

Abstracts

(in alphabetical order)

Claire BOKULICH

Clarity and Graceful Simplicity: Examining the Role of Tripla in the *Motetti Missales*

One of the most characteristic compositional features of the motetti missales is the use of tripla. Indeed, the prevalence of brief passages in tripla has been noted in the scholarly literature, in which they have been described as pastoral, dance-like, lilting, graceful, and simplistic. Though no direct links have thus far been uncovered, it has been suggested on several occasions that such passages derive from the style of the lauda. My presentation offers a reconsideration of the role of tripla in the motetti missales. After establishing the extensiveness and scope of such passages, my analysis addresses the following questions: how cohesive are the tripla sections with regard to compositional design, and how do they compare to the overall style of the motetti missales, and to the use of reduced textures in particular? I then contextualize the appearance of tripla in the motetti missales with respect to the broader landscape of fifteenth-century motets and motet cycles. I conclude by revisiting the question of the lauda and by offering a discussion of stylistic transference across genres.

Felix DIERGARTEN

***Gaude flore virginali*: Nachricht aus dem „schwarzen Loch“?**

Zusammen mit *Natus sapientia* gehört *Gaude flore virginali* zu den beiden anonymen Motetten-Zyklen der Handschrift *M-Bs 3154* („Nicolaus Leopold Codex“). Beide Zyklen werden aufgrund der „loco“-Vermerke in der Münchner Handschrift von jeher zum Kernbestand der sogenannten *Motetti Missales* gezählt. Nun steht insbesondere *Gaude flore virginali* allerdings in absolutem stilistischen Kontrast zu allem, was als typisch für die „Mailänder Zyklen“ und den sogenannten „Mailänder Stil“ gilt. Überhaupt gibt es wenige Kompositionen, die *Gaude flore virginali* stilistisch vergleichbar sind. Das Stück ist wohl eines der wenigen Dokumente aus jenem „black hole“, von dem Joshua Rifkin mit Blick auf die Überlieferungssituation und die stilistische Kartographie der Motette in der zweiten Hälfte des 15. Jahrhunderts gesprochen hat. All das wirft einige historiographische und analytische Fragen auf, denen hier nachgegangen werden soll.

Eva FERRO

One 'Text' through Many Voices: Techniques of Textual Composition and the Articulation of Meaning in the Milanese Motet Cycles

In my paper I would like to attempt a textual close reading of some cycles from the Milanese *motetti missales* repertory that have been ascribed to different authors.

I will analyze the textual structure of each cycle in order to find out whether and how these authors show different approaches as to the textual component of the motets: To what sources did the author resort? How did he 'treat' the source text in order to shape his own, new text for the polyphonic setting? Can his signature style in handling with the texts of the motets be recognized? I will also reflect on the relation between textual form and performative function of the motet and furthermore explore possible shifts in meaning and message when the texts are placed within the new polyphonic frame: Does the textual arrangement of the motet change the original meaning of its source? Did the author undertake textual modification in order to accentuate a particular topic or aspect of the source text?

In doing so I want to show that the polyphonic setting has not only to be understood as a musical, but also as a textual feature. Such 'polytextuality' has to be taken into account in order to truly understand how the polyphonic motet used its textual sources and articulated its meaning.

Daniele V. FILIPPI

Where Devotion and Liturgy Meet: Gleanings from Milanese Archives about and around the *Motetti missales*

What made the *motetti missales* possible? The present paper, based on a substantial archival campaign within the Motet Cycles Project, will try to answer this question not from the point of view of musical style, but rather from that of contemporary spirituality and of the devotional and liturgical life in fifteenth-century Milan. First, I will delineate the main traits of *pietas sforzesca*, touching upon such aspects as the Sforzas' connections with religious orders, shrines and altars, the institution of chantries, and the commissioning of liturgical and devotional books. Second, I will focus on the Mass, discussing how it was experienced in Milanese chapels and churches, notably at the Duomo. Third, I will report on the ongoing search for textual concordances: in which Milanese books do we find the texts set in the motet cycles? The evidence gathered together here will give further plausibility to the "low Mass hypothesis" (discussed in my paper at the Med-Ren 2015 and in a forthcoming article), and will enable me to make more general points about the existence of spaces "between devotion and liturgy": spaces that challenge our compartmented view of early modern religious and musical life, and raise stimulating questions about the working of motet cycles, and of the motet tout court as a genre.

Stefan GASCH

Zwischen Frömmigkeit und Liturgie: Ludwig Senfls *Quinque Salutationes*

Die *Quinque Salutationes Domini nostri Jesu Christi* von Ludwig Senfl sind eines der wenigen Beispiele für mehrstimmige Gebetszyklen im deutschen Sprachraum. Wie Birgit Lodes vor einiger Zeit dargelegt hat, schafft Senfl eine vermeintliche Zyklizität über das in allen Stimmen imitierte Anfangsmotiv des *Asperges me*, also jener Antiphon, die als Teil des Eingangsrituals zur feierlichen Messe der Reinigung der Gläubigen dient. Auch weitere einstimmige Choralzitate Senfls, die im Motettentext mit den jeweiligen liturgischen Passagen aus dem Bereich des Messordinariums korrespondieren, scheinen einen konkreten Bezug zur Messliturgie zu schaffen. Dabei Senfl gibt mit der kompositorischen Gestalt dieses Zyklus noch immer Rätsel auf, denn a) wird die Zyklizität des Initialmotivs bei der letzten *salutatio* aufgegeben, und b) verwendet Senfl auch Choralzitate, die außerhalb der Messliturgie zum Einsatz kommen. Der Einsatz der *Salutationes* als Alternative zur üblichen Messliturgie scheint bei der Vertonung der Texte also nicht intendiert gewesen zu sein. Vielmehr wird deutlich, dass die Idee des Motettenzyklus spätestens ab dem zweiten Viertel des 16. Jahrhunderts eine Transformation erfahren hat, die in München weniger mit der Liturgie als mit der dort gepflegten Frömmigkeit in Zusammenhang zu bringen ist. Es gilt also zunächst ein Bild der bislang noch kaum erforschten Frömmigkeit am Münchner Hof zu skizzieren, bevor vor dem Hintergrund weiterer Motettenzyklen im deutschsprachigen Raum konkretere Aussagen zu diesem Kompositionstyp im 16. Jahrhundert möglich werden.

Marco GOZZI

Sequence Texts in Transmission (c.1200–c.1500)

The nature and origin of the texts set in motet cycles reflect their use and reveal many details about their function. This paper aims to discuss some case studies that concern sequence texts, with particular focus on famous Marian texts such as *Gaude virgo mater Christi*, *Ave mundi spes Maria*, and *Verbum bonum et suave*. The dissemination of these and other similar texts also shows the variety of treatments they receive in different sources (treatises, liturgical and devotional books, polyphonic manuscripts and editions), in different styles (monophony, simple polyphony, *cantus fractus*, art polyphony, discantus on *cantus firmus* derived from chant, and so on), in different structures (lauda, sequence, hymn, *contrafactum* on secular song, motet, etc.), and in different contexts.

Andrew KIRKMAN

Meditation, Meaning and the Mass: the *Ordinarium Missae* and Beyond

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

Thomas LENTES

Liturgy and Private Devotion in the Late Middle Ages

In the late Middle Ages many vernacular texts and devotional images were circulated in order to provide lay people with materials for a better understanding of the Latin liturgy and to strengthen their affective participation in it. Twentieth-century historians of the liturgy were convinced that those materials destroyed the "objective" character of the liturgy and determined the development of an individualistic approach to and even a privatization of the liturgy. This paper will show that this development was paired (if not mastered) by a contradictory evolution, namely the liturgization of private devotion. This will shed a different light on some of the main topics of late medieval piety, such as for example the allegorical and typological interpretation of the liturgy and not least the so called *Schaufrömmigkeit* (visual piety).

Robert NOSOW

Temporal Cycles of Polyphony at the Collegiate Church of St. Donatian, 1505

To what extent did the performance of polyphonic music pervade the churches of Western Europe at the start of the sixteenth century? Polyphonic cycles at the church of St. Donatian in Bruges were either daily or yearly in configuration. Every morning, the succentor and choirboys sang the Missa de Salve in a chapel at the far eastern end of the church. At the very same time, a low Mass was begun at the chapel of St. Julian in the nave, juxtaposing two different types of ritual in two locations. Every evening,

the succentor organized a *lof* with the choirboys, individual singers, and organ, to sing for the public in the nave. Over two dozen feasts of the sanctorale called for either polyphonic Masses or motets. On the Thursday before Septuagesima Sunday, a discant *Missa de Sancto Spiritu* was sung at the high altar in memory of Philip the Good and Isabella of Portugal. At the same time, two low Masses were to begin: a Mass for Our Lady at the altar before the choir door, and a Requiem Mass at the altar of Saints Philip and James. Such foundations hint at the multiple valencies of polyphony within its temporal contexts.

Agnese PAVANELLO

Textual and Compositional Strategies in Gaspar van Weerbeke's *Ave mundi domina* and *Quam pulchra es*

Weerbeke's *Ave mundi domina* and *Quam pulchra es* belong to the core group of the so-called *motetti missales*. Previous studies have already pointed out some of their characteristic compositional features, but only general assumptions were made about the texts, their structure and how Weerbeke 'translated' them in polyphony. A closer look at these cycles raises many questions concerning their overall conception and their cyclic formal design. Starting from the textual choices, my aim in this paper is to bring new aspects into consideration for a better understanding of the conception of motet cycles. The analytical work, on both text and music, can offer new clues in order to better understand Weerbeke's compositional ideas and to put this 'Milanese' repertoire in context.

Joshua RIFKIN

Milan, Motet Cycles, Josquin: Further Thoughts on a Familiar Topic

Thinking about motet cycles inevitably means thinking about Milan. The most famous, not to say notorious, of all such cycles – the *motetti missales* of Gaspar van Weerbeke, Loyset Compère, and an anonymous composer possibly identifiable as Compère – both originated in Milan and, with the exception of a single movement, survive uniquely in the choirbooks compiled there under Franchino Gaffurio. Insofar as we know their authorship, moreover, the earliest motet cycles possibly written outside of Milan nevertheless come from composers with Milanese connections. These composers include Josquin Desprez – and even now, after Josquin's documented ties to Milan have shrunk from close to two decades ending in the late 1470s to a few weeks at opposite ends of the 1480s, it seems impossible to think about Milan without thinking of him. In this paper, I shall try to cast a fresh eye on all of these matters, with

particular attention to the stylistic roots of the *motetti missales* and to Josquin's place in the Milanese picture.

Francesco Rocco ROSSI

Compère's Motets *Ave Virgo Gloriosa*: Reconsiderations on the *Motetti Missales* Paradigm and Reflections on the Genesis of the *Missa Galeazescha*

Compère's five-voice motet *Ave virgo gloriosa* is at the center of a series of reflections about the genre of the *motetti missales*. First of all its copresence within the Milanese Libroni with another Compère's motet with the same *incipit* (4 voices) and sharing the same textual portions with other *motetti missales* raises one intriguing question about the *status* both of a single motet and of a cycle: was a cycle a collection of motets composed *ad hoc* to replace Mass movements or could it be a collection of preexistent single compositions as well? Moreover its double attestation (together with *Ave salus infirmorum* and *Ave sponsa verbi summi*) as part of a three-movement cycle and of the larger *Missa Galeazescha* gives room for a reconsideration on the *motetti missales* paradigm. Starting from considerations about the "standardized" and smaller cycles a new hypothesis on the genesis of Compère's most famous cycle will be formulated.

Fañch THORAVAL

Horæ, Officia parva* and Motet Cycles in *Motetti B

Among the various motet cycles found in Ottaviano Petrucci's output, Josquin's *Qui velatus facie fuisti* and Compère's *In nomine Jesu* have long been noticed for being drawn from the *officium sanctæ crucis* and/or *passionis* and the *officium parvum sanctæ crucis*. Respectively attributed to Bonaventura and John XXII, these offices are well represented in prayer books such as *Horæ, Hortulus animæ*, etc. In the paratext of *Motetti B*, the latter cycle is referred to as "officium de Cruce" whereas the former has no specific designation; indeed, the "officium de Passione" is denoting another motet, Josquin's *O domine Jesu Christe* based on the *orationes sancti Gregorii*. These peculiarities have been widely discussed, and some scholars suggested that these cycles could have been sung during mass or Cross and Passion offices. More convincingly, recent studies have stressed their relationship with private devotion, particularly with the *Imago pietatis* tradition. However, beyond the textual aspect, the qualification of these settings as "officia" in *Motetti B* remains unclear. Indeed, strictly speaking, none of them can be considered as an office, even within the specific framework of the domestic liturgy and devotion reflected by books of hours: though these motet cycles are not offices, Petrucci made the apparently paradoxical choice to define them as such. Consequently, in order to get a better picture of the religious

and social value of the term *officium* as applied to a motet cycle, it seems necessary to discuss both its editorial status and the way it could have been perceived by contemporaries: useful information can be found in the rubrics and iconography of prayer books, in vernacular translations and devotional paraphrases of the offices; so as in poetry using the canonical hours as a framework for meditation on the Passion.

Marie VERSTRATE

Random Patchwork or Deliberate Design? A Typologizing Approach to Polyphonic Mass Forms in the Milanese Libroni

How does the genre of the *motetti missales* fit into the larger repertoire of polyphonic music for mass in the Libroni? The missales only make up a small part of this inventory, next to a variety of mass ordinary groupings and individual mass ordinary movements, hybrid masses, and very few mass proper settings. The mass ordinary movements manifest further interesting fashions. Some received the tag *brevis*. Several Sanctus settings do not or no longer include a Benedictus. Thirdly, the form of about a third of the mass ordinaries is in accord with the Ambrosian rite – another Milanese particularity. Leaving aside the quasi-insurmountable quest for archival evidence about the celebration of Roman versus Ambrosian rite in Milan, in this paper I will map and assess the Libroni's mass subgenres. Given the relatively straightforward and transparent copying process, and the Libroni's definite use by the Duomo chapel, understanding the diversity of polyphonic mass forms could provide intrinsic clues about the performing circumstances. Accordingly, I will investigate whether the present mass forms echo diverse ceremonial needs and ritual usage at the Duomo, or whether Gaffurio collected this music merely according to availability

Hana VLHOVA-WOERNER

Liturgische Poesie und poetische Liturgie: neue Texte und Funktionswechsel im spätmittelalterlichen Messrepertoire

Die seit dem späten 13. Jahrhundert wachsende Bedeutung der privaten Frömmigkeit in den königlichen Häusern fand ihren wichtigsten Ausdruck im regelmässigen Stundengebet. Die neu kompilierten Gebete – *orationes* – bestanden nur teilweise aus den traditionellen Brevier-Texten. Zunehmend bevorzugten ihre Autoren poetische Messgesänge wie Tropen oder Sequenzen, die sie nur wenig modifiziert in für die Rezitation bestimmte Gebete umwandelten, oder sie verfassten selber neue Gebete, die in Form, Stil und Vokabular die liturgischen poetischen Gesänge geschickt imitierten. Häufig verfließen die Grenzen zwischen einem lateinischen Gebet und einem liturgischen poetischen Gesang bereits im 14. Jahrhundert, nicht nur wegen

ihrer eng verwandten Textstrukturen, sondern auch wegen des immer häufiger vorkommenden Funktionswechsels. Exemplarisch zeigen sich solche wechselseitigen Übernahmen im Repertoire der marianischen Gruß-Sequenzen (mit Inzipite *Ave - Gaude - Salve*), die genauso flexibel den formalen Aufbau der marianischen Reimgebete aufgenommen haben. Marianische Gedichte, die sowohl als Sequenzen als auch in der Funktion eines privaten Gebetes verwendet wurden, sind auf dem Hof des Kaisers Karl IV. im 14. Jahrhundert in Prag dokumentiert. Umgekehrt tauchen Segmente der für Karl IV. kompilierten Reimgebete als textliche Vorlagen für neue Sequenzen und Tropen bis 16. Jahrhundert auf, was weiter die enge Verwandtschaft beider poetischen Genera unterstreicht.

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