



Montpellier 8

A Conference on the Montpellier Codex
(Bibliothèque Interuniversitaire,
Section Médecine, H 196)
Fascicle 8

St Hugh's College, University of Oxford, March 20-21 2014



UNIVERSITY OF
Southampton



Organising Committee:

Catherine Bradley
Karen Desmond
Elizabeth Eva Leach
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We wish to thank:

Margaret Bent
Emma Dillon
Mark Everist
Elizabeth Nyikos
Meghan Quinlan
All Conference Speakers and Chairs

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Thursday 20th March

10:30 Registration

11:30-1:00 Session 1: *Mo 8 as Visual Object*

Chair: Elizabeth Eva Leach

REBECCA A. BALTZER (UNIVERSITY OF TEXAS AT AUSTIN)

The Decoration of Montpellier Fascicle 8: Its Place in the Continuum of Parisian Manuscript Illumination

ALISON STONES (UNIVERSITY OF PITTSBURGH)

Style and Iconography of *Mo*, f. 348

OLIVER HUCK (UNIVERSITY OF HAMBURG)

Motet Layouts in Late 13th- and Early 14th-Century Manuscripts

1:00-2:00 Lunch

2:00-3:00 Session 2: *Compilation Contexts and Strategies*

Chair: Ardis Butterfield

ANNA KATHRYN GRAU (DEPAUL UNIVERSITY)

Thematic Clusters and Compilational Strategies in *Mo 8*

EVA M. MASCHKE (UNIVERSITY OF HAMBURG)

Towards a Typology of Opening Pieces: *Deus in adiutorium* and Other Examples

3:00-4:00 Coffee

4:00-5:00 Session 3: *New Rhythms*

Chair: Margaret Bent

KAREN DESMOND (UNIVERSITY COLLEGE CORK)

Splitting Up: Short and Shorter Notes in *Mo 8*

DAVID MAW (UNIVERSITY OF OXFORD)

The Art of Diminution in Fascicle 8

5:30-6:30 Session 4: *Keynote Address*

PROFESSOR MARK EVERIST (UNIVERSITY OF SOUTHAMPTON)

7:00: Informal Conference Dinner for Speakers and Chairs

Friday 21st March

9:30-11:00 Session 5: *Compositional Process and Analysis*
Chair: Warwick Edwards

DOLORES PESCE (WASHINGTON UNIVERSITY IN ST. LOUIS)
Montpellier, Fascicle 8 Portare Motets and Tonal Exploration

JEREMY LLEWELLYN (SCHOLA CANTORUM BASILIENSIS)
Intertextuality and Textlessness: Perspectives from the Eighth Fascicle of the
Montpellier Codex

SOLOMON GUHL-MILLER (RUTGERS UNIVERSITY)
Recomposition or Improvisation: Musical and Notational Variants in Montpellier 8

11:00-11:30 Coffee

11:30-12:30 Session 6: *Citation and Intertextuality*
Chair: Emma Dillon

ANNE IBOS-AUGÉ (UNIVERSITÉ DE PARIS IV-SORBONNE)
“[...] Que ne dit ‘cief bien seans’”: Quoting Motets in the Eighth Fascicle of the
Montpellier Codex

GEERT JAN KROON (UTRECHT UNIVERSITY)
‘J’ai fait tout nouvelement Amie’: Intersections of *Mo 8* and the *Roman de Fauvel*

12:30-1:00 *Demonstration of New Refrain Database*
(MARK EVERIST and ANNE IBOS-AUGÉ)

1:00-2:00 Lunch

2:00-3:30 Session 7: *Music and Text*
Chair: David Rothenberg

MARGARET DOBBY (UNIVERSITÉ DE POITIERS)
Relationships Between Text and Music in Some Motets of the Montpellier Codex

RACHEL DAVIES (UNIVERSITY OF HUDDERSFIELD, UNIVERSITY OF NEWCASTLE)
Content, Form, Structure, and Marian Theology in Fascicle 8 Motets

EDWARD BREEN (KING'S COLLEGE LONDON)
Thurston Dart's Stereophonic Test Record

3:30 Coffee and Close

Abstracts

Session 1: *Mo* 8 as Visual Object

REBECCA A. BALTZER (University of Texas at Austin)

The Decoration of Montpellier Fascicle 8: Its Place in the Continuum of Parisian Manuscript Illumination

Though fascicle 8 of Montpellier Bibliothèque Interuniversitaire, Section Médecine, H 196 (hereafter **Mo**) has only a single historiated initial of singing clerics on its opening folio, each motet in the fascicle of nearly 50 folios begins with illuminated initials that decorate the margins of the page with leaves, vines, and occasional dragons. Certain of these decorative elements can be shown to have appeared as early as the 1260s in influential royal books such as the St. Louis and Isabelle Psalters (*F-Pn* lat. 10525 and Cambridge, Fitzwilliam Museum MS. 300), while others become prominent in manuscripts near the end of the thirteenth century and extend into the fourteenth.

Many of the manuscripts with decorative connections to **Mo** 8 are liturgical books produced in Paris, whether for Notre-Dame or for other religious institutions. Several of these, as well as others with elaborate illustrative programs, have royal associations as well (e.g. the breviary of Philip the Fair, *F-Pn* lat. 1023; the Nuremberg Hours, and even the *Roman de Fauvel*). One related and highly decorated breviary in private hands was auctioned for more than a million euros in 2008.

Drawing on the plethora of online manuscript resources now available, I will compare specific features of **Mo** 8 with other Parisian sources from the 1260s to the 1360s, with a concentration on manuscripts from the late 13th and early 14th centuries. The visible similarities and differences will help to position **Mo** 8 more precisely among its contemporaries. Might **Mo** 8 be the book of motets that Philip the Fair gave his son Philip V upon his marriage to Joan of Burgundy in 1307? I will briefly consider this and other questions of patronage.

ALISON STONES (University of Pittsburgh)

*Style and Iconography of **Mo**, fol. 348*

Fascicle 8 contains very little illustration: only a historiated initial which at first sight appears highly conventional. Like the similar initial on fol. 1, the subject of clerics chanting is clearly borrowed from standard psalter illustration where the subject is commonly found for Psalm 97, *Cantate*. So what can be said about fol. 348? Other subjects would have been appropriate for *Deus in adiutorium intende* and would have offered visual precedents. The symmetry of the book's illustration was no doubt a determining factor in this choice and stands in harmony with the

chiasmic relations of other pictorial choices made within the book. This paper reconsiders this final illustration in light of the book as a whole and the work of its artist outside the book.

OLIVER HUCK (University of Hamburg)

Motet Layouts in Late 13th- and Early 14th-Century Manuscripts

The layout of motets in manuscripts with music and music manuscripts is subject to significant changes from the first manuscripts in which the genre occurs until the appearance of a so-called typical *Ars nova* or choirbook layout in fourteenth-century codices. No other manuscript shows so many different motet layouts as the Montpellier codex. In its eighth fascicle beyond the standard parts layout of the *liber motetorum* there occurs a layout not found in earlier manuscripts, which places the end of the triplum on one or more continuous staves below the columns of the upper parts, followed by the tenor on the lowermost staff. This layout is to be found only in one of the motets with concordances in other musical sources or quotations in treatises (cf. *Virginale decus et presidium/Descendi in ortum/ALMA*) and found as well in Fauvel and in the Cambrai fragments, for example, *Super cathedram moysi latitat/Presidentes in thronis seculi/RUINA* (Fauv, fol. 1v; Cambrai Inc. B 165, fol. 1v).

This paper gives a short history of motet layouts c. 1250-1370 and discusses the position of the eighth fascicle of **Mo** and its concordances within that framework. The considered aspects include the relation of different layouts and different repertory layers, the dating of layouts, the reasons for permanent changes of the layout of motets in the late thirteenth and early fourteenth centuries and the relation of compositional changes in the structure of the tenor and the upper voices as well as the interrelation of the voices and of layout features such as size and decoration of initials, width of columns and the position of the tenor.

Session 2: Compilation Contexts and Strategies

ANNA KATHRYN GRAU (DePaul University)

*Thematic Clusters and Compilational Strategies in **Mo** 8*

The old corpus of the Montpellier Codex is organised into fascicles based on number of voices and language, a scheme that is apparently lacking in **Mo** 8. No fascicle, however, easily yields evidence of internal organisation. Yet thematic and stylistic groupings throughout the codex suggest either the use of themed exemplars or a connection perceived by the compiler(s). **Mo** 8 reveals evidence of this 'clustering' that may hold clues to patterns of compilation and audience.

Near the end of **Mo** 8 is a motet that repeats a piece found in fascicle 7: **Mo** 8,338 (*Amours, qui si me maistrie/Solem iusticie/SOLEM*). The redeployment of this motet signals a transition from courtly concerns to a cluster of motets appropriate to the Christmas season. Emphasis on Mary as mother is particularly prominent in this cluster, which is set apart by the use of liturgically significant tenors as well as upper voice texts on Mary and Christmas. Stylistic connections between the well-known motets *Alle psallite cum luya/ALLELUYA*, *Balam inquit/BAL<L>AM* and *Huic ut placuit/[HUIC MAGI]* (**Mo** 8,339-341) have been described before. But the text, music and tenor of **Mo** 8,343, *Virginis eximie/Nostra salus oritur/CERNERE* also strongly recall **Mo** 8,338, creating a frame around this group.

The only unexplained inclusion is the French motet *Qui d'amours/Tant me plaist/VIRGA YESSE*. While many French motets over Marian tenors have been interpreted allegorically based on their internal intertextuality, this paper argues that we must also look beyond the individual motet to its compilational context for interpretive clues. Reading *Qui d'amours/Tant me plaist/VIRGA YESSE* in this context suggests a new interpretation of the courtly text. This particular combination of texts also points to possible performative uses for this 'cluster'. Further such collections in Montpellier may also reveal clues to the possible audiences of this complex manuscript and its elusive exemplars.

EVA M. MASCHKE (University of Hamburg)

Towards a Typology of Opening Pieces: Deus in adiutorium and Other Examples

The reoccurrence of specific pieces as opening pieces of fascicles or gatherings is a common phenomenon in the earliest polyphonic anthologies. However, the question of what the choice of specific pieces as opening pieces might say about both compositions and manuscripts has not yet been explored.

As is well known, *Deus in adiutorium* serves as an opening piece of fascicle 8 as well as of fascicle 1 of **Mo** (see, for example, Rokseth 1939 and Wolinski 1992) and led Rokseth to argue for the eighth fascicle having originally been an independent manuscript. Ursula Günther discussed the two different versions and their concordances in her 1988 article and explained their introductory function in a number of motet collections as a reference to the usual beginning of the Hours. However, the question of why this reference to liturgical practice became a standard topos in motet collections has remained open ever since.

In an attempt to develop a typology of opening pieces, this phenomenon will be viewed in the context of other early anthologies. As a point of comparison,

examples of opening pieces from the organum and conductus repertoires which tend to reoccur throughout the Notre-Dame sources will be explored. Beyond the well-known *Viderunt omnes* which, following the church year, opens the organum sections of **F**, **W1** and, where available, **W2**, the cases of the conducti *Salvatoris hodie*, *Fraude ceca desolato*, and *Porta salutis ave*, characteristic opening pieces throughout a number of sources, will also be discussed.

Session 3: *New Rhythms*

KAREN DESMOND (University College Cork)

Splitting Up: Short and Shorter Notes in Mo 8

Many scholars have noted **Mo**'s notational evolution that culminates in **Mo 8**'s so-called pure Franconian notation. Yet, apart from Luther Dittmer's 1956 survey (published in *Musica disciplina*) of **Mo**'s various ligature forms, there are few detailed studies of fascicle 8's notation. This fascicle's rhythmic stratification is visually stark, where hastily joined staves reflect the space needed to contain the faster-moving triplum. This paper examines how fascicle 8 uses *notae simplices* and *ligaturae* to indicate short and shorter notes and pays attention to the use of the *punctus divisionis* in **Mo**, since **Mo** is considered the earliest surviving source that contains semibreve strings marked off with the *punctus divisionis*. Despite prominent discussion in the music theory of the time, we do not often find the *punctus divisionis* in the extant French sources (with the exception of **Fauv**); English sources, however, do employ it more frequently. I consider **Mo**'s concordances (in fascicles 7 and 8) with GB-*Onc* 362, an English fragmentary manuscript in Petronian notation that Peter Lefferts dates to the early fourteenth century. I focus first on the motet *Iam nubes dissolvitur/Iam novum sydus oritur/SOLEM* (**Mo** 7,275). Five other sources transmit this motet, including in **Tu** and **Hu** and a related version in **Onc**. **Onc** also contains *Mo* 8,340/341, the voice-exchange motet(s) often grouped with fascicle 8's so-called English motets. I will also examine the two other *SOLEM* motets: **Mo** 8,338 (= **Mo** 7,289), and **Mo** 8,332, both found in fascicle 8, and both demonstrating a rhythmically stratified style. My final analysis will consider the deployment of semibreves in other motets in fascicle 8.

DAVID MAW (The University of Oxford)

The Art of Diminution in Fascicle 8

The experimental tendency associated with the advanced style of fascicle 8's predominantly unica repertory derives in large part from the increasing freedom of the triplum in the texture of the three-voice motet. Sometimes this can be seen merely in the greater continuity of triplum phrases as compared with the more

short-breathed statements of the lower voices (e.g. **Mo** 8,305; 316); but elsewhere the triplum also moves consistently faster than the lower voices (as in **Mo** 8,311). The extreme manifestation of the tendency is in the motets exemplifying the 'Petronian' style (**Mo** 8,317; 332; 338), where the tenor is slowed down to move more or less consistently in perfect longs whilst the triplum is accelerated through frequent uses of short semibreves (up to seven for a breve at times). This paper explores the art of diminution that is employed by tripla in these motets: what purposes does it serve for the melodic evolution of the line; how is it accommodated contrapuntally and harmonically; and what does it enable motet poets to accomplish that they could not previously? With the benefit of hindsight, the stylistic changes in evidence here have tended to be assimilated to a gradual transition to the style of the *Ars nova*; but this is to overlook on the one hand Jacques de Liège's view that the Petronian style was actually more advanced than that of the *Ars nova*; and on the other hand a reasonable presumption that these compositions were intended to be self-sufficient creations in their own right. The perspective of the manuscript itself, then, will provide the starting point for the analyses of this paper, though it will not be allowed to eclipse altogether the broader historical perspectives into which the repertory inevitably falls.

Session 4: Keynote Address

PROFESSOR MARK EVERIST (UNIVERSITY OF SOUTHAMPTON)

Session 5: Compositional Process and Analysis

DOLORES PESCE (Washington University in St. Louis)

Montpellier, Fascicle 8 Portare Motets and Tonal Exploration

The chant segment *portare* attracted thirteenth-century motet composers, as witnessed by its abundant representation in the Montpellier Codex. It contains fifteen of a total sixteen *portare* motets: except for one in fascicle 3, the other fourteen are spread out over fascicles 5 through 8. This presentation will focus on the two in fascicle 8, **Mo** 8,305 and 335, with the latter juxtaposed to **Mo** 7,296 from fascicle 7. The paper addresses how the composers of these motets explored the chant segment's tonal possibilities.

Portare has two inherent tonal foci (*C* and *G*) and ends on *G*. As **Mo** 8,335 reveals, a composer could choose to divide a motet's tonal emphasis between *C* and *G*. The creator of **Mo** 7,296 took a very different approach by truncating the third tenor statement, ending the piece on *F* instead of *G*. The ending on *F* is not abrupt, but prepared through a careful manipulation of voice-leading and sonority. What Sarah

Fuller has called 'directed progressions' play a major role in the tonal shaping of this motet.

The motet creator of **Mo** 8,305 also lent some importance to *F*, but with different results than in **Mo** 7,296. With *G* sounding as the motet's final sonority, the piece moves from an unequivocal *G* focus at the outset to a more subtle expression at the end. Despite a wealth of clear-cut *G* cadences within tenor statements 1 and 2, statement 2 tempers that emphasis somewhat by a carefully highlighted *F* sonority. Statement 3 adopts a new rhythmic pattern that again highlights an *F* sonority and underplays the metrical importance of the *G* sonority even more. At the same time, careful voice-leading that includes an upper-voice sounding of *F-sharp* numerous times keeps the *G* tonal 'space' in our ears, and allows the *G* ending to sound satisfying.

JEREMY LLEWLYN (Schola cantorum Basiliensis)

Intertextuality and Textlessness: Perspectives from the Eighth Fascicle of the Montpellier Codex

In chapter 82 of the sixth book of the *Speculum musicae*, the theorist formerly known as Iacobus Leodiensis remarks on the apparent discrepancies in the terminology used to describe segments of textless melody which round off chants and indicate modality: *aptitudines, formulae, neumae, odae, iubili*, or even according to the more modern ('modernioribus') *caudae*. The list dazzles as a roll-call of textless forms. Nevertheless, the question remains how these discrepancies came about or, indeed, whether the author was in fact establishing an overarching equivalence between the terms that would smooth out the very different functions these melodic segments displayed; whereas, for example, the *neuma* was an artificial melodic unit designed to teach about modality in a schoolroom situation, the *iubilus* was infused with centuries' worth of theological exegesis as an expression of the ineffable. The purpose of this paper is to offer a close reading of *Audi mater generosa/Imperatrix potentis graciae/NEUMA* and *Alle – psallite cum – luya* from this classificatory perspective in an attempt to posit a conceptual shift in understanding textlessness towards the end of the thirteenth century.

SOLOMON GUHL-MILLER (Rutgers University)

Recomposition or Improvisation: Musical and Notational Variants in Montpellier 8

When one compares the various readings of chant or early organa, one observes numerous variations in ligature type, ligature grouping, and melodic organisation. In the Notre Dame organa as found in **W1**, **F**, and **W2**, one finds considerably fewer variant readings than in the early organa and chant, though when these do

occur, they occur most often on the beginnings and endings of long sections, implying a certain flexibility on those moments. We also see this same flexibility on the final melisma in the responsory repertory and in the conductus cum caudis repertory with the presence of the closing *punctus organicus* – a section of free organum at the end of an otherwise modal cauda. In my paper, ‘Scribal Practice or Apathy’ delivered at Kalamazoo in 2013, I explored the variant readings of three-voiced conducti and organa, and found that, though they were more consistent than the two-voiced organa, the variants occurred at the same places, the beginnings and endings of sections implying, again, as with the other repertories, rhythmic flexibility on those moments. In this paper, I will discuss the small group of motets in the eighth fascicle of Montpellier which exist in other manuscripts – particularly **Tu, Ba**, and **GB-Onc** – and show that even though the notation is much more exact than that found in the mid-thirteenth century manuscripts, there still exist these same moments of variation between the sources at the conclusions of these motets. Though we could interpret these moments as recomposition, I hypothesise that these variants could be viewed in the context of the organa, conductus, and chant repertories as a last vestige of the rhythmic freedom of the early *Ars antiqua*, and as such, these concluding sections could be performed with the same rhythmic freedom.

Session 6: *Citation and Intertextuality*

ANNE IBOS-AUGÉ (Université de Paris IV-Sorbonne)

[...] *Que ne dit “cief bien seans”*: Quoting Motets in the Eighth Fascicle of the Montpellier Codex

Many French motets contain refrains, which may or may not act upon the compositional process. If this liminary assertion happens to be true in what is commonly considered as the ‘old corpus’ of the Montpellier Codex, the relationship between motets and quotations appears to be slightly different in fascicle 8. Very few compositions, as a matter of fact, use ‘real’ refrains, that is to say refrains also appearing in other works (narrative and/or lyric). In fact, some of the *unica* refrains used in fascicle 8 are considered to be refrains simply because they occur in *rondeaux*, *virelais* – even if these hosts have no other occurrence – or *chansons avec des refrains*.

But some of the French motets of fascicle 8 propose a very different way of borrowing poetic and/or musical material: they include entire citations taken from other motets. The triplum of the motet *Se je sui liés et chantans/Jolietement/OMNES* quotes, at its very end, the *incipit* of Adam de la Halle’s *Entre Adam et Hanikel/Chiés*

bien seant/APTATUR. Two other motets, *Par une matinée el moys joli d'avril/O clemencie/D'un joli dart* and *Au tans nouvel que naissent flours/Chele m'a tollu ma joie/J'ai fait tout nouvelement* quote no fewer than four different fragments coming from other motets, copied in the previous fascicles of the Montpellier Codex. These quotations reveal a subtle network of poetic concepts and musical motives acting as a double intertextual-intermusical game, while they display a complex background of cross-references between multiple texts and melodies.

This paper will explore some of the links thus created between texts and texts, and texts and melodies, which may give us an idea of some of the compositional principles generating these particular motets.

GEERT JAN KROON (Utrecht University)

J'ai fait tout nouvelement Amie': Intersections of Mo 8 and the Roman de Fauvel.

Mo 8 and the *Roman de Fauvel* intersect at the musical phrase 'J'ai fait tout nouvelement Amie' (I have gained a new sweetheart quite recently). It is sung by Fauvel, half-horse half-man and protagonist of the *Roman*, in the motet *La mesnie fauveline/J'ai fait tout nouvelement/GRANT DESPIT* (hereafter Fauvel-motet).

Fauvel (portrayed in the motetus) quotes the tenor of *Au tans nouvel que naissent flour/Chele m'a tollu ma joie/J'AI FAIT TOUT NOUVELEMENT (Mo 8,312)*.

According to some scholars, based on Egidius de Murino's *De modo componendi tenores motetorum*, it would seem that there is a message or subject that encompasses a motet and that it is enhanced by the reference of a tenor (taken from a chant or antiphon). In my master's thesis the unity of reference and subject proved useful in examining the Fauvel-motet. However, further analysis revealed a plethora of possible subjects in the motet.

This paper examines the subjects on which the two motets intersect. Starting with the Fauvel-motet I show the relevant themes and explain the context in which **Mo 8,312** is referenced. Following this I focus on the subject of love and give a reading of **Mo 8,312** and show how this subject is transmitted to the Fauvel-motet.

Continuing, I explain the (more veiled) devotional subject in the Fauvel-motet and try to identify it in **Mo 8,312** with the help of birds. Finally, I examine the manner in which **Mo 8,312** is referenced and why it is of rhetorical and possibly historical importance.

Session 7: *Music and Text*

MARGARET DOBBY (Université de Poitiers)

Relationships between Text and Music in Some Motets of the Montpellier Codex

Stirps Jesse, *Solem justitiae* and *Ad nutum* are three responses attributed to Fulbert of Chartres. These pieces may have been composed for the feast of the Nativity of the Virgin in the eleventh century. The response *Stirps Jesse* and the last section of the verse *Flos Filius ejus* are the most famous pieces. This melody has been used to compose numerous organa, clausulae, and *Ars antiqua* motets. Thus, in the Montpellier manuscript, the compositions are preserved only in the old corpus of the codex. As a matter of fact, in these motets, relationships between texts and music can exist especially because of numerous melodic repetitions and these characteristics are often the results of the reiteration of the tenor.

By contrast, composers did not employ the responsory *Solem justitiae* very often as a tenor. Only three different pieces are preserved in the Montpellier codex, in the seventh and eighth fascicles. These latest motets are composed in a different style and the repetitions in the upper parts seems to be less numerous. Therefore, in these pieces, can relationships between texts and music exist even if the tenor structure and the musical style are different? We will study two pieces more particularly: *Iam nubes dissolvitur/Iam novum sydus oritur/SOLEM* in the seventh fascicle and *Je cuidois bien metre/Se j'ai folement/SOLEM* in the eighth fascicle.

RACHEL DAVIES (University of Huddersfield, University of Newcastle)

Content, Form, Structure, and Marian Theology in Fascicle 8 Motets

This paper explores a number of musical and poetic techniques that were used by the composers of Montpellier Codex fascicle 8 motets in order to demarcate the role of the Virgin Mary in these works, helping to celebrate her role as the vessel through which God reached humankind, and through which humankind might reach God. Analysis of several fascicle 8 motets will lead to a consideration of how the creators of this repertory responded, both lyrically and musically, to metaphors on the theme of the Virgin Mary being a physical route or pathway to Heaven; a spiritual 'gate', 'ladder', 'key', or 'portal'. There will be a particular focus on the motets *Porta preminentie carens / Porta penitentie per quam sol / PORTAS* (fol. 364) and *Benedicta Marie virginis sancta / Beate virginis fecondat viscera / BENEDICTA* (fols. 376v-377v). Observations on the biblical, exegetical and liturgical implications of tenor line melodies; the motets' melodic and rhythmic units – including instances

of isorhythm and isomelody; the numerical structures of their musical phrases; the content and organisation of their lyrics; and their musical and lyrical polyphonic textures – will demonstrate how thirteenth/fourteenth-century northern French Marian piety, and the personal expression of this by the creators of these works, helped to inspire the form and content of the motets both textually and musically.

EDWARD BREEN (King's College London)

Thurston Dart's Stereophonic Test Record

'Make the music sound robust now and again' was Thurston Dart's advice to Michael Morrow and his ensemble *Musica Reservata* just before their 1960 debut concert. Little did Dart know just quite how literally these young musicians would take him at his word. Public and critics alike were shocked and delighted in equal measures as Morrow brought influences as diverse as Yugoslavian voices and Genoese fishermen to bear on some of our oldest motets, including those from the famous Montpellier Codex. Morrow's approach was a 'major shot in the arm for everybody present' and spawned many imitators but few ensembles before or since have ever come close to achieving that same vivid sound world.

As Emma Dillon explains, the attraction of *On parole/A paris/FRESE NOUVELE* is that it 'offers us a rare instance where the city itself is the topic of the motet'. Through this urban prism we (re)construct a vision of medieval Paris which makes sense in the modern world and each performance reveals a new facet of our historical fantasies. For Michael Morrow, *On parole/A paris/FRES NOUVELE* required an almost military approach to rhythmic drive resulting in a highly organised market-traders' cacophony, whereas in Dart's own conception a street scene unfolded across the newly available stereophonic soundscape of late 60s LP technology with what Daniel Leech-Wilkinson called 'self-consciously virile' tenors calling out across the city streets.

This paper explores four very different interpretations of this evocative motet and probes the musicological climate behind each one. With reference to the influential work of Yvonne Rokseth, it asks how much these performances say about the changing twentieth century sense of medieval and what they suggest about the changing musicological approaches to the famous Montpellier Codex itself.

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