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**E** P R O G R A M M E  
A B S T R A C T S

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is everything, that we hear with the intention of hearing music", is the closest to the truth, and the most profound in spite of its seeming tautology. It is the audience listening to music and hearing in it its own thoughts and intentions, which can be the collective author of new music. The 1990s in the St. Petersburg musical world can be called 'the end of the old linguistic epoch'. Now St. Petersburg composers look for new ways of communication with a changing audience. Alexander Popov's new works create a new ritual and renew the old one (in the same way as Pärt and Terteryan). Yury Krasavin works in the field of instrumental theatre (as did Berio, Stockhausen, and R. Shchedrin). Eugeny Reutmann combines limited aleatory with the paradoxical music theatre (as W. Rihm and M. Eggerth). These composers are different, but they have one common trait: it is their antipathy to ideological dogmas, dictated by the old epoch. The most significant feature of their music is that it is not only a text.

Fr-9\*  
Symposium VII  
MSI 01.12  
9.00 - 10.00

## L'organologie à travers l'iconographie musicale: approches régionales

ORGANIZER: **Karel Moens**, *Museum Vleeshuis, Antwerpen (B)* &

**Florence Gétreau**, *Institut de recherche sur le patrimoine musical en France & Bibliothèque Nationale de France (F)*

CHAIR: **Antonio Baldassarre**, *Universität Zürich (CH)*

### Session Abstract

L'iconographie musicale a toujours été une source d'information primordiale pour l'étude des instruments de musique anciens. Comme le contexte iconologique dans lequel les instruments figurent diffère fortement d'une région à l'autre et d'une époque à l'autre, l'approche des musicologues peut être fort différente sur des sujets apparemment communs. Il existe d'autre part souvent des similitudes et une continuité dans les manières, dont les sujets musicaux sont traités à l'échelle d'une région d'une école, d'une ville, voire d'un atelier. De même que des caractéristiques particulières sont mises en évidence dans le domaine de la facture instrumentale, de même des choix apparaissent dans la représentation des instruments: choix de thèmes favoris, sources d'inspiration, instruments spécifiques, contexte social d'utilisation, symbolisme. Dans cette session, nous voulons explorer les possibilités et richesses propres des différentes traditions iconographiques afin d'affiner nos connaissances concernant la place des instruments de musique dans des contextes culturels très divers. Dépassant l'analyse des individualités (facteurs et peintres), on tentera de définir des traits propres à des micro- ou macro-cultures.

### Individual Abstracts

Les sujets musicaux dans les arts figuratifs à Anvers aux XVIe et XVIIe siècles: musique et moralité bourgeoise

**Karel Moens**, *Museum Vleeshuis, Antwerpen (B)*

Aux XVIe et XVIIe siècles, la ville d'Anvers fut un centre important pour les arts figuratifs. Les scènes musicales forment une part considérable dans cette production. Par la reproduction souvent très réaliste des instruments de musique, ces œuvres donnent l'impression de représenter la vie musicale réelle. Trop souvent, on prête peu d'attention aux significations sous-jacentes qui démontrent que les artistes dépeignent rarement la réalité. La musique, les personnages faisant la musique et les instruments sont le plus souvent des *topoi* ou des métaphores dont la signification est généralement contraire à l'interprétation qui semble s'imposer à première vue.

Ces images sont néanmoins des renvois subtils à la vie musicale réelle. Ainsi par exemple, les instruments n'étaient le plus souvent pas représentés avec leur véritable utilisateur, mais avec un personnage auquel on attribuait des caractéristiques ou des attitudes liées au statut et au mode de vie du musicien, selon des archétypes prédéfinis. Une interprétation correcte de ces images nous offre donc beaucoup d'informations supplémentaires concernant les pratiques musicales dans le milieu urbain. Le plus souvent les images mettent en relation certaines pratiques musicales avec la moralité dominante des villes dans les anciens Pays-Bas.

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### Paris / Province: des instruments, des pratiques et des archétypes en mouvement

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**Florence Gétéreau**, *Institut de recherche sur le patrimoine musical en France & Bibliothèque Nationale de France (F)*

Aux XVIIe et au XVIIIe siècles, la peinture française propose différents courants, tantôt parisiens ou liés à la cour de Versailles, tantôt symptomatiques de communautés artistiques régionales: la Lorraine, la Provence, le Languedoc par exemple. Certains thèmes d'inspiration musicale sont récurrents et contribuent à caractériser ces 'styles' régionaux. Par ailleurs, des instruments emblématiques de telle ou telle province connaissent une période parisienne, et parfois retrouvent ultérieurement leur territoire d'origine, non sans avoir éventuellement connu des changements aussi bien fonctionnels que culturels.

Fr-10

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### Traditions of Vocal and Instrumental Music

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Symposium VIII

CHAIR: **Anne Dhu McLucas**, *University of Oregon (US)*

MSI 01.12

10.30 - 12.30

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### Neukomm's Role in Haydn's Folksong Arrangements for George Thomson

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**Marjorie E. Rycroft**, *University of Glasgow (GB)*

Between 1800 and 1804 the Edinburgh publisher George Thomson received a total of two hundred and eight folksongs and six sets of variations from Vienna in the belief that they were Haydn's arrangements. It is now known that at least twenty-five of the songs sent to Thomson in 1803/1804 were not Haydn's work, but that of his pupil, Sigismund Neukomm. This discovery by Rudolph Angermüller in the 1970s naturally gave rise to suspicions regarding the authenticity of other songs Haydn sent Thomson about the same time – suspicions that have remained unanswered until now.

In the course of preparing the *Urtext* edition of Haydn's Scottish and Welsh folksongs for the *Gesamtausgabe Joseph Haydn Werke* (JHW XXXII/3 & 4) close study was made of the extant primary sources: Haydn's autographs, the manuscript copies written by Eißler and other known Haydn copyists, Thomson's and Haydn's correspondence, and Neukomm's autographs and *Werkverzeichnis*. These sources, together with a study of the harmonic style and texture of the songs, point to the probability that Haydn completed the songs of 1803/1804 with the assistance of his pupils. This paper will identify for the first time a substantial number of hitherto unknown Neukomm arrangements, to which Haydn put his name before having them copied and sent to Thomson.

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### Early American Music and Its European Sources, 1589-1839: An Index (EAMES)

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**Raoul F. Camus**, *City University of New York (US)*

EAMES is a freely accessible web site that contains indexes derived from a musical data base that was compiled from over 1,200 printed and manuscript secular sources, which are located in libraries and private collections in the United States, United Kingdom, Ireland,

## The European Tradition in the Symphonic Works of Manolis Kalomiris

Marcos Tsetsos, *University of Athens (GR)*

The relation of Greek composers to the European musical tradition is a complex one. One way to demonstrate and critically discuss this is to examine it in some of the most significant works of the main representatives of the Greek National School of Music. In the symphonic music of Manolis Kalomiris, the 'patriarch' of the School, we can recognize the coexistence and the reciprocal fertilization of mainly two great traditions of musical form: that of French impressionism and that of romantic dynamic symphonic writing, based on motivic-thematic procedures. The impressionistic element is expressed mostly in the rhapsodic instances of Kalomiris's music in general and dominates in his second creative period. The element of motivic-thematic processing can be more easily demonstrated in the symphonies and the symphonic poems. However, in Kalomiris's music it is difficult always to separate these two instances, since sometimes they coexist in a dialectical relation of mutual 'regulation'. If we take also into account Kalomiris's demand for an artistically persuasive symbiosis of the above with the folk song, we realize the magnitude of the compositional toil and the importance of this problem for the topic of the national schools of music in general. From an aesthetic-technical point of view, there are further three basic elements that can be found either isolated, or in coexistence: (1) the 'rhapsodic' element, mainly in the expression of static situations or moods; (2) the 'narrative' or 'epic' element, mainly in works or fragments of programmatic character; (3) the 'dramatic' element, meaning the organization of the particular musical events towards a culmination of form and expression.

Fr-27\*

Visualizing Sound: Towards a Catalogue of Illustrations in Western

Symposium VIII

Latin Medieval and Renaissance Theory Treatises, ca. 1000-1600

MSI 01.08

ORGANIZER: **Luminita Florea**, *University of California, Berkeley (US)*

15.00 - 16.00

CHAIR: **Tilman Seebass**, *Leopold-Franzens-Universität Innsbruck (A)*

### Session Abstract

While music notation itself is one way of visualizing sound and silence, early music theorists often relied on a variety of diagrams in an attempt to clarify the meaning of more abstract concepts. While some of these drawings served a purely theoretical purpose, others were included with a practical scope in mind – very often as teaching and/or mnemonic devices. Perhaps the most famous among such illustrations are the Guidonian hand and its derivatives – one of which is the so-called *Chiropsalterium* appearing in Joannes Mauburnus's *Rosetum exercitiorum spiritualium* (Basel, 1504 and Paris, 1510; both editions in the Library of the Leuven Faculty of Theology) and meant to aid in the memorization of psalms and of the component parts of a skillfully structured *oratio*. Other common drawings include those representing the monochord and the division of the octave or other intervals; complicated solmization tables in circular shape; graphs of hexachord mutations; lush arbors of rhythmic relationships from maxima to minima, sometimes literally depicted as growing in pots; the Torkesey triangle; drawings of men in multicolored tight personifying the eight modes (Paris, Bibliothèque Nationale, MS fonds latin 1118, ff.104-112); various representations of musical instruments; miniatures and illuminated initials representing Pythagoras with the bells – or just the bells; and so on.

Over the past thirty years specific illustrations have been studied in scholarly literature, and much has been accomplished in the field of musical iconography: in 1973 Tilman Seebass published his study on Psalter illustration in the early Middle Ages (*Musikdarstellung und Psalterillustration im früheren Mittelalter*, Bern, 1973); in the 1980s Howard Mayer Brown wrote his pioneering *Catalogus: A Corpus of Trecento Pictures with Musical Subject*

*Matter*, in *Imago musicae* 1 (1984); 2 (1985); 3 (1986); and 5 (1988), and Barry S. Brook proposed future goals for the study of musical iconography. More recently the Research Center for Musical Iconography at the Graduate School, City University of New York has drafted a style guide for preparing catalogue cards and a standardized list of Western instruments. But no comprehensive overview of illustrations that are *not* representations of music notation in medieval music theory treatises has been undertaken.

The current study presents taxonomy of figures as well as a preliminary checklist of where these figures appear in approximately two hundred sources, both manuscript and printed, from the Middle Ages and Renaissance. Several libraries at the University of Oxford have already digitized part of their manuscript collections; Columbia University, the University of California, the Huntington Library, and other institutions have launched a test digital database called the *Digital scriptorium*. These will be examined in addition to the available printed editions. Creating a catalogue of illustrations will provide a tool for scholars for the study of transmission of ideas and concepts in the theoretical literature that would parallel the transmission of texts and musical examples. Some of the proposed categories are as follows: (1) pitch: gamut; hexachords and Guidonian hand; divisions of the monochord; proportions; division of whole step; miscellaneous pitch illustrations; (2) rhythm: arbor of note relations; (3) musical numbers; (4) musical instruments; (5) diagrams borrowed from other disciplines: astronomy, astrology, natural history, law, heraldry, architecture; (6) visual metaphors of musical concepts.

### Individual Abstracts

Words Are Not Enough: Illustration Borrowing in Music Theory Manuscripts ca. 1000-ca. 1500

Luminita Florea, *University of California, Berkeley (US)*

While the author of a medieval or Renaissance music theory treatise was often more than a mere compiler, the copyist of the text was often more than a mere scribe. The *scriptor* or *notator* was also a reader of keen intellectual taste, a musical calligrapher and drawer of remarkable precision, and an illuminator and bookbinder of polished skill. To explain the theory of music, these *scriptores* created diagrams, tables, graphs, charts, and other types of visual aids to make more accessible matters that reading alone could not clarify. Words were not enough: a different level of perception must be addressed.

This paper proposes a typology of illustrations of musical concepts in music theory treatises, and posits that such illustrations were frequently borrowed from other disciplines and adapted to the need of clarifying musical concepts. Thus astronomy lent its diagrams of concentric or intersecting circles representing the then known universe, and its tables for the calculation of lunar and solar motions; astrology – its zodiacal diagrams; canon law and heraldry – their arbors and hands of affinity and consanguinity, their shields and triangles; architecture – its building frames; and so on. A case in point is Ghent, Universiteitsbibliotheek, MS 70, copied in the early Renaissance and including the façade of a classical building complete with Doric columns and intersecting circles representing the eight modes and pertinent tetrachords. Furthermore, other disciplines borrowed both concepts and illustrations from contemporary music theory, and marginal notes or commentaries in medieval manuscripts abound in graphic metaphors and wordplays related to music.

## *Ut haec te figura docet*: The Transformation of Music Theory Illustrations from Manuscript to Print

C. Matthew Balensuela, *DePaul University (US)*

The change from a manuscript to a print culture had profound implications for the presentation of illustrations in Western music theory treatises, and two aspects of these changes are discussed in this paper. The quality, and by extension usefulness, of illustrations in a manuscript culture diverged widely from source to source. Even in the best circumstances, illustrations can appear in manuscripts with numerous problems. In Paris, Bibliothèque nationale, MS lat. 7369 (copied in 1471), for example, a musically literate scribe who was a student of Hothby copied the *Musica speculativa* of de Muris, but with several inconsistencies. One illustration is entered on its side (f.31r), another overlaps with the text (f.41r), and a third figure's text is difficult to read due to lack of space (f.41v). With the advent of a print culture, a new uniformity and higher quality of illustration can be seen, as in the well-known woodcuts in Gaffurius's *Theorica musicae* (published in 1492).

A second important stage of these transformations has been the attempt by modern editors (beginning with the pioneering work of Gerbert and de Coussemaker) to reproduce manuscripts illustrations into their printed editions. Just as contemporary editors have discovered infelicities in the texts of earlier printed editions and the subsequent errors of interpretation based upon them, the second section of the paper will discuss difficulties in transmission of the illustrations in earlier printed editions and how these misrepresentations have affected our modern understanding of these works.

Fr-28

### Early European Instruments: Strings

Symposium VII

CHAIR: Christopher Page, *Sidney Sussex College, University of Cambridge (GB)*

MSI 01.08

16.30 - 18.30

#### Vielle or Hurdy-Gurdy? Disputing the Evidence of the Chapelle de Saint-Julien des Ménestriers

John Haines, *University of Toronto (CDN)*

Built in the 1330s near the present-day Centre Pompidou in Paris, the Chapelle de Saint-Julien des Ménestriers was dismantled in 1791. In the century before this occurred, it received an unexpected burst of attention when music writers were drawn to a statue on its right portal depicting St. Genesis playing the vielle. This interest was due to the recent adoption of the *trouvères* in the musico-literary canon and the related question of their use of the medieval vielle. Of importance here was the vielle's exact identity as violin or hurdy-gurdy (*vielle à roue*). The hurdy-gurdy had lately come into fashion in French aristocratic circles for its rustic and pastoral references. While hurdy-gurdy revivalists argued for this instrument as the medieval vielle, students of the Middle Ages pointed to the Genesis statue as evidence for the greatness of the *trouvères*, who performed on the progenitor of the violin, not the lowly instrument of street musicians. Thanks in greater part to engravings accompanying this discussion, it is possible to reconstruct the archaeological evidence of the Chapelle which, in addition to the fiddling Genesis, included relief depictions on the portal's jambs of twelve characters playing various musical instruments. The Chapelle de Saint-Julien des Ménestriers' sudden destruction after surviving for over four centuries marks a curious and unfortunate end to its role in 18th-century medievalism.