

ISM Study Group Cantus Planus
Research Forum 2021
Virtual meeting 28. 7. 2021

Section II

PROJECTS I

Dr David Andrés-Fernández

Corpus ProceSSIONalium Hispanarum: Sources, Music, History, Arts (1400-1600)



ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021

- Research team:

- Dr Agreda, Univ. Zaragoza
- Dr Andrés-Fernández (PI), Complutense Univ.
- Prof Asensio, ESMUC-Barcelona
- Dr Casabón, CMZ
- Dr Casorrán, CMZ
- Prof Haggh-Huglo, Univ. Maryland
- Dr Hardie, Univ. Sydney
- Dr Lop, Univ. Castilla-La Mancha
- Prof Morte, Univ. Zaragoza
- Prof Wagstaff, Washington D.C.

- Previous events

- MedRen 2020
- UCM 2020
- MedRen 2021

- Forthcoming events

- Colloquium 2021
- SEDEM 2021
- Musica hispanica database

david.andres@ucm.es

Script



Slovak Early Music Database About Sources Chants Feasts Genres Images Archives

Images of source

Number of images: 445
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- The use of images and information in SEMD must be acknowledged in the resulting papers.
- Under copyright laws, reproduction permission for publication purposes has to be requested.

Search chants

Search string

Cantus ID

SK-BRnm (Bratislava) Slovenské národné múzeum - Hudobné múzeum Graduale

Archive: SK-BRnm (Bratislava) Slovenské národné múzeum, Hudobné múzeum
Shelf-mark: MUS 178
Siglum: SK-BRnm MUS 178
Description: MUS 178, 219 ff.
Source type: Graduale
Century: 15th century
Provenance: Moravia
Notation: Square
Script: Gothic
Monophony / Polyphony: monophony
Manuscript / Print: manuscript
Material: parchment
Page layout (mm): 260x185, 200x130-135, 119-29, 5-7
References: VESELOVSKÁ, Eva - ADAMKO, Rastislav - BEDNÁRIKOVÁ, Janka. Stredoveké pramene cirkevnej hudby na Slovensku. Bratislava 2017, s. 109-110. URDOVÁ, Sylvia: Františkánsky graduál v zbierkovom fonde Slovenského národného múzea - Hudobného múzea s evidenčným číslom MUS 178. In: Musica Mediaeva Liturgica II, Ružomberok, 2016, s. 66-76.
Complete: Complete source

Chants of the source

664 chants found.

Eva Veselovská

Institut of Musicology of the Slovak Academy of Sciences, Bratislava, Slovakia

Cantus Planus in Slovakia: Local Elements – Transregional Connections

(Slovak Research and Development Agency, no. APVV-19-0043; 2020-2024)



Research Team:

Institute of Musicology of the Slovak Academy of Sciences, Bratislava: E. Veselovská, H. Studeničová, V. Garajová, E. Lazorík

Department of Music of the Pedagogical Faculty of the Catholic University, Ružomberok: R. Adamko, J. Bednáriková, Z. Zahradníková, J. Horvát

Department of Archiving and Auxiliary Sciences in History, Faculty of Arts of the Comenius University, Bratislava: J. Šedivý

IMS Study Group CANTUS PLANUS

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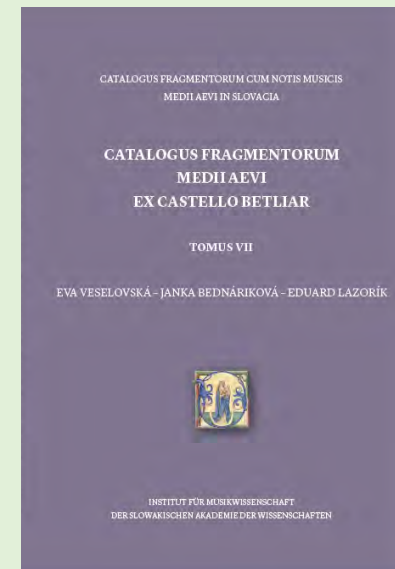
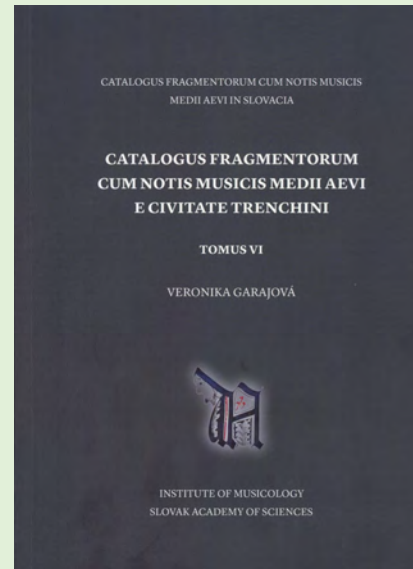
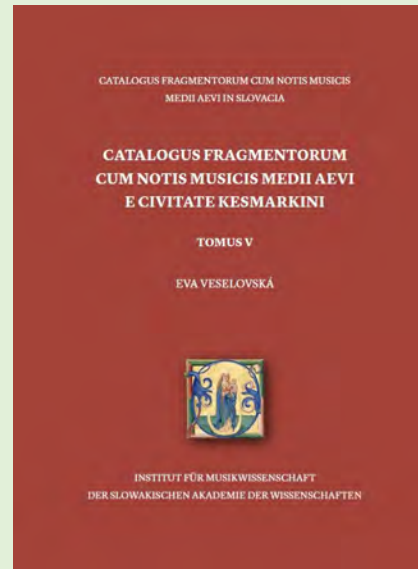
PROJECT ELEMENTS

1. Open access research

open building, enhancement, and active distribution of scientific infrastructure in the local and global area

Concrete examples:

- **edition of fragments:** *Catalogus fragmentorum etc.* - 3 new volumes (V. Garajová, J. Bednáriková, E. Veselovská, E. Lazorík)

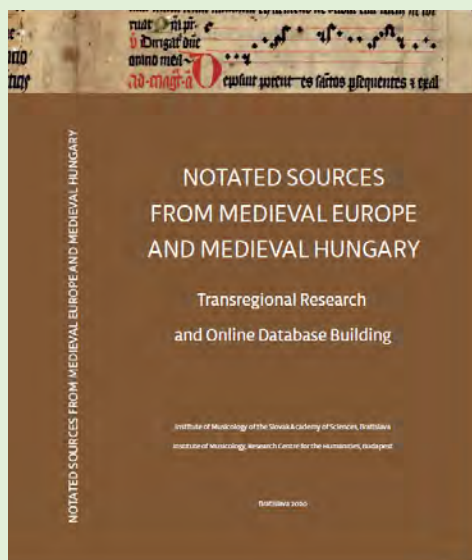


- **source editions of complete manuscripts:** the most recent one being *Missale Lund Ms. 387* (about 1300) R. Adamko, J. Bednáriková, Z. Zahradníková, E. Veselovská
- **database:** Slovak Early Music Database (SEMD): *Graduale SK-BRnm MUS I 78* (<http://cantus.sk/source/19263> – E. Lazorík)

2. Building a network of project partners

2. Building a network of project partners

cooperation with foreign partner projects – Hungary: Dr. Zs. Czagány, Dr. G. Gilányi – Hungarian Academy of Sciences; the Czech Republic: doc. H. Vlhová-Wörner – Czech Academy of Sciences, Institute of Musicology of the Faculty of Arts of Masaryk University in Brno; Dr. V. Mañas; Austria: Augustinian Library in Klosterneuburg – Dr. M. Haltrich; Ireland: Trinity College Dublin: Dr. A. Buckley; Canada: Dalhousie University: Dr. D. Lacoste)



Notated Sources from Medieval Europe and Medieval Hungary : Transregional Research and Online Database Building.

Eds. Eva Veselovská - Zsuzsa Czagány; Bratislava ; Budapest : Institute of Musicology of the Slovak Academy of Sciences : Institute of Musicology, Research Centre for the Humanities, 2020.

Concrete examples: EMCE, AMRA, DACT

Manuscript Sources and Archives (Czech Academy of Sciences, Prague VIM Archiv, New York) – Czech Academy of Sciences, Institute of Musicology, Slovak Academy of Sciences
Project: "CENTRA PLATICA in Slovakia" Local Elements – Transregional Connections
Institute of Musicology, Research Centre for the Humanities, Budapest
Project: "Manuscript" Digital Music Fragmentation

The Lecture Series
"Early Music in Central Europe: Local Elements – Transregional Connections – International Research"

A 12th-century Sacramentary from Hungary as a Multilayered Source for Chant History
Dr. Zsuzsa Czagány
Institute for Musicology
Research Centre for the Humanities, Budapest

Wednesday, June 23rd 2021, 5PM CEST, via ZOOM

Please click the link to register for the lecture:
<https://online.gallica.com/EMCE/AMRA>
Registration deadline: June 22nd 2021, 5PM CEST

Manuscript Sources and Archives (Czech Academy of Sciences, Prague VIM Archiv, New York) – Czech Academy of Sciences, Institute of Musicology, Slovak Academy of Sciences
Project: "CENTRA PLATICA in Slovakia" Local Elements – Transregional Connections
Institute of Musicology, Research Centre for the Humanities, Budapest
Project: "Manuscript" Digital Music Fragmentation

The Lecture Series
"Early Music in Central Europe: Local Elements – Transregional Connections – International Research"

From Wombs to Worship: Three Mothers – Ann, Elizabeth, and Mary – in the Liturgies of Prague and Cambrai
Prof. Barbara Heger-Hyde
University of Maryland
College Park

Wednesday, 21st October, 5PM CEST, via ZOOM

Please click the link to register for the lecture:
<https://online.gallica.com/EMCE/AMRA>
Registration deadline: 20th October, 5PM CEST

Manuscript Sources and Archives (Czech Academy of Sciences, Prague VIM Archiv, New York) – Czech Academy of Sciences, Institute of Musicology, Slovak Academy of Sciences
Project: "CENTRA PLATICA in Slovakia" Local Elements – Transregional Connections
Institute of Musicology, Research Centre for the Humanities, Budapest
Project: "Manuscript" Digital Music Fragmentation

The Lecture Series
"Early Music in Central Europe: Local Elements – Transregional Connections – International Research"

Petrus Wilhelmus: Utrenja Sources and New Facts about His Music
David Gonsky
Department of Musicology
Polish Academy of Sciences

Wednesday, May 19th, 5PM CEST, via ZOOM

Please click the link to register for the lecture:
<https://online.gallica.com/EMCE/AMRA>
Registration deadline: May 18th, 5PM CEST

Cantus Planus in Slovakia (CPS) + Slovak Early Music Database (SEMD)

Veselovská, Eva

Institute of Musicology, Slovak Academy of Sciences, Dúbravská cesta 9, 841 04 Bratislava 4, Slovakia;
eva.veselovska@savba.sk; <http://cantus.sk>

(Online Forum Cantus Planus 2021)

The project CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections focuses primarily on research on mediaeval sources of music in Slovakia, and of Slovak provenance abroad, from the latter half of the twelfth century to the early sixteenth century, extending into the early modern period. It maps and systematizes information about the musical output of plainchant in various socio-cultural milieus (urban centres, ecclesiastical institutions, individuals). It identifies the basic processes of the formation and distribution of chants according to geographical formulas (central versus local centres), social models (town, Church representatives and societies, the nobility, burgesses) and functions (liturgical centres: diocesan versus monastic sources).

The project envisages a realistic **achievement of its goals** by the complex, coordinated and stratified cooperation of the members of the project team, local and international (long-standing) cooperation, and information transfer through supranational databases and network portals (<http://cantusindex.org>).

The basic Project Elements are:

1. We want to build an open access research, in the local and global area in the context of a detailed and complex processing of a mediaeval source base.

The **transmission of the outcomes** of the pieces of research, analyses, and specifications of the local elements and transregional relationships of plainchant was carried out on fragments from Kežmarok, Trenčín, and Betliar (fragments from Kremnica, Košice, and Martin are forthcoming).

Concrete examples of the outputs are:

- three new volumes of the edition *Catalogus* etc. were published 2020-2021_(from the cities Kežmarok, Trenčín and ex castello Betliar)

- Actually we are preparing (in this year 2021) the source editions of complete manuscripts: the Missale Lundense Ms. 387 from the Library of the Slovak Academy of Sciences.
- we are continuing to fill our database CPS/ SEMD, the latest news: Graduale (Slovak National Museum), Fragments from Trenčín and Betliar

The News are:

Musical fragments from the twelfth to the fifteenth centuries in the Library of the Evangelical Church of the Augsburg Confession in Kežmarok and in the Betliar Museum of the Slovak National Museum were used as the outer cover of younger books. The surviving materials stand witness to the local scribal and liturgical tradition, especially that of scriptoria in the Spiš region, but they also include foreign products that made their way to Slovakia in their secondary function (as bindings of younger books). The most precious materials consist of musical sources that contain chants for the feasts of St. Wenceslaus, St. Wolfgang, St. Gudula, and St. Eligius. They are extremely rare finds not only in the Central European, but in the overall European context as well. Important sources of local production include manuscripts with chants for the feasts of St. Ladislaus and St. Elizabeth of Hungary

2. We need to build a network of project partners

In the preparation process of the outputs, special thanks are due to Dr. Zsuzsa Czagány for the long-term cooperation and preparation of the volume Notated sources and Dr. G. Gilányi for the actually consultations of the medieval notations, then special thanks go to Prof. B. Haggh-Huglo for her valuable consultations about the offices of St. Eligius and St. Gudula (fragments from Kežmarok) and Prof. R. Hankeln and Dr. H. Vlhová-Wörner for their inspiring reviews of the international journal Notated Sources, and special thanks again to Prof. R. Hankeln for his expert advices of the complete manuscript Missal Ms. 387.

Script

Hana Vlhová-Wörner



*Project Old Myths, New Facts:
Czech Lands in Center of 15th-century
Music Developments*

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021



FACULTY OF ARTS
Charles University



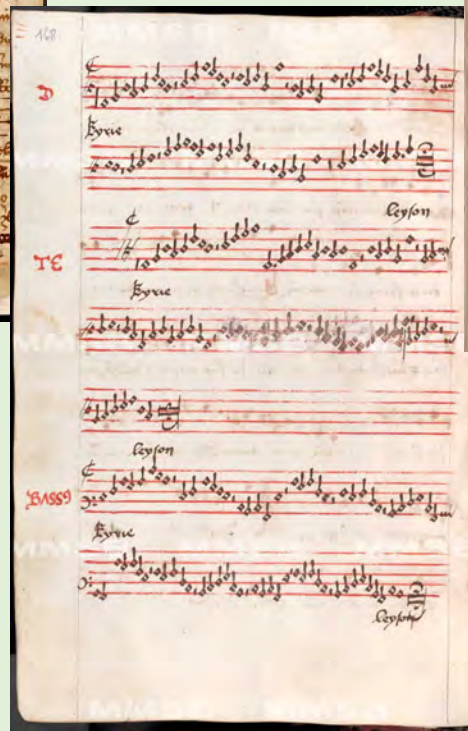
Vyšší Brod (Hohenfurt)
collection OCist, 1410



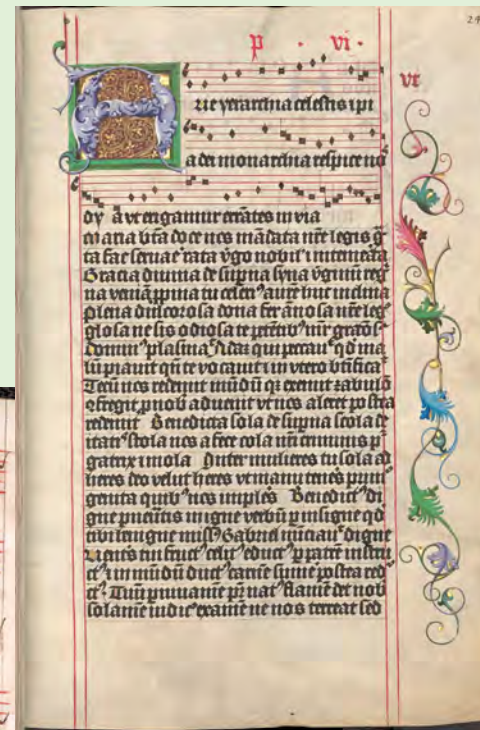
Jistebnice Kancionál,
1420–1430



Vyšehrad Kancionál
1460s



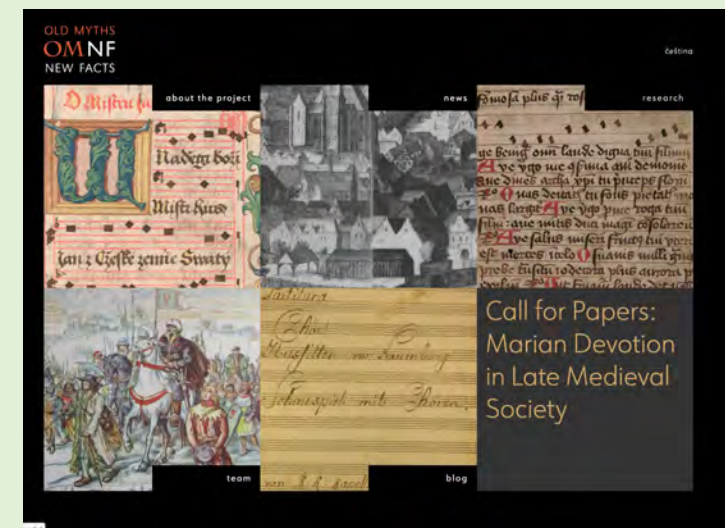
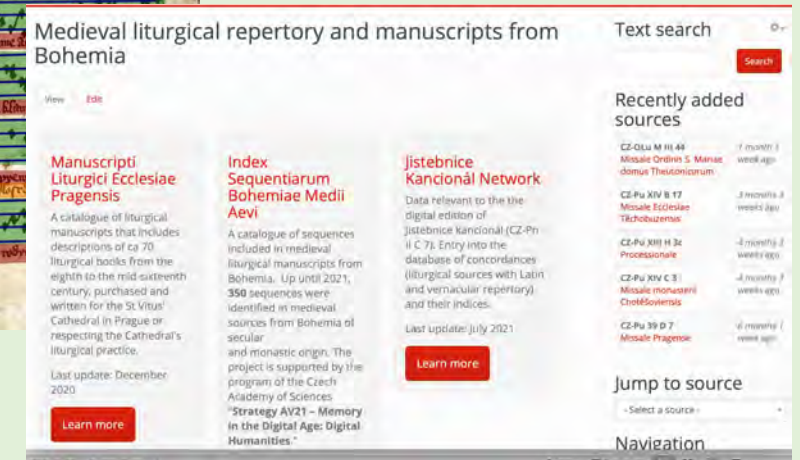
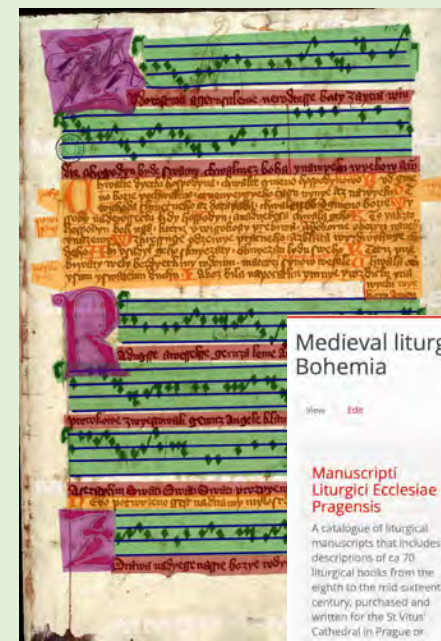
Speciálník from Prague
ca 1500



Graduale-Kantionale
Chrudim, 1530

Outputs and activities

- Edited book
- Book chapters and journal articles
- Conferences and workshops
- EMCE
- Digital Humanities and Early Music Research
- Databases
- Digital edition of Jistebnice Kancionál
- More: <https://www.smnf.cz/en/>



Hana Vlhová-Wörner: Old Myths, New Facts: Czech Lands in Centre of 15-th Century Music Developments

Script

The OMNF project is a five-year project funded by the Czech Science Foundation for the years 2019-2023 as an "EXCELLENCE" project, a programme recently established for cutting-edge research with the aim of more active inclusion of Czech academics in international discourse, and is a joint project between the Academy of Sciences of the Czech Republic and Charles University. The project is devoted to music and musical culture in the long 15th century, which is a period with the exclusive position in Czech history as the century of the Hussite Wars and the formation of the Czech identity. Therefore, its reflection in modern historiography is particularly relevant to the topic, as well as the subsequent use or misuse of historical facts, including musical documents, in political discourse at the beginning of the 20th century and during the Communist regime, which is also an important topic for our project. Our team consists of seven members, five specialists in early music (Jan Ciglbauer, Rhianydd Hallas, Lenka Hlávková, Markéta Králová and myself) one specialist in modern music (Viktor Velek) and one specialist in Digital Humanities (Jan Hajic).

Our five-year research is based on a detailed study of five selected "representative" manuscripts: a Vyšší Brod collection from 1410 (Vyšší Brod, monastic library, ms. 42), which is the oldest large collection of Latin and Czech *cantiones* [slide], the Jistebnice Kancionál from the 1420s with Czech Hussite liturgy [slide], a Vyšehrad collection from the 1460s with Czech and Latin liturgical repertory and *cantiones* (Prague-Vyšehrad, the chapter library, ms. 376), the so-called Prague Speciálník from the turn of the 15th and 16th centuries (Prague, National Library of the Czech Republic, ms. 59 R 5116), which includes monophonic and contemporary polyphonic repertory, and, finally the Gradual from Chrudim from 1530 (Chrudim, Library of the District Museum, ms. 12580), which is a representative chant book for Latin Utraquist (post-Hussite) liturgy.

Our main goal is a series of print and digital outputs. We are currently preparing an edited monograph which will include chapters on all topics that we consider particularly relevant: late-medieval chant, with special emphasis on late-medieval sequences and the repertory

for Jan Hus; *cantiones*, *cantus fractus* repertory and the use of Hussite songs and medieval symbols in modern compositions; and, finally, the presentation of older Czech history in Czech historiography from the beginning of the 20th century, which also marked the birth of the field in Czech musicology and which partly persists here to this day. In addition, we are preparing a series of articles on individual repertories and manuscripts, of which I would like to mention the already completed set of three studies of *ca* 200 pages devoted to the Vyšší Brod collection from 1410, which includes a paleographic-codicological analysis, analysis of late-medieval chant, and a catalogue and analysis of the Latin and Czech *cantiones*. Among the digital formats, I will mention three repertory databases: *hymnologica* with a sequence database which is part of the CantusIndex network (already with almost 5,000 records), the upcoming *cantio* database (Jan Ciglbauer), and that for the *cantus fractus* repertory (Lenka Hlávková). The preparation of a digital edition of Jistebnice Kancionál by Jan Hajič and myself, is a special bonus, where we partly use the OMMRall software developed at the University of Würzburg, and partly our own software which, among other things, allows automatic comparison of melodies recorded in the CantusIndex.

The project regularly hosts workshops, currently virtually and with a wide international reach, the next being held at the end of October hosted by Rhianydd Hallas (present here), dedicated to Marian devotion in the late Middle Ages. Since last year, we have organised regular workshops on Digital Humanities in Early Music Research, also with rich international participation, which were devoted, among other things, to the methodology of repertory databases, MEI, and digital editions (contact: Jan Hajič). In co-operation with Eva Veselovská and Zsuzsa Czagány, we have established a new set of virtual lectures in the cycle "Early Music in Central Europe: Local Elements – Transregional Connections – International Research." Further information can be obtained from our website (smnf.cz).

Prof. Dr. Stefan Morent
University of Tübingen
eChant:
Tools for Digital Chant Research

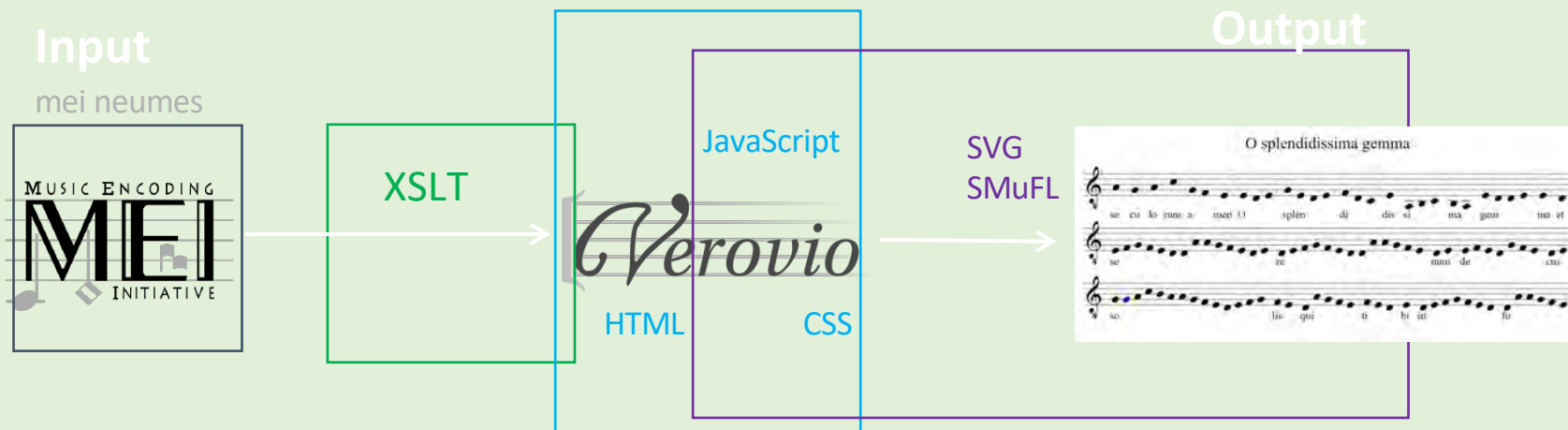
ISM Study Group Cantus Planus

Research Forum

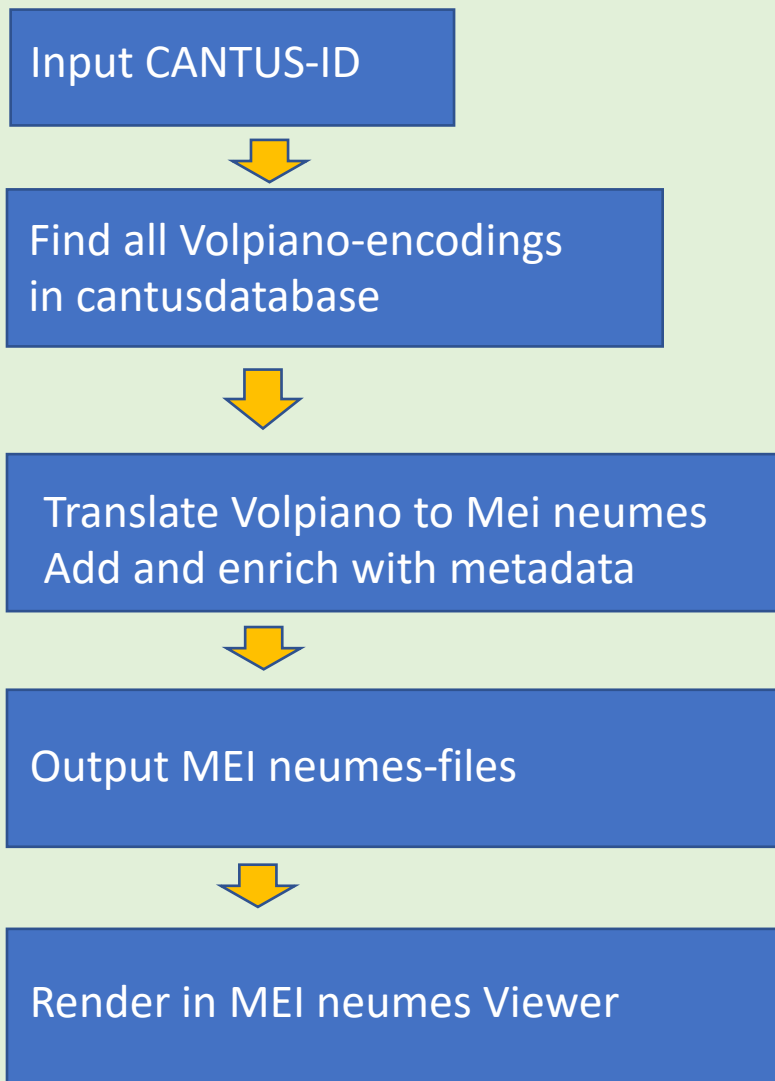
Virtual meeting, 28. 7. 2021

Rendering MEI neumes (4.0.1) with Verovio¹

The screenshot shows the MEI Neumes Viewer interface. On the left is a 'Navigation' sidebar with options to select a file, render data, and choose options like zoom (70%), page (1/3), source (Facsimile Codex D), and checkboxes for 'Show Quilisma', 'Neume Grouping', and 'Show Neumes'. The main area, titled 'Graphical Output', displays a musical score for 'O splendidissima gemma' on five staves. The lyrics are: 'O splen di dis si ma gem ma & se re num de cus so lis aui ti bi in fu sus est fons sa li ver de cor de pa tris quod e u ni cu/ ver bum su um p quod cre'. A mouse cursor is hovering over a neume on the fifth staff.

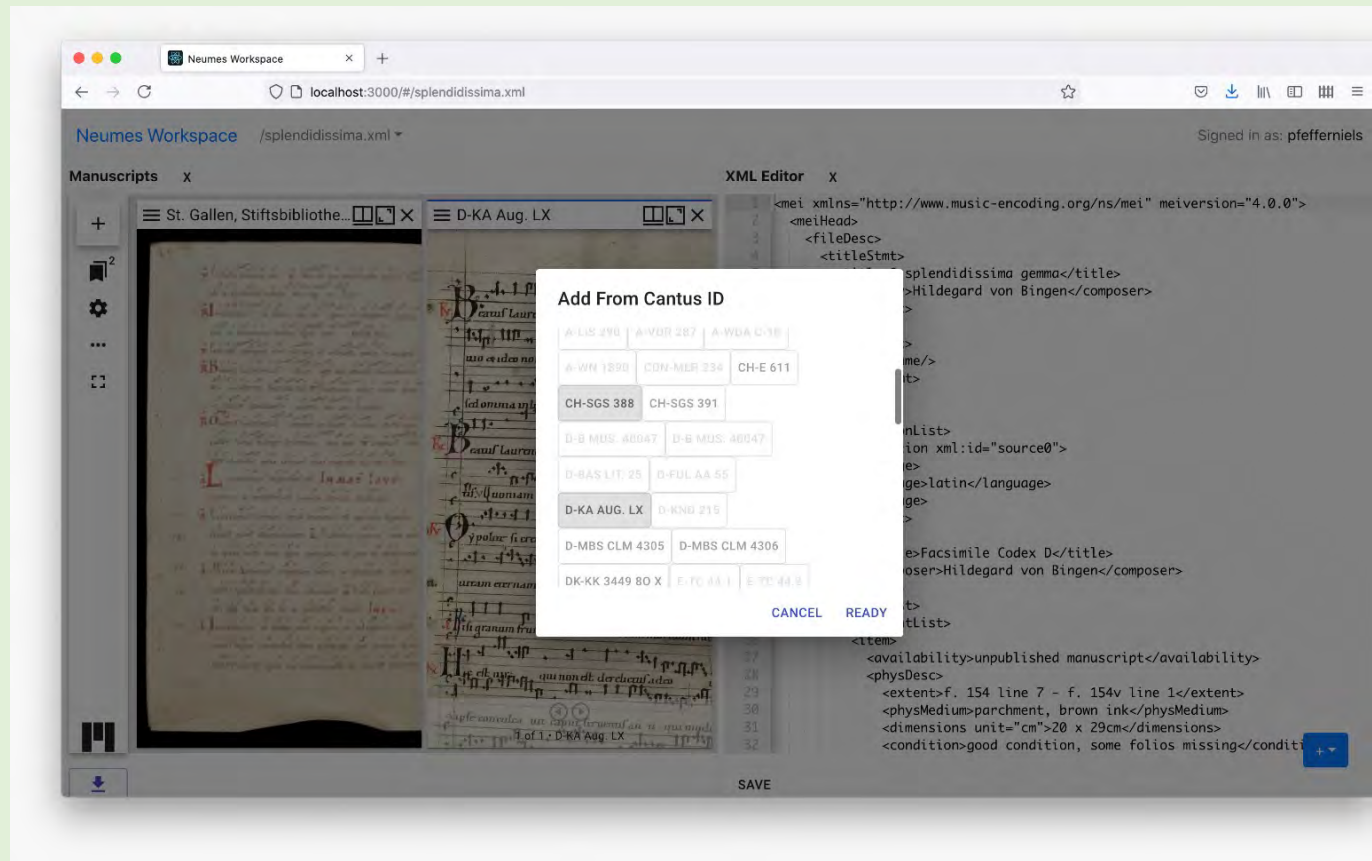


Translator Volpiano2MEI neumes²



² Fabian Piwowarczyk

Collecting and collating IIF-manuscripts for CANTUS-ID³



stefan.morent@uni-tuebingen.de

³ Niels Pfeffer

Emma Hornby
University of Bristol
*Processions and processional chants in
medieval Iberia*

ISM Study Group Cantus Planus

Research Forum

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Processional Chants in Early Medieval Iberia: Liturgy, Melody, Continuity – Emma Hornby

- Leverhulme International Network: Emma Hornby, Carmen Julia Gutiérrez and David Andrés Fernández (Complutense University, Madrid)
- Kati Ihnat, Rebecca Maloy, Eduardo Carrero, Jamie Wood, Raquel Rojo Carrillo, Dianne Scullin, Felipe Corte Real de Camargo (contributors to forthcoming Critical Cluster for Journal of Medieval Iberian Studies)



LEVERHULME
TRUST _____

- Emma Hornby, David Andrés Fernández, Carmen Julia Gutiérrez and Dianne Scullin, “Processional melodies in the Old Hispanic rite”, forthcoming in *Plain song and Medieval Music* for publication in 2021
- David Andrés Fernández, Carmen Julia Gutiérrez, Emma Hornby and Raquel Rojo Carrillo, “Processions and their chants in the Old Hispanic liturgy”, *Traditio* 75 (2020), 177-223.
- Critical Cluster for Journal of Medieval Iberian Studies (in preparation)

