



Cantum pulcriorem invenire
**Music in Western Europe, 1150-
1350**

Southampton
9 - 11 September 2013

University of Southampton
Department of Music
Highfield Campus, Building 2
Room 3043

- Programme -

UNIVERSITY OF
Southampton



Arts & Humanities
Research Council

Monday 9 September

10:00-11:00	<p>S1(a): Conductus: Content and Context Chair: Alejandro Planchart</p> <p>Charles Brewer (Florida State University) <i>Plato, Aristotle, Paris, and Helen at the Last Judgement: The Heritage of Audi tellus, audi magni maris limbus</i></p> <p>Rebecca A. Baltzer (University of Texas) <i>Mater patris et filia or Veri solis presentia?</i></p>
11:00-11:30	Coffee Break
11:30-12:30	<p>S1(b): Conductus: Content and Context Chair: Alejandro Planchart</p> <p>Thomas B. Payne (The College of William and Mary) <i>Insider Trading: Syllabic and Melismatic Identity in the Notre Dame Conductus</i></p> <p>Gregorio Bevilacqua (University of Southampton) <i>The Conductus cum caudis as a Gloss: the Case of Librum clausum et signatum</i></p>
12:30-13:30	Lunch
13:30-15:30	<p>S2: Manuscripts 1: Sources and Systems Chair: Lawrence Earp</p> <p>David Cataluñya (Univertität Würzburg) <i>The Ars Antiqua in Castile: A New Panorama of Sources</i></p> <p>Helen Deeming (Royal Holloway, London) <i>Preserving and Recycling: The Medieval and Modern Reception of London, British Library, Egerton MS 274</i></p> <p>Eleanor Giraud (University of Cambridge) <i>Identifying Notational Hands: Dominican Book Production in Thirteenth-Century Paris</i></p> <p>Eva M. Maschke (University of Hamburg/University of Southampton) <i>The dynamics of destruction: Notre-Dame manuscripts and their after-life</i></p>
15:30-16:00	Coffee Break
16:00-18:00	<p>S3: Vernacular traditions: Rondeau, romance and refrain Chair: Lawrence Earp</p> <p>Anne Ibos-Augé and Mark Everist (Perpignan; University of Southampton) <i>Projet de base de données "Refrains" [1 hour]</i></p> <p>Isabelle Ragnard (Université de Paris IV-Sorbonne) <i>Vous l'orrés bien dire, belle!: musical variants and memory in the Jeu de Robin et de Marion of Adam de la Halle</i></p> <p>David Maw (University of Oxford) <i>The Editor as Historiographer: the Polyphonic Rondel up to 1350</i></p>
19:00	Concert in St Michael's Church, Southampton - Conductus
20:00	Conference dinner – The Duke of Wellington, Southampton

Tuesday 10 September

09:30-11:00	<p>S4(a): Motet 1 Chair: Thomas B. Payne</p> <p>Jennifer Saltzstein (University of Oklahoma) <i>Cooperative Authorship in the Thirteenth-Century Motet</i></p> <p>Anna Grau-Schmidt (DePaul University and University of Illinois) <i>"Woe to anyone who would trust in women": Clerical Misogyny in the Montpellier Codex</i></p> <p>Monica Roundy (Cornell University) <i>"Cum et Sine Pedibus": Genre-Bending and the Performance of Ars Antiqua Motets</i></p>
11:00-11:30	Coffee Break
11:30-12:30	<p>S4(b): Motet 1 Chair: Thomas B. Payne</p> <p>Margaret Dobby (Université de Poitiers) <i>Relationships between text and music in the rewriting of motets</i></p> <p>Catherine Bradley (Oxford/Stony Brook) <i>Refrain Melodies in Notre Dame Clausulae: Clausula Transcriptions of French Motets?</i></p>
12:30-13:30	Lunch
13:30-15:30	<p>S5: Performance Chair: Mark Everist</p> <p>Warwick Edwards (University of Glasgow) <i>Working with modal and non-mensural notations (an experimental session with the conference's resident singers)</i></p> <p>Solomon Guhl-Miller (Rutgers University) <i>The Performance of Notre Dame Organum: Three Readings from Iudea et Iherusalem</i></p>
15:30-16:00	Coffee Break
16:00-18:00	<p>S6: Manuscripts and Vernacular Contrafacta Chair: Mark Everist</p> <p>Mary Wolinski (Western Kentucky University) <i>Topics of Devotion in the Third Alphabet of Motets in W₂</i></p> <p>Jacopo Mazzeo (University of Southampton) <i>Conducti and Troubadour Contrafacta: the Art of recycling melodies</i></p> <p>Katherine Kennedy Steiner (Princeton University) <i>The Scribe of W₁</i></p> <p>Anne-Zoé Rillon-Marne (Université de Poitiers) <i>Text, music and image in a manuscript from St-Jacob of Liege (Da 2777): a tool for monastic meditation at the end of the gothic era</i></p>
19:00	Conference dinner – The Blue Room, Highfield Campus

Wednesday 11 September

10:00-11:00	<p>S7(a): Motet 2 Chair: Rob Wegman</p> <p>Dolores Pesce (Washington University) <i>Portare: Textual and Tonal Possibilities</i></p> <p>Gaël Saint-Cricq (Université de Rouen) <i>Crossing the Motet and the Trouvère Song: the Motet pedes-cum-cauda</i></p>
11:00-11:30	Coffee Break
11:30-12:30	<p>S7(b): Motet 2 Chair: Rob Wegman</p> <p>Daniele Sabaino (Università di Pavia) <i>Tonal Organisation in some F Two-Voice Motets</i></p> <p>Elizabeth Eva Leach (University of Oxford) <i>Song as a way of knowing motets? É bergiers, si grant anvie (P56) in Douce 308</i></p>
12:30-13:30	Lunch
13:30-15:30	<p>S8: Metre and Mode Chair: Rebecca A. Baltzer</p> <p>Judith A. Peraino with Hunter Hensley (Cornell University) <i>"I Got Rhythm!": Mensural Mania and Gnostic Notation in a Medieval Song</i></p> <p>Rob C. Wegman (Princeton University) <i>What Is Modal Transmutation?</i></p> <p>Lawrence Earp (University of Wisconsin) <i>The beginnings of metrical rhythm in music: the organum prosulae of Perotin and Philip the Chancellor</i></p> <p>Alejandro Planchart (University of California) <i>The beginnings of modal notation</i></p>
15:30-16:00	Coffee Break
16:00-18:00	<p>S9: Hoquetus, Insular Style, and the Fourteenth Century Chair: Rebecca A. Baltzer</p> <p>Michael Friebel (Institut für historische Musikforschung) <i>Modal Rhythm and Hoquetus</i></p> <p>Amy Williamson (University of Southampton) <i>One Man's Trash is Another Man's Treasure: The Insular Conductus and its relationship to the Notre-Dame Style</i></p> <p>Elina G. Hamilton (Prifysgol Bangor University) <i>Transforming Images: what exploring an unstudied fragment reveals</i></p> <p>Giovanni Varelli (University of Cambridge) <i>'Canctus domini Mathei': virtuoso singing (and writing) in the early 14th-century</i></p>
19:00	Conference dinner – The Cowherds, Southampton