



Historiae

Fondazione
Ugo e Olga Levi
onlus

Fondazione Levi, Venezia, 26 - 29 January 2017

Provisional Programme and Abstracts

(29 September 2016)

Thursday 26 January 2017 19.30-21.00

KEYNOTE PAPER ABOUT THE ROMANO-FRANKISH BASIS OF THE OFFICE CHANT REPERTORY

Susan Rankin

Emmanuel College, Cambridge University

The Office in Carolingian hands

Friday, 27 January 2017

FUNDAMENTAL QUESTIONS IN OFFICE CHANT RESEARCH

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.

Benjamin Brand

University of North Texas at Denton

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.

Harald Buchinger

University of Regensburg

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

Roman Hankeln

Norwegian University of Science and Technology, Norway

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.

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.

Thursday 26 January 2017

COMPUTER-AIDED RESEARCH: ANALYSIS OF MELODIES, REPERTORY CONTROL

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.

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.

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.

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.

Saturday, 28 January 2017

HISTORIAE IN THE NORTH

Barbara Hagg-Huglo

University of Maryland, College Park, USA

The Medieval Offices of Ghent and their Context– A Preliminary Assessment of Office Production in Northern France and the Low Countries

As the result of competition between the two seventh-century abbeys of Ghent, Saint Bavo’s and Saint Peter’s, to recover after the Viking invasions, they acquired the relics of numerous saints

(Bavo, Livinus, Landoaldus, Landrada, Amalberga, and others) and composed offices for their veneration. There is also an office for Saint Pharaïlde from Ghent, patroness of the church of the dukes of Flanders. The only named composer associated with these offices is Remigius of Mettlach, who composed matins chant for Sait Bavo's feast. In this paper, after a description of the sources and music of these offices, I situate them within the context of other known offices from the Low Countries, providing a preliminary assessment of office production in the regions that are now the Netherlands, Belgium, and northern France.

Jean-François Goudesenne

Institut de Recherche et d'Histoire des Textes, Orléans

Territorial aspects of the historiography of "Gregorian chant" in early West Frankish Historiae (eight-ninth century)

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 Protas 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 repertoires 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 repertoires 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.

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.

Robert Klugseder,
Österreichische Akademie der Wissenschaften, Wien
Heiligenoffizien aus Österreich (Poster)

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 (Niederaltich 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.

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 Peripherie beitragen?

Jurij Snoj
Slovenian Academy of Sciences, Ljubljana
The Historiae of the Province of Aquileia

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.

Saturday, 28 January 2017

HISTORIAE IN ITALY

Marco Gozzi
Università degli studi di Trento
Research on historiae in Italy – desiderata and opportunities

Cesarino Ruini
Università di 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, intrmissee 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, intermissee sunt et minime decantate».

Gionata Brusa
University of Würzburg

Giulia Gabrielli
Libera Università di 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.

Stefania Vitale
Università di Torino

L'ufficio di sant' Eusebio a Vercelli fra tredicesimo e ventesimo 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.

POSTSCRIPTUM E TERRA NOVA

Barbara Hagg-Huglo
University of Maryland, College Park, USA

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

DISCUSSION

A final session will assess the results of the conference and discuss future directions, including the following topics:

- Possibilities for international cooperation and networking in repertorial research
- Desiderata and priorities in editing historiae

The conference has received generous financial support from the Fritz Thyssen Stiftung

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