

The Production and Reading of Music Sources (London, 6–8 Jun 13)

London, Jun 6–08, 2013

Hanna Vorholt

International Conference hosted by the Warburg Institute and the British Library, 6-8 June 2013

Organised by Thomas Schmidt (University of Manchester) and Hanna Vorholt (University of York)

Funded by the Arts and Humanities Research Council 'Production and Reading of Music Sources, 1480-1530' project

Speakers include: Jane Alden (Wesleyan), Stanley Boorman (New York), Vincenzo Borghetti (Verona), Stratton Bull (Leuven), Helen Deeming (Royal Holloway), Pawel Ganczarczyk (Warsaw), Mara Hofmann (Warburg), Oliver Huck (Hamburg), Christian Leitmeir (Bangor), Andrea Lindmayr-Brandl (Salzburg), Emanuele Lugli (York), Grantley McDonald (Salzburg), Elizabeth Morrison (Getty Museum), Sanna Raninen (Manchester), Ian Rumbold (Manchester), Martina Šárovková (Prague), Katelijne Schiltz (Munich), Thomas Schmidt (Manchester), Tim Shephard (Sheffield), Dagmar Thoss (Vienna), Paul Vetch (King's College London)

The mise-en-page of medieval and early modern music sources has become an increasing focus of scholarly enquiry in recent years. In their combination of verbal text, musical notation, images and other graphic devices, they are amongst the most complex books of their time, and much about the relationship between their visual appearance, their function and their use (in performance or otherwise) is still insufficiently understood. This conference – organised in the context of an AHRC-funded project in which a team of musicologists, art historians and codicologists examines the mise-en-page of sources containing polyphonic music from 1480-1530 (www.proms.ac.uk) – brings together a wide selection of scholars engaged in the analysis of the layout of manuscripts and printed books, and will explore in an interdisciplinary perspective overarching questions that are relevant to music sources in the broadest sense. The spectrum of papers ranges from the thirteenth to the sixteenth centuries, from simple workaday collections to elaborate presentation codices, from panel paintings to chantbooks and music

theory prints.

A full schedule of the conference, and information on how to register, can be found at

<http://warburg.sas.ac.uk/events/colloquia/production-of-music-sources/>

Further information on the conference can be obtained by e-mailing thomas.schmidt@manchester.ac.uk

Programme

Thursday 6 June: British Library, Centre for Conservation

14:00 Welcome: Thomas Schmidt, Nicolas Bell

Session 1 Chair: Peter Gumbert (Leiden)

14:10 Tim Shephard (Sheffield):

Seeing and Singing: Interpreting Visual Decoration in Music Manuscripts of ca. 1500

14:45 Thomas Schmidt (Manchester):

The Notation of Polyphonic Music: Visual and Spatial Aspects

15:20 Jane Alden (Wesleyan):

Nested Polyphonies: Stratification and Organicism in 15th-Century Chansonniers

16:00 coffee

Session 2 Chair: Nicolas Bell (British Library)

16:30 Oliver Huck (Hamburg):

The Layout of the Early Motets

17:05 Helen Deeming (Royal Holloway):

Isolated Jottings? The Compilation, Preparation and Use of Song Sources from Thirteenth-Century Britain

Friday 7 June: Warburg Institute

10:10 Welcome: Hanna Vorholt

Session 3 Chair: Hanna Vorholt (York)

10:20 Emanuele Lugli (York):

Music in the Sky. On the Washington Coronation of the Virgin

10:55 Katelijne Schiltz (Munich):

Subtilitas—brevitas—tentatio: Reading Musical Riddles

11:30 Coffee

Session 4 Chair: Mara Hofmann (Warburg)

11:55 Martina Šárovcová (Prague):

Limbus Patrum. Correlations Between Visual and Textual Elements in Sources of Rorate Chants in Bohemia

12:30 Christian Leitmeir (Bangor):

Design or Disaster? A Concert of Images, Words and Music in the Penitential Psalm Codices (Munich Ms. A)

13:05 Lunch

Session 5 Chair: John Lowden (Courtauld)

14:20 Dagmar Thoss (Vienna):

On the Miniatures and Initials of the Vienna Alamire Codices

14:55 Elizabeth Morrison (Getty)

Music Meant to Impress: A Consideration of the Design of Some Late Flemish Alamire Manuscripts

15:30 Coffee

Session 6 Chair: Charles Burnett (Warburg)

16:00 Mara Hofmann (Warburg):

Nipped Noses and Locked Lips: Grotesque Initials in the Alamire Manuscripts

16:35 Vincenzo Borghetti (Verona):

The Listening Gaze: Alamire's Presentations Manuscripts and the Courtly Reader

17:10 Stratton Bull (Alamire Foundation, Leuven)

The Cappella Pratensis – PRoMS Collaboration

18:00 Wine Reception (Warburg)

Saturday 8 June: Warburg Institute

Session 7 Chair: Christian Leitmeir (Bangor)

10:15 Ian Rumbold (Manchester):

Alternative Mises-en-Page in Informal Sources: The Case of Heinrich Isaac's *Missa Wohlauf gesell*

10:50 Pawel Ganczarczyk (Warsaw):

From Manuscript to Print: Transformations of Musical Sources in the First Half of the Sixteenth Century

11:25 Coffee

Session 8 Chair: Ian Rumbold (Manchester)

11:50 Andrea Lindmayr-Brandl /Grantley McDonald (Salzburg)

The Early Days of Music Printing in German-Speaking Lands: Ode Settings and Hymn Books

12:25 Sanna Raninen (Manchester):

Xylography in Polyphonic Music Printing

13:00 Lunch

Session 9 Chair: Helen Deeming (Royal Holloway)

14:00 Stanley Boorman (New York)

Interpretations of the Notation in Early Printed Treatises

14:35 Paul Vetch (King's College London):

PRoMS at a Glance: The Visual Representation of Complex Musicological and Codicological Data (with presentation of the online resource)

15:35 Coffee and close

Reference:

CONF: The Production and Reading of Music Sources (London, 6-8 Jun 13). In: ArtHist.net, Mar 7, 2013 (accessed Apr 19, 2026), <<https://arthist.net/archive/4807>>.