HISTORIAE
REPERTORY AND RESEARCH IN MEDIEVAL CHANT
FOR THE DIVINE OFFICE

Thursday, 26 January 2017   **19:30-21:00**

KEYNOTE PAPER

THE ROMANO-FRANKISH BASIS OF THE OFFICE CHANT REPERTORY

Susan Rankin
Emmanuel College, Cambridge University
The office in Carolingian hands

> Susan Rankin is Professor of Medieval Music in the University of Cambridge and Director of Studies at Emmanuel College. She was educated at the universities of Cambridge, King's College London and Paris (École Pratique des Hautes Études, quatrième section). Her scholarly work engages with music of the Middle Ages through its sources and notations and through its place and meaning within ritual. Those ways in which music was exploited as an element within church ritual, and especially in dramatic ceremonies, have formed a long-term focus of study. A second focus has been the palaeography of musical sources copied at Sankt Gallen in the early Middle Ages. She has edited a facsimile of the early eleventh-century "Winchester Troper" (Cambridge, Corpus Christi College MS 473), demonstrating to what extent it is possible to transcribe the earliest European repertory of two-part polyphony. She was elected Fellow of the British Academy in 2009, Corresponding Member of the American Musicological Society in 2015, and Corresponding Fellow of the Medieval Academy of America in 2016. She is currently a Fellow at the Centre for the Study of Manuscript Cultures in the University of Hamburg.
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Friday, 27 January 2017   **9:00-10:30 — 11:00-12:30**

FUNDAMENTAL QUESTIONS IN OFFICE CHANT RESEARCH

David Hiley
CHAIR

Henry Parkes
Yale University
Theology and teleology in early matins responsories

> This paper explores tendencies in the large-scale liturgical arrangement of matins responsories, with a particular emphasis on early *historiae* to 1100. Scholars have long noted various "conventional" features in these compositions, such as modal order, narrative progression, and a tendency for melodic elaboration at the end. But what is the significance of these factors in conjunction? By looking at responsory sets as part of a much larger dramatic trajectory experienced in performance, I consider the ways in which the night office liturgy was not only a "matrix" for the would-be historia composer, but also a potent source of theological meaning.
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> Henry Parkes is Assistant Professor at the Institute of Sacred Music of Yale University. He has degrees from both Oxford (B.A. 2007) and Cambridge (M.Phil. in Musicology, 2008, Ph.D. in Musicology, 2012). His doctoral studies resulted in the book *The Making of Liturgy in the Ottonian Church* (2015), while his current research explores further the notions of liturgical and musical authority in central medieval Europe, with a particular focus on the developing concept of "Gregorian" chant. Henry Parkes currently serves as a Council Member of the Henry Bradshaw Society. He has an FRCO diploma in organ, and has held organist positions at a number of the UK's leading Anglican choral foundations; until his move to Yale he regularly shared the concert platform with the London Philharmonic Orchestra.
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> http://ism.yale.edu/people/henry-parkes

Benjamin Brand
University of North Texas

Psalm paraphrase and biblical exegesis in an early office for Saint Stephen

Among the most significant liturgical innovations of the central Middle Ages were the "numerical offices" sung at the hours of matins, lauds, and vespers on the feasts of important saints. The series of nine antiphons for Saint Stephen, *Beatus Stephanus iugi legis*, constitutes a particularly early and sophisticated yet little-studied example of this new liturgical genre. Preserved in the antiphoner of Mont-Renaud (mid-tenth century) and subsequently disseminated throughout the Latin West, the text of each antiphon paraphrases the psalm with which it was paired. Unlike traditional antiphons from the commune sanctorum, which typically quote an entire psalm verse nearly verbatim, those for Saint Stephen borrow key words and phrases from disparate verses, interweaving them into an artful patchwork of biblical allusion. As a result, *Beatus Stephanus* offers not a coherent retelling of its saint's life, episode by episode, as do many numerical offices. Instead, its antiphons present a set of recurring literary images (e.g. a fruit-bearing tree, the Holy Mount, the royal crown) that derive from the aforementioned psalms and enrich the portrait of Stephen as a zealous preacher and heroic martyr. Even more strikingly, the application of these images to the protomartyr in *Beatus Stephanus* mirrors the new interpretations of psalms 1, 3, 4, and 5 in the influential commentaries of Pseudo-Jerome and Walafrid Strabo. With its distinctive use of psalm paraphrase, *Beatus Stephanus* thus reveals a new way in which biblical exegesis shaped liturgical composition in the central Middle Ages.

Benjamin Brand is Director of Graduate Studies and Associate Professor of Music History at the College of Music, University of North Texas. His doctoral research on medieval liturgical music in Tuscany was supervised by Craig Wright at Yale University, and was aided by Fellowships from the Mellon Foundation and Harvard Center for Renaissance Studies at the Villa I Tatti. His book *Holy Treasure and Sacred Song: Relic Cults and their Liturgies in Medieval Tuscany* was published in 2014.

http://music.unt.edu/faculty-and-staff/benjamin-brand

Harald Buchinger
University of Regensburg

On the hermeneutics of saints' offices. A response to the papers of Henry Parkes and Benjamin Brand

Harald Buchinger is Professor of Liturgiewissenschaft in the Fakultät für Katholische Theologie at the University of Regensburg. He studied theology in Vienna and Jerusalem and holds a diploma in Kirchenmusik as well as a doctorate in Theology from the University of Vienna (2002; see *Pascha bei Origenes*, Innsbrucker Theologische Studien 64, Innsbruck 2005). After post-doctoral research in Rome (principally at the Pontifical Oriental Institute), in 2007 he was appointed Associate Professor of Liturgical Studies at Vienna University, then in 2008 to the Chair in Liturgical Studies at Regensburg University. In 2012-2013 he was Senior Research Fellow and Visiting Professor at the Institute of Sacred Music, Yale University. His principal research and publications concern liturgy in late antiquity: the liturgical reception of the Bible; the relation between Jewish and Christian liturgies; the liturgy of Jerusalem and its impact in East and West; heortology, especially Pesach and Pascha, the Easter cycle; liturgical processions; and liturgical chant.

http://www.uni-regensburg.de/theologie/liturgiewissenschaft/team/index.html

Roman Hankeln
Norwegian University of Science and Technology, Trondheim
Music and text in saint's offices. Two approaches

Over the last decades, questions of text-music-interaction in plainchant have only rarely been investigated. The last systematic overview of central issues was offered in 1958 by Willi Apel in his *Gregorian Chant*. In the area of *historiae*, with their large variety of text-forms – from prose to classical verse-metres to alternating accentual poetry – the topic seems especially intriguing, but it has failed to attract much attention (apart from a handful of studies). This seems highly problematic. A proper placement of *historiae* as an important articulating factor of content and ideas in cultural history is only possible if it is based on an appropriate discussion of the interaction between music and text.

The present contribution discusses two of the dimensions of text-music-interaction mentioned by Apel, in two separate studies which may represent the opposite ends of the scale of presently practised methods. The first study asks a) whether the syllabic and/or melismatic setting of the words of five different *historiae* (ninth to thirteenth century) follows recognizable rules, and b) whether the various approaches of text-setting visible in these cycles can be used for a more detailed description of stylistic layers in the European *historiae*-repertoire. The second study interprets selected chants from numerous *historiae* from various historical and stylistic layers in order to discuss the representation of meaning in melody, focusing on the linguistic and musical facets of the articulation of the topic of "joy".

Concluding remarks will raise the question whether methodology has developed at all since Willi Apel's days and those of the plainchant-pioneers around 1900, in order to provoke a discussion about present day methods, and the possibilities of developing them further.

Roman Hankeln is professor for Music History at the Norwegian University of Science and Technology, Trondheim. His research centres on text, musical structure, style and socio-political context of medieval liturgical vocal music and the German *Lied* of the *Goethezeit*. Hankeln studied German philology and musicology at Regensburg University (PhD 1996, publ. 1999), and participated in the DFG-project "Die Heiligenoffizien des Mittelalters". From 1999 he was Assistent at the Institute for Musicology at Jena University / Weimar Musikhochschule (Habilitation 2004, publ. 2010), until in 2004 he gained the professorship in Trondheim. From 2010-2013 Hankeln was Chair of the IMS Study Group Cantus Planus, and 2010-2014 lead the Norwegian research group of the European Science Foundation international project "Cultsymbols" which studied medieval plainchant as an element of early European identity formation (http://cultsymbols.net/node/21027). His principal publications concern the offertory and its prosulas, and medieval saints' offices, especially their form and style.

http://www.ntnu.edu/employees/roman.hankeln

Nils Holger Petersen
University of Copenhagen
Emotion and human identification in medieval saints' offices. A response to the paper of Roman Hankeln

In response to Roman Hankeln's analyses of music and text in saints' offices I will discuss the notion of emotion in order to approach an understanding of the role of saints' offices within the annual round of liturgical celebrations.

Nils Holger Petersen's work is grounded in his theological studies at the University of Copenhagen (Ph.D. 1994, with a dissertation on the liturgical origin and genre of the medieval Latin music drama), leading to teaching positions there and a professorship in 2000. In addition he was Visiting Professor of Medieval Chant at the Centre for Medieval Studies at The Norwegian University of Science and Technology, Trondheim, 1997-2002. From 2002–2010 he was Centre Leader at the Centre for the Study of the Cultural Heritage of Medieval Rituals, Faculty of Theology, Copenhagen, sponsored by The Danish National Research Foundation; and in 2010-2013 he led the European Science Foundation international collaborative project "Symbols that Bind and Break Communities: Saints' Cults as Expressions of Local, Regional, National and Universalist Identities". He has published extensively in the areas of medieval liturgy and drama; music drama and theology; cultural history and theology; and medievalism.

http://research.ku.dk/search/?pure=en/persons/152085

COMPUTER-AIDED RESEARCH: ANALYSIS OF MELODIES, REPERTORY CONTROL

Roman Hankeln
CHAIR

Morné Bezuidenhout
University of Cape Town

Mark Brand
Nelson Mandela Metropolitan University
*A web-based interface for the computational analysis and recognition of interval patterns in chants
from late medieval saints' offices*

Our paper presents preliminary results from a project in progress. The project is based on a dataset consisting mainly of data extracted from Roman Hankeln's transcriptions completed for the Regensburg "Heiligenoffizien – Offices of the Saints" research project. The aim is to develop a web-based computer-assisted utility to explore the criteria that Hankeln has identified as stylistic traits of the music in late medieval saints' offices. The utility exhaustively extracts all melodic fragments, of all possible lengths, which occur in the dataset and do not contain a unison. Regular expressions are employed as templates to filter and classify the various melodic fragments, with minimal procedural logic being additionally invoked in the case of so-called zigzag patterns. The database structure obtained in this way is properly relational and normalised, save for the redundancy implied by overlapping patterns. A simple proof-of-concept web interface demonstrates how individual interval patterns occurring in any chant can now be trivially linked to their various occurrences throughout the dataset, and comparative statistics be generated with relative ease.

Morné Bezuidenhout completed his postgraduate studies on two liturgical manuscripts in the Grey Collection of the National Library of South Africa at the University of South Africa under the guidance of Christoph Stroux. From 1981 to 2003 he held a series posts from Junior Lecturer to Associate Professor at the University of Port Elizabeth (now the Nelson Mandela Metropolitan University). In 2003 he was appointed as Senior Lecturer at the South African College of Music, University of Cape Town, and promoted to Associate Professor in 2015. At the SACM he served as Director from 2010 to 2013. His research interests include the liturgical manuscripts from the diocese of Münster in Westphalia. In 2014 he was invited to present guest lectures on a Grey Collection manuscript from Münster containing the proper office of Saint Liudger, at the Westfälische Wilhelms-Universität (Münster) and the University of Regensburg.

http://www.sacm.uct.ac.za/sacm/staff/fulltime/assocProfessors/MorneBezuidenhout

Mark Brand has taught Music Technology at the Nelson Mandela University since 2004, following upon an earlier career as a rock musician. He holds degrees in Musicology, Computer Science and Electronic Engineering. His most recent foray into Computational Ethnomusicology has explored analytical methods which eschew transcription into common musical notation in favour of a more direct analysis of digital audio signals by means of unsupervised machine learning. These methods employ recurrent neural networks to model auditory function, and cast an interesting light on questions of "nature *vs* nurture" as regards the musical mind. He initially studied under Morné Bezuidenhout, later collaborating with the same on the "MIDINeume project".

http://mysite.nmmu.ac.za/csbmb

Kate Helsen
University of Western Ontario
Working with the research legacy of Andrew Hughes

Andrew Hughes' interest in late medieval saints' offices led him, in the 1970s and 1980s, to collect the kind of texts and melodies that seemed to escape the notice of the rest of the community of chant scholarship at that time. His publications throughout the 1990s were meant to draw attention to this area of study, and provide his data as a sort of ground-work for future scholars. After the publication of his Late Medieval Saints' Offices (LMLO) volumes, his focus narrowed and he began to collect and compare chants in honour of Thomas Becket of Canterbury, seeing this as a microcosm of his previous, broader investigations. His attention to the relationship between chant text and melody brought about the creation of his ChantWord Dictionary, in which over 80,000 individual words are listed with their melodic settings along with other information to locate them within the whole of the Dominican liturgy. Since Hughes' death in 2013, several projects have been undertaken to "unlock" this vast amount of information, which was encoded in his own highly refined, if idiosyncratic system. One of these projects uses techniques that biologists use to look at gene sequencing on his LMLO data to locate deliberate contrafacta, musical borrowing or quoting, and general tendencies in that data set by looking for the "approximate longest common subsequence". Questions about how to set the parameters for such searches, and what constitutes "sameness" in the medieval musical mind, are especially relevant here. Identifying these longest common subsequences may also allow us to compare late medieval compositional styles with earlier ones, in terms of turns of phrase or commonly used cadences. Another project has achieved a "translation" of Hughes' LMLO musical data into the XML language used most often for describing musical notation, called MEI, or the Music Encoding Initiative. When the 5,000 chants set to music in the LMLO are expressed in MEI, researchers may then access them in a number of ways: as a simple edition, as note-heads on a staff; as a data file to query for particular words or phrases; or even as a MIDI file. A further project is underway concerning the updating and housing of the ChantWord Dictionary (from its current form as a FileMaker database, it will be turned into an SQL file) so that this, too, becomes more widely accessible, most likely integrated into the Cantus Database. Finally, Hughes' Becket databases will be similarly modernized and hosted online in a searchable way, so that scholars may benefit from the detailed comparisons he made between hundreds of various readings of chants in the Thomas Office.

Kate Helsen is Assistant Professor at Western University in London, Ontario. Her doctoral research at the University of Regensburg focused on the Great Responsory repertory in the Gregorian tradition (http://epub.uni-regensburg.de/10769). She has been a researcher with CANTUS since 2004 and on "The Becket Project" (University of Toronto) from 2008. From 2009-2013 she was a team member of the project "Musical Exchanges 1100-1650" at the Centro de Estudos de Sociologia e Estética Musical (CESEM) University of Lisbon. She held a two-year post-doctoral fellowship from the Social Sciences and Humanities Research Council of Canada (SSHRC) at the University of Toronto, researching the transition between neumes and square notation in the twelfth and thirteenth centuries, and she is currently member of an interdisciplinary team developing software for reading and interpreting eleventh century neumes, the "Optical Neume Recognition Project". She sings professionally with the Tafelmusik Chamber Choir (Toronto).

http://www.music.uwo.ca/faculty/bios/kate-helsen.html https://sites.google.com/site/katehelsen/

Giacomo Baroffio
Santu Lussurgiu
Iter liturgicum italicum. *Alla ricerca di* historiae *e di liturgie locali*

Quattro appunti: due osservazioni di Bruno Stäblein e di Klaus Gamber e la redazione dell'*Iter Liturgicum Italicum*; le *historiae* tra liturgie integrali e pezzi extravaganti; stratificazione della produzione liturgica: coesistenza di modelli consolidati e di innovazioni letterarie e musicali; il progetto "Sanctorum Historiae": linee programmatiche.

Giacomo Baroffio's first university studies were accomplished in Cologne (among others with Fellerer, Hüschen and Schneider) and Erlangen (with Stäblein). His doctoral dissertation of 1964 concerned Ambrosian chant. After theological studies at Saint Anselmo in Rome he held teaching positions at several Italian institutions, foremost among them the Pontificio Istituto di Musica Sacra in Rome (1982-1995) and the Faculty of Musicology at Pavia-Cremona University (1995-2010). Since retirement from teaching he researches at the HYMNOS centre in Santu Lussurgiu. His very numerous publications include studies of chant, catalogues, facsimiles and transcriptions, and he has compiled a uniquely extensive set of databases as aids to chant research.

http://www.hymnos.sardegna.it/iter

Eva Ferro
University of Freiburg
From the saint's historia *to the saint's feast? Some reflections on the methods of textual edition of saints' offices*

Eva Ferro is a native of Verona, where she gained her B.A. in Philosophy (including an Erasmus semester at the Albert-Ludwigs-Universität in Freiburg). In Freiburg in 2011 she then gained her M.A. in Medieval and Renaissance Studies. Since then she has been a researcher and doctoral student in the Sonderforschungsbereich 948 "Helden-Heroisierungen-Heroismen" in Freiburg, in the section "Hagiographik als Heroisierung". Her dissertation is titled *Ein Fest für den Heiligen. Texte und Liturgien für Zeno in und außerhalb Italiens im Mittelalter*. Since October 2016 she has participated in Sonderforschungsbereich 933 "Materiale Textkulturen" based in Heidelberg, where she is a researcher in the section A08 "Relic Labels. Materiality and Presence in a Neglected Type of Early Medieval Writing Practice".

http://www.altphil.uni-freiburg.de/mittellatein/mitarbeiterma/Eva%20Ferro

POSTSCRIPTUM MUSICO-THEORETICUM

David Hiley
University of Regensburg
«Musicus et cantor». Some theorist-composers of historiae

It has often been remarked that, especially after the turn of the millenium, chants in *historiae* often display a strong, almost obsessive polarisation of period-endings toward the finalis, upper fifth, occasionally also the octave and lower fourth. Could this be a reflection of music-theoretical notions of consonance, even divine harmony? The question seems particularly relevant when one recollects that several authors of music treatises also composed *historiae*.

David Hiley studied Music at Oxford and London (Ph. D. 1981). From 1976-1986 he was Lecturer in Music at Royal Holloway College, University of London, and from 1986-2013 he was Professor at the Institut für Musikwissenschaft, Universität Regensburg. From 1978-1990 he edited the «Journal of the Plainsong & Mediaeval Music Society»; from 1988-1997 he was Chair of the IMS Research Group Cantus Planus; in 2016 he became Honorary President of the Plainsong & Mediaeval Music Society. He has published several volumes in the series Historiae (Institute of Medieval Music, Ottawa, Lions Bay, and since 2016 Waterloo, Ontario).

http://www.uni-regensburg.de/philosophie-kunst-geschichte-gesellschaft/musikwissenschaft/personen/prof-dr-david-hiley/index.html

HISTORIAE IN THE NORTH

Marco Gozzi
CHAIR

Barbara Haggh-Huglo
University of Maryland, College Park
Some medieval offices from Ghent and a new way of interpreting their melodies

> In this paper, using the example of the offices composed for Bravo, Landoaldus, and Livinus, as compared with local offices for the same saints of Cambrai, I explore the possibility that the choice of neumes could be a marker of a compositional style. Longer neumes are especially revealing. My paper raises the question of the relative meaning of pitch and neume for analysis of early medieval offices.

> Barbara Haggh-Huglo has been professor at the University of Maryland, College Park since 2000, after a career in university teaching and research in the USA, Great Britain and Belgium. She has held leading offices in the International Musicological Society and was Chair of the IMS Study Group Cantus Planus 2006-2010. She gained her doctorate from the University of Illinois-Urbana with the dissertation *Music, Liturgy, and Ceremony in Brussels, 1350-1500.* Her research encompasses both liturgical musical sources and archival documents elucidating the social and ritual context of plainchant.

> http://www.music.umd.edu/faculty/music_directory/musicology_and_ethnomusicology/barbara_haggh-huglo

Jean-François Goudesenne
Institut de Recherche et d'Histoire des Textes, Orléans
Territory and historiography of "Gregorian" chant in early west Frankish historiae *(750-950)*

> Parmi les églises chrétiennes, le culte des saints développe dans les Gaules, dès les sixième-septième siècles, ces cultes "poliades", c'est-à-dire liés aux villes importantes des royaumes: les cultes de martyrs puis des confesseurs deviendront un emblème patronal; de même les dynasties royales se placeront sous la protection d'un saint, tels Martin de Tours, Médard de Soissons, ou Denis de Paris, d'abord sous les mérovingiens, les carolingiens ne faisant que prolonger ces usages. Ainsi, comme les reliques, le culte des saints définit une véritable territorialité, dans laquelle les églises locales renforcent leur influence au sein de la chrétienté latine et romaine. Si ceci explique la forte densité d'*historiae* comme leur plus grande ancienneté dans les parties septentrionales des royaumes francs, entre Loire et Rhin, il nous importe ainsi de remettre ces *historiae* de la première période (750-900), dans les perspectives de l'établissement du chant grégorien et de la romanisation. Certaines *historiae* apportent confirmation du rôle d'autres de "nouvelles" écoles de chant dans l'historiographie du chant grégorien: par exemple, Soissons, de Charlemagne à Charles le Chauve (Médard, reliques de saint Sébastien sous Hilduin, saints Protais et Gervais). Les offices historiques de Martin ou de Brice témoignent-ils du rôle de Tours dans la diffusion de l'office au temps d'Amalaire? Par la diffusion des *historiae* d'Hucbald (Chaire de s. Pierre), Reims ne pourrait-elle prétendre, aux côtés d'Aachen et de Trèves, à un certain rayonnement au sein du groupe lotharingien (Metz-Gorze-Lorsch)? Certains offices "apostoliques" comme Barthélémy ou Saturnin, expriment-ils des compromis entre les répertoires romains et les liturgies plus locales? Comment interpréter la notion de romanisation, qui semble pourtant établie au cours du dixième siècle, alors que des corpus comme saint Benoît ou saint Maur, diffusés entre le Mont-Cassin/Bénévent et Glanfeuil, Fleury, Paris, restent bien peu unifiés et n'attestent pas avec certitude l'existence d'une *historia* "grégorienne" stable à Bénévent dès 830? Je propose dans cette contribution à croiser quelques corpus significatifs, au travers de sources – dont les antiphonaires romains de Saint Pierre (B 79) et de Saint Sisto (Rv C. 5) – avec quelques sources narratives (*MGH*, chroniques, textes hagiographiques, …) afin d'examiner de plus près ces concepts de romanisation, et cette question fondamentale de la dynamique de transformation et d'évolution des styles musicaux: les *historiae* contribuent-elles à

l'uniformisation "grégorienne" ou au contraire, favorisent-elles le maintien ou l'invention de répertoires locaux? Ces questions de variance et de diversité musico-liturgique semblent souvent échapper aux observateurs de ces hautes époques qui, à la suite de l'*Admonitio generalis*, défendent des principes dogmatiques ou idéologiques, sans qu'il nous soit possible de les comprendre dans la réalité des multiples sources qui subsistent. La territorialité des liturgies, jadis cultivée malgré le souci de conformité à une certaine "romanité", serait-elle secondaire dans un monde unifié par la minuscule caroline? Pour reprendre l'expression d'Yitzhak Hen, il nous semblerait que nous sommes effectivement confrontés à cette bizarrerie carolingienne «d'une liturgie qui parfois résiste à toute rationalité philologique et musicologique».

For the cults of saints in Merovingian Gaul (sixth-seventh centuries) linked to the principal cities of Frankish realms, the descriptive term "poliadic" has been used. First martyrs and then confessors became patrons of sees; even royal dynasties were placed under the protection of a saint, for example Martin of Tours, Medard of Soissons, Denis of Paris, a Merovingian tradition maintained by Carolingians. So saint's cults, like the relics which enshrine them, involve the concept of territory and might express an element of the cultural influence of certain centres within the Roman Latin church. And this dimension might explain the great density of *historiae* in the north-western parts of the Frankish kingdoms, between the Loire and the Rhine. If this be so, we have to understand all these first layers of *historiae* (eighth-ninth centuries) in the context of romanization and "Gregorian" unification. New chant schools in Gregorian historiography might thus be revealed, for example Soissons, from Charlemagne to Charles the Bald (Medard, relics of Sebastian given by Hilduin, Prothasius and Gervasius…). Or Tours, where the *historiae* for Martin and Brice might be seen as testimony to the role of this centre in the diffusion of the office in the time of Amalarius. And might we not join Rheims to Aachen, Trier and Metz-Gorze-Lorch in a Lotharingian group of cities, when we observe the wide distribution of the offices of Remigius and Peter (Hucbald), not to mention the transmission of Messine/Lorraine neumes down to Italy? Could one say that "apostolical" saints like Bartholomew or Saturninus constitute a compromise between Roman repertories and more local (older?) liturgies? How can one reconcile the notion of "Romanisation" with the obvious variability of transmission in such *historiae* as those for Benedict and Maur in Montecassino /Benevento, Glanfeuil, Fleury, Paris, etc., with no evidence for a stable "Gregorian" office before 830. In this study I propose to set some significant chant corpora (including those of Roman antiphoners as San Pietro B 79 (from Saint Peter's) and Vallicelliana C5 (from Santo Sisto) side by side with narrative sources (chronicles, hagiographical texts…), for a closer examination of such concepts as Romanization, and the central question of musical transformation of repertories and melodic styles: did *historiae* contribute to the unification and imposition of a classical Gregorian chant or did they maintain or develop local features? Variability and musical diversity often seem to be beyond the grasp of contemporary writers, who after the *Admonitio generalis* pursued other topics, ideological, dogmatic or symbolic, which we seem unable to bring into the same equation as the existence of multiple divergent chant sources. Would territoriality in liturgies, obviously cultivated even when conformity with Rome was often professed, become secondary in a more culturally unified world (as happened with Caroline minuscule script)? I rather enjoy citing Yitzhak Hen, when he proclaimed last June in Jerusalem that with the Carolingians «liturgy got out of hand»: music seems to confirm that sometimes liturgy is resistant to a philological rationale.

Jean-François Goudesenne is researcher at the Institut de Recherche et d'Histoire des Textes (IRHT) of the Centre Nationale de Recherche Scientifique (CNRS) at Orléans. His doctoral dissertation was published in 2002: *Offices historiques ou Historiae composés pour les fêtes des saints dans la province ecclésiastique de Reims (775B1030)*. His main contributions to chant research are inventories and catalogues of chant manuscripts in Western Europe, mainly France, Belgium and Italy, and studies of the liturgy (ordinals) and historical fields complementary to liturgical chant. He is now publishing a new book *Gregorius fabricator cantus?*, a study of the Frankish-insular stratum and the first stage of Gregorian chant in Western parts of Latin Europe, mainly in Neustria around 700-900.

http://www.irht.cnrs.fr/fr/annuaire/goudesenne-jean-francois

Danette Brink
University of Regensburg
The seven historiae *for the medieval cathedral of Trier. A conservative point of view*

A wealth of local offices for saints has been identified in the liturgical books from the diocese of Trier. These saints all have a unique (legendary and/or historical) connection to the city of Trier – the city which claims to be the oldest bishopric north of the Alps. A distinctively high number of seventeen local offices were sung in the cathedral liturgy, and of these, seven *historiae* were composed for Trier itself. This paper (based on my dissertation *Historiae Trevirenses: The Medieval Office Chants for the Saints of Trier*) provides a hypothetical timeline for the seven Trier *historiae*, supported by textual and musical evidence, taking into account historical information about the liturgical veneration of each saint, and seen also in the context of other offices known in Trier. A further point of discussion will be the effectiveness of the criteria (adopted from previous secondary literature) used to establish probable dates of composition, and the value of the methodology for assessing what is "conservative" or "progressive" in different regions of medieval Europe.

Danette Brink's interest in medieval office chants started during her Masters Degree, which she completed under the supervision of Morné Bezuidenhout, at the South African College of Music, University of Cape Town. Her dissertation, *Plainchant and liturgy in the diocese of Münster in Westphalia: the fifteenth-century Freckenhorst antiphoner (D-MÜd PfA 53)*, focuses on local saints' offices from the Freckenhorst and Münster areas, in North Rhine-Westphalia. She finalised her doctoral studies at the University of Regensburg in February 2015, under the supervision of David Hiley, and which was funded by a fulltime scholarship from the *German Academic Exchange Service (DAAD)*. Her thesis, *Historiae Trevirenses: The Medieval Office Chants for the Saints of Trier*, concentrates on newly composed office chants for local saints from the diocese of Trier. Her research interests focus mainly on the transmission and composition of divine offices in North Rhine-Westphalia and Saarland. Alongside her research activities, she holds the position of Music Lecturer at a private institution, the Swiss International School, in Regensburg and Ingolstadt, as well as being responsible for the pedagogical management at the Berlitz Language Centre, Regensburg.

Robert Klugseder
Austrian Academy of Sciences, Wien
Saints office from Austria

Aus den heute österreichischen Gebieten der mittelalterlichen (Erz-)diözesen Salzburg, Passau und Brixen sind verschiedenen Sonderoffizien für lokal und regional verehrte Heilige überliefert. Die ältesten Dichtungen stammen aus dem frühen zwölften, das jüngste aus dem siebzehnten Jahrhundert. Für folgende Heilige wurden bereits *historiae* in moderner Notation ediert: Rupert und Virgil von Salzburg, Markgraf Leopold III. von Österreich (Klosterneuburg und Diözese Passau), Koloman (Melk), Florian (Sankt Florian) und Godehard (Niederalteich und Diözese Passau). Für weitere Diözesanheiligen wie Altmann, Valentin oder Severin sind keine vollständigen Offizien mit Notation erhalten. Von besonderer Bedeutung ist eine vor kurzem aufgefundene fragmentarische *historia* für die heilige Dorothea, die von Christian von Lilienfeld (Christanus Campoliliensis, † nach 1329) geschaffen wurde. Es stellt das einzige mit Melodien überlieferte Werk des mittelalterlichen Dichtermönchs dar. Guido Maria Dreves hat Christian einen eigenen Band der Analecta Hymnica gewidmet. Aus seiner Feder stammen neben einigen weltlichen Werken vor allem Liturgica wie 15 Reimoffizien, Hymnen, Sequenzen und Salutationes.

Robert Klugseder trained as a church musician and for more than a decade was organist and choirmaster at the monastery of Aldersbach and subsequently in Regensburg. He gained his M.A. in Catholic Theology and Musicology at the University of Regensburg in 2002 and his doctorate there in 2007. His dissertation *Quellen des gregorianischen Chorals für das Offizium aus dem Kloster St. Ulrich & Afra Augsburg* was published in 2008. His habilitation followed at the Universität für Musik und darstellende Kunst in Graz in 2013. He has published two volumes in the series Historiae and is both contributor to and webmaster of the Cantus Planus datapool website in Regensburg and the website of the IMS Study Group Cantus Planus. He organized the Study Group's conference in Vienna in 2011. Since 2009 he has taught at the University of Vienna and been the leading contributor to two nationally funded Austrian research projects: "Musikalische Quellen des Mittelalters in der Österreichischen Nationalbibliothek" (http://www.cantusplanus.at/de-at/index.htm) and "Cantus Network B a semantically enriched digital edition of libri ordinarii of the Salzburg metropolitan province" (http://gams.uni-graz.at/context:cantus). Since 2012 he has also directed the project "www.bruckner-online.at" of the Österreichische Akademie der Wissenschaften.

http://www.cantus-augusta.de/vita.htm

Zsuzsa Czagány
Hungarian Academy of Sciences, Budapest
Historiae *in the central European area. Repertorial layers and transmission in Bohemia, Poland and Hungary*

Wie es László Dobszay in seiner 2003 erschienenen Monographie *Corpus Antiphonarum* bemerkte, ist die Übersicht und Erforschung von Heiligenoffizien im Vergleich zur Untersuchung des Temporale ein mühsames und in vieler Hinsicht undankbares Unternehmen. Im Repertoire des *proprium de sanctis* ist viel zu viel mit Zufällen, Spuren von modischen Einflüssen und augenblicklichen subjektiven Entscheidungen über die Aufnahme oder Ablehnung bestimmter Offizien zu rechnen, was die objektive Beurteilung des Gesamtrepertoires sowie die Bestimmung seiner Zugehörigkeit zum jeweiligen Ritus erschwert. In diesem Beitrag wird versucht, durch eine vorsichtige Wahl der methodologischen Richtung und Fragestellung diese Schwierigkeiten zu überwinden, und eine Übersicht über das Repertoire der im Mittelalter gepflegten Heiligenoffizien in Böhmen, Polen und Ungarn mit den folgenden drei thematischen Schwerpunkten zu geben:

– Gibt es ein zentraleuropäisches Gemeingut von Heiligenoffizien mit gut definierbaren geographischen Grenzen und regional bedingten Eigenschaften?

– Sind Prozesse der Transmission einzelner *historiae* im ostmitteleuropäischen Raum verfolgbar, die zur Entstehung von ritusspezifischen Redaktionen, Erscheinungsformen und Varianten führen? Wie lassen sich dabei Wege der Properisierung rekonstruieren?

– Wie manifestieren sich substantielle und akzidentielle Erscheinungen im Offiziumsrepertoire von kirchlichen Zentren und Grenzgebieten; wie kann die Erschliessung des Repertoires von Historien zur umfassenden und differenzierten Definierung von Zentrum und Periphärie beitragen?

Zsuzsa Czagány studied musicology and aesthetics at the Comenius University in Bratislava/Pozsony and the Franz Liszt Music Academy in Budapest, where she gained her doctorate in 2003. She has published volumes in the series dedicated to diocesan office books *Corpus Antiphonalium Officii Ecclesiae Centralis Europae* and both studies and editions of offices in honour of saints of Hungary and neighbouring provinces. She is a leading researcher at the Department of Early Music History in the Institute of Musicology of the Hungarian Academy of Sciences.

http://www.zti.hu/index.php/hu/regizene/munkatarsak/204-czagany-zsuzsa

Jurij Snoj
Slovenian Academy of Sciences and Arts, Ljubljana
Late liturgical offices in Aquileian manuscripts

In the antiphoners from the two most important Aquileian centres, Aquileia and Cividale, there is a large number of late medieval liturgical offices. This rich repertoire can be studied from two different perspectives: (i) from the historical point of view (i.e. from the point of view of the history of creation and dissemination of late medieval offices), (ii) and from the stylistic point of view, encompassing characteristics of both verse and music. It is interesting to observe that in the slightly later antiphoners from Cividale (fourteenth–fifteenth centuries) there are many more offices than in the antiphoners from Aquileia (thirteenth–fourteenth centuries), which observation shows that the area followed actively the tendencies in the liturgical poetry and music of the time. Speaking about the historical aspect of the repertoire, there are offices that were ubiquitous in the later Middle Ages, offices that were disseminated within a narrower area, and finally offices that were limited to the Patriarchate; among the latter there are especially those for the local saints (Hermagoras and Fortunatus, Hellarus and Tatianus, Quattuor Virginum, Justus of Trieste) that must have been created in Aquileian ecclesiastical centres. As the oldest antiphoners that include some of these offices come only from the thirteenth century, they belong to a later phase in the development of the genre. The majority of the offices of the whole repertoire belong to the genre of versified offices. (At least twenty six are to be found in the Analecta Hymnica). There are also some prose offices, and a couple of examples that are primarily in prose yet include some rhymed texts (Hermagoras and Fortunatus, Quattuor Virginum). Perusing the texts of the versified offices one can see a host of different verse structures; no type of verse that could be considered as characteristic for the repertoire could be recognized. The music of the chants quite often follows the order of modes, but in several cases only some traces of the modal order can be seen. As a general observation it may be stated that it is almost impossible to divide the whole repertoire into clear-cut classes. The offices for the Aquileian saints were no doubt created in Aquileian centres. It is therefore tempting to investigate whether among the whole repertoire of offices with which the authors of the offices for the local saints must have been acquainted, models of their creation could be identified. It must be stated that the offices for the local saints differ considerably among themselves (i.e. no typical Aquileian stylistic traits can be recognized), and that no direct models of their creations could be identified. Nevertheless, the Aquileian area must certainly be counted among the important regional centres in the development of late medieval liturgical versification and music.

After piano studies at the Academy of Music and Musicology at the University of Ljubljana, in 1980 Jurij Snoj became a researcher at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, studying medieval plainchant manuscripts from Slovenian regions. His Ph.D. dissertation (University of Ljubljana) discusses the fragments of plainchant manuscripts preserved from Ljubljana. From 1994 to 2009 he was Professor of Early Music History, Theory and Music Palaeography at the Faculty of Arts of the University of Ljubljana. In 2005 he became the editor of the international journal «De musica disserenda». His main topics of interest are: medieval plainchant manuscripts in central Europe, ancient and medieval music theory, and related issues in musical aesthetics. His publications include a volume in the Historiae series (*Two Aquileian Poetic Offices*), the facsimile and study of the Antiphoner from Kranj (*Antiphonarium ecclesiae parochialis urbis Kranj*, ed. by Jurij Snoj and Gabriella Gilányi, Musicalia Danubiana 23, 2007), and a new edition, translation and commentary of Boethius' *De institutione musica* (2012).

http://mi.zrc-sazu.si/en/sodelavci#v

Harald Buchinger
CHAIR

Marco Gozzi
University of Trento
La ricerca sulle historiae *in Italia: prospettive e opportunità*
Research on historiae *in Italy - desiderata and opportunities*

Il contributo intende tracciare brevemente il metodo e gli obiettivi della futura ricerca riguardante le *historiae* in Italia. Le necessità che riguardano la ricerca sulle *historiae* italiane si possono così sintetizzare:

1. Catalogazione competente dei libri liturgici manoscritti e a stampa, con e senza notazione.
2. Censimento il più possibile completo delle *historiae* di tutti i santi patroni (antichi e moderni) delle diocesi, delle città, dei monasteri e dei conventi italiani.
3. Buone edizioni moderne di tutte le *historiae* italiane. Edizioni cartacee, ma anche e soprattutto disponibili sul web, meglio se elaborate con sistemi informatici in formato aperto.
4. Indagini storiche su atti sinodali e documenti riguardanti incarichi di composizione di testo e musica delle nuove *historie* e/o riguardanti la ricomposizione di *historie* considerate obsolete.
5. L'indagine deve essere estesa anche agli uffici composti dopo il XV secolo, ad esempio di santi canonizzati nel Cinquecento-Seicento e non reperibili nei comuni repertori.
6. L'indagine deve essere estesa a tutti i libri liturgici (della più disparata tipologia) dei diversi ordini e delle diverse diocesi, e a tipologie non consuete.
7. L'indagine deve essere estesa anche ai supplementi dei libri manoscritti e a stampa e ai numerosi frammenti esistenti non ancora censiti.
8. Analisi comparativa dei testi letterari delle *historiae*. Creazione di una base di dati full text, che permetta di generare concordanze e ricercare stringhe di testo in tutto il corpus.
9. Studio della notazione nelle *historiae* tramandate con musica (eventuali pliche, forme di cantus fractus, notazioni alfabetiche, stroke notation, ecc.).
10. Analisi del testo musicale.
11. Studio del rapporto testo-musica.
12. Studio – ove possibile – della prassi esecutiva.
13. Esecuzione e incisione delle *historiae* trascritte, da parte di gruppi specializzati, da rendere disponibili nel web per uso di ricerca e di studio.

Rispetto a questo quadro resta ancora molto da indagare nel campo delle *historiae* italiane: la speranza è che nei prossimi anni si possa iniziare a raggiungere almeno alcuni degli obiettivi qui elencati in ordine di priorità.

Marco Gozzi holds a doctorate in musicology from the University of Pavia, and from 1999-2006 was professor at the University of Lecce. Since then he has been Professor of Musicology and Music History at the Università degli studi di Trento. He is a long-serving member of the editorial committee of the «Rivista Italiana di Musicologia» and was its chief editor 2009-2012. He has written extensively on Italian medieval monody (including sources of cantus fractus, a large anthology was published in 2012) and polyphony (his study of Trent Codex 90 appeared in 1992).

http://hostingwin.unitn.it/gozzi/

Cesarino Ruini
University of Bologna
The offices of the Saints Adalbert, Hedwig and Stanislaus at Trent: a history of exclusion

Fino dalla sua creazione, poco dopo il Mille, il principato vescovile di Trento, grazie alla sua posizione strategica sulla via per l'Italia, godette di un rapporto privilegiato con il centro del Sacro Romano Impero. I vescovi di nomina imperiale erano una garanzia e un baluardo contro i subbugli italiani e le rivendicazioni di autonomia delle regioni padane. Nel corso del quattordicesimo secolo tale situazione subì un progressivo logoramento a causa del coinvolgimento della Valle dell'Adige nella lotta delle case principesche tedesche per il trono del Sacro Romano Impero: la nomina di vescovi-principi sempre più asserviti alla politica degli Asburgo (e di fatto sostituiti nel ministero pastorale da vescovi suffraganei) da una lato alimentò nei trentini una crescente avversione per il potere vescovile, dall'altro favorì le mire espansionistiche dei conti del Tirolo ai danni del principato. A ciò si aggiunse la mutata funzione della Valle dell'Adige che, da via imperiale verso l'Italia, aveva progressivamente assunto un ruolo insostituibile come canale degli scambi commerciali tra i centri veneto-padani e la Germania. In questo scenario si colloca il tentativo di due vescovi, Alessandro di Mazovia (1423-44) e Giorgio Hack (1446-65), di imporre nella diocesi il culto dei santi patroni delle loro regioni di origine: rispettivamente, i santi polacchi Adalberto e Stanislao e la santa slesiana Edvige. Le loro *historiae*, però, non trovarono un terreno favorevole, e il vescovo Giovanni Hinderbach (1465-86), che si adoperò per riconfermarle, fu costretto a prendere atto che «negligentia eorum qui choro ecclesie presunt, intermisse sunt et minime decantate».

From the time of its creation just after the year 1000, the prince-bishopric of Trent enjoyed a privileged relationship with the centre of the Holy Roman Empire thanks to its strategic position on the road to Italy. The bishops appointed by the Emperor were a guarantee, a bulwark against turmoil in Italy and the demands for autonomy coming from the Po Valley regions. During the fourteenth century this situation gradually deteriorated due to the involvement of the Adige Valley in the struggle between the German principalities for the throne of the Holy Roman Empire. The appointment of the prince-bishops became increasingly subservient to the goals of the Habsburgs and, in actual fact, they were replaced by suffragan bishops in their pastoral ministry. On the one hand, this fuelled a growing aversion to episcopal power among the inhabitants of Trent, on the other it favoured the expansionist aims of the counts of Tyrol at the expense of the principality. The function of the Adige Valley also changed: from being the imperial road to Italy, it had gradually assumed a unique role as a channel of trade from Veneto and Po Valley cities to Germany. It is in this context that two bishops of Trent, Alexander of Masovia (1423-44) and George Hack (1446-65), tried to impose the cult of the patron saints of their homelands in the diocese. The saints were, respectively, the Polish saints Adalbert and Stanislaus and the Silesian saint Hedwig. Their *historiae*, however, did not gain acceptance in Trent, and Bishop Giovanni Hinderbach (1465-86), who worked hard to reconfirm them, was forced to acknowledge that «negligentia eorum qui choro ecclesie presunt, intermisse sunt et minime decantate».

Gionata Brusa
University of Würzburg

Giulia Gabrielli
Free University Bozen- Bolzano
Historiae *in the Alto Adige. Competing influences and historical developments in local chant composition*

Our joint paper presents a survey of South Tirolean sources of *historiae*. The analysis of the repertory (which is typically German) reveals that the presence of the offices for Hedwig and for Barbara is crucial for establishing the provenance of manuscript BREs T.2 in the cathedral of Brixen/Bressanone. By contrast, the provenance of breviary BREs C.6, which is particularly rich in proper offices, is difficult to establish. Some features point in the direction of Aquileia, others towards Bavaria. The source is more of a compilation of material drawn from a wide area. The presentation concludes with observations on the offices for the patron saints of the diocese of Bressanone: Cassiano, Ingenuino and Albuino, also taking into account their musical characteristics.

Gionata Brusa, after gaining his first degree in Latin Paleography at the Università Cattolica di Milano, supervised by Mirella Ferrari and Giacomo Baroffio, is working on his doctoral dissertation in Musicology at Würzburg University under Andreas Haug, on the *Liber ordinarius* of Bressanone/Brixen. His edition of the *Liber ordinarius* of Vercelli (*Usus psallendi ecclesiae vercellensis*) was published in 2009, and he has published articles on numerous manuscripts and groups of fragments from North Italy, including catalogues of datable manuscripts from the Valle d'Aosta (University of Padova), and of fragments from Novacella/Neustift (University of Bolzano). He is also presently engaged in the "Cantus-Network" project of the Österreichische Akademie der Wissenschaften, editing the *libri ordinarii* of the archdiocese of Salzburg.

http://cascc.academia.edu/GionataBrusa

Giulia Gabrielli is a Researcher in Musicology and Music History at the Free University of Bolzano/Bozen. She studied Musicology in Münster, in Cremona with Giacomo Baroffio, and in Graz with Franz-Karl Prassl. Her interests include music and liturgical manuscripts, sacred vocal music, Quattrocento music, polychorality, cantus fractus and musica franciscana. In 2015 she published two books: *The office of St. Vigilius* (Series Historiae) and *I manoscritti liturgico-musicali di Bolzano (secoli XIII-XIX)*, as well as an article on a newly discovered fragment of Quattrocento music («Early Music» 2/2015). Alongside her academic profession, Giulia is an active performer, singing with various Music ensembles.

https://next.unibz.it/it/faculties/education/academic-staff/person/17922-giulia-gabrielli

Stefania Vitale
University of Torino
L'ufficio di Sant'Eusebio a Vercelli tra XI e XX secolo. Prime riflessioni

La ricchezza del patrimonio liturgico-musicale della Biblioteca Capitolare di Vercelli consente di indagare gli usi propri della cattedrale in un periodo di tempo straordinariamente ampio. I primi riscontri hanno permesso di evidenziare come l'ufficio del santo patrono della città sia stato oggetto a più riprese di innovazioni a livello strutturale, testuale e musicale; lo studio comparativo delle fonti, alcune delle quali di recente ritrovamento, consente di ricostruirne l'evoluzione dal basso medioevo fino alla stagione della restaurazione del canto gregoriano con alcuni dei suoi illustri protagonisti (fra gli altri Paolo Ferretti, Joseph Pothier, Raffaele Casimiri). La ricerca, intrapresa anche grazie agli studi condotti su Vercelli da Gionata Brusa, intende offrire, oltre alla trascrizione e alla comparazione interna dell'intero corpus individuato, alcune riflessioni di ordine storico e critico-metodologico.

Stefania Vitale graduated in Musicology at the University of Pavia and obtained her Ph.D. at the University of Turin with the dissertation *I manoscritti liturgico-musicali del Museo Diocesano di Brescia*. She has also obtained the Magistero in Canto Gregoriano at the Pontificio Istituto Ambrosiano di Musica Sacra in Milan. She teaches Literature and Civilization at high school. She is a member of the editorial staff of «Medioevo Musicale. Bollettino bibliografico della musica medievale» (Florence: SISMEL). She also sings and researches for the chant ensemble Mediæ Ætatis Sodalicium. Several of her publications focus on transformations of chant in the late Middle Ages and Renaissance; they include: *Il canto liturgico nella Cattedrale di Brescia all'inizio del Cinquecento. Il Messale queriniano B.II.2* in *Rinascimento musicale bresciano. Studi sulla musica e la cultura a Brescia tra il Quattrocento e il Seicento*. (http://riviste.paviauniversitypress.it/index.php/phi/article/viewFile/1790/1862); *Una Messa 'propria' per i santi Faustino e Giovita: il ms. alpha del Museo Diocesano di Arte Sacra a Brescia* (http://scrineum.unipv.it/rivista/9-2012/vitale.pdf); and *Le fonti manoscritte di canto gregoriano all'epoca di Claudio Monteverdi. Cremona e i suoi tesori: catalogo dei Graduali in Gregoriano in Lombardia* (Lucca 2000).

http://www.dott-studiumanistici.unito.it/do/studenti.pl/Show?_id=712618

POSTSCRIPTUM E TERRA NOVA

Barbara Haggh-Huglo
University of Maryland, College Park
Post-Tridentine Marian offices in Mexico and their old and new chant

Printed service books and dozens of large manuscript choirbooks presently kept in the archives of Mexico City Cathedral and service books kept at the National Library in Mexico City dating from the sixteenth to twentieth centuries include dozens of Marian offices that date from after the Council of Trent. In this paper, I concentrate on the Mexican offices for the Virgins of Guadalupe and Columna, the office used in Mexico City Cathedral for the Assumption of the Virgin, and a selection of Roman-European Marian offices found in these Mexican books. I discuss the use of Gregorian or medieval chant in these offices and identify and analyze what may be locally composed chant.

Sunday, 29 January 2017	9:00-12.00

DISCUSSION AND CONCLUSION

Possibilities for international cooperation and networking in repertorial research

Desiderata and priorities in editing historiae