



Plainsong & Medieval Music Society
&
Tudor Partbooks

Music Manuscripts and Their Afterlives

Newcastle upon Tyne

Great Hall, Sutherland Building, Northumbria University,
Northumberland Road

&

St John the Baptist, Grainger Street, Newcastle

Saturday 9 April 2016



**Plainsong & Medieval
Music Society**



PROGRAMME

- 0930-1000 Arrival: Great Hall, Sutherland Building, Northumberland Road
- 1000-1015 Welcome
- 1015-1215 Session One:
- Eleanor Giraud (Oxford), *The reform and re-use of Dominican chant books*
- Elsa De Luca (Bristol), *The dating and early history of the León Antiphoner*
- Sean Curran (Cambridge), *Music and Images - real, destroyed, and imagined - in a thirteenth-century psalter*
- 1215-1300 Lunch
- 1300-1500 Session Two:
- Helen Deeming (Royal Holloway), *The medieval afterlives of London, British Library, Egerton MS 274*
- James Burke (Oxford), *From Oundle to Oxford: the survival story of the Sadler Partbooks*
- Warwick Edwards (Glasgow), *Shocking antics at Rowallan Castle: old Scottish music and poetry found and lost and (mostly?) found*
- 1500-1540 Annual General Meeting; tea
- 1540 Transfer to St John's Grainger Street
- 1600-1700 Concert, Binchois Consort/ Andrew Kirkman (Birmingham): *Polyphonic Discoveries*



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Acknowledgements

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Abstracts

This study day explores what happened to music manuscripts and, to some extent, musical repertoires once they outlived their original purposes. It has become increasingly current in other disciplines, but the theme of 'afterlives' is particularly appropriate for musical sources whose transition from currency to obsolescence was frequently accompanied by changes of ownership, physical re-fashioning, and migration from music desks, lecterns and other sounding spaces to the comparative silence of the library shelf.

Since September 2014 the AHRC-funded *Tudor Partbooks* project has investigated sixteenth-century music manuscripts, many of which bear the imprint of changing tastes, religious turbulence, bad housekeeping and, in one or two cases, sharp practices. The Elizabethan partbooks of John Sadler, for instance, preserved Henrician Latin polyphony while simultaneously being bound with leaves from a dismembered Henrician choirbook (polyphony from these leaves was recently reconstructed and sung once again in July 2015).

The theme of 'Afterlives' is also suggested by the identification in 2014 of the Petre Gradual among the Special Collections of Newcastle University's Robinson Library. This fine late-fourteenth-century manuscript, long thought lost, enjoyed a long afterlife in the collection of the Petres of Ingatestone, patrons of William Byrd and owners of partbooks. Polyphony and chant from the Gradual will be performed by The Binchois Consort at St John the Baptist, Grainger Street.





MORNING

Eleanor Giraud (Lincoln College, Oxford)

The reform and re-use of Dominican chant books

2016 marks the 800th anniversary of the foundation of the Dominican Order of Preachers, and various scholars are taking the occasion as an opportunity to re-examine the Order's origins. One of the aspects of early Dominican life that still merits further investigation, however, is its chant and liturgy. Although various hypotheses have been proposed – that the Dominican liturgy is based on that of the Cistercians, or of Paris, for example – little progress has been made in untangling these propositions and understanding the processes behind the establishment of the Dominican liturgy.

It took at least three phases of revision before the final form of Dominican chant and liturgy was agreed upon in 1256. Only a handful of books survive from the early years of the Order, before the completion of the final reform. Focussing on books for Mass, this paper will explore how certain Dominican books copied before 1256 were adapted for use after the reform, both within the Order and, in some cases, for other institutions. Drawing on these adaptations more broadly, this paper will then examine the types of changes and choices made in the revision of the Dominican liturgy, in turn offering fresh perspectives on Dominican values in the mid thirteenth century.

Elsa De Luca (Bristol University)

The Dating and Early History of the León Antiphoner

The 'León Antiphoner' (León, Cathedral Library, MS 8) is the most complete manuscript containing Old Hispanic chant, comprising office and mass chants for the whole church year. As such, the León Antiphoner is the most studied Old Hispanic source. Despite this, its dating is controversial and hypotheses have ranged from c. 906 (Menéndez Pidal) up to the eleventh century (Zapke and others).

My recent analysis of the cryptographic inscriptions found at the bottom of fols. 128v and 149r and my reattribution of the royal monograms inscribed on fol. 4v demand a reappraisal of the dating and early history of the 'León Antiphoner'.

I propose to discuss my research findings and explain why the León Antiphoner can now be securely dated to the years 900-905 and his patron identified as Saint Froilán,



Bishop of León. Furthermore, I discuss the fact that from the middle of the tenth century onwards, the León-Astur royal family treated the Antiphoner as a royal insignia and used it as a political object, to legitimate its power through the addition of monograms on it.

Sean Curran (Trinity College, Cambridge)

Music and Images – Real, Destroyed, and Imagined – in a Thirteenth-Century Psalter

The manuscript Oxford, Bodleian Library, Rawlinson G 18, is a psalter from c.1230-50, probably made in East Anglia, which was in the Thames Valley by the early fourteenth century. Its physical form bears the traces of multiple revisions in time; this paper will build on important studies by Helen Deeming and Elizabeth Solopova to consider two revisions in close detail, explaining one through the other. Later in the thirteenth century, a user added to the manuscript two notated songs (including one in English) among devotional materials in Anglo-Norman and Latin. Close codicological examination reveals that the manuscript was once comprehensively supplied with images, and perhaps even with a whole gathering of pictures between its kalendar and the Psalms, and that a sixteenth-century iconoclast purposively destroyed them. Palaeographical work shows that the images were present in the earliest stages to the book's life, before the devotional materials were added: they were part of the visual environment of the manuscript into which written music was placed as its own kind of image. We will explore the role of images in the cognitive and affective practices of prayer in the thirteenth century, and the social locations in which such practices took shape, before thinking about the impagination of the polyphonic song *Mellis stilla* as an early example of a 'performable' poly-phonic layout – one of the most hardily enduring music technologies of the later middle ages. To its early users, the Rawlinson psalter was an object around which to build a collaborative and ritualising visual practice which comes into historical visibility when we locate written music within the manuscript's now absent pictures. Those parts of the manuscript's history and locations which remain hazy are in turn historiographical opportunities, inviting us to understand that musical literacy robust enough to sustain polyphonic practices could have been almost anywhere, in a time of vast change in literacy, writing, and the cultures of prayer.



AFTERNOON

Helen Deeming (Royal Holloway, University of London)

The Medieval After-Lives of London, British Library, Egerton MS 274

London, British Library, Egerton MS 274 (known to scholars of polyphony as *LoB*, and to scholars of Old French song as *chansonnier F*) bears witness to several repertoires of thirteenth-century music. Best known are its opening fascicle of conducti here attributed to Philip the Chancellor, and its fourth fascicle, containing vernacular songs with marginal attributions to five trouvères, yet the manuscript also includes assorted liturgical chants, other Latin songs, and a fascicle of narrative Latin poetry, not set to music. The collection arrived at its present state through several phases of accretion and substitution, all of which were accomplished in the century or so after its initiation. In an earlier publication on this manuscript, I was concerned with peeling back these layers in an attempt to reveal the original compilers' priorities;¹ in this paper, I turn my attention to the work of the later thirteenth- and fourteenth-century revisers of the manuscript. Among the most noticeable of their efforts is the erasure of the texts (and sometimes also the music) of many of the French chansons, and their overwriting with the texts (and sometimes also the music) of Latin responsories: I interrogate the precise mechanics of this act of apparent vandalism, asking what the revisers hoped to achieve and with what degree of success. At the same time, I will also direct attention to numerous other, less easily detectable, modifications to the manuscript's texts and music, which point (at least implicitly) towards ways in which the collection was adapted so as to remain current for its later medieval users.

James Burke (Oxford University)

From Oundle to Oxford: The survival story of the Sadler partbooks

The Sadler partbooks (*GB-Ob Mus. e. 1-5*), copied by John Sadler in Oundle, Northamptonshire, between the years 1568 and 1585, are a well-known Elizabethan source: five volumes survive complete, containing mainly Latin-texted motets by predominantly English composers of the sixteenth century. Some aspects of the partbooks – their musical and extra-musical contents, their scribe, and his potential reasons for copying them – have been considered by others; but exactly what happened to the volumes after they left Sadler's possession is a largely untold story.

¹ Helen Deeming, 'Preserving and recycling: functional multiplicity and shifting priorities in the compilation and continued use of London, British Library, Egerton 274', in *Manuscripts and Medieval Song: Inscription, Performance, Context*, ed. Helen Deeming and Elizabeth Eva Leach (Cambridge, 2015), 141-62.



This paper seeks to offer the sequel to the production of Sadler's partbooks: it explores who owned them, how they obtained them, the prices they paid for them, the marks they made to them, and whether they had any interest in using them. I also explore the structural alterations that these later owners made to the partbooks: these include at least one botched rebinding (which had disastrous results for Sadler's original parchment covers), as well as some disruptions to the sequence of leaves, hitherto unobserved (and still misplaced). Apart from showing that the partbooks travelled widely – after Oundle their itinerary included London, Bath, Bristol, Manchester, and eventually Oxford – I also show how the partbooks came to the brink of destruction in the hands of one former owner, surviving fire, flood, and theft.

Warwick Edwards (University of Glasgow, emeritus)

Shocking antics at Rowallan Castle: Old Scottish music and poetry found and lost and (mostly?) found

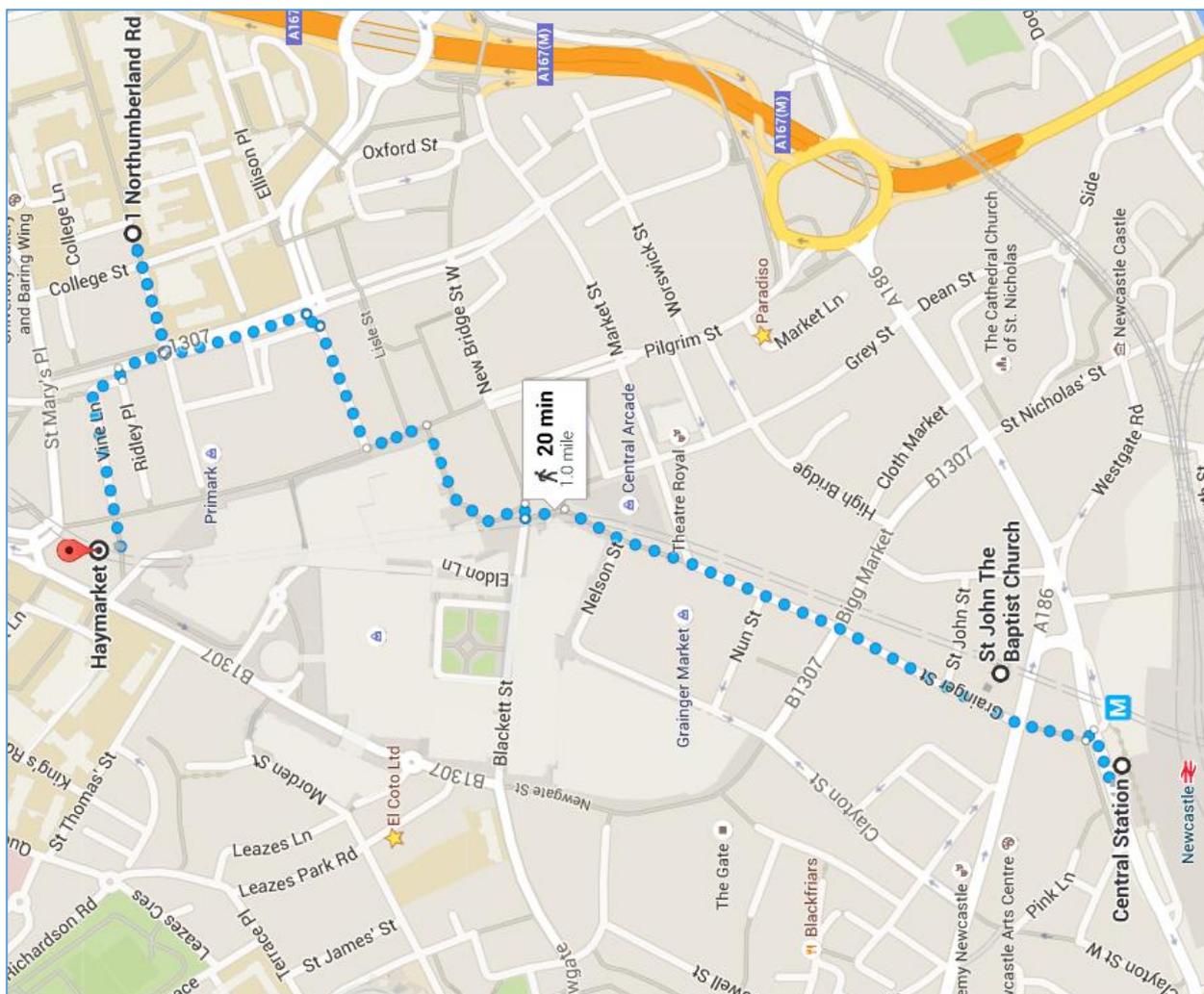
My apologies in advance to members of the Plainsong & Medieval Music Society that the Scottish sources I shall discuss have not a note of plainsong in them. Nor are any of them older than around 1600. But the stories that emerged as I began to look into their provenance seemed to me so intriguing that I just had to propose an account of them for this symposium, given its theme.

The Edinburgh University Library Laing collection has several literary and musical MSS connected with early seventeenth-century members of the Mure of Rowallan family. Circumstantial evidence points to them lying undisturbed in an oak chest at the family seat in Ayrshire for two centuries until they were removed in mysterious circumstances during the 1820s. Innuendos in printed periodicals at the time are one thing, but reading private correspondence brought to the surface a thicket of rumour and invective between a network of acquaintances with loosely shared antiquarian interests. In fact their antics – and in at least one case, dodgy conservation techniques – were such that it is little short of miraculous that any of the sources we take for granted today have survived at all.

As I found in my enquiries, at least one Rowallan musical source known to our nineteenth-century forebears, a companion cantus book to what is now a solitary bass part-book in Edinburgh's Laing collection, seems to have since disappeared without trace. At the same time it now appears that the Rowallan chest had housed printed Byrd, Morley and Ravenscroft partbooks, along with a hitherto unknown manuscript source of Sir William Mure's poetry, all of which, I can now reveal, have fetched up about as far away on the planet from Rowallan as one can get.

DIRECTIONS

The walking route to the Sutherland Building from Central Station is given below; time can be saved by taking the Metro two stops to Haymarket as shown. The concert venue, St John the Baptist, Grainger Street, is almost adjacent to Central Station. If you are travelling by train, two return trains leave simultaneously for Oxford (Cross Country) and London (Virgin), both departing 17:32. The local association football team is playing at Southampton on 9 April, so southbound trains should not be too busy.



If you plan to arrive on Friday 8th or depart of Sunday 10th, historic sites include the ruins of the Dominican friary (now the Blackfriars restaurant), the eponymous Castle Keep, St Nicholas Cathedral, the fragmentary city walls, the elegant Grey Street and The Side (via Dean Street); walkers can find recreation along the Tyne, in Jesmond Dene (E) and on Town Moor (N); and Durham Cathedral is only a short train ride away. If you are in Newcastle during working hours on Friday 8th and wish to see the Petre Gradual (GB-NTu Robinson 405), please contact magnus.williamson@ncl.ac.uk.