



City, Chant, and the Topography of Early Music

In Honor of Thomas Forrest Kelly

EDITED BY

Michael Scott Cuthbert,

Sean Gallagher & Christoph Wolff

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For Thomas Forrest Kelly

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Preface

ON A BEAUTIFUL New England Indian summer weekend in 2009, some of the world's most distinguished scholars of medieval music gathered on the campus of Harvard University in order to pay tribute to one of their most esteemed colleagues, our own Thomas Forrest Kelly. It also served as a welcome opportunity for the University to draw attention to its strong resources in medieval studies.

An inspiring academic teacher of the history of music and an exemplary scholar of medieval chant, Tom Kelly joined the Harvard faculty as Professor of Music in 1994 and in 2001 was appointed to the Morton B. Knafel chair. He did not come here as a stranger, however, for he had spent his graduate student days at Harvard and obtained the doctorate in 1973 under the tutelage of David G. Hughes. Professor Hughes himself was honored in similar fashion nearly twenty years earlier, in October 1990,¹ and to everyone's delight could be present for the conference honoring his former student.

"City, Chant, and the Topography of Early Music" took place Friday through Sunday, October 2–4, 2009. In all, it attracted some 130 registrants, including musicologists, historians, performers, students, and community members. A Saturday night concert at Adolphus Busch Hall—appropriately under the heading of the Beneventan antiphon "Respondens Thomas ad Dominum"—featured medieval chant and polyphony in performances by two of Europe's most important medieval music groups, the ensemble "Dialogos" under the direction of Katarina Livljanic and the ensemble "Sequentia" under Benjamin Bagby.

¹ See the volume *Essays on Medieval Music in Honor of David G. Hughes*, ed. Graeme M. Boone, Isham Library Papers 4, Harvard University Department of Music (distributed by Harvard University Press, Cambridge, Mass., 1995).

The early planning of the conference settled on the notion of two major centers, Rome and Paris, which had influenced and determined much of the topography of the musical traditions in the European Middle Ages; Tom Kelly has had a very special relationship with both cities for a long time. On the other hand, the concept of topology and chronology had to be sufficiently broad so that it would include other places and regions as well, not only Benevento and the unique tradition so central to Tom's scholarship, but also areas like Dalmatia, Aquitania, and even seventeenth-century Iceland.

The opening session of the conference represented in Part I of the present book set the stage for a broader exploration of the general conference topic with the keynote address by Craig Wright, a fellow graduate student of Tom's at Harvard. At the same time, the opening session expanded the overall historical horizon by playing on the idea of "First Nights"—the subject of Tom's popular General Education course at Harvard, subsequently published in book form, which examines five musical premieres as significant moments of cultural history.² Taking up two special examples from Stefano Landi in seventeenth-century Rome and Hector Berlioz in nineteenth-century Paris seemed to be an ideal way to celebrate Tom's often-stated interest in old music not as old, but as new. The subsequent sessions of the international symposium were all devoted to an examination of the various ways in which space, urban life, landscape, and time have revolutionized plainchant (early ritual Christian chanting) and other forms of musical expression.

On behalf of the Department of Music and the organizing committee, we would like to thank the contributors to the conference and to this volume for their participation and unfailing efforts in furthering the cause of medieval musicology and, in a broader sense, the cultural, geographic, and political contexts surrounding early music. This book would not have come about without the tireless dedication, persistence, experience, and editorial fine tuning provided by Lesley Bannatyne in the Department of Music, the expert indexing of Thomas Kozachek, and the superb work of graduate students Emerson Morgan and Matthew Mugmon.

Michael Scott Cuthbert
Sean Gallagher
Christoph Wolff

² Thomas Forrest Kelly, *First Nights. Five Musical Premieres* (New Haven: Yale University Press), 2000.

Abbreviations

ParisBN	Paris, Bibliothèque Nationale de France
BAV	Rome, Bibliotheca Apostolica Vaticana
LondonBL	London, British Library, Department of Manuscripts
CAO	René-Jean Hesbert, <i>Corpus Antiphonalium Officii</i> , 6 vols. (Rome: Herder, 1963–79)

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Notes on Contributors

PETER BLOOM is author of *The Life of Berlioz* (Cambridge University Press, 1998) and editor of five collections of essays on Berlioz and his era including *Berlioz: Scenes from the Life and Work* (University of Rochester Press, 2008). He is editor of volumes 7 (*Lélio ou Le Retour à la vie*) and 24 (*Grand Traité d'instrumentation et d'orchestration modernes*) of the *New Berlioz Edition* and co-editor of the *Dictionnaire Berlioz* (Fayard, 2003). His study of Berlioz and Shakespeare appeared in volume 11 of *Great Shakespeareans* (Continuum, 2012). He is a member of the editorial board of the *Critique musicale d'Hector Berlioz* (Buchet/Chastel) and is preparing volume 9 of Berlioz's *Correspondance générale* (Flammarion). Bloom is the Grace Jarcho Ross 1933 Professor of Humanities at Smith College, in Northampton, Massachusetts.

SUSAN BOYNTON, Professor of Historical Musicology at Columbia University, has published on medieval liturgy, chant, monasticism, and liturgical drama. She is the author of *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Cornell University Press, 2006), and of *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (Oxford University Press, 2011). She has co-edited *Musical Childhoods and the Cultures of Youth* with Roe-Min Kok (Wesleyan University Press, 2006); *From Dead of Night to End of Day: The Medieval Customs of Cluny* with Isabelle Cochelin (Brepols, 2005); *Young Choristers, 650–1700* with Eric Rice (Boydell and Brewer, 2008); and *The Practice of the Bible in the Middle Ages: Production, Reception, and Performance in Western Christianity* with Diane Reilly (Columbia University Press, 2011).

MARIE-NOËL COLETTE is Directeur d'Etudes emerita, Ecole Pratique des Hautes Etudes (Paris-Sorbonne). Her research focuses on the sources and analysis of early medieval music, more specifically the performance of Gregorian chant based on information from ninth- and tenth-century manuscripts and on practices in oral traditions. She is co-author of *Histoire de la notation du Moyen Âge à la Renaissance* (Paris/Tours, 2003) and editor of *Tropaire Séquentiaire Prosaire Prosulaire de Moissac, Ms. Paris, BnF, N.a.l. 1871* (Paris, 2006). She is currently preparing a catalogue of notated manuscripts from before 1200 held at the Bibliothèque nationale de France (Programme MANNO, <http://www.univ-nancy2.fr/MOYENAGE/UREEF/MUSICOLOGIE/MANNO/>).

IAIN FENLON is Professor of Historical Musicology in the Faculty of Music at Cambridge University, and a Fellow of King's College. After studies at Reading and Birmingham, Fenlon received his PhD from Cambridge. He has held fellowships at the University of Birmingham, Villa I Tatti in Florence, and King's College, Cambridge. In addition to his time as Lecturer, Reader, and Professor at Cambridge, he has been a visitor at many European and American colleges, including Wellesley College and Harvard University. Fenlon has received the Dent Medal of the Royal Musical Association and is a Fellow of the Society of Antiquaries. In 1981, Fenlon became founding editor of *Early Music History*. His work focuses on music from 1450 to 1650, particularly in Italy. His books include studies of sixteenth-century Mantua, the early Italian madrigal (with James Haar), Italian print culture, the letters and documents of Giaches de Wert, and, most recently, music in the city of Venice.

BARBARA HAGGH is Professor of Music at the University of Maryland, College Park, and past Chair of the International Musicological Society Study Group "Cantus Planus." She has published archival studies on early music in Brussels, Ghent, and Cambrai, and on the Order of the Golden Fleece; editions and analyses of several medieval historiae; an exhibition catalogue of musicalia in Cambrai and Douai; an article on the influence of the Van Eyck polyptych on Burgundian culture; and another, with Michel Huglo, on the manuscript "F" with the repertory of the Magnus liber organi of Paris.

ANDREAS HAUG is holder of the chair in Music in Pre-Modern Europe at the University of Würzburg. After receiving his PhD at the University of Tübingen in 1986, he worked in several capacities, including at the Corpus Troporum center at the University of Stockholm. After his Habilitation at the University of Tübingen in 1999 he was named Professor at the Center for Medieval Studies at the University in Trondheim, and from 2004 to 2008, successor to Fritz Reckow as holder of the chair in Musicology at the University of Erlangen-Nürnberg. He has held visiting professorships at the Universities of Basel and Vienna. Haug's main field of research is monophonic music of the Middle Ages. He is co-editor of the series *Monumenta Monodica Medii Aevi* and, since 2011, editorial head of the long-term project "Corpus Monodicum. Die einstimmige Musik des lateinischen Mittelalters.

DAVID HILEY was lecturer at Royal Holloway College, University of London, from 1976, and has been professor at the Institut für Musikwissenschaft of Regensburg University since 1986. From 1978–90 he edited the *Journal of the Plainsong & Mediaeval Music Society*. He was Chairman of the Study Group "Cantus Planus" of the International Musicological Society 1988–97 and has been co-editor of *Monumenta Monodica Medii Aevi* since 1991. In 1999 he was elected a member

of the Academia Europea, and in 2002, Corresponding Member of the American Musicological Society.

LEOFRANC HOLFORD-STREVENS is the author of *Aulus Gellius: An Antonine Scholar and his Achievement* (Oxford University Press, 2003) and *The History of Time: A Very Short Introduction* (Oxford, 2005), co-author with Bonnie J. Blackburn of *The Oxford Companion to the Year* (Oxford, 1999), and co-editor with Amiel D. Vardi of *The Worlds of Aulus Gellius* (Oxford, 2004). He has also published several articles on classical, computistical, and musicological subjects. Having retired as Consultant Scholar-Editor at Oxford University Press, he is working on a new Oxford Classical Text of Aulus Gellius.

MICHEL HUGLO (d. 13 May 2012) was director of research at the Centre national de la recherche scientifique (CNRS) in Paris, adjunct research professor at the University of Maryland, College Park, doctor of letters *honoris causa* of the University of Chicago (1991), corresponding member of the American Musicological Society (1997), honorary member of the International Musicological Society (2007), and fellow of the Medieval Academy of America (2008). After working on the *Graduel critique: Les sources* and *Paléographie musicale* at Solesmes (1949–60), he directed research at the CNRS, where he founded the musicology section of the I.R.H.T., and taught in Paris and Brussels. His publications include *Les tonaires* (1971), *Les livres de chant liturgique* (1988), over 200 articles on western chant, theory, and early organum (many of them reprinted in four volumes of Ashgate's Variorum Series), and three manuscript catalogues (RISM B III 3, B III 4, and B XIV 1–2).

ÁRNI HEIMIR INGÓLFSSON studied music at the Oberlin Conservatory of Music and Harvard University, completing his PhD in 2003 with a dissertation on *tvísöngur*, an Icelandic form of two-part polyphony. He has written extensively on Icelandic music history, including a biography of the composer Jón Leifs (2009). He was Associate Professor of Musicology at the Iceland Academy of the Arts from 2005–08, and now holds a research position at the Árni Magnússon Institute for Icelandic Studies. He is currently writing a comprehensive study on music in Icelandic manuscripts from 1400–1800.

KATARINA LIVLJANIĆ, singer and musicologist, is currently Maître de conférences in medieval music at the Université de Sorbonne Paris IV, where she co-directs a medieval music performance Masters program. She is the founder and director of the vocal ensemble Dialogos. The ensemble has been acclaimed by critics and has toured in most European countries, in the USA, Canada, North Africa, and Latin America, including radio and television broadcasts. Livljanić spent a semester as visiting lecturer and directed a Gregorian chant *schola* at Harvard University. With Benjamin Bagby (of the group Sequentia), she was

awarded a Cornille Visiting Professorship at Wellesley College in 2007. She was artist-in-residence at the Flanders Festival *Laus Polyphoniae* in Antwerp in 2012.

MATTHEW PEATTIE is Assistant Professor in Musicology at the University of Cincinnati, College-Conservatory of Music. He completed his PhD at Harvard in 2005 under the direction of Thomas Forrest Kelly with a dissertation on Beneventan music in the South Italian Office. Peattie also holds degrees in musicology from the University of Calgary and Université de Montréal. He served as an Allston Burr Resident Dean in Harvard College from 2004–07, and from 2007–08 he was the Associate Director of the Atkinson Centre at York University in Toronto, where he worked on issues of access to higher education and support for non-traditional students.

ANDREAS PFISTERER studied musicology and Latin philology in Tübingen (M.A., 1998) and Erlangen (PhD 2001; published as *Cantilena Romana: Untersuchungen zur Überlieferung des gregorianischen Chorals*, Paderborn, 2002). In 2009 he completed his Habilitation at Regensburg University (“Studien zur Kompositionstechnik bei Orlando di Lasso: Tonsystem—Tonarten—Satztechnik”), where he now teaches.

SUSAN RANKIN is Professor of Medieval Music at the University of Cambridge, and a Fellow of Emmanuel College. She studied in Cambridge, London, and Paris, with a doctoral thesis on medieval liturgical drama. Since then she has published on early medieval sources and notations, with St. Gall and Winchester as central points of interest. Her current research is on Carolingian musical sources and notations. She was awarded the Dent medal in 1995, and elected a fellow of the British Academy in 2009.

CRAIG WRIGHT received the degree Bachelor of Music in piano and music history at the Eastman School of Music (1966) and a PhD in musicology at Harvard (1972), and since 1973 has taught at Yale University, where he is currently the Henry L. and Lucy G. Moses Professor of Music. He was the recipient of a Guggenheim Fellowship (1983), the Dent Medal of the International Musicological Society (1980), and the Einstein (1976) and Kinkeldey (1990) awards of the American Musicological Society. Among his seven books are *Music and Ceremony at Notre Dame of Paris* (1989), *The Maze and the Warrior: Symbols in Architecture, Theology, and Music* (2001), and *Music in Western Civilization* (2nd edition, 2009). He is presently at work on a volume entitled *Mozart's Brain: Exploring the Nature of Genius*. In 2004 Wright was awarded the honorary degree Doctor of Humane Letters by the University of Chicago and in 2010 was elected to the American Academy of Arts and Sciences.

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