The Anatomy of Polyphonic Music around 1500

Programme and abstracts

International Conference | Cascais, Portugal
27-30 June 2018
Organising committee:
Esperanza Rodríguez-García (CESEM, FCSH NOVA)
Isabel de Alvarenga (Fundação Dom Luís I)
João Pedro d’Alvarenga (CESEM, FCSH NOVA)
Nuno de Mendonça Raimundo (CESEM, FCSH NOVA)

Assistants to the organising committee:
Adriana Dias (CESEM, FCSH NOVA)
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This conference is co-hosted by the CESEM–Centre for the Study of the Sociology and Aesthetics of Music at Lisbon Nova University through the FCT-funded R&D project PTDC/CPC-MMU/0314/2014, and the Fundação Dom Luís I, Cascais.

Team of researchers for the project The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music (PTDC/CPC-MMU/0314/2014):
Bernadette Nelson | Emilio Ros-Fábregas | Isabel Pires | João Pedro d’Alvarenga (Principal Investigator) | Kenneth Kreitner | Owen Rees | Tess Knighton | Esperanza Rodríguez-García (Postdoctoral Fellow) | Maria Elena Cuenca (Postdoctoral Fellow at the UCM) | Carolyn Ponce (Doctoral Student at the UM) | Nuno de Mendonça Raimundo (Research Assistant) | António Baptista (Junior Research Assistant, 2017-18) | Adriana Dias (Junior Research Assistant, 2018-19)

Advisory board:
Grayson Wagstaff | Juan Carlos Asensio | Juan Ruiz Jiménez | Manuel Pedro Ferreira

https://iberianpolyphonicmusic.wordpress.com/

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Welcome

On behalf of the organising committee, it is my great pleasure to welcome you to the conference The Anatomy of Polyphonic Music around 1500, and the beautiful town of Cascais. I hope that your stay here be comfortable and enjoyable, that you feel at home, and have a wonderful time.

This conference stems from the R&D project The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music, funded by the FCT–Portuguese Foundation for Science and Technology (PTDC/CPC-MMU/0314/2014), and based in the CESEM–Centre for the Study of the Sociology and Aesthetics of Music at Lisbon Nova University.

Although the project aims at dissecting Iberian music from the period between around the 1470s and 1520s, we are also interested in researching the methodologies and contexts regarding sources and analysis of other repertories, examining their identity, and hearing from current research with similar scope and methodological concerns, irrespective of the geographical or cultural area. It is my expectation that this conference will provide the opportunity for a fruitful exchange of ideas, for catching up with dear colleagues and friends, and for creating new contacts.

The conference offers a varied academic, cultural, and social programme. It will take place at the Cascais Cultural Centre, headquarters of the Dom Luís I Foundation, the most important cultural institution in the municipality, and co-host of this event.

I would like to warmly thank the President of the Dom Luís I Foundation, Prof. Salvato Teles de Menezes, who immediately realised the relevance of this conference and made available the institution’s premises and logistics, also sponsoring the organisation; my colleagues in the organising committee for their commitment and indefatigable work; the assistants, and the young students who volunteered for helpers; CESEM’s management team for their invaluable assistance, and inexhaustible energy; and, above all, my colleagues in the Anatomy project research team, for all the wonderful accomplishments and contributions, and the truly inspiring spirit of academic cooperation and genuine friendship.

João Pedro d’Alvarenga
Principal Investigator for the project PTDC/CPC-MMU/0314/2014
Dear colleagues,

The present conference is, in a way, the tip of an iceberg. The research institute behind it celebrated last autumn its 20th anniversary. In fact, CESEM started small, but is nowadays a powerful force in Iberian musicology; it involves in Lisbon, Porto, and Évora more than 200 people among researchers, advanced students and collaborators, with three labs and a wide thematic range, from the music of the Middle Ages to that of videogames, from baby unarticulated talk to symphonic writing and live electronics. As part of the international musicological network, we have been increasingly contributing to the furthering of knowledge and the corresponding rewriting of Music History.

In a sense, Portuguese history can be seen to prefigure this mediating role, as the corresponding people were both heirs to, and active participants in, different strands of music making. A Roman military whistle and an Arabic drum are both part of our archaeological record. Troubadours were locally emulated and gave rise to the earliest written song tradition in the northwest of the Peninsula. The first local polyphonic piece that we know of was created within a Cistercian milieu in the early years of the 13th century and has therefore an international stamp. The Burgundian composer Humbertus de Salinis resided at the Portuguese court for some years shortly after 1400. Connections with the English, the Castilian and the Aragonese courts were decisive later in the century; the thriving towns of the Netherlands eventually became a pivoting centre for further exchange in the arts. It feels only natural for us, then, to try to understand how the Iberian polyphonic tradition related, c.1500, to the European cultures beyond the Pyrenees. The quest is open for us all to pursue. Thanks for being with us on this occasion and, I hope, in the foreseeable future.

Manuel Pedro Ferreira
President of CESEM
Schedule
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>17.00</td>
<td>Registration</td>
</tr>
<tr>
<td>19.00</td>
<td>Reception cocktail</td>
</tr>
</tbody>
</table>

**Day 2 | Thursday, 28 June**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9.30-11.30</td>
<td>**Session 1</td>
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<tr>
<td></td>
<td><strong>Tess Knighton</strong> (CSIC, IMF, Barcelona, Spain)</td>
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<td><strong>Esperanza Rodríguez-García</strong> (CESEM, NOVA FCSH, Portugal)</td>
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<td><strong>Owen Rees</strong> (Queen’s College, University of Oxford, UK)</td>
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<td><strong>María Elena Cuenca</strong> (Universidad Complutense de Madrid, Spain)</td>
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<tr>
<td>11.30-12.00</td>
<td>Refreshments</td>
</tr>
<tr>
<td>Time</td>
<td>Session 2</td>
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<tr>
<td>12.00-13.00</td>
<td>Soterraña Aguirre Rincón (Universidad de Valladolid, Spain)</td>
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<td></td>
<td>Nuno de Mendonça Raimundo (CESEM, NOVA FCSH, Portugal)</td>
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<tr>
<td>13.00-15.00</td>
<td>Lunch break</td>
</tr>
<tr>
<td>15.00-16.00</td>
<td>Keynote address 1</td>
</tr>
<tr>
<td></td>
<td>David Burn (KU Leuven, Belgium)</td>
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<tr>
<td>16.00-16.30</td>
<td>Refreshments</td>
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<tr>
<td>16.30-18.00</td>
<td>Session 3</td>
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<tr>
<td></td>
<td>Bernadette Nelson (CESEM, NOVA FCSH, Portugal)</td>
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<td>Manuel del Sol (Universidad de Valladolid, Spain)</td>
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<tr>
<td></td>
<td>João Pedro d’Alvarenga (CESEM, NOVA FCSH, Portugal)</td>
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<tr>
<td>20.00</td>
<td>Conference dinner</td>
</tr>
</tbody>
</table>
Day 3 – Friday, 29 June

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 4</th>
<th>Session 5</th>
</tr>
</thead>
</table>
| 9.30-11.30 | **Contexts of Iberian polyphony: sources and people**  
- *Kenneth Kreitner* (University of Memphis, US) | **Stylistic traits: identity and attribution**  
- *Adam Gilbert* (University of Southern California, US) |
| 9.30-11.30 | - *The music of Tarazona 5: an introduction*  
- *Michael Noone* (Boston College, US) | - *Not-so-common stylistic traits in fifteenth-century chanson repertories*  
- *Fabrice Fitch* (RNCM, Manchester, UK) |
| 11.30-12.00 | **Refreshments** |  
| 12.00-13.00 | - *Copying polyphony at Toledo Cathedral 1442 to 1540: the evidence from inventories and payment documents*  
- *Emilio Ros-Fábregas* (CSIC, IMF, Barcelona, Spain) | - *Loyset Compère and the motetti missales cycle Ave Domine Jesu Christe*  
- *Grayson Wagstaff* (Catholic University of America, US) |
<p>| 13.00-15.00 | <strong>Lunch break</strong> |  |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
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| 15.00-16.00 | **Keynote address 2**  
Agnese Pavanello (Schola Cantorum Basiliensis FHNW, Switzerland) | Singing polyphony at Mass: the *motetti missales* and the issue of stylistic identity |
| 16.00-16.30 | **Refreshments**                                                     |
| 16.30-18.00 | **Session 6**  
Iberian and Central European repertories: exchanges  
Jennifer Thomas (University of Florida, US) | Early core repertory motets in Iberian sources: construction, context, and cosmopolitanism  
Santiago Galán (Taller de Músics-Escola Superior d'Estudis Musicals, Barcelona, Spain) | Oral contrafacta as anonymous songs in the Iberian *cancioneros*: transmission and reception of the international polyphonic repertoire in the 15th century  
Juan Díaz Bernárdez (Universidad de Valladolid, Spain) | Un triple ejemplo del repertorio ibérico derivado de la práctica de polifonía improvisada en Portugal y España a finales del siglo XV y principios del XVI |
| 21.30 | **Concert**  
Ensemble Polyphonos, featuring works by Josquin, Compère, Anchieta, Escobar, and Peñalosa |
## Day 4 – Saturday, 30 June

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 7</th>
<th>Session 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.30-11.30</td>
<td>Dissecting polyphony: analysis and decoding</td>
<td>East-Central European repertories</td>
</tr>
<tr>
<td></td>
<td>Stephan Rice (The Brabant Ensemble, UK)</td>
<td>Paul Kolb (KU Leuven, Belgium)</td>
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<td>Antoine de Févin’s irregular polyphony</td>
<td>Repertory, genre, and style in the Annaberg choirbooks</td>
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<tr>
<td>11.30-12.00</td>
<td>Refreshments</td>
<td>Lenka Hlávková (Charles University, Czech Republic)</td>
</tr>
<tr>
<td>12.00-13.00</td>
<td>Soundly conceived: the early history of IV/5-3 as a pre-cadential step</td>
<td>Representing tradition, constructing identity, setting a standard: musical repertories of Bohemian Utraquist sources (ca.1470-1540) and their relations to the musical culture of central Europe before 1450</td>
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<td>13.00-15.00</td>
<td>Lunch break</td>
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11
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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>15.00-16.00</td>
<td><strong>Keynote address 3</strong></td>
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<tr>
<td></td>
<td>Andrew Kirkman (University of Birmingham, UK)</td>
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<tr>
<td>16.00-16.30</td>
<td><strong>Refreshments</strong></td>
</tr>
<tr>
<td>16.30-18.00</td>
<td><strong>Discussion panel</strong></td>
</tr>
</tbody>
</table>
Keynote addresses
Abstracts
In various ways chant formed the basis for a large part of the sacred choral music written in the Renaissance period: indeed, composing on a pre-existent chant melody can be considered as one of the most important compositional practices of that time. However, neither chant itself from then, nor the ways in which composers used pre-existent chant melodies, is well understood. Chant melodies were not then stable or fixed, but varied, sometimes drastically, from region to region. Surviving chant sources from the period, though very great in number, are as yet little investigated. This lack of knowledge about Renaissance chant means that fundamental aspects of chant-based Renaissance music remain unknown: to what extent did performative, formal-structural, functional, and symbolic aspects of chants influence polyphonic settings based upon them? How did approaches to treating chant vary across the Renaissance period, from place to place, and according to function? How were chant-setting practices affected by changing views on appropriate liturgical music? This paper will attempt to offer some answers to these questions with a number of case studies from around the turn of the sixteenth century.

David Burn is Associate Professor of Musicology and Head of the Early Music Research Group at the University of Leuven. He completed a doctorate on Heinrich Isaac’s mass Propers under the supervision of Reinhard Strohm at the University of Oxford in 2002. His research focuses on the later 15th and 16th centuries, with particular interest for Heinrich Isaac and his contemporaries, interactions between chant and polyphony, source-studies, and early-music analysis. He has published widely in leading international peer-reviewed journals including the *Journal of Musicology*, the *Revue de Musicologie*, the *Archiv für Musikwissenschaft*, the *Journal of Music Theory*, and *Musiktheorie*. Recent and forthcoming publications include a facsimile and study of the *Leuven Chansonnier* and an edited collection on music and theology during the Reformation. Together with Sarah Ann Long, he is general editor of the *Journal of the Alamire Foundation*. 
Andrew Kirkman (University of Birmingham, UK) I Meditation, meaning and the Mass: beyond the Ordinarium Missae

If cantus firmus cycles constitute the lion’s share of late-fifteenth-century Mass compositions they are of course far from alone. Among the various other approaches to the polyphonic adornment of the liturgy are cycles with multiple cantus firmi, Marian groupings based on successions of chants rather than a single one, Mass-motet cycles, besides the so-called motetti missales. In the same way that—as I would contend—a seed was sown for the cycle based on a cantus firmus by the use of individual songs in the context of Mass, so the Mass cycle in its turn awakened the possibility for other kinds of particularisation of the church’s defining rite. In my paper I will consider the range of these expressions and the possibilities that gave rise to them, including the urges for emblematization that they expressed, the shape and expression of the liturgy that underpinned them, and the textually and formally disparate nature of the items of the Mass Ordinary itself.

Andrew Kirkman is Peyton and Barber Professor of Music at the University of Birmingham (UK), where he teaches on a broad range of historical topics. His research centres on sacred music of the fifteenth century, and he has published and lectured widely on English and Continental Music of the period, including the music of Du Fay, Binchois, Ockeghem, and Josquin. He is also very active as a conductor of vocal and instrumental ensembles, including the award-winning Binchois Consort, with which he has recorded twelve CDs on the Hyperion label.
Singing polyphony at Mass: the motetti missales and the issue of stylistic identity

The transmission of motets in the last quarter of the fifteenth century is, as is well known, quite sparse. Joshua Rifkin captured this situation in an essay of 2012 with the image of a ‘black hole’: only a small number of works from the last decades before 1500 have survived to document a motet production which must have been considerably richer and more diverse. In the case of Flanders and France, from where the majority of the recognized composers of the period originated, the fragmentary motet transmission represents an objective obstacle for the reconstruction of singing practices in devotional and liturgical contexts, and for defining the identity of this repertory, as well as establishing the peculiar features of specific singing traditions. In this fragmented scene, even such a well-localized corpus as that of the motetti missales from the Milanese Libroni is not easy to properly contextualize and understand. Focusing on this group of compositions, which has been considered an exemplary case of stylistic identity, my paper aims to address issues connected with the characterization of the genre and with the parameters relevant to this operation. By considering the aspects that contribute to define the subgenre (including elements of style, textual choices, and paratextual clues), I will discuss some problems and ponder the contradictory results emerging from the research on this corpus of motets, proposing, at the same time, a broader reflection on our categories of historical assessment and interpretation.

Agnese Pavanello is a Research Associate at the Schola Cantorum Basiliensis, University of Early Music, one of the affiliated institutes of the Musik-Akademie Basel and the Fachhochschule Nordwestschweiz. Her research interests focus on Renaissance sacred polyphony and instrumental music of the 17th and 18th centuries. She has published articles on Arcangelo Corelli as well as studies and editions of music by composers of the following generation (Locatelli, Bomporti, and Tartini). She is the author of a monograph on Roman concerti grossi. Her contributions to Renaissance studies concern in particular the Franco-Flemish composer Gaspar van Weerbeke, and she has published editions of his masses and motets. She directed the research project Motet cycles (c.1470-c.1510): compositional design, performance, and cultural context, which has explored a
broad range of issues concerning the transmission and function of motet cycles at the end of the 15th century and has produced *The Motet Cycles Database* (for more information, see www.motetcycles.com). She currently directs a following project, *Polifònia Sforzesca/Sforza polyphony: The motet cycles in the milanese Libroni between liturgy, devotion, and ducal patronage* (http://blogs.fhnw.ch/polifonia_sforzesca/), which includes the digitalization of the Milanese Libroni and a new edition of the core repertory of the *motetti missales.*
Conference papers
Abstracts
En 1991 el prestigioso hispanista Brian Dutton, en una conversación informal entre colegas, incluyó a la canción *Nunca fue pena mayor* entre el ‘top twenty’ de toda su época. Las fuentes que conservan la canción dan una muestra de ello. La contienen trece manuscritos musicales y otros cuatro documentos que presentan enriquecida con contrapuntos concertados, entre ellos *Odhecaton A*. También aparece intabulada en el primer libro impreso de laúd, *Intabulatura Lauto. Libro primo* de Spinacino (1507), y en el *Capirola Lute Book* (ca. 1517). Sin embargo, y al contrario de lo que viene siendo habitual entre el repertorio cancioneril quatrocentista, el poema copiado sin música se conserva exclusivamente en un único manuscrito: el *Cancionero de poesías varias de la Biblioteca de Palacio* (E-Mp Ms. 617).

*Nunca fue pena mayor* es la canción más difundida por Europa de todo renacimiento español y conforma el grupo de los grandes éxitos del momento junto con reconocidas chansons como *D’ung aultre amer* (Ockeghem) o *J’ay pris amours* (Busnois), aunque la historiografía no le haya reconocido este papel. Aún hoy sigue siendo una gran desconocida.

El estudio comparativo de las citadas fuentes permite aportar información relevante sobre la obra. Esta propuesta se centrará de manera más particular en los rasgos performativos que los diversos textos musicales nos aportan. Tal análisis también permite extraer información relevante a cerca de algunos de los manuscritos que la conservan, como los llamados *Cancioneros de la Colombina, Palacio y Segovia* o de *Firenze 176*, y complementar o redefinir algunas de las cuestiones que hasta el presente se han escrito sobre las citadas fuentes.

**Soterraña Aguirre Rincón** es Doctora en Musicología, Honorary Research Fellow de la Universidad de Melbourne, imparte docencia de Grado y Postgrado en la Universidad de Valladolid y en la Universidad Internacional de Andalucía. Es asimismo la coordinadora del Doctorado de Musicología (UVa- Universidad Complutense de Madrid), desde el que dirige tesis doctorales centradas en el estudio de la Música del Renacimiento español. En los últimos cinco años sus principales líneas de investigación han sido los repertorios ligados a los cancioneros poéticos del siglo XV y la obra de Tomás Luis de Victoria.
Actualmente es la Investigadora Principal del proyecto titulado *La obra musical Renacentista*, subvencionado por el Ministerio de Ciencia e Innovación que aglutina a un equipo de matemáticos, físicos, arquitectos, ingenieros, musicólogos, latinistas e historiadores, en total 17 integrantes interesados que analizan y evalúan la relación entre los valores cualitativos y cuantitativos de la música. Trabaja igualmente para diversas instituciones y organismos para la difusión de su actividad investigadora: es asesora musical de la *Fundación Las Edades del Hombre*, que organiza anualmente una célebre exposición de arte religioso en Castilla y León; fundadora del Centro de Estudios Tomás Luís de Victoria, y del Festival Abvlensis; responsable de la catalogación y digitalización del archivo musical de la Catedral de Valladolid y colabora con la Fundación Siglo buscando favoreciendo la conexión entre investigación y proyección social.

João Pedro d’Alvarenga (CESEM, NOVA FCSH, Portugal) | **More on the *Kyries tenebrarum*: textual and chant traditions in Portugal, and polyphony around 1500**

The oldest extant piece of polyphonic music assuredly originated in the Portuguese Royal Chapel, whose composition can be confidently dated from before or around 1500, is an anonymous three-voice, chant-based setting of the *Kyries tenebrarum* appearing as an appendix to a mid sixteenth-century copy of the Royal Chapel’s ceremonial once owned by the Infanta Maria of Portugal, Princess of Parma, and now housed at the National Library of Naples. This paper will provide a context for this piece by tracing the textual and chant traditions of the *Kyries tenebrarum* in Portugal. Chant paraphrase procedures used in the polyphonic setting will be analysed, and its main stylistic features will be discussed by comparison with the few existing polyphonic pieces composed in Coimbra in about the same period. A wider perspective of the sacred polyphonic music composed in Portugal in around 1500 will eventually emerge from this brief survey, aiming at contributing for a better-integrated understanding of the Iberian musical scene at that time.

João Pedro d’Alvarenga is a FCT Investigator, Integrated Researcher since 2009, Coordinator of the Early Music Studies Research Group, and Executive Secretary of the CESEM–Centre for the Study of the Sociology and Aesthetics of Music at the Lisbon Nova University. He was an Assistant Professor at the University of Évora (1997-2011),
and headed there the Research Unit in Music and Musicology (2007-9). He was the commissioner for the planning and settling of the National Music Museum in Lisbon in 1993-94, and was also charged with the organization of the Music Service at the National Library of Portugal, which he headed in the period 1991-97. He is the Principal Investigator for the FCT-funded project *The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music* (PTDC/CPC-MMU/0314/2014).

**María Elena Cuenca (Universidad Complutense de Madrid, Spain) | Common features and differences between Spanish and Portuguese masses from the early 16th century**

During the reign of the Catholic Monarchs, the peripatetic courts favoured cultural developments through contact and numerous influences between artists of different royal entourages. Following established traditions and the developments of Burgundian and Italian courts, Iberian monarchs, high-ranking clergymen, and nobles began to enlarge their households, in particular through the increase of the number of singers in their musical chapels. The ceremonial framework of the Aragonese, Castilian, and Portuguese royal chapels developed the trend for mass composition, initiating a most prolific creative period. As Andrew Kirkman has suggested, the polyphonic mass as an integrated unit was linked to the general increase of mass settings through the proliferation of chapel foundations and private endowments in the later 15th century.

Both Coimbra MM 12 and Tarazona 2/3 offer a large selection of the most important masses by composers related to the Iberian royal contexts of the late 15th and early 16th century. Through the analysis of these works, together with some anonymous cases and sacred pieces of local Portuguese composers preserved in the Coimbra manuscript, such as Vasco Pires, I will distinguish stylistic similarities and differences within Iberian traditions. Thus, I will discuss in depth the particular characteristics and influences between the Portuguese and the Castilian-Aragonese sacred music of that time.

**María Elena Cuenca** is a postdoctoral researcher at Universidad Complutense de Madrid and teaching fellow at Universidad Alfonso X el Sabio. After completing an Erasmus exchange at the University of Southampton and having been awarded a research grant at
the Real Academia de España in Rome, she completed a PhD in Musicology (Universidad Complutense de Madrid), specialising in sacred music of early 16th-century Spain and the life of Francisco de Peñalosa (ca. 1470-1528). She has fully edited Peñalosa’s masses and mass movements, as well as analysed the context and the musical style of these works, comparing them with Franco-Flemish settings and observing the influences in the subsequent generation of Spanish composers. She was recently awarded with the Abulensis scholarship to edit Tomás Luis de Victoria’s works for the New Victoria Edition.

Manuel del Sol (Universidad de Valladolid, Spain) | Tears in Renaissance Portugal: the plainsong of the Lamentations of Jeremiah in polyphony

The study of the Lamentations of Jeremiah in a European framework confirms the survival of a medieval plainchant practice of Hispanic root in the Iberian World. Therefore, the textual and melodic features of Medieval Spanish and Portuguese Lamentations must be unraveled in relation to the transference of this tradition to the monodic sources and polyphonic versions of the Lamentations during the pre- and post-Tridentine liturgical periods. This research reveals for the first time the melodic singularity of the reciting tones of the Portuguese Lamentations in both monodic and polyphonic sources of the Renaissance, a Portuguese musical tradition that has surprisingly passed unnoticed. Although the study of the texts has been very well defined (in studies by Robert Snow and Jane Hardie), there are still questions to be resolved in relation to the melodic identity of the Lamentations in Renaissance Portugal. However, it must be recalled with regards to the polyphony of this genre that Portuguese Lamentations from the early 15th- to mid-16th-century have not survived.

The earliest polyphonic forms of this repertoire in Renaissance Portugal and the creation of a native polyphonic tradition have to be reconstructed through out the later settings of the Lamentations composed by Estêvão de Brito, Manuel Tavares and Manuel Leitão de Avilez (preserved in Spanish sources), the lessons of Francisco de Santa Maria, Pedro de Cristo and other anonymous Lamentations copied in some of the polyphonic choirbooks from Coimbra (P-Cug MM 9, MM 32, MM 48), Porto (P-Pm 40, 76-79), and Lisbon (P-Ln CIC 60). What is significant
is that these polyphonic tears of Jeremiah reflect very likely the history of a longstanding musical tradition in the Iberian World.

Manuel del Sol is a musician, musicologist and pedagogue. European PhD in Musicology (Complutense University of Madrid / Research Scholar: Cambridge University). Extraordinary Doctorate Award in Music (UCM). Master in Advanced Musical Studies at the Royal Holloway College (University of London), where he specialised in Historical Musicology and Early Music Interpretation. BA in Music History and Sciences and Graduate of Teaching (UCM). Postdoctoral Researcher «Juan de la Cierva» at the University of Valladolid (UVa): RDI Project: The Renaissance Musical Work: Principles, Repertories, Practice, funded by the Spanish Ministry of Economy, Industry and Competitiveness (MINECO I+D: HAR2015-70181-P) and carried out at the University of Valladolid <http://contrapunto.uva.es>. Guest Lecturer at the Master in Performance Studies and Musicological Research of the International University of Valencia (VIU). He was Associate Professor in the Grade of Musicology at the University Alfonso X El Sabio (UAX), University of La Rioja (UR) and at the ESCUNI-UCM University Teacher-Training Centre.

Juan Díaz Bernárdez (Universidad de Valladolid, Spain) | Un triple ejemplo del repertorio ibérico derivado de la práctica de polifonía improvisada en Portugal y España a finales del siglo XV y principios del XVI

Meu naranjedo no ten fruta y Muchos van de amor heridos son dos obras –la primera portuguesa y la segunda española– incluidas en el Cancionero Musical de Palacio (nº 310, f. 217 y nº 92, f. 59, respectivamente); por su parte, No niegues Virgen preciosa aparece en el tratado Arte de tañer fantasía de fray Tomás de Santa María (2ª parte, f. 48) como ejemplo de contrapunto que 'solamente sirve para sonetos y villancicos, y cosas semejantes, y así es cosa de poco arte, lo cual comúnmente se usa, entre hombres y mujeres que no saben de música'. Las tres obras comparten no sólo la melodía, sino también su sencillo contrapunto, aunque con las cuatro voces distribuidas de manera diferente. A través del análisis de estas tres obras esta comunicación pretende identificar su común origen en la polifonía improvisada y también en la tradición oral popular, evidente en el texto de Meu naranjedo no ten fruta y en la melodía compartida, aunque
ésta luego sirviera para los textos cultos de las otras dos obras. Comprobaremos cómo la obra portuguesa y las dos españolas, partiendo de una misma melodía y aplicando similares reglas y técnicas tomadas del fabordón, llegan a un resultado contrapuntístico con algunas variantes pero claramente equivalente. Todo ello servirá como muestra de un repertorio ibérico derivado de una cierta modalidad de contrapunto improvisado que posteriormente llegó a ser plasmado por escrito y, en definitiva, de una práctica de improvisación polifónica compartida por España y Portugal.

Juan Díaz Bernárdez está realizando el doctorado en Musicología en la Universidad de Valladolid bajo la dirección de la profesora Dra. Dª María Soterraña Aguirre Rincón, y en la actualidad redacta su tesis doctoral sobre vestigios de polifonía improvisada en los cancioneros españoles del siglo XV. Es licenciado en Historia y Ciencias de la Música por la Universidad de La Rioja y máster en Música Hispana por la Universidad de Valladolid. Posee también el título de Profesor de Grado Medio en la especialidad de Piano por el Conservatorio Superior de Música de Santiago de Compostela, y el título Profesional en la especialidad de Violín por el Conservatorio Profesional de Música de Lugo, además de estudios de armonía y contrapunto en el Conservatorio Superior de Música de Santiago de Compostela. Es abogado en ejercicio de los Colegios de Abogados de Lugo y de A Coruña.

Fabrice Fitch (Royal Northern College of Music, Manchester, UK) | Loyset Compère and the motetti missales cycle Ave Domine Jesu Christe

2018 is the 500th anniversary of the death of Loyset Compère, a composer whose significance has gradually come to be more widely recognised in the last twenty years or so. This paper considers his putative authorship of a cycle of motetti missales Ave Domine Jesu Christe transmitted as part of the Milanese Librone codices. Ludwig Finscher included it in his edition of Compère’s works, whilst admitting that the evidence for the attribution was equivocal (in contradistinction to the two other motetti missales cycles ascribed to Compère in the same corpus). In the more than half-century that has elapsed, a number of scholars have cast doubt on Finscher’s ascription, albeit almost entirely from the standpoint of the codicological evidence.
This paper aims looks at the matter afresh, proposing an in-depth look at the cycle’s style with particular reference to Compère’s other two motetti missales cycles Galeazescha and Hodie nobis de Virgine (but also taking in the composer’s oeuvre in the round). Apart from elucidate the question of authorship, my findings also uncover a surprising link, not hitherto discussed, with other five-voice music likely composed in Italy (or at least circulating there) during the same period, and they confirm the impression of Compère’s formative role within the motetti missales tradition.

**Fabrice Fitch** has a dual career as musicologist and composer. As musicologist he has published extensively on the music of the early Renaissance. He is the author of *Johannes Ockeghem: Masses and Models* (Paris, 1997) and co-editor (with Jacobijn Kiel) of *Bon jour, bon an et bonne estremne: Essays on Renaissance Music in Honour of David Fallows* (Woodbridge, 2011). He has also published articles on Ockeghem, Agricola, Obrecht, and the composers of the Eton Choirbook and most recently Gaspar van Weerbeke. (He was keynote speaker at the conference held last June at Salzburg, *Gaspar van Weerbeke: Works and Contexts.*) He is currently completing an *Introduction to Renaissance Polyphony* for Cambridge University Press.

**Santiago Galán** (Taller de Músics-Escola Superior d’Estudis Musicals, Barcelona, Spain) | **Oral contrafacta as anonymous songs in the Iberian cancioneros: transmission and reception of the international polyphonic repertoire in the 15th century**

The compilation of songbooks, or cancioneros, in the Iberian kingdoms in the decades before and after 1500 gathered a rich sample of the local repertoire of vernacular polyphonic songs composed and sung along the 15th century. These songs were originally transmitted orally, as suggested by the scarce remaining documents from that century. Many of the pieces in the cancioneros are attributed to Spanish as well as Portuguese composers, but a quite significant portion of the music remains anonymous. At the same time, Spanish music theorists of those years (such as Ramos de Pareja) discussed in their printed treatises singular techniques of oral training for the singing of polyphony, while
some comments in their texts evidence knowledge of the European popular secular polyphony of the moment.

Our study looks into the anonymous songs of the Iberian cancioneros, offering the identification of some unnoticed contrafacta of widely known and popular foreign polyphonic compositions (such as those by Walter Frye), adapted in a way that invites to propose a technique of reworking of this international wandering musical material into a new 'local' product, which we will call 'oral contrafacta'. This process would involve the use of memory, orality and the local tradition of improvised counterpoint reflected in the treatises from Ramos de Pareja or Domingo Marcos Durán to Vicente Lusitano, as an alternative way for the transmission of polyphonic repertoires, complementary but somewhat independent from the copying of written sources.

Santiago Galán holds a PhD and a Master’s Degree in Musicology (Universitat Autònoma de Barcelona) as well as a Bachelor Degree in Biology (Universitat de Barcelona). His research deals with Music Theory in the Spanish Renaissance. His last book is La teoría de canto de órgano y contrapunto en el Renacimiento español (Alpuerto, Madrid, 2016), and he is about to publish the critical edition of Pedro Martínez de Osma mid-15th century music treatise, which he has just recently recovered. He has read papers at many international conferences over the last years, while publishing his work on different journals (Anuario Musical, Revista de Musicología, Cuadernos de Música Iberoamericana) and collective works (Musicología global, Musicología local, SEdeM, 2013; New Perspectives on Early Music in Spain, Kassel, 2015). He is Head of Studies at the Taller de Músics-Escola Superior d’Estudis Musical de Barcelona, where he lectures on Music History, among other subjects.

Adam Gilbert (University of Southern California, US) | Not-so-common stylistic traits in fifteenth-century chanson repertories

The Chansonnier El Escorial IV.a.24 (EscB), compiled ca. 1465 for the Milanese Sforza family, containing chansons by Binchois, Dufay, LeGrant, is the sole source of songs by the otherwise unknown Horlay, the major sources of chansons by Johannes Pullois, and the repository for two intriguing groups of anonymous chansons. The first group reveals a fascination with palindromic melodic patterns—including invertible motives elided to their own retrograde inversions—
a device found rarely in other contemporary repertories. The second group is characterized by an uncommon tree-voice cadential formula that, while not unique, occurs to a remarkable extent in a particular cluster of anonymous chansons in EscB and in the works of one known composer: Johannes Pullois. Other shared stylistic traits may help suggest the authorship of Pullois, increasing our understanding of his importance as a composer. Moreover, it is possible to challenge the common misconception that all cadences are generic. The approach adopted here also promises to identify groups of related compositions in the song and chant repertory of the Glogauer Liederbuch and in the anonymous unica of the Neapolitan chansonnier Bologna Q16. Identification of shared features makes it possible group compositions into groups that ‘know each other’ and to reconsider the extent to which certain common features are generic or particular to a composer of community. This in turn can lead to asking new questions as we continue to refine our understanding of what distinguishes generic from particular and individual stylistic traits.

Adam Knight Gilbert is Associate Professor and Director of the Early Music Program at USC’s Thornton School of Music. He received his PhD from Case Western Reserve, studied in Belgium with Fulbright and Belgian American Foundation Grants, and taught musicology at Stanford University. Adam has performed and recorded with Ensemble for Early Music, Waverly Consort, Piffaro, and as co-director of the ensemble Ciaramella. He received the 2008 Noah Greenberg Award and was join recipient with Rotem Gilbert of the 2014 Thomas Binckley Award. He researches and writes on early modern composition and improvisation, performance practice, and symbolism.

Lenka Hlávková (Charles University, Czech Republic) | Representing tradition, constructing identity, setting a standard: musical repertories of Bohemian Utraquist sources (ca.1470-1540) and their relations to the musical culture of central Europe before 1450

The specific religious situation in Bohemia during the 15th and 16th centuries, with the dominance of the Utraquist church, had an important impact on the development of musical repertories used within liturgical practice. Surviving
sources document this development and preserve its many different musical forms. From ca.1470 we find not only standard collections of plainchant within chantbooks, but also groups of monophonic and polyphonic sacred songs (cantiones) together with cantus fractus, polytextual motets, mass ordinary settings in organum-like style, as well as contemporary Franco-Flemish polyphony. This paper will discuss this Utraquist repertory in the broader context of Central European musical culture in the late 14th and early 15th centuries with the aim to better understand the reasons for conserving the musical past in the period between ca. 1470 and 1550. As a result, this paper seeks to decipher Bohemian fascination—on both an ideological and practical level—with notions of ‘the past’ in music, particularly through the preservation of old compositions within later sources or the copying of new compositions in an old style, conservatively notated in black mensural or chant notation.

Lenka Hlávková (née Mráčková) is a senior lecturer in music history before 1600, music palaeography and philology at the Institute of Musicology, Charles University in Prague. She studied musicology with Jaromír Černý there (MA 1998, PhD 2004) and she spent two semesters as exchange student at the universities in Cork (1994) and Utrecht (1995). In 1999 she was awarded the DAAD Scholarship for PhD Students to study at the Humboldt-Universität in Berlin (1999-2000) and in 2004 the DAAD fellowship for research in German libraries. In 2007 she was invited by the Technische Universität in Dresden as a guest lecturer in music history before 1600. She was also Head of the Institute of Musicology (2012-15). Lenka Hlávková has published several studies on 15th-century music in Bohemia and Central Europe with special focus on sources of polyphony (Strahov Codex, Speciálník Codex). She has been co-organizing international conferences on early music including the 2017 Medieval and Renaissance Music Conference, and is currently working on the HERA project Sound Memories (www.soundme.eu).

Tess Knighton (CSIC, Institució Milà i Fontanals, Barcelona, Spain) | The ‘Spanish’ motet style in the time of Josquin

Recent studies on the Iberian motet, notably by Kenneth Kreitner and João Pedro d’Alvarenga, have discussed how a new and distinctive motet style emerged in the Iberian Peninsula in the last decade or so of the fifteenth century. This paper
aims to build on these studies, as well as my own work on Peñalosa’s motet idiom from the early 1990s (still largely unpublished), my more recent analysis of Anchieta’s motets (to be published shortly), and, for the Anatomy project, the editing and analysis of Escobar’s motets, to reappraise and deepen some perspectives on motet composition and performance in Spain around 1500 in a European context. It is clear from the surviving motet repertory that composers active in Spain at this time were very often setting texts that were generally not set elsewhere in Europe, and that in these settings they were adopting a kind of musical rhetoric that, while related to emerging stylistic trends in the prevailing Franco-Netherlandish motet idiom, was itself highly innovative. This paper considers this ‘Spanish’ motet style through a number of different lenses: the Christocentric shift in wider devotional practice and artistic trends and its significance as discussed by Cynthia Robinson in her Imagining the Passion in a Multiconfessional Castile (2013); and in the light of this study, questions related to when and how the ‘Spanish’ motets were performed and heard based on the setting of indulgenced texts and/or those appropriate to the Elevation and the Gospel. Escobar’s seven attributed motets—and a couple more closely associated with him—are analysed in the light of these broader devotional trends, and, in particular, of the publication of Fray Ambrosio Montesino’s hugely successful Epistolas y evangelios por todo el año con sus doctrinas y sermones (Toledo, 1512), undertaken at the request of King Ferdinand. Finally, from a European angle, the ‘Spanish’ motet style is considered in the context of the crucifixion motets in Petrucci’s Motetti de Passione (1503).

Tess Knighton is an ICREA Research Professor affiliated to the Institució Milà i Fontanals of the Spanish National Research Council (CSIC) in Barcelona. She is also an Emeritus Fellow of Clare College, Cambridge, and editor (with Helen Deeming) of the Boydell Press series Studies in Medieval and Renaissance Music. For many years she was editor of Early Music and is currently secretary of the Editorial Committee of the Monumentos de la Música Española. She has published widely on many aspects of Iberian musical culture and recently edited the Companion to Music in the Age of the Catholic Monarchs for Brill (2016). A four-year grant from the Marie Curie Foundation (CIG-2012) enabled her to develop research in urban musicology and resulted in the publication of a collection of essays (edited with Ascensión Mazuela-Anguita) Hearing
the City in Early Modern Europe (Brepols, 2018) and the writing of a monograph on daily musical experience in early modern Barcelona.

Paul Kolb (KU Leuven, Belgium) | Repertory, genre, and style in the Annaberg choirbooks

The Annaberg Choirbooks (Dresden, Sächsische Landesbibliothek, MS Mus. 1/D/505 and 1/D/506), two early sixteenth-century manuscripts associated with the Electoral Court of Saxony and later with the Church of St. Anne in Annaberg, largely consist of anonymous settings of liturgical texts: movements or cycles of the mass ordinary, introits, sequences, alleluias, communions, responsories, hymns, magnificats, and a small number of what might be called motets. Despite the apparent diversity of genre, the pieces in these choirbooks comprise a distinct musical repertory: they form part of the body of music which would have performed liturgically in a specific place. They are also connected in terms of musical style. Some structural aspects are common to liturgical music in general, such as the use of a chant-based cantus firmus in regular note values in the top voice. Other stylistic aspects, including common musical motives and contrapuntal strategies, are specific to this group of compositions.

Using the music of the Annaberg Choirbooks as a case study, this paper will ask questions about the relationship between repertory, genre, style, function, and sources in music from around 1500. It will re-examine the generic distinction between 'liturgical music' and 'motets', questioning whether genre can be determined by musical and textual features in the absence of considerations of transmission and function. And it will examine how musical and functional characteristics can bind together a repertory that spans multiple genres.

Paul Kolb is about to begin a post-doctoral fellowship at KU Leuven, where he plans to research the theory and practice of various aspects of mensural notation ca. 1500. Previously he was a post-doctoral research fellow at the University of Salzburg, working on the Gaspar van Weerbeke project. His edition of the later masses by Gaspar is forthcoming in the series Corpus mensurabilis musicae. His articles have been published or are forthcoming in Journal of the Alamire Foundation, Musica Disciplina, and Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis. He
studied music at Harvard University and completed his doctorate on fifteenth-century motets at the University of Oxford under the supervision of Margaret Bent.

Kenneth Kreitner (University of Memphis, US) | The music of Tarazona 5: an introduction

As the sources of Iberian polyphony c.1500 have become more familiar over the last few decades, Tarazona 5 has remained in the shadows. There are practical reasons for this, plus perhaps a general suspicion that some of it is from later than we want and that much represents a local repertory, peripheral to the Big Picture. But whatever the reason, our collective view of its music has thus far come mostly from a series of sidelong glances. I propose to face the manuscript head-on. Tarazona 5 is badly in need of a thorough paleographic study. This is not that paper. Instead, I intend simply to introduce you to the music in there and to raise some of the questions that it inspires. My inventory contains 45 pieces of sacred music, one of which is lost and several others fragmentary. There are attributions to the national figures Peñalosa and Ribafrecha, to known Aragonese composers like Pastrana and Basurto (including his Requiem), and to, as always, more mysterious names; there is a good deal of anonymous music, some of it quite distinguished.

My goal here is threefold: first, to present a new, corrected inventory of the manuscript; then to make rough-and-ready sense of the source as a whole and in its various layers; and finally to show as much of the music as is practicable—what seems potentially significant to our understanding of the tradition as a whole, what may point to a specifically Aragonese repertory, what I personally find interesting.

Kenneth Kreitner is Benjamin W. Rawlins Professor of Musicology at the University of Memphis. He is the author of Discoursing Sweet Music: Town Bands and Community Life in Turn-of-the-Century Pennsylvania (Illinois, 1990), The Church Music of Fifteenth-Century Spain (Boydell, 2004, which won the Robert M. Stevenson award from the American Musicological Society), and numerous articles in Early Music, Journal of the Royal Musical Association, Revista de Musicología, and elsewhere. He and Tess Knighton are currently collaborating on a life-and-works study of Juan de Anchieta, to appear shortly (we hope) from Ashgate.
Performing statistical musicological research using jSymbolic and machine learning

Ongoing developments in the digital humanities are creating important opportunities for studying music in new and exciting ways. Software can be used to quickly extract a diverse range of musical characteristics, or ‘features’, from an effectively unlimited number of digital scores. This information can then be examined in order to help scholars arrive at novel musicological and music theoretical insights, either manually or with the assistance of sophisticated machine learning and statistical analysis techniques.

This paper begins by presenting a broad overview of musical features, and of ways in which scholars can fruitfully apply accessible statistical analysis and machine learning techniques to them. The focus is then shifted to the jSymbolic music research software, which can extract almost 1500 different feature values from a digital score in a matter of seconds. Highlights of several existing studies using the jSymbolic features are then discussed, including work on Renaissance composer attribution and genre characterization. Preliminary results on Iberian music digitized as part of the Anatomy project are presented for the first time.

The techniques and software presented here permit empirical studies with a far greater scope than would otherwise be possible, by enabling scholars to consistently extract many diverse features from huge amounts of music. Features can then be used to perform both empirical validation of existing hypotheses and purely exploratory research. Both approaches can help scholars arrive at initially unintuitive but potentially crucial insights, by using their expertise to derive meaning from initial ‘objective’ statistical analyses.

Cory McKay is a Professor of Music and Humanities at Marianopolis College, a member of the Centre for Interdisciplinary Research in Music Media and Technology, and a private research consultant specializing in music and machine learning. His multidisciplinary background in jazz, sound recording, physics and computer science has helped him produce dozens of publications in a diverse range of fields linked to music, involving symbolic music, audio, texts and mined cultural data. He also serves as music director of the Marianopolis Laptop Computer Orchestra (MLOrk). Prof. McKay’s recent work as part of the SIMSSA and MIRAI projects focuses on using computational
techniques to find and understand patterns in early music, particularly with respect to composer attribution and the delineation of musical style. This work also involves developing repositories for storing and sharing early music research corpora in digital forms. His industry work, in contrast, focuses on researching and refining automatic music production algorithms.

Stefano Mengozzi (University of Michigan, US) | **Soundly conceived:**

the early history of IV/5-3 as a pre-cadential step

The last quarter of the fifteenth century witnessed the rise of a cadential gesture that was to become a staple of tonal harmony: IV-V-I (in root position). Heinrich Isaac’s *Innsbruck, ich muss dich lassen* (ca. 1500) provides an already mature example of this new kind of polyphonic closure: after several 7-6 cadences in the early part of the song, the last line ‘wo ich im Elend bin’ is set to two surprisingly strong 4-3 cadences on F introduced by a sustained subdominant chord (Bb) and by increased contrapuntal action in the upper parts that adds extra urgency toward the dominant C and the tonic F.

My analytic terminology is deliberately provocative. By applying tonal concepts to Isaac, I wish to question the traditional distinction between sound as a material phenomenon vs. sound as the product of music-theoretical conceptualizations that supposedly inform it from within. The rapid and universal adoption of the cadential formula described above in subsequent centuries suggests, on the one hand, that it was a satisfactory solution (thus, a well-conceived one) to the problem of effecting musical closure. On the other hand, it also indicates that the concepts and the rationale underlying the new cadence were silently understood, acquired, and transmitted independently of music-theoretical codifications. Thus, the introduction of labels such as ‘subdominant’ in music-theoretical discourse points not so much to the introduction of the musical concept tout court, but to the emergence of particular modes of musical explanation in accordance with broader intellectual and ideological goals.

Stefano Mengozzi (PhD, University of Chicago, 1998) is associate professor of music at the University of Michigan. His research focuses on diatonic theory of the Medieval and Renaissance periods. His monograph *The Renaissance Reform of Medieval Music*

Bernadette Nelson (CESEM, NOVA FCSH, Portugal) | Tarazona 2/3 and the early Iberian polyphonic hymn: styles, typologies, and other structural considerations

Tarazona 2/3 opens with a hymn cycle comprised of 20 four-part polyphonic hymns copied in liturgical order. Unlike the more usual single-composer hymn cycles, these hymns are by five different composers active in Spain at various times between the late 1470s and the mid 1520s – Alba, Escobar, Peñalosa, Sanabria, and the Franco-Flemish royal chapel master, Juan de Urrede. It is one of the earliest polyphonic hymn cycles extant, broadly situated somewhere between Du Fay’s of the mid 1430s (copied and adapted in a few key manuscripts up to the early 16th century) and the little known anonymous cycle in Coimbra MM 221, which probably precedes the more famous cycles of Carpentras, Festa and others. However, unlike Du Fay’s/the latter, Iberian polyphonic hymn are generally distinguished for their use of more local chants and their variants, excepting such universal hymns as Veni creator spiritus and Ave maris stella (also with variants).

In recent studies of this hymn cycle, Juan Ruiz Jiménez argues for a Sevillian (Cathedral) origin of the compilation in view of the chant versions used and the composers represented; he also suggests that it was first assembled in c.1510 before being copied into Tarazona 2/3 (the actual date/origin of this manuscript, however, is not clear). Notwithstanding, being a composite cycle, compositional approaches and styles vary (though the hymns of Alba and Escobar are comparable), and more than one tradition of polyphonic hymn setting/performing structure is evident. In addition, one hymn clearly adapts an earlier model known internationally. This all throws up further considerations regarding
the origins, intent and use of this hymn cycle per se, which, along with elements of style and structure in the early Iberian hymn, are among issues to be explored in this paper.

Bernadette Nelson is an Integrated Researcher at CESEM-Centre for the Study of the Sociology and Aesthetics of Music at the Lisbon Nova University, and is also affiliated with Wolfson College in Oxford. She has published widely in international musicological journals on topics in Iberian and Franco-Flemish sacred polyphonic and instrumental music, specialising in institutional and contextual studies, musico-liturgical practice, source studies, and the music of Cristóbal de Morales and Noel Bauldeweyn. Much of her work is informed by a strong interest in the transmission of northern polyphonic music in the Iberian Peninsula during the 16th and early 17th century and its influence on vocal and instrumental composition and practice. Publications include Pure Gold: Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner, co-edited with Tess Knighton (Reichenberger, 2011). She is coordinator of polyphonic sources for PEM, the Portuguese Early Music Database.

Michael Noone (Boston College, US) | Copying polyphony at Toledo Cathedral 1442 to 1540: the evidence from inventories and payment documents

While the earliest extant manuscript sources of polyphony from Toledo date from the early 1540s, the cathedral’s rich documentation offers evidence of the copying of polyphony from as early as 1418. Based on Actas capitulares, payment documents, and contemporary inventories, this paper offers an overview of the musical copying activities of the following music scribes and book binders: Manuel de Arévalo, García de Basurto, Gonzalo Rodríguez, Pedro Lagarto, García Ximénez, Alonso Fernandez de Roa, Rodrigo de Quintela, Juan de Madrid, Diego de Vera, Manuel de Arévalo, Gonzalo Rodríguez, and Gonzalo de Córdova. Working with both paper and parchment, they copied vernacular Christmas chanzonetas and Latin polyphony for Mass and Vespers. For the period 1442 to 1540, we may now securely document the copying of more than 30 separate items, many of them entire books, none of which are extant.
Michael Noone has published widely on Spanish Golden Age polyphony with a focus on El Escorial and Toledo Cathedral. He has recorded many award-winning CDs of Spanish Renaissance polyphony and has conducted concerts on four continents. In 2006 he was awarded the Premio Real Fundación Toledo by H.M. Juan Carlos I and in the same year he was admitted to the Real Academia de Bellas Artes y Ciencias Históricas de Toledo. He is Professor and Chair of Music at Boston College.

Nuno de Mendonça Raimundo (CESEM, NOVA FCSH, Portugal)  
Mensuration signs in Portuguese cancioneiros and their implications on tempo

There has been extensive discussion about issues of rhythm, metre, and tempo in the early Renaissance Iberian polyphonic song. Particularly, the usage of mensuration signs and the meaning of diminution have been the subject of distinct readings. Authors such as Charles Jacobs and Manuel Morais have considered that the notation of the songs in the Cancionero de Palacio show unsystematic use of the tempus imperfectum and tempus imperfectum diminutum signs to indicate duple metre, a supposed indication of a gradual simplification of the proportional notation system occurring during the 16th century. However, music treatises by Spanish theorists of the first half of that century, such as Francisco Tovar (1510) and Juan Bermudo (1550), suggest that the choice of a diminutum sign had practical implications on the tempo at which a piece was performed, which would mean that the use of these signs was not interchangeable.

In fact, the notation found in Portuguese cancioneiros shows a remarkable degree of consistency in the use of mensuration signs that conform to the latter interpretation. This is especially true of the Cancionero de Paris, and also something that Gil Miranda had briefly argued in the preface to his edition of the Cancionero de Elvas.

Thus, in this paper, I will analyse the use and meaning of mensuration signs in the Portuguese cancioneiros and show evidence of their conscious application, consistent with the testimonies of music theorists. This will also reveal how Iberian scribes and composers of secular music would work around the proportional system to indicate different ranges of tempo.

Nuno de Mendonça Raimundo is a researcher at the CESEM-Centre for the Study of the Sociology and Aesthetics of Music at Lisbon Nova University, where he is also undergoing his doctorate on 17th-century Portuguese vocal music in vernacular language.
He is a member of the research team for the project *The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music* led by João Pedro d’Alvarenga, through a fellowship granted by the Portuguese Foundation for Science and Technology. He is also dedicated to the performance of 15th- to 17th-century polyphonic music and has sung, as a tenor, with several Portuguese early music ensembles, such as the *Tagus Ensemble* and the *Cappella dei Signori*.

Owen Rees (The Queen’s College, University of Oxford, UK) | Testing taxonomies: the unattributed motets in the Coimbra sources

The unattributed motets in Portuguese sources relevant to the period of the *Anatomy* project naturally pose challenges with regard to the aim of that project to identify stylistically defining patterns and markers in relation to (for example) regional practices and the approaches of particular composers. Given the repertorial context within which they appear in the manuscript sources (*P-Cug MM 12* and *MM 32*, and *P-Ln CIC 60*), it is more likely that they originated within the Iberian Peninsula than that they came from outside it. Further, some of them can and have been contextualised stylistically through identification of similarities with the works of particular composers, although this raises methodological issues given, for example, uncertainties of attribution among works bearing composers’ names and the possibility that one is observing influence or emulation rather than necessarily indicators of authorial identity. This paper is principally concerned with the remaining four of these unattributed motets in the Portuguese sources (besides those considered in previous papers and existing published work): *Hoc corpus, Resurgens Christus, Super flumina Babylonis*, and *Tædet animam meam*. It considers ways of positioning them within the emerging typological grid of motets, through scrutiny and contextualisation of their texts and music.

Owen Rees specialises in Spanish, Portuguese, and English sacred music of the sixteenth and seventeenth centuries. He is Professor in Music at the University of Oxford, and Fellow of The Queen’s College, Oxford. He has published studies of the music of Cristóbal de Morales, Francisco Guerrero, Tomás Luis de Victoria, and William Byrd, and of musical sources and repertories from Portugal and Spain. His first book, *Polyphony in Portugal*, considers music at the Monastery of Santa Cruz in Coimbra,
Portugal, and he is co-editor (with Bernadette Nelson) of Cristóbal de Morales: Sources, Influences, Reception (Boydell). The Requiem of Tomás Luis de Victoria (1603) is about to be published by Cambridge University Press. His work as a scholar regularly bears fruit in terms of performance and recordings: he directs the ensemble Contrapunctus—which recently released the second disc in its series presenting music from the Baldwin Partbooks—and the Choir of The Queen’s College, Oxford.

Stephen Rice (The Brabant Ensemble, UK) | Antoine de Févin’s irregular polyphony

Antoine de Févin (c.1470-1511/12) was a leading singer and composer in the court chapel of Louis XII. His music is noted for its adherence to the style of Josquin Desprez, in particular the use of pair imitation. However, Févin’s handling of dissonance and counterpoint, at the small levels of semibreve and minim, diverges quite frequently and substantially from both Josquin’s practice and the theoretical principles set down by Johannes Tinctoris and others. This paper will analyse a selection of such divergences, drawn principally from Févin’s Mass settings, with a view to articulating the harmonic and contrapuntal thinking of this little-discussed composer. It will be illustrated with recorded music examples from the speaker’s forthcoming CD of two Masses and other works by Févin.

Stephen Rice is a freelance scholar-performer who directs the Brabant Ensemble, with whom he has made 17 recordings of polyphony between 1480 and 1630 on the Hyperion label and performed throughout Europe. He gained the doctorate from Oxford University in 2004 with a dissertation on the five-voice motets of Nicolas Gombert, and has held research and teaching positions at several Oxford colleges as well as the universities of Southampton (2006-14) and Bristol (2015-17).

Esperanza Rodríguez-García (CESEM, NOVA FCSH, Portugal) | Imitative tools and processes in the Iberian motet circa 1500

This paper is part of an ongoing research, which aims at describing how imitation works in Iberian motets from ca. 1500, and how it relates to the imitative processes occurring in motets from other European traditions. In a previous paper
I compared Iberian motets to motets collected and printed by Petrucci in his five books issued between 1502 and 1508. The selection is generally considered as representative of the ‘European’ motet (although they do not contain a single piece by Iberian composers). I used the results provided by Julie Cumming and Peter Schubert in their systematic examination of pervasive imitation and stretto fuga in Petrucci’s books (2015). Despite some insightful results, the approach proved unsuitable for analysing Iberian motets, as pervasive imitation appears to have reached them at a slower pace. Moreover, Cumming and Schubert’s focus on how pervasive imitation developed to become a defining feature of European polyphony necessarily disregards Petrucci’s motets that do not share the style.
In this paper I will propose a different approach to analysing imitation, by examining additional imitative tools beyond pervasive imitation in the Iberian repertory (including those raised by Wagstaff, 1993) and by selecting a sample of Petrucci’s motets through the consideration of text and function (Brown, 1990).

Esperanza Rodríguez-García is an Integrated Researcher at CESEM-Centre for the Study of the Sociology and Aesthetics of Music at the Lisbon Nova University. Since October 2016 she holds a postdoctoral fellowship at the project The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music. As a researcher she has participated in projects at the British Library (joint with the RHUL), the Institute of Musical Research (UL), and the University of Nottingham, as Leverhulme Trust Early Career Fellow. She has also taught at the universities of Manchester and Nottingham. She has published on Spanish and Italian music from the late 16th century and has co-edited a book on the post-Tridentine motet (Routledge, 2018).

Emilio Ros-Fábregas (CSIC, Institució Milà i Fontanals, Barcelona, Spain)

| Relationships between Portuguese and Spanish sources of polyphony through the databases Portuguese Early Music (PEM) and Books of Hispanic Polyphony (BHP) |

The websites Portuguese Early Music Database (PEM: http://pemdatabase.eu/) and Books of Hispanic Polyphony (BHP: https://hispanicpolyphony.eu/) are two important reference tools for researchers of Iberian polyphony. The concordant repertory found in Portuguese and Spanish sources offers the opportunity to examine ways in which both databases could be linked to each other, so that the
users would benefit from the research presented in both platforms. Particular examples will be presented regarding sources, composers, identification of anonymous works through music incipits, incorporation of music editions and analytical tools, book inventories, and bibliography. This presentation would like to foster an open discussion among the team members of both databases regarding the possible changes and improvements that could be implemented, especially taking into account that both websites share the same webmaster.


Jennifer Thomas (University of Florida, US) | Early core repertory motets in Iberian sources: construction, context, and cosmopolitanism

Iberian sources helped create a core repertory of motets that circulated across Europe from 1480-1600. Of the 52 works that found extraordinary fame, 24 motets by 16 composers appeared a total of 90 times in 23 Spanish and Portuguese sources. Though not all of the core repertory motets reached Iberia, the four earliest ones appeared in three Spanish sources around 1500. These four motets encompass a cross-section of styles and compositional techniques for the last decades of the 15th century. Alexander Agricola’s Si dedero acts as a bridge from an earlier practice; Josquin des Prez’s Ave Maria... virgo serena and Antoine de Févin’s Sancta trinitas model two new approaches to style and form in the late 15th century; and Jean Richafort’s Quem dicunt homines demonstrates thorough integration of motivic design and development. A constellation of related works—newly created si placet voices, new motets, and parody masses—surrounds each motet. The sharing of musical ideas across
generations, genres, and a continent both attests and contributed to a growing international musical conversation. By including these motets, the Spanish manuscripts Barcelona 454, Barcelona 5, and Segovia s.s., participate in the discourse. This study highlights distinctive qualities of each motet, the compositional problems they address, the ideas that other composers found in them, and the fusion of ideas that emerges from them.

Jennifer Thomas (PhD, University of Cincinnati, College-Conservatory of Music), Associate Professor of Musicology at the University of Florida, is the author of the Motet Database Catalog Online (http://www.arts.ufl.edu/motet) and the Oxford Bibliographies Online article, 'Motet'. In recent work, 'Reading Michele Pesenti's Tulerunt Dominum meum', appears in the Journal of Musicology 32/2 (Summer 2015), and 'Josquin des Prez, Ave Maria, and the Musical Canon', appears in the A-R Online Anthology (http://www.armusicanthology.com/anthology/Works-Thomas-Ave_Maria.pdf). She is currently completing on an article on 'static contrapuntal modules' and a book, The Genesis of an International Musical Style and the Motet Core Repertory, 1480-1520. Her current research interests focus on close readings, motivic analysis, and musical exegesis of sacred Renaissance motets. She directs a motet choir, where she regularly engages singers in conversations with and about music and musicking.

Grayson Wagstaff (The Catholic University of America, US) | Re-examining again Pedro Fernández de Castilleja: was he a more important contemporary of Peñalosa than we knew?

In recent years, much new information about the biography of Pedro Fernández de Castilleja has been discovered as well as a number of references to his compositions, seemingly now lost, that were once in the collection of the Cathedral of Seville. Thanks to this new data brought to light by Ruiz Jiménez and others, one can place Fernández in an earlier milieu than previously thought during which he would have likely interacted with Alba and Peñalosa. This correction in our knowledge gives us the opportunity to understand Fernández’s works as comparable to those of Alba in the array of styles and techniques that are included. Such a repositioning to an earlier time, since Fernandez can now be documented in Seville in the 1490s, means that certain seemingly old-fashioned works were probably written much earlier than thought. Fernández’s use of both
standard imitative ‘points’ as well as more variable kinds of imitative and pseudo-imitative textures remains a very intriguing aspect of this man’s uniquely long career that would extend well into Guerrero’s compositional activity. A number of other issues are examined including Fernández’s reputation as a teacher as well as his relationship to the growing awareness of Franco-Flemish music during his time. The number of works and genres cited in various inventories in Seville means that Fernández was a much more prolific composer, which may in part explain the respect in which he was held by Cathedral leaders.

Grayson Wagstaff (PhD, The University of Texas at Austin) is Ordinary Professor of Musicology at the Benjamin T. Rome School of Music, The Catholic University of America, Washington, DC, where he has taught since 2000 and is currently completing his second four-year term as Dean. His research has appeared in such journals as Musical Quarterly, the Journal of the American Musicological Society, Journal of the Royal Musical Association, Heterofonía, Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Inter-American Music Review, and the Journal of Plainsong and Medieval Music. As professor and as Dean, he has been a true champion of the liberal arts at the University. He has advised numerous dissertations and theses on a variety of topics, and in his teaching he has collaborated with faculty of many disciplines, including a team-taught course on Medieval music that included a residency by the ensemble Anonymous 4.
Concert Programme
The devotional motet around 1500
Ensemble Polyphônos

Josquin des Prez (c.1450-1521)
Officium de Passione
   I. O Domine Jesu Christe, adoro te in cruce pendentem
   II. O Domine Jesu Christe, adoro te in cruce vulneratum
   III. O Domine Jesu Christe, adoro te in sepulcro
   IV. O Domine Jesu Christe, pastor bone
   V. O Domine Jesu Christe, propter illam amaritudinem
Qui tollis (Missa Ave maris stella), keyboard intabulation from Gonçalo de Baena,
Arte pera tanger (Lisbon, 1540)

Juan de Anchieta (1462-1523)
Domine Jesu Christe, qui hora diei ultima
Virgo et mater
O bone Jesu, illumina oculos meos

Loyset Compère (c.1445-1518)
Officium de Cruce
   I. In nomine Jesu
   II. Adoramus te, Christe
   III. Patris sapientia
   IV. Hora prima
   V. Crucifige
   VI. Hora sexta
   VII. Hora nona
   VIII. De cruce deponitur
   IX. Hora completorii

Pedro de Escobar (fl.1507-14)
Clamabat autem mulier, keyboard intabulation from Gonçalo de Baena, Arte pera tanger (Lisbon, 1540)
Memorare piissima
Stabat mater dolorosa
Anonymous (probably Spain, early 16th century)
Ave, clementissime Domine Jesu Christe

Francisco de Peñalosa (c.1470-1528)
Precor te, Domine (long version)

António Lourenço Menezes, countertenor
Gerson Coelho, tenor
Rodrigo Carreto, tenor
José Bruto da Costa, baritone and direction
Tiago Mota, bass
Sérgio Silva, box organ

Polyphônos—the Greek word for designating the coexistence of many sounds or voices—is a vocal and instrumental ensemble based in Lisbon. Created by soprano Raquel Alão, its artistic direction is in charge of the baritone and musicologist José Bruto da Costa. The ensemble’s core repertory focuses on Iberian, and particularly Portuguese music from the late 15th to the 18th century, complemented with contemporary works by Portuguese composers. Vocal and instrumental formation is variable, depending on the programmes presented. The ensemble’s performance at Festival Terras Sem Sombra in March 2017 achieved unanimous critical acclaim. Polyphônos is due to record an album of Portuguese polyphony from the 16th and 17th centuries in 2019.