

would indicate. I thus argue that Lusitano used *Heu me Domine* as a music-theoretical supplement to his debate about chromaticism, illustrating his ideas in music.

### **John Ahern: "Alas, What Will Become of the Module? Caron, Isaac, and the Origins of Motivicity"**

One could describe Fremin le Caron's *Helas que pourra devenir* in many of the same ways that the music of his generation, particularly Ockeghem's music, tends to be described: as devoid of certain features—*fuga*, sequences, and what Joshua Rifkin calls "motivicity." Characterizing the music by what it has, rather than by what it lacks, has proven a more difficult task for certain music in this period. But this particular chanson offers two unique advantages to the analyst: first, the chanson seems to repeat certain contrapuntal cells and operate on them in similar ways to how later composers would use a "module." Yet, if Caron consciously used modules, they are subtle enough to warrant the question, "Are they really there?" But herein lies the chanson's second advantage: it was later re-worked by Heinrich Isaac, who followed Caron's counterpoint but updated the stylistic idiom. Far from imposing a later modular approach onto an earlier repertory, Isaac's chanson reveals that such structural devices were already in place in Caron's original, even if muted or distorted. This would suggest that certain of the devices we associate with the late fifteenth and early sixteenth centuries are present and purposefully disguised in earlier music. This paper will explore an analytical framework for understanding the relationship between these two generations of polyphonic composition and their differing aesthetic interests.

### **Patrick Allies: "Late-Medieval Listening from the Oratory"**

In the period 1450–1500, there is a pattern of English and Burgundian music patrons building raised oratories overlooking their churches and chapels. This paper explores the possible significance of these structures in the context of the developments to polyphonic choirs in the same timeframe. A key example is the oratory built in the 1470s by Edward IV at St. George's Collegiate Church, Windsor, where in the same decade, the number of boy choristers and lay clerks doubled, and the boys were trained to sing polyphony for the first time. It has long been noted that Edward's oratory was constructed soon after his exile in Bruges, when he stayed with Louis de Gruuthuse. Here, the king would have been able to hear polyphonic music at the neighbouring Church of Our Lady, in the Lady Mass, guild services and during the concert-like "lof," established in 1468. And at around this time, Gruuthuse began constructing an upper-level oratory looking into Our Lady's Church. This paper argues that Edward and Gruuthuse's oratories are part of a wider trend that may be connected to the listening experience. The benefits of these oratories, built in wood or stone, included prestige, privacy, sightlines to altars, and visual aesthetics. But they may also have been built, in part, to improve the experience of listening to larger, louder choirs. Listening from the oratory would have both reduced the initial-time-delay gap and created an unobstructed line of listening to the choirboys, allowing their higher frequencies to be heard more clearly.

### **João Pedro d'Alvarenga: On Imitation and Style in Mid to Late 16th-Century Portuguese Masses: The Missa O beata Maria by Francisco de Santa Maria and its Model**

A part of the Lost&Found project, currently run in CESEM at Universidade Nova de Lisboa, explores the neglected repertoires of mid to late 16th-century Portuguese polyphony by analysing coherent

collections of complete works and essaying the reconstruction of missing voices in incomplete sets of manuscript partbooks. It builds upon a considered adaptation of the methodologies for contextually and dynamically displaying music and musical analysis in the digital domain first developed within international groundbreaking projects, like *The Lost Voices*, and *CRIM*. A considerable portion of the corpus selected for analysis consists of a group of imitation masses, the models of which, except one, are still unidentified. This poses the problem of knowing to what extent the polyphonic techniques and style of the mass depend on the model. This knowledge has obvious implications on the assessment of freely composed works to which missing voices have to be reconstructed. The analysis of the relationships between Francisco de Santa Maria's *Missa O beata Maria* and its known model — a motet by Pedro Guerrero — illuminates not only the former composer's style from his reworking methods of the latter composer's work, but also the type of imitatio prevalent in Portuguese masses from the latter half of the 16th century.

### **Ángel Antonio Chirinos Amaro: "Modern music scores of medieval repertoire: the notation of the *ordinarium missae organa* of the *Las Huelgas Codex*"**

The editorial criteria for music scores are one of the most important issues to be considered in modern performance of the medieval repertoire. Since western music notation started its development in this temporal frame, we found an accumulative change in approaches, rules and scopes that parallel the stylistic ones, being the border between absolute prescriptive mensural and non-mensural notation not so well defined. One example of this circumstance are the *organa* of the first section of the *Las Huelgas Codex* (E-BUlh 11).

The aim of this paper, conceived from the performance experience, is to analyze to what extent the notation used in those pieces are prescriptive and/or mensural and subsequently purpose some guidelines for modern scores that can be useful to make them historical accurate and at the same time, practical and clear for 21<sup>st</sup> century musicians. Ultimately, though the particularities of the notation of these *organa* make it difficult to directly extrapolate our considerations to another medieval repertoires, this paper is intended to contribute to the discussions on modern tools for modern singers of early music.

### **Tobias Apelt and Bernhold Schmid INDIVIDUAL PAPER PRESENTED BY TWO PERSONS: "Ein Megdlein jung am laden stund. A German Lied (Mis-)attributed to Orlando di Lasso, its Transmission and Context"**

The tablature Mus. Bd. A 678 in Karlsruhe, Badische Landesbibliothek contains a German Lied *Ein Megdlein jung am laden stund* with attribution to Orlando di Lasso. (C.f. Orlando di Lasso, *Complete works*, second edition vol. 20, ed. by Horst Leuchtman, Wiesbaden 1971, appendix 1). The editor Horst Leuchtman has strong doubts concerning Lasso's authorship. Recent researches brought to light that the piece was very widespread within the time around 1600 and in the early 17<sup>th</sup> century. A version with four voices without attribution is printed in the "Musicalischer Zeitvertreiber" (Nürnberg, Paul Kauffmann, RISM 1609<sup>28</sup>). Attributed to Jacob Meiland the piece is to be found within the lute tablature København, Kongelige Bibliotek, Thott. 4° 841, fol. 51v. There are lots of other sources and versions, including a version with three voices in the manuscript Växjö, Stadsbibliotek, Mus.Ms 3 (f.164r-164v) with Swedish text *Säll är den man alltid*. The paper gives an overview on the transmission, the sources and the context.