

20/II	Conference Schedule	2
	Detailed Programme	7
	Abstracts	7
	Concert Binchois Consort	12
21/II	Abstracts	15
	Visit to Park Abbey Leuven and Conference Dinner	27
22/II	Abstracts	29
	Visit to the Museum Hof van Busleyden	37
23/II	Abstracts	39
	Conclusions	
	Participants List	45
	Colophon	48

Conference Schedule

20 November 2018 marks the quincentenary of the death of Pierre de la Rue, leading composer at the Habsburg-Burgundian court. The present conference, organised by the Alamire Foundation, International Centre for the Study of Music in the Low Countries and the Research Unit of Musicology, University of Leuven, honours this renowned yet still under-studied master. The conference venue, the Busleyden Court (*Hof van Busleyden*) in Mechelen, is a beautiful Renaissance palace once owned by the humanist Hieronymus Busleyden (+ 1517), counselor of Margaret of Austria and friend of Erasmus. This venue has functioned as Mechelen's city Museum since June 2018. The so-called Mechelen Choirbook, one of the largest and best-preserved of the music manuscripts made in the workshop of Petrus Alamire (+ 1536) and an important source for La Rue's music, is permanently displayed there. The conference aims to treat both Pierre de la Rue himself as well as the context for his life and work.

Conference Venue: Hof van Busleyden, Dodoens Room,
Frederik de Merodestraat 65, Mechelen

Tuesday **20/11**

- 12:45 Registration and coffee
- 13:30 Welcome by **Bart Demuyt** (Alamire Foundation, Director)
- 13:35 Welcome and Introduction by **David Burn** (University of Leuven, Professor of Musicology)
- 13:45 **Honey Meconi** (Eastman School of Music, University of Rochester),
Keynote address, *Pierre de la Rue, Beginnings*
- 14:30 Coffee break

Chair: **David Burn**

- 15:00–17:30 **Bonnie Blackburn**, *A Puzzle in La Rue's Biography: Did He Serve the King of Hungary?*
Helen Coffey, *Maximilian I and the Burgundian Court: Musical Interaction in the Habsburg Empire*
Keith Polk, *Pierre de la Rue, Margaret of Austria, and Innovative Performance Practices in Mechelen in the Early 16th Century*
Robert Nosow, *Hobrecht, La Rue, and the Cardinal of Florence*
Marina Schwarz, *Melancholic and Intellectual? Views on Pierre de la Rue in the 19th and 20th Century*

20:00 Concert Binchois Consort, dir. Andrew Kirkman
Mechelen, St-Pieter-en-Paulus Church, Veemarkt 44, Mechelen
*The Disconsolate Woman and the Queen of Heaven:
Marian Devotions by La Rue and Friends*

21:15 Reception
Mechelen, St-Pieter-en-Paulus Church

Wednesday 21/II

9:00–10:30 Chair: **Christiane Wiesenfeldt**
Guillaume Bunel, *The Notation of La Rue's Missa O salutaris hostia*
Emily Zazulia, *The Notational Complexity in La Rue's Missa Alleluia*
Warwick Edwards, *How La Rue Sets Words*

10:30 Coffee break
11:00–12:30 **Wolfgang Fuhrmann**, *La Rue's Approach to Modality*
Peter Urquhart, *Can't we Come to Some Agreement? Cadences in
La Rue's Sacred Music*
Bernhold Schmid, *The Gamma F-Clef in Pierre de la Rue's
Requiem and its History*

12:30 Lunch

13:30–15:30 Chair: **David Fallows**
Thomas Schmidt, *Liber magnus – Liber mediocris – Liber parvus?*
On Manuscript Transmission and Genre in the Works of Pierre de la Rue
Bernadette Nelson, *Josquin's Missa Pange lingua Reconsidered:
Further Thematic Links with Music in the Alamire Manuscripts*
Brett Kostrzewski, *Questions of Proximity and Authority in the
Transmission of La Rue's Early Masses*
Andrea Lindmayr-Brandl, *Pierre de la Rue's Posthumous Career
in German Prints*

15:30 Coffee break
16:00–18:00 **Vincenzo Borghetti**, *Ockeghem-La Rue-Pipelare: Anthologies of
Sorrow from the Low Countries*
Manuel del Sol, *Imperial Laments at the Spanish Habsburg-Burgundian
Court: The Plainsong of the Lamentations of Jeremiah in Polyphony*
Ana López Suero, *Musical Landscapes in the Journey of the Flemish
Chapel through Castilla*
Vassiliki Koutsobina, *Desolated Hearts for a "Mad" Queen? Cœurs
desolez, La Rue, Josquin and the Others*

Visit to Park Abbey Leuven and Conference Dinner

- 18:00 Trip to Leuven – Park Abbey (by tour bus)
18:45 Visit to the *House of Polyphony* and *Library of Voices*
(Alamire Foundation)
20:00 Conference Dinner at Abdijmolen Park Abbey
23:00 Tour bus Leuven – Mechelen
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Thursday

22/II

Chair: Fabrice Fitch

- 9:00–11:00 **Soterraña Aguirre Rincón**, *The Canción Nunca fue pena maior and its “Art-Song Reworking” Missa Nuncqua fue pena maior*
Rachel Carpentier, *Never was there Greater Fame: Two Masses on Nunca fue and their Models*
William Kempster, *Pierre de la Rue’s Missa Pourquoi non: A Case for Re-Evaluation*
Samuel Bradley, *The Missa Sine nomine II, the Frankfurt Choirbook, and the German La Rue*
- 11:00 Coffee break
- 11:30–12:30 **Carlo Bosi**, *L’amour de moy sy est enclouse: Pierre de la Rue’s Isolated Credo in the Context of the Song’s Transmission*
Annerose Tartler, *Bigger and Better: La Rue’s Credo. Angeli Archangeli and Competitive Borrowing*
- 12:30 Lunch
- 13:30–15:30 **Chair: Wolfgang Fuhrmann**
Stefan Gasch, *The Art of Greeting the Virgin: Pierre de la Rue’s Settings of Ave Regina Caelorum and Salve Mater Salvatoris*
Jacobijn Kiel, *The Salve Regina Settings of Pierre de la Rue*
Daniel Tiemeyer, *An Analytical Approach to the Magnificat-Cycle of Pierre de la Rue*
Éric Jas, *Salve Jhesu summe bone: A Recovered Motet of Pierre de la Rue?*
- 15:30 Coffee break
- 16:00–17:30 **Paul Kolb**, *Ligatures, Text and La Rue: New Thoughts on Scribal Practice in the Alamire Workshop*
David Fallows, *Chronology and Context for the Songs of Pierre de la Rue*
Adam Knight Gilbert, *Songs that Know Each Other: Identifying Anonymous Franco-Flemish Composers in Polyphonic Sources (c. 1460-1500)*

Visit to the Museum Hof van Busleyden

20:30 Guided Visit to the Museum Hof van Busleyden (with the Mechelen Choirbook and the large Chansonnier of Margaret of Austria on display).

Friday 23/II

Chair: Honey Meconi

9:00-10:00 David Rothenberg, *La Rue and the Liturgical Year*
Philip Weller, *La Rue, the Idea of Liturgical Topic, and its Artistic Realisation – a Case of “Musikgeschichte nach Aufgaben?”*

10:00 Coffee break

10:30-12:30 Cory McKay, reading paper co-authored by Julie E. Cumming, *Contrapuntal Style: Josquin Desprez vs. Pierre de la Rue*
Michael Meyer, *Ostinato, Copia and Varietas: Observations on Pierre de la Rue’s Missa Cum iocunditate and Josquin’s Missa La sol fa re mi*
María Elena Cuenca Rodríguez, *Between Burgundy, Castile and Aragon: Shared Practices in La Rue’s and Peñalosa’s Masses*
Aaron James, *La Rue as Classic: Benedictus Appenzeller and the Burgundian Musical Tradition*

12:30 Conclusions

Detailed Programme

Tuesday

20/II

13:30

Welcome by Bart Demuyt

(Alamire Foundation, Director and University of Leuven,
IOF-Senior Innovation Manager of Musical Heritage)

Welcome and Introduction by David Burn

(University of Leuven, Professor of Musicology)

13:45

Honey Meconi (Eastman School of Music, University of Rochester)

Keynote address, Pierre de la Rue, Beginnings

Abstracts

15:00

Chair: David Burn

Bonnie Blackburn (Wolfson College Oxford)

A Puzzle in La Rue's Biography: Did he Serve the King of Hungary?

The third line of Pierre de la Rue's epitaph, the original of which is lost and known only from late and somewhat conflicting transcriptions, has always been a puzzle: 'Pannonios reges coluit, gallos et hiberos': 'He served the kings of Hungary, France, and Spain.' Of Spain there is no doubt: Archduke Charles became King of Spain upon the death of his grandfather, Ferdinand of Aragon, in 1516. But for Hungary and France no unforced explanation has been forthcoming so far. Yet it seems inconceivable that we should not trust the epitaph, which there for all who knew La Rue to see.

There is a considerable gap in La Rue's biography before he joined the Habsburg-Burgundian Chapel in November 1492, at

about the age of 40. It seems increasingly unlikely that he is to be identified with the tenor Pieter vander Straeten. What then was La Rue's occupation after his presumed musical training in Tournai, the city of his birth? His native language was French; it is not inconceivable that he found a post in French territory, even at the royal court; records for the 1480s are very sparse.

Hungary is very remote from the Low Countries. And yet many foreign musicians, including some of La Rue's colleagues, did serve at the court of Matthias Corvinus and Beatrice d'Aragona. Recent research has allowed me to expand the list of known musicians. The most promising lead was discovered in a letter of August 1486 from the Ferrarese ambassador to Ercole d'Este, Duke of Ferrara. In it the ambassador, then in Hungary, reports that 'Sandrachino' (whom I can identify as Alexander Agricola) had arrived in Hungary at some unstated time before that, bringing with him six singers, and all were given rich rewards. I will explore the possibility that La Rue may have been one of those six singers.

Helen Coffey (Open University)

Maximilian I and the Burgundian Court: Musical Interaction in the Habsburg Empire

As consort to Mary of Burgundy and Regent of the Netherlands, the young Maximilian I was able to experience the splendour of the Burgundian court and its widely admired musical establishment. The famed musical institution was to have a lasting influence on the future emperor and his progeny. As regent for his son Philip, Maximilian oversaw the musical establishment of the court, enhancing its personnel through the employment of fine musicians such as Pierre de la Rue. This exemplary musical patronage was to continue under Philip, and later, his sister Margaret. The travels that Maximilian and Philip were to endure as a result of the scale and complexity of the Habsburg Empire impacted on the musicians in their employ. The Burgundian court's musical establishment, including the members of its chapel, were required to travel with their patron, engaging in diplomatic exchanges through exemplary performances. This paper will consider the different contexts of performances of the Burgundian chapel within the territories of Maximilian I. It will examine how the circumstances of Maximilian's and Philip's reigns enabled the interaction of members of the chapel with musicians across the Habsburg territories, and will

consider the significance of the Burgundian musicians within court ceremonial.

Keith Polk (University of New Hampshire)

Pierre de la Rue, Margaret of Austria, and Innovative Performance Practices in Mechelen in the Early 16th Century

The world of performance practice turned on its head at the beginning of the 16th century. At one level, previous firm barriers separating singers and instrumentalists dissolved as performers explored new combinations of timbres; at another, basic changes in musical structure made long-standing approaches to improvisation obsolete. Nowhere did these currents of change have greater impact than at the court of Margaret of Austria in Mechelen. The study will focus on the music of Pierre de la Rue, and consider how the interactions between patron, composer, and performers played out, with particular emphasis on the contributions of such court performers as the lutenist Master Leonhard, and the ensembles musicians Augustine Schubinger, Hans Nagel, and Jan van den Winckel. The changes, as will be shown, acted in both in sacred music, particularly in motets, and in the chanson – each calling for distinctive innovative approaches.

Robert Nosow

Hobrecht, La Rue, and the Cardinal of Florence

The face-to-face interactions of composers have long been of interest to music historians, oftentimes the subject of considerable speculation. In the case of Jacob Hobrecht and Pierre de la Rue, we stand on solid ground, for they met on at least three occasions in the 1490s, at churches where Hobrecht was choirmaster or succentor:

- 1) 5-6 October 1494 in Antwerp, the formal entry of Philip the Fair, including High Mass at the Church of Our Lady
- 2) late July 1497 in Bergen-op-Zoom, when the two chapels sang together on multiple occasions
- 3) 25 November 1499, when “the singers of the chapel of the lord Archduke” Philip visited and sang with the choir of the Church of St. Donatian in Bruges

I will focus on the last, newly discovered document, for it bespeaks a friendly association between the two chapels. It occurred on the feast day of St. Katherine of Alexandria. It also followed by five weeks the journey of Cardinal Giovanni de' Medici and his companions from the court of Philip the Fair to Bruges, where he was received by the canons of the Church of St. Donatian on 20 October. In Brussels, the young, music-loving cardinal would have heard the ducal chapel with music by Pierre de la Rue. In Bruges, he would have heard the evening Lof organized by Jacob Hobrecht, with the choirboys and "socii de musica". The entire journey is related in a single source, the *Opuscoli* by Scipione Ammirato (1642). The personal acquaintance of Giovanni de' Medici with Hobrecht and La Rue may have implications for the contents of three Alamire manuscripts sent to Rome during his papacy as Leo X. Further, the personal and professional acquaintance between the two composers bears implications for future research on their mutual stylistic influence.

Marina Schwarz (University of Mainz)

Melancholic and Intellectual? Views on Pierre de la Rue in the 19th and 20th Century

In music historiography, Pierre de la Rue is often described as a serious, melancholic and intellectual composer, whereas Josquin is deemed to be full of bright ideas. This blunt comparison is stated, probably for the first time, in Ambros' *Geschichte der Musik* (1868), but many other similar images can be found. In Heinrich Besse-ler's *Musik des Mittelalters und der Renaissance* (1931), Pierre de la Rue is even named as a musical and stylistic rival of Josquin and described as less significant, vague and pale in comparison to him. I will analyze the representation of Pierre de la Rue using examples from the 19th and 20th century. This research will determine the underlying reasons why several authors depict a rivalry between him and Josquin and interpret La Rue's style as intellectual and serious. I will read this against the image of renaissance music and its historiography in the 19th century in general, with particular focus on Franco-Flemish composers of the Josquin era.

TVE · MARIA ·
 GRACIA · PLENA ·
 AVE · AUXILIA ·
 DOMINI ·

Kyrie Ave maria leysen
 Kyrie
 Kyrie leysen
 Kyrie leysen. Criste leysen
 son xriste leysen xpc leysen.
 CNOZ. Kyrie Ave maria leysen gra plena do Kyrie minia
 cum Kyrie benedicta tu. leysen. Criste
 xriste leysen xpc
 leysen xriste leysen.

20/II

St-Pieter-en-Paulus Church,
Veemarkt 44, Mechelen
20:00

Concert Binchois Consort

dir. Andrew Kirkman

The Disconsolate Woman and the Queen of Heaven: Marian Devotions by La Rue and Friends

The Binchois Consort

Andrew Kirkman conductor

Tim Travers-Brown alto

David Allsop alto

Elke Janssens soprano

Matthew Vine tenor

Dominic Bland tenor

George Pooley tenor

Korneel Van Neste tenor

Jimmy Holliday bass

Arnout Malfliet bass

Founded by its conductor Andrew Kirkman in 1995, The Binchois Consort has performed widely in Europe and the United States, and has recorded nine discs on Hyperion Records to stunning critical acclaim. Its recordings have won numerous music industry awards, including 'Recording of the Month' and 'Early Music Disc of the Year' in Gramophone magazine, 'Diapason d'or' in Diapason (France), 'G5' in Goldberg magazine and 'five stars' in BBC Music Magazine. The group's recording 'Music for Henry V and the House of Lancaster' was a 'Critics' Choice' in Gramophone magazine, and a 'Choral Choice' in BBC Music Magazine, where it was praised as a 'magical and moving chance to hear music directly from the circle of Henry V'. The disc also enjoyed striking success on the UK classical charts.

Programme

Memorare mater christi (7 vv.),
with cantus firmus Nunca fue pena maior
Matthaeus Pipelare (c. 1450 – c. 1515)

Nunca fue pena maior
Johannes Wreede/ Juan de Urrede (c. 1430 – after 1482)

Missa Nunca fue pena maior
Pierre de la Rue (c. 1452 – 1518)

Je ne vis onques
Gilles Binchois (c. 1400 – 1460)

Credo Je ne vis onques II
Alexander Agricola (1445/46 – 1506)

Missa Nunca fue pena maior – Sanctus & Agnus dei
Pierre de la Rue

Ave regina celorum
Walter Frye (? – 1474)

Salve regina II, *with cantus firmus tenor of Frye's Ave regina celorum*
Alexander Agricola

Credo Angeli Archangeli (8 vv), *based on Isaac, motet à 6*
Pierre de la Rue

This programme paints a musical picture of the Virgin in lamentation and glory, via a tour through magnificent works by La Rue and company. We begin and end with sackcloth and ashes, albeit in the grandest possible settings of Pipelare's *Memorare mater christi* and La Rue's Credo Angeli archangeli. Pipelare's motet, its seven voices referencing Mary's Seven Sorrows, confirms, in its tenor song borrowing, a Marian perspective on Wreede/ Urrede's famous *Nunca fue pena maior*, one perhaps unexpected from its text's original focus on deception. Nonetheless the 'pain' and 'terrible torment' of Wreede's song brings its speaker into direct harmony with the 'distracted' and 'disconsolate' woman of Binchois's equally widespread *Comme femme desconfortée*, the tenor foundation

of La Rue's monumental *Credo Angeli, Archangeli*. For La Rue's *Credo*, though, as in the six-voice Isaac motet from which it also draws its larger texture, things may not be quite as they seem: the suffering—if we accept David Rothenberg's convincing interpretation of the Isaac antecedent—of its tenor finds its apotheosis in the surrounding reference (here only musical) to the 'angels and archangels' who accompanied Mary's assumption into heaven. Wreede's song also underpins La Rue's early Mass on the same song, the subject of two papers in the La Rue conference, and represented here by all its movements except the *Credo*.

The place of the latter is taken instead by Agricola's mesmerising *Credo Je ne vis onques*, its parent paean to a lady of otherworldly beauty directly preceding it in our programme. With that other great 'pop' of the mid-15th century, Frye's glorious *Ave regina celorum* (here presented in its four-voice version from the *Speciálník Codex*), we usher in Agricola's elaborate *Salve regina* gloss on the same song, a fitting prelude to La Rue's grand resolution of the contrasting personae of our programme's saintly patron.

Andrew Kirkman

Wednesday

21 / 11

Abstracts

9:00

Chair: Christiane Wiesenfeldt

(University of Music Franz Liszt Weimar /
Friedrich Schiller University Jena)

Guillaume Bunel (Paris-Sorbonne University)

The Notation of La Rue's Missa O salutaris hostia

Almost entirely composed as a 4 ex 1 fuga-canon, the Missa *O salutaris hostia* is one of Pierre de la Rue's most remarkable canonic works. In its two principal sources (Antico 15161, Montserrat 773 (c. 1516-34)), the mass is notated in a very ingenious way, that differs from standard canonic notations of the time. Although the mass is fully notated on one staff, as most fuga-canons during the first decades of the 16th century, the entries of the comes parts are not indicated with signs of congruence (*signa congruentiae*), but with letters (T for Tenor, B for Bassus, etc.) sometimes combined with *signa reinceptionis* (repeat signs) or *coronatae* (fermatas). In the Gloria and the Credo, two slightly different texts are superimposed, in order to make sure that every part sings the same text at the same time. Finally, the use of black and red ink in Montserrat 773 allows a great clarification of the whole layout. This elaborate and unparalleled notation makes the mass quite easy to read, in spite of the complexity of its canons.

However, the mass could have been easily notated in a different and simpler way, using various clefs and rests, or custodes, as can be seen in contemporary sources of other canonic works. In other terms, there was apparently no need to create a new type of notation for the Missa *O salutaris hostia*.

Furthermore, the peculiar use of letters, *signa reinceptionis* and coronatae has almost no equivalent in contemporary sources, and therefore seems hard to explain. In this paper, I intend to draw connections between the mass and various contemporary sources and canonic works (including the Missa *Ave sanctissima Maria* and *Salve Regina I* by La Rue), in order to understand more fully the purpose of this notation, to show that some of its characteristics can be seen as typical of La Rue's works, and to demonstrate that the Missa *O salutaris hostia* is not only a compositional tour de force, but also a remarkably innovative achievement in musical notation.

Emily Zazulia (Berkeley University of California)

The Notational Complexity in La Rue's Missa Alleluia

Pierre de la Rue's Missa *Alleluia* is unique among his masses for its strict cantus-firmus treatment. La Rue retains the visual appearance of the still-unidentified cantus firmus throughout this mass, exhibiting what I've previously called notational fixity. He subjects the cantus firmus to a series of transformations including one and two levels of augmentation, retrograde, and—possibly—the omission of rests. It is also the only of La Rue's masses to extensively use major prolation to indicate augmentation. These transformations, which are uncharacteristic for La Rue, bear the influences of several other composers, Josquin chief among them. On the basis of both these influences and the extent of La Rue's strictness, I propose the form La Rue's cantus firmus originally took and how its transformations might have been indicated.

Despite the *Missa Alleluia* surviving in five sources, none transmits precisely the notational form I propose. The variations among these copies might be unexpected, since all five manuscripts originate from the Alamire workshops and therefore had close ties to La Rue and the Habsburg-Burgundian Court. Moreover these sources all contain exclusively (or near exclusively) works by La Rue. Some of these sources, including the Mechelen manuscript, transmit only a resolution in certain movements, though without always labeling it "ad longum," as occurs elsewhere. Others retain the notational vestiges of having once occupied fewer folios. So much of La Rue's music appears in the so-called Alamire manuscripts that it has already proven fertile ground for investigation. But it is the unusual strictness of La Rue's cantus firmus treatment in this mass that offers new insight into the copying and editorial practices of the Alamire workshop in the mid 1510s.

Warwick Edwards (University of Glasgow)

How La Rue sets Words

The La Rue anniversary and the present conference provide a welcome opportunity to revisit the contribution I made to the Margaret of Austria conference here in Mechelen more than thirty years ago and to develop further my appraisal of the issues it raised. (W. Edwards, 'Text Underlay in Marguerite of Austria's Chanson Album Brussels 228', *Muziek aan het Hof van Margaretha van Oostenrijk* (Peer, Belgium, 1987), 33–47.)

Focussing now on mass settings drawn from the Mechelen Choirbook, along with selected motets and songs from other Habsburg-Burgundian sources, I examine the relationships between La Rue's approach to setting words (insofar as that can be inferred from his music), the manner in which scribes and printers variously present their own perceptions of how words and music might fit together, and what that in turn reveals about how singers realise the deployment of groups of words and of individual syllables in the moment of performance. I conclude that the apparent contradictions that emerge can be reconciled when La Rue's music is viewed in the context of a musical world that musicians of the time consider perfect in its own right, so much so that a later generation of commentators can look back on the period as one in which music has power to express what words alone cannot.

Wolfgang Fuhrmann (University of Leipzig)

La Rue's Approach to Modality

Sacred polyphony around 1500 is now widely (though not unanimously) understood as having been conceived in terms of modality, that is, in translating the ambitus, cadence points, melodic formulae and so on of the church modes as models for their approach to tonal structure. Pierre de la Rue, one assumes, conceived his works against the background of late-medieval tonality. Or didn't he? La Rue's approach to modality is, in fact manyfold: many of his works are clearly understandable as cast "in a mode". With others, his tonal practice seems fairly arbitrary: "While certain of his pieces seem to lack a coherent tonal plan, others display striking and clearly intentional harmonic shifts", Honey Meconi states in her *New Grove* entry. And sometimes La Rue is playing with the limits of the modal system itself, for instance, in his *Regina celi*,

an essay in bi-modality. I will try to discuss whether and how La Rue's approach to modality differed from that of his contemporaries, and some of his bolder experiments.

Peter Urquhart (University of New Hampshire)

Can't we Come to Some Agreement? Cadences in La Rue's Sacred Music

Although we are long past the time when harmonic preconceptions governed our appreciation of cadence forms, certain final cadences by Pierre de la Rue remain puzzling. Understanding the two-voice framework creating the 6th to 8ve intervals (or their inversions) helps to make sense of most cadences in Franco-Flemish style, by providing a single governing concept. Related to the framework is the rule of "closest approach," the theoretical basis of our practice of adding accidentals in performance to make cadences in Renaissance music. The signals alerting singers to inflect at cadences became nested in the contrapuntal form of the cadence itself, which settled into a consistent and predictable form by the time of La Rue. However, the editors of the Collected Works edition could not agree on how to apply inflections. According to the preface of the first volume of masses, "the editors initially decided that the *musica ficta* should represent unanimous editorial opinion, but this position was finally abandoned as being impossible to achieve." The problem stems from reliance on a harmonically determined conception of what was possible in La Rue's counterpoint. Their practice followed that found in most modern editions of Franco-Flemish polyphony, which presumed that inflections would have taken place *unless* other lines surrounding the cadencing voices interfered. In this way, the priority of the *mi contra fa* prohibition was maintained. However, in a large study of motets for five or six voices, it was determined that cadence inflection was assumed by composers regardless of interference from other lines, and that interference was created intentionally in order to flag cadences. This paper will show not only that a consistent approach is possible, but also what such an approach would mean to the editorial practice we call "*musica ficta*."

Bernhold Schmid

(Bayerische Akademie der Wissenschaften)

The Gamma F-Clef in Pierre de la Rue's Requiem and its History

In her 2006 paper *The Range of Mourning: Nine Questions and Some Answers* Honey Meconi pointed out that music about the death or mourning is often composed for a very low range. Pierre de la Rue's Requiem offers an excellent example for music that employs extremely low voices – the introit beginning with the clefs C4 / C4 / F4 / r3.

In my paper, I will give an overview on the use of r as a clef, which is rarely found in practical sources but it was a widespread phenomenon in theoretical treatises especially from 15th century Central-Europe. I will end my overview with the probably latest examples of r-clefs: Michael Praetorius used it in his *Syntagma musicum* as well as in some of his compositions.

13:30

Chair: **David Fallows** (University of Manchester)

Thomas Schmidt (University of Huddersfield)

Liber magnus – Liber mediocris – Liber parvus? On Manuscript Transmission and Genre in the Works of Pierre de la Rue

Books of polyphonic music around 1500 come in a large variety of formats and sizes, depending on a variety of factors. One of these factors appears to be genre, and nowhere is this more apparent than in the corpus of manuscripts from the workshop of Petrus Alamire: with masses in very large choirbooks, motets and liturgical polyphony (Magnificats, Salve Reginas) in medium size books, and secular polyphony in small chansonniers. This corresponds neatly, and in a way hardly explored so far, to the famous categorisation of Johannes Tinctoris of the mass as *cantus magnus*, the motet as *cantus mediocris*, and the chanson as *cantus parvus*. Does the physical size thus imply a similar kind of ranking order, especially in the context of the Alamire workshop whose products often served as gifts and presentation codices and in which practical performance (elsewhere seen to inform size and format of polyphonic sources) was not necessarily a primary concern? And where, if at all, do

sets of partbooks fit into this hierarchy? This paper will take the compositions of Pierre de la Rue – as the most prominent composer within the Habsburg-Burgundian court complex – as its point of departure in examining these questions, both as they are transmitted within the Alamire codices themselves as well as in non-Burgundian concordant sources.

Bernadette Nelson (Nova University Lisbon /
Wolfson College Oxford)

*Josquin's Missa Pange lingua Reconsidered:
Further Thematic Links with Music in the Alamire Manuscripts*

Despite its omission from Petrucci's printed trilogy of his masses, the authenticity of Josquin's *Missa Pange lingua* has rarely been disputed. Reckonings of its date of composition to the later years of his maturity have been replaced by in particular David Fallows' suggestion (2009) of one nearer to c.1510 when Josquin was based (from 1504 onwards) in Condé sur l'Escaut. It was widely circulated in northern Europe and Italy (Rome), with the earliest surviving sources dating from c.1515 onwards.

Besides questions concerning its historical origins and possible routes of transmission, including to the Alamire scriptorium at a relatively early stage, there are intriguing and particular thematic/structural aspects of this mass connecting closely with other early vocal polyphony that so far seem to have escaped notice. This paper examines a number of these aspects both within the authenticated oeuvre of Josquin himself and in relation to other sacred and secular polyphony circulating in Alamire and other early sources. In addition to one mass by Josquin especially, they include a mass by a Flemish composer that survives only in two Alamire choirbooks (copied c.1508/12 onwards), thereby opening up questions of compositional chronology. In considering these links, this paper aims to contextualise the *Pange lingua* mass and possibly throw further light on its origins and/or early history.

Brett Kostrzewski (Boston University)

*Questions of Proximity and Authority in the Transmission
of La Rue's Early Masses*

Few composers at the turn of the 16th century are as safely documented in close proximity to the copying of their own music as Pierre de la Rue. The Habsburg-Burgundian court in the Low Countries, at which La Rue served as a singer for most of his life, famously produced dozens of music manuscripts; La Rue unsurprisingly features more prominently among their contents than any other composer. Such proximity between author and source production is a rare gift, easing the doubts of textual authority that plague the output of most of La Rue's peers.

And yet, a closer look at the transmission of what are probably La Rue's earliest Masses raises questions about the composer's proximity to the production of their Habsburg-Burgundian sources. Firstly, when considering a source chronology, no sources for La Rue's Masses survive before c. 1500, by which time he was around 50 years old; in fact, Petrucci's *Missa La Rue* of 1503—in all probability produced independent of the composer—stands among the earliest extant sources for any of his Mass music (possibly even the earliest). Secondly, concordance patterns point toward the relatively wide circulation of the Masses that appear in the earliest manuscript sources in stark contrast with the highly limited transmission of Masses copied within the Alamire scriptorium in the decades that followed. Most problematic of all, however, is the demonstrable lack of textual authority for many of the early Masses as they appear in court manuscripts ostensibly prepared in proximity to the composer.

In this paper, I reassess the question of La Rue's proximity to the sources that contain his music, particularly his Masses that circulate in earlier sources. In particular, I would like to cast doubt on the proximity of La Rue to the transmission of most of his early Masses, Habsburg-Burgundian or otherwise. In so doing, a set of uncomfortable implications emerge about the chronology of La Rue's surviving Masses, his relationship with the court (and the relationship between the court and its scriptorium), and the provenance of some of the most important sources of the period.

Andrea Lindmayr-Brandl (University of Salzburg)

Pierre de la Rue's Posthumous Career in German Prints

What makes a composer famous in his time? It is not the rich distribution of his work alone but, first and foremost, the spread of his name related to musical works. Ascriptions in polyphonic music prints in German-speaking lands are therefore the starting point of my research based on both the database *Verzeichnis deutscher Musikfrühdrucke* (vdm) / *Catalogue of early German printed music* and on Honey Meconi's seminal book on Pierre de la Rue.

A first glance at the repertoire that was printed in the 16th century under Pierre de La Rue's name reveals a restricted œuvre as it was experienced by German speaking people. From his several chansons only three were known through print and only four motets and one Magnificat were available in its original version. In many other cases music in these genres was distributed with new Latin texts taken from the bible, added to spread the Word of God to protestant readers. Contrafacta technique concerns also the masses, of these only four were known as a complete cycle. Masses in general have been plundered by German music editors, either to pick out technically challenging movements as case studies in their theory books, or to extract sections for three or two voices. These short music examples were then provided with new texts and integrated into selections of tricinia and bicina, a study repertoire for Latin schools. Moreover, misattribution comes into play: in one case a mass movement by Isaac was sold under La Rue's name, and his *Missa Sub tuum presidium* circulated as a work by Josquin.

Although we may suppose that there also existed a high number of manuscripts transmitting the composer's work in German-speaking lands, the music editions with several hundred copies each were much more effective in making his name and his music popular. They made possible the emergence of a posthumous canon and built the backbone of La Rue's continuing reputation long after his death.

Vincenzo Borghetti (University of Verona)

Ockeghem – La Rue – Pipelare: Anthologies of Sorrow from the Low Countries

Pierre de la Rue's oeuvre is characterized by the relatively small number of works based on previous polyphonic compositions, especially if compared with such contemporaries of his as Obrecht,

Josquin or Agricola. Among his “second-degree” works, however, no less than five go back to pieces by Johannes Ockeghem, who is therefore the name that recurs the most in this context. La Rue composed one reworking each for *D’ung aultre amer* and *Ma bouche rit*, and – remarkably – three of *Fors seulement*: two secular pieces (one for four voices, the other for five) and a five-voice motet (*Maria mater gratiae/Fors seulement*). These last compositions are part of some of the oldest and richest anthologies of *Fors seulement* reworkings of the time, which are a characteristic feature of the manuscripts compiled at the Habsburg Court of the Low Countries. Following the path opened by the studies of Martin Picker and, more recently, Honey Meconi, among others, in this paper I wish to return to La Rue’s works based on Ockeghem’s, considering them from a perspective partially different from theirs.

First, I will ponder some possible contexts and reasons of La Rue’s interest for Ockeghem, focusing initially on the circulation and reception of Ockeghem’s works in the Low Countries in the first two decades of the 16th century. I will then concentrate on the three *Fors seulement* reworkings, discussing their compositional features in light of Ockeghem’s original rondeau and of the text it sets, the lament of an abandoned woman. Comparing the modes of transmission of these works with some analogous pieces by La Rue’s contemporaries, especially Matthaeus Pipelare, will allow me to conclude with some considerations on the role of the Habsburg Court in collecting and disseminating reworkings of Ockeghem’s sorrowful rondeau.

Manuel del Sol (University of Valladolid)

Imperial Laments at the Spanish Habsburg-Burgundian Court: The Plainsong of the Lamentations of Jeremiah in Polyphony

Renaissance polyphonic settings of the Lamentations of Jeremiah are based on medieval monodic (chant) models. It is thus interesting to ask what monodic traditions were employed by the chapel-masters of the Spanish Habsburg-Burgundian Court (under Philip I, Charles V and Philip II). Answers to this question reveal how this knowledge affected both the liturgical and institutional context of the Hispanic tradition. The present paper considers polyphonic Lamentations by Mabrianus of Orto, Alexander Agricola, Pierre de la Rue (attributed), Thomas Crecquillon, and George de la Hèle or Philip Rogier. Examples of these Franco-Flemish composers

who developed part of their professional careers in Spain reveal numerous traces of influence from the plainsong tradition of the institutions in which they worked. Although the study of the texts of the Lamentations is very well defined (by Günter Massenkeil, Robert Snow, Jane Hardie, Charlotte Reinke, Peter Scott and Robert Kendrick), there are still questions to be resolved in relation to the melodic identity of the reciting tones used in the imperial laments of the Spanish Habsburg-Burgundian Court. This panoramic view of the music of the Lamentations of Jeremiah will be completed with the description of its performance practice in Renaissance Spain.

Ana López Suero (University of Valladolid)

Musical Landscapes in the Journey of the Flemish Chapel through Castilla

A thorough review of the surviving documents in the Archivo General de Simancas related to the long journey of Juana I through Castilla (1506–09) after the death of King Philip I led to the discovery of an extensive account of the journey's expenses containing previously unknown information. This information allows us to contextualize in time and space the activity of the singers in the Flemish Chapel who accompanied Juana during the expedition. Some of those roads, churches and palaces along the journey witnessed her reunion with her father, King Fernando of Aragon, and served as the stage for the Spanish–Flemish exchange that gathered Pierre de la Rue, Juan de Anchieta and Francisco de Peñalosa, along with the rest of the singers in their respective chapels. Through the documents, letters and accounts that have now turned up we will explore the musical landscapes during Juana's pilgrimage accompanied by her retinue from Burgos to Valladolid, passing through Torquemada, Hornillos and Santa María del Campo.

Vassiliki Koutsobina (University of Athens),

Desolated Hearts for a "Mad" Queen? Cœurs desolez, La Rue, Josquin, and the Others

Few rulers have been so unjustly misunderstood as Juana la Loca, Queen of Castile (1479–1555). Historical descriptions of her allegedly demented attitude focus on her denial to exercise royal authority

except for ensuring that her musicians, most coming from the musical retinue of her late husband Philip the Fair, received handsome compensations. Despite the high acclaim of the Flemish singers that the Queen kept at her service between 1506 (Philip's death date) and her forced retirement from public life in 1509, very little is known of the music composed for her entertainment and devotional routines. Yet it is hard to imagine that her protected musicians, including premier chapelain Pierre de la Rue, did not compose any music devoted to their generous patron. Within this context the present paper revisits the five-voice *Cueurs desolez/Plorans ploravit*, an unicum ascribed to Josquin in Attaignant's 1549 *Trente sixiesme livre*. The *New Josquin Edition* has recently dismissed the chanson from Josquin's canon and has suggested Anne de Foix-Candalle as a likely recipient and, thereby, a French-court provenance, without proposing an alternative author.

The chanson's idiosyncrasies and high level of dissonance, in sharp contrast to Josquin's two other motet-chansons (*Nymphes des bois/Requiem* and *Nymphes, nappés/Circumdederunt me*), certainly bespeak a different author. Among possible candidates, Prioris has recently been suggested as a likely composer. In light of the ongoing discussion regarding the two *Cueurs desolez* settings, this paper will raise a number of intriguing and complex issues for investigation. As I have argued elsewhere, further stylistic comparison with the five-voice *Cueurs desolez/Dies illa*, conjecturally attributed to La Rue, strongly suggests that the two settings were penned by the same composer. On the basis of Attaignant's two other demonstrated misattributions of La Rue's chansons to Josquin and their placement in proximity with *Cueurs desolez*, of the common stylistic features between the two settings—including the five-voice texture, favored only by La Rue next to Josquin—and of the connection between the *Plorans ploravit* text and the personal circumstances of Juana's life, of which La Rue was certainly aware, the paper supports La Rue's candidacy as the author of *Cueurs desolez/Plorans ploravit*, possibly written as a tribute to and voice of consolation for his tormented patron.



Leuven, Park Abbey, Library of Voices © Image Zone

Visit to Park Abbey, Leuven and Conference Dinner

Visit to the Alamire Foundation: the House of Polyphony and the Library of Voices

The **House of Polyphony**, located in the St. Mary's Gate building of Park Abbey just outside Leuven, is a leading international platform for the valorisation of musical heritage. The House is conceived as a research and musical practice lab, where researchers and musicians can meet, but it also welcomes the public to enjoy concerts, presentations, and lectures. At the same time, the House is not only a physical space, but also a 'brand', serving as a basis for virtual dissemination. The result is a centre of excellence as an overarching structure, with musical heritage at its heart. This concept is unique: no comparable structure exists elsewhere for bringing musicology, musical practice, and a wider audience together. The House also has its own collection of musical instruments.

In September 2018 the **Library of Voices** opened in the St. Norbert's Gate building of Park Abbey. The Library of Voices will become the Alamire Foundation's high-tech, innovative, and interdisciplinary platform. This fully equipped Data Research Centre (with books, images, and sound) will be a unique research tool for polyphony and chant. The Library of Voices is the nerve-centre of the Alamire Digital Lab (ADL) and the Integrated Database for Early Music (IDEM), where the musical source can be studied using the latest technology. The source can be analysed audio-visually and—in a completely new approach—the acoustic circumstances in which compositions were created centuries ago can be reconstructed and studied in the state-of-the-art Alamire Sound Labs.

www.alamirefoundation.org
www.idemdatabase.org

Conference Dinner

Brasserie De Abdijmolen, in the restored abbey mill of Park Abbey



Mechelen, Museum Hof van Busleyden © Sophie Nuytten

Thursday

22 / II

Abstracts

9:00

Chair: Fabrice Fitch (Royal Conservatoire of Scotland Glasgow)

Soterraña Aguirre Rincón (University of Valladolid)
The Canción Nunca fue pena maior and its “Art-Song Reworking”
Missa Nuncqua fue pena maior

The sources of the work *Nunca fue pena maior* show this song to have been one of the great European musical hits of the late 15th and early 16th centuries. No fewer than 32 manuscripts and musical prints from Spain, Italy, and the Netherlands collect or rework it. One of them is the *Missa Nuncqua fue pena maior* by Pierre de la Rue.

The music of the canción appears in different guises: with one or two voices added, replaced or glossed, or transformed into its musical form, for example. If put in relation with the mass by the Franco-Flemish composer, new links between those typologies and his work can be drawn. This will also permit new insights related to the chronology, geography, and historical context in which the mass by La Rue might have been created.

Rachel Carpentier (Boston University)
Never was there Greater Fame: Two Masses on Nunca fue and their Models

Nunca fue pena maior by Johannes Wreede was the most popular Spanish song of the 15th century. In addition to circulating widely before 1500, *Nunca fue* served as the model for two polyphonic mass cycles – one by Pierre de la Rue and one by Francisco de Peñalosa. A possible relationship between these two masses has

long been a point of interest due to the biographical connections and shared stylistic attributes of the two composers. This paper will first consider the song *Nunca fue pena maior*, presenting new evidence demonstrating two distinct source traditions for the song. Analysis of La Rue and Peñalosa's masses on *Nunca fue* then reveals that each composer had access to a version of the song in a distinct source tradition when composing his mass. By associating the song versions used in each mass with a family of sources, we begin to see even more distance between the masses of La Rue and Peñalosa than previously thought.

William Kempster (University of New Hampshire)

Pierre de la Rue's Missa Pourquoi non. A Case for Re-Evaluation

Of the 30 firmly attributed Masses of Habsburg-Burgundian master Pierre de la Rue, many remain virtually unknown today outside of a very specialized academic circle. One of these works is the Missa *Almana*. The purpose of this paper is to argue that this particular Mass has been incorrectly named, and that it should indeed be known as the Missa *Pourquoy non*, after the chanson of the same title by La Rue himself. One early 16th century scribe did indeed name the Mass accordingly, but modern scholars have rejected that naming, declaring the scribe to have been mistaken. This paper will firstly examine La Rue's use of a distinctive motive which appears at the very end of the chanson, and which also is found to appear on two occasions in the Mass. This motive, as the very last compositional gesture of the chanson, would not normally attract particular attention, but it will be found that this same motive also appears – in similar places – in another *Pourquoy non* Mass based on La Rue's chanson, that of contemporary Mathieu Gascogne. The paper will then go on to examine the structure and deployment of various headmotives in the two La Rue works, as well as some of his characteristic compositional techniques, which establish further strong relationships between the Mass and the chanson. The paper will conclude that there is overwhelming evidence to suggest the contemporary scribe was indeed correct in naming this Missa *Pourquoy non*.

Samuel Bradley (Boston University)

The Missa Sine nomine II, the Frankfurt Choirbook, and the German La Rue

The *Missa Sine nomine II* has existed on the periphery of La Rue scholarship ever since Roediger tentatively assigned it to “La Rue?” in 1935. Modern scholarship has similarly neglected a somewhat curious manuscript in which this mass appears: the Frankfurt choirbook (FrankSU 2). Much stylistic evidence has been presented against La Rue’s authorship of the mass, as well as circumstantial evidence in favour of and against it, and the editors of the La Rue Opera Omnia relegate it to the dubia volume. This paper seeks to make a stylistic case in favour of his authorship, based primarily upon a motivic similarity between this mass and several securely attributed La Rue masses, and also seeks to assign it an earlier date in La Rue’s lifetime than one might conclude based solely upon its other source, JenaU 12. The dating of FrankSU 2 (c. 1510-1520, Jesse Rodin 1505-1520) will also be discussed, and new stemmatic evidence will seek to demonstrate a copying date near the beginning of Rodin’s assessment. Issues such as the apparent transposition of the *Missa O gloriosa domina* in FrankSU 2 will be clarified, and the proximity of FrankSU 2’s readings to Petrucci, Grapheus, and Jena’s Alamire sources will be considered. The end goal will seek to demonstrate that this strange, peripheral south German source has unusually good readings of several of La Rue’s masses, which also lends credence to the authenticity of the *Missa Sine nomine II*. Finally, La Rue’s connection to Germany itself will be considered, in the context of the somewhat bizarre title of La Rue’s first mass setting, the *Missa Almanca*.

Carlo Bosi (University of Salzburg)

‘L’amour de moy sy est enclouse’: Pierre de la Rue’s Isolated Credo in the Context of the Song’s Transmission

Judging from its transmission alone, the virelai *L’amour de moy sy est enclouse* must have been one of the most popular songs of the early 16th century, with its origins likely going back to at least the last decades of the previous century. Without taking into account the numerous, purely textual transmissions and the sacred cantata come, the song witnesses around ten monophonic and polyphonic arrangements and variants, several of them with two or more concordances, spanning a timeframe of over 70 years. Among these,

the only mass ordinary arrangement stands out particularly and that for two main reasons: 1. It is an isolated Credo; 2. It is one of very few masses or mass movements by Pierre de la Rue to be based on a secular melody not derived from one of his chansons. What could have brought a composer like La Rue to conceive one of his several isolated Credos around this song? Was it its sheer popularity? Or maybe just its simple, melodic construction, with its opening descending fifth gesture, favouring an imitative and strongly characterized head-motif? And, above all, can some form of compositional relationship be established between the mass movement and one or more of the song arrangements? This paper will try to tackle this and other related questions, additionally attempting at better situating the Credo among La Rue's works.

Annerose Tartler (University of Vienna)

*Bigger and Better: La Rue's Credo, Angeli Archangeli
and Competitive Borrowing*

La Rue's Credo *Angeli Archangeli* is an isolated Credo that uses Isaac's motet *Angeli Archangeli* as a model, quoting both Isaac's version of the cantus firmus (*Comme femme* by Binchois) and further material from Isaac's motet. By reworking Isaac's motet, La Rue shows alternative ways to use Isaac's material, both monophonic soggetti and polyphonic complexes. Especially, he is interested in exploring the imitative potential of points that Isaac used only in a loose way. I wish to investigate in depth how La Rue both emulates Isaac in imitating his work and (arguably) tries to surpass him in constructing a more strictly construed piece.

Chair: **Wolfgang Fuhrmann** (University of Leipzig)

Stefan Gasch (University of Vienna)

The Art of Greeting the Virgin: Pierre de la Rue's Settings of Ave Regina Caelorum and Salve Mater Salvatoris

La Rue's motets *Ave Regina caelorum* and *Salve Mater Salvatoris* are closely linked by several characteristics – and set diametrically apart by others. Both works, for example, share the transmission in late mss. of the Habsburg-Burgundian court complex (i.e., A-Wn Mus. Hs. 15941, prepared for the Fugger family; and I-Rvat MS Pal. lat. 1976–9, copied for Mary of Hungary); but while *Salve Mater Salvatoris* is exclusively transmitted here, *Ave Regina* is one of the few motets by La Rue that are also transmitted in other sources, among them such of a German protestant context. Either composition sets a text of Marian devotion, but *Ave Regina* is of a regular length and a typical antiphon, while *Salve Mater Salvatoris* on the other hand makes reference to Marguerite of Austria, shows an extraordinary extent of 300 breves and belongs to the small group of La Rue's works whose highest clef is c3. The paper will thus deal with the musical textures of the two motets and will focus on their transmission in A-Wn Mus. Hs. 15941.

Jacobijn Kiel

The Salve Regina Settings of Pierre de la Rue

Although the polyphonic Salve Regina was very popular in the Renaissance, the amount of six surviving Salve Regina settings of one composer is a unique situation. The collection reflects a variety of contemporary compositional techniques such as canon, use of multiple models and imitation. After a brief introduction on La Rue's Salves and their place within the legacy of polyphonic Salve settings, this paper will focus on the treatment of the chant model in these six settings.

Daniel Tiemeyer (Institute of Musicology Weimar-Jena)

An Analytical Approach to the Magnificat-Cycle of Pierre de la Rue

Pierre de la Rue was one of the first (if not the first) famous composer who dedicated a whole compositional-cycle to the Magnificat, the central canticle of the Vesper-liturgy (Luke 1, 46–55). This cycle of works initially covered all eight church tones, but the third one is now lost to us. Out of the twelve verses of the text, he used only the even ones for his compositions. The external motivation for this programme could be found in the special Marian devotion at the Burgundian court of Margaret of Austria, however, an analytical approach to this group of works still constitutes a gap in Pierre de la Rue studies.

This paper intends to highlight structure, motivic layout, the composer's use of the original Magnificat psalm-tones, and the aspect of different vocal settings including the implementation of the dramatic nature of the text in the composition. It investigates the concept of cyclicity of Pierre de la Rue's Magnificat in three steps: first, La Rue's selection, modification and fragmentation of the psalm-tones; second, the contrapuntal and onomatopoetic strategies and techniques applied within these cycles; third, a broader focus on the question of the structural condition of the whole cyclic group of works within the eight *toni* – something apparently accomplished by Pierre de la Rue for the first time. Due to the lack of a secure dating of these compositions, this can only be a starting-point for further research and discussions of this fascinating genre of music.

Eric Jas (University of Utrecht)

Salve Jhesu summe bone. A Recovered Motet of Pierre de la Rue?

The 1597 inventory of manuscripts of Philip II lists, among its many entries, a music book opening with a six-voice motet *Salve Jhesu* by Pierre de la Rue. Unfortunately this manuscript no longer exists and as the motet could not be located in any of the Alamire manuscripts or in other sources containing La Rue's works, it figures as a lost composition in La Rue's works lists. In my paper I will argue that the motet may not be lost, but that it is preserved as an anonymous work in one of the manuscripts of Johannes Heugel. The six-voice *Salve Jhesu* in manuscript 91 of the Murhard'sche Bibliothek of Kassel, which sets part of a well-known text that

was long attributed to Bernard of Clairvaux, is clearly a work from the early 16th century and shows interesting parallels with La Rue's six-voice motet *Pater de caelis*.

Paul Kolb (University of Leuven)

*Ligatures, Text and La Rue: New Thoughts
on Scribal Practice in the Alamire Workshop*

Compared to modern notation, mensural notation is both less prescriptive and more flexible: many musical aspects were left to the performer, but others could be notated in multiple different ways with the same sounding result. While some notational aspects (e.g. canons) seem inherent to the compositional process, the great variety in the transmission of other aspects (ligatures, coloration, dots) suggests that much was left to scribal discretion. This variety begs the question why composers and/or scribes made the notational choices they did. If the transmission of single compositions often leaves questions open, notational analysis at the level of the scribe or institution can reveal specific habits, which in turn can shed light on the unique notational style of specific composers.

The Habsburg-Burgundian court manuscripts provide an enormous pool of materials for looking both at individual or institutional scribal habits and at the notational approach of Pierre de la Rue specifically. As one of the more bewildering aspects of notational variety, ligatures have a specific musical meaning (giving note values for groups of notes), and they often provide singers with suggestions for text placement. But theorists do leave some hints as to other potential meanings of ligatures, and the Alamire scribes (among others) tended to apply them consistently with respect to musical context. In some cases, the choices of ligatures may be traceable to La Rue himself. These musical-contextual meanings call in turn for a re-examination of their precise relationship to text placement.

David Fallows (University of Manchester)

Chronology and Context for the Songs of Pierre de la Rue

32 Years after Honey Meconi's dissertation on the secular music of La Rue, the picture looks a little different. New sources have been located, new studies have told us much more about the

manuscripts and their copyists, new research tools are now available. Building not only on Meconi but particularly on the experience of editing Josquin's four-voice songs (itself now 13 years old), I wish to assemble a new and more complete picture of his secular music.

Adam Knight Gilbert (University of Southern California)

Songs that Know Each Other: Identifying Anonymous Franco-Flemish Composers in Polyphonic Sources (c. 1460-1500)

German and Italian sources of polyphony preserve numerous compositions with no attributions that are almost certainly by the hand of Franco-Flemish contemporaries of Pierre de la Rue. In rare cases, it is possible to identify authorship based on a combination of external evidence (letters and or theoretical discussion) and stylistic clues in the music itself. A letter by Spataro and stylistic traits point to Henricus Isaac as the most likely author of *Missa Je ne fay plus* in M3154. In anonymous works with less external evidence, obstacles to determining authorship include the number of works surviving without attribution, those with conflicting attributions, the possibility that newly discovered works could alter our perception of a single composer's style, and the widespread perception that polyphonic composers employ too many generic traits to distinguish between different personal styles.

This paper identifies pairs and small groups of compositions linked by shared stylistic traits, some of which are less common than they might seem. Some of these works share significant traits with works by known composers or with other anonymous works in a single gathering or source. In the process, it will consider possible attributions to Isaac, Obrecht, Agricola, Weerbecke, and Pullois, with particular attention paid to Paulus de Rhoda and to seven trios in a single gathering of M3154. Although secure attributions remain elusive, their striking affinities may indicate shared authorship, citation and emulation, or a shared intelligence. Identification of such "songs that know each other" can help refine future approaches to stylistic analysis.

Visit to the Museum Hof van Busleyden

With the Mechelen Choirbook and the large Chansonnier of Margaret of Austria on display

The Alamire Foundation developed POLYPHONY / UNRAVELED / 5.1.3, an audio installation accompanying the permanent display of the Mechelen Choirbook in the Museum:

POLYPHONY /
UNRAVELED / 5.1.3

Concept

Alamire Foundation,
Stratton Bull,
Bart Demuyt

Music

Matthaeus Pipelare,
Missa Fors seulement,
Kyrie I, 5st
Pierre de la Rue, Missa de
Sancta Cruce Kyrie I, 5st

Musicians

Park Collegium,
Stratton Bull

Superius

Patrizia Hardt

Tenori

Pieter De Moor and
Yves Van Handenhove

Bassi

Willem Ceuleers
and Arnout Malfliet

Project co-ordinator

Klaartje Proesmans

Recording

Arsaltis, Manuel Mohino
Recorded at AMUZ, 2018

A Burgundian city palace in Mechelen

In 2018, the Museum Hof van Busleyden in Mechelen opened after a renovation that took several years. Starting from the building's identity as the home of the humanist Hiëronymus van Busleyden, visitors are able to explore and experience Burgundian and early Habsburg culture. The magnificent historical building has once again become a dazzling microcosm of the Burgundian city and of early Renaissance ideas. Visitors are received in a real humanist house, as Thomas More once called it, where they meet several cosmopolitan and innovative thinkers, makers, rulers, citizens and artists who fuel the imagination and continue to inspire people even today. During these Burgundian encounters, visitors discover the contemporary city, which often, surprisingly enough, uses Burgundian values as a starting point for its development, albeit with a contemporary twist.

During the transition from the Burgundian to the early Habsburg period, Mechelen was an important political and cultural centre, in particular from the installation of the Parliament of Mechelen (1473) until Margaret of Austria's death (1530). It was the place where the Great Council, the highest legal court in the Low Countries, was established, where successors to the throne, such as Charles V, were raised and where the emerging Renaissance ideas began to take root for the first time in the Low Countries.

In our era, Museum Hof van Busleyden in Mechelen aims to be a meeting place for visitors in a lively city, much as it was in the Burgundian era. It creates about encounters based on museum objects and people's stories that various heritage institutions, cultural stakeholders, educational institutions and the people of Mechelen will help develop.

The first of these is the *Journal of the American Medical Association* (JAMA), which has been a leading voice in the medical profession for over a century. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The second is the *New England Journal of Medicine* (NEJM), which is a leading journal in the field of internal medicine. The third is the *Lancet*, which is a leading journal in the field of general practice. The fourth is the *British Medical Journal* (BMJ), which is a leading journal in the field of general practice. The fifth is the *Medical Record*, which is a leading journal in the field of general practice. The sixth is the *Medical News*, which is a leading journal in the field of general practice. The seventh is the *Medical Record*, which is a leading journal in the field of general practice. The eighth is the *Medical News*, which is a leading journal in the field of general practice. The ninth is the *Medical Record*, which is a leading journal in the field of general practice. The tenth is the *Medical News*, which is a leading journal in the field of general practice.

Friday

23/II

Abstracts

9:00

Chair: Honey Meconi (Eastman School of Music,
University of Rochester)

David Rothenberg (Case Western Reserve University)
La Rue and the Liturgical Year

In *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court* (2003), Honey Meconi includes a short but highly suggestive discussion of the liturgical function of La Rue's works (pp.127–33). In it, she posits a model for how La Rue's extensive sacred output, unique in its time for using predominantly sacred compositional models, could have been deployed within the annual liturgy of the court's *grand chapelle*. This paper expands upon Meconi's discussion, suggesting that the clear liturgical structuring of La Rue's sacred output may indicate a carefully planned large-scale project for Margaret of Austria's Habsburg-Burgundian chapel, even though no record of such planning survives. The only comparable – indeed much larger – collection of liturgically structured polyphony by a single composer is that produced by Heinrich Isaac for the *Hofkapelle* of Emperor Maximilian I, Margaret's father. Though Isaac's collection consists primarily of mass propers and La Rue's of mass ordinaries, both take a similar approach to the festal, seasonal, and votive celebrations of the liturgical year. There is, moreover, significant cross-dissemination of works by La Rue and Isaac in imperial and Habsburg-Burgundian sources. One can reasonably suppose, therefore, that Margaret's and Maximilian's chapels were engaging in parallel large-scale polyphonic liturgical projects.

Philip Weller (University of Nottingham)

La Rue, the Idea of Liturgical Topic, and its Artistic Realisation – a Case of ‘Musikgeschichte nach Aufgaben’?

Together perhaps with Obrecht, La Rue offers us the image of a liturgical as well as artistic virtuoso. We maybe do not know for sure whether this was a matter of personal preference (and thus essentially of artistic choice), or of professional duty and skilful adaptation to the Low Countries ethos, especially perhaps that of the court milieu. It may, of course, have been a bit of both. The culturally-framed interpretive model bequeathed to art history by Jacob Burckhardt (1818-1897), at the end of his life, the so-called “Kunstgeschichte nach Aufgaben”, offers us perhaps an interesting way of considering La Rue’s approach. It has been revisited and developed over recent years by art historians, especially in connection with altarpieces and “Andachtsbilder”, two artistic formats which have fairly direct relations to the polyphony of the time. This paper considers examples of not just masses but polyphonic antiphons and suffrages by La Rue in the light of Burckhardt’s proposed model, offering a range of suggestions for linking the functional with the aesthetic within a “Kulturgeschichte” that includes the performative.

Cory McKay (Marianopolis College)

Reading paper co-authored by Julie E. Cumming

Contrapuntal Style: Josquin Desprez vs. Pierre de la Rue

Dedicated software allows music scholars to make accurate generalizations about composers and genres through automated analysis of large amounts of repertoire. Using a corpus of all the duos from Masses by Josquin and La Rue we will identify the characteristic contrapuntal styles of these famous contemporaries. Using Cory McKay’s *Symbolic for feature selection and machine learning*, we will see which features differentiate the two composers most strongly. Contrapuntal analysis tools will allow us to identify the most common vertical interval successions in the two composers. For the first time we will be able to pinpoint differences in style between the two composers, backed up by concrete data.

Michael Meyer (University of Zürich)

Ostinato, Copia and Varietas: Observations on Pierre de la Rue's Missa Cum iocunditate and Josquin's Missa La sol fa re mi

Although research has been carried out dealing with Pierre de la Rue's ostinato works, a more detailed both analytical and context related study is still a desideratum. In this paper, I focus on La Rue's Missa *Cum iocunditate* and Josquin's very similarly constructed Missa *La sol fa re mi*. Honey Meconi has shown that these two masses share striking similarities especially regarding the ostinato technique – they both rhythmically vary a diastematic structure. I attempt to deepen this observation, also regarding other parameters, such as motivic organisation. Furthermore, my study refers to the overall relationship of the two composers by pointing out a motive common to La Rue's mass and to some of the most well known Josquin-motets around 1500.

Concerning their cultural context, I argue that La Rue's Missa *Cum iocunditate* and Josquin's Missa *La sol fa re mi* can be seen as associable with contemporary humanist discussions. In this regard, I take the Nuremberg music printer Hans Ott as a starting point. In his 1539 mass print that also contains La Rue's Missa *Cum iocunditate*, he explicitly linked mass composition to the trivium using terms such as “ars”, “varietas” and “copia”. Looking for similar sources dating from the lifetime of the two composers, I came across Erasmus's *De duplici verborum ac rerum comentarii duo*. In this work, Erasmus demonstrates how a phrase can be restated in many different embellishments and variations, a procedure that is necessary for the sake of “delectatio”. As La Rue and Josquin vary the rhythm of a constant diastematic structure, they perhaps attempted to consciously outline the problem of *varietas* against the background of discussions as they can be found in Erasmus's work. This assumption adds a new facet to the understanding of “ostinato” as means of exploring the rhetorical possibilities of music. Regarding the traditional officia oratoris, the technique used in the Missae *Cum iocunditate* and *La sol fa re mi* can be viewed as belonging to the duty of “delectare”, while the technique of “soggetto ostinato” famously used in Josquin's *Miserere* is classically seen as belonging to the duty of “movere”.

María Elena Cuenca Rodríguez

(Complutense University of Madrid)

Between Burgundy, Castile and Aragon

Shared Practices in La Rue's and Peñalosa's Masses

The sojourn of the Burgundian entourage in the Iberian Peninsula during the years 1501-1502 and 1506 has given rise to much debate within musical historiography. Although the cultural transfer between Spanish composers and members of the Philip the Fair's musical chapel – such as the composers Alexander Agricola, Pierre de la Rue, Marbrianus de Orto or the copyist Petrus van den Hove – has been recognized, the musical influences between the Spanish and Burgundian works have not yet been examined thoroughly. Furthermore, the Franco-Netherlandish manuscripts and printed works were widespread throughout the Spanish territory, which could have led to a stylistic exchange between both musical traditions. Within these widely spread sources was, among others, the La Rue's corpus, which was crucial for the new Iberian mass composition based on the same materials and similar procedures.

The most noteworthy cases are the homonymous *Nunca fue pena maior* masses – based on the Johannes de Wreede's chanson – but also the *L'homme armé* and *Ave Maria* masses by La Rue and Francisco de Peñalosa. The latter would absorb the international techniques and apply them to his own masses more extensively than his Spanish contemporaries. This paper seeks to know the degree of transmission between the Iberian and Burgundian traditions through the case study of some of Peñalosa's and La Rue's masses which share the same cantus firmus material. This will determine the degree to which Peñalosa may have assimilated some La Rue's works as compositional models, or whether there are Iberian features in La Rue's polyphony. In addition, we will examine the possible contexts in which these works might have been performed at the court environment of Burgundy, Castile and Aragon.

Aaron James (University of Toronto)

*La Rue as Classic: Benedictus Appenzeller
and the Burgundian Musical Tradition*

Scholars have examined numerous examples of homage and emulation of the music of Josquin des Prez by later generations of composers, but comparatively few works inspired by Pierre de la Rue have been discussed. One composer whose work presents many such examples is Benedictus Appenzeller. Like La Rue, Appenzeller was closely associated with Habsburg institutions, working from 1536 to 1555 in the Brussels chapel of Mary of Hungary. A sophisticated composer with a particular interest in canons and other learned contrapuntal techniques, Appenzeller had an extensive knowledge of the music of the past. His music contains allusions to well-known motets by both Josquin and La Rue, but it is La Rue who is the more significant model. Appenzeller's works adopt La Rue's predilection for ingenious canonic structures as well as his occasional use of extremely low ranges, and two of his motets (*Da pacem, Domine* and *Doleo super te*) are especially clear homages to eponymous works by the older composer. Because his works were published throughout Europe in the mid-16th century, particularly by printers in the cities of Antwerp and Augsburg, Appenzeller served an important role in transmitting La Rue's musical legacy to a new generation of musicians.

12:30

Conclusions

The first of these is the *Journal of the American Medical Association* (JAMA), which has been a leading voice in the medical profession for over a century. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The second is the *New England Journal of Medicine* (NEJM), which is a leading journal in the field of medicine. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The third is the *Lancet*, which is a leading journal in the field of medicine. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The fourth is the *British Medical Journal* (BMJ), which is a leading journal in the field of medicine. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The fifth is the *Annals of Internal Medicine*, which is a leading journal in the field of medicine. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The sixth is the *Journal of the American Society of Nephrology* (JASN), which is a leading journal in the field of nephrology. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The seventh is the *Journal of the American Society of Hypertension* (JASH), which is a leading journal in the field of hypertension. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The eighth is the *Journal of the American Society of Endocrinology* (JASE), which is a leading journal in the field of endocrinology. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The ninth is the *Journal of the American Society of Geriatrics* (JAGS), which is a leading journal in the field of geriatrics. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health. The tenth is the *Journal of the American Society of Gerontology* (JAG), which is a leading journal in the field of gerontology. It is a weekly publication that covers a wide range of topics, from clinical medicine to public health.

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