Abstracts

Cantus Planus

August 7–12 – Linnaeus University, Växjö, Sweden
Presentation of the music environment – Cantus Planus

Welcome to the department of music and art at Linnaeus University! The university was established in 2010 through a merger of University of Kalmar and Växjö University. The university’s name and its inspiration come from Carl Linnaeus, born in Råshult about 50 kilometres south of Växjö. Linnaeus University has a vision – with Linnaeus’s curiosity and creativity for new scientific approaches as inspiration – to be characterised by “boldness and commitment to new scientific ideas” and to “work cross-boundary in science, art and practice”.¹ About 2,000 employees work at the university with education and research. There are 32,000 students studying on 150 degree programmes and 2,000 single-subject courses.

The department of music and art belongs to the faculty of arts and humanities. At the department of music and art, we strive to work in an integrated way with education and research with both an artistic and scientific basis. The music environment is made up of three disciplines: music, music pedagogy, and musicology – the first with degree-awarding powers in the fine, applied and performing arts and the latter two in science. These disciplines cooperate in various ways within the university’s courses, programmes and research. Therefore, it is very inspiring to host the conference Cantus Planus at which many different perspectives can be discussed in a creative and exciting meeting between various actors in the music field.

From a historical perspective, the music environment at Linnaeus University has undergone an extensive expansion. In the beginning, music was part of the teacher education. Today, we have three independent teaching and research environments with a number of different specialisations. Musicology was established as a discipline in 2001; music as fine, applied and performing arts in 2010; and music pedagogy in 2012. Today, the department has five degree programmes: arts and culture, design of music and sound, music production, music teacher², and songwriting. In our research we strive to work within many different fields in music. We see diversity as an important asset for development.

I see the conference Cantus Planus as an important contact platform where colleagues within a specific genre can meet and exchange research and experiences, both from national and international perspectives. I must admit that it feels extra exciting and inspiring to host this conference since it is the first time it is arranged in Scandinavia. I have great expectations that the conference will broaden and deepen people’s knowledge and experience of music creation and practice.

Dan Alkenäs
Head of department at the department of music and art, Linnaeus University

² Teacher education programme for upper secondary school with specialisation music and music for teachers in year 4–6 and extended school teaching.
Saint Lubentius: An Unknown Saint’s Office from the Diocese of Trier

Danette Brink

The liturgical Office books from the diocese of Trier have proven to be rich sources of offices for local saints. The office in honor of St Lubentius is found in two sources, Bistumsarchiv Trier, Ms. Nr. 488b, an antiphoner from Dietkirchen, and Bistumsarchiv Trier, Ms. Nr. 498b, an antiphoner from the Trier cathedral. Lubentius studied under Martin of Tours and was ordained as a priest by the fifth Bishop of Trier, Maximinus. He worked in Kobern, today in the district of Mayen-Koblenz. His bones were brought in 841 to Dietkirchen, where a church consecrated in his name.

This paper highlights the musical and textual characteristics of this office. Using information gained from the analysis of seventeen other local saints’ offices from this region, this study will aim to compare the musical style of this office with the relative conservative compositional style of the other identified local offices. The analysis of the office will also seek to place the composition of this office on a hypothetical timeline with those of other saints’ offices sung at the Trier cathedral.

Language, Allusion, and Meter in the Memorial Liturgies of Thomas Aquinas

Seppo Heikkinen

This paper elaborates on the language of memorial liturgies of Thomas Aquinas, focusing on the ways in which the texts reflect the conflict over the possession of Thomas’s remains, as well as the interplay of music and poetic meter in the liturgical texts. The paper also demonstrates the ways in which the writers of the liturgical texts utilized Biblical allegory, allusion to earlier liturgical texts and metrical structures to highlight such various aspects of the text as the continuity of the Dominican order and the tangibility of Thomas’s relics.

Music and Modality in the Memorial Liturgies of Thomas Aquinas

Hilkka-Liisa Vuori

The paper focuses on one of the main features of the liturgy of St Thomas Aquinas: making his presence real and active during the services of the office through music. The paper seeks to elaborate the discussion on mode of a chant with examples of melody formulas in relation to the text. The comments are based on musical analyses of both feasts dedicated to Thomas Aquinas. The comparison of the melodies is also made with chant examples from the office of St Dominic, which includes the melody models for the chants of the translation office of St Thomas Aquinas.
Melodic Variability in Chant Transmission

MARIT JOHANNE HØYE

Recent studies of melodic variability in surviving manuscripts from the medieval archdiocese of Nidaros do not support the current ‘dual hypothesis’ extant in this research field: that the Nidaros repertoire is a blend of the Germanic and Anglo-French forms of chant after that repertoire reached Nidaros. Instead, they present evidence to support a different hypothesis; that the blending of these regional styles occurred before the melodies reached Nidaros (Høye 2014, 2016).

Manuscripts from the eastern part of today’s France transmit interesting melodic variants with regard to the blending of traditions found in Nidaros. Here, Anglo-French sequences are sometimes notated with German melodic features otherwise only known from the transmission of their melodies with other texts (Høye 2012). Further, Kyrie melodies frequently show a blending of regional traditions in manuscripts from East France, North-West Germany and, to some extent, South-West Switzerland (Høye 2014).

This paper aims to identify and further explore manuscripts that often transmit a blending of regional traditions with their chants. It will examine two types of chant, Kyrie chants and sequences, in a group of primarily French, German and Swiss manuscripts in order to determine to what extent and in which manner their melodies blend regional features; does a manuscript display the same level of mixed melodic features with its different chant melodies? It will also consider whether these manuscripts behave more like a group with regard to melody variations, or if they transmit different ways of blending regional melodic features with their chants.
'Euxe yper imon': The Greek-Latin All-Saints Litany
NINA-MARIA WANEEK

Together with Greek-texted ordinary chants in Western manuscripts from the ninth through the twelfth centuries—the so-called Missa graeca—one often finds an All Saints litany in Greek, Latin, or both. Its occurrence in four ninth-century sacramentaries that also contain Missa graeca chants is noteworthy, but versions of the All Saints litany are also found in several other East- and West-Frankish codices (generally psalters) from the ninth/tenth centuries. Although this litany became very popular and widespread in the West, its origins are shrouded in a number of vague speculations and hypotheses that have been reiterated for the past 120 years. The most common of these is the assumption that this litany was taken over from a fourth-century Greek-Syrian model.

Which litanies/prayers do we have in the East referring to saints in the early centuries? Are there any Byzantine parallels to the Western All Saints litany? The paper will take a new look at the litany’s origins from a Byzantine perspective as well as reassess its occurrence, different forms, its place, and textual variants in Western manuscripts. Finally, the litany will be re-evaluated in the light of new findings regarding the Missa graeca chants with which it has so far never been linked.
Intersecting Voices of the Visionary Evangelist and Prophet in the ‘s-Hertogenbosch Liturgy for St John
Catherine Saucier

The late medieval church of Sint-Jan in the Netherlandish town of ‘s-Hertogenbosch is known to have cultivated unique local devotions to the widely venerated apostle St John the Evangelist. Most notable are the five high-ranking feasts celebrated annually, two of which are unknown elsewhere in Western Christendom—John’s Exile on the Island of Patmos (27 September), and Return from Exile (3 December). How did the liturgy proper to these localized observances enhance that of John’s ubiquitous veneration?

Drawing from my examination of all extant service books, I present the first-ever comparative analysis of the office chants and lections for John’s Exile and Return. These feasts invite comparison on account of their shared exilic theme and apocryphal source for the Matins lections, quoting from the Acts of John by Prochorus—a fifth-century narrative that circulated widely in Byzantium but remained obscure in the Latin West. Contrary to the Western association of John’s exile with his prophetic authorship of Revelation, Prochorus equates this episode with the Evangelist’s writing and preaching of the Gospel. Newly composed responsories proper to each feast synthesize these Eastern and Western interpretations to celebrate John’s dual status as both evangelist and prophet, thereby supplementing the standard musical emphasis on John’s evangelical ministry with a more balanced view. By giving equal voice to John’s twin identities, the clergy of Sint-Jan may well have sought to position themselves as mediators between the priestly and monastic vocations.

Offices for Female Saints Celebrated by the Confraternity of Our Illustrious Lady at ‘s-Hertogenbosch in the Sixteenth Century
Sarah Ann Long

The Confraternity of Our Illustrious Lady was a prominent civic organization who met at the Sint Janskerk in ‘s-Hertogenbosch starting in the fourteenth century for devotions to the Virgin Mary. The confraternity was a major patron of new musical development in the course of the fifteenth and sixteenth centuries. Several large choirbooks containing an impressive amount of chant and polyphony for the Virgin Mary survive from this organization. Only the polyphonic works in the manuscripts have been the focus of scholarly attention, but these sources are of equal value to our knowledge of monophonic office and mass composition during this time period. The confraternity members met frequently to celebrate the mass and office together, and among the books’ contents are offices for several female saints who became widely venerated in northern France and the Low Countries starting in the fifteenth century—in particular, St. Barbara, St. Gertrude, and St. Anne. This paper explores
the offices for these saints in the ‘s-Hertogenbosch sources and shows how they relate to similar compositions in other chant manuscripts in the Low Countries. It is clear in other cities that confraternities were at the forefront of liturgical innovation, and the polyphonic masses and motets in this organization’s manuscripts clearly reflect that. However, here I will establish that the confraternity was also an avid supporter of monophonic repertories that took on growing importance in the fifteenth sixteenth centuries.

Matins Chants for the Visitation of the Virgin Mary

RHIANYDD HALLAS

The feast of the Visitation was introduced to the Roman calendar in 1389 by Popes Urban VI and Boniface IX at the initiative of the Prague Archbishop, Jan of Jenštejn, who hoped that the feast would help end the Great Western Schism. Eight rhymed offices were composed for the new feast, among them Exurgens autem Maria by Jenštejn and Accedunt laudes by Adam Easton, an English cardinal residing in Rome. After a panel of commissioned cardinals, which included Easton, suggested that Jenštejn’s office contained unknown words and poor scansion, Easton’s Accedunt laudes was adopted as the ‘main office’ for the Roman church. The Vespers chants for these two offices show clear differences between the two composing styles: Jenštejn pairs extended biblical quotations with sometimes ill-fitting musical phrases; while Easton’s office, a contrafactum of the office for St Francis, carefully fits text and music together. This paper focuses on both the text and music of the chants for Matins within Exurgens autem Maria and Accedunt laudes in order to determine whether these trends prevail, and hopes to offer some insights into the compositional styles of both composers for this particular office.

4 Sources and Source Studies I (K1081)

Audi chorus organicum: A New Source and New Perspectives

CHARLES E. BREWER

The twelfth-century “carmen”, Audi chorus organicum, is an encomium to the organ, its text is filled with musical details. Although prior studies knew at most four notated sources, Michel Huglo’s 1990 article added brief notices of two further manuscripts. Along with more recent studies on individual manuscripts by Purcell-Joiner and Zapke, and the discovery of a further early musical source, Lichtenthal L 29, it is now possible to examine in greater detail this unusual song, which Peter Wagner termed “eine ‘wilde’ Sequenz” on account of its irregular structure. An examination of the text and music in the eight manuscripts reveals a pattern of variants among the sources that indicate a more intricate filiation for the song than previously discussed. These include significant pitch differences among the sources that help to delineate a “western” and “eastern” tradition. The incomplete copy in Vienna 2339 uniquely preserves an attempt to adapt the better known syllabic setting to a more lyric style. Also the more specific passages in the text about musical theory can now be contextualized with other similar medieval songs about music, such as Diastematica vocis armonia from the Younger Cambridge Songbook. In addition to
its interesting variants, the new source from Lichtenthal helps to confirm Huglo’s earlier hypothesis that Audi chorus organicum originated in the area of Bavaria or South Germany, though it was apparently known over a much larger area, from Engelberg and Lichtenthal in the west to Austria and perhaps Silesia in the east.

The Four-Volume ‘Giant Antiphoner’ Vorau 259: Remnants of Bohemian Liturgy in an Austrian Augustinian Monastery

ROBERT KLUGSEDER

The numerous sources of medieval liturgical music in the library of Vorau monastery include a four-volume, large-format choral antiphoner with the shelfmark 259. Although musicologists have hitherto almost completely ignored this office source, it has been comprehensively described by art historians. The codices were originally destined for the royal collegiate church of St. Peter and Paul in the Vyšehrad in Prague. The antiphoner volumes, all lavishly illuminated, were produced around 1368 by Prague illuminators and represent one of the most important sources of Bohemian illumination, which reach a highpoint of development under Emperor Charles IV. The books After the turmoil of the Hussite Wars, the books came to Vorau in 1435 where they were revised for liturgical use during the 1490s. This paper will provide a detailed description of the antiphoners’ content, showing how the liturgical adaptations were carried out and what remnants of the Prague liturgy have survived or can at least be reconstructed. Around thirty historiae contained in the antiphoners play a particular role in this process; some are found in other Vorau sources. The paper aims to investigate the extent to which the “giant antiphoner” already influenced Vorau’s liturgy prior to its revision.

Quelques théories spécifiques selon un tonaire aquitain dans Paris BnF lat. 7185 (fin du XIIe s.)

SHIN NISHIMAGI

Paris, Bibliothèque nationale de France, lat. 7185 est un recueil factice de traités du quadrivium d’origines différentes, réunis par Pierre Pithou (1539-1596): Gerbert d’Aurillac, le De institutione arithmetica et le De institutione musica de Boèce, etc. Michel Huglo a signalé, dans Les tonaires publiés en 1971, la présence aux f. 109, 117-125 des fragments d’un tonaire. Alors que ce tonaire noté en neumes aquitains de la fin du XIIe siècle est fortement abimé et ne reste que les modes I-IV et VIII avec de nombreuses lacunes, on peut supposer que la liste des chants de chaque mode (antiennes, répons, introïts, graduels, alleluias, offertoires, communions) fut originairement précédée d’un commentaire sur la caractéristique modale et d’un schéma de la disposition de la quinte pour les modes authentes et de la quarte pour les plagaux. Dans le commentaire se trouvent les termes spécifiques, informatio, assonare et insonare, et regula qui sont employés dans d’autres sources théoriques copiées en France. La transposition destinée à résoudre l’occurrence du si bémol et du si bécarre, expliquée avec des exemples de chants, a par conséquence une échelle qui dépasse le cadre ancien du grand système parfait. L’étude des commentaires dans le tonaire aquitain de lat. 7185 devrait permettre de mieux d’éclairer une identité de la théorie musicale en France avant la naissance des premières universités.
Liturgy and Music in the Medieval Salzburg Church District
ROBERT KLUGSEDER AND GIONATA BRUSA

For many centuries, the metropolitan province of Salzburg with its suffragan dioceses Brixen, Freising, Passau, Regensburg and Salzburg played a key role in the cultural history of Austria and Bavaria. It is thus all the more important that the many surviving liturgical musical sources that form an important part of this cultural heritage are made digitally accessible and subjected to scholarly analysis.

All this information needs in-depth examination of the Libri Ordinarii to become scholarly exploitable. The project will thus create a scholarly edition including an in-depth analysis of the origins of the liturgy and the commentaries. The project will add the analysis of secondary sources (liturgical and musical liturgical manuscripts like graduals, missals, sequentiaries, antiphoners) and edit them, spanning a network of information from the Libri Ordinarii. For this, a selection of these codices will be digitalised and completely inventoried.

The Liber Ordinarius as a textual genre need enriched editions which cannot be fully provided in printed forms. The project will provide the multi-layered texts digitally. It will create TEI/MEI documents which will be semantically enriched through domain-specific controlled vocabularies.

The aim of this digital edition is to enable the comparative analysis of the different libri ordinarii. This requires both a content-related and a textual approach to the original documents. Two different views are offered in order to facilitate access to the text: the “editorial view” stays as close to the original as possible and textual phenomena are given without any color markings; in the “structured view,” different chronological layers are given separately and phenomena in the original (such as erasures, marginal notes, and additions) are highlighted in color.

The digitized and enriched objects will be managed, published and long-time archived in GAMS, the Fedora Commons based Humanities Asset Management System of the Centre for Information Modelling, Graz (ZIM). Printed versions of the Ordinarii will be published in Spicilegium Friburgense series. This five-year research project is part of the digital humanities initiative of the Austrian Academy Sciences, funded by the Austrian National Foundation for Research, Technology and Development.
System der Verarbeitung mittelalterlicher notierter Fragmente in der Slowakei

VERONIKA GARAJOVÁ


**A Medieval Notated Missal of Scandinavian Origin in Slovakia**

**Rastislav Adamko, Janka Bednáriková, Zuzana Záhradníková, Eva Veselovská, Rastislav Luz**

Based on an analysis of the writing, notation, liturgical content of the calendar, rubrics and composition of Mass forms, and a musicological comparison of the repertoire, we aim to answer the question: where did the missal sign. Rkp. Vol. 387, found in Ústredná knižnica Slovenskej akadémie vied v Bratislave [Central Library, Slovak Academy of Sciences, Bratislava) originate? Previous partial analyses have suggested its connections to either the Lund archdiocese, or surrounding dioceses. Our main methodological approach is external and internal source criticism. The former concentrates on the manuscript’s materials, bindings, etc. The latter consists of the analysis and comparison of the missal's repertoire (Alleluia and Offertory verses), that is, melodies and texts of individual musical forms, with the repertoire of music-liturgical books from the eleventh through the thirteenth centuries.

**En liten song-book til at använda i kyrkionne (“A little song book to be used in the churches”) 1553 – The Reduced Printed Kyriale and Breviarium of the Later Reformation era in Sweden Mattias Lundberg**

From the first printed order of the Mass in Swedish for St Nicolai Church in Stockholm 1531, and continuing well into the seventeenth century, the Mass in Sweden relied on manuscript Kyriale, of which a number of particularly rich specimens have been preserved, some recently discovered in unexpected locations. These manuscripts also often include a number of entries for the Office hours in Swedish and Latin. In 1553, a combined Kyriale and Breviarium was printed in quarto by the printer Amund Laurentsson: “A little song book to be used in the churches”. It reveals in some instances a distinct continuation of late medieval manuscript traditions in the Swedish dioceses. It is the cantor/praecentor/choir complement to the printed manuale (the book of the celebrant), both needed to fulfil the liturgical needs even of smaller parish churches.

As was usual throughout the sixteenth century in Sweden, empty four-line staves and texts alone were printed by Laurentsson, the noteheads being copied by hand either at the printer’s workshop (as has been argued in previous scholarship) or (as will be argued here) locally in the dioceses. There exists, moreover, an enigmatic folio edition of the print, which has not hitherto been securely dated, having a limited survival rate as compared to the more extensive quarto edition of 1553. This paper will shed light on a number of pieces of new circumstantial evidence concerning the two printed editions of Een liten song-book, relating to the liturgical implications for Laurentsson printing a “pulpit” or “choir” version of the Kyriale in what seems to have been a numerous edition.
Plainsong Traditions during the Danish Reformation ca. 1528–1573
BJARKE MOE

As Lutheran ideas were introduced in Danish churches in the 1520s, the musical repertoire began being heavily influenced by new metrical hymns intended to strengthen congregational singing. The musical reforms of the liturgical music did not, however, supersede to exclusion the existing repertoire, i.e. plainsong. The Odense bishop Niels Jesperssøn, who edited the authorized Gradual (Copenhagen 1573), still recognized plainsong as a main element of church services. Nevertheless, his pejorative remarks on music of the Roman Church as “vain bawl and quarrel,” reveal a tense attitude towards the musical legacy of the old church. With his suggestions for every feast of the year, Jesperssøn made an opening for a dismissal of the old repertoire, if one wanted. As a result, the new Lutheran hymns (in Danish translation) were favored. A new hybrid genre that appears to mix plainsong traditions with the metrical hymns was introduced, keeping parts of the old repertoire alive. The authorized hymnbook, Den danske Psalmebog (Copenhagen 1569), contains a significant number of such songs. Printed in mensural notation, these songs seem to stand on equal terms with the Lutheran hymns as a basis for congregational singing.

Based on an overview of existing sources, the paper will discuss the characteristics of the musical reformation by investigating two perspectives, namely the relations of plainsong and congregational singing in the liturgy, and how plainsong was transformed into new Danish songs with respect to notation, musical form, and text.

6 Sources and Source Studies II (K1081)

Eine Tradition im Umbruch: Die Alleluia-Gesänge aus dem Graduale von Santa Cecilia in Trastevere
MARIE WINKELMÜLLER-URECHIA

Das 1071 fertiggestellte Graduale C74 (Cologny, Bibliotheca Bodmeriana Cod. 74) aus Santa Cecilia in Trastevere gilt als die am stärksten gregorianisierte der römischen Messantiphonaren (u.a. Dyer 2013), was durch die Übernahme zahlreicher fränkischer und panitalienischer Sequenzen, Prosulae und Tropen bedingt ist. Das Graduale greift nicht nur diese drei primär nördlichen Gattungen auf, sondern auch eine Reihe von Alleluia-Gesängen. Manche unter ihnen wurden mit den Sequenzen und Prosulae rezipiert. Andere hingegen wurden einfach in das lokalrömische Repertoire eingebunden, zu dessen Bereicherung sie offenbar dienten. Es stellt sich daher die Frage, woher diese nicht-römischen Alleluia stammen und welche Folgen auf den Umgang mit den eigenen Lokalgesängen ihre Einführung hatte.

Der Salzburger Liber Ordinarius (1198) als musikalische Quelle

FRANZ KARL PRASSL


or else directly in the Buda scriptorium. Toward the end of the Middle Ages, the Antiphonary was used by the Bratislava Capitol as part of its rich library. It is the only written source of late medieval music culture documenting the impact of art in the Buda court on Bratislava.

This paper will offer a comparative analysis of the manuscript's notation in the context of the late medieval Hungarian scriptorial tradition. It will also consider several lost folios from the Buda/Bratislava Antiphonary III, which have been discovered at Spolok sv. Vojtecha v Trnave [St. Vojtech Society in Trnava] and Archív Slovenského národného múzea [Archive of the Slovak National Museum]. We also analyse and evaluate recently discovered fragments in the Österreichische Nationalbibliothek (ÖNB) in Wien, which originate either from the second part of the Antiphonary (the Sanctoral) or from the same scriptorium in Buda.
The Neumatic Notation of Vercelli
Gionata Brusa

"Wie die Neumen der Epoche I in Vercelli ausgesehen haben, können wir nur vermuten. Die der Epoche II und III mit ihrer sicheren Diastematie ähneln weniger denen von Novalesa als vielmehr denen für die Gesänge der Mailänder Liturgie" (B. Stäblein, Schriftbild der einstimmigen Musik, II, p. 35). Stäblein clearly based his study of the musical notation of Vercelli on the three famous eleventh- and early-twelfth-century gradual-troper-sequentiaries Cod. CXLIV, CLXI, and CLXII, lamenting at the same time the lack of older sources. Recent investigations of the liturgical manuscripts in the Biblioteca Capitolare of Vercelli and the discovery of new fragments could however shift the date for the emergence of this particular notation from the end of the eleventh century to the second quarter of the tenth century (ca. 920-940). Moreover, the use of this notation was not limited to the episcopal center in Vercelli: its diffusion over the centuries throughout the entire diocese is attested by a notated missal, written in the twelfth century for Casale Monferrato (now in the Biblioteca Capitolare in Monza), and by numerous fragments discovered by Giacomo Baroffio in the Archivio di Stato in Alessandria.

This paper will offer a new survey of the sources containing notation from Vercelli, in order to establish a more precise chronology and geographic diffusion of such notation, as well as a first attempt at classifying some of its characteristic notational features.

Musical Notation in Northern Lombardy
Laura Albiero

One of the most intriguing facts about Lotharingian notation is its use in an area quite far afield from Lorraine: the Alpine valleys of Lombardy. Previous studies showed, in fact, the spread of a particular type of Lotharingian notation in the region of Como. Such type, commonly referred to as ‘comasca’ notation, is found in manuscripts and fragments originally from the dioceses of Como and now scattered among Chiavenna, Milano, Vercelli, Novara, Intra, Pavia, Rome, and Montecassino.

The analysis of the geographic area covered by this notation, as well as of the political and social contexts in which it developed leads us to consider not only its specific use for the Aquileian rite in Como, but also its interaction with other types of notation used in the same region, such as East-Frankish/Germanic notation, the East-Lombardic, and Ambrosian notations. This paper aims to illustrate how Lotharingian notation was adopted in Lombardy, how its morphology evolved from the eleventh to the fourteenth centuries, and how its use coexisted with other notations employed in neighboring areas, in order to set the basis for further studies.
The Notation of Novalesa: A Puzzle of Sources Across the Western Alps

Christelle Cazaux-Kowalski

Among the various notations disseminated throughout the northern Italy, the so-called “Novalesan” has been identified as a distinctive type since the end of the nineteenth century. Its name was established on the basis of two sources, a missal and a troper, once believed to have come from the Benedictine abbey of Novalesa, founded in 726 A.D. on the route to the Mont Cenis Pass. A few other fragments and marginalia with similar paleographical features have been discovered during the last decades in different places of the Piedmont, as well as the French side of the South-Western Alps. Some of these fragments are significantly older than the two main sources that have been known before, dating back to the tenth century, and do not originate from the Novalesan congregation.

The aim of this paper is to place this material in broad historical, geographical, and musical contexts. The paleographical, codicological, and liturgical specificities shared by these sources provide evidence for transcending the restrictive designation of “Novalesa,” pointing instead to a broader tradition of chant and chant notation, which geographical dissemination may not be limited to the Piedmont, but may extend also to southeastern Frankish regions.

In the Po Valley: The Veronese-Mantuan Notation

Giulia Gabrielli

The famous gradual-troper, Verona, Biblioteca Capitolare, MS 107, copied possibly in Mantua, is undoubtedly one of the most important sources of a type of musical notation widespread between important ecclesiastical centers like Verona, Brescia, and Mantova since the beginning of the eleventh century. A certain number of codices and fragments in the same library, featuring this type of music script, has not yet been the object of a systematic study of such notation. Recently, more fragments containing “Veronese/Mantuan” notation have also come to light during a research project of the University of Bolzano, drawing a renewed attention to this particular type of North-Italian music script. The paper aims at addressing the question of the diffusion and use of this notation – itself connected to issues of terminology – through the re-assessment of previous scholarship and a first investigation of the surviving sources, as well as through an initial identification of its morphological features.

Nonantolan Notation and the nota romana

Giovanni Varelli

After having defined the historical, political, and ecclesiastical context which favored the development, in the Benedictine abbey of Nonantola, of an institutional type of musical notation (Venice, 2014), as well as the early production of liturgical manuscripts and the possible links to a broader Po-Valley tradition (Dublin, 2016), this paper will focus, instead, on the very music script. In particular, the main objective is to assess whether any direct relationships existed between Nonantolan notation and other early music scripts, in an attempt to define its possible origin. Drawing the main methodological, as
As well as conceptual framework from Latin paleography, it may be possible to expose the repertory of signs that constituted the graphic base of Nonantolan notation, especially through the reduction of graphs into their essential elements. While the base may have shared some elements with other early music scripts (e.g. Frankish, Breton, and Lotharingian), no direct filiation from Palaeofrankish notation, as preserved in surviving sources, may be established. Conversely, a comparable use of additional articulation signs and their shapes is present only in the central/southern-Italic nota romana and its related Beneventan notation.

The observations of the influences of the central-Italic nota romana on Nonantolan music script, which have only begun to be explored, opened up to a tantalizing scenario. My paper thus will aim at stimulating a discussion of the working hypothesis that Nonantolan notation may preserve the oldest traces of some graphic conventions for the representation of sound that could be associated with the city of Rome.

8 Gautier de Coinci and the Meanings of Melodies (K1081)

A panel with Barbara Haggh-Huglo, Meghan Quinlan, and Jeremy Llewellyn

In the thirteenth-century Miracles de Nostre Dame by the Benedictine abbot, Gautier de Coinci, many different worlds collide. At a formal level, narrative verse recounting discrete miracle tales rubs up against insertions of notated song. The narratives themselves are peopled by a motley assemblage of young and old, Christian and Jew, cultivated and uncouth; and they were to appeal to the courtly and religious, the latter being male and female as well as “black and white” (Benedictine and Cistercian). The result is a large text spanning 30,000 lines, replete with “miraculous rhymes” (Hunt), and with a twist of the auto-poetic as Gautier writes himself into his magnum opus in numerous ways. When it comes to naming the sources for his miracle tales, Gautier relates that he found them in “old books” in his own monastery. He provides no such information for the sources of his interpolated songs. In the pioneering music edition of the Miracles, Chailley was able to identify many of the models for Gautier’s contrafacta; further work by Duys has expanded knowledge of the musical dissemination of the songs. The purpose of this panel is thus to build a bridge. First, it will examine how processes of transmission worked in the Miracles for the liturgical chants, on the one hand, and Trouvère song, on the other. This affords a comparative approach to the dissemination of melodic material which, by necessity, takes in questions of geography, monastic order, and music-theoretical competence. Second, the transferal of melodic material between differing textual environments through contrafacture raises the question concerning the meaning of melodies; that is, the extent to which the melodies themselves carried traces of meaning from one context to another which would have been understood by contemporary listeners. The three participants in the panel will each present a specific case study which is designed to illuminate how individual melodies accrued meaning in the Miracles: this will lead into a discussion. In this way, it is hoped that the sophistication of Gautier’s handling of melody can, methodologically and analytically, be put on a similar footing to the ingenious rhymes of his text.
Alternative Perspectives about Gregorian Chant Restoration: Dom Jean Parisot (1861-1923), Leader of an Orientalist Benedictine School?

Jean-François Goudesenne

La figure trop méconnue de Dom Jean Parisot, moine de Solesmes et de Ligugé au tournant du xxe siècle, honore l’ordre bénédictin et l’église par son envergure intellectuelle et la richesse de ses travaux sur la liturgie et la musique. Resté à la marge des recherches sur la restauration du chant grégorien aux xixe-xxe siècles, des archives inédites viennent apporter une lumière nouvelle sur les enjeux en ce domaine. Outre la qualité d’un musicologue, excellent organiste de surcroît, les compétences linguistiques de ce moine érudit le confrontent rapidement aux traditions byzantines et orientales, à tel point que le Ministère de l’Instruction publique de l’état Français l’envoie en mission à Constantinople et au Levant dès 1896, quelque temps avant le mandant Français de Syrie. Probablement porté par cette constitution Orientalium dignitas ecclesiarum du pape Léon XIII (1894), qui s’intéresse à la conduite tenue par la papauté à l’égard des Églises orientales, soucieuse de leur destinées et respectueuse de leurs antiques liturgies qu’il ne convient plus de traduire en latin ni remplacer par le rite romain,


À l’aune de sa correspondance, de ses rapports de missions et de ses publications musicologiques et quelques travaux inédits, on peut effectivement le considérer comme le chef de file d’une véritable école orientaliste dans le milieu ecclésiastique français entre 1860 et la seconde guerre mondiale, contemporain des milieux laïcs de son temps comme Amédée Gastoué, un des fondateurs de la Schola Cantorum à Paris, des antiquisants tels Auguste Gevaert, Bellermann et Théodore Reinach, ou des arabisants comme le Baron d’Erlanger.
Gregorianischer Choral in Handbüchern der Notationskunde (read in English)

INGA BEHRENDT


Coptic Chant, Yesterday and Today: Documents of Permanence and Transformation in Recordings of Sixty Years

BALÁZS DÉRÍ

Coptic chant existed and still exists primarily in an oral high culture, not only in Egypt but also in the Coptic Diaspora. The constant tendency of free variation was and is checked by the organized teaching activity of certain influential singers, formerly almost all blind cantors. Today the process of unification—and in several aspects that of a simplification—is supported by recordings played in homes and cars, on CDs, on the internet, and by radio stations, and influenced even by Arabic and global (pop) music culture.

This paper demonstrates the permanence of the main features, but contrasts these with changes in others: for instance, melodic line, repetition and concatenation of melodic units, melodic embellishment, pitch, and tempo. Examples will comprise carefully chosen “pieces” from the collection of the Coptic musicologist Ragheb Moftah (Cairo, 1950s), sound material collected by the outstanding Hungarian ethnomusicologist Ilona Borsai in the 1960s (mostly in churches of Cairo and Alexandria), and recordings of Balázs Déri (Monastery of St Bishoy and Syrian Monastery, Wadi an-Natrun, Beheira Governorate, Egypt, 1997–2007). (The recordings of Borsai and Déri are stored and digitised in the Folk Music Collection of the Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, Budapest.)
The Easter Verses of The Three Maries in Cathedral of Vic, Arx. Cap., ms. 105
Nils Holger Petersen

Medieval liturgical manuscripts with musical notation transcend modern university disciplines. In addition to text and musical notation, they sometimes also include elaborate illustrations, but even if they do not, they are often visually complex with graphic displays emphasizing certain elements in the liturgy more than others, containing also rubrics, which make the textual level multi-layered. Modern editions have difficulties in doing justice to the information contained in a manuscript since they tend to edit only the texts (including rubrics) and give musical transcriptions.

In this paper, I shall discuss the well-known ceremony, usually referred to as the Easter Verses of the Three Maries in a troparium prosarium from the Cathedral of Vic, Arx. Cap., ms. 105 from the first quarter of the twelfth century. I shall discuss the visual layout and the information this brings about in order to understand this early, poetically elaborate Visitatio sepulchri ceremony in the context of the scholarly literature about this ceremony.

The Ambrosian Vigils of the Saints
Terence Bailey

Vigils, an important and eventually troublesome component of the cult of the saints, are attested to by Saints Ambrose, Jerome, and Augustine. In Gregorian regions, nearly all these penitential observations were prohibited by a synod in Rouen in 1231, and have been virtually ignored in the scholarly literature. In the Ambrosian orbit they remained an extraordinarily important part of the public liturgy until the end of the Middle Ages, however, the treatment of Vigils in the Milanese service books presents a confused picture that can only be pieced together with some difficulty.

Observations on the Office for the Commune Evangelistarum
Anna Sanda

In early sources of the Divine Office, the corpus of chants for the Commune Sanctorum does not yet constitute an independent section clearly separable from the Temporale and the Sanctorale. The offices themselves (Commune Apostolorum, plurimorum Martyrum, unius Confessoris and Virginum) contain groups of chants (primarily responsories for Matins and antiphons for Lauds) that are established as sets. The office for the Commune Evangelistarum can be considered as an exception among them, since its chants were not gathered together, and no stable selection or assignation of pieces can be observed either.

This paper discusses the stages of emergence and the changes of the repertoire for the Commune Evangelistarum along with the underlying causes. It examines the structure of the office, particularly the relationship between the Evangelists’ proprium and commune chant repertoires, and the connections between the selections of chants for the Commune Apostolorum and the Evangelistarum. It
also aims to classify its musical styles. In addition to the twelve sources covered by Hesbert’s Corpus antiphonalium officii (CAO), this study is based on the detailed investigation of Evangelists’ chants in other ninth- through eleventh-century sources and a few selected twelfth-century manuscripts. Finally, the paper compares these findings with the Commune Evangelistarum repertoire of medieval (12th-15th century) Hungarian manuscripts, and their specific choice or their specific order of pieces.
Double Houses and Dual Traditions  (K1043)

The Performance of Chant at the Double Convent of Nivelles
THOMAS FORREST KELLY

The recent rediscovery of the thirteenth-century liber ordinarius of Nivelles, in modern Belgium (Harvard University, Houghton Library MS Lat. 422), allows us to consider the opportunities and challenges of a liturgy performed by an establishment of canonesses and canons, ruled by an abbess. Additional documents, including an eighteenth-century partial transcription of a fifteenth-century ordinal, along with some very late (17th-18th c.) chant books, permit a partial reconstruction of the liturgical and musical life of the community. At Nivelles the men and women were often separate, coming together for processions and for the major feast-days of the year. The various ways of sharing the chant out among various soloists, groups, and communities, will be explored, with reference to some surviving music. Comparisons with other double communities will allow an evaluation the practices of Nivelles, which are in many ways unique.

Diverging Paths or Common Ground: Holy Week in Twelfth-Century Klosterneuburg
MICHAEL L. NORTON

The Augustinian foundation at Klosterneuburg was established in 1133 along the Danube just north of Vienna. As was typical for communities settled or reformed under the auspices of Archbishop Konrad I of Salzburg, Klosterneuburg was a double house, with separate precincts for canons and canonesses. While manuscripts for both communities survive from the mid-twelfth century, gaps in the record have rendered some aspects of Klosterneuburg’s early liturgical practice elusive. This is especially evident for the sepulcher ceremonies of Holy Week, the Visitatio Sepulchri in particular. While the form of this rite was settled by the early fourteenth century and was largely the same in both houses from that point forward, the rite celebrated by the canonesses in the twelfth century was decidedly different. This paper explores alternative scenarios for these seemingly diverging paths. In the first scenario, I propose that the form of the Visitatio Sepulchri celebrated by the canons was akin to that celebrated by the canonesses during the twelfth century and that both communities switched to the form found in later manuscripts over the decades that followed. In the second scenario, I propose that the Visitatio Sepulchri of the Klosterneuburg canons found in the fourteenth-century manuscripts was likely the original form, and it was this that served as a model for to which the canonesses later conformed. The paper will examine the evidence and arguments both for and against each scenario.
Adaptations of Liturgical Instructions of the Bursfelde Congregation for Female Convents

KAREN THÖLE

The Liber ordinarius of the Bursfelde Congregation, printed in Marienthal (1474/75) was intended for the use of the around eighty incorporated men’s monasteries, but concerned also numerous female convents whose reforms had been supervised by the congregation. Six versions of the Bursfelde Liber ordinarius up to the year 1550 from nun’s convents have been preserved, and they show what kind of adaptations had to be made to suit a female institution. A liturgical manuscript from Gertrudenberg (near Osnabrück) contains in its main part the liturgy for several occasions, and alongside with it the corresponding parts of the Liber ordinarius in Latin, truncated, in which terms such as frater or abbas not changed to a female form. In contrast, at least three other sources transmit a German translation of the Latin text (from Oberwerth, Marienberg near Boppard, and Schmerlenbach). A number of adaptations as well as a more detailed description than in the Latin version can be found in the chapter about the mass, especially with regard to the placement of the nuns in a separate nun’s choir. For the realization of processions, female convents seemed to have had no restrictions. Nuns took over some of the liturgical duties of the deacon or ministers making this German version of the Bursfelde Liber ordinarius is a useful source for studying the participation of nuns in the late medieval mass and office.

Melody Models: Construction and Evolution in Office Chants

KATE HELEN AND MARK DALEY

Chant scholarship has recently produced impressively large databases of melodies. This was anticipated somewhat by Andrew Hughes’s work on the thousands of chant melodies he collected as part of his Late Medieval Liturgical Offices (LMLO), published in the 1990s. The importance of locating and preserving melodies, whatever the individual project, cannot be overstated – the repertoire is now richer and larger than ever. Yet to reap the benefits of these collections, we need to develop new ways of looking at the chants themselves. The Melodic Construction and Evolution in Late Medieval Saints Offices project has been awarded funding for two years to match the LMLO melodies with data analytic techniques commonly used in computational linguistics (e.g., corpus analysis, n-gram analyses) and computational biology (e.g., inexact pattern matching, multiple sequence alignment). When a recurrent neural network is applied to these melodies, statistical models for their composition are revealed, based on mode, chant genre, and / or region. When these models for melodies in the LMLO have been established, we then compare them to thousands of melodies from earlier layers of chant composition, as found in several manuscripts fully transcribed in Volpiano font on the Cantus websites,
such as Paris lat. 12044 and Klosterneuberg 1012. This kind of “Gregorian analytics” allows us to consider tendencies and melodic traits at a higher level of abstraction than is possible “by hand,” and may afford a new perspective on how chant melodies changed throughout the Middle Ages.

**Ubi cantantur organa hymnorum— The Virgin Mary and the Question of Modal Order**

**IRENE HOLZER**

In the Middle Ages, hundreds of new office cycles emerged, many of them composed in strict modal order. In general, this modal structure obviously represents a certain musical idea of the medieval culture of orderliness, yet medieval music theory is silent about the reasons for these special musical arrangements. In contrast to this reticence, the office cycle Ecce tu pulchra from a breviary from Sens provides some ideas of how certain modal arrangements were meant to combine heaven and earth, both in structure and semantics. This paper will offer an analysis of the office cycle sung on the feast of the Assumption, showing how the content of the text delivers an explanation for the hexametric rhythm used as well as for the modal order of the responsories. The composition of this office cycle thus connects concepts of speculative music theory with thirteenth-century compositional techniques.

**Olivier Messiaen’s Reception of Dom Mocquereau**

**JONAS LUNDBLAD**

Olivier Messiaen’s passionate relation to the world of Gregorian Chant is well known, and a substantial body of scholarly analyses have been devoted to describe his employment of chant in various compositions. His merger of chant with rhythmical structures adapted from ancient Greek and Hindu sources has for decades been described as central to his developments of novel and path-breaking patterns of rhythmical organization in twentieth-century Western art music.

Only gradually however have more detailed studies of the influence of particular chant theories and performance traditions upon Messiaen been subjected to analysis. His readings were often characterized by a passionate embrace of a specific author, rather than a more complex analysis of different perspectives. The aim of this paper is to evaluate his presentation, in volume IV of the posthumous Traité de rythme, de couleur, et d’ornithologie, of Dom Mocquereau’s le Nombre Grégorien. Messiaen’s main interest lies with Mocquereau’s outline of the concepts of arsis and thesis, which Messiaen employs as the ground of a wide-ranging theory of melodic accentuation (not least in regard to works by Mozart).

The content of this paper will primarily be a critical analysis of Messiaen’s adaption of Dom Mocquereau, contextualized within contemporary French controversies of reception of the performance indications in le Nombre Grégorien. It will also indicate how Mocquereau’s indications influenced Messiaen’s notation and own performances of chant excerpts in his later organ works.
Plainchant and Ritual Theory

James Borders

Recent contributions to the cultural study of medieval plainchant have largely focused on two conceptual categories, namely the singing of sacred texts as elements of a Christian hermeneutics (that is, the various modes of interpreting the Bible and other canonical texts) or as episodes in saintly narratives, historiae. As insightful as these kinds of studies are, their privileging of texts—indeed networks of texts—and their musical presentation over considerations of ritual leads to a critical question: to what extent can such analyses penetrate the meaning and dynamics of medieval cultural phenomena in which the chants were embedded?

Besides theological and narrative frames, this paper will argue that ritual was a crucial space where such conceptions and dispositions were fused for participants. It will introduce a third conceptual category which involves singing that initiates ritual acts in performative contexts or accompanies them in mimetic fashion. Using as points of departure the work of J. L. Austin on performativity and Clifford Geertz and Catherine Bell on ritual, and examining case studies in which Office chants were repurposed in such rites as the dedication of a church, the particularity of (local / medieval) rituals will be contrasted with (more embracing, abstract / modern) generalizations.

Episcopal Blessing of the Gallican Tradition in Late Catalan Sources

Màrius Bernadó

The episcopal blessings are typical formulas of the Gallican liturgy that bishops had to sing between Pater noster and Communion. The rite appears perfectly described in the Pontifical of Guillaume Durand de Mende, from the late thirteenth century, but the most archaic testimonies of some of their musical pieces are already found in the eleventh century graduals of Gaillac and Saint-Yrieix. Through different sources, most of them from Aquitaine, its liturgical and musical use can be verified up to later dates. The presence of some episcopal blessing formulas for the great solemnities in Catalan sources from the early sixteenth century is an example of the Gallican features’ continued survival in the liturgical uses of some dioceses from the South of the Pyrenees.

The Newcomer’s Dynamism: Liturgical Creativity in Eleventh-Century Esztergom

Miklós István Földváry

The collection of pontifical blessings in the manuscript MR 89 of the Zagreb Archiepiscopal Library wins the day in at least two fields. It is the most elaborate representative of the genre, and the first surviving liturgical book from Hungary. It means that Esztergom, a new European archbishopric may have produced an
unequalled masterpiece shortly after its eleventh-century foundation. One needs to demonstrate, however, that the pontifical blessings still belonged at the time to the malleable and productive layers of the liturgy, and that the collection cannot be deduced from any earlier foreign traditions.

In editing the extant eleventh-century monuments of Hungarian liturgy, a thorough collation has been made with the only two fourteenth-century relatives of the series, both from Saxony, where the Benedictional might have also originated. Then, from a liturgical perspective, the underlying calendar, pericopes, and homiliary of the concerned Use have been reconstructed. From a literary perspective the vocabulary, style, conceptual patterns, and use of sources have also been analysed.

These proved that the almost three hundred blessings are a unique achievement of a single author, most probably one of the first archbishops of the primatial see. In a broader sense, the phenomenon sheds some new light on the role of creativity within the context of building an ecclesiastical identity in the Middle Ages.

14 Saints’ Offices in England (K1081)

Empire, Identity and Liturgical Devotion in Twelfth-Century England

JAMES J. BLASINA

This paper argues that an office for St. Katherine of Alexandria was created in England by the late eleventh century, and that depictions of St. Katherine therein reinforced concomitantly emerging assertions of “Englishness” as English rule and influence spread throughout the British Isles. The liturgy and cult of St. Katherine can therefore be understood as providing an ideological support for the English state and empire as it sought to define itself in opposition to its neighbors.

The royal and educated St Katherine champions Christian orthodoxy—understood as a marker of civilization—and combats the forces of “primitive” paganism through rational debate. Her disputation is emphasized musically through melodic gestures that highlight her direct speech and serve as statements of Christian doctrine. Katherine is educated and of royal descent; her status evinces the importance of codified royal succession. Liturgical representations of Katherine with respect to her adversaries may have reflected back to English devotees nascent conceptions of English identity vis-à-vis England’s Celtic neighbors. It is no accident that the writers who first articulated a sense of Englishness in prose, such as William of Malmesbury, Eadmer of Canterbury, and John of Worcester, were Benedictine monks who would have been familiar with the ideals espoused by the liturgy of St. Katherine. These writers increasingly referred to the Scots, Irish, and Welsh in terms that positioned them as “barbarians” in contrast to the “civilized” English, who spoke more cultivated languages, were defenders of Christian orthodoxy (aligned with Rome, in contrast to their neighbors, who resisted the Gregorian reforms), and had an established rule of law through increasingly centralized royal
government. English devotion to St. Katherine was shared with Europeans, further integrating English Christianity with currents on the continent. English identity would therefore come to be articulated by a series of oppositions to its “others,” sharing an ideological framework represented in the office of a highly ranked saint. Examining the parallels between the English liturgy for St Katherine and burgeoning conceptions of English identity during the twelfth century, this paper demonstrates how liturgy could be used to justify early English imperial expansion, and how liturgical evidence deepens understandings of the nature and priorities of national identity in high-medieval England.

The Liturgical Image of Saint Edmund Martyr
STEFFEN HOPE

This paper aims to demonstrate the ways in which the overseers of the cult of Edmund Martyr at Bury St Edmunds at the turn of the eleventh century, constructed a liturgical image of their patron saint through the composition of a liturgical office for his dies natalis. This office contains prose readings taken from Passio Eadmundi (c.985), as well as chants which also convey the legend of Saint Edmund. The core of the legend is retained in the office. However, both the chants and the readings - as they survive in the manuscript Pierpont Morgan 736, written c.1130 at Bury St Edmunds - show how the image of Edmund as it had been formulated in Passio Eadmundi, was modified and altered through changes in the structure of the narrative and emendations in the textual iconography of Edmund in the adaptation of the legend into a liturgical office. Through an examination of the oldest manuscripts containing Passio Eadmundi, and through a close reading of the representation of Edmund in the office, I seek to demonstrate that the liturgical image of Edmund is one that presents Edmund as a more active, forceful saint, and one which adds new element to the characteristics and attributes of Edmund shown in Passio Eadmundi. I argue that these changes are deliberate on the part of the composers of the liturgy, and that they show that by the end of the eleventh century Edmund was understood differently than by the time Passio Eadmundi was composed.

Beyond the Cloister: The Office for St Cuthbert in the Herdmanston Antiphonal
ALAN G HENDERSON
The Historia as Performative Exegesis

BENJAMIN BRAND

Among the most significant developments in the study of medieval music in the past thirty years has been the growing recognition of the complex interplay between biblical exegesis and plainsong. Much of the related scholarship has focused on the ways in which sermons and commentaries by patristic authors shaped the creation of liturgical genres that flourished in the central Middle Ages such as tropes, sequences, and liturgical drama. It has shown, moreover, how such genres functioned as a “performative exegesis” (a term coined by Susan Boynton) in its own right. This paper surveys the diverse approaches to this topic by Boynton, Margot Fassler, William Flynn, Emma Hornby, Roman Hankeln, and Rebecca Maloy, posing two questions of particular relevance to medieval historiae. First, how might the private, clerical character of the Divine Office have amplified the possibility for the creation of theological meaning? Second, how might the narrative structures characteristic of historiae have either accentuated or mitigated the potential for such meaning? This paper considers these questions in connection with the office of St. Vedastus, likely composed in Arras in the ninth century. The most distinctive feature of this historia is found in its matins antiphons, which quote and paraphrase their psalms in a manner redolent of patristic commentaries. Hence, they illustrate with particular clarity how performative exegesis might unfold in the context of the Divine Office.

Offizien zu Ehren des heiligen Bischofs Anno

DIRK VAN BETTERAY


Zigzag Figures as Markers of Historia Chants: An Inferential Approach
MORNÉ BEZUIDENHOUT AND MARK BRAND

Ariadne is a web-based application for the musico-stylistic analysis of saints’ Office chants. The dataset consists of data across the diachronic spectrum, from the traditional layer to the new chant cycles that came into being from the late tenth century onward (the latter often associated with the term historia). Over the past decades a number of studies have identified stylistic criteria of historia chants that are atypical of the earlier layer. Ariadne includes analytical utilities designed to assess assumptions about these criteria as stylistic signifiers of the later chants. This paper focuses on the occurrence of the so-called zigzag or Z figure in responsory responds. Roman Hankeln first reflected on this intervallic gesture in 2008 and Andrew Hughes presented some quantitative results for the chants in his dataset in 2012. Hughes’ results are descriptive, rather than inferential, confining themselves to reporting a count of selected zigzag figures within a closed dataset. Ariadne, though expanding the scope of these observations, has hitherto retained a similarly conservative adherence to purely descriptive statistics over a closed dataset. In exploring the more general implications of such observations, the current project introduces statistical inference to the methodological toolkit employed. By testing and falsifying various null hypotheses describing the frequency and position of zigzag figures, we are able to provide generalizable evidence in support of intuitions which speak to the role of such as markers of a later tradition. Special attention is given to the handling of outliers, and to the limitations of such inference.

The Office in Honour of St. Maurice in Manuscripts from Sion/Sitten
ROMAN HANKELN

Founded in 515, the abbey of Saint-Maurice in Valais (Switzerland) is famous for its venerable age, which leads us back in time long before the introduction of Roman chant in Carolingian Francia, as well as for its famous practice of the laus perennis. This presentation focuses however on the music in honor of its patron saint, St. Mauritius, who together with his fellow legionaries was venerated as a martyr practically all over Europe. This large cultic impact finds its reflection in the omnipresence of proper office material honoring the saints which is transmitted in numerous variants from the ninth century onwards. Unfortunately, early office-sources from Saint-Maurice did not survive (the earliest still extant come from the seventeenth century). A search for office-versions which may be related to those lost from Saint-Maurice led me to a number of thirteenth- and fourteenth-century sources which are kept today at the Chapter archive at Sion/Sitten – the bishop’s see,
to which Saint-Maurice belonged. The paper gives an overview about the repertory and structure of the office version at Sion in relation to the European transmission of the office, and its historical layers. In the second part, information about the musical style of its contents will be presented, referring to selected examples.

16 Hispanic Topics  (K1081)

Old Hispanic Mysteries: The Daily Office (I)
EMMA HORNBY

Old Hispanic Mysteries: The Daily Office (II)  (Read by Emma Hornby)
RAQUEL ROJO CARRILLO

The Old Hispanic rite, like other medieval liturgies, had two strands: cathedral (cathedralis ordo) and monastic (monachis ordo). The cathedral ordo was observed by all Christians in any kind of church, Iberian church councils specify that in the Old Hispanic rite it comprised the vespers and matutinum services, as well as the Mass (“officia publica, id est vesperam, matutinum sive missam,” canon 3, Eleventh Council of Toledo). As well as observing the public services in the same way as within the cathedral liturgy (“aliter quam in principali ecclesia celebrare non liceat,” canon 3, Eleventh Council of Toledo), monastic communities also observed a daily round of services. These services covered up to twelve daytime hours, plus more at night. The Old Hispanic manuscripts preserve either the public liturgy (e.g. libri mistici), or the strictly monastic liturgy (e.g. libri horarum). However, on penitential and fasting days (i.e. weekdays of Lent, and the offices for the beginning of the year and for litanies), the public liturgy manuscripts preserve both the public services and the otherwise strictly monastic services of terce, sext, and none. The presence of these services in the public liturgy manuscripts, together with the penitential character of the days in which they appear, strongly suggest that on these days these services were part of the public liturgy—Christians were supposed to be more holy on penitential days so it is not surprising that they would observe more services. The contents and layout of the monastic versions of terce, sext, and none, however, are rather different from those observed as part of the public liturgy for penitential days. In these papers, we identify the musical characteristics and lay out the shape of both the public and the monastic Old Hispanic versions of terce, sext, and none in order to explore how they may have been related and observed in each ordo.

Processional Chants in Early Medieval Iberia: A Preliminary Report
DAVID ANDRÉS-FERNÁNDEZ

Processions are integral to medieval liturgy. Much is known about them within the Roman sphere, but Old Hispanic processions practiced across Christian Iberia until ca. 1080 have not been previously studied. This paper summarizes the preliminary results of a six-month research project exploring the extant manuscripts of the Old Hispanic liturgy, investigating where and how processions took place, and identifying specific processional genres and chants. The evidence demonstrates that processions took place before Mass, at the end of Vespers and Matutinum (the
psallendo), and in other circumstances within the complex Old Hispanic liturgical calendar (for example, on the feast of Encenias). Some practical issues will also be discussed. For instance, the Old Hispanic liturgy seems to have a different notion of procession than Franco-Roman practice, and several spatial movements that cannot be considered as a strict procession have also been discovered.

The Romanization of the Hispanic Saints in the Breviary ‘de Sanctis’
ms. 9 of the Chapter Archive of Huesca
SANTIAGO RUIZ TORRES AND JUAN PABLO RUBIO

The abolition of the Hispanic rite in the Iberian Peninsula left temporarily excluded the cult of the Hispanic-Visigothic saints from Roman books. Its more romano restoration is a process scarcely studied from a liturgical and musical point of view. This issue raises questions of considerable interest: To what extent were previous liturgical materials used? What were the patterns applied in the selection and preparation of liturgical texts? What aesthetic and technical criteria were employed in the musical repertoire? To what extent could its melodies be rooted with the Old Hispanic chant? These and other subjects have been analysed in this research following an interdisciplinary method based on the conjunction of varied disciplines such as history, liturgy, palaeography, and musicology. The Breviary ‘de Sanctis’ ms. 9 of the Chapter Archive of Huesca (late 12th / early 13th century) is an outstanding exponent to know in depth the procedures of the liturgical romanization in medieval Spain thanks to its rich section of Hispanic saints. Among the main conclusions, this paper will demonstrate that the ritual change was not a so drastic rupture as it has been sometimes suggested. It persisted, even marginally, an interesting liturgical practice capable to combine secular tradition and renewal of forms.
Chants for the Sick and Deceased in the Earliest Extant Sources

ELAINE STRATTON HILD

Historians—particularly Damien Siccard, Frederick Paxton, and Knud Ottosen—have worked extensively with early extant sources of liturgies for the sick and deceased, but without thoroughly investigating the musical contents of the manuscripts. Pertinent sources include sacramentaries (such as Zürich Zentralbibliothek Ms. Rh. 30, MS “Rheinau” and Verona, Biblioteca capitol. LXXXV (80), “Leonine Sacramentary”); antiphoners (Albi, Bibliothèque municipale Rochegude, 44); as well as fragmentary libelli (such as München, Bayerische Staatsbibliothek Clm 29.164 I/ib and Clm 6431, and Vatican MS Pal. lat. 550). The manuscripts—particularly their musical contents—reveal a diversity of local practices as well as shared characteristics indicating patterns of transmission and influence. By examining and comparing their chant repertories and texts, this presentation considers how these sources contribute to our understanding of (1) the transmission patterns and regional continuity of the liturgies for the sick and deceased, particularly in the eighth and ninth centuries; (2) the early development of the Office of the Dead and the Mass of the Dead; and (3) the extent to which the liturgical material associated with the Carolingian reforms influenced the content of local liturgies.

Between Rome and Francia: The Mass of the Dead in Central and Northern Italy

REBECCA MALOY AND LUISA NARDINI

The Mass antiphoners sent from Rome to Francia in the eighth century lacked a Mass for the Dead, and manuscripts of the Gregorian tradition rarely incorporate a formulary for it before the tenth century. The need to commemorate the dead with a proper Mass emerged after the transmission of Roman chant to Francia. Consequently, the tradition was highly fragmented and varied, as witnessed by the manuscripts copied after the turn of the tenth century.

As part of a broader project that aims to understand the history of the Mass of the Dead in medieval Europe—we have previously presented results focusing on Rome and the Beneventan region—this paper turns to sources from Ravenna, Pistoia, and Bologna, revealing diverse and complex patterns of textual and melodic change. The Pistoia version of the communion Christus qui natus, for instance, displays Roman influences that were possibly filtered through a lost non-Roman adiastematic source. Analysis of two Ravennate sources, moreover, shows not only possible exchanges with the Roman Curia, a phenomenon already established for Benevento and Bologna, but a manipulation of received materials that defies principles of regional continuity. Sources from these areas reveal that chants for the Mass of the Dead...
were derived from either Roman or from Frankish manuscripts. Each manuscript, however, displays a unique kind of stylistic and formal transformation, thus providing an opportunity to detect transmission patterns that are not reflected in the core Gregorian repertory.

**The Liturgical Geography of Death**

*MIRIAM WENDLING*

Present in church yards or churches themselves, the graves of the dead offered space for liturgical and paraliturgical commemorations, whether they were part of the initial burial, a commemoration on the deceased’s anniversary, or on the yearly commemoration of All Souls. Such spaces—following the choice to bury a particular person in a particular place—were generally unique to particular churches and their locations could contribute to the identity of the place: a cathedral could have a very different sense of the place of its deceased than a convent belonging to a mendicant order. Likewise, very different ideas about what was fitting as a commemoration could arise, from who participated, to what was said and sung. Still, the dead of each institution were commemorated and sometimes these commemorations are reflected in surviving liturgical books, with directions for particular movements, chants, and texts. This paper draws on surviving late medieval liturgical books from institutions in German-speaking Europe, including Bamberg Cathedral, the Canonesses of Essen, and Dominican sisters of St. Mary Magdalene in Freiburg i. Br., to understand how the deceased members of a community were fit into an institution’s commemorations and how these worked with the available space. Further, this paper will demonstrate how these commemorations can inform us about the communities that developed them: what was likely to have been more important to those preparing the rituals, and what not.

---

**New Perspectives on the Early Dominican Liturgy**

*ELEANOR GIRAUD*

On completion of his revision of the Dominican liturgy in 1256, Master General Humbert of Romans addressed the Dominican Order, stating that “The variations in the liturgy, which were the concern of many General Chapters, have now been reduced to unity.” From this point onwards, it is has often been said that the early years of the Dominican Order (before 1256) was a period of liturgical diversity, in which the Dominicans adopted local practices for their liturgical celebrations. Examination of the early Dominican Mass books however reveals little sign of the diversity to which Humbert referred. Indeed the pre-reform Graduals and Missals are remarkably unified for a time in which some degree of variation was the norm. Drawing on a detailed survey of the extant pre-reform Dominican chant books, this paper will examine where the early Dominicans initially drew their liturgy from, how they altered it during the liturgical reform, and what this can reveal about the concerns and priorities of the Dominican revisionists. As such, this paper will present a new narrative about the liturgy in the early years of the Dominican Order.
Carthusians, Chant, and Education
Katarina Šter

The Carthusians were known for their love of books and knowledge. Indeed many Carthusians were educated, sometimes university-educated, and some even held high university positions before they entered the Carthusian order. Carthusians, as well as Cistercians, accepted only adults. This meant that every Carthusian monk entered a monastery with the ideas on music and chant that were formed previously. Carthusian novices had to adapt to the singing of individual community, but they undoubtedly brought new influences with them. What was their idea about the Carthusian chant or chant in general? How did new monks, especially the ones more educated, adapt to the singing of their communities? Did their previous education (perhaps even musical one) influence their chant and their music knowledge and how? And with regard to these questions, what can be found in the sources? These are scarce, but we can still find some answers in the Carthusian rules, some music manuscripts, and various Carthusian or non-Carthusian descriptions.

The proposed paper will focus mainly on “education” on two levels. One will be the “general education” from outside, preferably university education, the background that many Carthusians had before they entered a Carthusian monastery. The second will be the new “chant education” or re-education) within charterhouses and discovering the ways of learning the repertoire within the solitary order.

The Invitatory Antiphons in the Birgittine Office Cantus sororum
Karin Strinnholm Lagergren

This paper presents an investigation of the seven invitatory antiphons in the Birgittine sisters’ weekly office, the Cantus sororum (CS). This is not only the first study if these chants, but also an attempt at suggesting a method for studying melodies and texts separately in order to uncover how they were composed. These antiphons have been analyzed using sources from ca. 1500 from the Birgittine abbey Mariënwater in the Netherlands. Just like other already studied repertoires in CS, the invitatories are a mix of borrowings, adaptations, and unica, but this study offers in-depth analyses of how this was done. By this new patterns in the compilation of CS have been discerned. The following strategies were uncovered:

- Unique texts combined with melodies resembling known melodies outside CS.
- Texts and melodies resembling variants outside CS but combined in a new way.
- Both text and melody unknown outside CS.
- From other sources known texts and melodies combined in a new way.

This analysis has allowed for a better picture of how borrowings and adaptations have been combined into new combinations where also the Treitlerian idea of pitch groups has been considered. The paper demonstrates how these four strategies were used and how new invitatories were created for the Birgittine sisters, whereas earlier research has emphasized the Birgittine’s dependence on previously existing materials.
The Short, Happy Life of Agnus dei … Eia et eia

CHARLES M. ATKINSON

This paper examines what Charles Atkinson has called the most striking example in the early repertory of tropes to the Agnus dei, namely Agnus dei, miserere nobis, eia et eia, number 4 in Gunilla Iversen’s edition of Agnus dei tropes. As the present paper will show, this trope undergoes major surgery before the end of its “life,” and one of its settings proves to be a new trope altogether.

According to Iversen’s edition, Eia et eia appears six times in three different manuscript sources spanning a period from the early tenth to the later eleventh century: St. Gall 484, Paris 1118, and Paris 1871. Moreover, four of its appearances are in the same manuscript, Paris 1118. While three of these settings are clearly the same, the fourth, for St Stephen, is substantially different. Rather than exhibiting the opening gesture that characterizes the “standard” melody for Eia & eia, it has a completely different melody—a twofold statement of the incipit for Agnus dei—Melody 226, with which it appears in all of its settings. These two statements set the text Agnus dei, Miserere. Atkinson took this as a cue for the performance of Melody 226 itself; Iversen took it as a shortened version of the trope Eia et Eia. I suggest that with its own text and melody, Agnus dei, miserere should be considered a trope on its own, and indeed one that exhibits parallels with another trope genre found in the earliest state of troping: the paraphrase trope.

Troped Lessons in Late Medieval Prague Liturgical Manuscripts

HANA VHLHOVÁ-WÖRNER

Manuscripts from the Cathedral of St Vitus in Prague, already rich on the repertory of tropes (Mass Ordinary tropes, Mass Proper tropes, Responsory tropes), also include a good selection of troped lessons (lectiones farcitatae). These were prescribed for all important feasts of the church year and, by the mid-thirteenth century, constituted one of the strongest traditions within the Central-European context. Some but not all troped lessons are edited in the series Analecta hymnica (vol. 47), but these are drawn from an incomplete list of sources and contain errors of transcription; several more tropes will be edited for the first time in the series Repertorium troporum Bohemiae medii aevi, vol. V (2019).

Trope elements (“farses”), which comment on the lesson texts, were partly borrowed from other poetic and liturgical genres (including sequences, hymns, tropes, Responsories, etc.). As such, they provide a valuable material that discloses both expected and unexpected connections between Prague and other regions and serve as a new research basis for the establishment of repertory transmission patterns. An important question, yet to be answered in a satisfactory way, concerns the
background of such early and vivid interest in the secondary genre that supposedly
flourished primarily in European intellectual centers: the evidence supports the
crucial role of Prague during the rule of the last kings of the Přemyslid's dynasty
(until 1306) in shaping of late medieval intellectual landscape.

**A New Promised Land: The Sequences of the Sainte-Chapelle**

Yossi Maurey

The so-called Sainte-Chapelle Proser, copied in the 1240s, transmits inter alia
more than two dozen sequences dedicated to just three feasts proper to the
Sainte-Chapelle: (1) the Translation of the Crown of Thorns, commemorating the
anniversary of St Louis’s procession in Sens, commemorated on 11 August; (2) 30
September, celebrating the reception of the relics of the Cross, and (3) 26 April,
commemorating the feast of the Dedication of the Sainte-Chapelle.

Taking into consideration a handful of other sequences which enjoyed a much wider
diffusion, the paper examines the ways in which these chants articulate ideologies
central to the spiritual and political messages of the Sainte-Chapelle and the
French monarchy. It explores the musical and theological underpinnings of these
sequences, mostly originating in circles close to the French monarchy, including the
Dominican Order. Finally, the paper demonstrates how, through these sequences,
Paris was perceived as a holy city, a “Second Jerusalem”, and the expected place of
the Second Coming.

**Rhetoric by Microtones**

Leo Lousberg

The interpretation of signs representing microtonal inflections has been subject of
an extended debate. (My analysis of the meanwhile digitized sources consulted by
Ike de Loos (1996) and Manuel Pedro Ferreira (1997) reconfirmed their microtonal
interpretation.) In his 1978 article about the special signs in Montpellier H159,
Jacques Froger could not find explanations supporting microtonality. He quotes
Marie-Claire Billecocq’s remark about litterae significativae in Laon 239, sharing
his frustrations: “It looks like the scribes only applied them when they felt like it.”
It seems that the performer/scribes did apply microtones “when they felt like it,”
be it guided by the rhetorical principles affect, logic, and loci on the one hand, and
by syntactical rules constraining the employment of microtones in a prescriptive
diatonic text.

This paper, which is taken from my ongoing Ph.D. research, is based on the five
manuscripts Ferreira consulted for his doctoral thesis. My analysis examines about
350 microtonal cases from these manuscripts, covering all genres and modes. It
seems to confirm the exclusive function of microtonal inflections in these sources:
they always indicate a rhetorical accentuation in the verbal text. The same might
apply for the letter “S” (indicating a chromatic diesis) in the Antiphonary U 406.
These findings seem to put recent observations about liquescence by Van Betteray (2007), formulaic variants by Hornby (2009), and commixtio modi by Mahrt (2016) under an overarching concept of emphatic accentuation by “Otherness.” Semiotics provided the vocabulary explaining which meanings microtones convey and how.

Hymnum dicamus Domino — Singing Practice of Hymns in Medieval Hungary
GÁBRIEL SZOLIVA

One of the basic questions of every kind of early music is the authentic interpretation of the musical sources. Not only is a correct reading of the notes necessary, but also an accurate explanation of the indications and ancillary remarks contained therein. Regarding medieval chant sources, however, a further crucial question concerns how the manuscripts reflect the one-time everyday musical practice and the special customs of the anonymous singers. This paper will focus on the performing practice of hymns in medieval Hungarian chant traditions. Since in this genre text and melody are not related to each other as strictly as in others, singing a hymn from a medieval manuscript presents several problems. To address these, the surviving manuscripts are categorized and the types of the notated hymn sources are determined from a practical standpoint. Then the following questions will be addressed: How could medieval singers deal with the textual irregularities of hymns, that is, the longer or shorter verses occasionally occurring in a stanza? How did they adapt a certain melody to numerous hymn texts, for example, the ferial hymns of the Psalter? What kind of reasons provoked special melodic variants? What are the consequences of the survey to modern transcriptions and contemporary performances? A few didactic indications recorded in hymn sources by medieval singers will also be reviewed.
21 “A neume by any other name...” Considering Neumes Described in MEI (K1043)

A panel with Kate Helsen, Inga Behrendt, Elsa De Luca, Ichiro Fujinaga, Alessandra Ignesti, Debra Lacoste, and Sarah Long

22 Late Chant (K1081)

Singing History in Post-Tridentine Offices: Two Case Studies
BARBARA HAGGH-HUGLO

From the Council of Trent until today, office composition has continued, either to replace older offices or to provide liturgies for new saints and feasts. Using examples of these two cases, the Post-Tridentine office for St. Hilary of Poitiers, and several post-Tridentine offices for the Conception or Immaculate Conception of the Virgin Mary in Mexican sources, I will demonstrate that these offices intentionally use the old repertory of Gregorian or medieval chant and respond to that repertory with differing historical awareness and fidelity. Borrowing of melodies and texts is frequent, but they were often changed for aesthetic reasons or to improve on the past, as when texts not from the Vulgate or centonized from the Vulgate were replaced by quotes from the Vulgate. Melodic variants in the chant of the recent offices can now be compared with a range of medieval sources from CANTUS, and it is sometimes possible to identify the provenance if not the origin of the variants. Important in these offices is also the ordering of the borrowed chants, which may or may not follow older offices, and some recent offices may transfer the old texts to new genres. Some new chants were composed for these offices as well. These offices thus constitute a revealing reception history of Gregorian and medieval chant in the modern era. In my conclusions, I will briefly add some results of my work with the Post-Tridentine Recollectio office and with other Spanish and Mexican Marian offices.

Chant Traditions in Early Modern Antwerp: Evidence from Liturgical Books of the Onze-Lieve-Vrouwekathedraal
MARIANNE C.E. GILION

The city of Antwerp was a prominent commercial and cultural centre in sixteenth century Europe. The impressive Onze-Lieve-Vrouwekerk boasted a well-endowed musical establishment, and was elevated to a cathedral in 1559. However, with the outbreak of the Eighty Years’ War in 1566 the city was thrown into turmoil. The cathedral suffered an iconoclastic attack, and most of its library was destroyed. This necessitated the reestablishment of its liturgical and musical foundations. Yet this was not solely a matter of recapturing past traditions. The publication and promulgation of the revised Breviarium Romanum (1568) and Missale...
Romanum (1570) would also affect the celebrations of the Office and the Mass. The extant liturgical books of the Onze-Lieve-Vrouwekathedraal, held by the Erfgoedbibliotheek Hendrik Conscience, demonstrate how the chapter responded to their challenging circumstances and embarked upon a process of liturgical and musical change. This can be traced from the earliest extant antiphoners, copies of Christopher Plantin’s Antiphonarii (Antwerp, 1572). Heavily used and frequently annotated, they are bound together with manuscript sections that transmit masses and offices for saints that are not included in the printed books. The additions appear in various hands, employ different notational styles, and span the seventeenth century. Codicological and paleographic examinations of these composite volumes illustrate how users interacted with the sources over time. Musical analyses reveal the emergence of distinctive chant traditions influenced by contemporary trends of plainchant revision. These sources thus provide new and detailed evidence concerning the liturgical celebrations in the Onze-Lieve-Vrouwekathedraal during the early modern period.

From Shengshi Gejing Jianyao to the Singing of Gregorian Chant in China during the Nineteenth Century

LIONEL LI-XING HONG

According to current research, the earliest Catholic chant book officially printed in China was Shengshi gejing jianyao 聖事歌經簡要 (Selected Chants for the Sacred Liturgy) dated 1861. Compiled by Fr. Antoine-Éverard Smorenburg (1827-1900), a French Lazarist, the volume contains twenty-three chants. The majority of these are Gregorian chants to be sung at Benediction of the Blessed Sacrament or in Solemn Mass, with the exception of two litanies of the Blessed Virgin Mary. This chant book showcases a unique combination of East and West: the music scores were done in both the Western four-line stave as well as the traditional gongche notation, a system that uses Chinese characters to represent musical notes. For the verbal text, instead of using the Latin alphabet, homophonic translations in Chinese characters were printed under the music scores.

This paper examines the chant book with special attention to the combined notation and traces the possible origin of the melodies. The content of the chants will be analyzed alongside the letters and documents of the missionaries working in China during the nineteenth century in order to reconstruct the use of Gregorian Chant in Chinese liturgical settings. Both musically and verbally, Shengshi gejing jianyao had an ingenious design that was conducive to the better understanding and singing of Gregorian Chant for the Chinese Catholics. Its publication is a testament to the endeavors of the missionaries promoting Gregorian Chant among the Chinese faithful.
Building a Corpus of Citable, Aligned Editions
D. Neel Smith and Daniel J. Dicenso

The need to compare recensions of text and melody within and across chant manuscripts has given rise to many innovations in edition making over the last century. This paper presents a new approach to designing digital editions of neumed manuscripts that understands chant texts and neumes as parallel versions of the same document. In contemporary digital editing projects, the Canonical Text Service (CTS) URN scheme is widely used to identify citable passages, and automatically align different versions (whether in the same language, or in translation). In a given manuscript, CTS URNs enable us to align syllables of text with the neumes written above; they also automate the alignment of parallel passages in editions of the same chant across multiple manuscripts. Similarly, we apply a canonical citation scheme to images, and can therefore associate each passage of a chant with a region of interest on a citable digital image.

We encode neumes in an alphabet called "Virgapes," in which each neume is represented by a unique four-part code indicating: (1) the number of pitches, (2) a unique identifier, (3) episema, and (4) liquescence. This encoding system can be uniformly applied across manuscripts varying in style, hand, or the type of neumes used, and can easily be extended. In the course of our work, we have defined encodings for the neumes used in Einsiedeln codex 121; the same principles can be applied to incorporate other kinds of neumes used in other sources.

As a consequence of this system, we easily identify patterns in the chant text, the neumes, or query across both. Finding the longest repeated sequence of neumes, for example, is a trivial query. We can visually format the editions in views resembling traditional textual editions, facsimiles, or parallel, hexapla-style layouts. Editions can be serialized as delimited-text for easy data exchange and incorporation into systems such as the Cantus Database.

Das „Admonter Passionsspiel“ in einer neuen Editionsform
Stefan Engels

Die in dem Spiel enthaltenen liturgischen Gesänge in gotischer Choralnotation sind, anders als in den Spielen der Sterzinger Spielhandschrift und anderen, stets vollständig ausgeschrieben, wenn auch an zahlreichen Stellen fehlerhaft. Dennoch bildet der Codex auf diese Weise eine vollständige Gesamthandschrift.


CHRISTIAN TROELSGÅRD

The objective of the Monumenta Musicae Byzantinae, (founded 1931, is to make sources of Byzantine chant available to the international community of musicologists and researchers in general. Considerations about selection of sources and the way they should be edited and presented (in facsimile, critical edition, and transcription) have however shifted considerably over the years. In this paper I shall try to trace these changes in the actual editorial approaches and contextualize them with general trends in the area of scholarly editing within philology and musicology, as well as with practical-historical circumstances. Both these factors seem to have played decisive parts regarding the way these publications have been created. Such insights may also help defining how Byzantine musical sources should ideally)be presented through available media and formats today and tomorrow.

24 Sources from Padua and the Veneto (K1081)

Dall’antifonario al processionale. Responsori e antifone processionali per il periodo di Quaresima nel repertorio medievale della Chiesa padovana

ALESSANDRA IGNESTI

Il repertorio medievale dei canti processionali in area veneta è testimoniato in particolare dalla ricca documentazione esistente a Padova. Tale documentazione (in particolare i duecenteschi Liber ordinarius E57 e graduale-tropario-sequenziario B16*, oltre ai due processionali trecenteschi C55-56 dei quali è in preparazione una nuova edizione critica promossa dal Dipartimento dei Beni culturali dell’Università di Padova), restituisce un’immagine completa dei riti nei secoli XIII-XIV. In questi documenti, anche se posteriori alla diffusione della Riforma Romano-Francescana, è possibile riscontrare la persistenza di testi e intonazioni di uso locale e, in
generale, tracce di un’autonomia e di una complessità che rendono Padova un polo particolarmente significativo nell’Italia settentrionale. Il presente contributo intende illustrare alcune conclusioni raggiunte a seguito dell’analisi di antifone e responsori padovani per le processioni del tempo di Quaresima, posti a confronto non solo con repertori dei centri limitrofi (Verona, Aquileia e Venezia), ma anche con realtà più lontane che, per circostanze storico-politiche, ebbero legami con Padova: l’area austriaca, in rapporto diretto con il patriarcato di Aquileia, e quella francese, suggerita da corrispondenze con il repertorio padovano (Spanke) e da figure come il vescovo Ildebrandino Conti, già canonico avignonesi. In particolare, verranno discussi i criteri con cui furono selezionati i singoli canti processionali, i quali, come era prassi nel Medioevo, provengono dal repertorio dell’Ufficio. I brani padovani saranno confrontati con quelli di altre fonti concordanti al fine di mettere in luce le specificità presenti nei testi e nelle intonazioni, illustrando possibili legami tra tradizioni diverse.

**From Padua to Gemona del Friuli**

*NAUSICA MORANDI*

This paper examines five antiphoners and two graduals of Gemona del Friuli coming from the ancient series of codices from the basilica of Saint Anthony of Padua. These manuscripts, sold by the friars of the Basilica to the community of Gemona between 1343 and 1366 and assimilated in the new context, have been neglected in previous studies; a musical analysis of the sources has never been undertaken. Through a system of synopsis and comparisons of the ancient series of codices with new ones plus other sources from Padua, this paper will point out distinctive textual, liturgical, and musical features of the ancient corpus of sources. The research underlines not only the peculiarities emerging from the analysis of each manuscript, between original features and adaptation to the new context of use, but also contributes to the study of the older liturgy of the Basilica of Padua.

**Saints and Celebration in Treviso before the Council of Trent**

*GIORGIO ZOIA*

The Ordinarium divini officii of the Cathedral of Treviso (which still resides in the Capitular Library of Treviso) is a paper manuscript comprising 157 folios copied in 1524 by the curate, Clemens a Stadiis, who at that time was choirmaster of plainchant. This presentation (and the full transcription of the manuscript on which it is based, part of a research project sponsored by the Department of Cultural Heritage of the University of Padua) examines this important source as it relates to local saints.

Some melodies for the liturgical offices of local saints (Liberale; Fiorenzo and Vendemiale; Ermacona and Fortunato; Prosdocimo; Martino; Teonisto, Tabra, and Tabrata) can be identified based on correspondences between incipits in the Liber Ordinarius and versions found in the city’s only surviving plainchant source, Manuscript A in the Capitular library. These and other findings lead to the conclusion that the repertoire of texts and melodies for some of these saints’ office stem from different traditions: the city’s patron St Liberale and Ss Teonisto, Tabra
and Tabrata from Altino; Ss Kylian and Ulderic from Germany; St Mark, patron saint of Venice; the blessed Henry of Bolzano. The high frequency of feasts of duplex rank moreover may signal the intention of Bishop Bernardo Rossi to guide the cathedral liturgy in the direction of the Roman-Franciscan tradition.

New Findings Concerning Cretan Music Manuscripts in Padua

Silvia Tessari

The University Library of Padua [I-Pu] preserves five small Greek paper manuscripts, written by many different hands and with generally modest ornamentation: 432, 437, 1137, 1140, and 1289. In their Greek hymnological content and their neumated lines, these sources testify to the melourgical tradition of seventeenth-century Crete, the Orthodox tradition that gave life to the genuine Byzantine melodic tradition, developed over almost thousand years and reinvigorated in the Palaelogan period (after 1261). A tradition of such long standing and in close contact with the Western Renaissance and Baroque music could not avoid dialogues and interactions.

This presentation (which uses as its point of departure the palaeographic approach taken by E. Giannopoulos in his monograph on Cretan music between 1566 and 1669) will consider recent findings: their bindings and some authorial ascriptions offer important information about the history of these manuscripts. The paper will also consider some peculiarities in the choices and uses of the Byzantine eight modes, and in the meaning of the martyriae. Finally, it will add new elements about the celebrated melourgos Cosmas Varanis and his circle, results of a thorough examination of the different scribal hands in these manuscripts, and an unpublished hymn dedicated to Cosmas himself.
## Speakers in alphabetical order

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Date</th>
<th>Time</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adamko, Rastislav</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Albiero, Laura</td>
<td>Musical Notation in Northern Lombardy</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Andrés-Fernández, David</td>
<td>Processional Chants in Early Medieval Iberia: A Preliminary Report</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Atkinson, Charles M.</td>
<td>The Short, Happy Life of <em>Agnus dei ... Eia et eia</em></td>
<td>11.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Bailey, Terence</td>
<td>The Ambrosian Vigils of the Saints</td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Bednáriková, Janka</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Behrendt, Inga</td>
<td>Gregorianischer Choral in Handbüchern der Notationskunde (read in English)</td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Behrendt, Inga</td>
<td>&quot;A neume by any other name ...&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Bernadó, Marius</td>
<td>Episcopal Blessing of the Gallican Tradition in Late Catalan Sources</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Betteray, Dirk van</td>
<td>Offizien zu Ehren des heiligen Bischofs Anno</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Bezuidenhout, Morné</td>
<td>Zigzag Figures as Markers of Historia Chants: An Inferential Approach</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Blasina, James J.</td>
<td>Empire, Identity and Liturgical Devotion in Twelfth-Century England</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>------</td>
<td>-----------------</td>
<td>--------</td>
</tr>
<tr>
<td>Borders, James</td>
<td>Plainchant and Ritual Theory</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Brand, Benjamin</td>
<td>The Historia as Performative Exegesis</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Brand, Mark</td>
<td>Zigzag Figures as Markers of Historia Chants: An Inferential Approach</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Brewer, Charles E.</td>
<td><em>Audi chorus organicum</em>: A New Source and New Perspectives</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Brink, Danette</td>
<td>Saint Lubentius: An Unknown Saint’s Office from the Diocese of Trier</td>
<td>8.8.19</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Brusa, Gionata</td>
<td>Liturgy and Music in the Medieval Salzburg Church District</td>
<td>8.8.18</td>
<td>14:30-18:30</td>
<td>K-gallerian</td>
</tr>
<tr>
<td>Brusa, Gionata</td>
<td>The Neumatic Notation of Vercelli</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Cazaux-Kowalski, Christelle</td>
<td>The Notation of Novalesa: A Puzzle of Sources Across the Western Alps</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Daley, Mark</td>
<td>Melody Models: Construction and Evolution in Office Chants</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>De Luca, Elsa</td>
<td>&quot;A neume by any other name …&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Déri, Balázs</td>
<td>Coptic Chant, Yesterday and Today: Documents of Permanence and Transformation on Recordings of Sixty Years</td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>DiCenso, Daniel J.</td>
<td>Building a Corpus of Citable, Aligned Editions</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Engels, Stefan</td>
<td>Das „Admonter Passionsspiel“ in einer neuen Editionsform</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>--------</td>
<td>---------------</td>
<td>----------</td>
</tr>
<tr>
<td>Földváry, Miklós István</td>
<td>The Newcomer's Dynamism: Liturgical Creativity in Eleventh-Century Esztergom</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Fujinaga, Ichiro</td>
<td>&quot;A neume by any other name ...&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Gabrielli, Giulia</td>
<td>In the Po Valley: the Veronese-Mantuan Notation</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Garajová, Veronika</td>
<td>System der Verarbeitung mittelalterlicher notierter Fragmente in der Slowakei</td>
<td>8.8.18</td>
<td>14:30-18:30</td>
<td>K-gallerian</td>
</tr>
<tr>
<td>Gillion, Marianne C.E.</td>
<td>Chant Traditions in Early Modern Antwerp: Evidence from Liturgical Books of the Onze-Lieve-Vrouwekathedraal</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Giraud, Eleanor</td>
<td>New Perspectives on the Early Dominican Liturgy</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Goudesenne, Jean-François</td>
<td>Nouvelles perspectives sur l’histoire de la restauration grégorienne: Dom Jean Parisot (1861-1923)…</td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Haggh-Huglo, Barbara</td>
<td>Gautier de Coinci and the Meanings of Melodies (panel)</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Haggh-Huglo, Barbara</td>
<td>Singing History in Post-Tridentine Offices: Two Case Studies</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Hallas, Rhianydd</td>
<td>Matins Chants for the Visitation of the Virgin Mary</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Hankeln, Roman</td>
<td>The Office in Honour of St. Maurice in Manuscripts from Sion/Sitten</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Heikkinen, Seppo</td>
<td>Language, Allusion, and Meter in the Memorial Liturgies of Thomas Aquinas</td>
<td>8.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>---------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>-------</td>
</tr>
<tr>
<td>Helsen, Kate</td>
<td>Melody Models: Construction and Evolution in Office Chants</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Helsen, Kate</td>
<td>&quot;A neume by any other name …&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Henderson, Alan G.</td>
<td>Beyond the Cloister: The Office for St Cuthbert in the Herdmanston Antiphonal</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Hild, Elaine Stratton</td>
<td>Chants for the Sick and Deceased in the Earliest Extant Sources</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Holzer, Irene</td>
<td><em>Ubi cantantur organa hymnorum</em>—The Virgin Mary and the Question of Modal Order</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Hong, Lionel Li-Xing</td>
<td>From <em>Shengshi Gejing Jianyao</em> to the Singing of Gregorian Chant in China during the Nineteenth Century</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Hope, Steffen</td>
<td>The Liturgical Image of Saint Edmund Martyr</td>
<td>9.8.18</td>
<td>14:00-15:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Hornby, Emma</td>
<td>Old Hispanic Mysteries: The Daily Office (I)</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Høye, Marit Johanne</td>
<td>Melodic Variability in Chant Transmission</td>
<td>8.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Ignesti, Alessandra</td>
<td>&quot;A neume by any other name …&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Ignesti, Alessandra</td>
<td>Dall’antifonario al processionale. Responsori e antifone processionali per il periodo di Quaresima …</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Kelly, Thomas Forrest</td>
<td>The Performance of Chant at the Double Convent of Nivelles</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>-------</td>
<td>----------------</td>
<td>-------</td>
</tr>
<tr>
<td>Klugseder, Robert</td>
<td>The Four-Volume 'Giant Antiphoner' Vorau 259: Remnants of Bohemian Liturgy in an Austrian Augustinian Monastery</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Klugseder, Robert</td>
<td>Liturgy and Music in the Medieval Salzburg Church District</td>
<td>8.8.18</td>
<td>14:30-18:30</td>
<td>K-gallerian</td>
</tr>
<tr>
<td>Lacoste, Debra</td>
<td>&quot;A neume by any other name …&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Lagergren, Karin Strinnholm</td>
<td>The Invitatory Antiphons in the Birgittine Office Cantus sororum</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Llewellyn, Jeremy</td>
<td>Gautier de Coinci and the Meanings of Melodies (panel)</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Long, Sarah Ann</td>
<td>Offices for Female Saints Celebrated by the Confraternity of Our Illustrious Lady at ‘s-Hertogenbosch in the Sixteenth Century</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Long, Sarah Ann</td>
<td>&quot;A neume by any other name …&quot; Considering Neumes Described in MEI (panel)</td>
<td>11.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Lousberg, Leo</td>
<td>Rhetoric by Microtones</td>
<td>11.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Lundblad, Jonas</td>
<td>Olivier Messiaen’s Reception of Dom Mocquereau</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Luz, Rastislav</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Maloy, Rebecca</td>
<td>Between Rome and Francia: The Mass of the Dead in Central and Northern Italy</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>--------</td>
<td>---------------</td>
<td>-------</td>
</tr>
<tr>
<td>Maurey, Yossi</td>
<td>A New Promised Land: The Sequences of the Sainte-Chapelle</td>
<td>11.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Moe, Bjarke</td>
<td>Plainsong Traditions during the Danish Reformation ca. 1528–1573</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Morandi, Nausica</td>
<td>From Padua to Gemona del Friuli</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Nardini, Luisa</td>
<td>Between Rome and Francia: The Mass of the Dead in Central and Northern Italy</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Nishimagi, Shin</td>
<td>Quelques théories spécifiques selon un tonaire aquitain dans Paris BnF lat. 7185 (fin du XIIe s.)</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Norton, Michael L.</td>
<td>Diverging Paths or Common Ground: Holy Week in Twelfth-Century Klosterneuburg</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Petersen, Nils Holger</td>
<td>The Easter Verses of The Three Maries in Cathedral of Vic, Arx. Cap., ms. 105</td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Prassl, Franz Karl</td>
<td>Der Salzburger Liber Ordinarius (1198) als musikalische Quelle</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Quinlan, Meghan</td>
<td>Gautier de Coinci and the Meanings of Melodies (panel)</td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Rastislav Adamko</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Rubio, Juan Pablo</td>
<td>The Romanization of the Hispanic Saints in the Breviary ‘de Sanctis’ ms. 9 of the Chapter Archive of Huesca</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Ruiz, Santiago</td>
<td>The Romanization of the Hispanic Saints in the Breviary ‘de Sanctis’ ms. 9 of the Chapter Archive of Huesca</td>
<td>9.8.18</td>
<td>16:00-18:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>-------</td>
<td>---------------</td>
<td>-------</td>
</tr>
<tr>
<td>Sanda, Anna</td>
<td>Observations on the Office for the <em>Commune Evangelistarum</em></td>
<td>9.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Saucier, Catherine</td>
<td>Intersecting Voices of the Visionary Evangelist and Prophet in the ‘s-Hertogenbosch Liturgy for St John</td>
<td>8.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Smith, D. Neel</td>
<td>Building a Corpus of Citable, Aligned Editions</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Šter, Katarina</td>
<td>Carthusians, Chant, and Education</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Szoliva, Gáboriel</td>
<td><em>Hymnum dicamus Domino</em> — Singing Practice of Hymns in Medieval Hungary</td>
<td>11.8.18</td>
<td>11:00-12:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Tessari, Silvia</td>
<td>New Findings Concerning Cretan Music Manuscripts in Padua</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Thöle, Karen</td>
<td>Adaptations of Liturgical Instructions of the Bursfelde Congregation for Female Convents</td>
<td>9.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Varelli, Giovanni</td>
<td>Nonantolan Notation and the <em>nota romana</em></td>
<td>8.8.18</td>
<td>16:30-18:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Veselovská, Eva</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Veselovská, Eva</td>
<td>Tracing the Buda/Bratislava Antiphonary III</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Vlhová-Wörner, Hana</td>
<td>Troped Lessons in Late Medieval Prague Liturgical Manuscripts</td>
<td>11.8.18</td>
<td>11:00-12:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
<td>---------------</td>
<td>------</td>
</tr>
<tr>
<td>Vuori, Hilkka-Liisa</td>
<td>Music and Modality in the Memorial Liturgies of Thomas Aquinas</td>
<td>8.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Wanek, Nina-Maria</td>
<td>'Euxe yper imon': The Greek-Latin All-Saints Litany</td>
<td>8.8.18</td>
<td>09:00-10:30</td>
<td>K1081</td>
</tr>
<tr>
<td>Wendling, Miriam</td>
<td>The Liturgical Geography of Death</td>
<td>11.8.18</td>
<td>09:00-10:30</td>
<td>K1043</td>
</tr>
<tr>
<td>Winkelmüller-Urechia, Marie</td>
<td>Eine Tradition im Umbruch: Die Alleluia-Gesänge aus dem Graduale von Santa Cecilia in Trastevere</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1081</td>
</tr>
<tr>
<td>Záhradníková, Zuzana</td>
<td>A Medieval Notated Missal of Scandinavian Origin in Slovakia</td>
<td>8.8.18</td>
<td>14:30-16:00</td>
<td>K1043</td>
</tr>
<tr>
<td>Zoia, Giorgio</td>
<td>Saints and Celebration in Treviso before the Council of Trent</td>
<td>11.8.18</td>
<td>16:30-18:30</td>
<td>K1081</td>
</tr>
</tbody>
</table>