANKA PETŐCZOVÁ (Slovak Academy of Sciences), "Musical Interactions between Zips Urban Communities and the European Lutheran Musical Centres in the First Half of the Seventeenth Century"

GERO PITLOK (LMU Munich – EHESS Paris), "Notes on Musical Interactions within Paulus Paulirinus's *Liber viginti arcium*"

11:30-12:00 **Coffee break**

12:00-13:00 **Interactions Between Musical Life and Context** (chair: Vladimír Maňas)

KATARZYNA SPURGJASZ (University of Warsaw), "Rorate caeli desuper, et nubes pluant: Was the Foundation of *Collegium Rorantistarum* in Kraków (1540) Motivated by a Climatic Phenomenon?"

TOMASZ JEŻ (University of Warsaw), "Visus, auditus, gustus: The Musical Imaginary of Aeneas Silvius Piccolomini"

13:00-14:00 **Lunch**

14:00-15:30 **Musical Interactions in Spain and the New World** (chair: David Burn)

ANA LÓPEZ SUERO (Universidad de Valladolid – KU Leuven), "Musical Exchange between Spanish and Flemish Musicians in the Seventeenth Century from the Account Books of the Confraternity of the Rosary in Antwerp"

GRAYSON WAGSTAFF (Catholic University of America), "Synthesis and Adaptation in Music and Liturgy of Sixteenth-Century New Spain: Was it Merely Practical or Subversive?"

BERNARDO ILLARI (University of North Texas), "López's Interactive Wit: A Late Mexican Flowering of Franco-Flemish Seeds" (virtual)

- 15:30-16:00** **Coffee break**
- 16:00-17:30** **Keynote** – PAWEŁ GANCARCZYK (Institute of Art, Polish Academy of Sciences), “Musical Meetings and Musical Interactions in Lviv and Central Europe c. 1500”
- 19:30** **Concert** – *Cantare-Symphonisare-Delectare* (Gothic Tower, Music and Dance Faculty of the Academy of Performing Arts in Prague)

Friday 16 September

- 9:30-11:00** **Networks and Repertories** (chair: Jan Ciglbauer)
- GIACOMO FERRARIS (Università di Firenze), “*Innovazioni vittoriose? Patterns of Musical Conservatism and Innovation in Central and Peripheral Areas in the Early Fifteenth Century*”
- CARLO BOSI (Universität Salzburg), “A Network of Monophonic and Polyphonic Songs around 1500”
- JOHANNA-PAULINE THÖNE (University of Oslo), “Interaction, Reception, Contrafaction: The Case of Leiden, Universiteitsbibliotheek, Fragment B.P.L. 2720”
- 11:00-11:30** **Coffee break**
- 11:30-13:00** **Private exhibition of music sources / Exhibition of historical music instruments**
- 13:00-14:00** **Lunch**
- 14:00-15:30** **Reconstructing and Relocating Music** (chair: Paul Kolb)
- CHARLES E. BREWER (Florida State University), “*Nitor inclite: ‘Hidden’ Monophony in Kras 52*”
- FABRICE FITCH (Royal Conservatoire of Scotland), “New Obrechtiana (Or, ‘What’s a Girl Like You Doing in a Place Like This?’)”
- MARINA TOFFETTI (Università di Padova), “Monody, Polyphony, and the Reconstruction of a Missing Part in Incomplete Polyphony: A Few Case Studies”
- 15:30-16:00** **Coffee break**
- 16:00-17:30** **Keynote** – OLIVIA ASHLEY BLOECHL (University of Pittsburgh), “Making Worlds through Song in Haudenosaunee-French Diplomacy” (virtual)
- 19:30** **Concert** – *Theatrum Musicum* (St Laurent Church)

Saturday 17 September

- 9:30-11:00** **Musical Interactions, Transmission, and Transformation in German-speaking Lands** (chair: Inga Mai Groote)
- ROYSTON GUSTAVSON (The Australian National University), “Textual Changes to Recontextualise Motets in Hans Ott’s *Novum et insigne opus musicum* (Nuremberg, 1537–1538)” (virtual)
- HEIN SAUER (University of Zurich), “Singing Neustadt: Musical Identity in Sixteenth-Century Sources from the Lutheran Town Neustadt/Orla”
- BERNHARD RAINER (University of Music and Performing Arts Graz), “Who Composed the Motet *Angelus Domini* for 23 Voices in A-Wn, HAN Cod. 9814? – Musical Interactions between Venice and the Habsburg Courts around 1600”
- 11:00-11:30** **Coffee break**

11:30-12:30 Tracing Musical Interactions across Europe (chair: Lenka Hlávková)

JAN CIGLBAUER (Charles University), "*Quidam triplo metro: The Transmission of a cantilena inhonesta in European Ecclesiastical Networks*"

ITA HIJMANS (Aventure, ensemble for medieval music, Amsterdam), "*Melodies of Secular Monophony from the North Sea to Central Europe around 1400 as a Musical Repertoire*"

12:30-13:30 Lunch

13:30-15:00 What Fragments Can Tell Us About Musical Networks and Interactions (chair: Paweł Gancarczyk)

ZSUZSA CZAGÁNY (Research Centre for the Humanities, Budapest), "*The Interactive Relationship of Fragments and Their Carrier*"

GABRIELLA GILÁNYI (Research Centre for the Humanities, Budapest), "*Musical Codex Fragments from the Rhineland in Hungarian Collections*"

ESZTER GÖBÖLÖSNÉ GAÁL (Research Centre for the Humanities, Budapest), "*Saint Martin from Utrecht to Nagyvárád Ecclesiastical Networks*"

15:00-15:30 Coffee break

15:30-17:00 Identity and Interactions between Centre, Periphery, and the Other (chair: Jan Bařa)

ESPERANZA RODRÍGUEZ-GARCÍA (Universidad Complutense de Madrid), "*Redefining the Style of the Iberian Motet c. 1500*"

NICOLÒ FERRARI (University of Manchester), "*Singing the Armed Man: Centres and Peripheries of the *L'homme armé* Tradition*"

LINDA PEARSE (McGill University – Mount Allison University), "*Habsburg Motets: Responses to the Ottoman Other, 1571–1618*" (virtual)

17:00-17:30 Closing discussion

19:30 Conference dinner

ABSTRACTS

A Network of Monophonic and Polyphonic Songs around 1500

Carlo Bosi

Between them, the *chansonniers* F-Pnm, français 9346 (B) and 12744 (A) – the former also known as *Chansonnier de Bayeux* – transmit nearly 250 monophonic songs. Having been copied around and in the decades immediately following 1500, both sources are rather extraordinary in transmitting on costly parchment and, in the case of B, with additional elaborate border decoration a substantial monophonic repertoire in what is often defined as ‘the golden age of polyphony’. Considering that 35 songs are shared by the two *chansonniers* and that about half of this collective monophonic repertoire is transmitted as polyphonic arrangements in dozens both earlier as well as later polyphonic sources, it is legitimate to regard B and A as part of a larger network of song transmission. One should also beware of drawing too sharp a line between ‘monophony’ and ‘polyphony’: in one instance a song in A has a second notated voice resulting in simple polyphony mostly proceeding in parallel sixths. Could a simple two-voice ‘improvised’ polyphonic rendering be implied in other cases, too? It is a fact that even some three- or four-voice polyphonic arrangements of these songs in other sources – particularly in GB-Lbl, Harley 5242, the so-called *Chansonnier de Françoise* – show comparable harmonic patterns in their discantus-tenor core. This and other features suggest that monophonic and complex contrapuntal-polyphonic rendering of a song are just two possibilities at the extreme ends of a performative spectrum and that written transmission of a song in one or more of these ‘scorings’ may offer snapshots of specific performance traditions.

Nitor inclite: ‘Hidden’ Monophony in Kras 52

Charles Brewer

In the study of the Polish polyphonic manuscripts from the early fifteenth century, it is one of the greatest frustrations that so many works are preserved only in fragmentary form. From the so-called “Krasinski 52” manuscript *Caro mea* (Kras 52, 5) is clearly missing one or two lower voices and the following work, which Perz titled “Bonus aprobatus [?]” (Kras 52, 6), is missing the beginning of its cantus part. In the midst of this manuscript is a single voice part, *Nitor inclite claredinis* (Kras 52, 10, ff.180v-181r), with a double text, one for Christmas, and another in honor of the birth of Prince Władysław Warenczyk Jagiełło (31.X.1424-10.XI.1444). Because of its historical interest, the text of this song has received attention from historians and literary scholars, but most mentions of it by musicologists and musicians described it as “incomplete” in some manner. The copyist of Kras 52 clearly had room to include lower polyphonic voices so it would appear that a conscious choice was made to copy this song as monophonic. Unfortunately, its presence in a “polyphonic” source has led to the conclusion that it must have also been polyphonic. This study will relocate *Nitor inclite claredinis* in the repertoire of early fifteenth-century mensural monophony, including liturgical settings in *canto fratto* (Kk 205), Latin *cantilenae*, such as *Pregrata erat nunc regali* (Kj 2464, 18) attributed to Petrus Wilhelmi de Grudencz, and contemporary secular songs, such as those by Oswald von Wolkenstein.

Where is Central Europe? Textbook Narratives of European Music History

Antonio Chemotti

It is often argued that historical regions nowadays belonging to former Warsaw Pact countries are not integrated in the dominating narrative of European music history, a bias has been caused by political contingencies rather than lack of sources: for more than forty years, musicology was split along the Iron Curtain, so that scholars on either side had little chance to cooperate and access the sources kept in libraries and archives. Thus, sources in Western Europe provided the main material on which the current comprehensive historiographical narratives are built, while those on the eastern side of the Iron Curtain were relegated to regional historiography, mostly ignored by scholars outside these specific areas. Scholars now agree that this situation should be challenged if

we are to attain a more balanced view on European musical history. While this is certainly true, the position of “Central Europe” in musicological narratives has yet to be the object of a coherent research from the point of view of the history of the discipline. In order to provide a starting point for a more informed discussion of this issue, the present paper will review selected textbooks on late medieval and early modern European music history, looking for references to historical regions belonging to former Warsaw Pact countries. This will showcase which regions are more often discussed, which figures and repertoires are put under the spotlight, and which narratives are attached to them.

***Quidam triplo metro* : The Transmission of a *cantilena inhonesta* in European Ecclesiastical Networks**

Jan Ciglbauer

The discovery of a new record of the *cantilena inhonesta*, *Quidam triplo metro* in a source connected with the Prague University and the Cistercian order provides an opportunity to look at its European transmission. Up till now, the known sources are from England, Avignon/Italy, northern Germany, and the Low Countries, as well as two Bohemian records dated around 1420. Looking now at all six records, we can speculate about the origins of the song and trace its path through Late Medieval ecclesiastical networks. Further, we can identify modifications in the text that show the (mis)understanding of the piece by individual scribes and the “appropriation” of the textual content to the scribes’ own institutions. As there is only one late record that contains musical notation, a reconstruction of the melody and its rhythm is problematic but necessary. The case of *Quidam triplo metro* also inspires a review of different sources of the Bohemian tradition of Latin song with the focus on the role of religious orders and their contacts in the complex picture of pre-Hussite Bohemia.

The interactive Relationship of Fragments and Their Carriers

Zsuzsa Czagány

Fragments of medieval notated manuscripts surviving as book covers can solely be examined in interaction. Of course, as a randomly preserved remnant of a former chantbook it reveals information primarily about the mother codex: by investigating and analyzing its notation, liturgical content, and melodies, we can find out when and where it was produced, which institution it was made for, what tradition it reflects. This is, however, only one side of the reality. The other side begins when the randomly cut codex leaf interacts with the book or print bound in it, becoming its host volume. The narrower music-history-focused research here inevitably expands, the results retrieved only from the fragment get to interact with the data retrieved from the host volume. It becomes important, when and where the book was printed, who owned it, what kind of journey it had before and after the act of binding. In fortunate circumstances, the outcomes of the research running on the two tracks fortify, complete, and explain each other. In my paper this “fragmentological interaction” will be presented in case studies – notated fifteenth-century manuscript fragments preserved on sixteenth- and seventeenth-century prints – displaying the most recent results of field research carried out by the Digital Music Fragmentology Research Group in Hungarian, Romanian and Croatian collections.

Resourceful Singing: Local Music and Language Practices in Brieg Mus. K. 28

Scott L. Edwards

Music sources of the sixteenth century often attest to the multilingual range of musical performance practiced by those who originally owned them. Br. Mus. K. 28, a set of five partbooks formerly from the collection of the Brieg Gymnasium now kept at the Wrocław University Library, is no exception: this Sammelband, compiled toward the end of the sixteenth century, binds together four prints of lieder interlaced with manuscript additions drawing on a liberal range of chansons, Italian vernacular forms, additional lieder, and motets. Especially striking are the ways that this material is transformed, whether through the use of contrafactum, applied above all to its chanson repertory, the presence of Italian linguistic parodies, or the interplay between

monophonic and polyphonic genres. These songs provide important evidence for how their compilers drew resourcefully on a range of musical and linguistic material from across the European continent: they took up styles, partook in discourses, and ‘did’ genres, manipulating these forms in an act of performing and becoming. In conjunction with two motets honoring Silesian figures, their diversity of material demonstrates an active and selective process of localization, one that received and transformed material in the service of local needs or concerns. Drawing on the work of Alastair Pennycook, this paper will show how the musical interactions evident in this set of partbooks helped their owners better understand their own sense of place in the world by thematizing issues of travel, movement, and mobility.

Singing the Armed Man: Centres and Peripheries of the *L’homme armé* Tradition

Nicolò Ferrari

One of the most renowned and studied products of the so-called Franco-Flemish school is the tradition of polyphonic settings based on *L’homme armé* tune. One of the hypotheses put forward for the early history of these works relates to the late medieval crusading movement and the Ottoman territorial gains, symbolised by the fall of Constantinople in 1453. However, both historians and musicologists have focussed almost exclusively on the role played by the Dukes of Burgundy and the Order of the Golden Fleece, with scholars highlighting the role played by the enigmatic canons in the six anonymous Masses in the manuscript Naples, Biblioteca Nazionale, VI.E.40 (NapBN 40) that would enhance the relationship between these settings and the promotion of a Crusade against the Turks by the Dukes of Burgundy.

In this paper I decentre the early history of *L’homme armé* from the historiographical perspective of a product of the Franco-Flemish school and argue instead that we should read this tradition in the wider framework of the late crusading movement. I show how crusading rhetoric permeated works of art all around Europe and I discuss the case study of NapBN 40 in relation to its donation to Beatrice of Aragon, Queen of Hungary and wife of Matthias Corvinus, contending that the Hungarian court played a central role in the crusading cultural rhetoric. In so doing I hope to revise the historiographical centrality of Burgundy by showing how this manuscript and the early *L’homme armé* tradition were part of, and helped to define, a common European crusading cultural idiom.

“Innovazioni vittoriose”? Patterns of Musical Conservatism and Innovation in Central and Peripheral Areas in the Early Fifteenth Century

Giacomo Ferraris

The interaction between different national traditions, to a theretofore unprecedented degree, defines the beginning of the fifteenth century, and the innovations taking place in those eventful decades.

In the context of that innovation, a distinction between “progressive” areas that are at the forefront of the musical and notational evolution, and “conservative” ones starts to emerge more clearly than before.

Now, it’s common knowledge in many scholarly fields (philology, linguistics...) that the peripheral areas tend to be more conservative, the central ones to innovate more; however, particularly in the history of some artistic disciplines, we also see examples of the opposite phenomenon of the culturally central areas clinging to their prestigious cultural traditions (and hence to more archaic practices) and resisting the innovations coming from previously less central areas.

For the period on which we are focussing, two excellent examples of each of those two different kinds of conservatism can be found: the “central” Florence on the one hand, and the “peripheral” Eastern Europe on the other- as represented, respectively, by anthologies like the Squarcialupi and (some parts of) the Speciáltník codices, or by Italian theoreticians like Prosdocimo de Beldemandis or (admittedly slightly earlier) authors like Paolo da Firenze, and Eastern European composers like Petrus Wilhelmi.

My analysis would combine quantitative and qualitative approaches, across various parameters (notation, Satztechnik, manuscript organisation), with the aim of clarifying the similarities and

differences of these two kinds of conservatism, their interactions with the new “mainstream” currents, and their implications for the ensuing musical developments.

New Obrechtiana (Or, ‘What’s a Girl Like You Doing in a Place Like This?’)

Fabrice Fitch

There are some papers for which an abstract would inevitably be a ‘spoiler’, and this is one of them. Suffice to say that in the course of reconstructing Obrecht’s fragmentary *Scaramella* Mass I have come across some unexpected (not to say surprising) correspondences in the rest of the composer’s Mass output. These shed further light on the intersection of sacred and secular during the Mass liturgy, a topic that features prominently in recent scholarship; they offer further evidence of cultural exchange across linguistic boundaries, in keeping with the theme of this conference; they may eventually help resolve one of the abiding riddles of Obrecht’s mass output; and they yield fresh insights into the compositional personality of one of the more endearing figures of early Renaissance music.

Saint Martin from Utrecht to Nagyvárad

Eszter Gaál

Through the work of the Digital Music Fragmentology Research Group, I stumbled across a fragment of three small stripes coming from a liturgical manuscript written around 1400, strengthening the spine of a volume in the Library of the Roman Catholic Diocese of Nagyvárad (today Oradea, Romania). The book with the shelfmark 263 in the collection of the Chapter of Nagyvárad is the 1625 edition of Joseph Lang’s popular anthology of Latin quotations. According to the inscriptions of its former owners, the volume got to Ferenc Eöszy, a canon of Nagyvárad, from the Low Countries, this transmission was plausibly possible through the intense peregrination between the two regions in the 16-18th century. The eight words and word fragments preserved on the ends of the strips peeping out between the endpapers belong to the office of Saint Martin, the patron saint of Utrecht. Comparing the content of the fragments to the sources of the *Cantusindex* and the books of the Marienkerk in Utrecht, it is apparent, that the small parchment pieces preserved an interesting text variant of the responsory *Dixerunt discipuli*, similarly to the latter sources. In my paper, I examine the office of Saint Martin in Utrecht through the small fragments of Nagyvárad, how the feast of the saint was celebrated in Utrecht before the protestants took over the city in 1580.

Musical Codex Fragments from the Rhineland in Hungarian Collections

Gabriella Gilányi

In recent years, Hungarian plainchant research has turned its attention to the musical codex fragments hidden in Hungarian collections. Although the primary aim of this research is to uncover Hungarica, and thus enrich the very poorly survived source material of medieval Hungary, a considerable number of no less interesting parchment leaves have been found as a by-product of the investigations. They were certainly cut out from musical codices of foreign origin and used to cover incunables and antiques of foreign possessors. The provenance of the parchment covers is usually confirmed by the liturgical-musical content of the fragments and the inscriptions of the owners of host books. This group of sources includes codex fragments written in the so-called Rhenish notation, more commonly known as *Hufnagelnotation*. This notation was not in use in the scriptoria of medieval Hungary: its origins can be traced back to the Rhineland. In my paper, I will focus on this group of fragments, highlighting some examples where the provenance of the fragments – coming from fifteenth-century codices –, and their host books printed after 1500 can be detected.

Textual Changes to Recontextualise Motets in Hans Ott’s *Novum et insigne opus musicum* (Nuremberg, 1537–1538)

Royston Gustavson

Hans Ott's *Novum et insigne opus musicum* was the first published anthology of Latin-texted polyphonic music to show the influence of the Lutheran reformation. Ott wished to publish music by the finest composers – especially, as noted in his preface, Josquin – but also wished to ensure that the texts were appropriate for Protestants, and with the Reformation being relatively new this posed a challenge. While there were many outstanding motets with appropriate texts, for example the Psalm motets that constituted almost half of this first volume, his solution was to amend the texts of some of the motets to recontextualise them for his intended market. Implementation issues with the amendments allow us to consider which texts were amended by Ott and which came to him already amended.

Ott was also careful with the texts of the ceremonial (political) motets. A systematic analysis shows that Ott again selected musically outstanding compositions, and then amended or replaced the texts of those that were not consistent with his plan that the anthology include several ceremonial motets in praise of the dedicatee and his family, but not in praise of any other non-biblical figures or places.

Even Ott's changes were not enough for some users of his anthology. Based on my examination of 181 of the 188 known extant partbooks, my paper closes with a discussion of the handwritten changes made by users to some of the texts, continuing the process begun by Ott of recontextualising the anthology with their own context and beliefs.

Melodies of Secular Monophony from the North Sea to Central Europe around 1400 as a Musical Repertoire.

Ita Hijmans

Due to the apparent dominance of polyphony in many of the leading centres in the early fifteenth century and our preference nowadays to investigate polyphonic music, secular monophonic melodies from the North Sea to central Europe around 1400 seem to be underexposed.

Secular monophony wasn't rare in early fifteenth century Europe north of the Alps. Given the context of the various collections, the genre was represented in a wide range of social circles from citizens to prominent cultural and economic elites, notated on everything from an ornamented manuscript leave to a piece of slate. Secular monophony apparently echoed in all corners of society. In scholarly literature, investigating text and form of this repertoire prevailed above analyzing the melodies. As a result, melodies were secondary, not regarded as independent entities. Therefore, we have only a hazy idea of secular monophony as a musical repertoire.

The discrepancy between medieval musical theory and the actual melodies has been considered a major problem by many authors. This too led to marginalization or even undervaluing of the melodies.

Convention-based analysis (a.o. Wulf Arlt, Basle, 2003/2009) could be a theoretical framework to assess melodies of secular monophony. It not only enables us to understand their flexible modal orientation and melodic functional relations, but also to identify frequently used formulas. This opens up a new perspective on melodies of secular monophony from the North Sea to central Europe around 1400.

López's Interactive Wit: A Late Mexican Flowering of Franco-Flemish Seeds

Bernardo Illari

Mexican-born composer Francisco López Capillas (c. 1606-1674) has earned an ultraconservative reputation thanks to his preference for old-looking, single- choir vocal polyphony in Latin. Yet his music was fully up to date in its use of affections, contrast, and unconventional dissonance. His employment of anachronistic procedures, which hint back at Franco-Flemish polyphony, rather seems a deliberate tactic for achieving prestige and legitimacy through his engagement with music that was old, complex, and learned. Lopez converts mensuration and canon into witty representations of textual meanings, drawing upon Pietro Cerone's encyclopedic treatise.

Lopez's four-part motet, *Quicumque voluerit* (for the Apostles) features a repeated cantus firmus with proportional diminution whose progressive shortening ironically projects the Biblical admonition in the lyrics ("whosoever would become great among you shall be your minister").

His Marian *Cui luna, sol et omnia* resorts to four simultaneous mensurations that both present and represent the idiom, *per temporas*. The third Agnus Dei of his Mass *Quam pulchri sunt gressus* is a six-in-three cancrizans canon that recalls the imaginary forward- and-backward motion through a Du Fay-esque labyrinth.

López's witty interaction with prestigious European music older by more than a century seems a defensive Americano strategy against the pervasive Spanish discourses that systematically denigrated colonial subjects. This Mexican polyphony asks for a differential status in relation to the polychoralism universally preferred within the Spanish realms, and also lays claim to the values and the "universality" (in Eurocentric terms) of the intellectual tradition, the music, and the land.

Visus, auditus, gustus: The Musical Imaginary of Aeneas Silvius Piccolomini

Tomasz Jeż

The solemn celebrations of *Corpus Christi* 1461 in Viterbo were described in the *Commentarii rerum memorabilium* by Aeneas Silvius Piccolomini, the renowned humanist and pope. In his relation from this event, organized also by himself, there are a lot of data concerning its both visual and musical interfaces, not excluding the sensations experienced also through the other senses: touch, smell, and even taste. All these notes make it possible to better understand the interactive character of the music performed at such occasions, which was never a layer that can be considered or studied separately, as many musicologists used to do. The report of Piccolomini also sheds new light on the topic of his musical worldview, which is important not only because of his role in the renaissance culture, but also due to the topic of the significance of music in the eyes and ears of early humanists.

In this perspective, the question of interactions between humanism and music seems worth to re-elaborate. Departing from stereotypical approaches that marginalised the meaning of the sounding traditions in the world of humanists, I would like to propose the new perspective of studies, based on the careful lecture of their texts, concerned the musical topics, often omitted by traditional musicology and ignored by many trends of cultural studies. I think this approach could enrich and supplement our state of knowledge on the musical worldview of forgotten but important authors, but also to redefine the identity of the so-called *Age of humanism*.

Musical Exchange between Spanish and Flemish Musicians in the Seventeenth Century from the Account Books of the Confraternity of the Rosary in Antwerp

Ana Lopez Suero

The political bonds that united the Low Countries and Spain in the mid-sixteenth century created an important migratory flow between the two nations until the end of the seventeenth century. Emigrants from various trades and social layers travelling in both directions settled in the foreign land, bringing with them their language, their customs, and their culture. They formed their own communities where they settled and at the same time integrated into the existing social network there. One example of musical exchange in this context has come down to us through surviving documents of the Confraternity of the Rosary in Antwerp, a Spanish society founded in the late sixteenth century. An account book preserved at the State Archive of Antwerp reveals that this society was an active patron of music during the first half of the seventeenth century. The accounts provide detailed information about the musicians who worked in the Confraternity's service, both Flemish and Spanish, the festivities in which they took part, and the music commissioned. I begin by tracking the musicians' ties with other local institutions and the celebrations in which they participated. Then I discuss the instruments bought by the Confraternity and the music performed in its celebrations, in which the Christmas *villancicos* and the Corpus Christi dances played a prominent role. Analysis of the accounts placed in context shows that the Confraternity of the Rosary hosted a fertile cultural exchange in which music and musicians from both nations were the agents.

Habsburg Motets: Responses to the Ottoman Other, 1571–1618

Linda Pearce

In the late sixteenth century the Ottoman empire was a highly organized, multicultural and artistically rich society that had expanded control over the Mediterranean and central Europe. The presence of the Ottomans deeply affected the European psyche, not only in those European regions dependent on a vibrant trade activity in the Mediterranean (e.g., Venice) but also in those at risk of losing land to Ottoman incursions (e.g., Habsburg Austria). A massive European response, comprising written and musical materials, points to a deeply felt anxiety. Although scholars have examined Venetian (and other) musical responses to the Ottoman threat, a consideration of those from Habsburg Austria is lacking.

I consider the motet “Percussit Saul mille” (*Orpheus mixte*, Graz, 1607) by Georg Poss (1594–1633) exposing its propagandistic use to stoke support for a future crusade and its resonance with Venetian responses to the Ottoman threat following the Battle of Lepanto (1571). At the same, I problematize this use, challenging its message by showing how accounts of individuals, such as the chaplain Salomon Schweigger (1551–1622; *Ein neue Reiss Beschreibung*, 1608), who traveled as an Austrian Habsburg envoy to Constantinople, tell another story: that the distinctions between Ottomans and Europeans were not as clear cut as the propagandistic use of this music might suggest. In doing so, I draw on the theoretical concept of the *dragoman* (mediators and translators at the Istanbul court; Rothman 2021) as a way of engaging the fluid, imbricated nature of cultural identity, in such a way as to disrupt the separation of ‘Ottoman’ and ‘European’ into separate and distinct categories that characterizes much prior music scholarship.

Nuancing this narrative of fear re-contextualizes our understanding of how specific motets were used for propagandistic purposes. This work challenges received narratives of a resounding European victory at the Battle of Lepanto, and more broadly, it decentralizes narratives focussed narrowly on European music without considering its global context.

Musical Interactions between Zips Urban Communities and the European Lutheran Musical Centres in the First Half of the Seventeenth Century

Janka Petőczová

The aim of the paper will be to reveal the musical interactions between the musical life of the German Lutheran musical centres in Europe and the towns in the historical region of Spiš/Zips (the North-East Slovakia). The demarcation of the musical interactions requires research at least from five angles of view: 1) migration of musicians; 2) transfer of *musicalia*; 3) transmission of musical works (thinking); 4) sociological aspects of the organization of musical life in Lutheran settlements according to German models; 5) defining local and individual aspects of the musical culture in the so called “peripheral localities” and evaluating their real contribution to the European Cultural Milieu. The paper will focus on the first aspect (fundamental) migration of musicians: A) migration in narrow sense as movements of musicians as part of the overall population mobility in the frame of historically changing political structures in the Early Modern Period; B) the migration in broader sense as a contribution to cultural diversity of Slovakia (formerly the Kingdom of Hungary). The geographical migration needs to be investigated as *internal* migration (within the home territory) and *external* migration (leaving the boundaries of a territorially defined unit). Methodologically detailed research based on philological critical analysis of musical sources points to interesting connections between Spiš/Zips and European territory; especially important are tablature books (content the music of Thomas Gosler, *exulant* from Schleswig-Holstein, living since 1625 in Spiš/Zips), memory albums (sources for studying peregrinations in Europe) and municipal archival documents (*vocations*, correspondence).

Notes on Musical Interactions within Paulus Paulirinus’s *Liber viginti arcium*

Gero Pitlok

A few articles of Paulus Paulirinus have come down to us from his largely lost lexical work “*Liber viginti arcium*”. From a music historiographical point of view, they give us valuable information about that time. The fact that important information on organology and the status of the musician’s profession has come down to us with these articles that have been preserved can be considered a fortunate circumstance.

It's still widely assumed that the Bohemian countries benefited largely from the influence of Franco-Flemish vocal polyphony and at the end of the 15th and finally with the beginning of the Habsburg rule (1526 coronation of Ferdinand I as King of Bohemia) is there talk of an internationalization of musical life in the Bohemian countries. However, Paulirinus's knowledge makes it clear how widespread basic knowledge in the field of *artes liberales* must have been in the Czech lands as early as the mid-fifteenth century and that interactions of music mediation between the Bohemian countries and Central Europe in the fifteenth century played a far greater role than previously assumed.

The aim of the lecture is to place the information from the "Liber viginti arcium" that are important for music in the context of the time and to show to what extent interactions for the absorption and imparting of knowledge about music theory and music practice in the Bohemian countries in the middle of the fifteenth century and the knowledge obtained from the continuity of these interactions are of importance for current research.

Who Composed the Motet *Angelus Domini* for 23 Voices in A-Wn, HAN Cod. 9814? – Musical Interactions between Venice and the Habsburg Courts around 1600

Bernhard Rainer

The collection HAN Cod. 9814 of the Austrian National Library contains a layer of works by composers who were active at Habsburg courts in the first decades of the seventeenth century. Of particular interest is the motet *Angelus Domini* à 23, which is attributed to Alexander Uttendal in the manuscript. But the unusual instrumentation alone casts doubt on this attribution, and a structural analysis of the piece clearly points to a composer influenced by the Venetian polychoral style.

While the transmission of compositional styles in the sixteenth century through, for example, the so-called parody technique is well known, this paper will use the motet *Angelus Domini* à 23 as an example to show how lesser-known German composers at Habsburg courts took up the Venetian polychoral style through imitation and reworking. The interaction between Venice and the Habsburg courts is illustrated by the student-teacher relationships between Giovanni Gabrieli and composers active at the Graz court, such as Alessandro Taddei and Georg Poss. Furthermore, for composers who were active at the courts of Vienna and Innsbruck, such as Lambert de Sayve, Christoph Strauss, Thomas Podenstein and Johann Stadlmayr, it can be demonstrated that they seem to have adopted the Venetian polychoral style only through the transmission of music. It can thus be shown that the cultural transfer of the leading musical culture of the time took place even before the arrival of Italian chapel-masters, composers and musicians who dominated music at the Habsburg courts from the 1620s until the early nineteenth century.

Redefining the Style of the Iberian Motet c. 1500

Esperanza Rodriguez-Garcia

The motet *Ave festiva ferculis* is a fascinating case of musical interactions in the Iberian repertory of c.1500. A unicum in manuscript Tarazona 2/3, it is attributed to Josquin.

Whereas scholars have generally agreed on the spuriousness of the authorship to Josquin, the origin of motet has received lesser consensus. The motet is copied within a compilation of almost exclusively Iberian sacred music, but style-wise it departs from the general definition of the Iberian motet. Additionally, it shows characteristics of the Franco-Flemish tradition (starting with a prominent citation of Josquin's *Ave Maria* featuring in the opening).

The results of statistical computer analysis performed on the piece (with the software *jSymbolic*) confirm that the motet is not by Josquin and is probably of Iberian origin. This prompts the obvious question of what is the 'Iberian style' (or any other style for that matter).

This paper will reassess the motet in the context of music interactions tackling questions on how we define the style of the different traditions and how we deal with cases that seem to belong to neither of them.

Singing Neustadt – Musical Identity in Sixteenth-Century Sources from the Lutheran Town Neustadt/Orla

Hein Sauer

Music played an important role in representing the identity of an early-modern town. The music's quality and performance mirror the resources and abilities of the town for outsiders and locals alike. Hence, in the choice of liturgical repertoire, we can trace interactions of practical and symbolic nature: The persons responsible for the music chose what they thought would be the best music to resonate with their audience and the circumstances.

In my paper, I will discuss what this "best music" could have been in a Lutheran town in the late sixteenth century. This must not necessarily coincide with our notion of attractive music of the time. The religious and musical personnel of cities such as Neustadt an der Orla in Southern Thuringia were not just copying the development in Leipzig, Dresden, Munich, or Prague. They actively decided on when to sing which repertoire. Local tradition, self-depiction, personal interactions, resources, and taste were as important to them as the available printed works by the "fürtreffentlichen Componisten [. . .] Iosquini, Clementis non Papæ [and] Orlandi" (Church Order of the Electorate of Saxony, 1580).

I will base my argumentation on ten collection manuscripts from Neustadt. They illustrate how the repertoire of regional and super-regional composers was carefully arranged to mark special occasions, follow local traditions, and impart the self-image of an ambitious merchant town at the end of the sixteenth century.

Rorate caeli desuper, et nubes pluant: Was the Foundation of Collegium Rorantistarum in Kraków (1540) Motivated by a Climatic Phenomenon?

Katarzyna Spurgiasz

In 1540, Polish king Sigismund I signed the foundation charter of the *Collegium Rorantistarum*, an ensemble of priests-singers who were obliged to sing every day a votive mass in the Wawel Cathedral in Kraków. Each day, all year round, that particular liturgy was expected to consist of polyphonic settings (still not a common practice at that time). And each day, the same *propria* had to be sung, those of a votive mass, usually celebrated only in Advent: *Rorate caeli*. The longing for salvation, emphasised by daily references to the Advent liturgy, may seem exceptional, but not quite odd for a Christian king. But was that particular foundation motivated only by the spiritual hope for the Second Coming of the Messiah?

In 1540, there seems to be at least one more reason for praying with the words of the Advent introit. Researchers in the field of environmental history discovered several symptoms of a severe drought that afflicted vast parts of Europe at that time. The temperatures and low humidity indexes may have exceeded some of the 21st century records. In some studies, a recurrence of the phenomenon (described as *megadrought*) may be observed, thus a greater influence on agriculture and economy. In that light, the words *Drop down dew, ye heavens, from above, and let the clouds rain* seem particularly relevant to more 'earthly' issues, too.

To what extent may the climate and the (musical) culture interact, or to what extent the interactions between environmental and cultural history may be pursued?

Interaction, Reception, Contrafaction: The Case of Leiden, Universiteitsbibliotheek, Fragment B.P.L. 2720

Johanna-Pauline Thöne

The Leiden fragment NL-Lu2720 belongs to a group of music manuscripts that originated in the Low Countries in the early fifteenth century and contain contemporary local, often Dutch-texted, compositions next to older pieces of the French Ars Nova and 'Ars Subtilior'.

Rooted in the established historiographical conception of France as the locus of cultivation of Ars Nova polyphony, Strohm (1993) stated that the scribes in the Low Countries were working at the 'extreme margins of the central tradition', while Plumley (2003) called the French pieces in these sources 'isolated exceptions'. Their observations convey a notion of periphery for Low Countries

manuscripts that is true in geographical terms but, as I shall argue, misleading as to their role in repertory transmission.

The diverse nature of the repertory preserved in the Leiden fragment invites further investigation of its transmission channels. On the one hand, the singular cases of a Latin-texted rondeau and a French contrafact of an 'Ars Subtilior' ballade demand contextualisation. On the other, local mimetic and onomatopoetic compositions and the emergence of certain pieces elsewhere as contrafacts pose questions of inspiration, reception, and chronology.

The extant manuscripts of 'central' French repertory of the late fourteenth century are also late witnesses to an older repertory, compiled around the same time as the Low Countries sources. Thus, the conception of these different kinds of manuscripts was not only coeval but also interactive.

In sum, taking the Leiden fragment as a lens through which to reconsider several manuscript cultures reveals a fundamental distinction between understandings of centre and periphery as regards repertory *preservation* versus the chronology of repertory transmission and reception.

Monody, Polyphony, and the Reconstruction of a Missing part in Incomplete Polyphony: A Few Case Studies

Marina Toffetti

Among the many possible intertextual relationships between musical repertoires of different periods, the relationship between the so-called Gregorian chant and the polyphonic constructs that derive from it appears particularly complex. The first image that comes to mind, when considering the polyphonic repertoire originated from a *cantus prius factus*, is that of an apparently inexhaustible source: from one and the same melody can spring innumerable polyphonic re-elaborations, each of which is endowed with a unique physiognomy, but all united by the use of the same melodic material. The presence of a *cantus prius factus* is therefore a unifying element, but also a litmus test, able to reveal the specificities of the music built from the same chant.

When faced with a polyphonic composition lacking one or more voices, it becomes even more important to pay attention to these aspects. In such cases, when trying to restore the missing portion of the polyphonic texture, the lacuna will sharpen the attention of the analyst engaged in the task of reconstruction.

To show the different peculiar modes of interaction between chant and polyphony, some case-studies will be proposed, taken from compositions by Palestrina, Marc'Antonio Ingegneri and Girolamo Frescobaldi, which provide different answers to two specular and often complementary questions: what can polyphony reveal about chant? What can chant reveal about the new composition into which it has been incorporated?

Synthesis and Adaptation in Music and Liturgy of Sixteenth-Century New Spain: Was it Merely Practical or Subversive?

Grayson Wagstaff

The early polyphonic repertory of Colonial Mexico, then New Spain, demonstrates that composers sought to emphasize certain defining services of Catholic liturgy, what were pillars of Spanish Catholicism: Holy Week, death rituals, and Marian devotions. This was true both in music written in the colony as well as that imported, collected, and preserved by scribes. Earlier scholars attempted to circumscribe development of cathedral music in Mexico as somewhat rigidly planned according to a unified liturgical "use", mainly that of Seville. I propose that composers and musicians working in New Spain before 1600 relied on what I term a "found approach", using whatever liturgical books were available. Works by Hernando Franco, chapel master in Mexico City and the best documented composer in the early Americas, demonstrate that he adapted and combined liturgical chants from various sources, creating a hybrid practice. Several of his compositions, which would not have conformed to Tridentine textual practices, were copied by scribes long after the Reformed liturgy was adopted. Was this a subversive practice? Other questions are raised by devotions like the Salve service, which survived in New Spain long after the new liturgy was adopted. Aspects of polyphonic works and liturgical practices raise issues of

center and periphery as well as identity. As they venerated the colonial Marian icons such as Remedios and Guadalupe and developed a unique repertory for various important services, the musicians of New Spain created their own center, not a periphery dependent on Spain, with its own very complex identity.