

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

Section IV

Projects II

Script

Lionel Li-Xing Hong  
The Chinese Chants of Fr.  
Vincent Lebbe

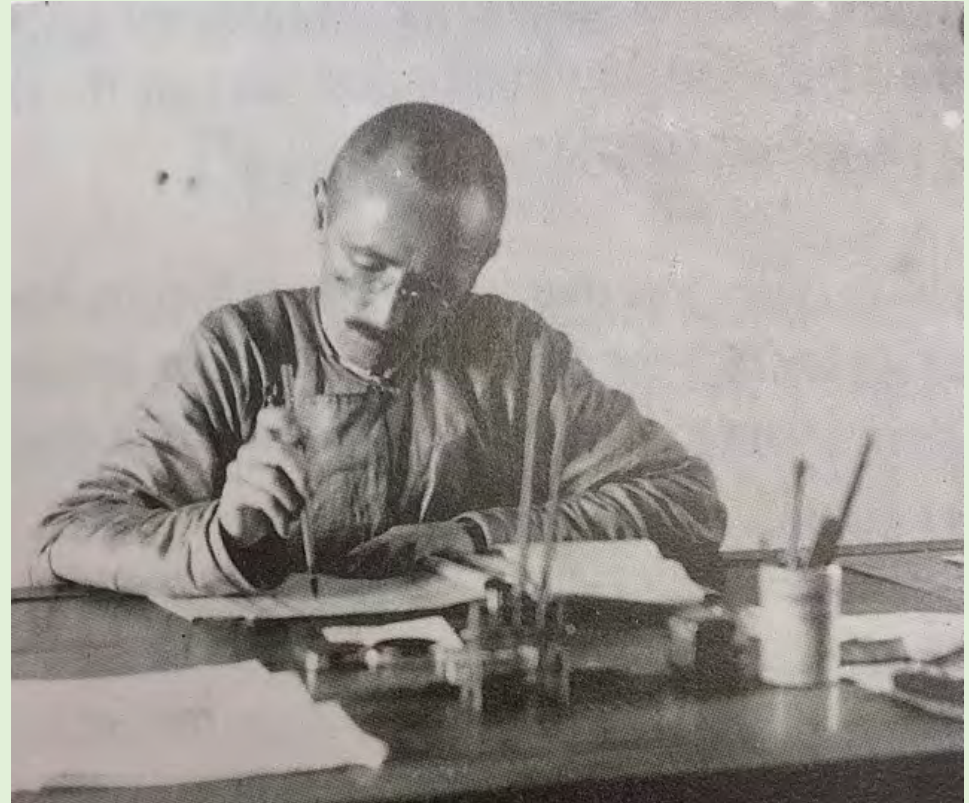
ISM Study Group Cantus Planus

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# Fr. Vincent Lebbe (1877-1940)

- Coming to age after the Gregorian chant revival
- Greatly enamored by the plainchant
- Passionate about Chinese cultures, especially the language
- Two congregations:
  - Little Brothers of St. John the Baptist (1927)
  - Little Sisters of St. Theresa of the Child Jesus (1928)



*Photo source: Vincent Thoreau, Le Tonnerre qui chante au loin*

# Rendering Chinese chants



- Text: pre-existing translation from FR. Buglio's translation of Roman Breviary (17th century)
- Music: principally Gregorian melodies
- Started his work on Chinese chants in the late 1920s

*Fr. Vincent Lebbe playing the harmonium*

*Photo source: <https://digitalcommons.whitworth.edu/album26/47/>*

# YouTube Channel: 雷鳴遠神父中文聖樂遺產

## The Heritage of Chinese Sacred Music by Fr. Vincent Lebbe



<https://www.youtube.com/channel/UC2GRRUV4laY52Og2GSuweww>

## The Chinese Chants of Fr. Vincent Lebbe

Li-Xing Hong

Fu Jen Catholic University, Taiwan

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Fr. Vincent Lebbe (1877-1940), a renowned Belgium missionary committed to evangelizing in China, is a forerunner in the indigenization of the Catholic faith. Coming to age after the Gregorian chant revival, Fr. Vincent Lebbe was a fervent disciple of the traditional Latin plainchant. He was a seminarian at the Congregation of the Mission (the Lazarists), where the Gregorian chant was highly regarded and properly taught. He even studied the publications of the Solesmes Abbey, for example the *Paléographie musicale*, all by himself. In addition, Fr. Lebbe was equally passionate about Chinese cultures, especially the Chinese language.

Fr. Lebbe established two local religious orders in China, the Little Brothers of St. John the Baptist in 1927 and the Little Sisters of St. Theresa of the Child Jesus in 1928. With the ongoing movement of liturgical renewal, Fr. Lebbe strongly advocated that the Chinese monks and nuns should sing and pray in their mother tongue. Consequently, for the spiritual formation and liturgical practice of these two orders, Fr. Lebbe worked laboriously on rendering Chinese texts to principally Gregorian melodies.

Luckily, he did not have to start from scratch. He used the pre-existing translations done by Fr. Lodovico Buglio, SJ (1606-1682), an Italian missionary, who translated part of the Roman Missal and Breviary into classical Chinese back in the 17<sup>th</sup> century. Fr. Buglio's translation had not been put to use among the Chinese Catholics, therefore these Chinese liturgical texts have not yet exerted their potential for evangelization or spiritual formation. Centuries later, thanks to the work of Fr. Vincent Lebbe, who united Fr. Buglio's translation with traditional plainchant, these chants with classical Chinese texts were heard in China for the first time.

Fr. Lebbe started his work on Chinese chants in the late 1920s, and these chants were put together into several chant books, especially one over-700-page volume

commonly known as *Da rike* 大日課 (“Grand Divine Office”). These chant books are very rare and we are now preparing a new edition of Fr. Lebbe’s chants, completely reproduced and reorganized.

In addition to preparing new editions for publication, we think that it’s important to let people actually listen to these chants. Therefore, we created a YouTube channel for the Chinese chants of Fr. Vincent Lebbe. Featuring recordings of these mostly forgotten Chinese chants, the Channel presents Fr. Lebbe’s long-forgotten beautiful works so that they can be appreciated anew. With the video clips, one can listen to the recordings while watching a scrolling score.

Here’s the link to the channel:

<https://www.youtube.com/channel/UC2GRRUV4laY52Og2GSuweww>

Please listen to some of the chants if you have time. And I hope that you will enjoy them.

Thank you for your attention!





## ***Digital Data Retrieval from Medieval Music Palimpsests***

Principal Investigator **Dr Giovanni Varelli**

Co-Investigator **Dr Julia Craig-McFeely**

Photographer **Dr Lynda Sayce**

Research Assistant **Mr Frederick Cale**



FACULTY OF

**MUSIC**



### **In collaboration with :**

University of Hamburg

Biblioteca Teresiana, Mantua

Biblioteca del Sacro Convento, Assisi

Biblioteca Capitolare, Vercelli

Dr Andreas Janke

Mr Cesare Guerra

Fra Carlo Bottero OFMConv

Dr Timoty Leonardi



Vercelli, Biblioteca Capitolare  
MS CCVIII , ff. 50r–70v

Total palimpsest folios : 406

Assisi, Biblioteca del Sacro Convento,  
MS 432bis, MS 574

Total MSI sets : 406 (x 6)

Mantua, Biblioteca Teresiana  
MS 266, MS 287, 295

Total images : ca. 2,400

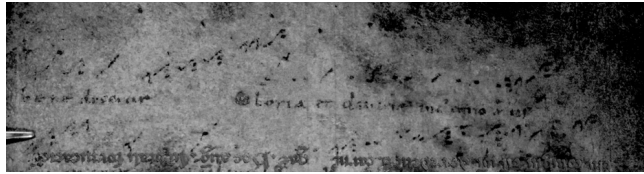
LEVERHULME  
TRUST



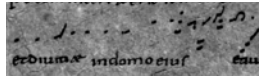
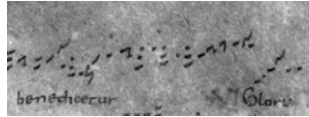
UNIVERSITÀ  
DI TRENTO  
Dipartimento di  
Lettere e Filosofia

## A 'Chartres 47' in Vercelli

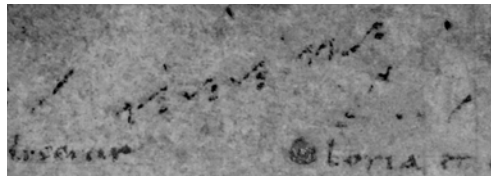
Vc208



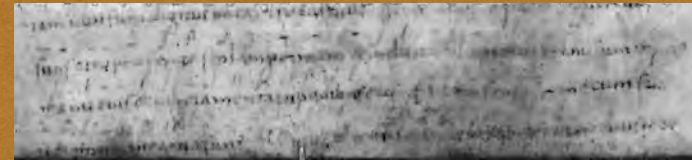
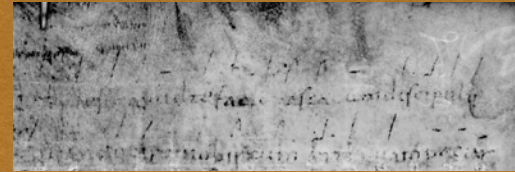
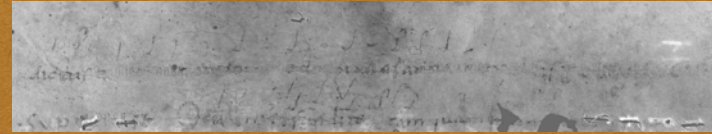
Ch47



Vc208  
detail

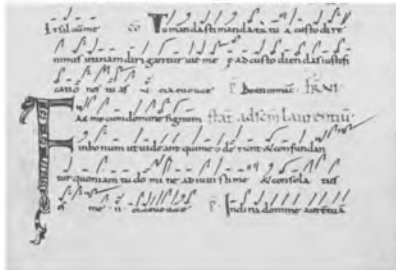


## Early antiphoner in Assisi



## An 'Angelica 123' in Assisi

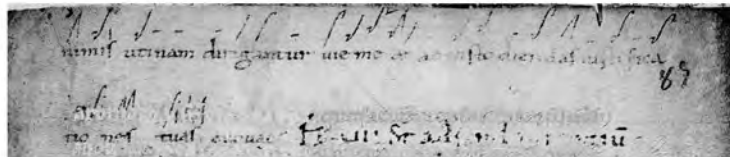
Roma, Biblioteca Angelica, MS 123



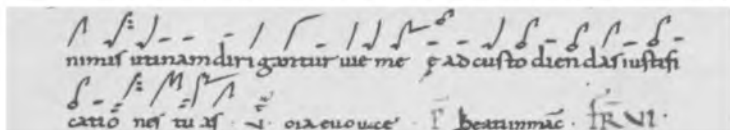
Assisi, Biblioteca del Sacro Convento, MS 547



Assisi 547



Angelica 123

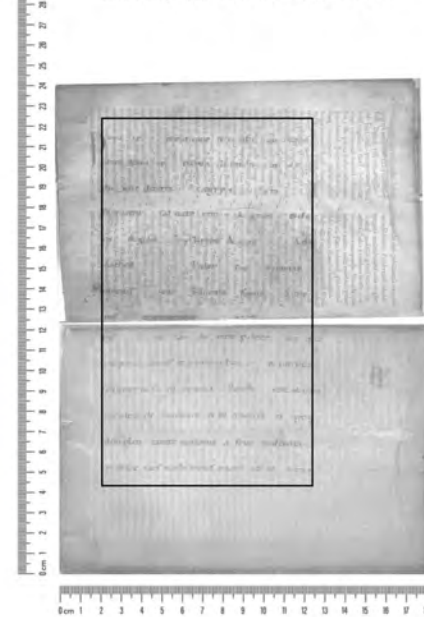


## Cantatoria recentiora

St Gall, Stiftsbibliothek, MS 359



Mantova, Biblioteca Teresiana, MS 295



Hikka-Liisa Vuori

*Preliminary thoughts about Fragmenta  
membranea collection*

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021

## Approaching Fragmenta membranea -collection

The main body of medieval Finnish, Åbo diocese, musical fragments are in *Fragmenta membranea* -collection in the National Library of Finland. There are approximately 1500 fragmentary manuscripts in the collection. Approximately 900 of them are liturgical. They are divided into five categories of collections:

I Missalia (remains of 369 manuscripts),

IIa Gradualia (remains of 129 manuscripts),

III Breviaria (remains of 190 manuscripts),

IV Antiphonaria (remains of 212 manuscripts). (Heikkilä 2010)

Approximately two thirds of these liturgical manuscripts include musical notation (there is not yet exact number for this).

**Cantus planus 28<sup>th</sup> July 2021**

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Sibelius Academy, The University of the Arts, Helsinki

<https://fragmenta.kansalliskirjasto.fi/>

Contents of the musical fragments have been only partially analysed: Breviaria by Toivo Haapanen in 1930's and Antiphonaria by Ilkka Taitto in the beginning of the 20th century. (Haapanen 1932; Taitto 2001, 2002).

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Sibelius Academy, The University of the Arts, Helsinki

What are the musicological features of the chants located or written in the diocese of Åbo from the 13<sup>th</sup> century until 16<sup>th</sup> century?

With my colleague Jorma Hannikainen, we approach this question from the sources of different time periods. Hannikainen concentrates in the 15th and 16th centuries, the late medieval and early reformation sources, mainly with whole liturgical books while I focus on the notated fragments of the 13th and 14th centuries.

[hilkka-liisa.vuori@uniarts.fi](mailto:hilkka-liisa.vuori@uniarts.fi)

Sibelius Academy, The University of the Arts, Helsinki



# Parish Brotherhoods: Sound, Space and Mobility in Early Modern Leuven

Dr Henry T. Drummond  
Postdoctoral Researcher, KU Leuven



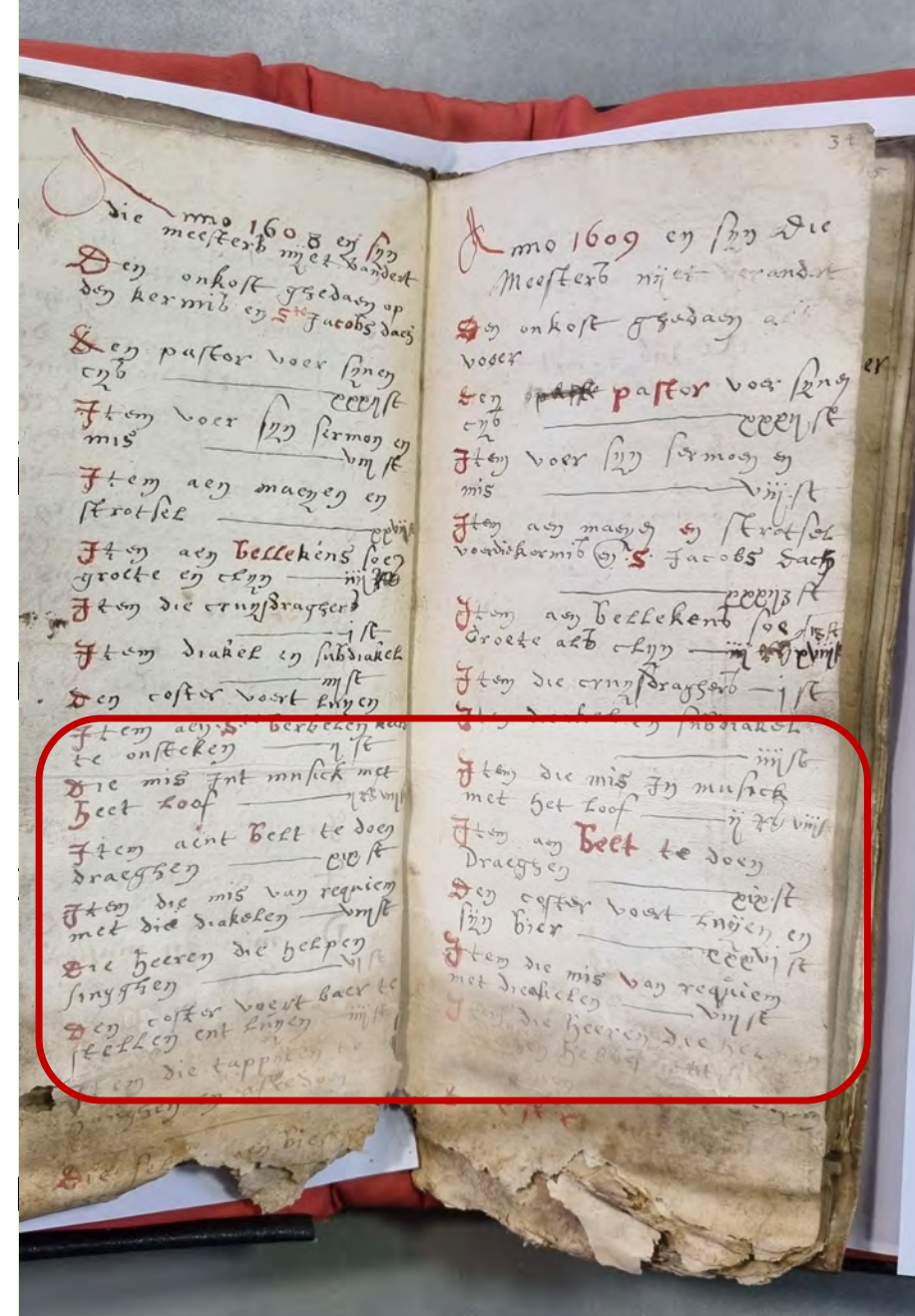
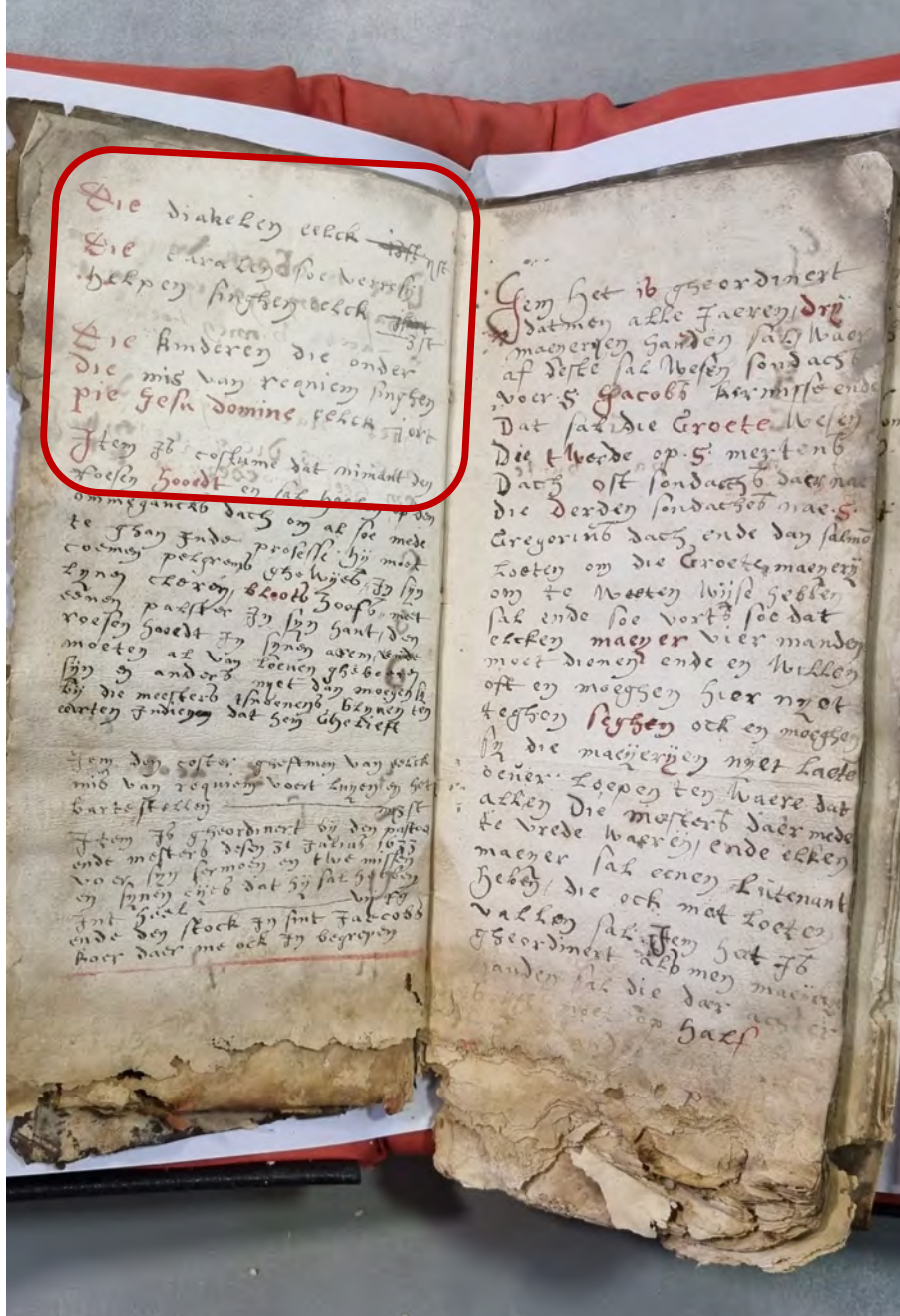
IMS Study Group *Cantus Planus*

Research Forum | 28 July, 2021

Den waeghen Representerende  
Den Choor der Inghelen. ∞







# Sarah Ann Long

# Music and Musicians in the

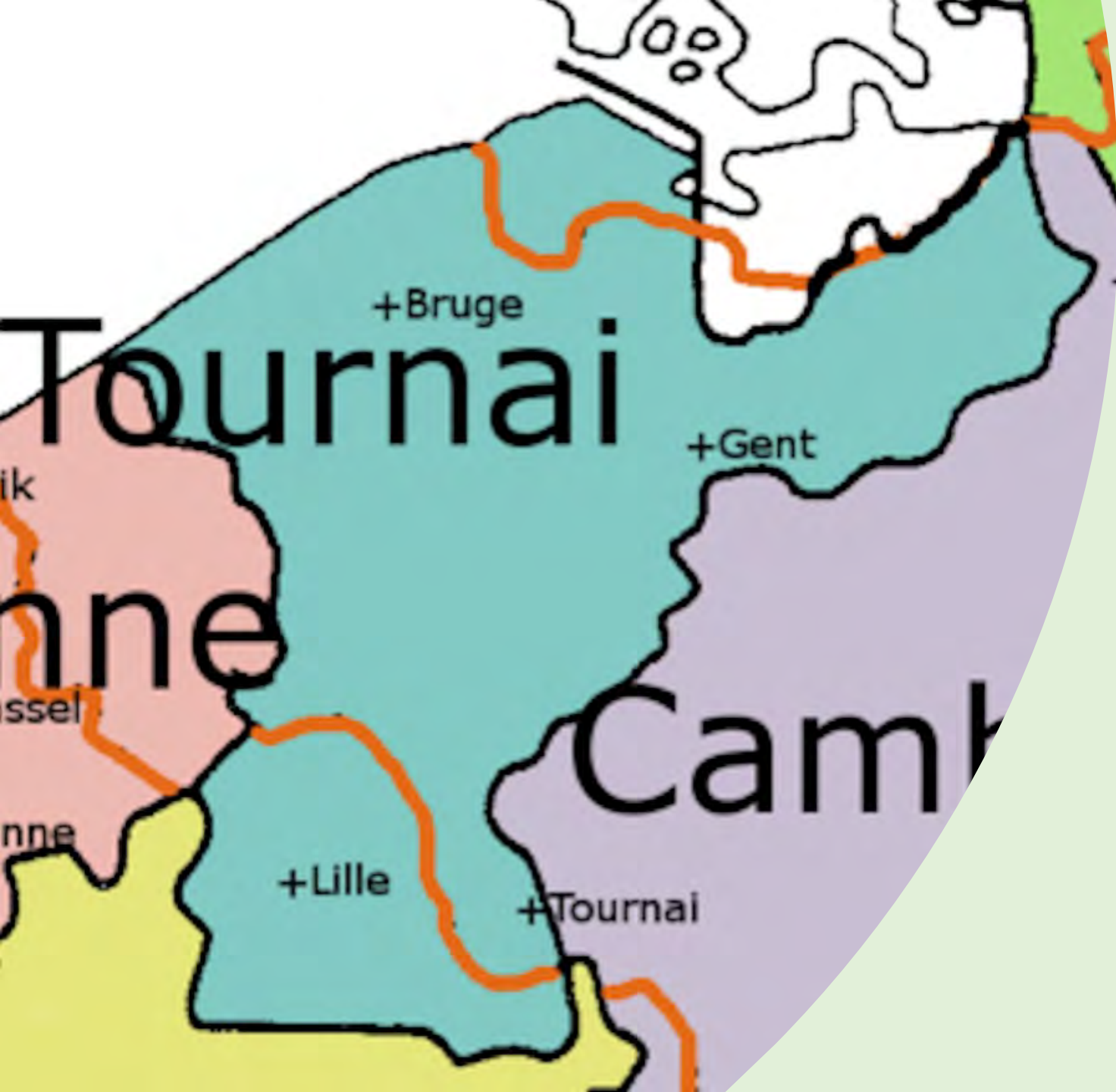
# Diocese of Tournai

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021





The Diocese of  
Tournai (13<sup>th</sup> –  
15<sup>th</sup> century)

# Music Sources from Tournai and Lille (list in progress)

- Tournai (see Long, *Music, Liturgy, and Confraternity Devotions in Paris and Tournai*. University of Rochester Press, 2021.)
  - Bibliothèque de la Ville
    - MS 12 and 13 – notated missals used in chapels at Tournai Cathedral
  - Bibliothèque et Archives de la Cathédrale
    - MS 12, 13, 27 – chant and polyphony for the masses and offices celebrated by the Confraternity of the Notaries (13<sup>th</sup> – 16<sup>th</sup> century)
    - MS 58 – chant and polyphony for masses and offices celebrated by the Confraternity of the Transfiguration (15<sup>th</sup>-16<sup>th</sup> century)
    - MS 10 – Notated missal from the Cathedral (13<sup>th</sup> century)
    - MS 11 – Notated missal from the Cathedral (13<sup>th</sup> century)
- Lille (see Christian Meyer, *Catalogue des manuscrits notés du Moyen Âge 4, vol. II*, 2016; and Jennifer Barnard, “The Journey of the Soul: The Role of Music in the *Ludus super Anticlaudianum* of Adam de la Bassée.” PhD Thesis, University of Bristol, 2008.)
  - Bibliothèque municipale, Lille
    - MS 316 – *Ludus super Anticlaudianum* from St. Pierre (13<sup>th</sup> century)
    - MS 391 – Notated Missal from St. Pierre in Lille (12<sup>th</sup> – 15<sup>th</sup> century)
    - MS 599 – Invitatories from St. Pierre (14<sup>th</sup> century)
    - MS 807 – Notated Missal from St. Pierre (15<sup>th</sup> century)

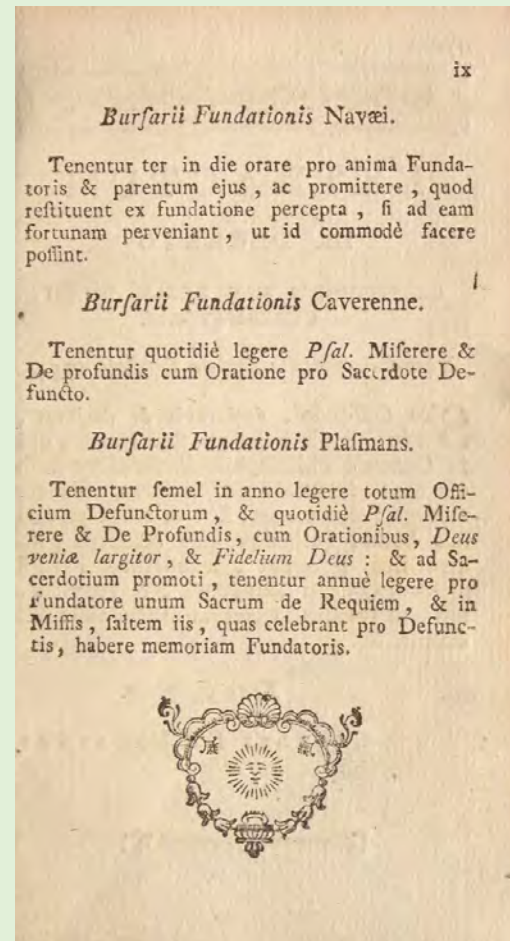
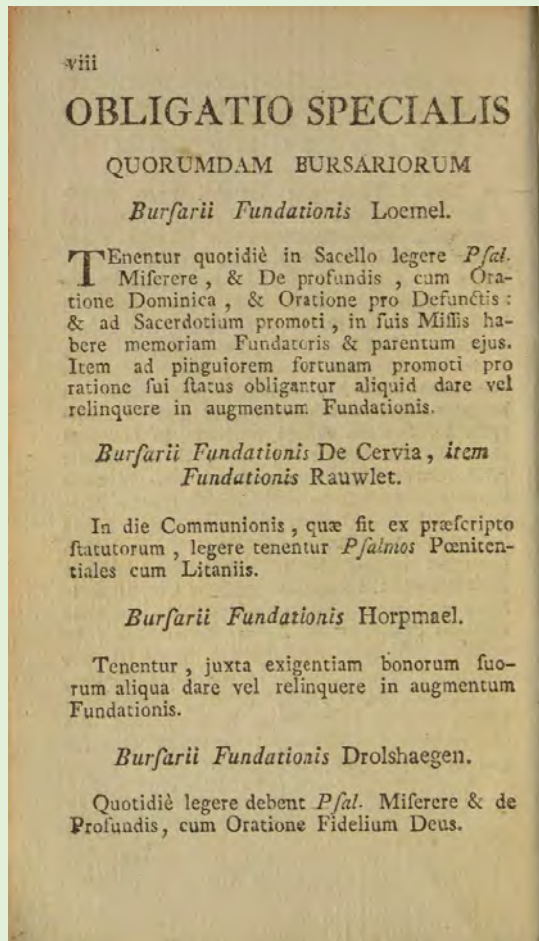
# Archival Sources from Tournai and Lille (highlights from a list in progress)

- Lille
  - Archives du Nord
    - Contains thousands of document collections, such as notarial registers and city council registers. Series G contains a large series of documents pertaining specifically to the Collegiate Church of St. Pierre and its surroundings. I will investigate this along with those from other ecclesiastical and monastic institutions. I will also look at the civil and ecclesiastical documents together to see what relationships there are between individuals involved in making music and poetry.
- Tournai (see Long, *Music, Liturgy, and Confraternity Devotions in Paris and Tournai*. University of Rochester Press, 2021, for references to some of these documents)
  - Chronicles of Gilles Li Muisis (14<sup>th</sup> century, Abbot of St. Martin in Tournai)
  - Tournai, Bibliothèque de la Ville
    - Poetry from the Puy d'Escole de Rhétorique de Tournai (15<sup>th</sup> century)
  - Tournai, Archives de l'Etat
    - Most documents destroyed during WWII
    - Some wills from the 14<sup>th</sup> century
    - City council registers from the fourteenth and fifteenth centuries
    - Documents from a local monastery
    - A few parish documents
  - Lille, Archives du Nord
    - Documents in Series 14 G – 17 G (secular clergy of the diocese of Tournai, very few documents on Tournai itself)
  - Bibliothèque et Archives de la Cathédrale
    - Obituary from the parish of St. Jacques (disappeared, but a photocopy of the microfilm is in the Cathedral Archives, C297)
    - 14 cartularies (A-L, N, Q)
    - Capitulary acts
    - Calendar followed by an Obituary (end of the 13<sup>th</sup> century to around 1407)
    - MS 11 (notated missal) containing the obituary of the Hospital of Notre-Dame in Tournai (13<sup>th</sup>-15<sup>th</sup> century)
    - MS 38 – Obituary from the parish of St. Nicolas-des-Prés
  - Published documents from the Abbey of St. Martin
  - Documents published by Jacques Pycke
    - *Les documents nécrologiques de la Cathédrale de Tournai (1076 obits de 1044 à 1562 dates et identifiées)*
    - MS 348/A (Ceremoniale and Ordo)
    - *Inventaire des Archives de l'Eglise Saint-Jacques à Tournai, conserves aux archives et bibliothèque de la Cathedrale de Tournai*

# Commemorations at the Old University of Leuven

Miriam Wendling

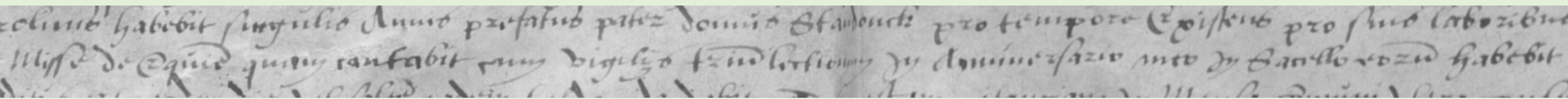
*Preces sive officium divinum per annum ad usum alumnorum collegii Standonck Lovanii (Leuven, JPG Michel: 1774)*



KU Leuven Libraries Special Collections,  
CaaA656

# Willem Horpmael

- Pater of Standonck College, chaplain at St. Peter's in Leuven
- Foundation instrument from 1556 for three scholarships, died 1568
- Scholarships with a preference for his family members.
- Recipients should contribute to the endowment
- Wants an anniversary mass with the participation of the whole college



...misse de requiem quam cantabit cum vigiliis trium lectionem in anniversario meo in sacello eorum habebit.

Rijksarchief Leuven, Oude Universiteit, 2093



Script

# Unlocking the Mysteries of a Medieval Chant Book with Multispectral Imaging

Virginia Blanton [blantonv@umkc.edu](mailto:blantonv@umkc.edu)  
CODICES Digital Humanities Lab  
<https://daedalus.umkc.edu/CODICES/>



*ISM Study Group Cantus Planus  
Research Forum 28 July 2021*

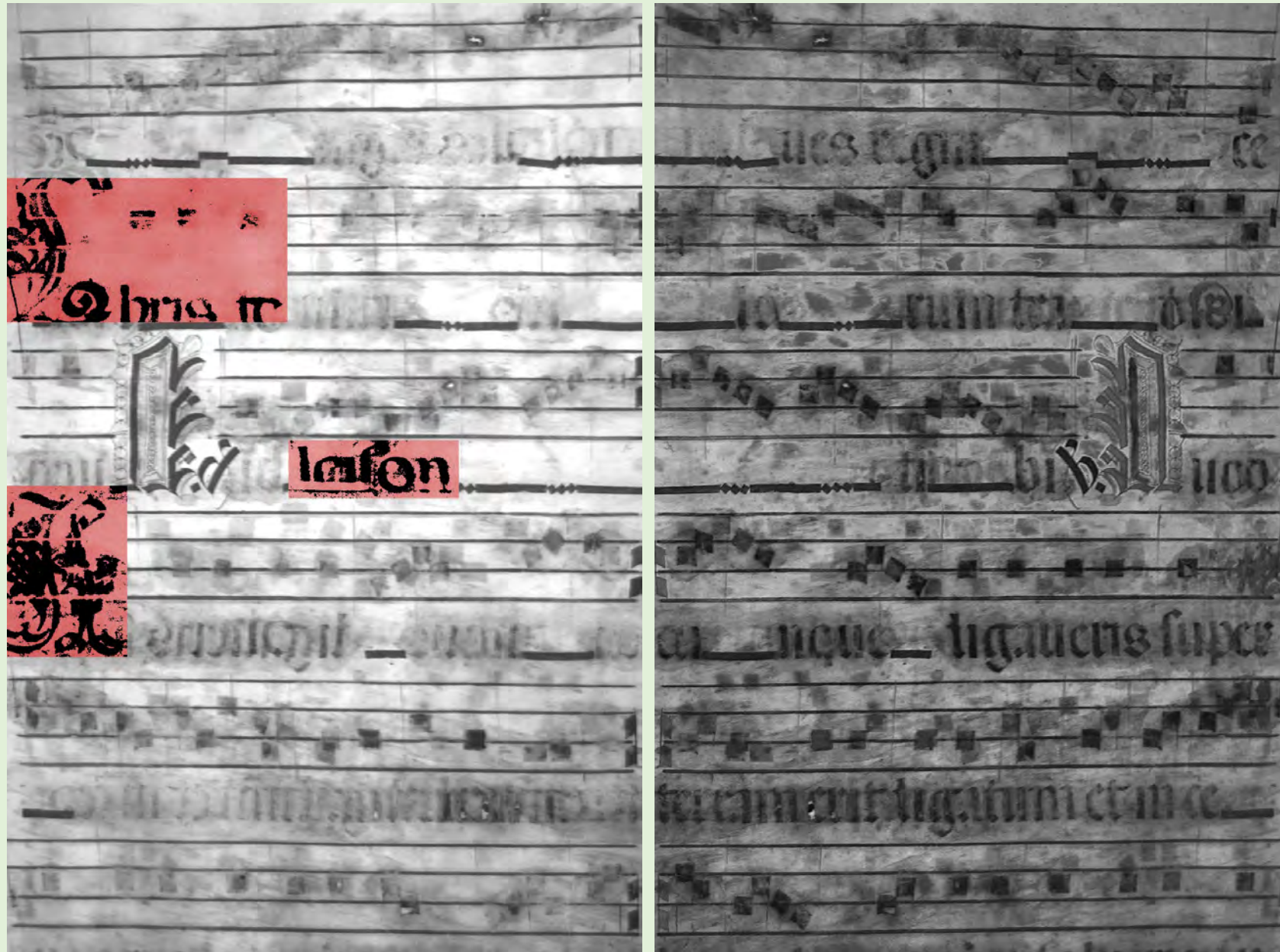
CANTUS ID: 007674

### Folio 38r

Symon P(etrum antequam)  
de navi voca  
rem te novi te  
et super plebem me  
am principem te  
constitui et cla

### Folio 38v

ves regni ce  
lorum tradidi  
tibi. v. Quod  
cumque ligaveris super  
terram erit ligatum et in ce  
lis et quodcumque solveris  
su



# Project Team



Our team includes musicologists, book historians, archivists, and computational and imaging specialists, as well as graduate and undergraduate students in the Humanities and Computer Sciences.

- Ms. Rebecca Adams (English, UMKC)
- Mr. Johnathan Curtman (Conservatory, UMKC)
- Ms. Lucia Denk (Musicology, Dalhousie University)
- Dr. Marianne Gillion (Musicology, KU Leuven)
- Mr. Stuart Hinds (LaBudde Special Collections, UMKC)
- Dr. Erika Supria Honisch (Musicology, Stony Brook University)
- Dr. Yugi Lee (Computer Science, UMKC)
- Dr. Zhu Li (Computer Science, UMKC)
- Ms. Mary Jean Miller (English, UMKC)
- Ms. Shelby Mohar (Computer Science, UMKC)
- Ms. Camille Nait-Abdesselam (Computer Science, UMKC)
- Dr. Nathan Oyler (Chemistry, UMKC)
- Dr. Jeff Rydberg-Cox (English & Classics, UMKC)
- Mr. Jacob Smith (Computer Science, UMKC)

*With special thanks to—*

Dr. Jennifer Bain (Dalhousie University) and Dr. Debra Lacoste (University of Waterloo).



Virginia Blanton  
Cantus Planus 28 July 2021

I am excited to participate in this research forum and share the details of a project at the University of Missouri-Kansas City, which is funded by the National Endowment for the Humanities: “Unlocking the Mysteries of a Medieval Chant Book with Multispectral Imaging” is a signature project of the CODICES Digital Humanities Lab, which was formed in 2012 by Jeff Rydberg-Cox, a digital humanist, Nathan Oyler, a chemist and spectroscopist, and me. Not having the significant resources to buy a multispectral imaging system, we built our own and have been studying the secrets of a range of medieval and early modern books. As you may already know, multispectral imaging (or MSI) is the process of imaging an object under different light frequencies, ranging from ultraviolet through the visible light spectrum into near infrared. These images are then processed to reveal inscription not visible to the naked eye. Our test bed for this project is a fifteenth-century Spanish choir book rife with palimpsests, which is housed in UMKC’s archive.

LaBudde Special Collections MS 2147 is a large, liturgical miscellany from northern Spain containing *ordinarium missae*, as well as chant for the Proper of the Mass, the Divine Office, and Holy Week services. The cursus is monastic. A placename in an eighteenth-century script adorns one of the first folios: Peñafiel. In addition, the manuscript has modern stamps from San Pedro Regalado in La Aguilera. About forty kilometers separate these two towns, which are east of Valladolid and due south of Burgos. The manuscript’s original owners are unknown but there is a strong suggestion that at some point it was in the hands of a Clarissan community, based on an insertion of a chant for the feast of St Clare. Our grant project has three discrete goals: 1) to write a book history that accounts for the manuscript’s palimpsests; 2) to recover lost chant using multispectral imaging; and 3) to test an alternative imaging model that uses RGB (red, green, blue) images--such as those you take with your smartphone--to identify likely regions of interest for MSI (and as an aside, we have had some great success in the third goal already). Today, I want to share with you the results of MSI conducted on Folio 38, which was scraped and partially rewritten with a kyrie.

Using MSI, we were able to recover the chant on Folio 38, which is identifiable as #007674 in the CANTUS database. This well-attested response and verse are for the feast of St Peter, and concordances illustrate it appeared in Spanish books by at least the twelfth century. Our work will be to determine the reasons for scraping this chant in favor of a kyrie, which may be related to chant reform or to the personal preferences of the monastery. While we are at work recovering chant, we have collaborated with Dr. Debra Lacoste and Dr. Jennifer Bain to inventory MS 2147 for CANTUS. As part of the DACT project discussed earlier, Dr. Bain lent us the services of Lucia Denk, who trained Rebecca Adams and Johnathan Curtman in the CANTUS protocols. With Lucia’s help, we have completed a full inventory of the manuscript’s existing chant, which is being edited for publication. At the same time, we are discussing how best to reflect the two layers of chant in CANTUS, which was designed to present manuscripts as though they have only one layer of chant. As we recover original chant, we will be adding it to the CANTUS inventory. Results of our MSI will also appear on our website:

<https://daedalus.umkc.edu/CODICES/>.

Finally, I want to acknowledge the multidisciplinary team members at UMKC, as well as our grant consultants, Dr. Marianne Gillion and Dr. Erika Supria Honisch, who have worked with Lucia Denk, pictured here, to teach us much about the nature of plain chant and to help us understand this complex but fascinating manuscript. Thank you.

Script

# Observations on Differentia / Antiphon Connections

Greta-Mary Hair,  
University of Edinburgh

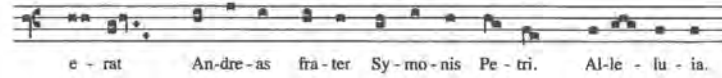


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# IN VIGILIA SANCTI ANDREE APOSTOLI AD VESP(ER)AS

## 2. SUPER PSALMOS ANTIPHONA <fol. 194<sup>1</sup>>

<Mode 1>

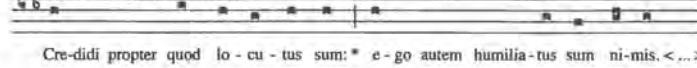


<PSALMI. Feria Secunda (Monday), BS 2:196>

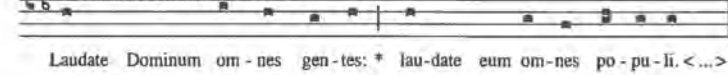
<Psalmus 114. Text: fol. 183<sup>1</sup>; Psalm-tone: MS H:fol. 166<sup>1</sup>>



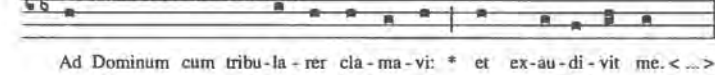
<Psalmus 115. Text: fol. 183<sup>1</sup>>



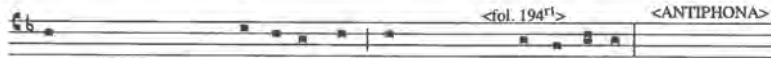
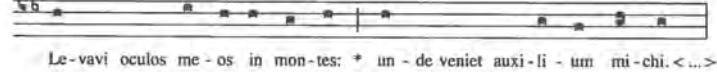
<Psalmus 116. Text: fol. 183<sup>2</sup>>



<Psalmus 119. Text: fol. 186<sup>1</sup>>



<Psalmus 120. Text: fol. 186<sup>1</sup>>



Sicut erat in principio et nunc et sem-per: \* et in secula> secu-lo - num. A-men. <Unus ex duobus ...>

**Differentia Connections Between Closing Antiphons and Psalm Verses in the Divine Office:**  
**Mode One Antiphons Selected from MONUMENTA MONODICA MEDII AEVI V/1,**  
*Antiphonen*, edited by László Dobszay and Janka Szendrei (1999)

| No.     | Incipit        | Diff./Ant. | Diff./Ps. |   | No.  | Incipit         | Diff./Ant. | Diff./Ps. |
|---------|----------------|------------|-----------|---|------|-----------------|------------|-----------|
| 1001    | Expugna        | 1a1-A      | 1a1-A     |   | 1024 | Haec est        | 1g1-D      | 1g1-A     |
| 1002    | Laudate        | 1a1-A      | 1a1-A     |   | 1024 | OFM             | 1f2-D      | 1f2-A     |
| 1003    | Lauda          | 1a1-A      | 1a1-A     |   | 1025 | Adjutorium      | 1g2-F      | 1g2-A     |
| 1004    | Adjutor        | 1a1-A      | 1a1-A     |   | 1026 | Exsurge         | 1g3-F      | 1g3-A     |
| *> 1005 | Unde veniet    | 1a1-A      | 1a1-A     |   | 1027 | Beati mundo     | 1a1-A      | 1a1-A     |
| 1007    | Metuant        | 1g3-A      | 1g3-A     | M | 1028 | Am. Erant autem | 1g1-D      | 1g1-A     |
| 1007    | OFM            | 1a2-A      | 1a2-A     |   | 1029 | Ex autero       | 1g1-D      | 1g1-A     |
| 1008    | Habitare       | 1a1-A      | 1a1-A     | B | 1030 | Cum facis       | 1g1-D      | 1g1-A     |
| 1008    | STR            | 1g3-A      | 1g3-A     |   | 1030 | OFM             | 1f2-D      | 1f2-A     |
| 1009    | Ad te deluce   | 1a1-A      | 1a1-A     | M | 1031 | Domine factum   | 1g2-F      | 1g2-A     |
| 1010    | De profundis   | 1a1-A      | 1a1-A     |   | 1032 | Amen amen dico  | 1f2-D      | 1f2-A     |
| 1011    | Facti sumus    | 1a1-A      | 1A1-A     | M | 1033 | Dabit illi      | 1g1-D      | 1g1-A     |
| 1011    | STR            | 1g3-A      | 1g3-A     |   | 1033 | OFM             | 1f2-D      | 1f2-A     |
| 1012    | Rectos decet   | 1a1-A      | 1a1-A     |   | 1034 | Ille me         | 1g1-D      | 1g1-A     |
| 1013    | Clamor meus    | 1a1-A      | 1a1-A     | M | 1035 | Deficiente      | 1g1-D      | 1f2-A     |
| 1013    | STR            | 1g1-A      | 1g1-A     |   | 1035 | OFM             | 1f2-D      | 1f2-A     |
| 1014    | Ut non         | 1a1-A      | 1a1-A     |   | 1036 | Si quis mihi    | 1g1-D      | 1g1-A     |
| 1014    | SR             | 1g3-A      | 1g3-A     |   | 1036 | OFM             | 1f2-D      | 1f2-A     |
| 1015    | Exultate       | 1a1-A      | 1a1-A     |   | 1037 | In lege         | 1g1-D      | 1g1-A     |
| 1016    | Inclinavit     | 1g2-F      | 1g2-A     |   | 1037 | OFM             | 2d-D       | 2d-A      |
| 1016    | OFM            | 1a1-F      | 1a1-A     |   | 1038 | Per arma        | 1g1-D      | 1g1-A     |
| *> 1017 | Dominus defen. | 1g2-F      | 1g2-A     |   | 1039 | Consilium       | 1g1-D      | 1g1-A     |
| 1019    | Factus est     | 1g2-F      | 1g2-A     |   | 1040 | Secundum        | 1g2-F      | 1g2-A     |
| 1020    | Spiritu        | 1g1-D      | 1g1-A     |   | 1041 | Nisi tu Domine  | 1g2-F      | 1g2-A     |
| 1021    | M. Jesus autem | 1g1-D      | 1g1-A     | M | 1042 | Meus cibus est  | 1g2-F      | 1g2-A     |
| 1021    | OFM            | 1f2-D      | 1f2-A     | M | 1043 | Qui verbum      | 1g1-D      | 1g1-A     |
| 1022    | In tuo         | 1g1-D      | 1g1-A     |   | 1043 | OFM             | 2d-D       | 2d-A      |
| 1023    | Veni electa    | 1f2-D      | 1f2-A     | M | 1044 | Tu autem        | 1g1-D      | 1g1-A     |
| * 1006  | Ecce quam      | 1a1-A      | 1a1-A     |   | 1044 | OFM             | 1f2-D      | 1f2-A     |
| * 1018  | Dominus Jc.    | 1g2-F      | 1g2-A     |   |      |                 |            |           |

## Revisiting Carlton Thrasher Russell's Observations on Differentia / Connections

Cantus Planus: Greta-Mary Hair's Five Minute Script  
Wednesday, 28 July 2021

[**Slide 1.** Chant, *Unus ex duobus*] The three-part form for Office Psalmody - Antiphon, Psalm, Antiphon – was adopted in the later Middle Ages, but an earlier circa ninth-century form included an antiphon refrain after each psalm verse.<sup>1</sup>

In this scheme, the differentia, or psalm verse ending, was composed to link effectively only with the antiphon incipit at each repetition. With the deletion of the antiphon refrains, the differentia would link with the reciting tone or tenor of the mode at the beginning of each psalm verse: A in mode one. [See system 4, *Credidi propter ...*.]

In Carlton Russell's 1966 survey of differentia / antiphon connections across seven southern French Tonaries of the tenth and eleventh-centuries, he noted examples of the way in which some differentiae related to and linked together with their antiphon incipits. However, Russell's comments on 'non-conforming' antiphons prevented him from establishing a system.<sup>2</sup>

While reconstructing eleventh-century Aquitanian troped Introits and communions from MS Paris 903, I observed communion chants with rare cues for shortened antiphons and a number of similar entries in the Tonary of MS Paris 776. These MSS were outside the scope of Russell's survey. In my PhD thesis (1986) I thought I had offered an alternative by reconstructing Russell's 'non-conforming' examples with shortened closing antiphons that linked together effectively with their differentiae, thereby strengthening the validity of Russell's criteria.



Years later, surprised by the possibility that shortened closing antiphons may have been intended as late as the thirteenth century, but also, puzzlingly observing close connections between psalm verses in the Offices for St Kentigern, St Andrew, and more recently St Cuthbert (the latter edited by Alan Henderson), I took another look at Russell's 'non-conforming' examples. With these mode one differentiae ending on either A or G, A would connect at the unison with the reciting tone at the beginning of each psalm verse and G would connect at the second, strongly suggesting that differentia / psalm verse connections were far more likely than shortened closing antiphons. Such truncated antiphons came to be forbidden.<sup>3</sup>

This realisation prompted the hypothesis in my Abstract submitted for this paper, more briefly: that differentiae came to be composed not only for antiphons, but also for connections between psalm verses of the Divine Office.

**[Slide 2: Table of Differentia Connections]**

I have completed a 13 page Table listing differentiae / antiphon and differentiae / psalm verse connections across the Hungarian repertoire of 602 mode one antiphons published in MMMAE, vol. V, Part 1. The first 15 antiphons begin on the reciting tone, A, their differentiae end on either A or G. These differentiae connect with both psalm verses and closing antiphons either at the unison on A or at the second, G to A. With regard to a number of other differentiae, some relate to the antiphon (no. 1037), others to the psalm (no. 1022), some to both (no. 1016) and others appear to be a fair compromise (n. 1023).

An examination of musical relationships and the final, complex calculations remain in order to test the hypothesis.

<sup>1</sup> Bruno Staebelin MGG, quoted by Michel Huglo and Joan Hamblo in New Grove, 2001, under 'Antiphon'.

<sup>2</sup> Carlton Thrasher Russell, PhD Princeton, 1966, 56-63.

<sup>3</sup> Valerie Spear, *Leadership in Medieval English Nunneries*, 2005, 46.

Óscar Mascareñas  
University of Limerick  
*Spacing Chant Project*

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 23. 7. 2021

# THE SPACING CHANT PROJECT

An inter-disciplinary platform for the study of space in chant

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Dr. Eoin Callery (virtual acoustics) – eoin.callery@ul.ie

**General Aim:** To explore the relationship between chant performance, notation and space

**Project Phase 1:** To explore notions of duration in 10th-century solo chant using virtual acoustics

## Background and research ideas:

- **No proper research that studies the role of space acoustics in the notation and performance of Gregorian chant**
- Studies focus mainly on pitch and rhythm, giving little consideration to the other fundamental characteristics of sound
- **Duration has been studied in terms of rhythm – that is, the relationships between the different lengths of sounds (in a melody) – but not in terms of the lengths of the sounds themselves in relation to the physical space**
- **We believe the latter may have had an impact on performance and possibly on the semiotic/grammatological nature of notation**
- **Using three different virtual acoustic spaces, we started studying the relationship between performance and the physical space**
- We're not interested in spectral difference but issues of speed and timing (duration) in performance
- In the first phase the singing consisted of formulae/melodic phrases of 10<sup>th</sup>-century solo chants (e.g., 2nd-mode tracts)

## Virtual Acoustics

- **Allows people to experience the acoustic conditions of one space inside of another**
- For example, we measure a church using impulse response measurements (balloon pops)
- That gives us the characteristics of the measured space
- **Using our system this model can be played using loudspeakers with live sounds by anyone in the room picked up by microphones and played through the model space**
- This gives us acoustic agency with any sound made coloured in a manner similar to how it would be coloured in the model space
- Using microphones and speakers in close proximity we developed a method to cancel the inherent feedback without altering the live input
- **The system was developed and is being used at Stanford University (USA) and the Irish World Academy of Music and Dance in the University of Limerick (Ireland)**

## Methodology

- **A solo chant was recorded using a tetra microphone : a) in a dry acoustics and then played through a loudspeaker 'inside' three different virtual acoustical spaces; and b) performed live in the same three spaces**
- The singer self-assessed his experience performing live and then listened through a recording of the performances
- **All the recordings and self-assessed experiences were subsequently studied and analysed based on a) how duration related to each space; b) the level of sound interpenetration (reverberation); c) the level of clarity and intelligibility of the sound in space**
- The virtual spaces were: Hagia Sophia, Memorial Chapel Stanford, Sant'Aniceto nel Palazzo Altemps (Rome)
- The dry space was an office at the Irish World Academy

# THE SPACING CHANT PROJECT

## Preliminary Findings/Observations:

- When singing 'inside' the different virtual acoustic spaces, duration (i.e., the individual length of notes and not rhythm) was adapted until the sound felt enveloping and reverberant – i.e., sounds interpenetrated each other (as opposed to feeling dry) – and there was a quality of clarity/intelligibility and a sense that the space could be heard/felt. We thought of that point as the 'ideal' or optimal performance.
- In terms of duration, the larger the virtual acoustical space, the longer the duration needed in order to achieve that ideal or optimal point.
- When assessing the impact of a version performed in a dry acoustics and then played through a speaker in the three different virtual spaces, it became evident that – similarly to what happened in the live versions – larger spaces required longer durations of individual notes in order to achieve a similar sense of sound envelopment and interpenetration, clarity/intelligibility and a sense of space.
- In simple words: it made sense to change the duration of sounds according to the different spaces. That is, the adaptation to the various acoustical spaces was necessary in order to arrive at a 'more round'/more convincing, clear and satisfying performance.

## Questions:

- Were medieval singers sensitive to the acoustics of the space?
- Did they adapt their performance of chant to different spaces?
- What kind of impact did the acoustical space have on transmission and the development of notation?
- How did the acoustical space impact on solo vs schola/ensemble singing?
- In terms of performance we currently proceed from sign to sound; but at some point in time singers/scribes would have proceeded from sound to sign (or from sound to sound – in oral transmission). Taking into account the acoustics of spaces, what does all that mean and what are the implications?
- If a sound is thought of (by a scribe/singer-scribe) does the abstracted sound carry a spatial dimension?
- Can the space be (or was it) encoded in notation? (e.g., in the notation of duration, the articulation of sounds through neumatic spacing, etc.)
- All of this also raises fundamental questions regarding chant pedagogy (transmission) given that in many cases current teaching does not always happen in the ritual space (e.g., a church)
- If the acoustics of space were to be taken into account, would that affect performance teaching? Should it?
- While we can never totally turn off our 20th/21st Century ears, the larger questions are worth exploring: what does all this say about singers who moved around in the Middle Ages, and about what they heard and how/if they adapted their performance in real time? What does that mean for us as performers, musicologists and virtual acoustics researchers? What's the impact on contemporary chant pedagogy?

## Phase 2:

- To continue fine tuning the methods developed in phase 1.
- To explore schola chants with an ensemble.
- To model and re-create virtual acoustical spaces from key churches in Europe.

## Further links:

- Altemps Virtual Acoustic Study:  
<https://ccrma.stanford.edu/~kermit/website/papers/interactionsVirtualAcoustics.pdf>

# Giulia Gabrielli

## Project «CantiVo»

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021



. Cantus.



Cantus nra. coo: dari uoces ystru. fons quoru no sunt usus. Electo qui allicet aios audie  
tium. uuanitum abegitidumbi. Tacuinitum qn alluelet pp delectatice. Remo nocti cui  
utetur. pp. uuanitum ei. Conueit ommbi oploimb etatib; 7 tpiib; 7 regioib;.



«Cantus»

*Tacuinum sanitatis* (Northern Italy, end of the 14<sup>th</sup> Century)

Wien, Österreichische Nationalbibliothek, Cod. Ser. 2644, f. 103r



# Singing the Alleluya in the British Isles ca. 1250

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<https://www.arsmusicae.org/wordpress>

## W. de Wicumbe's Rolls and Singing the Alleluya ca. 1250

KAREN DESMOND

In a short article published in the *Bodleian Quarterly Record* of 1924, Falconer Madan, the Bodleian librarian, published a list of works that one "W. of Wicb." had scratched with a dry pen on a blank opening near the end of a twelfth-century Reading Abbey manuscript (*Ob Bodley 125*, 98v-99r).<sup>1</sup> The list concludes as follows: "These are the works of Brother W. de Wicumbe, resident at Leominster for four years."<sup>2</sup> To this list we owe all known biographical information about W. de Wicumbe, who was "of Wycombe" (a town about eighteen miles from Reading).<sup>3</sup> Wicumbe describes himself as a monk of Reading Abbey, and indicates that he had been ordered to Leominster Priory—a dependent house of Reading Abbey in England's rural west (the town borders Wales)—for a period of four years, during which time he copied, excerpted, and corrected the various theological

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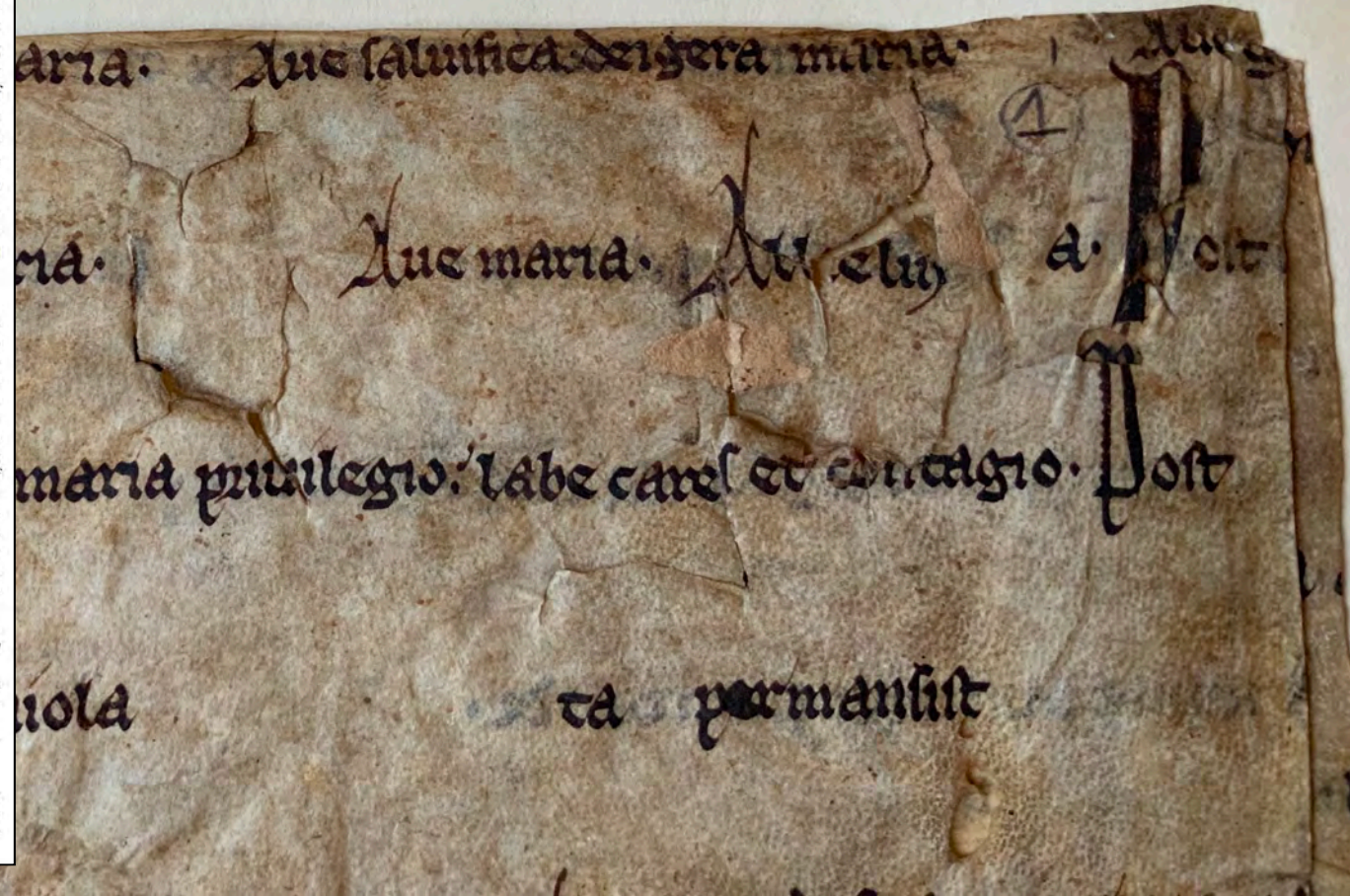
1. Madan, "Literary Work." The complete list has also been published in Schofield, "Provenance and Date," 84; Sharpe et al., *English Benedictine Libraries*, 4:461-63; and Coates, *English Medieval Books*, 81-82.

2. *Ob Bodley 125*, 99r, transcribed in Coates, *English Medieval Books*, 82: "Hec sunt opera fratris W. de Wicumbe per quadriennium apud Leom' commorantis." Unless otherwise indicated, translations are mine.

3. Some scholars expand "W." to the most likely "William": in what follows, however, I simply use his Latin toponym "Wicumbe."

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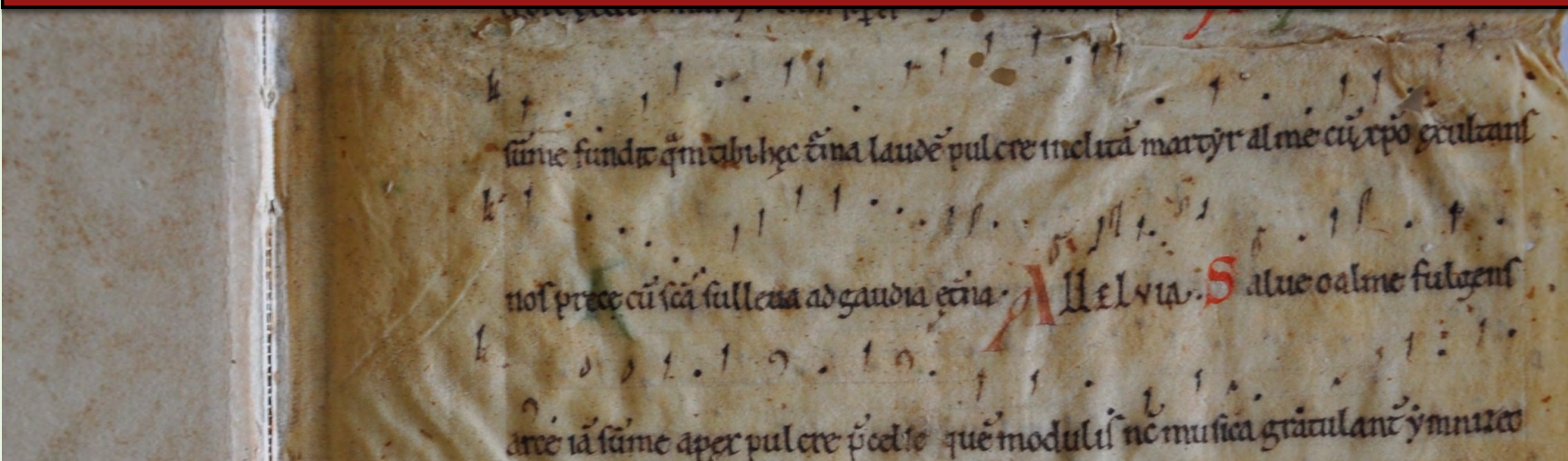


# Singing the Alleluia in the British Isles ca. 1250

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Prosula on *Alleluia*, *Beatus vir qui suffert* (*Salve o alme fulgens*)

Transcribed from Worcester, Cathedral Library, MS Add. 25, fol. 1r

