

INTERNATIONAL CONFERENCE

**ARS ANTIQUA III:
MUSIC AND CULTURE IN EUROPE, c 1150-c 1330**

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Lucca, Complesso Monumentale di San Micheletto

30 November-02 December 2018

Programme Committee:

- JAMES COOK (University of Edinburgh)
- MARY CALDWELL (University of Pennsylvania)
- GREGORIO BEVILACQUA (University of Southampton)
 - MARK EVERIST (University of Southampton)
 - ELIZABETH EVA LEACH (University of Oxford)
- DANIELE SABAINO (Università degli Studi di Pavia)
- DAVID CATALUNYA (Julius-Maximilians-Universität Würzburg)

Organization Committee:

- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)

FRIDAY 30 NOVEMBER

10.00-11.00 Welcome and Registration

11.00-11.15 Opening

- MARK EVERIST (University of Southampton)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

11.30-12.30 Tropes and Sequences

(Chair: **Daniele Sabaino**)

- NAUSICA MORANDI (Università degli Studi di Padova): *The Sequences for Saint Anthony of Padua: An European Network of Sources*
- HANA VLHOVÁ-WÖRNER (Akademie věd České Republiky, Praha): *«Benedicamus domino» Tropes in St George's Convent at Prague Castle*



13.00 Lunch

15.00-16.30 Organum

(Chair **Thomas B. Payne**)

- ANDREW LITTS (Temple University, Philadelphia): *Shifting Times: Temporality in Music of the Ars Antiqua*
- ADAM MATHIAS (University of Cambridge): *Chants, Tenors, «Organa», «Clausulae»: New Views*
- ROB C. WEGMAN (Princeton University): *The Transmission of «Organum Duplum» Revisited*



Coffee Break

17.00-18.00

- JENNIFER L. ROTH-BURNETTE (New York University): *Mapping Melodic Composition: A Metadata Approach to Understanding the Creation of Parisian «Organum Duplum»*
- SOLOMON GUHL-MILLER (Temple University, Philadelphia / Rutgers State University): *Digital Humanities in the Ars Antiqua: The Next Edition of «Organa», «Clausulae», and Motets*

SATURDAY 1 DECEMBER

9.00-11.00 Motet

(Chair: **Anna Zayaruznaya**)

- DOLORES PESCE (Washington University in St. Louis): *The Thirteenth-century Motet and the «mal mariée» Topos*
- CATHERINE A. BRADLEY (University of Oslo): *Quoting Against the Odds: Connections between Motet Tenors, Pedes, and Polyphonic Rondeaux*
- MATTHEW P. THOMSON (University of Oxford): *The Re-Use of Chant Melisma and Monophonic Songs in Thirteenth-Century Motets: Conceptualisation, Compositional Process, and the Recognition of Quotation*
- GAËL SAINT-CRICQ (Université de Rouen): *Robert de Reims vs “Robert de Rains”: Genre, Attribution and Authorship in the Thirteenth Century*



Coffee Break

11.30-13.00 Sources: Theory and Practice

(Chair: **David Catalunya**)

- GREGORIO BEVILACQUA (University of Southampton): *Ars Antiqua Manuscript Production in Thirteenth-Century Paris: An Updated Recap*
- MELANIE SHAFFER (University of Colorado Boulder, CO): *Converging Contents: The Classics, «Clausulae», and «Conductus» in Paris, Bibliothèque nationale, lat. 15139*
- KAHOU INOUE (University of Southampton): *Ligatures in Notational Examples in the Six Sources of Franco of Cologne’s «Ars cantus mensurabilis»*



13.30 Lunch

15.30-17.00 Aesthetics and Reception

(Chair **Charles Brewer**)

- MATTEO MACINANTI (Università degli Studi di Roma ‘La Sapienza’): *L’«auditio» del «pulchrum» musicale in Tommaso d’Aquino e Bonaventura da Bagnoregio nella stagione culturale dell’Ars Antiqua.*
- MARK EVERIST (University of Southampton): *Music, Pleasure and the Intertextual Arts in the Long Thirteenth Century*
- ISABELLE RAGNARD (Université de Paris IV-Sorbonne / Conservatoire National Supérieur de Musique et de Danse de Paris): *A Historiography of Ars antiqua in Sound: the 78 r.p.m Era.*



Coffee Break

17.30-18.30 The British Isles

(Chair: **Karen Desmond**)

- GRACE NEWCOMBE (University of Southampton): *Britain’s Cleric Composers: English 13th-century Song Tradition*
- AMY WILLIAMSON (University of Southampton): *A Popular English Polyphonic Repertory c1300*

SUNDAY 2 DECEMBER

9.30-11.00 *Conductus*

(Chair: **Mark Everist**)

- MARY CHANNEN CALDWELL (University of Pennsylvania): *Voice and Vocality in the «Conductus»*
- ANNE-ZOÉ RILLON-MARNE (Université Catholique de l'Ouest, Angers): *Is a «Conductus» without Music a «Conductus»? Some Reflections on the Poetic Sources*
- THOMAS B. PAYNE (William and Mary in Williamsburg): *«Vetus abit littera»: From the Old to the New Law in the Parisian «Conductus»*



Coffee Break

11.30-13.00 Panel: *Staging Trouvère Song*

(Chair: **James Cook**)

- ANNE IBOS-AUGÉ (CESCM de Poitiers – CRR de Perpignan / Université de Perpignan-Via Domitia): *Poetic and Melodic Recurrences in the Thirteenth-Century Refrains Repertoire*
- JOSEPH MASON (University of Oxford): *Recounting Debate: Narrative Frames for Debate in Trouvère Song*
- MEGHAN QUINLAN (Uppsala Universitet): *Trouvère Song in the «Ludus super anticlaudianum»: Staging the Secular within Visions of the Sacred*



13.00 Lunch

15.00-17.00 *Persistence of Ars Antiqua*

(Chair: **Mary Caldwell**)

- DAVID CATALUNYA (Julius-Maximilians-Universität Würzburg): *The Persistence of Ars Antiqua Polyphony in Fourteenth-century Castile*
- KAREN DESMOND (Brandeis University, Waltham): *Semibreve Notation in England and the 'Late' Ars Antiqua*
- ANDREW HICKS (Cornell University): *How Post-Franconian is Post-Franconian Notation?*
- ANNA ZAYARUZNAYA (Yale University): *The Swansong of Ars Antiqua: Situating Jacobus*