

Medieval and Renaissance Music Conference University of Sheffield, 5–8 July 2016

Organising Committee

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Welcome!

We are delighted to welcome you to the Department of Music at the University of Sheffield! The department boasts a rich tradition of research into medieval and Renaissance music: Denis Arnold and Gilbert Reaney studied here in the 1940s, and since the 1970s it has been the home of Byrd scholar Alan Brown. The city was also home to the pioneering period luthier Michael Plant, and continues to enjoy regular visits from top period performers, recently including the Dufay Collective, the Marian Consort and the Hilliard Ensemble. Currently the department hosts the Leverhulme Trust-funded project *Music in the Art of Renaissance Italy, c.1420-1540*, involving most of this year's conference organisers.

We have aimed to maintain MedRen's laudable inclusive and sociable traditions, but at the same time have sought to integrate research, performance and conviviality more seamlessly in the conference. This year, in the place of a wine reception, we feature a creative reconstruction of a masque held in Florence in the 1530s, featuring costumes, stories, live music, and, of course, masks. Also, instead of a full-length evening concert we have a conference consort--4D/O Beta--joining us throughout to contribute to workshops and provide live musical examples for papers.

The heart of the conference are the over 120 papers delivered by you, the delegates. In addition to individual papers, we have sponsored sessions from two of the biggest current UK-based music research projects, the *Tudor Partbooks* project based at Newcastle and Oxford, and the *Music in the Art of Renaissance Italy* project, headquartered here at Sheffield. We are also lucky to have keynote contributions from two outstanding figures. Linda Austern's seminal work on music and gender in Renaissance England will be familiar to all, and Emma Hornby leads what must be one of the most vigorous medieval music research clusters anywhere in the world at Bristol.

Sheffield is a friendly, relaxed city with a wealth of parks and gardens, and we hope you will enjoy your time here. As the home of John Ruskin, the city holds rich and diverse museum collections, which can be seen at the Graves Gallery, Millennium Gallery and Weston Park Museum. There are also significant historical sites to search out, including the early Tudor Bishop's House, Manor Lodge, and Sheffield Cathedral's Shrewsbury Chapel, and, a few miles outside the city, Chatsworth House and Hardwick Hall. Immediately to the west of the city is the beautiful Peak District National Park, which welcomes ten million visitors a year. Perhaps most importantly, a recent report named Sheffield the 'Real Ale Capital of the World', with 57 breweries in the city region.

We are hugely grateful to the University of Sheffield, the Music & Letters Trust, the Royal Musical Association and the Plainsong and Medieval Music Society for their generous support of this conference, and also to the department's Admin Office, the faculty's Finance Team, and the university's Room Booking Service for their indispensable practical assistance. In the circulation space you will find stalls from several publishers whose participation of course brings important income to the conference, and we hope you will support them by browsing their displays.

We wish you an enjoyable and productive conference!

The Organising Committee

Tuesday 5 July

	LT5	LT6	LT7	LT4
12:30-13:30	WELCOME			
13:30-15:00	S1: Printed sources of chant Chair: David Burn	S2: Music and Art in Renaissance Italy 1 Chair: Tim Shephard		S3: Fifteenth-Century English Music: In Memory of Brian Trowell Chair: Andrew Wathey
	Alessandra Ignesti (McGill University): Young Choristers in the Venetian Republic: Sources and Teaching Methods	Sanna Raninen (University of Sheffield): Music Books in Renaissance Italian Art: Formats and Performance		Margaret Bent (All Souls College, Oxford): <i>Sub Arturo plebs</i> Revisited
	Miguel Ángel López Fernández & Carmen Julia Gutiérrez (Universidad Complutense de Madrid): An invented repertoire? An approach to the process of composition of the Cisneros Cantorales	Laura Ventura Nieto (Royal Holloway, University of London): 'Sweet-Tasting Suffering': Religious Mysticism, Saint Teresa of Ávila and Italian Depictions of Saint Cecilia		David Fallows (University of Manchester): Fauxbourdon in the Carols
	Marianne C.E. Gillion (Universität Salzburg): 'Laborious efforts': The printing of early sixteenth century graduals	Antonio Cascelli (Maynooth University): <i>Armonia</i> , seeing, and hearing in Paolo Veronese's <i>Le nozze di Cana</i> .		Reinhard Strohm (University of Oxford): Uses of foreign polyphony in 15 th -century Austria
15:00-15:30	BREAK			

15:30-17:30	<p>S4: Reformation Chair: Grantley McDonald</p> <p>Matthew Laube (University of Cambridge / Université Libre de Bruxelles): Singing, Religious Identity and the Clandestine Book Trade in the Southern Netherlands, 1550–1600</p> <p>Alanna Ropchock (Case Western Reserve University): Fractured Cycles: The Polyphonic Mass in the Early Lutheran Liturgy</p> <p>Luca Vona (University La Sapienza, Rome): Towards a Reformed Theology of Music during the Reign of Edward VI</p> <p>Samantha Arten (Duke University): Protestant Advocacy for Musical Literacy in <i>The Whole Booke of Psalmes</i></p>	<p>S5: Iberia - Sources Chair: Esperanza Rodriguez-Garcia</p> <p>David Andrés-Fernández (Universidad Austral de Chile / The University of Sydney): Four Spanish Manuscript Processionals at the University of Sydney</p> <p>Andrea Puentes-Blanco (Institució Milà i Fontanals (CSIC, Barcelona) and University of Barcelona): Printed Books of Polyphony at Barcelona, Biblioteca Universitaria: New Unknown Editions by Giovanni Pierluigi da Palestrina and Giuseppe Caimo</p> <p>Ana Sá Carvalho (University of Oxford): The Council of Trent and polyphony for the Office in Iberian sources</p>	<p>S6: Italy - the Long Sixteenth Century Chair: Dan Donnelly</p> <p>Elizabeth G. Elmi (Indiana University): Written and Oral Practice in Late-Quattrocento Neapolitan Song</p> <p>Bláithín Hurley (University of Warwick / University College Cork): Gossip, News and Music: The Barber Music Teacher in Early-Modern Venice</p> <p>Momoko Uchisaka (University of Sheffield): Love and Madness in Isabella Andreini's Performance at the Medici Wedding in 1589</p> <p>Augusta Campagne (University of Music and Performing Arts, Vienna): Lute and harpsichord together? - Evidence from the intabulations in the prints of Simone Verovio</p>	<p>S7: PERFORMANCE WORKSHOP <i>He Who Wins The Prize: Josquin, the true competitor</i></p> <p>Matthew Gouldstone & 4 O/Beta</p>
17:45-18:45				<p>KEYNOTE 1: Emma Hornby (Bristol University): Deciphering the musical language of Old Hispanic chant: adventures on musicology's periphery</p>

Wednesday 6 July

	LT3	LT5	LT6	LT7
9:00–10:30	<p>S8: English song Chair: Lisa Colton</p>	<p>S9: Finding Individual Style in Detail: Analysis in Motet, Mass, and Madrigal Chair: Bonnie Blackburn</p>	<p>S10: Motet in the Fifteenth and Sixteenth Centuries 1 Chair: Paul Kolb</p>	<p>S11: Reshaping Medieval Song Chair: Helen Deeming</p>
	<p>Louise McInnes (University of Sheffield): Carols and Vernacular Musical Culture in the Late Middle Ages</p>	<p>Cathy Ann Elias (DePaul University): A New Look at the Compositional Process in "Je suis Deshéritée" Masses</p>	<p>Daniel Trocmé-Latter (Homerton College, Cambridge): "A modal idiot?" Mode and ficta in Billon's Postquam impleti sunt</p>	<p>Meghan Quinlan (Merton College, University of Oxford): 'In Fear for my Life': Trouvère Song, Political Unrest, and Contrafacture in King Louis IX's France</p>
	<p>Simon Bate (King's College London): 'Jesu swete now wyll I syng': A nun's songbook as witness to musical life in late medieval Chester</p>	<p>Dan Donnelly (University of Toronto, CRRS): Building the Poet's Toolbox: Musical Structure and Poetic Norms in the Cinquecento</p>	<p>Vicente Chavarría (Katholieke Universiteit Leuven): Séverin Cornet and that Flighty Temptress, The Quinta Pars</p>	<p>Matthew Thomson (St Peter's College, University of Oxford): Monophonic Song in Motets: Performing Quoted Material and Performing Quotation</p>
	<p>Catherine Evans (University of Sheffield): 'To ear and heart send sounds and thoughts of gladness, That bruised bones may dance away their sadness': Elizabethan settings of Psalm 51</p>	<p>Jennifer Thomas (University of Florida): Counterpoint, Stasis, and Trajectory: Controlling Time in Sixteenth Century Counterpoint</p>		<p>Henry Hope (Magdalen/New College, University of Oxford): Collecting Songs: Valentin Voigt and the Jena Songbook</p>
10:30-11:00	BREAK			

11:00-12:30	S12: Sixteenth-Century England Chair: Katherine Butler	S13: Shearing the Golden Fleece: A Multivalent Approach to L'homme Armé Chair: Jeffrey Dean	S14: Motet in the Fifteenth and Sixteenth Centuries 2 Chair: Christian Leitmeir	S15: Medieval and Renaissance Musical Legacy Chair: Owen Rees
	James Burke (University of Oxford): The 'Sadler' fragments (GB-Ob Mus. e. 21) and a lost mass Veni creator spiritus	Brett Kostrzewski (Boston University): Before Burgundy: early <i>L'homme armé</i> masses in France and the north	Lenka Hlávková (Charles University, Prague): On the style and function of unique polyphonic songs in the Strahov Codex (1467-1470)	Lorenzo Candelaria (The University of Texas at El Paso): The Creation of Euro-Aztec Catholic Song in Sixteenth Century Mexico
	Christopher Ku (Worcester College, University of Oxford): The English long-note cantus firmus: Ordinary texts for a proper tune	Matthew Hall (Cornell University): Brumel's <i>Missa L'homme armé</i> : style and transmission, 1485-1505	Jan Bilwachs (Charles University, Prague): The Motet Collection <i>Selectissimarum sacrarum cantionum...fasciculus primus</i> by Carl Luython	Luiz Fiaminghi (State University of Santa Catarina, Brazil): Performing the Medievality of Brazilian Oral Traditional Music
	Samantha Bassler (Rider University / Rutgers University): A Case Study in Early Music and Disability Studies: Voice, Gender, and (Dis)ability in Shakespeare's Twelfth Night, Othello, and Richard II	Rachel Kurihara (Boston University): Busnoys's <i>Missa L'homme armé</i> in Barcelona and beyond after c.1500	Esperanza Rodriguez-Garcia (University of Nottingham): Playing Motets in Alternative Performance Contexts 'per la bellezza & vaghezza loro'	Ed Emery (SOAS, London): Critical Categories for Analysis of Medieval Dance Songs: Calais, Dunkirk and Kurdistan
12:30-13:30	LUNCH			
13:30-14:30	CONFERENCE CONCERT AT FIRTH HALL			
14:30-15:00	Website Launch (Firth Hall): DIAMM, PRoMS, Prosopography of English Church Musicians			

15:30-17:30	S16: Chant and Liturgical Drama Chair: Marianne Gillion	S17: Renaissance Theory 1 Chair: Christian Goursaud	S18: Music, Materiality and History Chair: Barbara Eichner	S19: Printed Sources of Music Chair: Thomas Schmidt
	Henry Parkes (Yale University): Suspending the Suspension of the Alleluia: Observations on the Septuagesima Office and its Eleventh-Century Decline	Ian Lorenz (McGill University): Aron, Glarean, and Josquin's <i>Miserere</i>	Franz Körndle (University of Augsburg): What is an organ book?	Martin Ham (University of Surrey): Manfred Barbarini Lupus: composer and con artist
	Henry T. Drummond (Merton College, University of Oxford): Daring to Believe: Sounding Wonder in the Miracles of Castrojeriz	Sabine Feinen (Department of Musicology Weimar-Jena): "Cristóbal de Morales, the light of Spanish music": Cristóbal de Morales' Magnificats in Renaissance music theory	Erich Tremmel (University of Augsburg): Facts and omissions relating to Musical Instruments in the 16th Century	Elisabeth Giselbrecht (King's College London): Rediscovered songs: A manuscript addition to Peter Schöffer's third song book (1536)
	Zoltan Mizsei (Liszt Ferenc University of Music): Laus angelorum – traces of angelic singing in Gregorian chant and Renaissance motets	Alexander Jakobidze-Gitman (University Witten/Herdecke): Spirits within the Body: The Break in the Humoral Theory by Zarlino	Tess Knighton (Institució Milà i Fontanals, Barcelona): Written and Unwritten Musics in Sixteenth-Century Barcelona	Grantley McDonald (University of Vienna): Music, political panegyric and print at the court of Maximilian I
	Michael L. Norton (James Madison University): When Words Collide: The Illusion of Liturgical Drama	Johann Hasler (Universidad de Antioquia): The Musical Examples in Athanasius Kircher's <i>Musurgia Universalis</i> (1650)	Moritz Kelber (University of Salzburg): A history of music in 100 objects?	Louisa Hunter-Bradley (Royal Holloway, University of London): The production of Plantin's printed polyphonic music editions, 1578 to 1621
18:30	MASQUE AT CUTLER'S HALL (Church Street, Sheffield S1 1HG)			

Thursday 7 July

	LT2	LT6	LT7	StG
9:00-11:00	<p>S20: Songs in the Thirteenth Century</p>	<p>S21: Madrigal Chair: Antonio Cascelli</p>	<p>S22: Renaissance Theory 2 Chair: Ruth DeFord</p>	<p>S23: Tudor Partbooks: the manuscript legacies of John Sadler, John Baldwin and their antecedents. English sources, Henry VIII to Charles I Chair: Magnus Williamson</p>
	Catherine A. Bradley (State University of New York at Stony Brook): Mini Clausulae and the <i>Magnus liber organi</i>	Lucia Marchi (Northeastern Illinois University / De Paul University): Tasso, Marenzio and lesbian desire	Paul Kolb (University of Salzburg): Dots of division in theory and practice: Anomalies and their contexts	Daisy Gibbs (Newcastle University): Singing the French Crown: Two Henrician sources and an antiphon newly attributable to William Cornysh
	Tiess McKenzie (University of Saskatchewan): Two Sides to the Story: Binary Rhythm in the Bamberg and Montpellier Manuscripts	Sigrid Harris (University of Queensland): "Dolce veleno": Lust, Gluttony, and Symbolic Cannibalism in Carlo Gesualdo's <i>Ardita zanzaretta</i> (1611)	Adam Whittaker (Birmingham City University): Exemplifying Imperfection and Alteration in Fifteenth-Century Theory: A comparison of the approaches of Johannes Tinctoris and Franchino Gaforus	Hector Sequera (Durham University): William Byrd's incomplete unica works in GB-Lbl Add. MS. 31992: An assesment and reconstruction
	Warwick Edwards (University of Glasgow): Thirteenth-Century Latin song and the Idea of Musical Measure	Paul Schleuse (Binghamton University / State University of New York): Adriano Banchieri on the Delights of the Modern Madrigal	Alexander Morgan (McGill University): Detection of Intervallic Rhythm in Renaissance Music: A Systematic and Dynamic Tool for Fundamental Counterpoint Analysis	Katherine Butler (University of Oxford): Framing the Music: Borders for Printed Music and Music Paper c. 1560-1600
	Katherine Steiner (Pontifical Institute of Mediaeval Studies, Toronto): The Lady of St Andrews: Singing Roses in the Mass	Evan Campbell (McGill University): Monteverdi's Medleys	Christian Goursaud (Birmingham Conservatoire): Scribal Process in the Presentation Manuscripts of Tinctoris's Music Theory	John Milsom (Liverpool Hope University / Newcastle University): Printed staves: what can we learn from them?
11:00-11:30	BREAK			

11:30-13:00	<p>S24: The Presentness of the Past and the Timelessness of the Present: Representations of Early Music on Stage and Screen Chairs: Adam Whittaker & James Cook</p>	<p>S25: Secular monody</p>	<p>S26: Music in the Royal Court of France Chair: Vincenzo Borghetti</p>	<p>S27: ROUND TABLE Tudor Partbooks: Describing and Identifying Scribal Traits</p>
	<p>Lisa Colton (University of Huddersfield): Sacrificing the past, creating a timeless present: Music in <i>The Wicker Man</i> (1973)</p>	<p>Anne Levitsky (Columbia University): "Tell her, if it pleases her, to learn you and sing": Learning and Embodiment in the Troubadour <i>Tornada</i></p>	<p>Jeannette D. Jones (Boston University): The Bourbonnais in the 15 th century: Historiography and Patronage</p>	<p>Julia Craig-McFeely (DIAMM) and Katherine Butler (University of Oxford)</p>
	<p>Alex Kolassa (University of Nottingham): Presentness and the Past in Contemporary British Opera</p>	<p>Alexandros Hatzikiriakos (Sapienza University of Rome): The Chansonnier du Roi, Naples, and the geography of thirteenth-century music</p>	<p>Naomi Gregory (University of Rochester): Allegorical Resonances: Music's Role in Mary Tudor's Entry to Paris (1514)</p>	
		<p>Carlo Bosi (Paris-Lodron-Universität Salzburg): <i>Espérance Or</i>: The First Owner(s) of the <i>Manuscrit de Bayeux</i> (F-Pn, F. Fr. 9346)</p>	<p>Alex Robinson (Independent): The musical training of Louis XIII during the time he was dauphin (1601-10): evidence from the Journal of Jean Héroard</p>	
13:00-14:00	LUNCH			
14:00-16:00	<p>S28: Georgian Music Chair: Warwick Edwards</p>	<p>S29: Iberia - Performance and Reception Chair: Tess Knighton</p>	<p>S30: Music in the German-Speaking Areas Chair: Moritz Kelber</p>	<p>S31: WORKSHOP Tudor Partbooks: Polyphonic reconstruction: stylistic freedom, uncertainty and invention</p>
	<p>Tamar Chkheidze (Tbilisi State Conservatoire): The Role and Function of Cantus Firmus in the Church Polyphony</p>	<p>Manuel del Sol (Universidad Complutense de Madrid): Lamentations of Jeremiah in Medieval and Renaissance Spain</p>	<p>Sanna Iitti (Independent): Itinerant Musicians in Hamelin's Piper's Legend</p>	<p>Magnus Williamson (Newcastle University): Lost Tenor of the Baldwin partbooks</p>
	<p>Khatuna Managadze (Batumi Art Teaching University): The Lent Chants in Georgian Notation Manuscripts of XIX c.</p>	<p>Santiago Ruiz Torres & Nuria Torres (Universidad de Salamanca & Universidad Complutense de Madrid): The reception of the hymn <i>Te matrem dei laudamus</i> in Castile.</p>	<p>Aaron James (Eastman School of Music, University of Rochester): Lost Canonic Instructions in the Salminger Prints?</p>	<p>Marina Toffetti (University of Padua): Reconstructing lost voices: towards a methodology</p>

		Julia Miller (Antwerp University): Recorder Use in Spanish Churches and Cathedrals in the Sixteenth and Early Seventeenth Centuries	Kirstin Pönnighaus (Department of Musicology Weimar-Jena): A Reconstruction of Venediers Masses - an attempt	Nicola Orio (University of Padua): Automatic Comparison of Reconstructed Parts
			Barbara Eichner (Oxford Brookes University): A cause for thanksgiving: Cipirano de Rore's "Agimus tibi gratias" and Imperial politics	
16:00-16:30	BREAK			
16:30-17:30				KEYNOTE 2: Linda Austern (Northwestern University): Anne Boleyn, Musician: A Romance Across Centuries and Media
17:30-18:00	BREAK			
18:00-19:00				S32: LIGHTNING TALKS
				David Burn (Katholieke Universiteit, Leuven): The Savoy-Nemours Chansonnier: A New Late Fifteenth-Century Song Source
				Štefánia Demská (Charles University, Prague): Traditions of Post-Pentecost antiphons in medieval music sources
				Max Erwin (University of Leeds): Mode/Row/Series: Medieval Thought (mis)Understood in Post-War Composition
				Gillian Hurst (University of St Andrews): The singing cadels of the St Andrews Gradual
19:30	CONFERENCE DINNER (Discovery Room, Inox Dine / Sheffield Students' Union, Level 5, Durham Street, S10 2TG; in the campus area			

Friday 8 July

	LT2	LT5	LT6	LT7
9:00-10:00	BUSINESS MEETING			
10:30-12:00	S33: Women Patrons in the Sixteenth century Chair: Jennifer Thomas	S34: A Prosopography of English Church Musicians: Pilot Project Chairs: Helen Deeming & Lisa Colton	S35: Composition and Analysis	S36: Songs in the Fourteenth Century
	Aimee E. Gonzalez (University of Florida): Saints, Sons, and Sovereignty: Mouton's <i>Gloriosa Virgo Margareta</i> in the Court of Anne of Brittany (1477–1514)	Roger Bowers (University of Cambridge): A Case Study: the College Royal of the Blessed Virgin Mary and St Nicholas, Cambridge	Reiner Krämer & Julie E. Cumming (McGill University): The Supplementum: Structure and Evolution	Elena Abramov-van Rijk (Independent): Jewish traces in Italian medieval poetry: a revival of an old intuition
	Vincenzo Borghetti (Universita degli Studi di Verona): Reading Music, Performing Identity: Margaret of Austria and her Chansonier BrusBR 228	James Cook (Bangor University) & Ralph Corrigan (Independent): Towards a prosopography of Musicians in Pre-Reformation England and Wales 1	Christian Leitmeir (Magdalen College, University of Oxford): A 16th-century canon and its preservation in an album leaf of Johann Sebastian Bach	Zoltán Rihmer (Liszt Ferenc University of Music): “Ludowice” and “O Philippe”: Which came first?
Ascensión Mazuela-Anguita (Institución Milá y Fontanals, Barcelona): Women and networks of musical patronage in the sixteenth-century Iberian world: Ana de Mendoza, Princess of Eboli (1540-1592)	Ralph Corrigan (Independent) & James Cook (Bangor University): Towards a prosopography of Musicians in Pre-Reformation England and Wales 2	Bernadette Nelson (Universidade Nova, Lisbon): 'Missas de Requiem' in early 17th-century Lisbon: Traditions, Compositional Processes, Influences	Mikhail Lopatin (St. Hugh's College, University of Oxford): Tornando indietro: Dante, Petrarch, and the topos of return in the Trecento madrigal	
12:00-12:30	BREAK			

12:30-14:00	S37: Rome Chair: Noel O'Regan	S38: Music and Art in Renaissance Italy 2 Chair: Sanna Raninen	S39: Heroes of Early Modern Music in Historical Thought and Historiography Chair: Henry Hope
	Jeffrey J. Dean (Birmingham Conservatoire): Ritual, codicology, and Josquin's music for the Sistine Chapel	Serenella Sessini (University of Sheffield): Botticelli's Angels and the Representation of tactus in Renaissance Italy	Kai Marius Schabram (Liszt School of Music Weimar): Heroes and authorities in music historiographical concepts of the late fifteenth and sixteenth century Germany
	Mitchell Brauner (University of Wisconsin-Milwaukee): Tomás Luis de Victoria's Lamentation Lessons	Laura Cristina Stefanescu (University of Sheffield): Giovanni Boccati, Music and the Sensory Experience in Paintings of the Virgin in the Garden	Michael Meyer (University of Zurich): Foundations of Music History: Concepts of Heroizing Composers in Sixteenth Century Germany
	Rosemarie Darby (University of Manchester): Triple-choir Mass settings in the archives of the Chiesa Nuova, Rome	Tim Shephard (University of Sheffield): Orpheus and the Animals: Representing Persuasion Musically	Stefan Menzel (Liszt School of Music Weimar): Arch Cantors and Mighty Fortresses - Lutheran Historiography and Culture Protestantism
14:00	CONFERENCE END		

POSTERS PRESENT IN THE FOYER:

Joanna Booth (University of Sheffield):

Music, Memory and Instruction on the 15th-century Cassoni Panels of Apollonio di Giovanni

Annabelle Page (University of Sheffield):

Virtue, Regulation and Disorder in Italian Representations of the Muses c. 1530

LT 2–7 at the Diamond Building (32 Leavygreave Road, Sheffield S3 7RD)

StG = St George's Church Lecture Theatre (St George's Terrace, Sheffield S1 4DP; opposite the Diamond)

“virtually all motets,” and Joachim Thuringus proclaims (*Opusculum bipartitium*, 1624) that the *paragoge* is nowadays employed in all composition (Bartel). Both music theorists describe what Joachim Burmeister (*Musica poetica*, 1608) calls the *supplementum* (Burmeister/Rivera). The *supplementum* is a passage two or more measures long that expands on a “primary” or “secondary” pitch after the final cadence to emphasize its finality. Burmeister clarifies that the *supplementum* is an “elaboration of a final pitch in a stationary voice,” and that added pitches in other voices should create “consonances with it.” Students, Burmeister describes, should study examples by master composers. The ending of Palestrina’s four-voice motet “Dies sanctificatus” exemplifies a typical *supplementum*.

The *supplementa* of Renaissance motets, however, are quite varied. I used the computer to study a corpus of more than 200 motets written between 1480 and 1600, and have developed a catalogue of *supplementa* defined by their intervallic (horizontal, vertical, contrapuntal), and modal relationships. Further, I show how the practice evolved over time, and speculate about whether improvisation could have contributed to its development.

35.2: A 16th-century canon and its preservation in an album leaf of Johann Sebastian Bach *Christian Leitmeir, Magdalen College, University of Oxford*

In 1982, the collection of album leaves preserved in the Lower Saxonian State Archiv of Oldebourg (Nest. 297 J) briefly caught the attention of Bach scholarship. Bach’s ‘Resolutio Canonis Ricciani’ presented the resolution of a canon by Teodoro Riccio (c.1540-1600), contained elsewhere in the collection. For Bach this was but a routine task, since the instruction leaves little doubt about the realisation as an augmentation canon at the lower fifth (‘Duo currebant simul, et unus citius currit, et alter accepit premium. Canon in diapente remissum’). While but of marginal interest to Bach scholars, Riccio’s canon provides some tantalising ramifications into 16th-century compositional practice. This short two-part snippet, copied by the chapelmaster of the Margrave of Brandenburg-Ansbach into the *album amicorum* of an unknown friend, shows a close affinity to the opening work of the first book of masses (1579), which itself was based on a motet by Cristóbal de Morales. My paper will go beyond the resolution of the musical canon, accomplished by Bach, and seek to explore its wider historical significance. Exploring its relation to both the potential host work and its model, I specifically define the status of the canon in relation to the mass: Was it preliminary material (sketch), a discarded by-product (parergon) or the fruit of retrospective reflection? This will also shed light on its function and significance within the *album amicorum*, which it entered some two decades after the composition of the mass.

35.3: ‘Missas de Requiem’ in early 17th-century Lisbon: Traditions, Compositional Processes, Influences *Bernadette Nelson, Universidade Nova, Lisbon*

The Iberian *Requiem* mass had a long evolution, reaching its apogee perhaps in the settings of Victoria and 17th-century Portuguese composers Lobo, Cardoso and Magalhães. What survives is almost certainly the tip of the iceberg: evidence for many more settings exists in the catalogue of John IV’s music library, and it becomes clear through analysis that composers knew settings circulating in earlier printed sources and manuscripts. Composer-chapelmasters were likely expected to write a *Requiem* as part of their remit and, like Victoria’s *Requiem*, those by Portuguese composers were probably written for the exequies of royalty, nobility or dignitaries. This no doubt inspired a particular response or challenge: to write a work that was both appropriate for the occasion and a new personal expression, right from “dona eis”, the opening polyphonic phrase of the Introit. Cardoso’s a6 setting (1625) opens with unexpected dramatic gestures partly resulting from recasting other settings, including those by Spanish composers and Manuel Mendes. Magalhães’s *Requiem* (1636) shows close

relationships with Cardoso's, is extremely expressive, but also even recalls moments in early Franco-Flemish settings, including those of Okeghem, Brumel and others. This paper considers the evolution and development of Requiem masses in Portugal, focusing on those by Cardoso and Magalhães.

36: Songs in the Fourteenth Century

36.1: Jewish traces in Italian medieval poetry: a revival of an old intuition *Elena Abramov-van Rijk, Independent*

In a number of his writings, Aurelio Roncaglia proposed that the origins of the ballata-lauda were to be traced back to the Arabo-Andalusian poetry of the tenth-twelfth centuries, and more specifically to the form of the *zajal*. One of the main questions concerned the channels of transmission of the *zajal* form from Muslim Spain to the realm of the Romance poetry, and more specifically, how it came to be known in Italy. Among different possibilities, Roncaglia guessed that there must have been a Jewish factor to make this transmission possible: (1) the form of *zajal* was popular in Jewish liturgical poetry - *piyyutim*; (2) the contacts of the population in France, Provence and Italy were closer with Jews than with people speaking Arabic. Unfortunately, Roncaglia did not develop this idea, which deserves further investigation. I shall show when the form of the *zajal* entered into use in Italy. As is known, the adoption of the Spanish poetic style by Italian Jews happened in the second half of the twelfth century, but there are *piyyutim* in the *zajal* form written in Rome in the eleventh century. I then investigate the points of cultural and religious interface between Italian Jews and the local people that make it plausible that the *zajal* influenced the ballata-lauda.

36.2: “Ludowice” and “O Philippe”: Which came first? *Zoltán Rihmer, Liszt Ferenc University of Music*

The motet known as *Servant regem misericordia* by the beginning of its triplum survives in two versions with differing opening words in its motetus: *Ludowice* (Paris, BNF fr. 571) and *O Philippe* (Paris, BNF fr. 146). The traditional dating of these versions was based on the sequence of the reigns of Louis X (1314–1316) and Philip V (1316–1322), resulting in fr. 571 being considered roughly contemporary with fr. 146. In 1992, Andrew Wathey demonstrated that the former MS was copied shortly before 1326, while fr. 146 is generally regarded as compiled ca. 1316/18. The re-dating of the MSS lead some scholars to reverse the dating of the motets as well, considering the *O Philippe* version the original one. The present paper argues that such an equally mechanical interpretation, often characteristic of musicological research, does not take enough account of the meaning and the various contexts of the actual motet texts, which do offer enough information for determining the sequence of the two versions. An overview of the evidence and a critical evaluation of the advanced arguments can furthermore yield important methodological results refining the present-day scholarly approach to such complex phenomenon as the *ars nova* motet.

36.3: Tornando indietro: Dante, Petrarch, and the topos of return in the Trecento madrigal *Mikhail Lopatin, St. Hugh's College, University of Oxford*

I start from Dante's suggestive remark on 'tornata' (*Convivio*, II, 8, 1-3), which he related to a musical practice of returning a stanzaic melody (or its part) in the final part of the canzone. Dante's playing with the etymological derivation of the term (tornata — to turn/return) makes a formal conclusion of a poem an expressive structural gesture, which had both textual and musical ramifications; moreover, this was often reinforced (e.g., in