



Curriculum

design&development Handbook:

Joint master programme on Early
music small vocal ensembles



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music small vocal ensembles

Edited by
Olguța Lupu, Isaac Alonso de Molina, Nicolae Gheorghică



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Contents

Foreword	9
<i>Angela Şindeli</i>	
VOXearlyMUS: a General Overview	13
<i>Claire Michon and Stefan Gies</i>	
PART I. CURRICULUM DESIGN&DEVELOPMENT HANDBOOK: JOINT MASTER PROGRAMME ON EARLY MUSIC SMALL VOCAL ENSEMBLES	
Introduction	29
Early Music Vocal Studies in European Institutions	
On Early Music and the Conservatory Paradigm	37
<i>Isaac Alonso de Molina</i>	
Early Music Singing in the Italian Conservatories	41
<i>Fabio Ferrucci</i>	
Early Music and Vocal Ensembles at the National University of Bucharest	55
<i>Olguța Lupu</i>	
Early Music Vocal Studies in Austria	69
<i>Walter Burian</i>	
Early Music Vocal Studies in The Netherlands	95
<i>Isaac Alonso de Molina</i>	

Contents

Master Programmes Currently Participating in VOXearlyMUS	
Second Level Academic Diploma in Renaissance and Baroque Singing at the Conservatory of Parma <i>Fabio Ferrucci</i>	111
Second Level Academic Diploma in Renaissance and Baroque Singing at the Conservatory of Vicenza <i>Terrell Stone and Marco di Pasquale</i>	117
Byzantine Chant Specialization at the National University of Music Bucharest <i>Olguța Lupu</i>	121
Master Vocal Studies in Early Music at the Royal Conservatoire of The Hague <i>Isaac Alonso de Molina</i>	129
The VOXearlyMUS Joint Programme	
Common Frame of the VOXearlyMUS Joint Programme <i>Isaac Alonso de Molina</i>	137
Shared Strategies for the VOXearlyMUS Joint Programme <i>Isaac Alonso de Molina</i>	143
The Visiting Semester at the Royal Conservatoire of The Hague <i>Isaac Alonso de Molina</i>	149
The Visiting Semester at the Conservatory of Parma <i>Fabio Ferrucci</i>	151
The Visiting Semester at the National University of Music Bucharest <i>Olguța Lupu</i>	153
The Visiting Semester at the Conservatory of Vicenza <i>Terrell Stone and Marco di Pasquale</i>	157
Draft for a Consortium Agreement	159
Further Initiatives of the VOXearlyMUS Strategic Partnership	
<i>Isaac Alonso de Molina</i>	
The VOXearlyMUS Network	165
VOXearlyMUS Intensive Module Draft No. 1	167
VOXearlyMUS Intensive Module Draft No. 2	169
VOXearlyMUS Intensive Module Draft No. 3	171
Future Curriculum Development	173

Contents

PART II. REPERTOIRE RESEARCH

Parma, the Capital of Music. Music in Parma between 15th and 18th Centuries <i>Francesco Baroni</i>	181
Early Vocal Music in the Area of Eisenstadt <i>Martin Czernin</i>	203
Small Vocal Ensembles in the Early Music Scene <i>Andrea Damiani</i>	237
Between the Greek East and the Latin West. Prolegomenon to the Study of Byzantine Polyphony <i>Nicolae Gheorghică</i>	303
Memoria, Pronunciatio and the Art of Composing in Mind <i>Stefano Lorenzetti</i>	367
Harmony Choir Tradition in Romania <i>Voicu Enăchescu and Arch. Codruț-Dumitru Scurtu</i>	397
Being an Artist Manager in the Global Era <i>Alexandra Solea</i>	455
About the authors	465

Angela Şindeli
Project coordinator

Foreword

Nowadays, there is a growing interest at the European level, expressed by students, teachers and professionals, in exploring and understanding the richness of the early music repertoire, with its own particularities in terms of technical, aesthetic and stylistic aspects. Under these circumstances, implementing vocal early music for small ensembles in the university curricula – as a master programme – seems to be more than appropriate.

The ERASMUS + KA2 strategic partnership project VOXearlyMUS – aimed to improve the quality of the higher music educational offer throughout an international perspective, in order to overcome the gap between the learning outcomes and the skills and competences required by the labour market – comes as an answer to a common need: a new learning offer leading the graduates to identify new professional routes and wider career opportunities.

During the last three years, VOXearlyMUS gathered teachers, students and experts from five universities and conservatories: National University of Music Bucharest (Romania) – coordinator, Den Haag Royal Conservatory (Netherlands), “Joseph Haydn” Conservatory (Eisenstadt, Austria), “Arrigo Pedrollo” Conservatory of Vicenza (Italy), “Arrigo Boito” Conservatory of Parma (Italy) and three professional institutions: Association of European Conservatories – AEC (Belgium), Fondazione Italiana per la Musica Antica – FIMA (Italy), National Choir Association – ANCR (Romania), in order to design a common frame for exchanging good practices and innovative methods in teaching, learning, assessing, performing and promoting early music for small vocal ensembles. The partner institutions have been chosen based on their prestige, expertise and particularities within the early music field and on the mutual trust gained as a result of different previous cooperation projects.

Foreword

The current Handbook – the first Intellectual output of the VOXearlyMUS project – is the result of the common work at the partnership level in designing an international frame for organizing a master programme focused on research, performance and professional networking within the vocal early music field. The goal was not to create a programme from the scratch, but to adjust the existing educational offers in order to exploit the particularities of each partner institution. Therefore, Byzantine music will fusion with German, Italian and Dutch early music approaches within unique scenery. Comparative studies of vocal early music pedagogy, innovative methods, tools and methodologies for the admission and assessment process, lists of prerequisites, skills, competences, as well as wide early music repertoire studies elaborated in order to serve both for research and performance purposes, artistic management notions and professional institutions' perspective towards career opportunities of the early music small vocal ensembles are only a few aspects comprised in the main two chapters of the handbook. Although these chapters might appear as separate in terms of content, they both offer the frame for shaping a complete professional, as a performer and as a researcher as well. Theoretical and practical issues addressed to in this handbook serve as an example in training young musicians with performance, research and self-management abilities.

The research studies comprised in the second chapter might be considered starting points in the students' research papers and their artistic performances. During the last three years, the theoretical approach, as bases for the historical informed performance, has been tested in the Intensive Programmes (hosted by Bucharest, Parma/Urbino and Den Haag). Moreover, the themes presented in the research studies, such as *Performing Renaissance Music from a Historically Informed Perspective*; *Early Vocal Music in the area of Eisenstadt*; *Small Vocal Ensembles in the Early Music Scene*; *Parma, the capital of Music – Music in Parma between the 15th and 18th centuries*; *Between the Greek East and the Latin West – Prolegomenon to the study of Byzantine Polyphony* and so on, influenced the structure of the curricular frame, in terms of disciplines content and programme structure.

And, most important, the second Intellectual output, early music small vocal ensembles – Mastering excellence – electronic didactic support (DVD), should be considered a reflection of the suggestions and solutions presented in the following pages. The final concerts, as results of the intensive preparations, including individual and ensemble trainings, workshops on

Foreword

improvisation, ornamentation, management, Alexander technique, body-awareness, conferences and interviews with artistic personalities from the early music field, prove the hard work both of the teachers and the students participating in the project's activities.

At last, but not at least, VOXearlyMUS will continue as a clear and formalized structure, internationally-oriented towards the students and the labour market, aiming to create a professional network within the field and to attract a wider and diverse audience towards the vocal early music phenomenon.

Claire Michon and Stefan Gies
AEC representatives

VOXearlyMUS: a General Overview

KA2 – ERASMUS+ STRATEGIC PARTNERSHIP

Every international relations coordinator knows that this ‘code-name’ hides a long and challenging adventure! Besides the (better known) individual mobility of students and teachers (Key Action K1), “the actions under KA2 make it possible for organizations from different participating countries to work together, to develop, share and transfer best practices and innovative approaches in the fields of education, training and youth. [...] Strategic Partnerships are transnational projects designed to develop and share innovative practices and promote cooperation, peer learning and exchanges of experiences [...]. Applications must be led by an organization established in a Program Country and must generally involve *at least three organizations* from different Program Countries. [...] Applications can include any number of organizations. They may also include organizations from Partner Countries, provided that they bring essential added value to the project. [...] Strategic Partnerships in the field of Higher education have duration between 24 and 36 months. [...] Grants for projects are generally capped at € 150,000 per year.”¹

Those elements give an image of the global frame. The time-frame of a strategic partnership is actually a longer process (3-5 years) including

¹ URL: https://ec.europa.eu/programmes/erasmus-plus/opportunities/strategic-partnerships-field-education-training-and-youth_en.

numerous phases: choice of partners, application and selection process, 2-3 years project, finalization and eventual implementation of a sustainable and formal joint outcome, such as joint programs, joint modules or joint degrees. During this whole process, the partner institutions take the opportunity to test their capacity of collaboration, in order to improve the quality of higher education through innovation and a link with the profession.

Being the main European network in the field of higher music education, the AEC² is regularly involved in similar projects, which came out into long-term collaborations and/or joint activities that are usually implemented at master level.³ VOXearlyMUS is the first strategic partnership in the field of Early Music; it reaches the end of the ‘project’ phase, and the partners consider now continuing into a more durable collaboration.

This general overview is based on the attendance of myself, as representative of the AEC, in several transnational meetings and during the Intensive Program in The Hague, as well as a regular communication with the project’s coordinator and the working groups, interviews of participants (students and teachers) and finally the important documentation provided (Erasmus+ application, minutes of meetings and IP’s, videos on the project’s website⁴).

This presentation aims to give the reader an insight in the numerous activities of the project during three years and to link them to the content of this handbook. It sometimes points on practical elements that might be useful for similar projects. It finally opens perspectives, questions and remarks for the implementation of the joint program.

OBJECTIVES AND PARTNERS

The project’s aims are presented in the Erasmus+ application document⁵: “The innovative character of this project can be revealed through the following elements:

1. Creating a new joint master program, which hasn’t been developed before, at the highest level of excellence. Since none of the partners carried out a

² Association Européenne des Conservatoires, URL: <https://www.aec-music.eu>.

³ E.g.: CoPeCo (Contemporary Performance and Composition), ECMA (European Chamber Music Academy), NAIP (European Music Master for New Audiences and Innovative Practice), METRIC (Modernising European Higher Music Education through Improvisation), URL: <https://www.aec-music.eu/projects/current-projects>.

⁴ URL: www.voxearlymus.unmb.ro.

⁵ Application: Part E. Description of the project, p. 31.

similar program, a strategic partnership in the vocal early music will represent an example of good practices to the entire field and a point of reference for the main 'actors'. [...] Even if the music HEIs in Europe are increasingly aware of the changing professional context and the potential that early music offers, evidence shows a vivid interest in creating small vocal ensembles – as an innovative approach in terms of research and economical issues.

2. From a European perspective, [...] the exchange of information and the development of teaching/learning skills and methods will be more efficient by exploring early music repertoire as a root of the European identity. This international dimension gives the project an important added value, which could never be achieved through a similar initiative carried out only at the national level.

3. Another innovative aspect of this project is its approach to address the master students from both an educational content and an artistic professional integration point of view.

4. Offering the students the opportunity of getting trained in small vocal ensembles and performing rare scores of early music in an international and multicultural environment represents definitely an innovation in the field.”

Already at the beginning, it has been clear how diverse the five partner institutions⁶ are in size and context, namely regarding early music: number of students and teachers, study offer, existing or non-existing programs, relations with the profession, national regulations This challenging situation could have been an issue in the project. On the contrary, the commitment of the numerous teachers involved and their high level of expertise, the very good atmosphere of cooperation, the quality of Dr. Angela Șindeli's coordination, the amount of work produced and the reactivity of all the working group members has led to a fruitful cooperation. The very stimulating and 'open' discussions led the group to address crucial questions, to develop an innovative approach of the learning/teaching process and to design the frame of a future joint program. However, the consequences of this diversity will remain a continuous and central challenge in the effective and practical implementation of the joint Master programme, requiring some extra effort in the coming years in order to adapt it in an appropriate way to the participants individual needs.

⁶ Koninklijk Conservatorium (Den Haag, The Netherlands), “Joseph Haydn” Konservatorium (Eisenstadt, Austria), Conservatorio “Arrigo Pedrollo” (Vicenza, Italy), Conservatorio “Arrigo Boito” (Parma, Italy), Universitatea Națională de Muzică București (Romania, coordinator).

The collaboration with the FIMA and the ANCR⁷ offered to the participants of the intensive programs the opportunity to sing and play in concerts on the professional scene. The participation of their experts to the working group ensured a strong link with the profession, which is, besides the joint program and linked to it, one of the most important aims of the project.

Finally, the AEC provides a link with the European field in early music through the Early Music Platform and gives assistance for dissemination opportunities (website, multiplier event).

ACTIVITIES AND OUTCOMES

All the activities of the three years (steering group meetings, transnational meetings and intensive programs) are linked to the central objective of the project: the creation of a new Master program for singers specialized in early music ensemble repertoires.

The working group consists of 13 experts and teachers⁸ from the partner institutions, all having a high level of expertise and a long experience in the field of early music.

According to the needs of the project's activities, the working group has split in two sub-groups, each focused on one of the main priorities of the project:

- Curriculum design and development: preparation of the joint Master programme (chair: Isaac Alonso de Molina, The Hague);
- Repertoire research: collecting the research studies of the institutions in the field of early vocal music and preparation of the intensive programmes (chair: Nicolae Gheorghită, Bucharest).

The two sub-groups work 'in parallel' between and during the thematic transnational meetings. Those are hosted by the partners and their agenda allow the participants to share their views on the progress of their common objectives. Collaborative tools have been set up to facilitate the 'distance collaboration': online platform to exchange information, research studies, repertoire, IP's participants and organisation, Skype meetings, etc.

CURRICULUM DESIGN AND DEVELOPMENT

The choice of putting the vocal ensemble practice and repertoire in the center

⁷ Fondazione Italiana per la Musica Antica (Italy), National Choir Association (Romania).

⁸ See the list in Appendix.

of the educational process is relevant and innovative. In most of the existing programs indeed, the vocal skills are usually considered as the 'main subject' and ensemble is considered as a 'complementary subject' with a relatively low importance. For singers, and especially in the field of Early Music, this leads too often to insufficient or inadequate competences and skills for the professional needs of a portfolio career.

The methodology developed in several steps:

1. Defining the profiles of the students;
2. Describing the learning outcomes and the admission requirements;
3. Designing a curriculum.

At each of these steps, the group had to deal with the differences in context and especially with the constraints and the diversity of the national regulations regarding the curriculum design.

The comparative study of the existing curricula in each partner institution and/or country⁹ gives a picture of this diversity in term of prerequisites, admission or final exams, age, skills, competences and labour market, etc. This analysis was the starting point, it led to the definition of the core disciplines to implement in the programme, the skills to develop, the learning/teaching methods, and finally to the definition of the learning outcomes, students' profile, pre-requisites, admission requirements, structure of the curriculum, etc.

Having put the ensemble practice of vocal repertoire stands in the centre of the educational process as the 'main subject', the group had to consider the consequences of this fundamental choice on the structure of the curriculum, especially those linked to the mobility issues and the educational offer of the partners. The first idea was to build a completely new program, that could lead to a joint degree; but the national regulations added too many constraints and the diversity in educational offers led also to a very challenging situation.

After having studied some other joint programs¹⁰, the experts finally decided to lean upon the existing early music singing master programmes (in The Hague, Vicenza, Parma) and the Byzantine chant Master program (in Bucharest) and to define a common frame and a 'mobility plan' for the students:

- 1st and 4th semester in the home institution;
- 2nd and 3rd semester in another institution of the consortium, depending on the home institution.

⁹ See chapter I.1.

¹⁰ Cf. footnote no. 3.

- ◁ The 2nd semester in The Hague or Parma
- ◁ The 3rd semester in Vicenza or Bucharest

This realistic response to the situation uses an ‘extended’ Erasmus+ mobility; it allows the students to benefit from the specialisation of their home institution as well as two ‘sub-specialisations’ on other repertoires. It also facilitates the link between the students of this program and the students of each institution, including them in existing activities planned for students. It finally increases the attractiveness of each school and of the Master programme as a whole.

The possibility to keep Eisenstadt within the consortium is still in discussion, as this conservatoire does not have a Master program yet. However, the interesting archives from Eisenstadt could be an opportunity for the program.

The detailed structure of the program, the mobility plan, etc. are presented in chapter I.3.¹¹

INTENSIVE PROGRAMS, REPERTOIRE RESEARCH

Three intensive programmes (IP) have been programmed in the scope of the project, conceived as a *laboratorium* for the future Master program. Each IP brought together 30 students (six from each conservatoire) and 6 to 12 teachers during eight days dedicated to the ‘Voice-labs’, where the theoretical notions and perspectives were brought to life by one-to-one teaching, small ensemble training, workshops, lectures and artistic performances and events.

Getting into the spirit: Early music small vocal ensembles, June 22th – July 1st, 2016 (Bucharest):

To ‘get in the spirit’, a broad repertoire had been chosen from the Byzantine music and the *Codex Caioni* to the Renaissance and Baroque repertoire (Sermisy, Schein, Morley, Monteverdi, Quagliati, Rovetta, Duron, etc.), including numerous rare scores that were presented for the first time to a large audience. The repertoire was performed in 4 concerts mixing students and teachers from the 5 institutions in professional venues.

Early music small vocal ensembles on the professional scene, July 15-25th, 2017 (Parma/Urbino):

This IP was hosted both by the Conservatorio “Arrigo Boito” in Parma and the Urbino Early Music Festival. The musical program focused on Italian

¹¹ The joint VOXearlyMUS Master Programme.

Early Baroque showing the connection between theory, vocal pedagogy and practice, focusing on a rediscovered Italian repertoire (G. B. Chinelli, G. Brunetti, A. Grandi), enhanced with presentations of the historical, philological and musicological aspects of the music performed. One of the most prestigious Early Music festivals worldwide has offered the students the opportunity to perform on a professional stage.

Contempor-early music: embracing the new, February 24th – March 4th, 2018 (Den Haag):

The third IP offered a blended flavor of early and contemporary music, recent compositions by Romanian composers (Dan Dediú, Grigore Cudalbu) being studied and performed next to pieces from the Renaissance and the Baroque. Improvisation held also an important role in this IP, creating links between all the pieces in a collective improvisation on stage.

Applied workshops and lectures by renowned musician and musicologists, as well as by experts from the ANCR and FIMA, helped the students to strengthen the link between research and performance practice:

- Performing Renaissance music from the sources (Isaac Alonso de Molina);
- Some issues on the use of ornamentation in late Renaissance and early baroque music (Giovanni Togni);
- The Byzantine music, Neumes (Nicolae Gheorghiu);
- Echoes only? The question of dynamics in early baroque music and the response of the sources (Bettina Hoffmann);
- Historically Performance: On Taking Refuge in the Past and the Myth of Authenticity (Valentina Sandu-Dediú);
- Arco e voci: affetti nel primo Seicento Veneziano (Francesco Missaglia);
- The meantone temperaments in the 17th century (Stefano Lorenzetti);
- Memoria, Pronunciatio and the Art of composing in the Mind (Stefano Lorenzetti);
- One year in the life of Claudio Monteverdi (Johannes Boer).

The IP's also offered complementary courses, group discussions, visits:

- Improvisation (Regina Himmelbauer);
- Body awareness, Alexander technique;
- Management workshop (Alexandra Solea, FIMA).

The organisation of the IP's represents a considerable and complex work of conception, preparation, scheduling and managing, coordinated by the institution hosting the IP with the effective contribution of other members of the working group:

- Selection process of the repertoire and of the participants (students and teachers);
- Structure and content of the courses, lectures, workshops;
- Schedule of the rehearsals, workshops, other connected events;
- Technical and financial aspects (venues, instruments, hotels, travels, etc.).

Several collaborative tools have been developed by the group (online platform, application forms, feedback questionnaires, etc.). The organizational competences developed during the three years' project will help the organization of collaborative events within the Master programme.

The feedback of the students and the teachers is globally positive, especially for students who discovered new repertoires, new ways of teaching and new approaches of performance practice. They praise the quality of the lessons, workshops and rehearsals. However, during interviews (IP in The Hague), students and teachers formulated remarks and suggestions, that could be useful for the future Master program:

- The repertoire could be focused on a narrower period, or less pieces, or a theme, in order to deepen the culture of the repertoire.
- Such a week could be more 'learning oriented' than 'product oriented': for example, some of the learning/teaching methods, very new and interesting for the students, couldn't be applied in the concert, where they came back to a more 'classical' performance situation.
- The schedule could let more free time for individual practice or self-determined rehearsals without teachers.
- The choice of the repertoire should take better in consideration the voice ranges of the participants (choose first the singers, then the pieces) and the number of continuo players available.

The activities of the three IP's have been recorded on video and edited. A global presentation of the IP, some abstracts of the concerts and interviews of participants give a reliable impression of the work achieved. They already are available on the website of the project¹² and will be the core content of the DVD's.

¹² URL: www.voxearlymus.unmb.ro .

This working group was also responsible for collecting research studies inside the five institutions, some of them been linked to the repertoire performed during the IP's. These articles, showing the high level of expertise of the teachers and the richness of the musicological resources within the consortium, constitute the second part of the handbook.

INTELLECTUAL OUTPUTS

The working group produced the two intellectual outputs announced in the application:

- Curriculum design and development Handbook: joint master program on Early music small vocal ensembles;
- Early music small vocal ensembles – Mastering excellence – electronic didactic support.

They represent a considerable amount of work and useful information for other Early Music departments, teachers, researchers and students.

The relevance, target group and concrete form for the dissemination of these outputs were discussed. There again, the group came to a realistic decision, combining the 'physical' and the 'electronic' versions of both outcomes: the printed handbook and the CD-ROM/DVD's can be useful for universities and participants; the online platform is more adapted to a broad dissemination and the sharing of research studies and educational tools, useful for teachers, students, colleagues of the European Early Music Platform.

MULTIPLIER EVENT BUCHAREST, MAY 25-26TH, 2018: THINKING OUT OF THE VOX!

This event, co-organized by the Early Music Platform of the AEC and VOXearlyMUS, will gather European colleagues in the field of Early Music. It is an important dissemination opportunity for the project. The programme of the conference¹³ includes the presentation of the activities and outcomes of the project as well as presentations regarding different points of view and approaches in vocal Early Music, focused on two central subjects of the project: the pedagogy of vocal repertoire and the current situation of vocal Early Music and its training opportunities, e.g.:

- Jean Yves Haymoz: improvised counterpoint (lecture and demonstration)

¹³ Detailed program in Appendix.

- How can Higher Music Education Institution contribute to shape the market? Interview to Giovanni Conti, Festival Cantar di Pietre and Francis Maréchal, Fondation Royaumont by Francis Biggi, HESGE Genève
- International collaborations in Early Music-models presented by Terrell Stone

PERSPECTIVES

At the moment this presentation is written, the conception/implementation of the joint Master program and its future development are still an on-going process.¹⁴ One can only praise the quality of the work achieved so far, and underline the need of keeping this collaboration active, regardless when the Master program could literally be launched, wishing that it will happen in a near future.

Many questions have already arisen and are in discussion or solved. Some of them still need to be addressed at a later stage, to ensure the quality of the programme, especially in case the partners would want to develop into a joint degree: student's profile, learning/teaching process, entrance and final exam requirements, place of the artistic research in the curriculum, professionalization modules and/or internships, etc. A list of questions, based on the standards developed by the AEC during the Polifonia 3 project, and used by MusiQuE is presented in Appendix. It is meant as a tool to help designing a joint programme and can be useful for the VOXearlyMUS Master program as well as for other projects.

One other important decision of the partners is to develop a network. In order to develop this network, it could be interesting to have a broader overview of the vocal early music among universities and conservatoires, besides the ones involved in the project. This might give the consortium a more precise image of existing Master programmes in Early Music, to identify the added value of this programme (in terms of profiles or innovation) and to get some new inputs, ideas, examples of good practices. This would also be an opportunity to let other schools know about this programme, inform potential applicants, and/or join the consortium. This could take place through a survey (led by the consortium or by the Early Music Platform working group).

This network would definitely be a great asset for the whole European Early Music field, contributing to the sustainability of this sector. At the current

¹⁴ Cf. chapters I.3 and I.4.

state of evolution of the 'Early Music revival', where this movement might just become an extension of the 'mainstream' repertoire, the relationship between the conservatoires and universities, the professional organizations, ensembles and festivals is a crucial issue. A very specialised Master program and a strong and renewed network could open new perspectives and have a 'cascading effect' on the Bachelor and pre-college curricula in Early Music and/or in singing.

However, we should keep in mind that the aspirations of the students towards specialization and diversity evolve rapidly, that the demands of the 'market' and of the scholars and teachers are somehow difficult to combine, and finally that 'strengthening music society'¹⁵ is a continuous challenge that the AEC will address in the coming years and in which Early Music shouldn't isolate itself from other fields.

¹⁵ AEC project SMS 2017-2020, URL: <https://www.aec-music.eu/projects/current-projects/aec-sms>.

APPENDIX – JOINT MASTER PROGRAMME: LIST OF QUESTIONS

1. Programme's/project's goals and context	
<p>The programme/project goals are clearly stated and reflect the institutional mission.</p>	<ul style="list-style-type: none"> • What is the rationale for the programme/project? • What are the mission/vision/goals of the programme/project and how have these goals been identified and formulated? • How do the mission/vision/goals of the programme/project connect to those of the individual institutions? • In what way is the programme/project innovative and/or complementary to other projects already existent, and what innovative elements (in terms of curriculum design, learning outcomes concerning specific skills, teaching methods, interdisciplinarity, links with the profession, and mobility) are in place to improve and strengthen Higher Music Education as a whole? • What are its unique features (and/or goals) of the programme/project in an international context? • What contribution does each partner make in terms of expertise? • How does the programme/project reflect on cultural/societal needs?
2. Educational processes - methods and assessment	
<p>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</p>	<ul style="list-style-type: none"> • What are the learning outcomes of the programme/project (and how do they take into account the various aspects of the 'Polifonia Dublin Descriptors' (PDDs) and/or the AEC learning outcomes?) • How does the programme/project enable students to develop individual study profiles? • How is the programme utilizing different forms and methods of teaching? • How are students offered opportunities to present their creative, musical and artistic work? • Is there a connection/progression between this programme/project and other study programmes/cycles? • How does research inform the programme/project and how does it encourage critical reflection? • Are assessment issues taken into account within the programme/project? • If yes: What are the main methods for assessment and how do these methods show the achievement of learning outcomes? • What are the main methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness? • If yes: How do these methods reflect the joint structure of the programme/project and function in a joint way? • If yes: Are the assessment criteria and procedures defined and accessible for students and staff?

3. Student profiles	
There are clear criteria for student admission and monitoring their learning process.	<ul style="list-style-type: none"> • Does the programme/project have clear and appropriate criteria for admissions? • What is the rationale to focus on special target groups? • How is the programme/project aligned with the international strategies of the partner institutions? • What mobility arrangements exist for students and staff? • How are student progression and achievement monitored within the programme/ project? • How does the programme/project ensure (mutual) recognition of student progression and achievement? • What is the added value for student's participating in this programme/project? • What makes the programme/project excellent in comparison to similar programmes/projects?
4. Teaching staff	
The teachers involved in the programme/ project are especially qualified for their role (as artists/ pedagogues/ researchers).	<ul style="list-style-type: none"> • How are teachers involved in the programme/project recruited? (Are there clearly defined recruitment criteria in place?) • Is there a common strategy that supports and enhances the teaching staff's artistic/pedagogical/research activity? • What measures and opportunities does the programme/project provide for mutual exchange between the participating teachers? • Is there a policy in place for continuing professional development of teaching staff? • How does the programme/project encourage teachers to engage in ongoing critical reflection and to develop this quality in the students?
5. Communication, organisation and decision-making	
Effective mechanisms are in place for both internal and external communication within the programme/ project.	<ul style="list-style-type: none"> • How is the rationale to focus on specific target groups described and communicated? • What is the organisational structure of this programme/project? • Is there a balanced relationship between the programme/project and its partners? • What are the decision-making processes within the programme/project? • Are responsibilities in the programme/project clearly defined? • How do students and staff communicate? • What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective? • What quality assurance and enhancement procedures are in place within the programme/project? How are the quality assurance and enhancement processes monitored and reviewed?

6. Public interaction	
The programme/ project engages within wider cultural, artistic and educational contexts and provides concise and accurate information to the public.	<ul style="list-style-type: none"> • Does the programme/project engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues, and if so, how? • How does the programme/project engage with various sectors of music and other artistic professions? • How does the programme/project assess and monitor the ongoing needs of the professions? • What resources and delivery systems are used to convey information to the public? • What mechanisms are in place to review information before it goes public? • What languages are used in the communication of the programme to the public?
7. Sustainability	
The programme/ project has a long- term rationale to stimulate exploiting the project outcomes beyond the funding period.	<ul style="list-style-type: none"> • How does the programme/project produce outcomes enhancing or enabling sustainability (in terms of implementing them into study programmes delivered on long term)? • What are the long-term plans for the (continued) development of the links with the artistic professions? • How does the programme/project promote self-controlled Lifelong Learning strategies?

Part I

Curriculum design&development Handbook:
Joint master programme on Early music
small vocal ensembles



Introduction

The main goal of the VOXearlyMUS strategic partnership is the development of a Joint Master's Programme specialized in early music for vocal ensemble. The present section of the handbook describes how such a programme would work: it consists in a general structure, a common underlying philosophy and a set of teaching/learning strategies that applies to all partner institutions. It is not a monolithic master's programme with all its courses described and applied in a homogeneous way through each partner institution offering it. Instead of that, VOXearlyMUS sets a general framework within which the courses and their contents are specific to each partner institution so that each one can offer its own characteristic expertise, faculty, accumulated experience and traditions, in connection to its specific cultural and social context.

Students in the VOXearlyMUS Joint Master's Programme participate in extended Erasmus+ mobility, undertaking two exchange semesters, each at a different partner institution, during the 2nd and 3rd semesters of their study (1st and 4th semester they study at their home institution). Upon completion of the studies, each partner institution awards its own degree to its own students. At the moment, no formal agreement between the institutions has been signed yet; such formal approval would be required from all partner institutions prior to implementation of the Joint Programme. The study focus of the VOXearlyMUS programme can be better stated by looking into its components: early music, the voice, ensemble.

EARLY MUSIC

Across the many different musical traditions developed by mankind throughout history, the performance of non-contemporary music is more an

exception than a rule. The Western musical tradition is an anomaly, probably because of its own characteristics: the development of written notation allows music to survive beyond the possibilities of oral transmission, and the redefinition of music into one of the Fine Arts¹ pushes to develop such a thing as a repertoire.

Repertoire that stays in use for an extended period of time is associated with certain institutions. Adherence to a traditional repertoire represents (embodies) the continuity of long-standing institutions, such as the church or monarchy. The main example is Gregorian chant, performed continuously for more than 1000 years, but also the tradition of 16th-17th century sacred polyphony kept alive in certain cathedrals through Europe, or the music for coronations, funerals, commemorations, etc. of royal houses.² Sometimes the institution represented by the repertoire is a more diffuse idea, such as national character (the Lully tradition in France, the Händel tradition in England). The final iteration of this concept is the generation of a canon: since the 19th century, a series of musical compositions receiving critical praise will stay in performance, continuously programmed, and becoming the value of reference to which other compositions will be compared.³ These works do not represent a single institution anymore, they are the embodiment of a higher idea such as 'culture'.⁴ No continuity of performance practices can be assumed from these traditions, most likely they become tacitly but continuously updated. There is no historical perspective: in a way, these traditions negate history.

Early music implied originally the revival of repertoires for which a tradition does not exist or was interrupted. In a proto-history of early music we would start with the late Renaissance humanist idea of reviving ancient Greek theatre (an experiment that ended up creating something

¹ Therefore, focused on the artistic object, the 'work of art'. For a discussion on this topic see: Paul Oscar Kristeller, "The Modern System of the Arts: A Study in the History of Aesthetics", in *Journal of the History of Ideas*, Vol. 12, No. 4 and Vol. 13, No. 1, 1952-1953 and Larry Shiner, *The Invention of Art: A Cultural History*, University of Chicago Press, 2001.

² The significance of these traditions is discussed in: William Weber, "The Eighteenth-Century Origins of the Musical Canon", in *Journal of the Royal Musical Association*, Vol. 114, No. 1, 1989.

³ On the repertoire canon see Lydia Goehr, *The Imaginary Museum of Musical Works*, Oxford University Press, 1994.

⁴ For a most necessary philosophical discussion of the idea of culture, see: Gustavo Bueno, *El mito de la cultura*, Editorial Prensa Ibérica, 1996 (available in German translation as: Gustavo Bueno, *Der Mythos der Kultur*, Peter Lang, Bern, 2002).

completely new⁵), proceed to the antiquarian activities of the learned musical academies of the 18th century⁶, and later find these activities greatly amplified by societies, festivals and movements of the 19th century. The interest in J. S. Bach and G. F. Händel of baron Gottfried van Swieten⁷ (influencing Haydn, Mozart and Beethoven), the Bach revival of Mendelssohn, Fétis' historical concerts, the Palestrina revival of the Cecilianist movement, the Gregorian chant revival initially by the Cecilianists and later by the School of Solesmes, etc., form a very heterogeneous group of individual and collective initiatives, all of them focused on early repertoires, but using them from varying perspectives and with varied purposes.

By the turn of the century, the other main element of early music starts to take definitive shape: the historical perspective brings out the realization that there are no real continuous traditions in music; they have been either lost, interrupted or continuously transformed. Original instruments and original performing styles need to be recovered from extant documentation. Two well-known figures stand out at this phase: Arnold Dolmetsch and Wanda Landowska, authors of the first two monographs dedicated to the performance of early music.⁸

These two elements, namely the rediscovery of little known or under-appreciated repertoires of the past, together with the recovery of lost performing styles relevant for those repertoires, have stayed more or less constant throughout the many transformations of the early music movement: the development of the scholar-performer role in the tradition of Dolmetsch and Landowska, the political connotations of the movement such as its somewhat contracultural identity in the 1960s and 1970s, philosophical

⁵ For the theatrical experiments leading to the 'invention' of opera, see: Nino Pirrota, *Music and Theatre from Poliziano to Monteverdi*, Cambridge University Press, 1982. A more recent take on the subject can be found in: Blair Hoxby, "The Doleful Airs of Euripides: The Origins of Opera and the Spirit of Tragedy Reconsidered", in *Cambridge Opera Journal*, Vol. 17, No. 3, 2005.

⁶ Such as the Academy of Ancient Music. For an overview of their repertory, see: Diack Johnston, "Westminster Abbey and the Academy of Ancient Music: A Library once Lost and now Partially Recovered", in *Music & Letters*, Vol. 95, No. 3, 2014.

⁷ Probably the first full appraisal of Van Swieten's role can be found in: Edward Olleson, "Gottfried van Swieten: Patron of Haydn and Mozart", in *Proceedings of the Royal Musical Association*, 89th Sess., 1962-1963.

⁸ Wanda Landowska, *Musique ancienne*, Mercure de France, 1909 and Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence*, Novello, 1915.

polemics such as the debate on the idea of authenticity⁹ in the 1980s and 1990s, the unavoidable mutations caused by the considerable success of the movement and its divulgation in terms of mass culture – recordings, festivals, etc.

The VOXearlyMUS strategic partnership keeps this ambivalent meaning of early music on purpose, both as a generic repertoire label and as the historically informed approach used for the performance of those repertoires. Nevertheless, the VOXearlyMUS programme hints at a new paradigm that is becoming discernible in the last few years: a paradigm of historical musicianship, that will focus on the identification, methodological description and recreation of historical musical skills.

THE VOICE

The human voice is the most natural means of human communication and expression, and singing is the most important medium for music education (ear training, sight reading). The importance of the voice inside the Western musical tradition cannot be overstated: the very foundation of this tradition is Gregorian chant, almost all music from the Middle Ages and the Renaissance is either vocal or very strongly connected to vocal music, and one of the central tenets of 17th and 18th century musical aesthetics is that instruments imitate the voice.

Nevertheless, there is a perceived problem, a somewhat anomalous status of vocal studies within early music curricula. Vocal studies are often a later addition to the programme: it is typically the last major subject to be developed. This is probably connected to the fact that, for most of its beginnings, the early music movement has been artifact-centered (original instruments).

The relationship to classical vocal studies is also often problematic. This is mainly due to the difficulty of designing a methodology relevant for the wide range of repertoires that are subsumed under the ‘early music’ label: liturgical chant, a Händel opera, a Josquin motet, a Mozart lied, a Landini ballata, a Bach cantata . . . we are dealing with ca. 1000 years of music history, while the classical curriculum for the voice spans rarely beyond 100-150 years of music history, centered on a single genre (that of Romantic opera) and a few related repertoires. Even inside the same historical contexts, different genres can demand quite different approaches. Taking the same year and place, for

⁹ See: Nicholas Kenyon, *Authenticity and Early Music: A Symposium*, Oxford University Press, 1988.

example any northern Italian city in the mid 1550s, there was a considerable difference in the performance style of the first cantor of the cathedral choir and a singer performing a madrigal.¹⁰ Acoustic environments also pose specific musical problems and play a defining role on singing technique: the spaces in which music was performed were very different to the modern concert hall, opera house or recording studio, while also being very different and varied amongst them.¹¹

All this invalidates any generalization and all commonplaces about the type of voice that is more suited to early music and makes it very complex to create a successful single methodology. Because of the lack of such a specialized approach, since the first revivals of early stage works in the 1970s, opera productions have had to resort to mainstream, classically trained opera singers. Other hasty assumptions became necessary, such as that the performances of modern English cathedral choirs can be taken as an equivalent of medieval and Renaissance church singing style.¹² Additionally, conservatoire challenges such as the pressure for conformance with existing standards as a prerequisite for a successful career, and limited room for experimentation (a singer has only one instrument) are particularly strong with vocal studies.

The VOXearlyMUS strategic partnership is built upon the idea that singing has to be put (back) in the center of early music pedagogy, that diverse methodological approaches are possible and can mutually enrich each other, that historical singing techniques are still field wide open for research and experimentation, and that all this has to become a reference for instruments, themselves understood as extensions of the human voice.

ENSEMBLE

There is a perceived need for specific ensemble training for singers. Most of conservatoire training appears to be oriented to solo performance in Baroque oratorio and opera. But, as many early music specialists know, ensemble amounts for a large part of professional activity: many employment

¹⁰ This example has been discussed in: Mauro Uberti; Mark Lindley, "Vocal Techniques in Italy in the Second Half of the 16th Century", in *Early Music*, Vol. 9, No. 4, Plucked-String Issue 2, 1981.

¹¹ On the topic of spaces and their effect in musical performance, see: Dorothea Baumann, *Music and Space*, Peter Lang, 2011.

¹² As reported in: Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music*, Cambridge University Press, 2002.

opportunities arise from vocal ensembles and choirs specialized in early music. Additionally, in the pre-classical repertoire there is no such clear divide between solo, chamber music, orchestral or choir. The necessary skills for ensemble vocalists seem to receive less attention than in the case of instrumentalists: some alumni report that they had to develop skills that were not sufficiently trained during their vocal studies. To develop these skills to an excellent level it is not enough to stick to the solo training with some additional ensemble activity, but it is necessary to actually practice in ensemble: to practice as an ensemble.

Practicing as a group is a very enriching musical experience. It creates a space to grow together, to develop peer learning, to help others with own individual strengths, to find support for own individual weaknesses, etc. The collective value of the group is more than just a sum of its parts: an ensemble cannot be built by simply putting soloists together. On the contrary, the healthiest way of understanding soloistic practice is as emerging from ensemble practice, for example as in the ornamentation of a single line of a polyphonic texture, rendering it into a soloistic part.

Moreover, it also seems clear that musicians in the past placed great emphasis in the development of ensemble skills. In fact, these skills appear to have been the core of musicians' training. Historical music pedagogy included way more playing and singing together than is the norm today: there was much less 'student plays – teacher listens'. This is clearly seen in the tradition of the Renaissance didactic duos¹³ or *bicinia*, that later will become the *solfeggiamenti* or *solfeggi* of the Neapolitan conservatory traditions. Situating ensemble as the central activity (main subject) is one of the defining aspects of the VOXearlyMUS programme. Students in this programme aim at becoming valuable ensemble members with an international profile, and/or creating their own ensemble.

CONTENTS OF THIS SECTION

The first chapter of this section presents an overview of the general state of vocal studies specialized in early music in the four countries represented by the VOXearlyMUS partner institutions. The process of documenting this state was undertaken in the initial phases of the VOXearlyMUS strategic partnership, in order to describe the specific situation from which the project

¹³ An exhaustive discussion of this topic is available in: Andrea Bornstein, *Two-part Italian Didactic Music*, Ut Orpheus, 2004.

was started and to foster shared knowledge and mutual understanding amongst the institutions.

The second chapter consists of the detailed description of the four already existing master degrees that are taken as a basis for the joint programme, with their curricula as of 2018, entrance requirements, assessment criteria and eventual adaptations towards the common frame, while the third one establishes the functioning of the joint programme itself, in terms of mobility model, common strategies, etc. Finally, the fourth chapter sets the future horizons for further developments of the VOXearlyMUS strategic partnership.

EARLY MUSIC VOCAL STUDIES IN EUROPEAN INSTITUTIONS

Isaac Alonso de Molina

On Early Music and the Conservatoire Paradigm

OLD AND NEW MODELS OF CONSERVATOIRES

The old model of conservatoire is certainly best exemplified by the Neapolitan conservatory (Neapolitan School) or Venetian *ospedali*: they were primarily charitable institutions dedicated to the care of orphans and abandoned children, who received a training in music in order to be able to make a living by themselves later on. They were staffed by some of the ablest musicians of the time: Francesco Gasparini, Johann Rosenmüller, Antonio Vivaldi, Alessandro Scarlatti, Francesco Durante, Nicola Porpora, Leonardo Leo, Fedele Fenaroli . . . these are just a few names on a very long list of teachers, collectively responsible of generating a highly effective, very practically oriented pedagogical tradition, exemplified by tools such as *partimento* or *solfeggio*.¹ As these institutions became celebrated, they started to accept external students, who normally paid a fee for tuition. Most of these institutions were closed or assimilated into other structures by 1800.

These early institutions focused on music as a craft. The training was not differentiated in separate ‘main subjects’ from the beginning, but organized

¹ A very accessible introduction to these topics is available online in the academic site of Robert O. Gjerdingen: <http://faculty-web.at.northwestern.edu/music/gjerdingen/>, accessed April 18th, 2018).

as a progressive, layered specialization. All students learnt singing first and then several instruments, including the keyboard. They could eventually specialize as singers or instrumentalists, but only as a final step, while others continued their training to become conductors-composers, i.e. *maestri*. Moreover, these institutions were completely connected to the production environments of the time (namely the church and the theatre), directed by successful composers, offering thus a progressive and almost seamless professional integration, starting from marginal participation in minor capacities up to complete independence as a musician.

The fall of the Ancien Régime radically modifies the role that music, as well as the other arts has in society. Upon the birth of the modern state, structured on the basis of the political nation, the arts are redefined as Fine Arts, segregated from the crafts, and rallied around the idea of culture.² The newly founded conservatoires, on the model of the one founded in Paris in 1795, will inherit much of the methodology of the old model, but with substantial differences in ideology. Along the 19th century, because of the new value placed on the work of art, a canon of great musical works is gradually created, together with a genealogy of great composers. The idea of 'classical' is born, and the main focus of these conservatoires will be to train outstanding performers capable of performing excellent repertoire in an excellent way.

EARLY MUSIC IN THE CONSERVATOIRES

The early music movement made its way into the conservatoires relatively late. The first monographic studies on the topic were the contributions of pioneers Landowska and Dolmetsch, more than 100 years ago; early music courses such as those in Urbino and Pamparato (Italy) have a long history that goes back 50 years; events such as the Boston Early Music Festival (since 1980) and the Festival Oude Muziek Utrecht (since 1982) are quickly approaching their 40th edition; and a history of the revival was already published in 1988³; but when we look at the conservatoires, there are very few cases of comprehensive, early music-focused, performance-oriented programmes that go back more than 25 years. The main reason can be that at

² See the notes to the Introduction. A very clear example of such reorganization is the Académie des Beaux-Arts founded in France in 1816 by merging three previously existing academies: Académie de Peinture et de Sculpture (since 1648), Académie de Musique (since 1669), and Académie de Architecture (since 1671), in the context of the Institute de France (established by the Constitution of 1795).

³ Harry Haskell, *The Early Music Revival: A History*, Thames and Hudson, 1988.

the core of the early music movement there was a critical assessment of the mainstream musical institutions (conservatoires, orchestras, concert culture, recording industry, etc.).

A meaningful interpretation of the repertoires of early music was initially not possible within the paradigms and limitations of the modern conservatoire. It was necessary to resort to historical sources in order to establish a performance practice closely related to the repertoire. The modern conservatoire as a formal institution is a professional school, providing professional training; this means matching and raising (instead of challenging) existing standards. Students are prepared for competitions, auditions, etc., and there is little space for experimentation and development of radically new ideas on performance. The natural spaces for early music were summer academies, the *collegia musica* of universities, and of course the independent activity of pioneering individuals and reduced societies. This need for alternative spaces for study and experimentation can be compared to the informal learning contexts generated by Renaissance humanism: the *accademia* of Platonic inspiration as an alternative to the medieval university, or philological criticism vs. the scholastic method.

With the gradual acceptance of the historically informed approach to the conservatoires, early music has finally become much less of a rarity inside formal institutions. This implies that, within conservatoires, there is a heightened aesthetic awareness, an idea of style connected to history. Also, as a consequence of having original instruments as main subjects, the standards of playing have been considerably raised. Performing repertoire is still the focus of study for early music departments, but this is now a deeper task, including such things as historical instruments, pitch, temperament, articulation, accentuation, phrasing, etc. in connection with evidence collected from sources. On the other hand, early music has been somewhat 'tamed' into the modern conservatoire paradigm: it has adapted to the structure of main subject specialization, it is quickly becoming its own tradition of knowledge passed from teacher to student, and, although the canon has been challenged and relativized, there is still a strong focus on the repertoire, a strong *corpus* of excellent music which has come to us in the form of written pieces.

REINCORPORATING SOME OLD CONTENTS

Recreating the production model represented by the old conservatoires is not only impossible but highly undesirable, which is to say that the fall of the Ancien Régime is still good news. Nevertheless, some of the skills of the

musicians trained in that world are extremely relevant to us, at the very least in order to be better equipped to understand and perform early repertoires. This can only be achieved by focusing less on the 'fine art' aspect and more on the 'craft' aspect of music.

A very illuminating 'success story' is that of basso continuo: a most practical, almost manual skill, had to be recreated due to the necessity brought up by the revival of Baroque repertoires. The recreation of what was regarded simply as a sub-topic of performance practice has had far reaching consequences: it has opened the gates to the much wider world of improvisation, it has enabled musicians to rediscover a virtually unknown but excellent practical tool of music pedagogy such as *partimento*⁴, and it has engendered an understanding of the structure of Baroque music that goes far beyond what was possible with the previously prevailing theory of harmony.⁵ A similar breakthrough is in incubation right now with all the interest and experimentation into improvised counterpoint, something that is extremely relevant for singers specializing in early music for vocal ensemble.

Building this sort of historically inspired musicianship can be considered a new paradigm in early music education, and the process can be defined as identifying, documenting, and creating a methodology for the revival of relevant musical skills, more specifically those skills that were expected from a standard musician in the past. In the end, the goal of the early music approach should not be to establish a set of rules for performing early repertoire that are quickly assimilated back into the mainstream with simply an expansion of the repertoire canon and the *instrumentarium*. This amounts to stratifying early music as an additional set of rules; in other words, instead of a liberating paradigm it would be just an improvement of the jail, as if historical information was there to limit the possibilities of performance. The aim of early music should be to enrich our current musical life by increasing our awareness of the richness of the music of the past, of course with repertoire, but not only repertoire: with performing traditions, with musical skills and with aesthetic and expressive ideals that are part of our history, that have been forgotten or rendered irrelevant because they quenched thirsts that we don't appear to have anymore.

⁴ Partimento is a hot topic in the last few years; for a monographic study, see: Giorgio Sanguinetti, *The Art of Partimento*, Oxford University Press, 2012.

⁵ For a discussion of this approach to harmony, see: Ludwig Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave", in *Journal of Music Theory*, Vol. 51, No. 1, Partimenti, 2007.

Fabio Ferrucci

Early Music Singing in the Italian Conservatories

FRAMEWORK

General overview

The Italian Higher Education Music and Art Institutions (Alta Formazione Artistica e Musicale Italiana or AFAM) have implemented the directives of the Bologna Process and the Italian Ministry of Education, University and Research for the reforming of academic training in music and art for First, Second and Third cycles.

The study title, i.e. academic diploma, issued by AFAM institutions is not only equated to the corresponding degree level in Italian Universities, but also certifies a fully equivalent curriculum according to European standards. Each academic study cycle is organized in compliance to the ECTS (European Credit Transfer System) programme.

First cycle – 6th EQF level

First Level academic diploma – three years – Bachelor degree.

Admission Requisites: diploma of secondary school or other academic qualification obtained abroad and deemed equivalent. It is required to hold or acquire adequate level of knowledge established by entrance examination.

Credits: 180

Duration: three years

Second cycle – 7th EQF level

Second Level academic diploma – two years – Master's degree

Academic Second Level courses are part of the system of Higher Education in Art and Music (AFAM) and are authorized and recognized by the Italian Ministry of Education, University and Research as an 'experimental' programme granted by the AFAM Reform Act (508/99).

Admission Requisites: graduates with a First Level or foreign equivalent degree can apply to the Second Level diploma course. It is important that the candidate's acquired preparation is sufficient the Second Level course. Qualification for admission is established by an entrance examination.

Credits: 120

Duration: two years

Third cycle – 8th EQF level

Third Level academic diploma – PhD

Admission Requisites: Second Level Academic Diploma or equivalent qualification obtained abroad.

Credits: not foreseen

Duration: at least three years

N.B.: the third cycle in Italian AFAM system is not yet active.

The Second Level Renaissance and Baroque singing diploma

The Second Level study programme in Renaissance and Baroque singing is a two-year academic curriculum that foresees the allocation of 120 ECTS. While referring to the same regulatory framework, there is no distinct curriculum of the MA in Renaissance and Baroque singing common to all institutions. Thanks to substantial educational autonomy of High Musical Education Institutions (Conservatories and Higher Institutes of Musical Studies–ISSM), each institution has developed their own detailed curriculum based on independent and specific criteria, as we shall see below.

Active courses and their distribution

In Italy, at present, Second Level diploma programmes in Renaissance and Baroque singing are offered at twelve Conservatories of Music and one Higher Institute of Musical Studies (ISSM), for a total of 13 institutions.

The following is a list of AFAM institutions offering Second Level diploma programmes in Renaissance and Baroque singing (alphabetical order):

- Bari – Conservatorio N. Piccinni
(<http://www.conservatoriopiccinni.eu>)
- Bologna – Conservatorio G. B. Martini
(<http://www.consbo.it>)
- Cesena – Conservatorio B. Maderna
(<http://www.conservatoriomaderna-cesena.it/>)
- Ferrara – Conservatorio G. Frescobaldi
(<http://www.conservatorioferrara.it/>)
- Lecce – Conservatorio T. Schipa
(<http://www.conservatoriolecce.it/>)
- Novara – Conservatorio G. Cantelli
(<http://www.consno.it>)
- Palermo – Conservatorio V. Bellini
(<http://www.conservatoriobellini.it/>)
- Parma – Conservatorio A. Boito
(<http://www.conservatorio.pr.it/>)
- Roma – Conservatorio S. Cecilia
(<http://www.conservatoriosantacecilia.it/>)
- Terni – ISSM G. Briccialdi
(<http://www.briccialditerni.it/>)
- Venezia – Conservatorio B. Marcello
(<http://www.conservatoriovenezia.net>)
- Verona – Conservatorio F. E. Dall'Abaco
(<http://www.conservatorioverona.it/>)
- Vicenza – Conservatorio A. Pedrollo
(<http://www.consvi.it/>)



The distribution of these institutions within Italy is shown on the following map:

As can be seen in the map, most of the institutions that offer Second Level diploma programmes in Renaissance and Baroque singing are located in the Northern regions of the country (eight), only two in the Central regions and two in the South regions, while in the Island regions (Sicily and Sardinia) the course is only active in one Conservatory.

ADMISSION REQUIREMENTS

General requirements

General requisites for entry to the two-year Second Level course call for a Bachelor's degree (First Level), or a University degree or a pre-reform Conservatory diploma combined with a High School diploma (Diploma di maturità), or an equivalent title obtained abroad.

Admission requirements

Admission to the course is determined through an entrance exam. The entrance exam evaluates the candidate's level of musical training and instrumental or vocal proficiency and determines if their acquired preparation is sufficient for

the Second Level course. A list of suitable candidates is drawn up in order of merit. The number of available posts will vary for each academic year and are established by the following criteria:

- a) General organization of the institution and situation of specific class;
- b) Number of students graduating;
- c) Withdrawal on the part of students;
- d) Availability of the instructors of core subjects.

Observations

Italian law does not necessarily require the possession of the specific first Level diploma for admittance to Second Level courses (the First Level diploma is considered transversal for access to the Second Level). Specifically, it is not necessary to have earned the First Level of Renaissance and Baroque singing to apply for the Second Level Renaissance and Baroque singing. To this end, it is sufficient that the candidate is in possession of any First Level academic diploma or a degree (including non-music degrees) and can demonstrate appropriate skills during the entrance examination. Should a student not have earned a First Level diploma or a previous study system diploma (old programme in force between 1930 and 1999) he/she may be asked to prove skills in one or more of the following subjects: sight reading/ear training, piano practice, history of music, harmony or analysis. Foreign students are also required to prove their knowledge of Italian language: usually a B1/B2 level is required. Many Conservatories organize Italian language remedial courses.

Critical specifications

In each of the above listed institutions there is only one full time professor of Renaissance and Baroque singing. Each professor is allotted a certain number of hours per year for teaching activities (generally 324 hours per year) for which he/she must include individual one-to-one teaching hours of core subject (performance practices and repertoires) for undergraduate students as well as Second Level students, in addition to teaching hours of other disciplines eventually entrusted to them (for example: ensemble music, ornamentation, improvisation etc.).

Since, at present, only First Level courses are regulated according to Italian law and Second Level courses are still at the experimental stage, some institutions (not all) interpret this situation by giving a kind of preferential channel to requests for admission to First Level courses. According to Italian

Ministry of Education, by the end of 2018 Second Level courses should exit the experimental stage and become institutionalised. In that occasion admission exams could be reviewed or even standardized.

ADMISSION EXAM REQUIREMENTS AT INDIVIDUAL INSTITUTIONS

*Conservatory N. Piccinni – Bari*¹

- a) Execution of two or three arias taken from the 17th or 18th century repertoire (Haydn and Mozart included).
- b) No interview is required.
- c) No sight-reading is required.

*Conservatory G. B. Martini – Bologna*²

- a) Execution of four compositions between 1600 and 1750, taken from opera or chamber music repertoire of which at least one in a language other than Italian. The duration should not exceed 20 minutes.
- b) No interview is required.
- c) Sight reading of a song in Italian.

*Conservatory B. Maderna – Cesena*³

- a) The candidate must submit a programme including an aria of G. F. Händel in Italian, an aria of J. S. Bach in German, an aria of C. Monteverdi. The candidate will choose to perform one of three compositions. The examining committee may decide to listen one or both of the remaining compositions.
- b) Interview on musical interests and cultural attitudes of the candidate.
- c) No sight-reading is required.

*Conservatory G. Frescobaldi – Ferrara*⁴

- a) The candidate must demonstrate a high level of vocal technique and interpretation during the execution of a program lasting about 15 minutes, including compositions of medium to high complexity from the most important schools of Renaissance and Baroque repertoire.
- b) Colloquium on the previous curriculum of the candidate.
- c) No sight-reading is required.

¹ <http://nuke.conservatoriopiccinni.it/Offertaformativa/DiplomaIIlivelloBiennio/tabid/68/Default.aspx>.

² <http://www.consbo.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/254>.

³ <https://www.conservatoriomaderna-cesena.it/courses/corsi-secondo-livello/>.

⁴ <https://www.conservatorioferrara.it/index.php/didattica/corsi-classici/bienni-superiori>.

*Conservatory T. Schipa – Lecce*⁵

- a) The candidate must present a freely chosen program at the appropriate level with duration about 30 minutes to the Committee at the time of their examination. The Examining Committee shall have the right to choose, during the exam, the compositions that the student will perform.
- b) Interview on the previous curriculum of the candidate.
- c) No sight-reading is required.

*Conservatory G. Cantelli – Novara*⁶

- a) The candidate must submit a programme that includes a piece by C. Monteverdi, G. Caccini or other Italian composers of the 17th century; an operatic aria, preferably with recitativo, by G. F. Händel or other 18th century composers; an aria by J. S. Bach.
- b) No interview is required.
- c) No sight-reading is required.

*Conservatory V. Bellini – Palermo*⁷

- a) The candidate must demonstrate a high level of vocal technique and interpretation during the execution of a program lasting about 30 minutes, including compositions of medium to high complexity belonging to the most important schools of the solo repertoire.
- b) Interview on the resume of previous studies of the candidate.
- c) No sight-reading is required.

*Conservatory A. Boito – Parma*⁸

- a) The examination consists in performing vocal works of the baroque and classical repertoire, for a total of about 20 minutes, choosing from a Madrigal or air or sonnet for solo voice of early Italian Seicento, or a *song* of the English repertoire from the late 16th century to the early 17th century, or an *air de cour* (original); an opera aria or oratory of the 17th century; a recitativo and aria from an Italian cantata of the 17th or 18th century; an aria from a cantata or an oratorio by J. S. Bach or G. F. Händel; an opera aria of the 18th century;

⁵ This program refers to a.y. 2015/16. No program is currently available at Conservatory's website.

⁶ <http://consno.it/corsi-e-scuole/21-it/offerta-didattica-it/corsi-e-scuole-it/465-canto-barocco.html>.

⁷ <http://www.conservatoribellini.it/it/didattica/bandi-di-ammissione>.

⁸ <http://aule.conservatorio.pr.it/cgi-scripts/ordinamenti.exe?azione=corso&idcorso=285>.

- b) No interview is required.
- c) No sight-reading is required.

*Conservatory Santa Cecilia – Rome*⁹

a) Three arias, freely taken from the sacred, profane or operatic repertoire, from 1600 to 1750. The examining committee may decide to listen one to three arias.

b) No interview is required.

c) Sight-reading is required.

*Conservatory B. Marcello – Venice*¹⁰

a) A performance of vocal music of the baroque and classical repertoire, for a total of about 25 minutes, including at least: a Madrigal for solo voice of the early 17th century by an Italian composer (G. Caccini, G. Frescobaldi, etc.); a 'song' in English or *air de cour* in French; an Italian 17th century cantata for soprano and/or altos; an aria from a cantata or oratorio by J. S. Bach; an aria of Italian opera from the 18th century.

b) No interview is required.

c) No sight-reading is required.

*Conservatory F. E. Dall'Abaco – Verona*¹¹

a) A performance of vocal pieces of the baroque and classical repertoire, for a total of about 25 minutes, including at least: a Madrigal for solo voice by G. Caccini, G. Frescobaldi, or Italian author in the same period; a *song* by J. Dowland or *air de cour* in the original language; an Italian cantata of the 17th century; an aria from a cantata or oratorio by J. S. Bach; an aria of Italian or French opera from the 18th century.

b) No interview is required.

c) Sight-reading is required.

*Conservatory A. Pedrollo – Vicenza*¹²

a) The candidate must demonstrate a high level of vocal technique and interpretation during the execution of a program lasting about 30 minutes,

⁹ <http://www.conservatoriosantacecilia.it/offerta-didattica/biennio-2-livello-2/>.

¹⁰ <http://www.conservatoriovenezia.net/portale/index.php/it/aree-tematiche/offerta-formativa/biennio-di-ii-livello-sperimentale/elenco-corsi.html#faqnoanchor>.

¹¹ <http://www.conservatorioverona.it/it/corso/20/2/>.

¹² https://siavi.conservatoriodimusica.it/corsi/view/956/CANTO_RINASCIMENTALE_E_BAROCCO_biennio.

including compositions of medium to high complexity belonging to the most important schools of the solo repertoire.

- b) The candidate will also submit to an interview or to an evaluation test of musical and cultural knowledge.
- c) No sight-reading is required.

*ISSM G. Briccialdi – Terni*¹³

- a) The candidate is required to perform three songs from the repertory ranging from the early 17th century and the early 19th century, which contain parts of recitativo, cantabile and agility (not necessarily contained in the same composition), for a maximum total duration about 30 minutes.
- b) Interview aimed at verifying the musical and cultural preparation of the candidate.
- c) No sight-reading is required.

Observations on Performance Requirements

The indications given for the entrance exams can be grouped into three main types:

- a) Performance requirements that provide only a generic designation of repertoire and a total duration (minimum, maximum or indicative).
- b) Performance requirements that, in addition to the duration, provide indications of composers and/or the kinds of compositions from which to choose the programme.
- c) Performance requirements that specify in detail the composers and types of compulsory compositions.

Observations with regard to the interview

The interview, where required, can be of two types:

- a) A detailed interview intended to bring to light the musical knowledge and/or cultural of the candidate.
- b) A general discussion on the curriculum of previous studies, the inclinations and interests of the candidate.

In practice, even if not specifically mentioned, a generic interview with the candidate in fact always takes place during the entrance examinations.

Comments on the sight-reading requirement

The sight-reading test, which was introduced with the aim of highlighting

¹³ <http://www.briccialditerni.it/pagine.php?id=186>.

the autonomous ability of the candidate in relation to the reading and interpretation of the musical text, is currently required at only three institutions.

CHARACTERISTICS OF THE COURSES

ECTS

Study programmes of two-year Second Level courses in Italy must include a range of educational activities and the overall allocation 120 ECTS. These activities are grouped into five areas:

- a) Basic;
- b) Characteristic;
- c) Supplementary/Related;
- d) Elective/Other;
- e) Final Exam.

As mentioned in the introduction, Higher Music Education Institutions in Italy enjoy partial autonomy allowing them to develop and provide distinctive curricula. Comparison of the detailed study plans from one institution to another reveals the differences, peculiarities and specific characteristics between them and the curricula of Renaissance and Baroque singing courses are no exception in this regard.

Determining factors that contribute to the specific identity and content of the study course in each institution are as follows:

- a) The general guidelines set by the institution;
- b) The specific focus of the course determined by the department and/or the core subject teacher;
- c) The disciplines that are already or potentially available within the institution;
- d) The availability and skills of the faculty in relation to designated disciplines;
- e) The ability and willingness of the institution to activate additional disciplines with the opening of new teaching positions, the conversion of existing teaching positions or the use of qualified external teachers.

Second Level study plans for Renaissance and Baroque singing

The division of educational activities in the five areas listed in the previous paragraph is not particularly useful to a comparative analysis of curricula

of Second Level Renaissance and Baroque singing courses offered at the different institutions, since the flexibility feature of curriculum design allows you to enter the same discipline in different sectors. For example, Ensemble music may be considered a characteristic discipline area in one Conservatory, while it may appear in the supplementary area in another institution. For this reason, we consider it more useful and clear to proceed with the use of a comparative table, which is produced below.

The table is structured as follows:

- a) Each row lists a discipline or course;
- b) Each column represents an institution, abbreviated with the initials of the province:

Bari	BA
Bologna	BO
Cesena	FC
Ferrara	FE
Lecce	LE
Novara	NO
Palermo	PA
Parma	PR
Roma	RM
Terni	TR
Venice	VE
Verona	VR
Vicenza	VI

- c) The intersection of the row (discipline) and the column (institution) shows the number of teaching hours (first line) and credits for each year (second line). Intersections that are blank mean that this particular discipline is not offered at that institution.

Early Music Vocal Studies in European Institutions

The columns relating to Conservatories in Parma and Vicenza are highlighted in grey.

subjects	BA	BO	FC	FE	LE	NO	PA	PR	RM	TR	VE	VR	VI (2)
PERFORMANCE PRACTICE AND REPERTOIRES	20-20 10-10	30-30 15-15	20-15 20-15	30-30 15-15	30-30 15-15	30-30 5 20-20	24-24 12-12	30-30 20-20	30-30 20-20	27-30 18-18	30-30 19-19	nd-nd 20-20	30-30 20-20
Early music consort		25-25 5-5	10-10 5-5	30-30 5-5	32-25 8-8	20-20 5-5	20-20 6-6	0-0 5-10	45-45 5-5		26-26 3-3		20-20 5-5
Chamber/ensemble music	15-15 5-5									21-21 5-5		nd-nd 10-10	
Performance practice and orchestra repertoire	0-10 0-5 (1)												
Vocal ensemble and choral repertoire	0-30 0-5 (1)					20-0 5-0					20-0 2-0		
Vocal ensemble													20-20 5-5
Choir conducting				20-20 2-2									
Improvisation and ornamentation (vocal)		15-15 5-5		24-0 4-0				15-15 5-5		8-8 5-5			
Figured singing		25-0 5-0											
First sight (and transposition) techniques				18-0 3-0				15-0 5-0			18-0 3-0		
Methods in vocal teaching				0-18 0-3									
Modality and gregorian chant	15-0 5-0 (1)												
Vocal repertoire											12-12 3-3		
Psychophysiology of vocal performance													20-0 2-0
Stagecraft	20-20 5-5	20-20 5-5	30-30 5-5		40-40 5-5				30-0 5-0		20-20 3-3		
Ear training					18-0 3-0			30-0 5-0				24-0 3-0	
Musical bibliography		25-0 5-0		18-0 3-0								18-0 2-0	
Methods in historical music research							20-0 3-0				0-24 0-3		
Treatises and methods	15-15 5-5						20-0 3-0	30-0 5-0					
Music iconography													30-0 5-0
History of music theory and treatises			20-20 5-5										
Organology								30-0 5-0					
Philology of music	15-15 5-5				25-25 5-5	12-12 2-2							
Acoustics	15-0 5-0 (1)												
Music-form analysis	30-30 5-5			0-18 0-3		36-36 6-6	20-0 3-0	30-0 5-0	30-30 5-5	30-0 5-0	0-24 0-3	0-nd 0-5	36-0 6-0
History and analysis of repertoire (baroque)			20-20 5-5		25-25 5-5							nd-nd 5-5	

Notes to the table

1. To be chosen for a total amount of 20 ECTS.
2. The suggested curriculum for Vicenza is recommended.
3. The Conservatory of Novara includes five hours per year of a collective course on Performance practices and repertoires in addition to 30 hours of individual lessons.
4. Concerning Latin text.
5. Alternatively, a second year of Semiography of music.
6. To be chosen for a total amount of 10 ECTS.

Notes on the curriculum

Students have the possibility to customize their own study plan. The subject sectors Supplementary/Related and Elective/Other allow students to choose a unique path according to their inclinations and interests, although elective subjects are conditioned by the actual course offerings activated by the institution.

In some cases study plans already provide a certain number of ECTS credits available through participation in artistic productions (of both the Conservatory and external events) or through apprenticeships and internships at external institutions.

Program information related to core subject at the Conservatory of Parma and Vicenza

Parma: <http://aule.conservatorio.pr.it/cgi-scripts/ordinamenti.exe?azione=corso&idcorso=285>, accessed on March 16th, 2018.

Vicenza: https://siavi.conservatoriodimusica.it/corsi/view/1066/CANTO_RINASCIMENTALE_E_BAROCCO_biennio, accessed on March 16th, 2018.

Configuration of the final exam at the Conservatories in Parma and Vicenza

PARMA:

The final exam is structured in two parts: a performance exam and a written work. Submitting a written work is not compulsory (see below).

PERFORMANCE EXAM:

The performance exam is intended to exemplify techniques abilities and quality of interpretation on the part of the candidate. The minimum length of the performance is 30 minutes in the case of candidates who present the written work and 40 minutes for candidates who chose not to submit a written work: in the first case, the program may consist of compositions already presented in the course of study (including compositions already performed at previous examinations) but limited to no more than 50% of the total duration of the test, while in the absence of the written work, the performance program must be formed entirely from compositions exclusively prepared and performed ex novo for the final exam.

WRITTEN WORK:

The essay aims to highlight the critical expertise and methodological competence of candidate in relation with their activities as musicians, with particular reference to the use of the principal bibliographic and musicological research tools. The written work may be produced on paper or in multimedia form, taking into account the indications given in this regard by the Departments or by individual schools.

VICENZA:

The final examination consists of a performance exam and the discussion of a written thesis.

PERFORMANCE EXAM:

The candidate should present a recital lasting about 50 minutes, including compositions of significant musical and technical importance chosen freely by the candidate (not more than 15 minutes of music may have been presented in previous performance exams), and be the fruit of his/her personal research within the vocal repertoire and which highlight the candidate's unique musical talents. The recital programme must be previously approved by the Course Council.

- The candidate must prepare the programme notes and ensure that they include:
- the titles of the compositions, the names of the composers and the titles of opus and collections from which the compositions are taken;
- the names of all performers who will accompany the final concert;
- some introductory notes to the performance programme.

WRITTEN THESIS:

The aim of the written thesis is to enrich the candidate's knowledge and use of bibliographic and musicological research tools, the adoption of methodologies of investigation and the ability to provide a personal contribution in the presentation and discussion of the topic under consideration. The written paper:

- is required;
- must be on paper or in multimedia form according to the type of research conducted;
- can be unrelated to the performance programme;
- may include analytical studies, critical editions and transcriptions.

Olguța Lupu

Early Music & Vocal Ensembles at the National University of Music Bucharest

For a better understanding of the situation of the early music for small ensemble phenomenon within the National University of Music Bucharest (UNMB – Universitatea Națională de Muzică București) we should first mention that our institution has two main faculties, each of them responsible for one part of the concept we are analyzing in the current study:

- *Faculty of Composition, Musicology and Music Pedagogy* (Composition, Musicology, Music, Orchestral and Choir Conducting, Jazz-Pop Music and Church Music (Byzantine/Gregorian Chant)).
- *Faculty of Performing Arts* (all classical instruments and singing).

Besides the two faculties, National University of Music Bucharest has a Research, Innovation and Information Direction; structured on four centers, it promotes and coordinates the artistic and scientific research activities (projects, conferences, lectures, events, seminars and publishing). One of the four centers is the Early Music Center (CMV), which has as a main objective promoting Historical Informed Performance (H.I.P.) in Romania, in accordance with the general worldwide trend, as well as researching the local sources of early music. Having a stable partnership with the European Cultural Center from Ambronay, the Early Music Center organizes every year

its own festival, the Baroque Week, and other events related to early music, like the Bastion Baroque summer season in Braşov.

Although the center develops a close collaboration with the Singing Department of the Faculty of Performing Arts, its projects are mainly focused on the instrumental part of the early music. There is also a Baroque ensemble – Barockers’ orchestra.

National University of Music Bucharest is a constant partner in international projects regarding early music, such as the ones developed by the European Cultural Centre from Ambronay, EUBO Mobile Baroque Academy (EMBA).

STUDY LEVELS

The studies at the National University of Music Bucharest are accredited in three levels:

Bachelor degree: four years full time study, 240 ECTS (instrumental and singing studies, composition and musicology) and three years full time study, 180 ECTS (for Music and Church music).

Master degree: two years full time study, 120 ECTS

Doctoral degree: three years full time study, 180 ECTS.

I. FACULTY OF COMPOSITION, MUSICOLOGY AND MUSIC PEDAGOGY

I.A. STUDIES IN CHURCH MUSIC (BYZANTINE/GREGORIAN CHANT)

The studies in Byzantine music have a long tradition in Romania, the first monastic schools being already mentioned in the Middle Ages. In modern schools, the studies in Byzantine chant appeared at the same time with our institution, as shortly after the founding of the Romanian modern state (1859), in 1864, the Music and Declamation Academy in Bucharest was established (nowadays, the National University of Music Bucharest), having as purpose the training of artists in *church music*, instrumental and vocal music, and dramatic art.¹

At the initiative of the Patriarch Miron of Romania, the Church Music Academy was initiated, and functioned in Bucharest between 1924 and

¹ Nicolae Gheorghită, “Tradition and Renewal in the Romanian Byzantine Music Education”, in *Melurgia. Studies in Eastern Music*, Scientific Periodical Publication, First Year, Volume One, Thessaloniki (2008), p. 148.

1941, under the guidance of the Cults and Arts Instruction Ministry, having as leaders prominent personalities, such as Constantin Brăiloiu or Ioan D. Petrescu-Visarion, the latter being one of the Amedée Gastoué's apprentices.²

In 1941, The Church Music Academy was transformed into a department of the Music and Dramatic Art Royal Academy (the former Music and Declamation Academy), at first under a new title (the Church Music Section), but in the same year recovering its old name (Church Music Academy).³

During the communist period (1948-1990), the Church Music Section/Academy was banned (the decree no. 173/August 3rd, 1948). The activity in the field of Byzantine music continued in some religious educational institutions. Although the Church Music section was disbanded, there were some concrete efforts of continuation, such as the course of Byzantine paleography.

Mostly after 1964, there was a constant development of the Byzantine musicology, which succeeded not only in being accepted by the communist authorities, but also in reaching international recognition, some volumes being published in two languages (French and Romanian or English and Romanian) or directly into a foreign language, such as *Etude de paléographie musicale byzantine* by Ioan D. Petrescu (1967)⁴: “Yet, in spite of this ideological barrier, important articles and volumes of Byzantine, sometimes even Gregorian musicology were published in totalitarian Romania, and numerous researchers participated in specialized international congresses and symposia (managing somehow) to circumvent ideological censorship.”⁵ The Romanian research in Byzantine music received international appreciation, the American musicologist Diane Touliatos stating that “Romania has an active group of scholars producing a steady flow of research.”⁶ As a conclusion of some statistics that prove that almost half of the musicological papers published in Romania during the communist period (1957-1990) were dedicated to Byzantine music, Professor Nicolae Gheorghită considers that “the studies in Byzantine music in communist Romania constituted, paradoxically, the field that knew the largest promotion, transparency and interest at the international level.”⁷

² *Ibidem*, pp. 148-149.

³ *Ibidem*, p. 150.

⁴ N. Gheorghită, “Cercetările de muzicologie bizantină în România totalitară” [Research of Byzantine musicology in totalitarian Romania], in *Muzica* magazine, No. 7/2015, p. 49.

⁵ *Ibidem*, p. 58.

⁶ Diane Touliatos, “Research in Byzantine music since 1975”, in *Acta Musicologica*, vol. 60, Fasc. 3 (Sept-Dec. 1988), p. 215.

⁷ Gheorghită, “Cercetările de muzicologie bizantină în România totalitară”, p. 57.

In 1990, immediately after the Romanian revolution in December 1989, the Archdeacon Professor Sebastian Barbu-Bucur, apprentice of the professor Dimitrios Surlantzis (Greece) and the most important researcher in Byzantine Musicology in Romania at that time, reinitiated the Church Music Section in the frame of the Bucharest Music Academy (presently, UNMB).⁸

Parallel with the reestablishment of the Church Music Section, the Archdeacon Professor Dr. Barbu-Bucur also founded the Byzantine music choir *Psalmodia*, in 1990. The choir was distinguished in many national and international competitions (Jerusalem, Nazareth, Bethlehem, Jericho, Thessaloniki, Ptolemaida, Athens etc.) and has a prodigious activity: over 10 CDs, numerous concerts, etc.⁹

In 2001, the National University of Music Bucharest also organized the first edition of the *International Byzantine Musicology Congress*.¹⁰

Today, the National University of Music Bucharest (UNMB) has two programmes dedicated to the study of Church Music (Byzantine/Gregorian Chant), at both Bachelor and Master level.

I.A.1. Church Music (Bachelor Degree)

The Bachelor programme 'Church music' has two specializations (Byzantine chant and Gregorian chant). The objective of the programme is to educate musicians that are prepared to be active both in the church music field and in the choir singing or music education sphere. For this purpose, the disciplines cover three main domains of interest:

- a) General music training (such as Music theory – Solfeggio – Musical Dictation, Music History, Harmony, Polyphony, Music analysis and musical forms, Ear training, Choir conducting, Choir ensemble, Choral singing, Traditional music, Piano, Systems of musical education);
- b) Church music (Byzantine/Gregorian church singing; Byzantine/ Gregorian music theory; Byzantine/Gregorian paleography; Liturgical music; Christian music history; Artistic practice);
- c) Complementary disciplines (Modern language; Physical education).

The early music is included not only as an intrinsic part of the church music disciplines, but also as a consistent part of the choral repertoire the students learn and perform on stage over the three years of study.

⁸ Gheorghită, "Tradition and Renewal in the Romanian Byzantine Music Education", p. 150.

⁹ *Ibidem*, p. 151.

¹⁰ *Ibidem*, p. 152.

Information on the Contents and Achieving Results

Full-time studies

Duration: 6 semesters

Number of hours: 1974

ECTS: 180

Evaluation/Assessment:

a) Semester assessment;

b) Final exams: written and practical tests, certified by grades.

I.A.2. Church Music Master Programme

The Master programme in Church Music has also two specializations (Byzantine chant and Gregorian chant) and it is part of a larger programme, that includes also Contemporary Music Education as another specialization.

Since, during the discussions in the frame of the project, the *Byzantine chant* specialization proved to be the most relevant for VoxEarlyMus' objectives, the detailed description of the programme will be given in the following section of the book.

I.B. OTHER STUDIES CONCERNING VOCAL CHAMBER MUSIC

Vocal Chamber Ensemble (discipline)

Programs: Stylistics in Conducting; Church Music; Contemporary Music Education

Study level: Master

Full-time studies

Duration: 4 semesters (modules)

Number of hours: 56

ECTS: 8

Evaluation/Assessment:

a) Semester assessment;

b) Final exams: written and practical tests, certified by grades.

Forms of evaluation: 1st and 3rd sem. colloquium; 2nd and 4th sem. exam.

ECTS: 2/semester

Total number of hours: 14/semester

Communication: Theoretical approach towards dialogues, comments, personal examples, audio – video auditions.

Interdisciplinary connections: Music forms, Orchestral styles, Rhetoric of the contemporary conducting

Evaluation/Assessment:

- a) Semester examination;
- b) Final exam – practical test.

Competences: Creating a complex musician, able to perform, conduct and face the diverse challenges of a pedagogical career – at the national and international level.

Objectives:

- Improving the vocal and conducting techniques, throughout a modern and European perspective;
- Approaching and deepening a national and universal repertoire;
- Creating a complex artistic personality.

Course content:

- a) The voice: its anatomy and physiology. Breathing techniques and creating the sound. Vocal registers. Warming-up exercises;
- b) Chamber music repertoires: ensemble pieces from different stylistic époques, starting from Renaissance, the French-Flemish polyphonic chanson, the motet, the Italian madrigal to Palestrina. Romanian choir repertoire: D. G. Kiriac, Gheorghe Dima, Ion Vidu.

II. FACULTY OF PERFORMING ARTS DEPARTMENT OF SINGING AND ARTS OF MUSIC PERFORMANCE

This department aims to train lyric artists capable to perform the complex repertoire of opera and vocal chamber music at the highest professional level. As a proof of its quality standards and educational offer stand the important prizes gain by the students in singing competitions worldwide.

In terms of repertoire, there is a wide diversity which allows the students to master a certain period from the history of music. Therefore, vocal early music may be represented in opera & oratorio performances.

II.A.1 Instrumental or Vocal Performance (Bachelor degree)

In the frame of these two Bachelor programmes, the early music is present either as a part of the vocal repertoire in the Vocal Performance programme, as elective disciplines (Baroque instrument, Baroque music) in the Instrumental performance programme or as a part of keyboard players tuition (Basso continuo, Baroque Ensemble).

Information on the Contents and Achieving Results

Full-time studies

Duration: 8 semesters

Number of hours: approximately 2300 (depending on the specialization)

ECTS: 240

Evaluation/Assessment:

a) Semester assessment;

b) Final exams: written and practical tests, certified by grades.

II.A.2. Stylistics of Vocal Performance Programme (Master Degree)

This Master programme offers multiple choices to the students, as the repertoire can follow their sphere of interest, belonging to any historical period. In the last years, there were significant approaches of the early music, some of them taking concrete shape in projects that were finalized with the performance of representative Baroque Operas, such as: *Alcina* by G. F. Händel, *Dido et Aeneas* by H. Purcell, *L'incoronazione di Poppea* by C. Monteverdi.

Information on the Contents and Achieving Results

Full-time studies

Duration: 4 semesters

Number of hours: 896

ECTS: 120

Evaluation/Assessment:

a) Semester assessment;

b) Final exams: written and practical tests, certified by grades.

II.A.2.1. Disciplines

Compulsory core disciplines – Master level:

- Singing performance;
- Lied oratorio;
- Opera;
- Accompaniment;
- Artistic practice;
- Semiotics;
- Contemporary currents, styles and music languages;
- Dramaturgy;

Optional modules: Cultural projects management, Dances in music genres.

II.A.2.2. Admission requirements:

The admission exam:

- a) First round: Recital. The program of the recital (of free choice) will include representative works from different stylistic periods. For singing, the recital will last 25-30 minutes. There are to be presented at least four works.
- b) Second round: Interview. The candidate should point out all the stylistic and interpretative aspects regarding the recital presented in the first round. All the rounds are compulsory and they can lead to elimination: the lowest grade permitted in a round is 6 (six) and the lowest final average is 7 (seven).

II.A.2.3. Learning outcomes of “Stylistics of vocal performance” programme

II.A.2.3.1. *Professional Competencies:*

C1. The correct decoding of the objective data included in the score (pitch, duration, intensity, tempo and agogic elements, type of attack), including the notations from contemporary music texts.

C2. Analysis of the musical text (writing techniques, form) in order to establish possible relationships between the graphic codification and its sonorous rendition.

C3. Integrating the musical text in a wider context, using knowledge from connected fields (history of music, stylistics, rhetoric, semiotics, etc.), in order to configure an individual vision on the work.

C4. Interpreting a representative selection of the solo vocal repertoire, showing an adequate decoding of the meaning of the elements of musical language, such as a high level of technical and auditory abilities.

C5. Interpreting a representative selection of the chamber/lyrical repertoire, showing a high level of auditory and technical-interpretative abilities required for becoming integrated in an ensemble (chamber ensembles, opera/choir ensembles, etc.).

C6. Defining an individual interpretative style, starting from choosing, approaching, constructing and studying a repertoire to the public performance of the vocal interpretative creation.

II.A.2.3.2. *Transversal Competencies:*

CT1. Applying the deontological values and principles specific to the human resources management, on terms of professional autonomy and independence;

CT2. Planning and organizing human resources for the streamlining of group activity;

CT3. Self-assessment of the requirements for lifelong learning in order to adapt professional competencies to the dynamic of the organizational environment and of the labour market; acquiring learning methods and techniques.

II.A.2.4. Details on the programme

Modules or units studied, the credits obtained (according to the Diploma Supplement):

First Year (academic year 2017-2018)

Subject (discipline)	No. of Hours		No. of Credits	
	C/sem.	S, PA/sem.	Sem. I	Sem. II
<i>Vocal Performance</i>	14+14	14+14	10	10
<i>Image and Achievement in the Vocal Musical Performance</i>	14+14	14+14	4	4
<i>Vocal Chamber Music</i>	14+14	14+14	5	5
<i>Accompaniment-Vocal Repertoire</i>	14+14	14+14	1	1
<i>Accompaniment-Image and Achievement in the Vocal Musical Performance</i>	14+14	14+14	1	1
<i>Accompaniment-Vocal Chamber Music</i>	14+14	14+14	1	1
<i>Music Semiotics</i>	14+14	14+14	2	2
<i>Stylistics and Poetics in Modern and Contemporary Music/Forms and Styles in Baroque Music (optional disciplines)</i>	14+14	14+14	2	2
<i>Artistic Practice</i>	-	70+70	4	4
TOTAL	112+112	182+182	30	30

Second Year (academic year 2018-2019)

Subject	No. of Hours		No. of Credits	
	C/sem.	S, PA/sem.	Sem. I	Sem. II

Early Music Vocal Studies in European Institutions

<i>Vocal Performance</i>	14+14	14+14	10	10
<i>Image and Achievement in the Vocal Musical Performance</i>	14+14	14+14	4	4
<i>Vocal Chamber Music</i>	14+14	14+14	5	5
<i>Accompaniment-Vocal Repertoire</i>	14+14	14+14	1	1
<i>Accompaniment-Image and Achievement in the Vocal Musical Performance</i>	14+14	14+14	1	1
<i>Accompaniment-Vocal Chamber Music</i>	14+14	14+14	1	1
<i>Musical Dramaturgy</i>	14+14	14+14	2	2
<i>Performing: from Theory to Practice/The Dance in Musical Genres (optional disciplines)</i>	14+14/ -	14+14/ 28+28	2	2
<i>Artistic Practice</i>	-	70+42	4	2
<i>Elaboration of the Dissertation Thesis</i>	-	0+56	-	2
TOTAL	112+112/ 98+98	182+154/ 196+168	30	30

For Successfully Passing the Dissertation Exam: 10 ECTS (Supplementary to the 120 ECTS of the program)

II. B. DISCIPLINES CONCERNING VOCAL CHAMBER MUSIC

The major's discipline chart

Title of the discipline: Vocal stylistic performance

Study level: Master (Stylistics of Vocal Performance)

Full-time studies

Duration: 4 semesters

Number of hours: 84

ECTS: 16

Evaluation/Assessment:

a) Semester evaluation

b) Final examination, assessed by grades consisting in:

- opera, lied & oratorio performances (partially or fully represented);
- thesis (dissertation) – orally presented in front of a commission.

Main objectives:

a) Initiating the singing students into the 'operatic world', in terms of approaching, analyzing and using the necessary means of artistic expression in creating an authentic character.

b) Training the students by developing their technical vocal skills and musical expression

Communication: The course stimulates the student's personal initiative of expressive communication and develops – at the same time – his/her creativity and imagination.

Interdisciplinary connections: This master course is closely related with the following disciplines: Singing, Acting & movement, Music Theory & Solfeggio, Music stylistics, History of music, Aesthetics and Foreign languages.

Competences:

a) An optimal understanding of the score, including the contemporary music;

b) Analyzing the music text, for a better reflection of it into the vocal performance;

c) Placing the text into a wider context, using the interdisciplinary connections: history of music, semiotics, stylistics, rhetoric, in order to create a personal version/vision towards the part performed;

d) Proving a high level of technical and musical skills, enabling the student to approach a specific & diverse repertoire.;

e) Defining a personal performing style, starting from the approaching, studying and building up a concrete repertoire to its public performance.

The repertoire content: Is established by the professor responsible with the 'Opera' discipline. In choosing the repertoire, all the singing teachers discuss about the vocal timbre of their master students. When deciding upon important artistic projects, the preferences of the students for specific historical period are also taken into account.

III. BAROQUE (VOCAL) ENSEMBLES & ARTISTIC EVENTS (PERFORMANCES) IN THE MOST REPRESENTATIVE CONSERVATOIRES FROM ROMANIA

III.1. "GHEORGHE DIMA" MUSIC ACADEMY CLUJ-NAPOCA

1. *Cappella Transylvanica* represents the Chamber Choir of the "Gheorghe Dima" Music Academy Cluj-Napoca. Founded in 1955 by the conductor Dorin Pop, the ensemble is now taken care of Prof. Cornel Groza.

Cappella Transylvanica is one of the most representatives chamber choirs from Romania. Its repertoire is very wide, spreading from the glorious époque

of the Renaissance to the contemporary creations. The church music and the folklore are very well represented in their artistic performances.¹¹

2. The first poster of *Collegium Musicum Academicum* lasts from 4th of December 1968, concert in which all the current members of the ensemble have performed. 29th of December 1968 represents the date when Collegium Musicum Academicum has been founded, as a quartet: flute, oboe d'amore, viola da gamba and harpsichord (basso continuo). The Costea-Marc-Herbert-Botar quartet has constantly performed from 5th of October 1976, when – inside the frame of the Romanian Festival “Toamna Muzicală Clujeană” – they approached Baroque works by F. Couperin, J. Ph. Rameau, G. F. Händel and A. Vivaldi.

Collegium Musicum Academicum has collaborated along the years with important names of the artistic scene: Liliana Bizineche, Mariana Nicolesco, Ionel Pantea, Mirella Pinto, Edit Simon, Jana Stoia, Andrei Ágoston, Niculina Mirea, Petre Lefterescu, Horia Fulea, Ladislau Kiss and Dieter Schuller.¹²

3. Although the vocal ensemble *Ave Musica* is in a permanent change, due to the students' generations, its repertoire is wide and impressive in terms of works and composers approached: *Magnificat* by J. S. Bach, *Te Deum* by G. F. Händel, *Fantasy for piano, choir and orchestra* by L. van Beethoven, *Neue Liebeslieder Walzers*, *Liebeslieder Walzers*, *Zigeunerlieder*, by J. Brahms, *Mass* by A. Dvořák, *Requiem* by G. Fauré, *Gloria* by A. Vivaldi.¹³

4. The Baroque Music Festival *La Stravaganza* intends to promote the authenticity of the Baroque music, using adequate instruments (original or copies), based on historically informed performances. Besides the concerts performed by national and international artists the festival hosts master classes with famous Baroque professors and musicians worldwide.¹⁴

III.2. “GEORGE ENESCU” ARTS UNIVERSITY, IAȘI

1. The opera performance *Orfeo and Euridice* by Ch. W. Gluck;¹⁵

¹¹ URL: <http://www.amgd.ro/creatie-si-cercetare/capella-transylvanica/469/>.

¹² URL: <http://amgd.ro/creatie-si-cercetare/collegium-musicum-academicum/511/>.

¹³ URL: <http://www.amgd.ro/creatie-si-cercetare/corul-ave-musica/465/>.

¹⁴ URL: <http://www.amgd.ro/creatie-si-cercetare/manifestari-stiintifice-conferinte-simpozioane-concursuri-cursuri-de-maiestrie/439/>.

¹⁵ URL: http://www.arteiasi.ro/site-old/universitate/other/diverse/2014-03-26_OrfeuSiEuridice.jpg;

2. Singing recital (including Early Music pieces);¹⁶
3. The conference *Did anyone mention Baroque?* (“A spus cineva baroque?”).¹⁷

III.3. TRANSILVANIA UNIVERSITY FROM BRAȘOV – MUSIC FACULTY

1. “Gheorghe Dima” Choir;¹⁸
2. Vocal performances including Early Music repertoire.¹⁹

IV. EARLY MUSIC FESTIVALS IN ROMANIA

In the last decade, the interest of the Romanian public towards Early Music grew constantly. The following events are among the most important Romanian festivals in the field of Early Music:

1. *The Early Music Festival Bucharest* started in 2006 and in 2017 reached the 12th edition (November 13-28th, 2017). It is one of the most important events of classical music in Romania and is ranked (according to the Cultural Consumption Barometer for the year 2014 drawn up by the National Institute for Cultural Research and Training) as the 4th most frequented festival in Bucharest. It is also considered as one of the most important Early Music Events in the South-Eastern Europe, also being a member of the prestigious European Early Music Network (REMA) since 2015.

2. *The Early Music Festival Timișoara* was initiated in 2006. The XIIth edition, that took place between 22 September and 17 October 2017, included 8 concerts, with French, Italian, German Baroque music repertoire, performed by prestigious musicians from Italy and France, such as: *Le poème harmonique*, *Le tendre amour*, *Accademia Bizantina*, *l'Acheron*, *Le projet près de votre oreille*, *Il Convito*, *Arsenale sonoro*, *Catherine Jones*.

3. *The Early Music Festival Miercurea Ciuc*, initiated in 1980, was banned during

http://www.arteias.ro/site-old/universitate/other/diverse/2014-04-10_Opera-Orfeu.jpg.

¹⁶ URL: <http://www.arteias.ro/?p=4513> ; <http://www.arteias.ro/?p=3609> ; <http://www.arteias.ro/?p=3415> ; <http://www.arteias.ro/?p=3341> ; http://www.arteias.ro/site-old/universitate/other/diverse/2014-02-27_Stabat%20Mater.jpg ; <http://www.arteias.ro/wp-content/uploads/2015/01/2015-01-15-In-Memori-am-Ada-Burlui.jpg> ; http://www.arteias.ro/site-old/universitate/other/diverse/2014-01-25_Recital%20canto-MuzeuKogalniceanu.jpg.

¹⁷ URL: <http://www.arteias.ro/?p=1998>.

¹⁸ URL: <http://www.unitbv.ro/Portals/23/pliant%20corul%20facultatii.jpg>.

¹⁹ URL: <http://www.unitbv.ro/muzica/Evenimente/MANIFESTARIARTISTICE.aspx>.

the dictatorship (1986-1989). In the frame of the last edition (July 8-16th, 2017), there were performers from Romania, Hungary, Canada, Switzerland, Germany, Netherlands, Italy. Starting with 2008, an Early Music Summer University is organized in the frame of the Festival (that reached the 10th edition in 2017). Since 2008, the Early Music Festival from Miercurea Ciuc is a member of the European Early Music Network (REMA).

4. *The Festival of Byzantine Music*, Iași, October 2017 (1st edition).

5. *The Deak Endre Early Music Festival*, Carei, 2017 (1st edition).

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Early Music Vocal Studies in Austria (Academic Year 2015-2016)

1. HIGHER EDUCATION INSTITUTIONS FOR MUSIC IN AUSTRIA

In order to understand the variety of opportunities in Austrian post-secondary and tertiary education, it is necessary to provide first a list of which educational institutes offer higher musical education in Austria, then which of these educational establishments offer training in the area of early music, and finally which early music vocal studies.

1.1 Public Universities for Music

These Universities are established according to the “Federal Law for the Organisation of Universities and Their Fields of Academic Study (University Law 2002 – UG)”. The budget funds are provided by the Federal Ministry for Science, Research and Economy (BMWF) according to the output agreements. These are:

- The University of Music and the Performing Arts Vienna (MDW);
- The University of Music and the Performing Arts Graz – in short, University of Arts Graz (KUG);
- The “Mozarteum” University Salzburg (MOZ).

1.2 Private Universities

These Universities are established according to the “Federal Law for Private Universities (Private University Law – PUG)”. These are:

- The “Anton Bruckner” Private University in Linz (ABPU)
- The Music and Art Private University of the City of Vienna (MUK).

The Private Universities developed from public conservatories of the federal provinces of Austria. The budget funds are provided by the provincial governments.

1.3 Public Conservatories

These Conservatories are also called Conservatories of the Austrian Provinces. They are established according to an individual statute, which has to be enacted by the Provincial Government and approved by the Federal Ministry for Education. The budget funds are provided by the respective Provincial Governments. These are:

- The “Johann Josef Fux” Conservatory of the Federal Province of Styria (JJFK);
- The “Joseph Haydn Conservatory” of the Federal Province of Burgenland in Eisenstadt (JHK);
- The Conservatory of the Federal Province of Carinthia in Klagenfurt (KLK);
- The Conservatory of the Federal Province of Tyrol in Innsbruck (TLK);
- The Conservatory of the Federal Province of Vorarlberg (VLK) in Feldkirch.

1.4 Private Conservatories

These institutions are established by a natural person or a corporate entity according to the “Federal Law for the Private School System (Private School Law)”. Therefore these institutions receive no public support; their activities must be exclusively financed by tuition fees.

2. EARLY MUSIC STUDIES ESTABLISHED IN THE INSTITUTIONS FOR HIGHER MUSIC EDUCATION IN AUSTRIA.

2.1 Public Universities

2.1.1. The University of Music and the Performing Arts Vienna (MDW)

It is indicative of the significance of early music in Austria in general that in the organigram of the MDW, the largest University of Music in Austria, with a total of more than 3,000 students from more than 70 nations, neither is there a distinct Institute for Early Music among its 24 institutes, nor is there a course of study for early music among its 105 fields of study and 68 university courses of instruction.

2.1.2. *The University of Music and the Performing Arts Graz (KUG)*

Institute 15 – Early Music and Performance Practice at the University of Arts Graz (KUG) describes its sphere of activities as follows: “The main task of the institute is to explore and unfold early music and its respective performance tradition and practice. Early music refers to the music which has developed before 1900 and whose effect and compositional content are fully understandable and can be brought to one’s mind just by including scientific results of the respective stylistics and the original performance tradition on historical instruments and by taking into consideration adequate ways of performing and notation.

In this spirit, the artistic education in the Bachelor and Master studies of early music of recorder, cembalo, and viola da gamba gets inspired by research-oriented artistic and scientific training in compulsory and elective subjects for all disciplines and by the research of diverse aspects of the historically informed performance practice and the unfolding of the arts in the indicated repertoire.”

The Institute for Early Music and Performance Practice offers Bachelor and Master studies for Baroque violin, recorder, harpsichord and historical oboe instruments.

2.1.3. *The “Mozarteum” University Salzburg (MOZ)*

At the “Mozarteum” University Salzburg, the Institute for Early Music offers Bachelor and Master studies as well as a postgraduate university course.

Baroque violin/viola:	Master study and postgraduate university course
Viola da Gamba/Violone:	Bachelor and Master study, postgraduate university course
Baroque cello:	Master study and postgraduate university course
Baroque oboe:	Master study and postgraduate university course
Fortepiano:	Master study
Harpsichord:	Bachelor and Master study
Flauto traverso:	Master study and postgraduate university course
Baroque vocal:	Master study and postgraduate university course

2.2. Private Universities for Music

2.2.1. *The Music and Arts University of the City of Vienna (MUK)*

In the Subdivision Early Music of its Department of Music, the MUK offers preparatory courses, two-semester adjunct studies, and Bachelor and Master studies for the following instruments and instrument groups: harpsichord, Baroque violin, Baroque cello, violon, viola da gamba, lute, recorder, flauto traverso, historical oboe instruments, historical bassoon instruments, historical keyboard instruments.

2.2.2. *“Anton Bruckner” University Linz:*

There is a similar situation at the institute for Early Music and Historical Performance Practice of the “Anton Bruckner” University Linz. This private university defines its approach to early music as follows: “The Institute for Early Music and Historical Performance Practice at Anton Bruckner Private University has established itself internationally as a lively and innovative centre for specialist music education. The Institute is seen as a link between the various Institutes at the ABPU and practises a passionate and historically informed approach to the music of the 16th to 18th centuries. The faculty staff combines these aspects in an exemplary manner: the teachers are internationally acknowledged performers and researchers and characterise the profile of the Institute.

A number of nearby musical instrument collections constitute a special feature of the Institute. The historical keyboard instruments in Schloss Kremsegg (www.schlosskremsegg.at) are available to the students, giving them the unique opportunity to experience the characteristic sound of these original instruments in the course of their studies. Historical organs and the authentic replicas in Upper Austria offer students valuable opportunities to put their skills to the test.”

On the one hand this institute offers a course of study for early music; on the other hand the following instruments are offered as areas of concentration within the Bachelor and Master studies at the other institutes: vocal studies – early music, recorder, flauto traverso, Baroque oboe, natural trumpet, natural horn, Baroque violin, Baroque viola, Baroque cello and viola da gamba, historical keyboard instruments, organ.

2.3. Conservatoriums of the Federal Provinces

The only one of the five conservatories of the federal provinces that offers an early music programme of study is the “Johann Josef Fux” Conservatory of the Federal Province of Styria in Graz. Its University Department IX offers an adjunct diploma course of study in early music for the following instruments: harpsichord, historical violin instruments, viola da gamba and recorder.

2.4. Summary of Educational Offerings for Early Music

In summary it can be noted that in Austria the field of vocal studies, early music is only offered at the “Mozarteum” University Salzburg and the “Anton Bruckner” Private University in Linz, and that these offerings have various formats.

3. COMPARISON OF THE CURRICULA FOR VOCAL STUDIES – EARLY MUSIC

3.1. Vocal studies – early music at the “Mozarteum” University Salzburg

3.1.1. Postgraduate university course Baroque vocal

The university course is intended for graduates with a relevant artistic degree (Master or Diploma) from a post-secondary institute of education in Austria or abroad. The course serves to intensify the artistic knowledge and skills acquired in the regular studies and to perfect musical skills and instrumental technique.

Performance possibilities in university concerts and at events (projects, productions) are offered in Salzburg and elsewhere, and are an integral part of the course.

Eligibility for enrolment is proof of a completed relevant artistic degree course in one of the central artistic subjects, and of having passed the enrolment examination. Diplomas issued in foreign languages have to be presented with a certified translation. For the enrolment examination, which has to be taken before an examination board, a programme has to be presented containing pieces from various stylistic epochs and lasting about 15 minutes.

The course lasts two semesters. If the course director of the central artistic subject and the Deputy Vice-Chancellor for teaching agree, it is possible to repeat the course once.

Curriculum

Performance practice	Hours/ week	Semesters	Semester hours	ECTS	ECTS/ Semester
Major performance area (concert exam) 1-2	1	2	2	20	10

Examination requirements

For the entrance exam, which is conducted before an exam jury, a programme must be presented containing pieces from various stylistic periods and lasting 15 minutes.

The final examination consists of the positive completion of the teaching units in the central artistic subject. Course fees amount to € 500 per semester.

3.1.2. Master programme Baroque vocal

The aims of the instrumental courses at the “Mozarteum” University Salzburg are for students to achieve artistic maturity and independence, the ability to reflect critically and evaluate their own abilities, to achieve artistic and scientific skills so as to be able to analyse musical works of art from all epochs, the ability to carry out a profession, the ability to fulfil artistic, educational and organisational tasks with a cultural dimension.

The Master degree course lasts four semesters, comprises 38 semester hours and leads to the qualification Master of Arts. It increases and intensifies the training in the subjects in artistic practice and moreover offers the opportunity to develop special artistic leanings and academic interests. In order to be eligible for the Master degree course it is necessary to have completed a relevant Bachelor degree or an equivalent course at a recognised post-secondary educational institution in Austria or abroad (according to § 64, paragraph 5 of University Law).

Acceptance on the Master course is possible for external applicants only if they fulfil the qualitative enrolment conditions and according to the number of study places available. Fulfilling the qualitative enrolment conditions is oriented in terms of content towards the Bachelor degree and as such is a supervisory verification of requirements. In the course of this supervisory verification external applicants have to prove their artistic potential to achieve the master degree course. A programme has to be presented which contains works of a high degree of difficulty from various stylistic epochs and lasting about 15 minutes.

During the course a scientific or an artistic Master project paper has to be written. The artistic part of the Master examination consists of an internal exam lasting about 30 minutes and a public concert lasting about one hour.

Admission Requirements

The qualification must be proven by the completion of a relevant Bachelor study or equivalent at a recognised domestic or foreign post-secondary educational institution (according to § 64 paragraph 5 of University Law). Acceptance for Master study is only possible after the applicant has fulfilled the qualitative admission requirements and is subject to limitation of study places. The fulfilment of qualitative admission requirements is oriented to the content of the Bachelor exam and serves as verification that its requirements have been met. During this process applicants must show that they have the artistic potential to complete the Master study. A programme including works of a high degree of difficulty from various stylistic periods and lasting at least fifteen minutes must be presented.

Curriculum

Complete length of study	4 semesters	120 ECTS
Thereof	obligatory subjects	100 ECTS
	Master's thesis	20 ECTS

Performance practice		Hours per week	Semesters	Semester hours	ECTS points
1.	Major performance area Baroque vocal 1-4 (KE)	2	4	8	64
2.	Thorough bass 1-4 (KG)	1	4	4	4
3.	Ornamentation and Improvisation 1-4 (Chamber ensemble)	1	4	4	8
4.	Chamber music 1-4 (Chamber ensemble)	1	4	4	4
5.	Baroque orchestra 1-4 (Chamber ensemble)	2	4	8	8

Early Music Vocal Studies in European Institutions

Musicology, study of literature and science of art					
6.	Musical notation, source study, academic papers 1-2 (SE)	2	2	4	4
7.	Historical analysis and rhetoric 1-2 (SE)	1	2	2	2
8.	Historical composition theory 1-2 (SE)	1	2	2	2
Applied theory					
9.	Historical dance 1-2 (PR)	1	2	2	4
Total				38	100

KE: Artistic individual teaching

KG: Artistic group-teaching

SE: Seminar

PR: Practical training

Examination requirements

The requirement for admission to the Master study is the completion of a relevant Bachelor study or equivalent at a recognised domestic or foreign post-secondary educational institution (according to § 64 paragraph 5 of University Law).

Acceptance for Master study is only possible after the applicant has fulfilled the qualitative admission requirements and is subject to limitation of study places. The fulfilment of qualitative admission requirements is oriented to the content of the Bachelor exam and serves as verification that its requirements have been met. During this process applicants must show that they have the artistic potential to complete the Master study. A programme including works of a high degree of difficulty from various stylistic periods must be presented:

- A work of *recitar cantando* from the 17th century;
- A recitative and *aria da capo* (ornamented) from the 18th century.

The commission will select 15 minutes of music from this programme. The level of accomplishment will be evaluated using a point system, in which the greatest weight is given to the vocal audition.

In addition there will be a conversation with the commission, during which the applicant's in-depth knowledge of the history of Baroque singing and repertoire will be enquired into and fundamental theories of historical performance practice will be discussed.

The candidate may bring a continuo player to the audition; however, a harpsichordist and harpsichords in A=415 Hz and A=440Hz will be available.

Master's thesis

A Master's thesis must be written during the course of study. The student may choose between a research paper and an artistic paper (see I.6.). The performance part of the Master's exam consists of an internal exam and a public concert of approximately one hour in length. At the end of the first year of study the programme for the exam will be discussed with the exam jury. The internal exam lasts for about thirty minutes. The exam jury selects the programme for the internal exam from the complete exam repertoire and announces its decision to the candidate one week before the exam date. The programme for the recital is selected by the candidate in consultation with the major performance area teacher; works from the internal exam should not be included on the recital.

Master's exam

The exam consists of two parts (an approximately 30 minutes internal exam and an approximately 50 to 60 minutes public concert). The programme to be performed for the internal exam is announced one week before the exam. The programme for the recital is selected by the candidate in consultation with the major performance area teacher; works from the internal exam should not be included on the recital.

The programme must include the following parts:

- a) A complete role from an oratorio or opera;
- b) At least two larger works from the 17th century (including at least one work from before 1650) and at least one cantata or solo motet from the 18th century (including at least one sacred work);
- c) A group with lute songs/air de cour (approximately ten minutes long) or thorough bass songs (ten to fifteen minutes long).

The choice of material for the programme should include various national styles and epochs as well as various languages (preferably three).

3.2. Vocal studies – early music at the “A. Bruckner” University Linz

3.2.1. Requirements in the principal study “Vocal studies – Early music” –

Entrance examinations

Early Music study course

Two arias and four other pieces, at least one in German and one in Italian:

- a) An aria from the high/late Baroque period, e.g. from G. F. Händel: *Nine German Arias*, or an aria from a Bach cantata;
- b) An aria from the Viennese Classical period, e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Two vocal pieces from the period before 1650: e.g. Frescobaldi: *Scherzi Musicali*; Viadana: *Cento concerti ecclesiastici*; Schütz: *Kleine geistliche Konzerte*;
- d) Two songs from the period after 1780 (e.g. J. Haydn, L. van Beethoven, F. Schubert)
- e) One piece to be read at sight.

Bachelor’s Degree Pedagogical Vocal studies (PBA)

- a) An aria from the high/late Baroque period: e.g. G. F. Händel: from *Nine German Arias*, or an aria from a Bach cantata;
- b) One aria from the Viennese Classical period, e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) A vocal piece from the period before 1650 (e.g. Frescobaldi: *Scherzi Musicali*; Viadana: *Cento concerti ecclesiastici*; Schütz: *Kleine geistliche Konzerte*);
- d) A song from the period after 1780 (e.g. J. Haydn, L. van Beethoven, F. Schubert).

Master’s Degree Vocal studies (KMA)

- a) Two arias from the high/late baroque period, e.g. from an opera by G. F. Händel or an oratorio or cantata by J. S. Bach;
- b) Two arias from the Viennese Classical period, e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Two vocal pieces from the period before 1650: e.g. Caccini, Luzzaschi, Monteverdi or others
- d) Two songs from the period after 1780: e.g. J. Haydn, W. A. Mozart, L. van Beethoven;
- e) Two songs from the period after 1815: e.g. F. Schubert, F. Mendelssohn, R. Schumann.

Master's Degree Pedagogical Vocal studies (PMA)

Excerpts from an early music concert programme, with four arias and four other vocal pieces, of which at least one work must be in German and one in Italian.

- a) Two arias from the high/late Baroque period: e.g. from an opera by G. F. Händel or an oratorio or cantata by J. S. Bach;
- b) Two arias from the Viennese Classical period: e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Two vocal pieces from the period before 1650 e.g. Caccini, Luzzaschi, Monteverdi or others;
- d) Two songs from the period after 1780: e.g. J. Haydn, W. A. Mozart, L. van Beethoven
- e) Two songs from the period after 1815: F. Schubert, F. Mendelssohn, R. Schumann

3.2.2. Requirements in the principal study "Vocal studies – Early music" – Final examinations

Early Music study course – Final examination

- a) Two arias from high/late Baroque period, e.g. from the G. F. Händel *Nine German Arias*, or an aria from a Bach Cantata;
- b) Two arias from the Viennese Classical period, e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Four vocal pieces from the period before 1700, including at least two vocal pieces from the period before 1650 (e.g. Caccini, Luzzaschi, Monteverdi);
- d) Two songs from the period after 1780 (e.g. J. Haydn, W. A. Mozart, L. van Beethoven);
- e) Two songs from the period after 1815 (e.g. F. Schubert, F. Mendelssohn, R. Schumann).

Bachelor's Degree Pedagogical Vocal studies (PBA)

- a) Two arias from high/late baroque period, e.g. from the G.F. Händel *Nine German Arias*, or an aria from a Bach Cantata;
- b) Two arias from the Viennese Classical period, e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Two vocal pieces from the period before 1650 (e.g. Caccini, Luzzaschi, Monteverdi);
- d) Two songs from the period after 1780 (e.g. J. Haydn, W. A. Mozart, L. van Beethoven);

e) Two songs from the period after 1815 (e.g. F. Schubert, F. Mendelssohn, R. Schumann).

Master's Degree Vocal studies (KMA)

A representative concert program in the field of Early Music, four arias and other vocal pieces from the musical periods which are unrepresented in the concert (including one vocal piece in German and one in Italian), e.g.:

- a) Two arias from the high/late Baroque period: e.g. from an opera by G. F. Händel or an oratorio or cantata by J. S. Bach;
- b) Two arias from the Viennese Classical period: e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Four vocal pieces from the period before 1700 e.g. Caccini, Luzzaschi, Monteverdi or others;
- d) Four songs from the period after 1780 e.g. J. Haydn, W. A. Mozart, L. van Beethoven;
- e) Four songs from the period after 1815: F. Schubert, F. Mendelssohn, R. Schumann.

Master's Degree Pedagogical Vocal studies (PMA)

A representative concert program in the field of early music, four arias and other vocal pieces from the musical periods which are unrepresented in the concert (including one vocal piece in German and one in Italian), e.g.:

- a) Two arias from the high/late Baroque period: e.g. from an opera by G. F. Händel or an oratorio or cantata by J. S. Bach;
- b) Two arias from the Viennese Classical period: e.g. an opera aria by J. Haydn or W. A. Mozart;
- c) Four vocal pieces from the period before 1700 e.g. Caccini, Luzzaschi, Monteverdi or others;
- d) Four songs from the period after 1780 e.g. J. Haydn, W. A. Mozart, L. van Beethoven;
- e) Four songs from the period after 1815: F. Schubert, F. Mendelssohn, R. Schumann.

PBA Bachelor's Degree Pedagogical Vocal studies											
Compulsory modules											
Course name	LV-Typ	SST	ECTS per semester								ECTS
		Summe	1.	2.	3.	4.	5.	6.	7.	8.	Total
Artistic 1											
ZKF Vocal Performance (and Coaching) 1, 2	EK	4	11	11							22
Vocal Ensemble	EU	4	3	3							6
Rhythm Training	UE	1	1								1
Total		9	15	14							29
Musical Basic Skills 1											
Respiratory Experience 1, 2	UE	2	1	1,5							2,5
Stylistics and Performance Practice	VU	1		1							1
Total		3	1	2,5							3,5
Musicology 1											
Music History 1, 2	VO	4	1,5	1,5							3
Introduction to Academic Working Techniques	PS	2		2							2
Introduction to Academic Working Techniques	VO	2	1,5								1,5
Total		8	3	3,5							6,5
Music Theory 1											
Harmony, Counterpoint and Ear training 1, 2	PS	4	2	2							4

Early Music Vocal Studies in European Institutions

Musical Form and Analysis 1,2	VO	2	1	1																2
Organology	VO	2		1,5																1,5
Acoustics and Electronic media	VO	2	1,5																	1,5
Total		10	4,5	4,5																9
Introduction to Pedagogy																				
Pedagogical Laboratory	PS	2		2																2
Introduction to Instrumental and Vocal Pedagogy	PS	1	1																	1
Traineeship in music schools and Vocational Information 1	PK	Excursion week		1																1
Total		3	1	3																4
Instrumental and Vocal Training																				
Pop Music	VU	1	1																	1
Pop Music Ensemble	EU	1		1																1
Traditional Music	VU	1	1																	1
Elementary Music-making	EU	1		1																1
Total		4	2	2																4
Subject-specific Skills 1																				
Speech training 1	PS	2	3,5																	3,5
Speech training 2	SE	1		0,5																0,5
Total		3	3,5	0,5																4
Artistic 2																				

ZKF Vocal Performance (and Coaching) 3, 4	EK	4			10	10						20
Vocal Ensemble	EU	4			3	3						6
Respiratory Experience 3, 4	EU	2			1	1						2
Total		10			14	14						28
Music Theory 2												
Advanced Harmony, Counterpoint 1, 2	VU	4			1,5	1,5						3
Ear training 3, 4	UE	2			1,5	1,5						3
Musical Analysis Seminar	SE	1				1,5						1,5
Specific Ear training	UE	1					1					1
Total		8			3	4,5	1					8,5
Musicology 2												
Pro-seminar History of Music and Musical Analysis	PS	2			2							2
Seminar Music History	SE	2				2,5						2,5
Total		4			2	2,5						4,5
Course Specialisation 1,2												
Specific Courses					4	4						8
Specific Courses							4	4				8
Total					4	4	4	4				16
Pedagogy 1												
Pedagogical Psychology 1	PS	2			2							2
Pedagogical Psychology 2	SE	2				2						2

Early Music Vocal Studies in European Institutions

Elementary Music-making and Pedagogy	VU	2			2					2
Total		6			4	2				6
Subject-specific Skills 2										
Piano for Singers 1, 2	EK	2			3	3				6
Total		4			3	3				6
Musical Basic Skills 2										
Phonetics Foreign Languages 1	PS	1					1,5			1,5
Phonetics Foreign Languages 2	SE	1						0,5		0,5
Respiratory Experiences 5, 6	UE	2					1	1		2
Total		4					2,5	1,5		4
Personality Training										
Performance	PK	1					1			1
Marketing and Public Relations	VU	1					1			1
Music Promotion	VU	1						1		1
Total		3					2	1		3
Artistic 3										
ZKF Vocal Performance (and Coaching) 5, 6	EK	4					15	14		29
Choir	EU	4					3	3		6
Total		8					18	17		35
Pedagogy 2										
Didactics ZKF 1	PS	2					1,5			1,5
Didactics ZKF 2	SE	2						2,5		2,5
Teaching Practice 1, 2	SU	4					2	2		4

Total		8								8
Subject-specific Skills 3										
Piano for Singers 3, 4	EK	2				2	2			4
Total		4				2	2			4
Artistic 4										
ZKF Vocal Performance (and Coaching) 7, 8	EK	4						9	9	18
Choir	EU	4						3	3	6
Total		8						12	12	24
Pedagogy 3										
Non-specialized Didactics	PS	1						1,5		1,5
Traineeship in Music schools and Vocational information 2	PK	30 hours						1		1
Didactics ZKF 3, 4		4						2	2	4
Teaching Practice 3, 4	SU	4						2	2	4
Total		9						6,5	4	10,5
Subject-specific Skills 4										
Piano for Singers 5	EK	1						2,5		2,5
Total		3						2,5		2,5
Elective Subjects										
								1,5	1,5	3
Total		3						1,5	1,5	3
Examinations										
Colloquium BA-Thesis	SE	1						1,5		1,5

Early Music Vocal Studies in European Institutions

BA-Thesis										4	4	8
Final Examinations										5	5	10
Teaching Observation		17 hours									0,5	0,5
Total		1								10,5	9,5	20

PBA Bachelor's Degree "Vocal studies – Early music"												
Compulsory Modules												
Course name	LV-Typ	SST	ECTS pro Semester								ECTS	
			Total	1.	2.	3.	4.	5.	6.	7.		8.
Artistic 1												
ZKF 1, 2	EK	4	11	11								22
Ensemble Early Music	EU	4	3	3								6
Basic Rhythm training	UE	1	1									1
Total		9	15	14								29
Specialist Knowledge 1												
Vocal Ensemble – Early Music	EU	2	1	1								2
Posture and Movement Training	UE	1		0,5								0,5
Stylistics and Performance Practice	VU	1		1								1
Total		6	1	2,5								3,5
Musicology 1												
Music History 1, 2	VO	4	1,5	1,5								3
Introduction to Academic Working Techniques	PS	2		2								2

Introduction to Academic Working Techniques	VO	2	1,5								1,5
Total		8	3	3,5							6,5
Music Theory 1											
Harmony, Counterpoint and Ear training 1, 2	PS	4	2	2							4
Musical Form and Analysis 1,2	VO	2	1	1							2
Organology	VO	2		1,5							1,5
Acoustics and electronic media	VO	2	1,5								1,5
Total		10	4,5	4,5							9
Introduction in Pedagogy											
Pedagogical Laboratory	PS	2		2							2
Introduction to Instrumental and Vocal Pedagogy	PS	1	1								1
Traineeship in Music schools and Vocational information 1	PK	Excursion week		1							1
Total		3	1	3							4
Subject-specific Skills 1											
Ornament	VU	1	1								1
Historic Dance	PK	2	1,5								1,5
Ensemble Early Music	EU	2	1	0,5							1,5
Total		5	3,5	0,5							4
Instrumental and Vocal Training											

Course Specification 1,2										
Specific courses				4	4					8
Specific courses						4	4			8
Total				4	4	4	4			16
Pedagogy 1										
Pedagogical Psychology 1	PS	2		2						2
Pedagogical Psychology 2	SE	2			2					2
Elementary Music Play and Pedagogy	VU	2		2						2
Total		6		4	2					6
Subject-specified Skills 2										
Piano accompaniment	UE	2		2	2					4
Ensemble conducting	UE	2		1	1					2
Total		4		3	3					6
Musical Basic Skills 2										
Notation	VU	1				1				1
Improvisation	UE	2				0,5	0,5			1
Conducting	UE	1				1				1
Ornament in Theory and Practice	UE	1					1			1
Total		5				2,5	1,5			4
Personality Training										
Performance	PK	1				1				1
Marketing and Public Relations	VU	1				1				1
Impart Music	VU	1					1			1

Early Music Vocal Studies in European Institutions

Total		3					2	1			3
Artistic 3 Pedagogy											
ZKF 5, 6	EK	4					15	14			29
Orchestra/Consort	EU	4					3	3			6
Total		8					18	17			35
Subject-specific Skills 3											
Accompaniment	UE	2					2	2			4
Ensemble Conducting	UE	2					1	1			2
Total		4					3	3			6
Pedagogy 2 Early Music											
Didactics "Overview of Musical Notation and Sources"	PS	2					1,5				1,5
Didactic ZKF 2	SE	2						2,5			2,5
Teaching practice 1, 2	SU	4					2	2			4
Total		8					3,5	4,5			8
Artistic 4 Pedagogy											
ZKF 7, 8	EK	4							8	8,5	16,5
Orchestra/Consort	EU	4							3	3	6
Total		8							11	11,5	22,5
Pedagogy 3											
Non-specialized Didactic	SE	1							1,5		1,5
Traineeship in Music-schools and Vocational information 2	PK	30 hours							1		1
Didactic ZKF 3, 4	SE	4							2	2	4
Teaching practice 3, 4	SU	4							2	2	4
Total		9							6,5	4	10,5

Subjects-specific Skills 4										
Accompaniment	UE	2						2	2	4
Ensemble conducting	UE	2						1	1	2
Total		4								6
Elective subjects										
								1,5	1,5	3
Total		3						1,5	1,5	3
Examinations										
Colloquium BA- Thesis	SE	1						1,5		1,5
BA-Thesis								4	4	8
Final examination								5	5	10
Teaching observation		17 hours							0,5	0,5
Total		1						10,5	9,5	20

Abbreviations:

LVTyp: Course type

Sem: Number of semesters

Std: Hours per week

SWS: Credit hours

ECTS: European Credit Transfer System

EK: Artistic individual teaching

EU: Ensemble lecture

SE: Seminar

SU: Seminar in combination with Practical experience

V: Lecture

UE: Practical exercise

PS: Pro-seminar

EG: Artistic group-teaching

PR: Practical training

VmUE: Lecture and practical exercise

Early Music Vocal Studies in European Institutions

(KMA) Master's Degree "Vocal studies – Early music"							
Module name		SST	ECTS	ECTS	ECTS	ECTS	ECTS
		Summe	1. Sem.	2. Sem.	3. Sem.	4. Sem.	Modul
Artistic module			14,5	14,5	11	11	51
Musicology			2,5	2,5			5
Subject-specific Skills			9	9	9	9	36
Elective modul			4	4			8
Examinations					10	10	20
Total			30	30	30	30	120

Compulsory modules

Course name	LV-Typ	SST	ECTS per Semester				ECTS
		Total	1. Sem.	2. Sem.	3. Sem.	4. Sem.	Total

Artistic module

ZKF Vocal studies ¹⁻⁴	EK	4	3	3	3	3	12
ZKF Lied/ Oratorio ² 1-4	EK	4	4	4	2,5	2,5	13
ZKF Opera ³ 1-4	EK	4	4	4	2,5	2,5	13
ZKF Projec ⁴ Opera, Ensemble, Audition-practice 1-4	EK	4	3,5	3,5	3	3	13
Total			14,5	14,5	11	11	51

Musicology

Music History Seminar	SE	4	2,5	2,5			5
Total		4	2,5	2,5			5

Subject-specific Skills

Ensemble "Vocal studies"	UE	8	3	3	3	3	12
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Scenic work -solo	UE	8	3	3	3	3	12
Scenic work with ensemble	UE	8	3	3	3	3	12
Total			9	9	9	9	36

Elective module – one module from the ABPU

		6 to 8	4	4			8
Total	UE	6 to 8	4	4			8

Examinations

Colloquium MA- Thesis	SE	2			2,5		2,5
Masterthesis					5	5	10
Artistic examination					2,5	5	7,5
Total		2			10	10	10

Isaac Alonso de Molina

Early Music Vocal Studies in the Netherlands

THE DUTCH HIGHER MUSIC EDUCATION SYSTEM – AN OVERVIEW

In The Netherlands there are presently nine institutions providing higher music education programmes:

- ArtEZ Conservatorium (Anhem/Enchede/Zwolle)
- Conservatorium Haarlem (Haarlem)
- Conservatorium Maastricht (Maastricht)
- Conservatorium van Amsterdam (Amsterdam)
- Fontys Conservatorium (Tilburg)
- Koninklijk Conservatorium (The Hague)
- Prins Claus Conservatorium (Groningen)
- Rotterdams Conservatorium (Rotterdam)
- Utrechts Conservatorium (Utrecht)

These programmes are accredited by the Nederlands-Vlaamse Accreditatie Organisatie (NVAO), founded in 2003, which operates independently from both the institutions themselves and the Dutch Ministry of Education and Culture. All institutions offering higher education music programmes make use of the ECTS system, base their curriculums on a national description of training profiles (although there is no direct curriculum control by the State) and on the Dublin Descriptors, and use the Erasmus+ scheme for mobility and internationalisation.

Music education in these institutions is structured in a two-cycle system:

- 1st cycle – four years
- 2nd cycle – two years

Dutch conservatoires do not offer doctorates since they are integrated into universities of applied sciences or professional education and not traditional universities (aimed at scientific knowledge and research). Doctorate programmes are done exclusively in collaboration with traditional universities.

There are three Dutch conservatoires with early music Departments (although there are some options to study some period instruments in other institutions):

- Conservatorium van Amsterdam (Amsterdam)
- Koninklijk Conservatorium (The Hague)
- Utrechts Conservatorium (Utrecht)

From these, only in Amsterdam and The Hague is there a vocal programme specific to the Early Music department.

EARLY MUSIC VOCAL STUDIES IN HIGHER EDUCATION INSTITUTIONS IN THE NETHERLANDS

The Bachelor's Degree is a 240 ECTS four-year programme that consists of a propaedeutic year (first academic year) followed by a main phase (second, third and fourth academic years). The propaedeutic exam concludes the first year, and after this first evaluation, students may be advised not to further continue their studies. The Master's Degree is a 120 ECTS two-year programme.

Since there are only four higher education programmes focusing on early music singing (bachelor's and master's degrees in Amsterdam and The Hague), a thorough description of these programmes is hereby included.

Conservatorium van Amsterdam

Bachelor's Degree (1st cycle)

The Early Music Voice bachelor is a four-year programme aimed at singers who wish to specialise in vocal techniques and performance practices of music from the Middle Ages to the 19th century.

The course also includes participation in various projects that focus more specifically on a particular style, period or composer, given by internationally

recognised specialists in the relevant fields. Admission requirements include the preparation of a programme with seven works to be sung by heart. It must contain the following:

- two pieces from the 17th century (monody, song, aria, air, madrigal);
- two opera or oratorio arias from the 18th century, one of them with a recitative (*secco* or *accompagnato*);
- three German *Lieder* from the early 19th century (Beethoven, Schubert or Schumann);
- the programme should contain at least three languages;
- one poem, to be recited in Dutch, English, French, Italian, Spanish or German.

The admission exam has the duration of 15 minutes, and the student may be also asked to complete a theory exam if the committee wishes so.

The curriculum is divided into:

- principal subject;
- subsidiary subjects;
- chamber music and projects;
- theoretical subjects.

The principal subject, early music singing, is taught by highly experienced teachers and guest teachers in the format of private lessons. It also includes group lessons, masterclasses, workshops, lectures and combined student-teacher ensembles.

Subsidiary subjects include harpsichord (or another keyboard instrument) as a compulsory study, plus optionally other principal subjects. Chamber music and projects, which also include opera and orchestral music, are practically oriented projects. In this section, there is also space for ensembles and projects undertaken by the students.

Theoretical subjects are aimed at providing students with the necessary insight into melodic, harmonic, rhythmic and formal structures. Students in the first year of the programme follow the general classical music curriculum. Other students follow the post-propaedeutic programme, within which a specific early music adaptation has been made for the theory subjects. These include:

- Harmony in performance practice: learning to write thorough-bass realisations of (predominantly unfigured) basses from the 17th and 18th centuries, approaching the progression from modal to tonal

harmony and development of harmonic language and characteristic national styles.

- Course on historical treatises: this course examines key aspects of musical, medical, philosophical and aesthetic sources, both primary and secondary, that relate to 18th century instrumental and vocal performance practice.
- History of early music performance practice in the 20th and 21st centuries: using 17th and 18th century sources images, diaries, literature and recordings past and present, students are challenged to put 'historically informed' performances into their most recent cultural and historical perspective.
- The rhetoric of movement: students learn how to better place musical references to the rhetoric and the passions into practice in their own period performances by understanding the physical basis for emotions and their corporeal expression.
- The harpsichord: an elective subject for singers, this course targets tuning and temperaments, construction and history of the harpsichord, as well as several aspects of performance practice (notation, playing techniques, methods).
- Open score playing, notation, clefs: by means of vocal and instrumental scores from the 16th and the 17th centuries, students will be made familiar with the clefs that were in use in that period. In addition, they will be trained to play from open scores, written in two to six parts. In close relationship with the reading of various clefs, also transposition will be discussed and trained.
- Gregorian chant: theoretical aspects of Gregorian Chant, as well as practical plainchant singing in a choir.
- Sources and resources: learning to critically examine sources in order to take well-thought-out musical decisions, leading to successful performances.
- Renaissance and Baroque dance: working on the various dance forms reflected in the music. Students learn to move to binary, ternary and compound metres, experiencing how this feels physically, and thus learn to distinguish historical dances from one another. They learn various steps and dances, and a link is made between the movement on the upbeat and the accent on the first beat.

Master's Degree (2nd cycle)

Early music voice master students follow a two-year course aimed at the attainment of the highest level of skills needed for professional participation in the world of early music. During the master course, the student can choose his/her own specialisations within the early music repertoire. The programme is flexible and students are expected to map out their own course of study. The attainment of the master degree also involves carrying out and documenting, through written work and an oral presentation, independent musicological research.

Admission requirements for the master's ask for a varied programme of 50 minutes to be sung from memory. The candidate may choose 20 minutes of music, the committee will choose another ten minutes. The duration of the examination is a maximum of 30 minutes.

The curriculum is divided into:

- principal subject;
- research;
- electives;
- individual credits.

In their principal subject, early music voice, students are free to choose their own areas of emphasis. They also have the option to study abroad, specialise in chamber music, or even study educational or theoretical aspects of their field of study. They may also make other choices, in consultation with their study supervisors.

The research part of the masters involves in-depth investigation into a subject related to the principal study. Students conclude their research with a dissertation and a public presentation (e.g. a lecture, lecture-recital, workshop or interview). This research is supervised by either internal or external experts.

The master electives cover subject areas that are relevant for musicians of various disciplines. They enable students to train special skills (e.g., entrepreneurial skills, auditioning skills, writing cadenzas for a solo concerto), or familiarise them with a body of specialist knowledge (e.g., on music theory and analysis, tuning systems, or the mental and physical aspects of performing). Each student should take at least two electives per year, choosing from the following options:

- Analysis and performance;
- Baroque dance: practice and notation;
- Beyond notation: a panorama of composed music from 1945 to the present day;
- Building a successful professional practice;
- Contemporary music through non-Western techniques;
- Electronic music;
- From Lully to Boulez: musical life in Paris through the centuries;
- Historiography of music theory: a reading course;
- History of the orchestra;
- Instrumentation and classical arranging ;
- Introduction to Gregorian chant;
- Mahler and Adorno;
- Music theatre and stage performance;
- The musical body;
- The musical mind: issues in music psychology;
- Musical texture;
- Orchestral practice and audition training;
- Orientations on intercultural music – ‘the other’ as inspiration;
- Rehearsing and conducting ensembles in 17th and 18th century music;
- Schenker analysis;
- Sources and resources: from manuscript to edition;
- Tuning and temperament;
- Watching music: the basics of music iconography;
- Writing cadenzas.

Individual credits provide flexibility to the programme. To a certain extent, master's students are free to determine their own course load. They may, for instance, gain professional experience by being placed in a professional ensemble. They may also choose to take additional master's electives, masterclasses, attend workshops or international competitions, or concentrate on an early instrument, improvisation, ensemble singing or world music. Another alternative is to deepen their theoretical knowledge by attending a single or even several series of lectures at the University of Amsterdam.

Koninklijk Conservatorium (The Hague)

Bachelor's Degree (1st cycle)

The Vocal Studies Early Music Bachelor course at the Royal Conservatoire focuses on the vocal music from the Middle Ages and the Renaissance and Baroque periods, following a programme based on the principle of 'historically informed performance practice'.

Admission requirements for the bachelor's include the preparation of a 20-minute programme that must consist of four songs and arias, which must meet the following requirements:

- at least two different style periods;
- at least three different languages;
- one of the works can be a vocalise;
- include the presentation of a poem in any language.

Sight-reading is also part of the audition. There is also a theory exam that consists of three sections:

- written aural test: identification and naming of intervals and triads with inversions, notating a melodic fragment, notating a rhythmic fragment, notating a short two-part fragment;
- singing/rhythm from sight: sight singing melodies and performing rhythms;
- general written theory test: notation of rhythms and pitches in treble and bass clef, major and minor scales, intervals and triads with inversions, dominant seventh chord.

The curriculum is divided into:

- general subjects;
- main subjects;
- theory;
- free elective space.

The general section of the curriculum includes subjects which are common to every bachelor student in the institution. Such subjects are:

- Tutoring and portfolio: at the beginning of their bachelor's, students are assigned a tutor. Together with them, the student builds a personal record from the first year until the end of the programme. It may contain materials relating to the various activities undertaken

and any items the student produces during the programme, which can range from a recording or an analysis of a performance to a report for an elective subject or a personal evaluation of how their studies are progressing.

- First year festival: this one-week subject introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities.
- Preparation for Professional Practice: focuses on entrepreneurial and organisational aspects of a musician's career, and makes the student carefully consider their future as a professional musician, and how to make the transition from studying to professional practice.

Main subject early music vocal studies comprises not only singing lessons but all the core lessons to the singing curriculum. It contains:

- Early music singing: individual lessons of 75 minutes, shared between classical and early music vocal teachers. The division of lessons is made on an individual basis, taking the student's development and preferences into account. Early music vocal teachers give regular group lessons (workshops) during which specific topics from the early music repertoire are explored.
- Working group voice: a course for first-year voice students, with lessons based on peer learning and which aim to help the student in finding a professional attitude as a singer. The course is taught by two teachers: one voice teacher and one coach pianist.
- Group lesson voice: voice students of all study years have a shared weekly group lesson with their main subject teacher and a coach pianist. It aims to be a peer-learning lesson, where the student trains their performing skills by presenting repertoire and receiving feedback from teachers and peers.
- Coach harpsichord: course taught in weekly lessons of 25 minutes. Students work individually with a coach harpsichordist who is specialised in vocal repertoire. During the lessons, the student develops understanding and interpretation of both music and poetry/libretto, of style periods, diction, performance skills and ensemble skills. The coach performs with them during public performances and examinations.
- Drama 1 – bodywork; vocal improvisations in space: during this course, the student learns to know their own body, enhance its

flexibility, and control it while moving. The aim is total physical ease in space. The student also develops focus and emotional expression while using their voice in free improvisation, and learning to work together with others in improvised scenes and interactions.

- Drama 2 – acting while speaking; acting while singing: working from a text/story, the student creates a scene to learn to communicate the meaning of the text, staging arias and/or ensemble pieces from the standard repertoire, while analyzing the relationship between words and music and exploring how to communicate these relationships.
- Drama 3 – sing and research a character: in this group lesson, the student works on a character in the context of an opera, guided by the W-questions: Who am I, Where am I, What am I saying, Who am I talking to, What is my subtext. They then work on a recitative and aria or duet featuring the same character, while also joining colleagues in their performances.
- Drama 4 – sing and research a character; making your own performance: this subject is a continuation of the class in Drama 3, focusing on more complex characters and music. In the ‘Making Your Own Performance’ part of the course, the student must create a small staged performance based on their own concept, choice of music and staging ideas.
- Anatomy/phonetics: includes all aspects concerning the speaking and singing voice, discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, the anatomy of the larynx, health and healthy practice. The student becomes acquainted with some literature on the topics.
- German 1: learning how to translate German art song into English or Dutch and how to make transcriptions of songs into international phonetic alphabet (IPA), while learning how to pronounce German. The emphasis is on 19th century poetry and some Bach cantatas. Twice during the course, the student must sing a piece of their choice in German.
- German 2: in the second year of the German course, the emphasis is on more idiomatically challenging song texts from the 19th and 20th centuries. The student learns the background and details of the poems used in pieces, and basic German grammar is studied as well.
- French 1: this course covers how to translate a French classical song

into English or Dutch and how to make a transcription of this song into phonetic signs while learning how to pronounce French. The main focus is on 19th century poetry of which the student learns the background and details.

- French 2: this class is a continuation of French 1, but the repertoire focus falls on 17th, 18th, 20th and 21st century poetry. The student learns Baroque pronunciation, to be applied to 17th and 18th century works. There is also an emphasis on learning about the background of songs performed.
- Italian 1: the course addresses the study of an anthology of lyrical texts from the 16th to the 19th century. It develops through a linguistic and cultural understanding of the aria, a regular exercise of phonetic transcription, reading aloud, grammatical analysis and translation into English or Dutch.
- Italian 2: this lesson is a continuation of Italian 1 and addresses the study of an anthology of lyrical texts from the 19th to the 20th century.
- Historical Documentation: the purpose of this course is to put repertoire in a historical perspective, and to discuss the use of historical evidence in musical performance. The course consists of a series of three-hour sessions. A specialist in the field or supervisor introduces the context and research on a topic of music history or a more generic issue of performance practice. 3rd and 4th-year bachelor's students give short presentations of their own research in the realm of the theme of that particular session. The preparation of these presentations takes place in cooperation with an assigned master student, who serves as a sparring partner in the process of learning how to deliver basic research in a presentable way. The supervisor of the session is monitoring the content of the contributions of the students and provides additional knowledge and insights in order to stimulate discussion with the audience.
- Educational skills 1: in this course, the student learns about the professional field they are going to enter (or have perhaps already entered). Educational services, music schools, projects and any activity where music is required can be covered. The student must also gain insight into how to study independently, how teaching influences playing, as well as their current status in terms of performing and

studying. Students may decide to continue their vocal teacher training by following the Minor in Education.

- Ensemble leading: during this course, students learn to work with a group in their main subject field and get acquainted with the properties of the instruments in this ensemble. Subjects addressed include the principles of beating technique, beginners' peculiarities, finding suitable repertoire, arranging it in a straightforward way and rehearsing and performing a selected and/or arranged piece.
- Musicianship methodology: a course about musicianship skills and how to integrate these into music lessons from an early stage. Skills that are practised are, for example, aural skills, improvisation, knowledge of music theory, among others. The student is asked to take the role of a music teacher who integrates 'learning to play the instrument/sing' with broader musicianship skills.
- Ornamentation and Diminution I: part one of the Ornamentation course examines the performance practice of ornamentation in the 16th and 17th centuries. The course comprises lectures and practical workshops. It offers an introduction to the several schools of improvising by diminution of melodic lines. The sources include the treatises of authors like Ortiz, Ganassi, Dalla Casa, Virgiliano etc. Understanding the rise of improvisational elements during the transition of the Renaissance and Baroque period and their creative application is one of the main goals of this course.
- Ornamentation and Diminution II: part two of the Ornamentation course examines the performance practice of ornamentation in the 18th century. The course comprises two lectures and six practical workshops. It begins with a comparative survey of French and German 18th century sources on embellishment and how they should be interpreted, asking questions such as how much can be determined by the context of the composition and how much room is there for the discretion of the performer. The course will also briefly cover the preparation and performance of improvised preludes and the characteristics of a good cadenza.
- Historical development of singing: this two-year course provides basic professional knowledge about contexts of the main subject. These contexts are related to vocal techniques and stylistic implications of singing instructions through the entire history of vocal music.

The course is offered in an interactive learning procedure where students are supposed to regularly respond to texts, iconography, video and audio recordings. By working on assignments with larger time spans, a continuous working attitude is developed which should lead to independent exploration of topics of personal interest in the profession. For these research aspects, students are trained to use internet information and bibliography with a critical approach. Students work together and react to each other's contributions. The course is divided into two modules: during the first year, the focus is on the historical development of the art of singing and the evolution of vocal pedagogy in relation to this development. The connection with a physical component in most of the related topics asks for a direct translation by the student himself into a practical realisation of the subjects at stake. During the second year, the focus is on the development of opera as a genre. Special attention is given to the so-called Fach system, the subdivision of voice types as it is used in opera. Every young singer has to find his Fach and study the roles belonging to it. Students choose three roles in their Fach and study them.

- Extended programme notes final presentation: as part of the student's final bachelor presentation, they need to develop a set of programme notes, written in their own words. These programme notes should contain relevant information on the compositions and their performers. In addition, further information about the historical context and the rationale for the choices for the programme should be presented in either written form (as part of the programme notes), verbally or through another form of presentation. The presentation should, in any case, be attractive for a broader concert audience. This module is also meant as a preparation for the research activities in the master's programme.
- Projects: the vocal studies department organises a variety of projects throughout the year. Students receive no credit points for the participation in projects.

The theory courses in the early music singing programme were designed specifically for the early music department, and are adaptations of the core theory subjects of classical music department following the principles of Historically Informed Pedagogy. The subjects included are:

- Musica practica 1: Baroque *solfège* and ear training: development of standard musical skills using historical methods from the 17th and 18th centuries. The *solfège* system used is heptachordal solmisation (seven note movable *solfège*) such as the one described by Loulié: *Éléments ou principes de musique* (1696) or Montclair: *Principes de musique* (1736). During this course, students practise with the use of both vocal and instrumental repertoire from the 17th and 18th centuries, of graded difficulty, with additional exercises from well-known methods of the time, such as *Solfèges d'Italie* (1772). With this repertoire, they develop fluency in reading orthochromic notation within the basic beating patterns (in 2, in 3 and in 4). The harmonic understanding of the repertoire (consonant and dissonant intervals, consonant and dissonant chords, basic chordal progressions, etc.) is developed using ideas and structures derived from basso continuo theory and practice. Attention is given to melodic improvisation on a bass line, especially using standard ostinato basses (passacaglia, folia, ciaccona, romanesca, passamezzo, etc.). By using historical methods and repertoire, the basic commonplaces of the musical language and of performance practice such as ornamentation (both 'graces' and 'diminutions'), articulation, rhythmic hierarchy and alteration, are integrated into the practice.
- Musica practica 2: Renaissance *solfège* and ear training: development of standard musical skills using historical methods from the 16 century. The *solfège* system used is hexachordal solmisation (six note *solfège*) as described by Lanfranco: *Scintille di musica* (1533), Coclicus: *Compendium musices* (1555), or Gumpelzhaimer: *Compendium musicae* (1595). During this course, the student practises using repertoire including polyphonic music from the late 15th to the early 17th centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, they develop fluency in reading melodic lines of modal characteristics and in white mensural notation. Students develop vertical understanding of the repertoire (consonant and dissonant intervals, intervallic progressions, etc.), using ideas and structures derived from counterpoint theory and practice. Attention is given to improvisation on a cantus firmus, on formulaic procedures for two, three and four parts and basic imitative textures (canon). By using historical methods, the basic commonplaces of the

musical language and of performance practice such as ornamentation (both ‘graces’ and ‘diminutions’), articulation, rhythmic hierarchy and alteration, are integrated into the practice.

- *Musica practica 3: Medieval solfège and ear training*: development of standard musical skills using historical methods from the 13th to the 15th centuries. The *sofège* system used is the hexachordal solmisation, following sources from the *Introductio Musice* of Johannes de Garlandia (ca. 1300) to Franchinus Gaffurius’ *Practica Musicae* (1496). During this course, students work on repertoire including mensural music from the 13th to the 15th centuries (sacred and secular), tracing the history of polyphony from its beginnings to the mid-15th century. Besides the historical notations of the period, special attention is paid to understanding the elements of musical grammar and style of these repertoires, developed with improvisation exercises based on historical models.
- *Historical keyboard skills 1*: this course provides students with basic keyboard competencies including note reading, clef reading, awareness of the correct use of the body when playing, fingering. Throughout the year, students are exposed to simple keyboard repertoire, and when appropriate, stylistic elements will be discussed. In order to develop basso continuo competencies, the focus is put on several aspects: chorale playing, which involves filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17th and 18th century chorales; ostinato bass lines: *passamezzo antico*, *bergamasca/canary*, *passacaglia*, learning these basses in their original key and in one or two transpositions, gradually adding the correspondent chords, and eventually learning the basics of creating an improvised part with the right hand; and basic figure reading, which includes root position and 6th chords using 17th and 18th century repertoire.
- *Historical keyboard skills 2/3*: this course further develops intermediate keyboard competencies acquired in historical keyboard skills 1, and includes an additional focus on historical styles. In the third year, acquired competencies lead to a better understanding of ensemble playing in general, with relation to historically informed performance. There is focus on intermediate to advanced keyboard repertoire, and students must prepare three keyboard pieces throughout the course of both years. Repertoire is divided into three historical time periods, and an in-class discussion on stylistic

elements will accompany each piece. To continue to develop basso continuo skills, students focus on: chorale playing, filling in the appropriate harmonies in 17th and 18th century chorales where only the outer two voices are provided, and practicing more complex harmonies and figures; ostinato bass lines, *la folia/la gamba*, *ciaccona*, *ruggiero*, focusing on structured improvisation with the right hand and transpositions skills; figure reading, where more complex figures are introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces are explored in class and on an assigned basis, accompanied by upper instruments.

- Early music studies 1: the main focus of this course is the understanding of earlier musical practices. The student learns about different areas of musical knowledge through active consultation of original sources on performance practice and composition. They also carry out research related to topics of their own curiosity. Besides the general study of performance practice and the evolution of compositional styles, students learn to contextualise these musical practices with larger cultural and artistic ideas. Crucial subjects like the philosophy of performance and of early music, general philosophy, cultural history, and a general introduction to research form an important part of the course. During the first year of early music studies, the course focuses on the instrumental and vocal styles of the 18th century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so-called Middle Ages up to the 16th century. It covers themes such as performance practice, general values of performance (instrumental and vocal) in earlier periods, ornamentation/improvisation, tuning/pitch and temperament, evolution of technical and problems, accentuation and articulation, rhythmical alteration, evolution of compositional genres, instrumental genres (from consort music up to the late sonata/symphonic forms), vocal genres and their evolution understood through their poetic and compositional background, the evolution of compositional techniques, general cultural problems, important political, social and musical institutions and other historical considerations, general aesthetic problems, other arts and their relation to music, and poetics and rhetoric.
- Early music studies 2: this course is the continuation of early music studies 1 and will serve to approach subjects not addressed in the

first year or to see other specific themes in more depth. The 17th century, being the missing link between the earlier practices and those of the 18th century, is the central focus of this course. Some ideas that belong to earlier or later periods are retaken and analysed in more detail. The course also focuses on discussions around the idea of the early music movement and other philosophical ideas that can be related to historical performance. Students work in study groups for part of the course content and take an active participation in the research and presentation of the themes.

- Early music studies 3: In this course, students develop research skills and learn to apply gained knowledge in their playing, thinking and discussing about music. The focus is on the Baroque period. In the second semester, students choose a Baroque piece to study in their main subject as a research topic. Exchange of research outcomes and presentation skills are important elements in the course.

The section of the curriculum denominated free elective space provides several options with which students can choose how to complete their study programme. This includes the possibility to do a minor (in an instrument, music education, music theory), to choose between a wide range of electives, to complete an internship, or to get credits for freelance activities and projects completed outside the institution (such of organizing their own ensemble, performing with others, participating in masterclasses or competitions, etc.).

Masters Degree (2nd cycle)

The Master in Early Music Vocal Studies is aimed at preparing students for their future professional career, taking into consideration that being a proficient singer is not enough for a successful professional career. The department encourages students to develop their skills in every aspect of the profession and supports them in that process with the varied curricula offered by the vocal studies and early music departments, which include a wide range of projects they can participate in with the conservatoire. The department has an extensive network of contacts in the profession so that students will already have the opportunity to perform with chamber music ensembles, orchestras and choirs during their studies. The programme also includes the completion of a master research or thesis. This master programme will be described in more detail in a later section in this handbook.

MASTER PROGRAMMES CURRENTLY PARTICIPATING IN VOXEARLYMUS

Fabio Ferrucci

Second Level Academic Diploma in Renaissance and Baroque Singing at the Conservatory of Parma

1. FRAMEWORK

The current active programme at Conservatorio di Musica “Arrigo Boito” in Parma participating in the VOXEearlyMUS project is called “Diploma accademico di secondo livello in Discipline musicali – Canto rinascimentale e barocco” i.e. Second level academic diploma in Renaissance and Baroque singing, 7th European Qualifications Framework level. It is a two-year diploma which involves the acquisition of 120 ECTS.

2. STRUCTURE

The disciplines that make up the Diploma study plan are structured in four areas:

- *Discipline di base* [Basic subjects];
- *Discipline caratterizzanti* [Core subjects];
- *Discipline integrative* [Supplementary subjects];
- *Altre discipline* [Other subjects].

Mandatory subjects reach a total amount of 110 ECTS: the remaining 10 ECTS are chosen by the student.

2.1 Basic subjects

There are four basic subjects which are all mandatory:

- *Organologia* [Organology] (collective lesson, 30 hours, 5 ECTS, during the first year). A generic introduction to music instruments, with a historical perspective of the changes in musical instruments from the Middle Age to present days.
- *Analisi delle forme compositive* [Music-form analysis] (collective lesson, 30 hours, 5 ECTS, during the first year). An analysis course specifically focused on early music repertoire.
- Ear training (collective lesson, 30 hours, 5 ECTS, during the first year). An aural training course focused on early music aural analysis and transcription, knowledge and awareness of musical structures organized by means of analytical listening strategies.
- *Storia del teatro musicale* [History of musical theatre] (collective lesson, 30 hours, 5 ECTS, during the second year). This course is structured in two parts: the first part of the course consists of a theoretical introduction, which aims to identify the essential distinctive traits of musical dramaturgy, while in the second part of the course a theatrical work will be considered, trying to reconstruct, also in relation to the cultural context, the implicit poetics and highlighting the modes of interaction of musical, verbal and scenic communication codes.

2.2 Core subjects

There are four core subjects which are all mandatory:

- *Canto rinascimentale e barocco – Prassi esecutive e repertori* [Renaissance and Baroque singing – Performance practices and repertoires] (individual lesson, 30 hours, 20 ECTS, both years). This is the main subject and consists in studying the solo vocal repertoire from the second half of 16th century to late 18th century: madrigale, canzonetta, song, air de cour, mottetto (both with basso continuo or instruments), oratorio, cantata da camera (both with basso continuo or orchestra), serenata with instruments, azione sacra, intermezzo, music for drama, tragédie lyrique, opera.
- *Canto rinascimentale e barocco – Improvisazione e ornamentazione vocale* [Renaissance and Baroque singing – Vocal improvisation and ornamentation] (collective lesson, 15 hours, 5 ECTS, both years). In deep vocal study of vocal/instrumental repertoire related to ornamentation aesthetics and rhetoric.
- *Canto rinascimentale e barocco – Tecniche di lettura estemporanea e trasporto* [Renaissance and Baroque singing – Sight singing and

transposition techniques] (group lesson, 15 hours, 5 ECTS, during the first year): vocalizes, exercises and solfeggios by several authors, from early 17th to late 18th century, also in duo, trio, quartet and so on; sight reading practice of vocal music, related to the students' ability, focusing on vocal chamber duo with basso continuo from 17th to 18th century. Vocal chamber duos (both sacred and opera) by the most significant authors from 17th to 18th century: Monteverdi, Frescobaldi, Cavalli, Durante, Scarlatti, Porpora, Bach, Händel, Gluck, Haydn, Mozart.

- *Canto rinascimentale e barocco – Trattati e metodi* [Renaissance and Baroque singing – Treatises and methods] (collective lesson, 30 hours, 5 ECTS, during the first year): history and analysis of 20th century *Early Music Revival*, from Schola Cantorum Basiliensis institution (1933) to the 1980s.

2.3 Supplementary subjects

There are two supplementary subjects which are all mandatory:

- *Musica d'insieme per voci e strumenti antichi* [Early music consort] (group lesson, 30 hours, 10 ECTS, second year). Due to the relevance of this subject, it is quite common to attend it on both years, by inserting early music consort in the first year of the Study plan as a subject chosen by the student (see below).
- *Informatica musicale* [Music informatics] (collective lesson, 30 hours, 5 ECTS, first year). Music notation with Finale™ software, specifically oriented on Ancient music notation issues.

2.4 Other subjects

There are two other subjects related to foreign language and final exam activities:

- *Lingua straniera comunitaria – Lingua inglese B2* [EU Language – English B2] (collective lesson, 30 hours, 5 ECTS, second year). B1 level is required for accessing this course. English courses are provided for free by the Institution in collaboration with a Language school.
- *Attività relative alla prova finale* [Diploma exam] (10 ECTS, second year). The final exam is structured in two parts: a performance exam and a written work. Submitting a written work is not compulsory (see below).

PERFORMANCE EXAM:

The performance exam is intended to exemplify techniques abilities and quality of interpretation on the part of the candidate. The minimum length of the performance is 30 minutes in the case of candidates who present the written work and 40 minutes for candidates who chose not to submit a written work: in the first case, the program may consist of compositions already presented in the course of study (including compositions already performed at previous examinations) but limited to no more than 50% of the total duration of the test, while in the absence of the written work, the performance program must be formed entirely from compositions exclusively prepared and performed *ex novo* for the final exam.

WRITTEN WORK:

The essay aims to highlight the critical expertise and methodological competence of candidate in relation with their activities as musicians, with particular reference to the use of the principal bibliographic and musicological research tools. The written work may be produced on paper or in multimedia form, taking into account the indications given in this regard by the Departments or by individual schools.

2.5 Subjects chosen by the student

Students can complete their 120-credit study plan by choosing one or more supplementary subjects from the Course catalogue. Despite a wide choice of subjects, usually students decide to insert a second year in *Musica d'insieme per voci e strumenti antichi*/Early music consort (group lesson, 30 hours, 10 ECTS).

3. MODIFICATIONS TO FIT THE GENERAL VOXEARLYMUS FRAME

Since actual Parma programme for Renaissance and baroque singing already provides both performance and ensemble, no particular changes are needed to fit the general VOXearlyMUS frame. According to the general VOXearlyMUS programme structure, each mobility semester should ensure the student obtaining:

- 10 to 20 ECTS for Performance/Ensemble
- 5 to 15 ECTS for Institution specific subjects
- 0 to 5 ECTS for Master project.
- Parma programme already allows students to get each semester:
- 15 ECTS for Performance/Ensemble (Performance practices and repertoires + Early music consort)

- a flexible number of ECTS for Institution specific subjects
- if desired, up to 5 ECTS for Master project specific activities

4. FURTHER DEVELOPMENTS

At Parma Conservatory only Renaissance and Baroque singing Master programme currently fits the VOXearlyMUS framework: this means that VOXearlyMUS can be accessed by singers only. Nevertheless, starting from the a.y. 2018/19 academic year, Italian Master programmes should experience major modifications, due to a renewal process which will provide at least two major changes:

- lead Master programmes from the current experimental to an institutional status;
- allow the development of new curricula.

At present time, 'Early chamber music' Master programmes does not exist in Italian Conservatories, but in the next years this kind of programmes may be developed (also with the cooperation of two or more institutions). This would allow not only singers, but instrumentalists access the VOXearlyMUS frame as well.

Terrell Stone and Marco di Pasquale

Second Level Academic Diploma in Renaissance and Baroque Singing at the Conservatory of Vicenza

1. FRAMEWORK

The current programme at the Conservatory of Music “Arrigo Pedrollo” of Vicenza participating in the VOXearlyMUS project is called “Diploma accademico di secondo livello in Discipline musicali – Strumenti antichi (Canto rinascimentale e barocco)”, i.e. Second Level Academic Diploma in Renaissance and Baroque Singing, which corresponds to the 7th European Qualifications Framework level. It is a two-year Academic Diploma that involves the acquisition of 120 ECTS.

2. STRUCTURE

The disciplines comprised in the Academic Diploma study plan are structured in four areas:

- *Discipline di base* [General subjects];
- *Discipline caratterizzanti* [Core subjects];
- *Discipline integrative* [Supplementary subjects];
- *Altre discipline* [Other subjects].

Mandatory subjects for internal students engage a total amount of 44 ECTS; the remaining 76 ECTS are chosen by the student.

2.1 General subjects

- *Analisi delle forme compositive (musica antica)* [Music Analysis (Early Music)] (collective lessons, 36 hours, 6 ECTS). An analysis course specifically focused on early music repertoire.
- *Esegesi delle fonti per la prassi esecutiva* [Source Exegesis for Performance Practice] (collective lessons, 30 hours, 5 ECTS). The course is intended to develop historically informed performance practice.
- *Filologia musicale* [Musical Philology] (collective lessons, 30 hours, 5 ECTS). The course is focused on the main philological concepts dealing with different kinds of historical and contemporary musical notation.
- *Storia del repertorio antico* [History of Early Music Repertoire] (collective lessons, 30 hours, 5 ECTS). An introduction to various genres of music in use from the late Middle Ages to the end of the 18th century.
- *Storia del repertorio teatrale* [History of Musical Theatre Repertoire] (collective lesson, 30 hours, 5 ECTS): An introduction to the main features of musical theatre compositions from early opera to the 18th century.

2.2 Core subjects

- *Prassi esecutiva e repertorio: Canto rinascimentale e barocco* [Performance Practice and Repertoire: Renaissance and Baroque Singing] (individual lessons, 30 hours, 20 ECTS, for both the first and second year). As the main subject this course foresees the study of solo vocal repertoire from the 16th to the late 18th century – Mandatory.
- *Musica d'insieme e da camera strumentale e vocale* [Instrumental and/or Vocal Ensemble Music] (collective lesson, 20 hours, 5 ECTS): the course may be repeated by the student provided that the musical programme is different.

2.3 Supplementary subjects

- *Analisi del testo drammatico* [Analysis of the Dramatic Text] (collective lessons, 30 hours, 5 ECTS).
- *Semiografia musicale (musica antica)* [Early Musical Notation] (collective lessons, 24 hours, 4 ECTS).
- *Pratica di uno strumento affine* [Secondary Instrument lessons] (individual lessons, 16 hours, 4 ECTS).

- *Psicofisiologia della esecuzione musicale* [Psychophysiology of Music Performance] (collective lessons, 20 hours, 2 ECTS).
- *Musica d'insieme vocale e repertorio corale* [Choral and Vocal Ensemble Repertoire] (collective lessons, 20 hours, 2 ECTS).

2.4 Other subjects

- *Strumenti e metodi della ricerca bibliografica (musica antica)*[Tools and Methods for Bibliographical Research (Early Music)] (collective lessons, 30 hours, 4 ECTS) – Mandatory for Internal students.
- *Lingua italiana per stranieri (Lingua italiana per cantanti d'opera)* [Italian language for foreigners (Italian language for opera singers)] (collective lessons, 60 hours, 4 ECTS).
- *Attività relative alla prova finale* [Diploma exam] (10 ECTS, second year). The final Academic Diploma exam is structured in two parts: the performance programme and the discussion of a dissertation.

3. ORGANIZATIONAL FEATURES THAT ALLOW PARTICIPATION TO THE GENERAL VOXEARLYMUS FRAME

The Conservatory of Vicenza has the flexibility to organize most of its course offerings on a semester basis in order to best fit the needs of visiting Erasmus students.

Olguța Lupu

Byzantine Chant Specialization as part of the Church Music Master Programme at the National University of Music Bucharest

As the curriculum design of VOXearlyMUS progressed, the Byzantine Chant specialization within the Church Music Master programme proved to be the most relevant for the objectives of the project, due to the long tradition established on this topic by our institution and to the interest that could be raised by this programme among the students in the partner universities.

This specialization offers both theoretical (Byzantine musicology, Byzantine musical paleography etc.) and practical training (Byzantine chant), widening the students' musical horizon by also including general music disciplines, such as Aesthetics of Music, Stylistics of Music, Semiotics of Music, Choir Conducting etc. During the programme, the students have the opportunity to sing as members of the prestigious Byzantine choir *Psalmodia*, and benefit from studying under the guidance of our teachers, who are well-known personalities in the field of Byzantine music (Professor Nicolae Gheorghîță and Archdeacon Lecturer Gabriel Oprea). Besides practicing inside the University, the students can take part as cantors (chanters) at the mass or other religious service, in many churches or monasteries from Bucharest.

I. INFORMATION ON THE CONTENTS AND ACHIEVING RESULTS

Full-time studies

Duration: 4 semesters

Number of hours: 868

ECTS: 120

Evaluation/Assessment:

- a) Semester assessment;
- b) Final exams: written and practical tests, certified by grades.

II. DISCIPLINES (SPECIALIZATION IN BYZANTINE CHANT)

Compulsory core disciplines:

- Byzantine Liturgical Chant;
- Byzantine Music Genres and Forms;
- Byzantine Music Stylistics;
- The Analysis of Fundamental Byzantine and Post-Byzantine Music Concepts;
- Composition and Hermeneutic Techniques in Byzantine Singing;
- Church Choir Conducting;
- Choir Conducting;
- Vocal Chamber Ensemble;
- Choral Music Genres and Forms;
- Semiotics of Music;
- The Aesthetics of Music;
- Stylistics and Music;
- The Thematic and the Interpretation of the Choral Repertoire in Pre-University Education;
- Trends, Styles and Languages in 20th Century Music;
- Applied Research;
- Elaboration of the Dissertation;

Optional modules:

- Cultural and Artistic management/Modern Languages in Choral Music;
- Musical Heterophony/The Anthropology of Music.

III. ADMISSION REQUIREMENTS (SPECIALIZATION IN BYZANTINE CHANT)

The admission exam:

- The 1st round: Byzantine chant. Presentation of the dissertation's structure:
- The candidate will interpret and analyze a piece chosen by the jury from a pre-established repertoire, communicated 5 days before the exam. The candidates will present the general structure of the work (chapters, subchapters, their own contribution, bibliography)
- The 2nd round: Fundamental Concepts in the Byzantine and Post-Byzantine Music Theory:

The candidate will write down a short essay on a topic chosen by the jury among several themes: The modulation in Byzantine music, Modal systems in Chryantine notation, Ornaments in Byzantine chant, Composition techniques in Byzantine chant and the Byzantine modes.

IV. LEARNING OUTCOMES/COMPETENCES FOR SPECIALIZATION IN BYZANTINE CHANT

Professional Competences:

C1 – Identification and transcription in guidonic notation of specific byzantine and post-byzantine (10th – 18th century, for Byzantine Music Specialization) complex semiographical structures;

C2 – Analysis of the monodic repertoire by use of classical and contemporary musical analysis methods;

C3 – Use of an interdisciplinary studies approach when researching musical codices (by employing knowledge from the field of Paleography, Liturgics, Music Anthropology, Codicology, Stylistics, Aesthetics, Semiotics, and so on);

C4 – High level performance of a specific repertoire: a) taken from the four stylistic idioms, according to the monastic and urban traditions, both in and outside Europe (for Byzantine Music Specialization); management and conducting of school/church choirs (for both Byzantine and Gregorian Specializations)

C5 – Creation of liturgical works with the use of medieval composition techniques; working out musical arrangements a monodic work for vocal-instrumental ensembles;

C6 – Elaboration of Byzantine (for Byzantine Music Specialization) musicological works, by following the different stages of the artistic-musical communication process (from concept to finished work) and by integrating the specific acquired knowledge skills and analytical means as well as personal creativity.

Transversal Competences:

CT1 – Application of the values and principles of professional ethics specific for human resources management, with respect to autonomy and professional independence;

CT2 – Planning and organization of human resources for the optimization of group activities;

CT3 – Self-evaluation of the need for continuous learning in order to better adapt professional competences to the dynamics of the organizational environment and the labor market; appropriation of learning methods and techniques.

**V. DETAILS ON THE PROGRAMME
(BYZANTINE CHANT SPECIALIZATION)**

Modules or units studied, and the credits obtained (according to the Diploma Supplement):

1st Year (academic year 2017-2018)

Subject	No. of Hours		No. of Credits	
	C ¹ /sem.	S, PA ² /sem.	Sem. I	Sem. II
Trends, Styles and Languages in 20th Century Music	14+14	14+14	4	4
Choral Music Genres and Forms	14+14	14+14	3	3
The Aesthetics of Music	14+14	14+14	3	3
The Analysis of Fundamental Byzantine and Post-Byzantine Music Concepts	-	14+14	4	5
Composition and Hermeneutic Techniques in Byzantine Singing	14+14	14+14	4	4

Byzantine Liturgical Chant	14+14	-	3	3
Church Choir Conducting	-	14+0	4	-
The Thematic and the Interpretation of the Choral Repertoire in Pre-University Education	14+14	-	2	2
Musical Heterophony/The Anthropology of Music	0+14	0+14	-	4
Applied Research	-	56+42	3	2
TOTAL	84+98	140+126	30	30

2nd Year (academic year 2018-2019)

Subject	No. of Hours		No. of Credits	
	C/sem.	S, PA/sem.	Sem. I	Sem. II
Semiotics of Music	14+14	14+14	3	3
Stylistics and Music	14+14	14+14	3	3
Cultural and Artistic Management/Modern Languages in Choral Music	14+14	14+14	2	2
Byzantine Music Genres and Forms	14+14	14+14	9	9
Byzantine Music Stylistics	14+0	14+0	4	-
Vocal Chamber Ensemble	14+14	-	3	3
Choir Conducting	14+14	14+14	3	4
Applied Research	-	28+14	3	2
Elaboration of the Dissertation	-	0+42	-	4
TOTAL	98+84	112+126	30	30

TOTAL ECTS in the programme: 120

For successfully passing the dissertation exam: 10 ECTS

(These ECTS are supplementary to the 120 ECTS of the program)

VI. BYZANTINE CHANT SPECIALIZATION WITHIN THE COMMON FRAME OF VOXEARLYMUS MASTER PROGRAMME

During the curriculum design process, the partner universities established three main topics or categories of disciplines:

- a. Performance (50-70 ECTS);
- b. Institution specific subjects/Electives (20-50 ECTS);
- c. Research/Professional integration/Master project (15-30 ECTS).

The organization of the chart of the Byzantine chant Master on these main categories is the following:

Discipline category in VOXearlyMUS	Discipline category in Byzantine chant Master programme	Name of the discipline	ECTS/ SEM.I	ECTS/ SEM. II	ECTS/ SEM. III	ECTS/ SEM.IV	TOTAL ECTS
a. Performance (50-70 ECTS)	a.1. Performance in Byzantine chant	Byzantine Liturgical Chant	3*	3	*		6
		Genres and Musical forms in Byzantine Chant			9	9	18
		Composition and Hermeneutic Techniques in Byzantine Chant	4*	4	*		8
		Byzantine Music Stylistics			4		4
		Byzantine Choir Conducting	4*		*		4
	a.2. Performance in general music field	Choral repertoire in schools	2	2			4

b. Institution specific subjects/ Electives (15-30 ECTS)		Vocal chamber ensemble			3	3	6	
		Choir conducting			3	4	7	
			TOTAL ECTS					57
	b.1. In Byzantine chant	The Analysis of Fundamental Byzantine and Post-Byzantine Music Concepts	4*	5	*		9	
	b.2. In other fields	Trends, styles and languages in 20th century music	4	4			8	
		Genres and Forms in choral music	3	3			6	
		Musical Stylistics			3	3	6	
		Musical Aesthetics	3	3			6	
		Music Semiotics			3	3	6	
		b.3. Electives	Music Anthropology/ Aspects of music heterophony		4			4
	Cultural and artistic management/ Modern languages in choral music				2	2	4	
			TOTAL ECTS					49
	c. Research /Professional integration/ Master project		c. Research /Professional integration/ Master project	Professional integration (Artistic practice)	3	2	3	2
		Elaboration of the Dissertation thesis					4	4
			TOTAL ECTS					14

VII. ADAPTATION OF THE BYZANTINE CHANT PROGRAMME IN ORDER TO FIT THE GENERAL VOXEARLYMUS FRAME

In order to adapt the content of the Byzantine Chant programme to the objectives of VOXearlyMUS, the National University of Music Bucharest designed a semester of intensive study of Byzantine chant. This was achieved by selecting only the disciplines dedicated to this topic and offering them in the same (third) semester, as a special alternative to the present curriculum (see above). In this way, a discipline that would be normally attended in the first semester can be studied during the third semester. The advantage of this adaptation is that the students coming from partner universities study each discipline from its beginning, the steps into the world of the Byzantine chant being thus consistently facilitated.

(Footnotes)

- 1 Courses.
- 2 Seminars, Practical activities.

Isaac Alonso de Molina

Master Vocal Studies in Early Music at the Royal Conservatoire of The Hague

INTRODUCTION

The Vocal Studies Early Music department of the Royal Conservatoire of The Hague is one of the longest-established institutes in its field. Students are encouraged to learn in depth about singing through the lens of Historically Informed Performance, while further developing their vocal technique. At the same time, they are provided with the practical tools to make a successful transition into the professional world.

ADMISSION REQUIREMENTS

The admission exam is divided into three elements:

- Performance – the candidate must prepare a programme of approximately 30 minutes. The programme must consist of 4 songs and/or arias, selected by the student in order to demonstrate their current vocal and artistic level, as well as their stylistic insights and artistic interests in general.
- Interview - focusing on the student's Masterplan.
- Masterplan - document that should be handed in by the student before starting the master. It must contain their motivation for following the master study, the specific principal study they wish to follow and

the goals they wish to accomplish, the research programme and its relationship to the principal subject, and any other personal wishes for the study.

Students who have completed their bachelor studies at the Royal Conservatoire have their final bachelor exam count as the performance side of the admission to the master programme. They must get a mark of at least 8 (in 10) in order to be eligible.

CURRICULUM

The course's subjects are divided into three categories:

- Main Subject;
- Professional Integration;
- Research.

The table below shows the Early Music Vocal Studies Master curriculum in the school-year 2017-2018.

	ECTS	
	Year 1	Year 2
Main Subject		
Main Subject	24	31
Group Lesson	2	2
Coach Harpsichord	2	2
Projects Early Music Department	2	2
Subtotal	30	37
Professional Integration		
Performance and Communication	4	
Entrepreneurship and Project Management	4	
Professional Integration Coaching	1	3
Career Development Office	6	5
Subtotal	15	8
Research		

Introduction to Research in the Arts	1	
Master Elective	3	
Musician's Research and Development	11	15
Subtotal	15	15
Total per year	60	60
TOTAL		120

MAIN SUBJECT

The main subject section contains not only the core individual singing lessons but also other courses that involve singing. The following classes are included:

Main Subject Voice Early Music

Singing is taught individually for 75 minutes per week. Lessons are shared between classical and early music vocal teachers. The early music vocal teachers are specialists in the various styles of early music. The division of lessons is made on an individual basis, taking the student's development and preferences into account. In the individual lesson, students work on repertoire. Attention is paid to musical performance, textual expression (articulation) and communication and technical vocal subjects. Students select repertoire together with their teacher, bearing in mind the entire annual schedule of auditions, exams, projects and extracurricular activities, and their long-term ambitions for a future career. The student's individual study plan and master research subject are taken into consideration in choosing the repertoire and the direction of their development. Repertoire is performed with the appropriate instruments, forming ensembles with fellow students of the Early Music department.

Group Lesson

Voice students of all study years have a shared weekly group lesson with their main subject teacher and a coach pianist. It aims to be a peer-learning lesson, where the student trains their performing skills by presenting repertoire and receiving feedback from teachers and peers. Topics that deal with professional preparation and professional attitude are part of the discussion.

Coach Harpsichord

This course is taught in weekly lessons of 25 minutes. Students work individually with a coach harpsichordist who is specialised in vocal repertoire.

During the lessons, the student develops understanding and interpretation of both music and poetry/libretto, of style periods, diction, performance skills and ensemble skills. The coach performs with them during public performances and examinations.

Projects Early Music Department

Early Music Singing students participate in projects of the Early Music department. These projects are led by internationally renowned conductors and/or singers in the field of early music. By participating in these projects, students acquire knowledge and experience of performance practice of early music.

PROFESSIONAL INTEGRATION COURSES

Performance and Communication

This module seeks to develop the students' technical, physical, verbal and artistic communicative skills in performances in a variety of formal and non-formal contexts. Students prepare a short performance in which they explore the communicative aspects of a musical performance in various ways.

Entrepreneurship and Project Management

This course seeks to provide the students with the opportunities to develop their entrepreneurial competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of two intensive projects, a study day for reflection and research and a series of two-hour seminars. In the first intensive project, students are introduced to a basic set of skills needed in the learning process of becoming an entrepreneurial artist. The second intensive project takes the form of a boot camp: students realize musical projects in small teams outside the conservatoire. At the end of this course, students write and present a plan for a project to be realized.

Professional Integration Coaching

Compulsory course for all singing students, in the format of individual appointments.

Career Development Office

The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside

the institution such as concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including:

- gaining experience/working with professional ensembles;
- creating their own ensemble;
- making a website;
- engaging competitions and masterclasses;
- involvement with management duties;
- taking part in an internship for external organisations.

RESEARCH COURSES

Introduction to Research in the Arts

This course introduces the student to the concept of 'research in the arts'. This research should be strongly connected to their main subject, and the research question(s) will be derived from the student's own musical practice. The research method is typically practice-based, i.e. the research is done in and through performing or composing, and the final outcome of the research will often be musical practice, e.g. performances or compositions. During the course, these issues will be discussed in order to prepare the student to develop their own research project in the master's programme.

Master Elective

The Master Electives are a series of seminars designed to demonstrate to the student the practical aspects of adopting an inquisitive attitude towards familiar literature relating to their principal subject. They include a wide variety of topics, offered by the institution's various departments. Besides the Royal Conservatoire's electives, students can also choose from a range of courses at Leiden University or Codarts Rotterdam. The options include the following courses:

- Acting While Singing;
- Analysis and Performance;
- Creative Performance Practices;
- Essential Writing and Research Skills;
- Franco-Flemish Polyphony from Original Sources;
- Leonard Bernstein: The Unanswered Question;
- Literature Workshop;
- Music Round the Corner, *Wijkmuzikant Editie Morgenstond*;

Master Programmes Currently Participating in VOXearlyMUS

- Music Since World War II;
- Performance Practice 1850-1950;
- Performance Science;
- Remedial Writing Workshop;
- Research and Improvisation Jazz;
- With and Beyond Music: Curatorial Practices in Musical Performance and Composition;
- Writing and Playing your own Cadenzas;
- MusicMultimedia Elective;
- The Rejection Class;
- Concepts of Instrumental and Vocal Education;
- Musical Development and Education;
- Philosophy, Locating Cultural Events: A Philosophy of Contemporary Culture;
- Processes of Musical Learning;
- Course Music Education According to the Kodály Concept;
- Study and Performance with the Mixed Chamber Choir of the National Youth Choir;
- Music and Dementia;
- Leading and Guiding;
- Performance and Communication;
- Entrepreneurship and Project Management;
- What is Music? 'From Plato to Pussy Riot';
- Capita Selecta Historical Music Performance Practice;
- Language, Music and Text-setting.

Musician's Research and Development

There are four stages in the research element of the Master of Music:

- determining a potential subject which has a relationship to the student's personal practice;
- becoming aware of the problem to be addressed and being able to clearly formulate the research question;
- developing a research project and selecting a research method;
- presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

The student writes and develops their personal research proposal (a detailed description of their research project), as soon as possible in the first semester

of the first year of the master's programme. The research component of the Master of Music programme requires the participation in three activities:

- Individual supervising: a personal research supervisor is appointed to each student, from the beginning of their study up to the research presentation in the second year. In addition, students may choose an additional supervisor from outside the institution, with whom they can work part of the time in conjunction with their assigned supervisor.
- Master circle: every month a Master circle of first and second-year students meets under the chairmanship of the Heads of a department or a specially invited chairman. At meetings of the Master circles students discuss the Master Plans submitted by the first-year students and rework them into practical research projects, while second-year students report on the progress with their own research projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed, and there is room for criticism and confrontation.
- Individual research and presentation: in order to complete the requirements of the Master of Music programme, the student must successfully undertake an individual research project, and present the findings of this project in a public research presentation.

CURRICULUM ADAPTATIONS FOR VOXearlyMUS

A new subject (*Early Music for Vocal Ensemble*) is being designed to match the specifications of the VOXearlyMUS Joint Master's Programme, it is expected that it will partake of the ECTS of the Main Subject.

THE VOXEARLYMUS JOINT PROGRAMME

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Common Frame of the VOXearlyMUS Joint Programme

It is not the aim of the Bologna process that all European countries have one and the same system for higher education. In fact, keeping in mind that Europe has as a distinct trait its combination between unity and diversity, the intention is to build bridges to facilitate the mobility of individual students from country to country or from system to system. The specific qualities of each country's education system are to be preserved. The reference to a common frame allows the system to open itself and become accessible to foreign students. Having exactly the same system everywhere would negate the interesting aspect of going abroad to study, making it pointless.

The VOXearlyMUS Joint Master's Programme aims to create such a delicate balance. The particularities and fortes of each institution, most of them of course connected to the specific cultural environment in which these institutions exist, are thus not a challenge for homogeneification but as an opportunity of enlarging the options offered to students. The programme has to combine a high degree of flexibility with the basic idea of having one specialized focus for each institution, adjusted to available faculty expertise and, whenever possible, to the talents and interests of students applying for it.

This chapter describes a common framework of the VOXearlyMUS Joint Master’s Programme. It includes a set of learning outcomes, a mobility chart, the curriculum of the semester offered by guest institutions to visiting students, a set of common strategies and a draft for an eventual consortium agreement.

LEARNING OUTCOMES

The following set of learning outcomes is closely modelled on those specific to Higher Music Education that were first developed by the working groups of the Polifonia project, and recently revised in the frame of the FULLSCORE project.¹ When relevant, they have been rendered more specific. Their main purpose of stating these outcomes in the context of the present handbook is to serve as reference points for the institutions implementing the VOXearlyMUS Joint Programme.

The structure of the learning outcomes is threefold: practical (skills-based) outcomes, theoretical (knowledge-based) outcomes, and generic outcomes.

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
2.A.1. Realise and recreate Early Music for vocal ensemble to a high professional level, expressing their own artistic concepts and reflecting a well-developed musical personality.	2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the historically informed performance of Early Music repertoires for vocal ensemble, related disciplines, and their associated texts, resources and concepts.	2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.
2.A.2. Evidence sophisticated craft skills in relation to Early Music vocal ensemble repertoires.	2.B.2. Exhibit comprehensive knowledge of Early Music for vocal ensemble, demonstrating a sophisticated level of skill in creating and providing coherent musical experiences	2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
2.A.3. Demonstrate breadth and depth of specialist knowledge in Early Music, evidencing fluency across a range of repertoires for vocal		2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
		2.C.4. Exhibit appropriate leadership, teamwork,

¹ AEC Learning Outcomes (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, 2017).

ensemble, and a distinctive and individual voice in one particular style.

2.A.4. Demonstrate ability to create, realise and express their own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.

2.A.5. Play a leading role in ensemble and/or other collaborative activity.

2.A.6. Demonstrate a high level of improvisational fluency in a range of historically relevant improvisational techniques.

2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within the historically informed performance of Early Music for vocal ensembles.

2.A.8. Demonstrate excellent command in a range of communication modes associated with their practice and its presentation to both specialist and non-specialist audiences.

2.A.9. Exhibit competence in technological utilisation and application.

2.A.10. Take responsibility for the engagement between context, audience and

and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend their knowledge of the theoretical, historical, institutional and social contexts in which Early Music was practiced.

2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.

2.B.6. Exhibit sophisticated and embodied knowledge of historically relevant improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.

2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within the historically informed performance of Early Music.

2.B.8. Identify and utilise relevant literature and other resources as appropriate

negotiation and/or coordination skills, taking account of a variety of artistic contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice and apply such knowledge to underpin and strengthen their own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with

musical material, projecting their ideas fluently and with confidence in a wide variety of performance settings.

2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability differentiate and facilitate activity accordingly.

2.A.12. Engage with a significantly level of critical self-reflection in relation to their own personal learning style, skills and strategies.

2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.

2.A.14. Demonstrate sensitivity with regard to the subjects of their research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions and social responsibility derived from understanding Early Music repertoires as cultural heritage.

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding in the field of historically informed performance of Early Music, of the working field, and identify and formulate strategies for developing engagement with them.

to inform their practice and development within the historically informed performance of Early Music.

2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.

2.B.10. Utilise specific technologies to enable the historically informed performance of Early Music for vocal ensembles.

2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education and its similarities and differences with historical pedagogic methodologies.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

others through interaction or collaboration.

2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of their practice and activity.

2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.

2.C.13. Engage with individuals and/or groups as appropriate and in relation to both their own, and a wider variety of, cultural contexts.

2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.

2.C.15. Exhibit confidence in using their own psychological understanding – and their sense of their own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development

MOBILITY STRUCTURE

Students in the VOXearlyMUS Joint Master's Programme participate in extended Erasmus+ mobility, undertaking two exchange semesters, each at a different partner institution, during the 2nd and 3rd semesters of their study (1st and 4th semester they study at their home institution). Upon completion of the studies, each partner institution awards its own degree to its own students. Student mobility is thus structured as follows:

- 1st semester: at the home institution.
- 2nd semester: at the Royal Conservatoire of The Hague, or at the Conservatorio di Musica "Arrigo Boito" of Parma.
- 3rd semester: at the National University of Music of Bucharest, or at the Conservatorio de Musica "Arrigo Pedrollo" of Vicenza.
- 4th semester: at the home institution.

Isaac Alonso de Molina

Shared Strategies for the VOXearlyMUS Joint Programme

During the process of curriculum development undertaken by the VOXearlyMUS Strategic Partnership, many ideas have arisen and many different topics have been discussed, concerning a wide range of aspects in early music education. What follows is a condensed summary of the most important points of agreement regarding pedagogical strategies, grouped by areas. As the specific qualities of each country's education system are to be preserved, these points of agreement are necessarily of a very generic nature, but they can be used both as a reference and as a token of the philosophy underlying the curriculum design.

GENERAL ADMISSION CRITERIA

Each institution is expected to stick, in general terms, to its own admission criteria, given that at the completion of their studies, students are awarded a diploma by their own home institution. As a general reference, candidates must show advanced vocal and musical skills, experience and relevant abilities in ensemble and in early music, and the knowledge and capacity to develop artistically in an independent manner.

More specifically, candidates to the program must possess the necessary abilities to function as ensemble members in an international context. These include not only good sight reading and ear training skills, technical flexibility to adapt to different ensemble types, contexts, repertoires, etc., but also a general cultural and intellectual level of development that allows

them to integrate the necessary historical and theoretical knowledge into their artistic vision, and good language skills. At least a B1 or equivalent level for English is highly recommended, and additional languages are to be considered a plus in admission procedures, especially those languages that are relevant for the repertoire.

GENERAL APPROACH TO THE EARLY MUSIC IDEA

Almost none of the music that is studied in conservatories today has been composed in (for) our immediate context. This amounts to say that basically all music studies are devoted to 'early music'. For most of these repertoires (especially the older ones), the performing conditions, instruments, audience expectations, etc. have changed to such an extent that the gap cannot just be ignored without risk of misrepresenting, misunderstanding or just plainly missing much of it. The early music attitude, very simply put, consists of becoming aware of the gap. Such attitude is in principle applicable to all repertoire that is too far from us and our context: our main contribution to music education in general should not be repertoires or instruments or rules for performing, but the attitude itself.

The study of historical sources and the experimentation and exploration of ways of performing that are based on those should not be understood as limiting factors, but as a way to discover the richness in repertoire and in performing ideas and possibilities that remains unexplored. Whenever there is some in-depth work into the sources, new inspiration, new ways of performing, new repertoire, new challenges arise.

Early music might be impossible by definition: we can't be any other thing that contemporary musicians, and the possibility, plausibility or even desirability of recreating certain elements is evidently not beyond doubt. The basic problem of reception and communicability will always be there, as early music was created in (for) a different context, where different skills were expected from the musicians, where the philosophical, ideological and aesthetic background was very different to ours, and where musical roles are not always homologable to our composer/performer/audience framework.

But, although it is arguable that there is much more in early music that will ever fit in today's concert halls, audiences might be ready for much more than we think. It might be the case that conservatism often comes from musicians themselves or promoters.

PEDAGOGIC STRATEGIES FOR PERFORMANCE

In the individual singing lesson, where students work with a vocal coach, special attention should be given to the development of a healthy, flexible singing technique, clear text delivery, and related skills as required for ensemble singing. As for the ensemble training, it is assumed that each of the institutions participating in the Joint Programme has a certain Early Music repertoire as its main focus, and that their specific programme is intended to do in-depth work on that specific repertoire, thus taking advantage of the particular faculty expertise available to that institution.

Another element in performance training that is already included in the curricula of some of the institutions is the presence of a secondary instrumental subject. To further understand the intimate relationship between the voice and the instruments in Early Music repertoires, singing students should be encouraged to take an instrument as a secondary subject, particularly an instrument that is historically relevant for self-accompaniment and/or accompaniment for other singers.

PEDAGOGIC STRATEGIES FOR MUSIC THEORY

Becoming a specialist in today's world frequently has the undesirable side effect of losing all the enriching experiences of a wider training. In music, it is often the situation that these experiences end up having to be artificially inserted back into studies, frequently disguised as 'theory' or 'complementary' subjects. Taken to the extreme, premature specialization leads to separation and abstraction of subjects, and to interdisciplinary gaps. The old conservatoire did not know of 'theory vs. practice', or for an even more precise example, didn't have separate subjects for counterpoint and harmony. A more integrated approach appears to be relevant here.

Music theory should allow students to internalize musical grammar. Staying within the metaphor of music as a language, and each specific musical style as a particular dialect, intellectual understanding of its grammar should be built on linguistic fluency, by speaking the language (or at least complemented by it). This amounts to the usage of improvisation as the main tool, by memorising, combining and manipulating formulas and patterns within specific historical reference frames such as basso continuo, counterpoint, diminution, ornamentation, etc. This approach extends upon ear training, encourages creativity and helps to improve technical proficiency.

Students should also be trained to recognize the aforementioned patterns in musical compositions, both aurally and from musical notation, strengthening their understanding and appreciation of repertoire through the identification of structural vs. ornamental elements, the identification of commonplaces, ability to simplify and elaborate, and even to identify and correct textual mistakes or deficiencies, very common in early sources. This will in turn contribute to overcome the limitations of the work-of-art paradigm.

PEDAGOGIC STRATEGIES FOR MUSIC HISTORY

If music theory represents the focus on the internal coherence of music, the historical approach focuses on its external coherence, on the relationship of music with its context. The historical and social context of music determines its function, and therefore its meaning. When music is removed from its context, it risks losing its intelligibility. It is thus necessary to develop a proper understanding of contexts (church music, chamber music, dance music, theatre music, domestic music, etc.) by looking into music from several 'external' points of view: history, society, connections with other arts, institutions, etc.

The role of institutions must be emphasized: it was the monastic orders of the Early Middle Ages which provided the means and resources for the propagation and standardization of liturgical chant, the Renaissance courtly chapels which developed so-called classical polyphony and the humanist academy which became the cradle of new genres like madrigal and opera. All this even if these institutions were not originally designed with musical activities as their primary goal (after all, the original function of the first conservatoires was to serve as orphanages). Musical life is always connected to some kind of institution, and institutions shape musical activity to an extent that traditional music history (based on the 'life and works' of a series of composers) fails to represent.

PEDAGOGIC STRATEGIES FOR ARTISTIC ENTREPRENEURSHIP

To enable students to successfully explore all the aspects of performing Early Music today at a professional level, special attention should be given to the fundamental problem of early music: the repertoire does not belong to the current context (in cultural, social, artistic, aesthetic terms etc.) but to a very different one, and it can indeed be at odds with current expectations,

aesthetics or environments. It's the task of the students to develop their own artistic vision and give an answer to this question.

On the topic of professional integration, it is a fruitful strategy to invite ensemble leaders who are already active in the field of performing Early Music as guest teachers, to lead some project, workshop or master-class for the students. This allows the students not only to benefit from the expertise of the guest teacher but also to establish their first links to a professional network. Additionally, the creation of own ensembles by the students themselves should be encouraged, and when possible and/or necessary, guided. This is of course subject to the circumstances of each student and each institution, obviously depending on the availability of other students with similar interest and expertise level, but the importance of this activity should be reflected in the curriculum, by allowing it to become a part of the student's final presentation or otherwise awarding credit for it.

ASSESSMENT CRITERIA

Given that students in the Joint Programme are actually being awarded the degree offered by their own home institution, each institution should stick in general terms to their own assessment criteria. Nevertheless, exam protocol should specify clearly the focus on ensemble performance, otherwise there is always the risk of falling into replicating the existing solo-oriented programmes.

Isaac Alonso de Molina

The Visiting Semester at the Royal Conservatoire of The Hague

The Royal Conservatoire of The Hague offers a second semester (a spring semester) for visiting students inside the general frame of the VOXearlyMUS Joint Master's Programme. An extract from the Early Music Singing Master's programme is included here to be taken as an approximate representation of the curriculum of a VOXearlyMUS visiting student (details on these subjects can be found in the previous chapter). Additionally, the Royal Conservatoire offers many electives (over 50), master-classes, workshops and projects that can be taken by visiting students, with the corresponding ECTS awarded on successful completion.

SUBJECT AREA: PERFORMANCE	20 ECTS
Early Music ensemble class	8
Singing (individual lessons)	8
Singing (group lessons)	1
Harpsichord coaching	1
Improvisation	2

The VOXearlyMUS Joint Programme

ELECTIVES/INSTITUTION SPECIFIC SUBJECTS	(10 ECTS)
Projects of the Early Music Department	1-2
Historical Documentation	1
Ornamentation and Diminution	1
Entrepreneurship and Project Management	2
Professional Integration Coaching	1
Career Development Office	3
Historical Development of Singing	2
Ensemble Leading	2
Drama	2
Lied Class	1

Fabio Ferrucci

The Visiting Semester at the Conservatory of Parma

1. DESCRIPTION

Within the VOXearlyMUS framework, students coming from The Hague, Bucharest and Vicenza¹ may decide to spend their second semester (spring semester) in Parma. The second semester in Parma will provide students with the acquisition of 30 ECTS with a programme focused on Performance and Ensemble.

2. SUBJECTS AND ACTIVITIES

Incoming students will attend the following subjects:

- Early music consort, 30 hours, 10 ECTS. This may be vocal, instrumental, or mixed ensemble.
- Performance practice and repertoire, 15 hours, 10 ECTS.
- 10 ECTS chosen depending on the student's interests. Course catalogue offers a wide variety of subjects, which may be theoretical (Music-form analysis, Organology, Treatises and methods) or practical (Ear training, Ornamentation, Sight singing). Each of these subjects provides 5 ECTS, so a student is expected to choose at

¹ Recent national legislation permits Italian higher education institutions to activate second level academic diploma courses with national or international institutions of the same level. Students from the Conservatory of Vicenza could opt to take their second semester at the Conservatory of Parma and vice versa. It must be noted however that Erasmus+ funding is not available for mobility to institutions within the same national system.

least two of them. Detailed info concerning the programme for each subject is available in section 1.2. It is also possible to choose a second (complementary) instrument (20 hours, 5 ECTS), which perfectly fits the aims of the VOXearlyMUS frame.

- Furthermore Parma Conservatory offers its students the chance of attending a large number of integrative activities, such as Masterclasses and Conferences. Several of them are focusing on ensemble, or specific repertoire praxis: for instance, every year, in March, a main research event takes place, named LabRetMus, i.e. Laboratorio di Retorica Musicale (Workshop in Music Rhetoric). Students can attend these Conferences and ask for ECTS acknowledgement.

Olguța Lupu

The Visiting Semester at the National University of Music Bucharest

Within the VOXearlyMUS frame, the National University of Music Bucharest (Universitatea Națională de Muzică din București, UNMB) provides a semester of intensive study of Byzantine chant. The table below is an excerpt and an adaptation of the general chart of the Byzantine Chant programme. For the third semester of VOXearlyMUS programme, UNMB offers a selection of disciplines, having as common denominator the Byzantine Chant topic. Some of these disciplines (inscribed with the sign * in the ECTS column) are normally studied in the first semester of the Byzantine Chant Master programme, but they are part of the semester especially designed for the students from partner universities.

BYZANTINE CHANT INTENSIVE SEMESTER

(the third semester within the VOXearlyMUS Master programme)

Discipline category in VOXearlyMUS	Discipline category in Byzantine chant Master programme	Name of the discipline	ECTS/ SEM. III
a. Performance	a.1. Performance in Byzantine chant	Byzantine Chant	3*

a. Performance	a.1. Performance in Byzantine chant	Genres and Musical forms in the Byzantine Chant	9
		Composition and Performance Techniques in the Byzantine Chant	4*
		Byzantine Music Stylistics	4
b. Institution specific subjects	b.1. In Byzantine chant	Byzantine Choir Conducting	4*
		Theory of Byzantine and Post-Byzantine Chant	4*
c. Research/ Professional integration/ Master project	c. In Byzantine chant	Professional integration (Artistic practice)	3
		TOTAL ECTS (SEM. III)	31

Beside or instead of some of the disciplines that have Byzantine chant as topic, the students coming from partner universities have the possibility of attending two other disciplines:

Discipline category in VOXearlyMUS	Discipline category in Byzantine chant Master programme	Name of the discipline	ECTS/ SEM.III
a. Performance	a.2. Performance in general music field	Vocal chamber ensemble	3
		Choir conducting	3
		TOTAL ECTS (SEM. III)	6

SHORT DESCRIPTION OF THE DISCIPLINES

- *Byzantine Chant* (2 semesters)

Competence: Interpretation at a high technical and aesthetic level of a representative selection of the solo Byzantine music repertoire.

Content (1st sem.): The *prosomoia* (*contrafacta*) of the Byzantine *oktoechos*. The study of the structures. Practical applications.

- *Genres and Musical Forms in the Byzantine Chant* (2 semesters)

Competence: Analysis of the repertoire *corpus* of the Byzantine music, based

on the knowledge of Hymnography dynamics and of composition classes of Byzantine music. Stylistic idioms.

Content (1st sem.): The Christian Hymnography. Christian Antiquity and its Hymnography. Poetic forms: *Troparion*, *Canon*, *Kondakion*. The heretical Hymnography. The late Byzantine Hymnography. *Melods* and *Melurges* in the first Christian millenium.

- *Byzantine Music Stylistics* (1 semester)

Competence: Decoding, Analysis and Interpretation of a Byzantine musical text, according to the Cultural and Stylistic Context.

Content: The Concept of 'Style'. The Doctrine of Ethos in the Byzantine Chant. Neuma *versus* Orality – Building up Mental Sonorous Archives. Melodic genres: *Heirmologic*, *Sticheraric*, *Papadic*, *Tahis dromos*. Center and Periphery – Zonal Stylistic Particularities (Constantinople, Mount Athos, Slavia Orthodoxa, Romanian Principalities, Crete and Cyprus. Latin and Greek influence in Mediterranean Region. Stylistic Interferences. Hesychasm and Psalmody.

- *Theory of Byzantine and Post-Byzantine Chant/Fundamental Concepts of Byzantine Music Theory* (2 semesters)

Competence: Recognition and transcription in guidonic notation of complex semiographic structures, characteristics for Byzantine and post-Byzantine music (10th-18th centuries).

Content (1st sem.): Byzantine neumes. Origins and terminology. Stages in the Byzantine musical semiography. The Byzantine modes. The Post-Byzantine modes. Modal structures in Chrysantine System I, II, III. New Systems of notation in the Byzantine Chant (17th-19th centuries). Intonational Formulas. Modulatory signs. The Byzantine rhythm.

- *Composition and Performance Techniques in the Byzantine Chant* (2 semesters)

Competence: Analysis of Byzantine Musical Repertoire based on the Composition Techniques.

Content (1st sem.): The Byzantine *melos*. The Liturgical Christian Chant in the first centuries: Psalmody and Hymnody. *Idiomela*, *Automela* and *Prosomoia* – On the concept of Model in the Byzantine Chant. The Chanting of the Sacred Texts: the *Ekphonic* Chant. Composition classes in Paleo-Byzantine notation – Diastematic imperfections and Anonymous Repertoires. The Anonymous *Heirmologion*. The Anonymous *Stichirarion*. The Anonymous *Kondakarion*. The Ornamentics in the Paleo-Byzantine musical Systems -

Schools and Interpretations. Formulas before Neumas – study case: The Codex Lavra I (10th century).

- *Byzantine Choir Conducting* (1 semester)

Competence: The specificity of the Church Choir Conducting Inside Byzantine Tradition

Content (1st sem.): Leading a monodic choir based on the Byzantine musical repertoire.

Artistic Practice (4 semesters)

The student can choose between being a part of a professional Byzantine music ensemble or attending the religious service of a church/monastery as a chanter.

Terrell Stone and Marco di Pasquale

The Visiting Semester at the Conservatory of Vicenza

1. DESCRIPTION

Within the VOXearlyMUS framework, students coming from The Hague, Bucharest and Parma¹ may decide to spend their second semester (spring semester) in Vicenza. The second semester in Vicenza will provide students with the acquisition of circa 30 ECTS as determined by the study plan.

2. COURSES AND ACTIVITIES

2.1 Mandatory course

- Performance Practice and Repertoire: Renaissance and Baroque Singing (individual lessons, 15 hours, 10 ECTS).

2.2 Elective courses

To complete their study plan, students may choose from the following course (subject to availability):

¹ Recent national legislation permits Italian higher education institutions to activate second level academic diploma courses with national or international institutions of the same level. Students from the Conservatory of Parma could opt to take their second semester at the Conservatory of Vicenza and vice versa. It must be noted however that Erasmus+ funding is not available for mobility to institutions within the same national system.

- Instrumental and/or Vocal Ensemble Music (collective lessons, 20 hours, 5 ECTS): the student may repeat this course provided that the musical programme is different;
- Musical Analysis (Early Music) (collective lessons, 36 hours, 6 ECTS);
- History of Early Music Repertoire (collective lessons, 30 hours, 5 ECTS);
- Source Exegesis for Performance Practice (collective lessons, 30 hours, 5 ECTS);
- Tools and Methods of Bibliographic Research (Early Music) (collective lessons, 30 hours, 4 ECTS);
- Musical Iconography (collective lessons, 30 hours, 5 ECTS);
- Forms of Poetry in Latin for music, 24 hours, 4 ECTS;
- Music Philology (collective lessons, 30 hours, 5 ECTS);
- Practice of Basso Continuo (individual lessons, 16 hours, 4 ECTS);
- History and Historiography of Music (collective lessons, 30 hours, 5 ECTS);
- Psychophysiology of Musical Performance (collective lessons, 20 hours, 2 ECTS);
- Performance Practice and Repertoire: Second Instrument (individual lessons, 20 hours, 4 ECTS);
- Other educational activities (Masterclasses, seminars, productions, concerts), up to 5 ECTS.

Draft for a Consortium Agreement

This document is intended to serve as a draft for an eventual agreement between the higher music education institutions implementing the Joint Master's Programme

CONSORTIUM AGREEMENT FOR A MASTER IN EARLY MUSIC FOR VOCAL ENSEMBLES VOXEARLYMUS

Purpose

This Consortium Agreement represents the framework for the provision of a 120 ECTS Joint Master's Programme in Early Music for Vocal Ensembles.

The parties

The Consortium Agreement is concluded by and between the following parties:

- Conservatorio di musica "Arrigo Boito", Parma, represented by Riccardo Ceni.
- Conservatorio di musica "Arrigo Pedrollo", Vicenza represented by Roberto Antonello.
- Koninklijk Conservatorium, Den Haag, represented by Henk van der Meulen.
- National University of Music Bucharest, represented by Diana Asinefta Moş.

Brief general presentation

The cooperating higher education institutions are offering a Joint European Master in Early Music for Vocal Ensembles. The students have the

opportunity to take advantage of the expertise of three separate institutions, as well as gaining access to a European network, with contacts in the relevant professions through VOXearlyMUS.

VOXearlyMUS intends to establish a network of European music universities, conservatoires, festivals and other cultural institutions in the field of Early Music.

VOXearlyMUS offers a joint programme, which means that the programme has a joint description and structure that applies to all institutions. The detailed course description might differ from institution to institution, within the framework of this document and the general programme description, and each institution awards the degree to its own students. Institutions intend to facilitate semesters spent at other institutions through mobility funds from Erasmus+ or other funding sources. Exchange semesters at partner institutions and intensive programmes are both obligatory in this master programme.

The cooperation on the joint programme between the partner institutions is regulated by this agreement.

Name of programme

The name of the programme is Master in Early Music for Vocal Ensembles. The acronym for the programme is VOXearlyMUS.

Teaching language

The programme is taught in the English language and local languages if applicable. Institutional requirements can apply. Common European Framework of Reference for Languages (CEFR) or equivalent, Level B1 English is recommended.

Degrees awarded

Students who complete the programme will have the right to use the relevant degree titles awarded by their home institutions, pursuant to the respective national and institutional regulations. A separate document, supplement to the diploma (VOXearlyMUS Certificate), will be provided for graduates of the programme. The document shall be signed by the home institution and will provide the following information:

- Names and logos of all partners.
- Short programme description.
- Information on which institutions the student has visited.

The aim of the programme

The Master in Early Music for Vocal Ensembles is an advanced two-year programme, which aims to educate students in Early Music to act as strong, independent and innovative ensemble musicians and to meet the high, professional standards that are expected in tomorrow's music scene.

Programme structure/study plan

The programme will consist of 120 ECTS credits, corresponding to two years of full-time studies, evenly distributed over four semesters.

The programme consists of modules as described below, with each partner institution contributing the relevant course offerings. The general programme description will be the foundation for the institutions' individually developed programme description. The number of ECTS credits in each subject area may differ slightly from institution to institution. Semesters 1 and 4 are flexible for the home institutions to decide, but semesters 2 and 3 will be subject to mutual agreement between home and host institutions with regards to the recognition of the study content.

Subject area	ECTS	ECTS per semester			
		1.	2.	3.	4.
Ensemble/Performance	40-80	10-20	10-20	10-20	10-20
Electives/institution specific subjects	20-60	5-15	5-15	5-15	5-15
Master project	15-30	0-10	0-5	0-5	15-20
Sum	120	30	30	30	30

The programme description from each institution will specify if electives or institution specific subjects, or a combination will apply. Each institution is free to decide if the students should choose electives from the course portfolio offered at the institution, or if they want to impose the students to follow specific subjects. If the latter applies, the Consortium Programme Board must approve these mandatory subjects to ensure that not two institutions offer the same subjects.

Credits are to be awarded to individual students at the end of each semester, in accordance with local rules and requirements concerning assessment.

The students pursue the programme in a given order, spending semester one at their home institution, semesters two and three at two of the partner institutions, and the final semester back at their home institution.

The order of rotation is as follows:

- 1st semester: home institution.
- 2nd semester: The Hague or Parma.
- 3rd semester: Bucharest or Vicenza.
- 4th semester: home institution.

In principle, the rotation is organised as Erasmus+ exchanges and the courses to be pursued by each student during semesters 2 and 3 are regulated and recognised by learning agreements.

According to Erasmus+ regulations, students will have the same rights as local students when they spend semesters at host institutions. All institutions will assist in securing housing for their incoming students.

Contact person

Each student is assigned a contact person at the home institution, normally a member of the permanent staff. The contact person follows the student throughout the programme. Each student is also assigned a contact person at each of the exchange institutions. Contact persons should communicate regularly. The contact person at the home institution is responsible for the coordination of this communication.

Quality assurance

Each institution will perform quality assurance measurements according to own QA-systems. In addition, there will be a joint evaluation of the whole programme every two years. This evaluation is coordinated by the VOXearlyMUS Programme Board.

ELIGIBILITY REQUIREMENTS AND ADMISSION

Eligibility requirements

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in music performance or equivalent qualifications pursuant to requirements at the home institution. Equal opportunity regulations of each institution apply.

Joint admission criteria

In all areas listed below, applicants must demonstrate skills and experience at a level sufficient to commence the programme. Applicants must:

- have advanced vocal and musical skills,
- have the relevant skills and experience in ensemble music,
- have the relevant skills and experience in at least one repertory of Early Music,
- have the ability to reflect upon and make independent artistic choices.

Application procedure

Applications should follow the standard procedures at the institution the student wishes to be considered their home institution. It is encouraged that institutions use external representatives from one of the cooperating institutions in their entrance auditions.

Number of admissions

The number of admissions to the programme is agreed on and approved by the Programme Board for each academic year.

Assessment

Assessment will be conducted according to general and local programme descriptions. The participation of external members from partner institutions in the assessment panel is strongly recommended, as is the use of the joint assessment criteria to be formulated by VOXearlyMUS.

Programme Board

A programme board consisting of one representative appointed by each institution will meet at least once a year to decide admissions and other issues on the agenda. By the decision of the programme board, one of the institutions in the Consortium will have the Chair and the administrative coordinating responsibility. This leadership and administrative responsibility should alternate among the institutions who have the infrastructure to manage this. Efforts will be made to bring together the legal representatives of the partner institutions to discuss and be informed about the programme.

FINANCE

Students

Institutions intend to facilitate semesters 2 and 3 as Erasmus+ exchanges and the students shall be prioritised for Erasmus+ grants.

Programme Board

Each institution will cover their own expenses for Programme Board meetings

External jury members

Costs of external admission panel members will be shared between the inviting and the sending institution, unless otherwise is agreed by the institutions. If possible, it should be combined with Erasmus+ teacher mobility in which Erasmus+ rules and regulations apply.

Fees

Students will be liable to the fees that apply for their home institution, also while abroad.

Promotion

If decided by the Programme Board, costs of promotion will be shared between institutions

PROMOTION OF THE PROGRAMME

Each institution will promote the programme on their individual websites. Partners commit to make all programme descriptions (both local and general) available online for possible applicants to access. The Consortium agrees that all partners should be made visible in all local promotion of the programme. Information about the VOXearlyMUS programme will also be published on the website of VOXearlyMUS.

New partners

Potential new partners shall be discussed by the Programme Board and approved by all partners in the Consortium.

Duration and termination

This agreement shall apply from (date) to (date), with the first admission of students in (academic year), commencing their studies in the autumn semester (academic year).

Prior to the termination of the agreement, the Programme Board shall conduct a review and give a recommendation to the institutions whether or not to extend the agreement on the same terms and conditions.

Parties to this agreement shall be entitled to terminate their commitment to this Agreement by August 1st, every year, with effect from the admission for the coming year. The institution still has a duty to complete its obligations towards students already admitted to the program.

FURTHER INITIATIVES OF THE VOXEARLYMUS STRATEGIC PARTNERSHIP

Isaac Alonso de Molina

The VOXearlyMUS Network

The VOXearlyMUS Strategic Partnership aims to establish the basis for a European network connecting higher music education institutions, students, professionals, specialists, festivals, associations and other stakeholders in the field of early music. This network is initially constituted by the institutions in the consortium (four of them offering the Joint Master's Programme as described in the preceding chapters), but it is open for additional institutions, especially higher education institutions interested in participating in the Joint Programme or in other sorts of collaboration, such as in the form of a VOXearlyMUS Intensive Module.

THE VOXEARLYMUS INTENSIVE MODULES

VOXearlyMUS Intensive Modules are master-classes, workshops or projects organized by one or several partner institutions through the VOXearlyMUS Network. They represent a flexible way to improve collaboration, share faculty expertise among the partner institutions, undertake projects not normally possible within the limitations of a single institution, and facilitate professional integration of students through the possibilities offered by the festivals or associations participating in the network. Three different examples of such modules are presented in the following chapters in order to show the possibilities of the concept.

STUDENT MOBILITY ALTERNATIVES

The VOXearlyMUS Strategic Partnership contemplates other mobility strategies for students specializing in early music for vocal ensembles beyond the Joint Programme: students interested in studying abroad for a reduced period of time (not participating in the full extended mobility consisting of two exchange semesters) and students of different master's programmes (not part of the four programmes currently included in the joint programme) will not be strictly speaking inside the Joint Programme, but are still encouraged to plan and organize their mobility through the VOXearlyMUS Network.

Additionally, when relevant and subject to available funding possibilities, the VOXearlyMUS Strategic Partnership opens the possibility for students of one of the partner institutions to attend a VOXearlyMUS Intensive Module taking place at another institution.

VOXearlyMUS Intensive Module

Draft no. 1

MODULE:

ars Musica – The Skills of the Musician Between the 1500s and 1600s

HOST INSTITUTION:

Conservatorio di Musica “Arrigo Pedrollo”, Vicenza

DURATION:

5 days x 6 hours, total 30 hours

FORMAT:

Practical workshop and lectures

DATES:

To be announced (ca. March 2019)

ABSTRACT:

This module will provide the participants with an ‘entry point’ to the skills associated with the music of the 16th and early 17th centuries, the so called *ars musica*, or *musica practica*. Its particular approach consists of the development of these historical skills and the direct use of the original sources for performance. The workshop will contain practical sessions led by Isaac Alonso de Molina (Royal Conservatoire of The Hague), plus lectures

by Stefano Lorenzetti (Conservatorio di Vicenza) and Marco Di Pasquale (Conservatorio di Vicenza). Elements such as solmisation, the Guidonian hand, mensural notation, ex-tempore counterpoint and ornamentation will be introduced progressively and from an eminently practical point of view. The participants in the workshop will therefore acquire a first-hand, 'insider' kind of contact with the material, allowing them a deeper appreciation of the repertoire and a higher awareness of the relevant skills. The workshop will also provide ideas, strategies and support material to keep developing these skills beyond the workshop itself.

FUNDING:

This intensive module requires the mobility of one teacher from the Royal Conservatoire of The Hague to Vicenza, to be covered through regular ERASMUS procedures.

VOXearlyMUS Intensive Module

Draft no. 2

MODULE:

Ensemble Performance Project at the Urbino Early Music Festival

HOST INSTITUTION:

Fondazione Italiana per la Musica Antica (FIMA)

DURATION:

To be announced (approx. one week)

FORMAT:

Rehearsals and performances

DATES:

To be announced (July, 2019)

ABSTRACT:

This module will consist of the performance of an ensemble project at the Urbino Early Music Festival. It builds on the success of the project held in 2017 as a part of the VOXearlyMUS Strategic Partnership. During this module, students in the VOXearlyMUS Joint Programme, eventually joined by participants of the Urbino Early Music Course, will be coached by teachers from the VOXearlyMUS partner institutions and from the Urbino Course in

the preparation of a specific, historically relevant programme. The topic of the programme shall be proposed by the Fondazione Italiana per la Musica Antiga, in order to revive some repertoire of special interest for the Urbino Early Music Festival because of its special connection to the historical court of Urbino or because of it being a repertoire customarily underrepresented in the professional Early Music scene. Possible programmes: *The Marriage of Cleofe Malatesta to John VIII Palaiologos of Byzantium* (music by Guillaume Dufay and his contemporaries dedicated to Malatesta), *Music from the Urbino Manuscripts in the Vatican Library* (international repertoire from the 15th century), *Music in the court of Elisabetta Gonzaga and Guidobaldo da Montefeltro* (frottola and related repertoires ca. 1500). By performing a programme such as the aforementioned in the context of the Urbino Early Music Festival, students get the full experience of creating an artistically attractive product and presenting it in a renowned professional environment.

FUNDING:

The cost for the mobility of teachers and students for this project does not fall within the objectives of ERASMUS grants. It would be covered by the higher education institutions themselves and the FIMA.

VOXearlyMUS Intensive Module

Draft no. 3

MODULE:

Esterházy Project in Eisenstadt

HOST INSTITUTION:

Joseph Haydn Konservatorium, Eisenstadt

DURATION:

To be announced (approx. one week)

FORMAT:

Rehearsals and performances

DATES:

To be announced (2019-2020)

ABSTRACT:

This module will consist in the performance of an ensemble project in collaboration with the Esterházy Foundation (<https://esterhazy.at>). During this module, students in the VOXearlyMUS Joint Programme, eventually joined by students of the Conservatory of Eisenstadt, will be coached by teachers from the VOXearlyMUS partner institutions in the preparation of a programme, with the goal of performing (for the first time in several centuries)

pieces belonging to the collections of the Esterházy archives. These archives, recently catalogued, contain a rich collection of Baroque music created for the court chapel, which in most cases has never been performed again since the time they were composed. Students will have the unique opportunity of conducting original research, studying the music and performing it in its context, the Esterházy Palace.

FUNDING:

While the cost of the mobility of teachers for this project can be covered by standard ERASMUS procedures, the mobility of students does not fall within the objectives of ERASMUS grants, and should be covered by the partner institutions. External funding is possible in some cases, for example via the Charles Burney Fonds (<https://www.cultuurfonds.nl/fonds/charles-burney-fonds>), which is a Dutch grant for musicians and musicologists in archival research abroad, on the grounds of (historical) performance practice for subsequent music productions in The Netherlands.

Future Curriculum Development

From the point of view of the performance practice of early music, instrumental participation is historically relevant not only when explicitly mentioned in musical sources, but also on many repertoires where it is not specified. Students whose major subject is a relevant instrument and who have an interest in specializing as performers of this kind of mixed vocal/instrumental ensembles would be a valuable addition to the Joint Programme and, reciprocally, the programme can represent the sort of specialized work that such students want to undertake after completing a Bachelor's Degree in their instrument. The participation of instrumentalists in the VOXearlyMUS Joint Programme has not been added as an explicit option at this point, but it has been an often-discussed possibility during the curricular design, and it is indeed one of the priorities in terms of further developments of the programme.

The VOXearlyMUS Strategic Partnership expects that, through the process of implementation of the Joint Programme, the bilateral and multilateral bonds between the partner institutions will be constantly increased and further reinforced by the eventual intensive modules. In the case where a certain level of curricular convergence is reached between two or more partner institutions, and if there is an interest for it, the VOXearlyMUS Strategic Partnership has already foreseen the possibility of reaching further levels of collaboration such as the development of a Double Degree or a Joint Degree.

THE VOXEARLYMUS NETWORK

Appendix 1

LIST OF TEACHERS & EXPERTS

Den Haag Royal Conservatoire

Martin Prchal

Isaac Alonso de Molina

Monica Damen

Rita Dams

Fajo Jansen

Pascal Bertin

Robin Blaze

Arrigo Pedrollo Conservatorio di Musica di Vicenza

Terrell Stone

Bettina Hoffmann

Lia Serafini

Stefano Lorenzetti

Fabio Missaggia

Joseph Haydn Konservatorium

Eisenstadt

Chariklia Apostolu

Regina Himmelbauer

Martin Czernin

Walter Burian

Sonja Lutz

Alexander Mayr

National University of Music

Bucharest

Nicolae Gheorghiuță

Olguta Lupu

Valentina Sandu-Dediu

Dan Dediu

Angela Șindeli

Mariana Colpoș

Heliana Drăgușin

Mihail Diaconescu

Florian Costea

Arrigo Boito Conservatorio di Musica di Parma

Roberto Gini

Sergio Foresti

Fabio Ferrucci

Francesco Baroni

Gian Luca Lastraioli

Fondazione Italiana per la Musica

Antica (FIMA)

Andrea Damiani

Giovanni Togni

Alexandra Solea

**Association Européenne des
Conservatoires (AEC)**

Claire Michon

Stefan Gies

National Choir Association (ANCR)

Grigore Cudalbu

Diana Vodă Dembinski

Codruț Dumitru-Scurtu

Voicu Enăchescu

Appendix 2

PROJECT'S ACTIVITIES & CALENDAR

Duration: three years (2015 – 2018)

I. Transnational Project Meetings

• ***Steering Group Meetings***

Venues:

Bucharest – December 2015

Bucharest – September 2016

Bucharest – November 2017

• ***Transnational Thematic Meetings***

Venues:

Den Haag – March 2016

Bucharest – May 2016

Vicenza – October 2016

Eisenstadt – March 2017

Bucharest – November 2017

Parma – March 2018

II. Teaching, training and learning activities (Intensive Programs)

(1/year)

• 1st year: ***Getting into the spirit***

Host institution: National University of Music Bucharest

• 2nd year: ***Early music small vocal ensembles on the professional scene***

Host institution: *Arrigo Boito* Conservatorio di Musica di Parma

Co-hosts: Fondazione Italiana per la Musica Antica (within the Urbino Early Music Festival)

• 3rd year: ***Contempor-early music: embracing the new***

Host institution: Den Haag Royal Conservatoire

III. Multiplier event:

Host institution: National University of Music Bucharest

IV. Management activities: dissemination, promotion of the project's progress and results.

V. Intellectual outputs:

- *Curriculum design & development Handbook: joint master program on Early music small vocal ensembles*
- *VOXearlyMUS – mastering excellence – electronic didactic support (DVD)*

Appendix 3

MULTIPLIER EVENT AGENDA

Thinking Out of the VOX!

FRIDAY, 25th May

Morning: Students Meeting

12:00: EMP Working Group Meeting – for EMP wg members only

14:00: AEC Participants Registration

Networking with refreshments

14:15: Tour of the National University of Music

15:00 – 15:30: Opening Event

Musical Introduction by students

Welcoming words by:

- **Diana Asinefta Mos**, Rector of the University
- **Angela Sindeli**, VOXearlyMUS Project Manager
- **Peter Nelson**, EMP Chairman

15:30 – 16:30: Plenary Session I: VOX Early Mus

Presentation of the project intellectual outputs: handbook and dvd

Isaac Alonso de Molina and Nicolae Gheorghită

16:30 – 17:00: Networking with Refreshments

17:00 – 18:00: How can HMEI can contribute to shape the market?

Interview to **Giovanni Conti** (Festival Cantar di Pietre) and **Francis Maréchal** (Fondation Royaumont) by **Francis Biggi**, HESGE Genève

18:30: Pre-concert snacks

20:00: Concert: Preludiu and Byzantin Chant

SATURDAY, 26th May

10:00 – 10:45: Musical Demonstration of Byzantin Chant by Nicolae Gheorghită

10:45 – 11:30: Panel Discussion of VOX Partners moderated by Claire Michon, external evaluator of the VOXearlyMus Project and EMP working group member, Poitiers

Emanuela Sălăjan and Theodor Iliescu, students at the National University of Music in Bucharest

Riccardo Ceni, Director of the Conservatorio di Musica Arrigo Boito, Parma

Ruth Fraser, project manager at Royal Conservatoire in The Hague

Angela Sindeli, project manager at the National University of Music in Bucharest

11:30 – 12:00: Networking with Refreshments

12:00 – 13:00: Jean Yves Haymoz: improvised counterpoint speech and demonstration

13:00 – 14:30: Networking Lunch

14:30 – 16:30: Musical Introduction

International collaborations in Early Music – models presented by **Terrell Stone**, (Conservatorio Arrigo Pedrollo, Vicenza), **Adrian Buciu** (EEEMerging Project, National University of Music Bucharest)

Breakout group discussion on:

- International collaborations
- Educating ensembles

16:30 – 17:30: Information Forum

Networking with Refreshments at the Information Market

17:30 – 18:00: Closing Session

Music Introduction

News from the AEC

Closing Remarks

19.00: Dinner

More about the Multiplier Event on:

<https://www.aec-music.eu/events/early-music-platform-2018>

Part II
Repertoire Research



Francesco Baroni

Conservatorio di Musica "Arrigo Boito" (Parma, Italy)

Parma, the Capital of Music

Music in Parma between 15th and 18th Centuries

The musical history of Parma is truly ancient. It has known centuries of splendour before the Giuseppe Verdi period. It has had prominent protagonists since the Middle Ages, producing and hosting composers and performers of great importance, operating in the city for its needs of court, worship and people. Rediscovering this story aims to deepen the knowledge of the past, to make our present more aware, educated and civilized, to clarify how important was the influence of the history of the great Italian cities on the development of European music, to confirm the role of music for the common heritage of our countries.

The presence of the ducal court and its ties with Rome and Flanders, Florence and Madrid, Versailles, Naples, Vienna, kept the city in constant communication with the international centers of culture and pleasure, fashions and ideas. The prestige of the Parma studies was not secondary, if in the Collegio dei Nobili foreign concierges accounted for 38 percent of the total new arrivals in Parma, between the 17th and 18th centuries.

The prestige, in every field, was a necessary instrument of government for the dynasties and principles succeeded: the Farnese in the 16th and 17th centuries, the Bourbons in the 18th century and finally Maria Luigia d'Austria in the 19th century, they surrounded themselves with illustrious

musicians outlining a structure of the Parma musical civilization as a long crown of memorable musical experiences.

Some of the musicians, whose names will be indicated in this article, are holders of catalogues of original compositions also numerous. Others are to be cited with esteem, though not taken to leading roles, but somehow linked to the chapels of Parma, and no less important musical artists, appreciated here and elsewhere. Now, an essential and seductive task would be to ascertain the singular qualities of each author, the proper voice of each one, and of each personal evolution of taste and style. But it prevents the dispersal of written works, if not lost, spread everywhere by following entirely random paths and the almost complete lack of new accessible editions. Except this negative side, the chronicle of Parma music from the most distant epochs illustrates an exemplary condition. Then we must necessarily take a path: returning to the archives and, above all, using the acuminate subsidies of the most expert research techniques, collecting and recognizing the surviving repertoire, transcribing the scores – publishing, executing –, revealing their structures, values and reflecting on them critically.

PARMA, THE CITY OF MUSIC THEORISTS

The theoretical reflection on music seems to be a specific propensity of the Parmigiani of the time. The first is represented by Giorgio Anselmi¹, a man of vast culture ranging from philosophy to medicine, from mathematics to music, the latter in which his contribution (*De Musica*: Parma, 1434), among other things, much esteemed by Franchino Gaffurio², appears particularly revealing of pre-Renaissance thought.

Precisely of the aforementioned Gaffurio, a musical code³ is conserved in the Palatine Library of Parma, which for the most part contains copies of treaties interspersed with some polyphonic compositions. These are precious models of Italian musicality, compositions gathered by expert and refined hands, which hold up well to the comparison with the great masterly art of international polyphony.

¹ Giorgio Anselmi (Parma, before 1386 – after 1449) *Georgii Anselmi Parmensis, De musica. Dieta prima de celesti harmonia, Dieta secunda de istrumento harmonia, Dieta tertia de cantabili harmonia, Parma 1434*. Edited by Giuseppe Massera, Olschki, Firenze, 1961.

² Franchino Gaffurio (Lodi, January 14th, 1451 – Milano, June 24th, 1552), composer and prestigious musical theorist, master of the chapel of Milan Cathedral since 1484.

³ *Tractatus brevis cantus plani*, around 1474, preserved at Biblioteca Palatina of Parma, Ms. 1158.

Eminent among the scholars of theory of musical discipline and protagonist of the musical life of Parma was Nicola Burzio⁴, who welcomes the teachings of the Flemish Johannes Gallicus of Namur⁵ and leads them back to his theoretical work and above all in his *Musices Opusculum*⁶ (Bologna, 1487). Inside there are five engravings that are counted among the absolute first fruit of the music press in modern ‘white’ mensural notation. This treatise was the subject of a famous theoretical dispute, for its conservative content towards solmization, with the Spanish theorist Bartolomeo Ramis de Pareja, who resided in Bologna.

Another important theorist saw the light on the territory of Parma towards the end of the 15th century: Giovanni Maria Lanfranco da Terenzo⁷. The author demonstrates in his treatise *Scintille di Musica* (Brescia, 1533) – a work that includes all aspects of musical practice – his propensity for teaching, rooted in his role as a master of the chapel played first in Brescia, then in Verona and to finish in Parma in the Steccata Church, until his death in the year 1545.

Finally, *maestro di cappella* in Steccata and also in the Cathedral, Pietro Ponzio⁸ – a pupil of Cipriano de Rore – published two treatises, *Ragionamento di Musica* (1588) and *Dialogo di musica* (1595).

THE 16TH CENTURY

However, it is necessary to reach the middle of the 16th century, when Parma seemed to find a political stability with the Duchy of the Farnese, to see a more defined cultural settlement and to observe also a greater importance

⁴ Nicola Burzio (Parma, around 1450 – Parma, December 31st, 1528), humanist, priest, writer and calligrapher student for the music of Giovanni Gallico. He copied in beautiful characters the work of his master, *Libellus musicalis de ritu canendi vetustissimo et novo*. He resided in Bologna under the protection of the Bentivoglio family.

⁵ Giovanni Gallico (Namur, around 1415 – Parma, 1473) French humanist, disciple of Vittorino da Feltre in Mantua, active in Italy; Professor of music in Parma between 1463-1473.

⁶ *Nicolai Burtii Permensis Musices professoris ac Juris Pontificii studiosissimi Musices Opusculum incipit: cum defensione Guidonis Aretini: adversum quemdam Hyspanum veritatis praeverticorem*, Hugo de Rugeriis, Bologna, 1487.

⁷ Giovanni Maria Lanfranco (Terenzo near Parma, end of 15th century – Parma, 1545), musician and treatise writer. He corresponded with Adriano Willaert and Pietro Aaron. He was *maestro di cappella* in Brescia where he published *Scintille di musica* in 1533.

⁸ Pietro Ponzio (Parma, March 25th, 1535 – Parma, December 27th, 1596) composer and theorist, *maestro di cappella* in Bergamo (S. Maria Maggiore and S. Alessandro in Colonna), Parma (S. Maria della Steccata and the Cathedral) and Milano (Duomo), probably a student of Cipriano de Rore in Parma that he recommended.

assumed by the music through the important organisms that are the three chapels: the Chapel of the Cathedral, the Chapel of the Steccata Church and the Ducal Chapel.

The exchange of experiences with musicians across the Alps, which marks the fervour of those years, leads to Parma some significant masters, such as Ernoul Caussin⁹, who exemplifies exactly the figure then spread of the Flemish Italianized musician: endowed with excellent schooling (student by Josquin, cantor of Cambrai, student at the University of Krakow); transplanted in Italy and brought to excel in the institutions of the peninsula, in this case succeeded the death of Lanfranco as a chapel master of the Steccata Church. The name of the most famous Flemish musician active in Parma was, however, that of Cipriano de Rore¹⁰, who was at the Ducal Chapel in 1561 to remain there, except for a brief Venetian parenthesis where he replaced Willaert in San Marco, until his death in 1565.

Other Flemish working at court were Baldoino Blondeau¹¹, Josquino Persoens¹², Jean de Arras¹³, Gottfried Palmarts¹⁴ and Guglielmo Dillen¹⁵, master of the chapel before in the Steccata Church in the period 1576-1582 and then of the Cathedral until 1627.

The Chapel of the Cathedral was established in 1564 by notary deed of the notary Cristoforo Dellatorre on October 31st, which at the behest of Bishop Alessandro Sforza establishes the figure of the Chapel Master and indicates his duties, to instruct:

⁹ Ernoul [Arnoldus] Caussin (1510? – Parma, 1548), *maestro di cappella* at S. Maria della Steccata between 1534-1548; he left written polyphonic motets (in addition to those scattered in collective publications, 26 gathered in a Venetian edition of 1548) worthy of attention: it is an ecclesiastical Parmesan repertoire.

¹⁰ Cipriano de Rore (Ronse, 1515 or 1516 – Parma, 1565), Flemish composer; he probably studied in Venice with Adrian Willaert. He was *maestro di cappella* in Brescia, Ferrara, Venice and Parma.

¹¹ Baudouin Blondeau, Flemish musician of the chapel of Duke Ottavio Farnese between 1563-1569.

¹² Josquin Persoens, Flemish musician recruitment officer of others Flemish musicians for the chapel of the Duke Ottavio Farnese. He was the head of the Cappella Ducale between September, 1565 – March, 1570. He edited *Il libro primo dei madrigali a quattro voci* (S. Viotti, Parma, 1570).

¹³ Jean d'Arras (Arras,? – Madrid, 1582), Flemish organist, active in Italy and Spain. Since January 1st 1556 he was a part of the Cappella Ducale. Since 1580 he was organist of the chapel of Philipp II of Spain.

¹⁴ Gottfried Palmarts, Flemish organist and composer, he was of the Cappella Ducale since 1573, then tenor of the Munchen Hofkapelle between 1576-1578, then he returned to Parma.

¹⁵ Guglielmo Dillen (? – Parma, 1627), Flemish *maestro di cappella*, at the Cappella Ducale between 1574-1586.

Singing and singing with a figurative song and with the counterpoint [...] and singing and making those parts of the Mass and Vesperi sing that vain chants, and sometimes to vary and experiment Motetti always for ecclesiastics and never vulgarian and lascivious. And it is always obligatory that solemn processions be made to accompany them by doing Music and singing in proportion. And at the end that said Music is good and with concert and with amazement and brotherly love it is held him to make election of those people among Beneficiaries who are in this regard and with them first fraternally to advise and to try what you have to sing and help at teaching [...].

The Master of the Chapel will have to teach figurative and firm song to the willing beneficiaries and visit the seminary singing school, helping and judging the disciples.

From 1587 to 1594 Claudio Merulo da Correggio (1533-1604) was the organist of the Cathedral, the most famous keyboard player of the late 16th century. Merulo left Venice and the position of first organist in San Marco (the second organist was Andrea Gabrieli) in 1584, after twenty-seven years of service. He was in Parma before the end of 1586, called by Ottavio Farnese, the prince to whom he had dedicated his first printed book, a series of five-voice madrigals. In December 1586, the service was confirmed by the new Duke Alessandro and when he leaves the city dispersing the Court Chapel, Merulo remains in Parma. He assumed the position of organist at the Cathedral on May 7th, 1587 and April 9th, 1591 he was elected master of the organ in the church of Madonna della Steccata.

The organizational innovation of the Chapel of the Cathedral stimulates reforms also in the Church of Madonna della Steccata: in 1565, a small seminar of twelve boys was instituted to be instructed in the two ways of singing, piano and figurative. In 1569 a detailed regulation of the service of the singers was issued, altering the trends of the chapel: dissolution of the seminary of the twelve in 1573 and abolition of the song figured in 1547 and 1582, which is restored in 1552 and probably by the same Pietro Ponzio, theorist and master of the chapel at Steccata from 1582.

From the fateful 1564, the chronicle of musical activities in the two ecclesiastical Parmesan institutions shows itself intertwined. And the external influence of the ducal power is felt. The condition of osmosis between the two ecclesial institutions is demonstrated above all by the chronology of the respective chapel masters:

Chapel Masters at Santa Maria della Steccata:

Luca Mattioli (de Observario)	1528-33
Raynaldo Caussin	1531 – ?
Ernoul Caussin	1534-39
Giovanni Maria Lanfranco	1540-45
Ernoul Caussin	1547-48
Stefano Alessandrini	1552-64
Pietro Paolo Ragazzoni	1564-66
Pietro Ponzio	1567-69
Arcangelo Crivelli	1569-74
Pietro Paolo Vercelli	1574-75
Guglielmo Dillen	1576-82
Pietro Ponzio	1582-92
Gottfried Palmarts	1592-1602

Chapel Masters at the Cathedral:

Giovanni Dolci	1564-66
Pietro Paolo Ragazzoni	1566-80
Marco Oliva	1580 – ?
Pietro Paolo Vercelli	1589-93
Paolo Ferrari	1593 – ?

Ponzio also joined the Cathedral, benefited between 1592-1595. The alternating career is noted in the two chapels of Ragazzoni¹⁶ and Vercelli (? – 1593), together with the personal story of Ponzio. Not many are foreign musicians and among these, Bergamasco Crivelli (1546-1617), who went from Parma to Rome, was tenor and then director of the Papal Chapel.

A bevy of singers is active in the churches of Parma in the last forty years of the century. Among the instrumentalists, the most demanding and normalized task is still that of the organist. In particular, the presence of Merulo (we remember from 1587 in the Cathedral and from 1591 in Steccata), a sensational event, was propitiated by his employment in the Farnesian court in 1586, demonstrating the function of calling and welcoming a centralized executive structure that has at the helm of the highest musical events.

¹⁶ Pietro Paolo Ragazzoni (Parma, June 28th, 1499 – Parma, 1580), *Madrigali di Pietro Paolo Ragazzoni da Parma, a quattro voci*, Scotto, Venice, 1544; *Li madrigali a 4 voci. Lib. I Nuovamene con ogni diligenza corretti et posti in luce*, Scotto, Venice, 1564.

A new aspect comes to light in the second half of the 16th century Parmesan: the participation of instruments in ceremonial musical actions. This sonic dimension tends even more clearly to the connections between religious institutions and the court, since it must be understood that the same perpetrators generally act in all of them.

The official presence in the city of wind instruments was already documented between the 15th and 16th centuries. One or two trumpets were recruited to launch rings to draw popular attention to heralds and editors of edicts, according to the *Statuta hec magnifice civitatis Parme* (1494). To the trumpets were joined the *piffari quatuor civitatis* – brought to five in 1529 –, forming a nucleus of municipal wind band, delegates to accompany collective ceremonies, processions through the streets and other public civil circumstances. The pipers, the trumpets, gave concerts from the balcony of the town hall or in the square, on dates and at regulated hours. From that time, cornet and trombone are also recorded in Santa Maria della Steccata and in the Cathedral.

The Duke Ottavio Farnese secured the service of the two major musicians in circulation then, Cipriano de Rore and Claudio Merulo da Correggio, surrounded by other famous masters such as: Giulio Buonagiunta¹⁷, Josquino Persoens, Giovanni Agostino Veggio¹⁸ and Orazio Bassani from Cento¹⁹, more admired virtuoso of viola at the time. Also appreciated was Fabrizio Dentice²⁰, a Neapolitan who carried out his teaching duties at Corte. Teaching is given space and care: Giulio Buonagiunta taught music and Galeazzo Cacciardino²¹ lute – to the pages and principles of the Farnesian family.

¹⁷ Giulio Buonagiunta (San Ginesio, Macerata, around 1530 – Parma, February 16th, 1571); singer, composer and publisher of the Marche region; since January 1567 he was part of the Cappella Ducale.

¹⁸ He published *Madrigali a cinque voci. Libro primo*, Viotti, Parma, 1575 and *Di Gio. Agostino Veggio musico dell'ill. Et ecc. Sig. Duca di Parma e Piacenza. Il primo libro de' madrigali. A quattro voci. Nuovamente da lui posti in luce*, Viotti, Parma, 1575.

¹⁹ Orazio Bassani, also called 'della Viola' (Cento, Ferrara before 1570 – Parma, September 8th, 1615), entered from September 1st, 1574 the Parma court at the service of the Duke Ottavio. On the death of Ottavio Farnese in 1586, he moved to Brussels with Alessandro Farnese and then returned to Parma on the death of Alessandro in 1592 with Ranuccio I. In 1594 Agostino Carracci painted the portrait of Bassani playing viola (National Museum of Capodimonte, Naples). He was probably in Rome between 1599-1609 and later returned to Parma until his death.

²⁰ Fabrizio Dentice (Naples, around 1530 – Sala Baganza near Parma, 1601), lute player, violist and composer; he is reminded of the *Lamentazioni di Fabricio Dentice*, Milan, 1593.

²¹ Galeazzo Cacciardino (? – Parma, January 2nd, 1606), lute player, hired on April 1st, 1570 in the service of the court of Parma, until his death.

In such a vital and expansive situation, they receive impetus and the talents of local musicians are valued: Andrea Saladi²², Paolo Clerico²³, Marc'Antonio Becchi²⁴, Alessandro Savioli²⁵, the brothers Giovanni Battista²⁶ and Paola Massarengi²⁷, Giambattista Gnocchi²⁸, Fulgenzio Valesi²⁹. Others gain a more marked image, which brings them closer to the importance of a Ragazzoni, of a Pontius: Giorgio Mainerio³⁰ born in Parma, but living in Friuli;

²² Andrea Saladi (Parma, April 30th, 1501 – Parma?) studied with Claudio Merulo in Venice and from 1558 he was a singer of the Steccata. Posthumously were published five-part motets in the volume of Abrahamo Schadaeus *Seufftenbergensi Prontuarii Musici, Sacras Harmonias sive Motetas V, VI and VIII vocum and several authoribus*, Kark Kieffer, Strasbourg, 1613.

²³ Paolo Clerico (Parma, October 10th, 1518 – ?); from him remained two printed works *Tenore di Paolo Clerico da Parma. Li madrigali a cinque voci, libro primo novamente posto in luce et con ogni diligentia stampati et corretti*, Girolamo Scotto, Venice, 1562, which contains 14 madrigals; *Tenore di Paolo Clerico da Parma. Li madrigali a cinque voci, libro secondo*, Girolamo Scotto, Venice, 1562, which contains 22 madrigals.

²⁴ Marc'Antonio Becchi (Parma, 19 December 1522 – after 1568), lute player; published *Libro I d'Intavolatura da leuto [...] con alcuni Balli, Napolitane, Madr. Canz. Franc. Fantasie, Recercari*, Scotto, Venice, 1568.

²⁵ Alessandro Savioli (Parma, August 15th, 1544 – after 1623), composer and *maestro di cappella* in Bergamo and Salò until 1621. He composed *Madrigali a cinque di Alessandro Savioli da Parma. Nuovamente stampati et dati in luce. Libro primo*, Vincenti, Venice, 1595; *Madrigali a cinque voci di Alessandro Savioli Maestro di Capella in Santo Alessandro di Bergamo. Libro secondo. Novamente composti, et dati in luce*, Amadino, Venice, 1597; *Madrigali a cinque voci di Alessandro Savioli Maestro di cappella in S. Alessandro di Bergamo. Libro Terzo. Nuovamente composti et dati in luce*, Amadino, Venice, 1600, compositions in collections of the time.

²⁶ Giovanni Battista Massarengi (Parma, April 3rd, 1569 – after 1596) studied literature and music at the Collegio Borromeo in Pavia, was admitted to the Accademia degli Innominati. He moved to Germany and was killed in robbery when he went to Rome. He composed *Canzonette alla Napolitana di Gio. Battista Massarengo da Parma. Libro primo a 4 voci nuovamente posto in luce*, Amadino, Venice, 1591; *Altitonans cunctasque*, motet at 8 voces; *Madrigali sopra diverse valorose Signore della città di Parma*, Viano, Pavia, 1592.

²⁷ Paola Massarengi (Parma, August 5th, 1565 – ?); among the first women composers to have published in the history of Western music. Only one composition survives *Quando spiega l'insegn'al sommo padre*, a religious-themed madrigal in the *Primo Libro di madrigali a cinque voci* by Arcangelo Gherardini, Ferrara, 1585.

²⁸ Giambattista Gnocchi (Parma, March 17th, 1596 – Parma, around 1630) wrote *Io. Baptistae Gnocchi presbyteri Parmensis, litaniarum Beatae Virg. Mariae, quatuor, quinque, sex, septem et octo vocibus. Liber primus nunc primum in lucem editus cum Litanij de Venerabili Sacramento*, Amadinum, Venice, 1597; *Sacrarum Cantionum cum 5 vocibus. Liber I*, Amadinum, Venice, 1602; *Exurgens Maria a 2 p. Et repleta est. 5 voc.*, 1611.

²⁹ Fulgenzio Valesi (Parma, around 1565 – after 1614); he composed *Il primo libro di Napolitane a tre voci di Fulgenzio Valesi Parmegiano. Nuovamente poste in luce*, Vincenzi, Venice, 1587; *Vias tuas a 2 e Alta immensa a 4*, included in the collection of D. Francesco Lucino, Tini e Lomazzo, Milano, 1608; *Canoni di più sorti sopra doi canti fermi del I tuono a 3-6 voci*, Tini e Lomazzo, Milano, 1611; *Canone a 4 voci* included in *Cartella musicale* by Adriano Banchieri, Venice, 1614.

³⁰ Giorgio Mainerio (Parma, 1535 – Aquileia, May 4th, 1582); he composed *Il primo libro de'*

remembered for the first four-part dances book (Venice, 1578), dedicated to the *Reverend Monsignor Oratio Billiardo Canonico di Parma*; Santino Garsi³¹ virtuoso of lute; Vincenzo Bonizzi³², violist and organist, was a pupil of Orazio Bassani and Claudio Merulo.

THE 17TH CENTURY

The Chapel of Steccata was founded during the 17th century; new apertures on the instrumental front gave life throughout the century to a flourishing activity. The ordinance promulgated in 1603 by the Prior and Officers of the Church gives us the opportunity to know the nucleus of the minimum organic role of the performers: two trombones, alto and bass, and a cornet; nine singers of various textures, castrated, contralto, tenors and basses. But from a statistical examination, the average ordinary staff of the Steccata Church is constituted in the 17th century of 18 musicians, who even reached twenty-four in the last decades of the century. To these, there must be added the *maestro di cappella* and the organist, the eight clerics with their singing teacher and those resident priests who participated in the choir. On more solemn occasions, the musical body was reinforced by guests, who came from the court and from the Duomo, from the city and also from outside. Performers of various specializations flowed, swelling the vocal chorus, adding different colors to the instrumental palette with lutes, theorbos and bows of various sizes.

balli accomodati per cantar et sonar d'ogni sorte de istromenti di Giorgio Mainerio Parmeggiano Maestro di Capella della S. Chiesa d'Aquilegia, Gardano, Venice, 1578.

³¹ Santino Garsi da Parma (Parma, February 22nd, 1542 – Parma, January 17th, 1604); he studied in Rome where he revealed his excellent qualities as a lute player and composer. He was then recalled to Parma at the court of Ranuccio II, who gave him the title of court lute player and teacher of the pages from October 1st, 1594, which he held until his death. Lute dances are kept in various manuscripts preserved in Berlin and Brussels.

³² Vincenzo Bonizzi (Parma, second half of the 16th century – Parma, July 17th, 1630); he studied viola with Orazio Bassani and organ with Claudio Merulo. He published *Alcune opere di diversi auttori a diverse voci, passaggiate principalmente per la viola bastarda, ma anco per ogni sorta di stromenti, e di voci da Vincezo Bonizzi organista, et mastro di capella dell'Altezza Serenissima di Parma organista della catedrale, et organista, et mastro di capella della Santissima Madonna del steccato di Parma*, Venice, 1626; *Vincentii Bonitii Parmensis, serenissime Urbini ducissae musici, motecta, ut vulgo dicunt, tum quaternis, tum quinis, senis, ac septenis, tum etiam octonis vocibus decantanda. Liber primus*, Baldini, Ferrara, 1595.

Chapel Masters at Steccata Church:

Orlando Palma	1602-19 (Gottfried Palmartz's son)
Vincenzo Bonizzi	1619-30
Alessandro Galli	1630
Simpliciano Olivo ³³	1631-79
Pier Simone Agostini ³⁴	1679-80
Giovan Battista Policci ³⁵	1681
Bernardo Sabadini ³⁶	1692

Organists at Steccata Church:

Cristoforo Borra	1604-10
Vincenzo Bonizzi	1610-14
Pietro Paolo Canti	1616-34
Giulio Cesare Canti	1634
Giovan Battista Policci	1670
Francesco Lanzi	

Other musicians worthy to mention that passed to the Chapel of the Steccata Church: Parmigiano Eleuterio Guazzi³⁷ soprano from 1613, the

³³ Simpliciano Olivo (Guastalla?, 1594? – Parma, September 20th, 1680); he published *Salmi di compieta con litanie in ultimo concertati a otto voci e due violini con una violetta e violoncino ad libitum. Di Simpliciano Olivo Maestro di capella del venerando Oratorio della Steccata Chiesa Ducale di Parma Opera Seconda*, Monti, Bologna, 1674; *Salmi per li Vesperi di tutto l'anno con il Canticum della B.V. a otto voci correnti e brevi, divisi in due cori con il basso continuo per l'organo di Simpliciano Olivo Maestro di capella del Venerando Oratorio della Steccata Chiesa Ducale di parma. Opera Terza*, Monti, Bologna, 1674.

³⁴ Pier (or Pietro) Simone Agostini (Forlì, 1635 – Parma, October 1st, 1680); he composed motets, oratorios, cantatas, plays including *Il ratto delle Sabine* dedicated to Ranuccio Farnese and performed at the Teatro Grimani in Venice in 1680.

³⁵ Giovan Battista Policci (Piacenza, 1632? – ?); he composed the opera *Amalasona in Italia. Drama d'Alessandro Guidi, posto in musica dal maestro di cappella Gio: Battista Policci, e fatto rappresentare dal serenissimo signor duca di Parma nel teatro del Collegio de' Nobili l'anno 1681*; introduction to the ballet *Amore riconciliato con Venere*, Parma, 1681.

³⁶ Bernardo Sabadini (Venezia, first half of the 17th – Parma, November 26th, 1718); remained are a *Grave* and a *Fuga* for the organ and the *Serenata a 3 voci Po, Imeneo e Citerea*, besides cantatas in collections of the time.

³⁷ Eleuterio Guazzi (Parma, February 22nd, 1597 – Parma, May 1622) was also present in Cathedral, he published *Spiritosi Affetti A Una e Due Voci Cioè arie Madrigali et Romanesca da cantarsi in Tiorba, in Cimbalo, et Chitariglia et altri istromenti con l'Alfabeto per la Chitara Spagnola, Libro Primo di Eleuterio Guazzi Musico della Serenissima Repubblica di Venetia, dedicati al Illutr.mo et Rev.mo signor il signor cardinal Farnese*, Venice, 1622.

violinists Carlo Farina³⁸ in 1631 and Giovanni Battista Buonamente³⁹ in 1632, the Roman soprano Francesco Bardi, Francesco Manelli⁴⁰ *vicemaestro* from 1645.

In the Cathedral, the arrangement of the musical chapel does not change at the beginning of the 17th century. The example of the celebration of the Assumption on August 15th, 1619: in addition to the ordinary, on that day, there were 2 cornets, 6 trombones and 21 singers (5 sopranos, 5 contralti, 6 tenors and 5 bass).

Chapel Masters at the Cathedral:

William Dillen	1601-27 (former master at Steccata Church)
Giovanni Battista Chinelli ⁴¹	1634-77
Simpliciano Olivo	1637-51 (interim by Chinelli)
Giovan Battista Grossi	1651-52 (interim by Chinelli)
Giorgio Martinelli ⁴²	1677-91
Giuseppe Capelli	1691

Organists at the Cathedral:

Vincenzo Bonizzi	1619-30
Giacinto Merulo	1630-50
Carlo Piantanida,	
Giovan Battista Grossi,	
Pietro Orcelli,	
Giovanni Logarini,	
Carlo Ferrari,	
Felice Meruli	1650-1659

³⁸ Carlo Farina (Mantua, between 1600-1605 – Vienna, 1639); he was at Steccata from November 10th, 1631 and not beyond the spring of 1632, composer and virtuoso of the violin is considered an innovator of writing and violin technique.

³⁹ Giovanni Battista Buonamente (Mantua, about 1595 – Assisi, 1642); violinist at Steccata between 1632-1636, replacing the fellow Farina. He published several works in instrumental music.

⁴⁰ Francesco Manelli (Tivoli, 1595 – Parma, September 1667); in March 1645, Ranuccio II employed him, together with his wife Maddalena and his daughter. He composed here the works *Ercole nell'Erimanto, le vcende del tempo, Il ratto d'Europa, I due figli, La Licasta*.

⁴¹ Giovanni Battista Chinelli (Moletolo near Parma, May 24th 1610 – Parma, June 15th, 1677); it is said that the Occhialino published several compositions of sacred music in Venice.

⁴² Giorgio Martinelli (? – Parma, January 24th, 1691) composed *Mottetti e le quattro antifone della B.V. Maria a 2, 3, 4 voc. Opera prima*, Monti, Bologna, 1676.

Marcantonio Rizzardi	1659-66
Giovan Battista Chinelli	? – 1677
Francesco Fontanesi	1677-1716

Marco Marazzoli (1602 or 1608, until 1662), also called *dell'Arpa*, a native of Parma, was a singer at the Cathedral, author of the 'musical comedy' *Chi soffre spera*, written in collaboration with Virgilio Mazzocchi (Rome, 1637). Documented since 1603⁴³, the Compagnia dei Violini, a group of five instrumentalists, is constituted at court, of which the first was the maestro. It is striking the precocity that such an institute takes shape in Parma, compared to other places: when 'violin' was still a terminological rarity; when there is no specific literature in circulation. There are names of eminent virtuoso violinists of the time: in addition to the aforementioned Giovanni Battista Buonamente and Carlo Farina, Marco Uccellini⁴⁴ from 1665 and Giuseppe Venturini⁴⁵ between 1686 and 1719.

Among the famous musicians working at the Court we must remember Andrea Falconieri⁴⁶, a virtuous Neapolitan lute player, first a student and then successor of Santino Garsi at court in 1610 and then between 1629-1635; Domenico Mazzocchi⁴⁷ was in Parma in the summer of 1626 for the representation of his *Catena d'Adone*; Lorenzo Penna⁴⁸, master in the

⁴³ In reality in Parma the violin was familiar from the middle of the 16th century: Duke Ottavio Farnese employed a separate group from the Ducal Chapel of stringed instruments as early as 1564. The five instrumentalists were Giacomo da Valle, Pellegrino from Valle, Giovanni Antonio de Rizzi, Francesco Guarnieri and Guglielmo Pelosino. They were called 'five violins'. Furthermore, Giovanni Francesco and Pasquale Testa decorated the choir of S. Giovanni Evangelista with representations of violins in 1535.

⁴⁴ Marco Uccellini (Forlimpopoli, about 1603 – Forlimpopoli, September 11th, 1680); beside instrumental music, he composed for the court of Parma: *Le navi d'Enea*, ballet, 1673; *Gli eventi di Filandro ad Edessa*, opera, 1675; *Ermengarda invincibile*, opera, 1675; *Il Giove d'Elide fulminato*, ballet, 1677.

⁴⁵ Giuseppe Venturini (? – Parma, February 13th, 1719).

⁴⁶ Andrea Falconieri (Naples, 1585 – Naples, July 29th, 1656); probably a student of Jean de Macque in Naples and then of Santino Garsi in Parma. In Parma he published *Il primo libro di villanelle a 1.2. et 3 voci. Con l'alfabeto per la chitarra spagnola*, Robletti, Rome, 1616; *Il quinto libro delle musiche a una, due, e tre voci*, Pignoni, Firenze, 1619; *Sacrae modulationes a 5 e 6 voci*, Venice, 1619; *Musiche a una, due, e tre voci libro sexto, con l'alfabeto della chitarra spagnola*, Magni, Venice, 1619.

⁴⁷ Domenico Mazzocchi (Civita Castellana, November 8th, 1592 – Rome, January 21st, 1665) dedicates his *Catena d'Adone* to Duke Odoardo Farnese.

⁴⁸ Lorenzo Penna (Bologna, 1613 – Bologna, 1693) published his treatise *Li prima albori musicali* (Monti, Bologna, 1672) during his stay in Parma.

Carmine church between 1668-1672; Benedetto Ferrari⁴⁹, also called *della Tiorba*, Reggio, between 1619-1623; Francesco Manelli at court since 1645, with his wife and singer Maddalena: with Ferrari librettist he had written *Andromeda* in 1637 for the San Cassian theater in Venice, a performance that inaugurated the practice of opening an Opera Theater for a fee; singer Rinaldo Gherardini⁵⁰ and cellist Angelo Maria Fiorè⁵¹, in Parma since 1688; Francesco Paolo Sacrati⁵², his mad pretend was the first ever Italian opera represented in France in 1645; organist Flaminio Noceti⁵³, between 1603-1618 was in the Benedictine abbey church of S. Giovanni Evangelista, author of valuable sacred music; Giovanni Francesco Milanta⁵⁴, master at Asola; Elzeario Pizzoni⁵⁵ active in Bologna, author of a book of motets for voice, 1670; Francesco Antonio Pistocchi⁵⁶ between 1686-1695 musician at the court Farnese, castrated protagonist of the Italian theatrical scenes of the period, composer of melodramas, oratorios, cantatas and sacred music.

⁴⁹ Benedetto Ferrari (Reggio nell'Emilia, 1604 – Modena, October 22nd, 1681) participated in the representation of the *Andromeda* 'with his miraculous *Theorbo*', as stated in the booklet.

⁵⁰ Rinaldo Gherardini (Modena?, 1657 – after 1707); his debut as an opera singer was in 1679 (Parma); appointed virtuoso of the Parma court on March 1st, 1688.

⁵¹ Angelo Maria Fiorè (Turin, about 1650 – Turin, 1723) was a famous virtuoso of the cello; he published Sonatas for Violin and Cello (Amsterdam, 1701).

⁵² Francesco Paolo Sacrati (Parma, 1605 – Modena, May 20th, 1650) was active in Venice as an opera composer.

⁵³ Flaminio Noceti published *Missae et litaniae B.V.M. a 8 voci*, Gardano, Venice, 1602; *Primus concertus, sive sacrae cantiones ex quinis, senis, septenis, octonis et novenis vocibus*, Gardano, Venice, 1603; *Cantica ac litaniae B. mariae Virginis, Flaminii Nuceti Parmen. Ab organo in aede D. Io. Evang. Parmae octonis vocibus concinendae cum partotione*, Magni, Venice, 1617; *Il secondo libro delle messe a otto voci di Flaminio Noceti organista in S. Gio. Evangelista in parma con partitura per l'organo*, Magni, Venice, 1618; *Sacrorum concertuum liber 2, ternis, 4, 5, 6, 7 et 8 vocibus concinend. cum partitione*, Venice, 1618.

⁵⁴ Giovanni Francesco Milanta (Parma, 1607 – Asola, 1651) published *Il Primo libro de Madrigali a due, tre, quattro voci: con alcune Canzonette, et Sonetti in genere rappresentativo: Opera Terza/Di Gio. Francesco Milanta da Parma maestro di cappella, et organista nella real fortezza d'Asola*, Vincenti, Venice, 1651; *Il Secondo Libro de Motetti a due, tre, quattro e cinque voci, con violini, & le Letanie, a quattro della B.V.M. & in fine quattro Tantum ergo Sacramentum. Di Gio: Francesco Milanta Da Parma Maestro di capella, & Organista nella Real Fortezza d'Asola Dominio della Serenissima Signoria di Venetia*, Vincenti, Venice, 1651.

⁵⁵ Elzeario Pizzoni (Parma, 1626 – Bologna, August 8th, 1681) Franciscan friar; published *Motetti Sacri a voce sola con le quattro Antifone della Beata Vergine di Fra Elzeario Pizzoni mastro di capella della Carità di Bologna, e Principe dell'Accademia de' Filarmonici Dedicati all'Altezza serenissima di Maria d'este Farnese Duchessa di Parma, Piacenza, &c. Opera seconda*, Monti, Bologna, 1670.

⁵⁶ Francesco Antonio Mamiliano Pistocchi (Palermo, 1659 – Bologna, May 13th, 1726) became the most famous singing teacher of the early 18th century at the school where many singers of the period were formed, such as Gaetano Baerenstadt, Antonio Maria Bernacchi.

Chapel Masters of the Ducal Court:

Alessandro Ghivizzani	1622 – ?
Vincenzo Bonizzi	1626-30
Simpliciano Olivo	1631-79
Francesco Manelli	1652-60
Pier Simone Agostini	1679-81
Giovan Battista Policci	1681-84
Giuseppe Corso from Celano ⁵⁷	1681-88
Bernardo Sabadini	1689-1718
Geminiano Giacomelli ⁵⁸	1719-1727
Francesco Courcelle (Corselli) ⁵⁹	1728-32
Geminiano Giacomelli	1732-37

It is noted that all those masters appear in primary musical roles even in the main churches of Parma. The demonstration of the welding of a unitary sound civilization, under the Farnesian aegis, continues.

In the 17th century, the new didactic function of music – which has always been a well-known cultural line in Parma – takes new developments. In 1601 the Collegio dei Nobili was established, at the request of Ranuccio I, a school where young aristocrats from all over Europe would attend. Francesco Pio, a composer from Parma, has been the prefect of music since 1621. In the annexed theater, melodramas will be performed in the second half of the century.

In the extraordinary breadth of musical interests attested by the Farnese naturally lies the marked provision for musical theater. The Farnese Theater built by Ranuccio I and inaugurated in 1628 on the occasion of Odoardo Farnese's wedding with Margherita de' Medici, establishes with his amazing architectural concept of Aleotti the sumptuous meaning that accompanied the theatrical notion of time. The inauguration rises in history as one of the most sensational 17th century performances: in addition to the architect Giovanni

⁵⁷ Giuseppe Corsi (or Corso), 'il Celano' (Celano, L'Aquila, 1631 – Modena, 1691), formed a school in Parma from which numerous students came out, including Giacomo Antonio Perti.

⁵⁸ Geminiano Giacomelli 1692-1740; master of the chapel at the ducal court from 1724. He composed the works *Hipermestra* (1724), *Lidiana* (1728), *Scipione in Cartagine nuova* (1728). He became one of the most popular composers of his time.

⁵⁹ Francesco Corselli (or Courcelle) (Piacenza, April 19th, 1705 – Madrid, April 3rd, 1778) was music director at the funerals of Francesco Farnese (1724) and Antonio Farnese (1731). He composed *La Venere placata* (1731), *Nino* (1732), the oratory *Santa Clotilde* (1733) and other sacred music.

Battista Aleotti's project, the music was mostly entrusted to Claudio Monteverdi (other distinguished masters were also involved: Domenico Mazzocchi, Sigismondo of India, perhaps Giovanni Battista Crivelli and Antonio Goretta). Monteverdi was *maestro di cappella* at San Marco in Venice, known as "the best musician in Italy" and "the greatest virtuoso of his profession".

Monteverdi made at least two trips to Parma; the first stay was from October to December 1627 to solve acoustic problems of the large theater space and to decide the dislocation of the instruments; decision that found fulfillment during the second stay, that of February 1628. Famous singers and musicians, "the most excellent voices of the century", were participated in the Monteverdian performances in December 1628: in addition to Settimia Caccini, consort of Alessandro Ghivizzani, court master and the youngest daughter of Giulio Caccini, we find Gregorio Lazzarini soprano, Marcantonio Malagigi *putto castrato*, Antonio Grimani singer, Bartolomeo Nicolini bass, Loreto Vittori castrated – one of the most acclaimed virtuosos of all time –, Francesco Bianchi tenor, Vincenzo Ugolini master of S. Luigi dei Francesi, all singers of the Roman school.

After 1628 the certainly events set in the Gran Teatro are very sparse: in 1652 *Le Vicende del Tempo* and in 1660 *La Filo overo Giunone rapacificato* both with music by Francesco Manelli; in 1690 the *Favor of the Gods* with music by Bernardo Sabadini and a series of illustrious dynasties including the castrated Francesco Pistocchi and the set designer Ferdinando Galli, known as 'Bibienna'.

Alongside the Farnese, destined with its grandeur to the exceptional celebratory occasions, other theaters arose: that of Racchetta, wanted by Ranuccio II in 1668, the Ducal Theater built entirely of wood, the Court Theater built by Ranuccio II in 1689 in Palazzo della Pilotta, the Teatro di S. Caterina built in the Collegio dei Nobili.

THE 18TH CENTURY

The last years of the Farnese dynasty, despite the dissolution of the Chapel of the Steccata Church in 1694, are marked by considerable fervor of which the establishment in 1702 of the Irish Military Company is significant, a singular complex formed by the typical bagpipes as well as from oboes and bassoons dissolved in 1731 with the death of the Duke, Antonio Farnese. The virtues of the period were included in the reed instruments such as the Besozzi⁶⁰;

⁶⁰ Besozzi family of oboists and bassoonists: Cristoforo (Milan, 1661 – Piacenza, October 22nd, 1725) oboist and bassoonist, father of: Giuseppe (1686?-1760); Alessandro (1702-

a numerous dynasty of oboe virtuosi expanding from Parma to the major musical centers of Europe.

In the ecclesiastical chapels the names of the court musicians continue to appear, thus maintaining a privileged bond with the church, here are some examples of chapel masters or organists who were also appreciated composers of the time: Geminiano Giacomelli, Giovanni Maria Capelli⁶¹, Francesco Zilioli-Poncini⁶², Francesco Courcelle (Italianised Corselli). Even great artists were also attracted to foreigners, such as Giuseppe Tartini in 1728 who played the Steccata violin.

It is necessary to mention some names of native characters of Parma, active in the ducal city, authors of printed works, appreciated here and elsewhere: Mauro d'Alay⁶³, known as 'Maurini', Artemio Motta⁶⁴, Fortunato Chelleri⁶⁵, Angelo Morigi⁶⁶, Gian Francesco Fortunati.⁶⁷

The scene of the theaters of Parma witnessed the presence of the most famous singers of the time, for example the names of several times: Antonio Bernacchi, Carlo Broschi, called Farinelli, Lucrezia Agujari⁶⁸, Francesca

1777) oboist and composer; Paolo Girolamo (1704-1773) oboist and bassoonist; Antonio (1714-1781) son of Giuseppe, oboist and composer.

⁶¹ Giovanni Maria Capelli (Parma, December 7th, 1648 – Parma, October 16th, 1726) composer; he was highly praised by his contemporaries “an excellent composer with a rare talent and originality” (La Borde); “a composer full of fire and very inventive” (Quantz). The works preserved of him are *Venceslao* (1724); *I fratelli riconosciuti* (1726); a *Mass* and a *Tantum ergo*.

⁶² Francesco Zilioli Poncini (Parma, 1704 – Parma, February 20th, 1782); student of Giovanni Maria Capelli, composer and teacher. He composed numerous theatrical works and sacred music. He founded a singing school in Parma in 1769.

⁶³ Mauro d'Alay (Parma, 1687 – Parma, February 11th, 1757); he was active as a violinist at the Cathedral and Steccata; he stayed in Spain, Germany and London. He was virtuoso of the violin and composer publishing *XII Concerti a violino principale Opera prima*, Amsterdam, 1725; *Cantate a voce sola e Suonate a violino solo col basso*, Londra, 1728.

⁶⁴ Artemio Motta (Parma, 1661 – 18th century); he composed *Concerti a cinque*, Rosati, Modena, 1701 and Roger, Amsterdam, 1702; *Cantate a voce sola op. 2*, Silvani, Bologna, 1704.

⁶⁵ Fortunato Chelleri (Parma, May 1690 – Kassel, December 11th, 1757); his father was German, named Keller. He was a Cathedral singer between 1700-1703. He studied with his uncle, Francesco Maria Bazzani. He became famous opera singer in all of Europe.

⁶⁶ Angelo Morigi (Rimini, 1725 – Parma, January 22nd, 1801) esteemed violinist, teacher and composer of instrumental music. First violin of the ducal orchestra of Parma from 1766; published *Sei sonate op. 4 per violino e basso*, Parma, 1759; *Six concertos in seven parts op. 3*, Londra, 1756 and Amsterdam, 1759 under the title *Sei concerti a quattro e cinque stromenti*.

⁶⁷ Gian Francesco Fortunati (Parma, February 27th, 1746 – Parma, December 20th, 1821); he composed several works represented in Parma, as well as numerous vocal and instrumental works.

⁶⁸ Lucrezia Agujari (Ferrara, 1743-46 – Parma, May 18th, 1783) also called 'la bastardella'; she was a famous soprano acclaimed for her virtuosity. Her husband Giuseppe Colla (1731-1806) was a composer.

Cuzzoni⁶⁹, Vittoria Tesi, Giovanni Paita, Giovanni Carestini. But above all, the city gave birth to projects to reform the work in music, thanks to its creators Innocenzo Frugoni and Tommaso Traetta, respectively, poet and court musician. Guglielmo du Tillot was also at the court, now the Bourbon one, with a strong pro-French cultural orientation, run by the Minister of State of the Duke Filippo di Borbone.

PARMA AND FRANCE IN THE 18TH CENTURY

During the regency of Don Filippo di Borbone, Parma enjoyed the title 'Athens of Italy'. Thanks to the administration, diplomacy, cultural institutions, literary and artistic initiatives, in the second half of the 18th century he was able to arouse great interest around him.

In Italy, entirely open to trends and French literature, Parma was one of the most liveliest centers of French culture, since the times of the last Farnese; the Bourbon dynasty came to give a stronger impulse to that trend.

Everything in Parma at that time 'spoke' French thanks, above all, to the work of the ducal prime minister Guillaume Dutillot, who carried out an ambitious cultural plan, attracting intellectuals and artists to the ducal city and creating an assiduous Italian-French cultural exchange.

We could cite examples of every kind: the military forces of the Infant, initially organized according to the Spanish system, were later structured according to the French organization and discipline; the armament of the troops and the strongholds of the duchies was supplied by France; the ecclesiastical politics of Parma followed that of the other Bourbon states and, above all, of France; Dutillot organized public assistance as in certain cities across the Alps; some Frenchmen founded in Parma in 1749 the first public baths establishment seen in the city; in 1755 the French time format was introduced, that is the system in use in France to count the hours.

Literary disciplines such were Philosophy (the abbot of Condillac was the guardian of Don Ferdinando di Borbone in Parma), Poetry (the court poet Carlo Innocenzo Frugoni was responsible for the reform of Italian melodrama on the model of *Tragédie lyrique*) and Theater where, next to Corneille and Racine, Voltaire entered the theatrical repertoire being recognized as their most worthy continuator. The Jesuit Saverio Bettinelli, an Italian poet

⁶⁹ Francesca Cuzzoni (Parma, April 2nd, 1696 – Bologna, June 19th, 1778); she was one of the most famous soprano of the 18th century. She was invited to London by Händel to be part of the Royal Academy of Music.

and writer who settled in Parma in 1751, brought his contribution to this cultural operation, first of all with the translation of *Rome sauvée ou Catilina* (saved Rome) set up with great speed, in 1753, a year just after the public representation of the original in Paris. Other fields, such as agriculture, commerce, science, also suffered from French influence.

For the ballet, Dutillet entered into negotiations with a French company director who established in Parma a ballet and a ducal school of dance, Jean-Philippe Delisle.

The French influence on fine arts in Parma is the natural extension of the one exerted by the sciences and the letters, whether it be expertly prepared works or improvisations: monuments destined to last or passing manifestations of the dominant taste, essential lines of architecture and details of furniture or decorations. The 'Athens of Italy' will thus appear as one of the centers where the taste of citizens was enlivened by the work of an elegant court and an enlightened government, in which innovative and fruitful artistic tendencies were combined.

The lineage of French architects began with François-Antoine Carlier up to Ennemond Petitot, who developed his career in Parma for almost fifty years from 1754 to his death.

Sculpture shows Jean-Baptiste Boudard who worked almost 20 years for the Parma court and in Parma his work *Icologie* was printed, a collection of about 600 allegorical subjects engraved on copper with explanations in French and Italian.

Painting represented a field of fertile cultural exchange between Parma and France in both directions (the Italian painter Giuseppe Baldighi was sent by the court to the Parisian school of François Boucher, while painters such as Jen-Marc Nattier, Charles-André Vanloo, Maurice-Quentin de La Tour were involved in painting the portraits of the Infants).

Even music was affected by these new aesthetic ferments: the director of concerts and later chamber and theater music was Frenchman Jacques-Simon Mangot, brother-in-law of Jean-Philippe Rameau; in the court orchestra we figured several musicians of French nationality, side by side with other Italians; the correspondence between Dutillet and his intellectual 'suppliers' allows us to identify some of the compositions that were performed by the musicians of Filippo di Borbone: Motets by Michel-Richard Delalande, Jean-Joseph de Mondonville and Charles Levens, André Campra's Requiem and

Jean Gilles, the four books of the Sonatas for violin by Jean-Marie Leclair, the pieces by François Couperin for harpsichord, the works of Rameau; the all-Parma attempt to reform the Italian melodrama by Egidio Romualdo Duni and Tommaso Traetta according to the style of the *Tragédie lyrique*.

A letter from Father Martini to Mangot states: “I am led by my character to appreciate not only Italian music but equally that of other nations and in particular the music of the French, which by their nature infuses grace and kindness in everything they do”.

Isabella di Borbone, daughter of Don Filippo, who was a dilettante of music (played the violin) and whose stay in Versailles marked the culture and taste, was also a reader of the philosophical and theological texts of Jacques Bénigne Bossuet, of which we report a consideration on music, that, by warning us of its moral danger, it affirms its power over our senses: “Music awakens in us a restless and vague disposition to pleasure, it tends to nothing and to everything and produces a secret inclination to that intimate disposition that softens the soul and opens the heart to the whole sensible” (J. B. Bossuet, *Maximes et réflexions sur la comédie*, 1694).

Some examples of front pages by authors of Parma:



Lanfranco, Giovanni Maria.
1533 *Scintille di Musica*, Brescia.



Mainerio, Giorgio.
1578 *Il primo libro de balli*, Venice.



Ponzo, Pietro.
1595 *Dialogo*, Parma.



Guazzi, Eleuterio.
1622 *Spiritosi affetti*, Venice.



Bonizzi, Vincenzo.
1626 *Alcune opera di diversi autori*,
Venice.



Milanta, Francesco.
1651 *Il secondo libro de motetti*, Venice.

MOTETTI SACRI A VOCE SOLA

Con le quattro Antifone della Beata Vergine
DI FRA ELZEARIO PIZZONI
Maestro di Capella della CARITA' di Bologna, e Precipuo dell' Accademia de' Filamonicis.
DEDICATI
ALL' ALTEZZA SERENISSIMA DI
MARIA D' ESTE FARNESE
Duchessa di Parma, Piacenza, &c.
OPERA SECONDA.

In Bologna, per Giacomo Monti. 1670. Con licenza de' Superiori.

Pizzoni, Elzeario.

1670 *Motetti sacri a voce sola*, Bologna.

SALMI

Canto Primo Choro.
PER LI VESPERI DI TUTTO L' ANNO
Con il Cantico della B. V. à otto voci correnti, e breui, divisi in due
Chori con il Basso Continuo per l' Organo

DI SIMPLICIANO OLIVO

Maestro di Capella del Venerando Oratorio della
Stecata Chiesa Ducale di Parma.

OPERA TERZA

DEDICATA

All' Altezza Serenissima

**DI D. FERRANDO
GONZAGA**

Duca di Guastalla &c.



In Bologna per Giacomo Monti. 1674. Con licenza de' Superiori.

Olivo, Simpliciano.

1674 *Salmi di compieta*, Bologna.

Violino Primo.

SALMI DI COMPIETA

Con Litanie in vltimo Concertati à otto
voci, e due Violini con vna Violetta,
e Violoncino ad libitum.

DI SIMPLICIANO OLIVO

Maestro di Capella del Venerando Oratorio della Steccata
Chiesa Ducale di Parma.

OPERA SECONDA

DEDICATA AGLI ILLVSTRISSIMI SIGNORI

PRESIDENTI

Del sudetto Oratorio.



In Bologna per Giacomo Monti. 1674. Con licenza de' Superiori.

Pizzoni, Elzeario.

1670 *Motetti sacri a voce sola*, Bologna.

Organo.

MOTETTI

E le quattro Antifone

DELLA B. V. M.

A due, tre, e quattro voci;

Multicali Concerti

DI GIORGIO MARTINELLI

Maestro dell' Altezza Serenissima

**DI RANVITIO
SECONDO**

Duca di Parma Piacenza &c.

E dallo stesso Confecrati All' Augustissime Glorie della
Medema Serenissima Altezza.

OPERA PRIMA.



LIBRO MUSICALE
No. 1013

In Bologna per Giacomo Monti. 1676. Con licenza de' Superiori.

Martinelli, Giorgio.

1676 *Motetti*, Bologna.

XII CONCERTI
*a Violino Principale,
 Violino Primo e Secondo,
 Alto Viola, Violoncello
 e Cimbalo*

Del Sig. **MAURO D'ALAY**
Detto **IL MAURINI**

Opera Prima
Libro Primo

AMSTERDAM.

a Spesa di **MICHELE CARLO LE CENE**
Libraio

1725 (libro N. 338)
 21. 416 / 1725

d'Alay, Mauro.

1725 XII Concerti a Violino Principale, Amsterdam.

Martin Czernin

Joseph Haydn Konservatorium des Landes Burgenland (Eisenstadt, Austria)

Early Vocal Music in the Area of Eisenstadt

After the area of today's Burgenland – and thus also around Eisenstadt – was annexed to Austria in 1921, Eisenstadt was elected in 1925 as the new state capital. Since then, not only the state government, but also numerous other important institutions of today's cultural life of the country, especially the former home of Joseph Haydn¹ – which he owned between 1766 and 1778 –, the Joseph Haydn Conservatory, the music archives of the Eisenstadt Cathedral and the Esterházy Palace – with its famous Haydn Hall² – or the Eisenstadt Cultural Center, became cultural institutions where regular musical performances take place.

The history of Eisenstadt itself begins in the Neolithic Age. Since then people have lived here and in the surrounding area all the time. This can be proven mainly by archaeological finds from the Bronze Age, the Hallstatt period and the Roman era. The actual first larger settlement was probably built in the 12th century. In 1371 Eisenstadt started to build a city wall and

¹ For the history of this house, see: Gerhard J. Winkler, "Zur Geschichte des Haydn-Hauses in Eisenstadt", in *Phänomen Haydn 1732-1809 – Eisenstadt: Schauplatz musikalischer Weltliteratur*, Eisenstadt, 2009, pp. 138-143.

² For the history of the hall, see: Gerald Schlag, "Der Haydn-Saal im Schloss Esterházy. Ein Beitrag zu seiner Geschichte", in *Phänomen Haydn 1732-1809. Eisenstadt: Schauplatz musikalischer Weltliteratur*, pp. 50-59.

then, in 1373, the city became a town. In 1414, a Franciscan monastery was first documented in Eisenstadt, but it is believed to have been built in 1386. This monastery was secularized in the 16th century. In addition, there was a Romanesque chapel, which was expanded in the 14th century to a Gothic parish church, from which the current cathedral emerged. Between the parish church and the city wall, a chapel dedicated to St. Michael was built in the 15th century, which was completed in 1501.³

If one tries to get closer to the musical tradition of this state or this city, one quickly notices that today Burgenland is one of the Austrian music traditions; although before 1921 it was actually part of the Hungarian tradition or the Hungarian music history. This has already affected the beginnings of the music in this area. The most important representatives of this ancient regional musical tradition are, above all, Joseph Haydn and Franz Liszt, whose music is still cultivated in numerous countrywide concerts, as well as Carl Goldmark (1830-1915)⁴ and Joseph Joachim (1831-1907). Nevertheless, the music goes already back in a time long before the Romans brought their music culture in the area of Eisenstadt within their province of Pannonia. At that time – as everywhere else – people used their voices, especially in religious practices. From this, but also from later times, in which there were already written sources, hardly any such evidence is obtained. Thus, the music historian Gerhard Winkler points out that “in the Middle Ages and in modern times the music-historical credentials in this room are sparse”⁵ and that “from various sources it is hinted that music was cultivated on the castles of the West Hungarian magnates in the Middle Ages”.⁶ The preserved sources were revealed only from the end of the 16th century.

Although the sources known so far do not really give anything to answer the question of early vocal music in Eisenstadt and its surroundings, this study is intended to reveal more about the care of vocal music in the early centuries. Therefore, this study looks at various sources that have either been rediscovered in recent years or have been known as single sources, but have not been put into a common context. Thereby, these sources of research should be

³ For more information, see: Harald Prickler, “Eisenstadt im Überblick – ein historisches Mosaik”, in *Eisenstadt. Bausteine zur Geschichte. Herausgegeben anlässlich der 350-Jahrfeier der Freistadterhebung*, Harald Prickler and Johann Seedorf (edd.), Eisenstadt, 1998, pp. 5-78.

⁴ The municipality of Deutschkreutz owns the only Carl Goldmark Museum in the world.

⁵ Gerhard Winkler, “Burgenland”, in *Österreichisches Musiklexikon*, Vol. 1, Vienna, 2002, p. 234.

⁶ *Ibidem*.

newly developed and made accessible to practical music performance. These sources are located mainly in various archives of today's Burgenland or in neighboring Hungary, so first of all these archives should be presented.

THE ARCHIVES

The Music Archive of the Princes Esterházy in Eisenstadt

The archive dates back to the beginning of the 17th century, when the Count's family Esterházy von Galántha settled in Forchtenstein and Eisenstadt. Along with the growing political and economic importance of this family over the next 200 years, there were many important aspects to the musical history of the region, notably through the appointment of eminent court chapel-masters and instrumentalists. Although some of the musical sources that were performed in the 17th and 18th centuries at the Esterházy court are now kept in Budapest, the Esterházy archives still have a large number of them. Most of these are transcripts of works that are also found in other archives and that were performed in many places at the time. This most important music archive in Eisenstadt has been extensively reorganized in recent years and can be used by interested scientists and scholars at any time.

In the history of European music, the Esterházy family is best known for its court music band – the first is from 1619 – and since the reign of Paul Antony Prince Esterházy (1711-1762) the interest of his courtly splendor was constantly enlarged. Apart from Joseph Haydn, his predecessor Gregor Joseph Werner (1693-1766), who is considered today one of the most important church music composers of Austrian pre-classical period, is to be mentioned by the bandmasters who were then employed.

The Music Archive of the Eisenstadt Cathedral

The St. Martin's Cathedral in Eisenstadt is the former parish church of the place and today also the seat of the Burgenland bishop. Due to its great importance for the city, great works were regularly performed here in the context of the liturgy, even though many important musical performances of works also took place in the so-called *Bergkirche*, the main church of the Princes Esterházy in Eisenstadt. The notes used in the cathedral are still preserved in its archive, with the main part going back to the estate of the *Regens Chori* Carl Kraus.⁷ The approximately 900 sources have been repeatedly inventoried over time, which is why the sources sometimes

⁷ Susanne Winkler-Klement, *Die Werke Gregor Joseph Werners im Eisenstädter Domarchiv und im Burgenländischen Landesmuseum*, Diplomarbeit, Vienna, 2013, p. 9.

carry several signatures. The last inventory was done for the international source lexicon *Répertoire International des Sources Musicales*, whereby the sources are also recorded on the internet and can be searched under the page www.opac.rism.info.

This music collection is enjoying a growing interest. In recent years, sources from this collection have been constantly edited for a performance in the context of the liturgy with modern technical means, making the individual compositions accessible to a broader public.

The Győr-Moson-Sopron County Archives in Sopron

This archive was created in 1950 by merging the archives of the city and the county Sopron. Here are keeping the historical documents of the city of Sopron and the former county Sopron – whereby the former Sopron County in 1921 lost the districts of Eisenstadt, Mattersdorf and Oberpullendorf completely and one part of the district Sopron to Austria. In 1950, the remaining county and the Győr County were merged into the joint county of Győr-Sopron.

The city archive Sopron owns from all of the city archives of Hungary, being the most medieval sources in Hungary. Here in Sopron tax books were already bound into worthless medieval manuscripts in the 15th century, with which the Benedictine Father Polikárp Rado OSB (1899-1974) dealt. Between 1921 and 1943, by the behest of the archivist Jenő Házi, these fragments were then removed again and then a collection of 307 medieval fragments was built with P. Polikárp Rado OSB.⁸

The scientific work with these fragments was begun in the 1980s, in the context of the research project on the fragments of Hungary, initiated by László Mezey (1918-1984). In the late 1990s, a separate group – under the scientific direction of András Vizkelety – described the individual leaves, the results of which were published in 2006.⁹

⁸ For the history of this archive, see: László Blazovich, Veronika Müller, *Die Archive in Ungarn*, Budapest, 1996, p. 63f. and “Archiv des Komitats Győr-Moson-Sopron in Sopron” (Győr-Moson-Sopron Megye Soproni Levéltára – GYMSM SL), Sopron/Ödenburg, in *Archivführer zur ungarndeutschen Geschichte in den Komitatsarchiven Ungarns 1670-1950* (Schriften des Bundesinstituts für Kultur und Geschichte der Deutschen im östlichen Europa, Bd. 44), Munich, 2013, pp. 501-507.

⁹ Edit Madas (ed.), *Mittelalterliche lateinische Handschriften-Fragmente in Sopron (Fragmenta et Codices in Bibliothecis Hungariae, vol. 5)*, Budapest, 2006.

THE MUSICAL SOURCES

THE BEGINNINGS OF VOCAL MUSIC IN THE EISENSTADT AREA

As in other parts of the world, the human voice was certainly used at the time when the first people lived in the area. Back then, simple instruments were used to support them, built from a variety of raw materials, e.g. vessels, whistles, rattles or claves. At that time, the use of the human voice developed so much that already in Roman times one could distinguish different kinds of songs that were supposed to make daily life easier and that were already built up according to strict metric forms. The authors or composers were usually unknown, but in most cases they were persons from their own people. These songs, which were already used at that time, are explained by e.g. in: 1. songs sung in the context of the religious cult; 2. songs sung during the work to make them easier and more relaxed; 3. songs used in certain general situations of the everyday life, so-called folk songs.

Types of the work songs, i.e. the craft songs, were sung by the members of the various professions and the peasant and wine songs were sung at work on the field or at the harvest. The shepherds, hikers and hunters songs were used to reduce boredom. Since the shepherds, in contrast to the hikers and hunters, did not move so fast, their songs also served to communicate over great distances. In this context, they may have been alternately performed by the human voice and a wind instrument, whereby the vocal text had to be adapted to the melody of the instrument. The rudder and skipper songs were the best means to keep the *metrum*. A very popular form of song among Roman shepherds was yodeling, which is still popular today.

The most important part of the songs for the Roman population, however, was the group of folk songs, many of which have been lost this day. In addition to the large group of love songs people were publicly scolded, usually even on their own doorstep in a singing tone with the scolding songs and mockery. For the accompaniment of marriage songs it may have even given some wedding orchestras in some places. As part of the triumphs mentioned by trumpeters, soldiers called triumphal phrases and sang mocking songs in alternating chants. Over time, these songs became more and more songs of praise to the celebrated commander. In addition, there were songs of joy and birthday, the ancestral songs to the praise of famous men, songs that were sung as *Tafelmusik*, sleeping and child songs – who are not preserved, with few exceptions – and the lamentations.

Many of these songs were built on the principle of alternation, which means that different singers alternately sang, so that others had a sweeping rhyme, which gave the pre-singer some time for rest.¹⁰ Of all the songs mentioned here, no one is left on the area of Eisenstadt, although one or the other was certainly used here.

The Vocal Music in the Middle Ages

The source-wise transmission of texts and melodies begins for the area around Eisenstadt only with the Middle Ages. At the end of the 14th century, in Eisenstadt “the dilapidated mansion became a prestigious residence”¹¹ in which King Sigismund repeatedly lived as a guest. Even if one can assume therefore that on this yard – at least in honor of the high guest – even medieval secular music (unanimous or even polyphonic) should have sounded, so are still such sources (yet) not known. In this area, one can only hope that future research will bring more information to light.

Since you also know very little about the chants of the traveling singers (minnesingers) that were sung in this area at that time – here, too, one has to rely on future research results – one has to be open for researching vocal music in the Eisenstadt area to the support of the sources in the churches and monasteries of the Middle Ages, since the melodies have been recorded here for a long time. However, here the research for the Eisenstadt area is still largely at its beginning, as the focus in Burgenland’s music-historical research in recent decades has been on fostering and researching the music of Joseph Haydn and Franz Liszt.

In order to be able to change this situation and to find and reconstruct new sources of older music in the Eisenstadt area, making them accessible to current musical practice, sources from the archive in Sopron as well as from the inventory of the Hungarian princes Esterházy were consulted for this article. The fragments from the 12th-15th centuries found in this way show the music tradition of the unanimous Gregorian chant, as it was then sung and cultivated in this area. Comparisons with surrounding already better researched areas probably make it possible, within the framework of future

¹⁰ Many of these groups can still be found in the current research of the folk songs of Burgenland. See: Harald Dreö, Walter Burian, Sepp Gmasz (edd.), *Ein burgenländisches Volksliederbuch*, Eisenstadt, 1988.

¹¹ Harald Prickler, “Eisenstadt im Überblick – ein historisches Mosaik”, in *Eisenstadt. Bausteine zur Geschichte. Herausgegeben anlässlich der 350-Jahrfeier der Freistadterhebung* H. Prickler, J. Seedoch (edd.), p. 12.

work, to better reconstruct the entire church year, at least with regard to the liturgical arrangement of the chants, but also with regard to the melodies used. Since the area of Eisenstadt belonged to Hungary until 1921, both the order of the chants used in the liturgy and the melodies used are strongly influenced by the Hungarian tradition. Even if the entire ecclesiastical year cannot yet be reconstructed, the fragments used provide an insight into a music culture unknown today in the Eisenstadt area, which has contributed significantly to the development of today's music tradition.

The earliest surviving musical sources are melodies of Gregorian chant, unanimous melodies of the Catholic Church, which are still part of the daily Offices (*Prim* – at sunrise, *Lauds* – at 6 o'clock, *Third* – at 9 o'clock, *Sext* – at 12 o'clock, *Non* – at 15 o'clock, *Vespers* – at 18 o'clock, *Complet* – at sunset and *Matutin* – at night) and at the daily Masses in the monasteries, as well as at concerts, where they were sung and still are. An important characteristic of these songs is that they have not been yet classified according to our 'keys' but according to the eight church modes, the so-called *Octoechos*. Each church mode corresponded to a specific timbre. In which of these church modes, a melody was 'composed' dependent essentially on the lyrics of the song.

Since a music notation with all necessary parameters did not exist yet in the first centuries of the Middle Ages, the singers had to have all the melodies in mind to be able to pass them on to the next generation. Each of these songs consisted of several melodic formulas recurring throughout the church year, so this was not too difficult. At the end of the first millennium, when the monophonic tunes began to be recorded, various notations were used in Europe.

In the territory of present-day Austria were used the so-called adiastematic 'St. Gall' neumes, which in some cases date back to the 10th century. The individual graphic characters used in the mostly small-format manuscripts in free space (*in campo aperto*) were written over the text and could only describe the approximate course of the melody, the number of notes over a text syllable and some hints for the specific musical interpretation. Since they were intended only as a 'reminder' for the soloists and the leader of the group of singers, all other musicians had to continue to know the melodies by heart.

After the Benedictine monk Guido d'Arezzo (around 980-1050) started to use four lines in thirds, there was no ambiguity in the pitch and it was for the first time possible to sing an unknown melody from a manuscript, without

having to know it by heart first. As a result, since the 12th century on, in the monasteries the old neumes were also placed on four lines (mostly red), the loss of the rhythmic auxiliary signs was accelerated, since the new form of notation could no longer reflect these subtleties. Due to the importance of this original neume writing, today one tries to laboriously explore these many subtle performance nuances through detailed studies of Europe's oldest surviving liturgical manuscripts. The results obtained with regard to the performance practice were subsequently taken over by the various chorale chants that perform the melodies in the style of the 'semiological' form of the choral interpretation.¹²

In Hungary, on the other hand, the beginning of the introduction of the Gregorian chant starts with the Christmas day of the year 1000, the day on which St. Stephan was crowned king. Since then, ten bishoprics and numerous churches have sprung up throughout the country, as one in ten villages had to build a church, which added later also a school. The bishop himself also took care of the supply of the churches and schools with the respective liturgical manuscripts. This development continued until the 16th century.

Although the general tradition of Gregorian chants in Hungary was the same, as well as e.g. in the territory of present-day Austria, Hungarian tradition also possessed its peculiarities. Nevertheless, this tradition was never described as a separate Hungarian tradition. In order to gain an overview of the tradition at that time, the *Codex Albensis*¹³ – the oldest preserved source, from the beginning of the 12th century – can be used. The form that used to be found at that time was changed by the reform of the liturgy of Esztergom, especially with regard to the repertoire, the order of the songs, the musical forms and the notations used in the second half of the 12th century. This form existed until 1630 when the Tridentine Rite was introduced. With regard to the notation, all these changes meant that the melodies, originally written without a score, were now recorded with the aid of lines in the context of the reform of Esztergom. The new notation had central Italian influences and spread throughout the country in the 13th century.¹⁴

¹² For more details, see: Luigi Agustoni, Johannes Berchmans Göschl, *Einführung in die Interpretation des Gregorianischen Chorals*, 2 volumes, Regensburg, 1987, 1992.

¹³ Today: *Codex 211*, University Library, Graz.

¹⁴ For detailed information see László Dobszay, "Plainchant in Medieval Hungary", in *Journal of the Plainsong and Medieval Music Society*, no. 13/1990, pp. 49-78.

Apart from these country-specific differences, however, the singers were less and less able to memorize the individual melodies, and over the next few centuries it became increasingly important to provide not only the soloists, but also the members of the various choirs with the music. Therefore, one first enlarged the individual notation characters and subsequently also the format of the manuscripts, until finally all *schola* members could even sing from one and the same manuscript. The ever-increasing notation also led to the fact that one could not write with a thin goose feather, but to a wider spring and thus in the 14th century the *Hufnagelnotation* changed the purely optically by much angular single-character difference from previous notation. In addition, especially the Franciscans, Dominicans, and Premonstratensians in particular also used the 'square notation' coming from France, which, with its signs composed of individual squares, became more and more popular over the next few centuries and is still in widespread use today, despite the fact that in recent years it has been repeatedly replaced by a new form in which modern notes without note necks are recorded on five notation lines which is quite unusual for Gregorian chant.

Even if completely preserved manuscripts are missing from the area of the medieval churches of Eisenstadt and its surroundings, it is still possible to look at individual surviving leaves, so called fragments, to be resorted to. It can be assumed that in the Eisenstadt area too, the complete handwriting, rendered useless by the changes and unification within the liturgy by the Council of Trent (1545-1563), was cut up – just like elsewhere – and further used as raw material for moving bookbinders. Accordingly, these chants can be found today in libraries and archives on book covers of the 16th-17th centuries or at parishes and municipal offices as a binding material of accounting or matrikel books. If you are lucky, these glued-on fragments that have survived the centuries have already been removed and are now in a separate collection of fragments. Eisenstadt itself does not have its own collection of fragments. Here, the fragments found so far are all still to be found on the respective books as cover material. This is different in the Hungarian archives, where there are real fragment collections.

In this context, the library of the Esterházy Palace in Eisenstadt preserves “one of the largest private libraries in Austria and Hungary”¹⁵, which goes back

¹⁵ Stefan Körner, “Die Bibliotheka Esterházyana in Eisenstadt und Forchtenstein”, in *Blaues Blut & Druckerschwärze. Aristokratische Büchersammlungen von 1500 bis 1700*, Eisenstadt, 2005, p. 111.

in size to Prince Paul I Esterházy (1635-1713). If one compares this collection with the libraries of other Hungarian rulers, his book collection far surpasses them in quality and quantity.¹⁶ As part of an eventful history, about 2000 volumes of this *Bibliotheca Esterházyana* came to Russia in 1945, from which the Esterházy family got back a part in 2003¹⁷, especially books from the 16th to 18th centuries.¹⁸ 77 of these books contain fragments of which 31 contain fragments related to medieval liturgy. In later printed music notes, one book contains one voice of the German hymn *Herr got verleyh uns gnediglich* for a nine-part choir and *So soll Israel sagen* for a four-voice ensemble. The melodies on the medieval fragments are written with different notations of the 12th-15th centuries and already show a good picture of the notation by means of adiaستمatic neumes up to the square notation. On these fragments you will find e.g. the following songs:

- Antiphon *Laus et perennis*;
- Antiphon *Gloria laudis resonet*;
- Antiphon *Sapientiam sanctorum narrant*.

Other such medieval chants, which may have been sung in the Eisenstadt area, are located in the city archives of Sopron. In the rich collection of fragments, 37 fragments were found, in which the melodies were also recorded with the various types of notation common in Hungary. Among the songs found here are:

- Antiphon *Per arma iustitiae*;
- Antiphon *Et qui praeibant*.

These antiphons, all handed down with ancient notation, serve to connect the subsequent psalm with the gospel of the (feast-) day within the daily liturgy of a priest or monk. Since the Eisenstadt area belonged to Hungary until 1921 and as within the Hungarian research the melodies are not processed today by means of square notation on four lines but on five modern lines, this modern form should also be used in this article. The editions are taken from the 5th volume of *Monumenta Monodica Medii Aevi: Antiphonen* (Kassel, u. a. 1999). The melodies found in it are compared in this post with some selected old sources:

- Source H: *Codex 390/391* (Antiphonary of monk Hartker), St. Gallen, Benedictine monastery library, around 1000, adiaستمatic German neumes;

¹⁶ Stefan Körner, "Die Bibliotheca Esterházyana in Eisenstadt und Forchtenstein", p. 121.

¹⁷ Stefan Körner, "Die Bibliotheca Esterházyana in Eisenstadt und Forchtenstein", p. 127.

¹⁸ For more information on this library see Stefan Körner, "Die Bibliotheca Esterházyana in Eisenstadt und Forchtenstein", pp. 111-148.

- Source KM: *Codex 211 (Codex Albensis*, oldest survived manuscript form Hungary), Graz, University library, beginning of 12th century, adiaستمatic German neumes;
- Source CA: *Codex 290 (183)*, oldest *Breviarium monasticum* of the Benedictine monastery of Kremsmünster Linz, Oberösterreichische Landesbibliothek around 1160, adiaستمatic German neumes;
- Source ST: *Codex DE.I.7 (Breviarium notatum Strigoniense)*, Prague, Bibliotheca Strahoviense, Hungary, 13th century, medieval Notation of Esztergom.

In the context of the presentation of the individual chants, the sources in the individual manuscripts are first given for each individual song. Those melodies that are not yet on staves and that can be used to design the performance practice are translated into the following tables. In the line of the source 'ST', the *Breviarium notatum Strigoniense*, only those notes are entered where the below printed melody of the modern edition differs. Either you will find here a note shifted in its pitch or else a different number of tones for the syllable below it. In the last line, which was marked with the letter 'F' for *Fragmentum*, also only those deviations are registered, where the melody differs in the respective fragment compared to the modern edition. If such a line remains empty, the version of the melody is identical.

The antiphon *Laus et perennis* (CAO 3601)¹⁹ is the *Magnificat* antiphon of the weekdays after the Trinity Sunday (Sunday after Pentecost). It is found in many European sources, not in the oldest surviving Hungarian manuscript, the *Codex Albensis*, but in the *Breviarium notatum Strigoniense* with the rite of Esztergom. The melodies were handed down here already at the end of the 14th century and the beginning of the 15th century with Gothic notation. The antiphonary of the monk Hartker, as well as the *Breviarium monasticum* from Kremsmünster, shows a uniform picture regarding their shape.

19 CAO = René-Jean Hesbert, "Invitoria et Antiphonae" (rerum ecclesiasticarum documenta 9), in *Corpus Antiphonalium Officii*, Vol. 3, Rome, 1968.

Handwritten musical notation for five voices: H (Soprano), KM (Alto), CA (Tenor), ST (Soprano), and F (Alto). The notation includes rhythmic symbols and a printed staff with lyrics: Laus et per - en - nis glo - ri - a De - o Pa - tri.

Fig. 1: Laus et perennis, part 1.

Handwritten musical notation for five voices: H (Soprano), KM (Alto), CA (Tenor), ST (Soprano), and F (Alto). The notation includes rhythmic symbols and a printed staff with lyrics: et Fi - li - o San - cto si - mul Pa - ra - cli - to in sae - cu - la.

Fig. 2: Laus et perennis, part 2.

Handwritten musical notation for five voices: H (Soprano), KM (Alto), CA (Tenor), ST (Soprano), and F (Alto). The notation includes rhythmic symbols and a printed staff with lyrics: sae - cu - lo - rum.

Fig. 3: Laus et perennis, part 3.

H – *Codex 390*, St. Gallen, Monastic Library, p. 101

KM – *Codex 290 (183)*, Linz, Oberösterreichische Landesbibliothek, fol. 242r

ST – *Codex DE.I.7*, Prague, Bibliotheca Strahoviense, fol. 210v

F – Eisenstadt, Esterházy Palace, Library, Sign. 15.614

The Antiphon *Gloria laudis resonet* (CAO 2947) stands in the fragment just after the Antiphon *Laus et perennis* and is also used as *Magnificat* Antiphon in the week after the Trinity Sunday. The Antiphon shows in the manuscripts of the monk Hartker and the Benedictine Abbey Kremsmünster a uniform picture that differs in the case of the manuscript of the monk Hartker only by a few additional letters – the so-called Romanesque letters – for better performance of the song. Although the song is handed down in many European manuscripts, it is missing in the *Codex Albensis*. In the later Hungarian manuscript, the *Breviarium notatum Strigoniense*, it is handed down with a slight deviation: In *resonet* are above the syllable ‘re’ two tones (‘do-si’) instead of the sole ‘do’. This deviation of the melody from the modern edition can also be found in the fragment. Striking is also here that the notation is partly written so narrow that it comes to a merger of individual characters. In some places, like for example at the beginning of *Gloria*, the two syllables ‘ri’ and ‘a’ are so close to each other, that in the notation from the single tone over the syllable ‘ri’ and the sign for the *Pes* over ‘a’ becomes a three-tone *Scandicus*, which the singer must separate again by dividing the notes into the two syllables.

The image displays a comparison of musical notation for the beginning of the Antiphon *Gloria laudis* across five different manuscripts. The manuscripts are labeled H, KM, CA, ST, and F. Manuscripts H and KM show neumes with various signs, including a three-tone *Scandicus* sign. Manuscript CA is blank. Manuscripts ST and F show a modern staff with a treble clef and the lyrics: mni - um Pa - tri Ge - ni - tae - que Pro - li Spi - ri - tu - i San - cto.

Fig. 4: *Gloria laudis*, part 1.

The image shows five staves of musical notation. The top three staves (H, KM, CA) contain neumes. The fourth staff (ST) has a single note on the second line. The fifth staff (F) has a single note on the first line. Below these is a modern staff with the lyrics: pa - ri - ter re - sul - tet lau - de per - en - ni.

Fig. 5: Gloria laudis, part 2.

The image shows five staves of musical notation. The top three staves (H, KM, CA) contain neumes. The fourth staff (ST) has a single note on the second line. The fifth staff (F) has a single note on the first line. Below these is a modern staff with the lyrics: Glo - ri - a lau - dis re - so - net in o - re o -

Fig. 6: Gloria laudis, part 3.

H – *Codex 390*, St. Gallen, Monastic Library, p. 101

KM – *Codex 290 (183)*, Linz, Oberösterreichische Landesbibliothek, fol. 242r

ST – *Codex DE.I.7*, Prague, Bibliotheca Strahoviense, fol. 210v

F – Eisenstadt, Esterházy Palace, Library, Sign. 15.614

The antiphon *Sapientiam sanctorum narrant* (CAO 4815) is also widely used in European manuscripts and was used on the feast days when several martyrs were considered. In the case of the old manuscripts, this song has a relatively unified image. Thus, the manuscript of the Benedictine monastery Kremsmünster points to a few melodic changes, such as that in *sapientiam* over the syllable ‘ti’ there are two tones instead of one or that in *pronuntiat* on the syllable ‘at’ the first tone (‘mi’) is missing, so that the *Porrectus flexus*

became a *Climacus*. In contrast, in the manuscript of the monk Hartker in *populi* on the syllable ‘po’ lacks a tone compared to the other manuscripts. And the *Codex Albensis* is the only one of these three comparative manuscripts in which the song is handed down, in *pronuntiat* over ‘pro’ two notes (‘sol-la’), that *Pes*, which is also handed down in the modern edition of the song. Stronger deviations can be found in the fragment of the Esterházy library.

H

KM

CA

ST

F

Sa - pi - en - ti - am san - cto - rum nar - rant po - pu - li

Fig. 7: Sapientiam sanctorum narrant, part 1.

H

KM

CA

ST

F

et lau - dem e - o - rum pro - nun - ti - at o - mnis ec - cle - si - a.

Fig. 8: Sapientiam sanctorum narrant, part 2.

H – *Codex 391*, St. Gallen, Monastic Library, p. 139

KM – *Codex 290 (183)*, Linz, Oberösterreichische Landesbibliothek, fol. 365v

CA – *Codex 211*, Graz, University Library, fol. 127v

F – Eisenstadt, Esterházy Palace, Library, Sign. 15.881

The antiphon *Per arma iustitiae* (CAO 4261) is found in many sources across the whole of Europe. This is the Antiphon that was sung on the Monday of the first weeks of Lent during the afternoon prayer (Non). The manuscripts of the monk Hartker and also the Benedictines of Kremsmünster, as well as the *Codex Albensis*, have a very uniform picture regarding the traditional melody, which underlines the uniform use of this song. The fragment R 158 found in Sopron’s city archives comes from a Benedictine monastery and was used in the Sopron area. The melody is recorded here with square notation on four red lines and has a few small melodic changes compared to the older sources: In *virtutis* the *Pes* above the syllable ‘tu’ has already been changed through the additional third tone in the middle to a *Scandicus*. In ‘dei’, the last three notes in the *Codex Albensis* (‘la-do-la’) have already been extended to four notes over the final syllable ‘i’ (‘la-si-la-sol’) and close to the sound ‘la’ of the following syllable not in unison, but coming from below. In contrast, in *commendemus* over the syllable ‘de’ the two notes (‘fa-sol’) are replaced by only one note (‘mi’).

The image displays five manuscript variants (H, KM, CA, ST, F) of the first part of the antiphon. Each variant is represented by a line of square neumes on a four-line red staff. Below the manuscripts is a modern musical staff with a treble clef and a key signature of one flat (B-flat), showing the melody with lyrics: Per - ar - ma ju - sti - ti - ae vir - tu - tis De - i.

Fig. 9: *Per arma iustitiae, part 1.*

The image displays five manuscript variants (H, KM, CA, ST, F) of the second part of the antiphon. Each variant is represented by a line of square neumes on a four-line red staff. Below the manuscripts is a modern musical staff with a treble clef and a key signature of one flat (B-flat), showing the melody with lyrics: com - men - de - mus nos - met - i - psos in mul - ta pa - ti - en - ti - a.

Fig. 10: *Per arma iustitiae, part 2.*

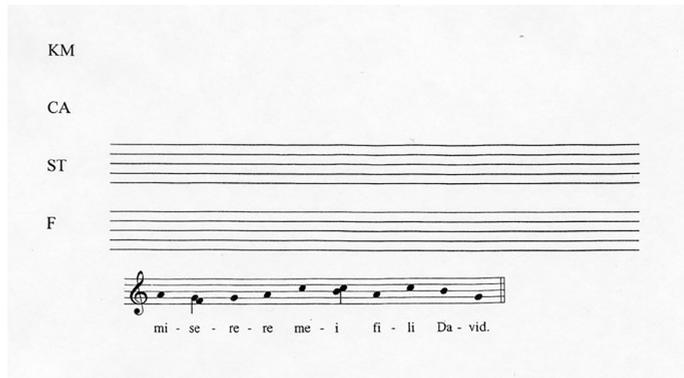


Fig. 13: Et qui praeibant, part 3.

F – Archive of the county of Győr-Moson-Sopron in Sopron (Győr-Moson-Sopron Megye Soproni Levéltára – GYMSM SL), Sopron, Fragment R 163

The antiphons depicted here, which have been handed down in various fragments, may all have been sung in the Eisenstadt area. The melodies found in the process are very much in line with those of foreign countries, due to the fact that foreign manuscripts were procured in Hungary in order to be able to copy them. Differences, however, can be observed in today's interpretation of these melodies: in today's Austria, one orients itself strongly to the semiological researches founded by Dom Eugène Cardine (1905-1988) in an attempt to reproduce the rhythmic details of the individual notation-graphs, in the research of Hungary – documented here in particular by the recordings of the *Schola Hungarica* from Budapest – one relies on the singing of unbounded rhythm used in European folk music to this day, the so-called *parlando* singing. The tempo changes used here are taken over into the melodic presentation for an expressive reproduction of the texts. The execution of the ornaments is based on the Hungarian folk music.²⁰ On the other hand, in Hungary too, the traditional performance practice was found in monasteries, which is still based on the *Method of Solesmes* with the duration of almost the same notes, and not on the way of medieval folk songs singing. For clarification, here are some examples to be given. The daily practice in Hungary to perform these songs is i.e. used by the Archabbey of Pannonhalma:

²⁰ Benjamin Rajeczky, Explanations to “Magyar Gregorianum 6: Gregorian and Polyphonic Chants from medieval Hungary”.

- Gregorian – Pannonhalma: Songs for the Feasts of Saint Benedict und Martin (published 1990);
- Gregorian chant – Pannonhalma 2: Songs for Christmas, Epiphany, Easter and Pentecost (published 1995).
- The performance practice documented by the *Schola Hungarica* is mainly due to the recordings of the series *Magyar Gregorianum* published between 1979 and 1999 at the label *Hungaroton*:
- *Magyar Gregorianum 1: Gregorian Chants From Medieval Hungary – Christmas* (published 1979);
- *Magyar Gregorianum 2: Gregorian Chants From Medieval Hungary – Advent, Christmas, Pentecost* (published 1979);
- *Magyar Gregorianum 3: Gregorian Chants From Medieval Hungary – Holy Week* (published 1979);
- *Magyar Gregorianum 4: Gregorian Chants From Medieval Hungary – Easter* (published 1980);
- *Magyar Gregorianum 5: Gregorian Chants From Medieval Hungary* (published 1981);
- *Magyar Gregorianum 6: Gregorian Chants From Medieval Hungary* (published 1981);
- *Magyar Gregorianum 7: Gregorian Chants From Medieval Hungary – The Istanbul Antiphony* (published 1999);
- The *Schola Gregoriana Pragensis* should be mentioned here as an example of a different interpretation of Eastern Europe, which is much more oriented not to medieval folk music but to the semiological research on the old neume notation. As example it can serve here:
- *Bohemorum sancti in caelesti Ierusalem – Czech Saints in Holy Jerusalem* (published 1994).

In Austria, on the other hand, there are two different trends: those oriented to the *Method of Solesmes* (especially in the monasteries) and those who take care of the continuation of the semiological research and whose current results are also made audible in the recordings (especially at the universities and conservatories). Since the Austrian monasteries used to record very few melodies of the Gregorian chant, the recordings of the *Choralschola* of the Viennese Hofburg chapel were predominant in the context of the first group for many years. In recent years, however, much more attention has been paid in this area to the monks of the Cistercian Abbey of Heiligenkreuz

who, despite their incomplete form of interpretation (but documenting everyday singing), are internationally important in the case of their marketing. The second group has been represented for many years by the recordings of the Grazer *Choralschola*, which has always included special songs of the Austrian tradition in connection with current research. Both groups can be found side by side in Austria today.

It is clear, from these examples, that the only correct performance practice of the melodies of Gregorian chant does not exist. Depending on which direction and with what previous knowledge one approaches these songs, the interpretation will be different. Of course, this also applies to the songs presented in this article, which may have sounded in Eisenstadt during the medieval liturgy.

Polyphonic Vocal Music

Following unanimous music, this contribution seeks to capture various early sources of polyphony. Especially during the 17th and 18th centuries, the musical impulses came mainly from Pressburg and Ödenburg (today Sopron), whereby the musical development in Hungary took place especially in the context of the period of Reformation. For example, from the 17th century, the collection of Slavic Protestant religious songs of the Croatian Grgur Mekinić Pythiraeus, which survived under the name of *Dusevne Pesne*, was published in 1609 and 1611 in Deutschkreutz.

Gregorius Mekinić Pythiraeus, the first Croatian writer in present-day Burgenland, is – in the opinion of Aloiz Jembrih – still not sufficiently researched scientifically and is likely to have a much greater importance than previously observed. Where Mekinić was born is not clear to this day, but it should not be a place in today's Burgenland. In 1591 he was mentioned as a Protestant priest in the parish of Köhalem (Steinberg) and was also in 1596 in the so-called *Liber Concordiae* as a follower of the Lutheran doctrine. He died on March 4th, 1617 in Sveti Križ (Deutschkreutz).

The hymn books mentioned here are the first Croatian books printed in the territory of the present-day Burgenland. Thanks to their small size (9.5 x 14.5 cm), they could also be used well at home or on the road and not just in the church. Both gospel books together have 301 songs arranged after the great holidays of the church year. In total, Mekinić used 36 thematic cycles for his classification. The songs themselves all have no notes, but “only an indication of which melody the song in question is sung. [...]”

The reason for this is that they were printed in Manlius printing house, which did not have any letters for printing melodies”.²¹ According to Meršić, the vocal books were Catholic in content, which is why they could also be used by the Catholics.²² The songs themselves were translations of German or Hungarian songs into Croatian, which is why the templates in song books of the 16th century must be searched.²³ The lyrics go back to 16 people, of which Gregorius Mekinić Pythiraeus has used for his songbook especially the lyrics of Martin Luther.²⁴

In addition, the Croats living in Burgenland have devoted themselves mainly to folk songs. These are, according to Jelka Zeichmann-Kocsis “mostly worn, almost elegiac melodies”.²⁵ These were passed on orally and have undergone numerous changes over time. Written records came much later, the first printed song collection of secular songs was published in 1871 by Fran Kurelac. Since the text was always more important than the melodies and the melodies are always inferior to a change, the first Croatian songbook with notes in the collection of Franjo Kuhač appeared only in 1878 in Zagreb. As far as content is concerned, these songs can also be divided into love songs, drinking songs, war or soldier songs, narrative songs, children’s songs, traditional songs, wedding songs, death songs and so on.

Another group that should not be overlooked in this context is the music of the Jews. The first evidence that they live in what is today Burgenland dates back to the 13th century. Already in the Middle Ages Eisenstadt possessed in the today’s Burgenland the only fully educated Jewish community, which in the 15th century still strongly increased by numerous Jews, who settled here from abroad. The Jewish community in Eisenstadt was later also part of the so-called ‘Seven Jewish communities’ of Burgenland (Kittsee, Frauenkirchen, Eisenstadt, Mattersburg, Kobersdorf, Lackenbach and Deutschkreutz), which were built in 1670-1671.²⁶ At that time, a lot of music was made, with “folk

²¹ Aloiz Jembrih, *Grgur Mekinić i Njegove Pjesmarice*, Zagreb, 1990, p. 90f.

²² Martin Meršić, “Die Anfänge des burgenländischen kroatischen Schrifttums”, in *Burgenländische Heimatblätter 1*, Eisenstadt, 1972, p. 26.

²³ Aloiz Jembrih, *Grgur Mekinić i Njegove Pjesmarice*, Zagreb, 1990, p. 103.

²⁴ Aloiz Jembrih, *Grgur Mekinić i Njegove Pjesmarice*, Zagreb, 1990, p. 106f.

²⁵ Jelka Zeichmann-Kocsis, “Die Vokaltradition der Burgenland-Kroaten einst und jetzt”, in *Musik der Kroaten im Burgenland (Wissenschaftliche Arbeiten aus dem Burgenland 110)*, Ursula Hemetek, Gerhard Winkler (edd.), Eisenstadt, 2004, p. 81.

²⁶ Joachim Reiss, “Juden im Burgenland”, in *Musik der Juden im Burgenland (Wissenschaftliche Arbeiten aus dem Burgenland 115)*, Eisenstadt, 2006, p. 15.

music reflecting both peculiarities of the region and traditions and dialects from other regions of Eastern and Southeastern Europe”.²⁷ Even though the knowledge about the history of the Jews in Eisenstadt is part of current research and is thus constantly being expanded, such studies on ancient Jewish music are still lacking. Nevertheless, one can certainly assume that all forms of synagogue singing as well as Jewish folk music in the area of today’s Burgenland and thus also in the Eisenstadt area have sounded.

Early Vocal Music at the Court of the Prince Esterházy – Gregor Joseph Werner

Another place where music was cultivated is the palace of the Prince Esterházy, who not only had their own chapel in Eisenstadt, but also their own court music director. In this context, the predecessor of Joseph Haydn at the court of the Princes Esterházy in Eisenstadt, Gregory Joseph Werner (1693-1766), is of particular interest.

Gregor Joseph Werner was born in 1693 in Ybbs on the Danube, probably attended high school in the important Benedictine Abbey Melk on the Danube and here was also organist, probably from 1716 on. He went then to Vienna, where he continued his education with the most important Austrian Baroque composer Johann Joseph Fux (1660-1741) on the basis of the important teaching work *Gradus ad Parnassum*. From 1728 he was employed as a court musician at the court of the Prince Esterházy in Eisenstadt and for almost 40 years he composed here all sorts of music, both for church and secular celebrations. One of his famous works is the *Musical Instrumental Calendar*, a cycle of twelve suites in which he tries to depict the twelve months of the year with tonal means of all kinds. Many of his compositions were vocal works. He retained his position until his death in 1766, although in the last five years he was assisted by Joseph Haydn as vice-chapel master in his daily duties. The relationship between the two musicians was not always easy. After a complaint by Gregor Joseph Werner at the Prince about his young colleague, the Prince decided that from that time on Gregor Joseph Werner would be responsible for church music and Joseph Haydn for chamber music. Musically Werner was still strongly in that

²⁷ Philip V. Bohlman, “Zweistromland – die Vielfalt der jüdischen Klanglandschaften im europäischen Grenzgebiet”, in *Musik der Juden im Burgenland (Wissenschaftliche Arbeiten aus dem Burgenland 115)*, Eisenstadt 2006, p. 42.

ancient musical tradition, which builds on the famous *Gradus ad Parnassum* of Johann Joseph Fux (1660-1741). Only Joseph Haydn brought a new musical tradition to Eisenstadt. Since the music and research surrounding Joseph Haydn is still very well maintained in Eisenstadt, the previous 'old' tradition must not be neglected.

Many sources on the music of Gregor Joseph Werner are still preserved in the form of manuscripts in the archives of the cathedral in Eisenstadt and the music collection of the Széchenyi National Library in Budapest. Only a few of his works are also found in other archives and only some of his works have also been printed and subsequently appeared on various recordings.

Representing the style of music from Gregor Joseph Werner, two compositions from the inventory of the Eisenstadt Cathedral were handed over to a modern choral score. Both pieces come from a collection of responsorials that sounded during the solemn night prayer (the so-called *Matutin*) on Maundy Thursday in the Catholic liturgy. Of all the originally unanimous songs, 9 in the liturgy of the universal church and 12 in the liturgy of the monasteries were later set by many composers with several voices, as well as those two examples of Gregory Joseph Werner. The two songs with the words *In monte Oliveti* (On the Mount of Olives) and *Tristis est anima* (My soul is saddened) originally form the first two pieces of this song-cycle, which takes place on the feast of Holy Thursday (*In coena domini*). When Gregor Joseph Werner set these pieces to music can no longer be determined with absolute certainty.

2

15

S. bat ad Pa - - - trem ad ter si fi - e - ri po - - - test

A. ra - bat ad Pa - trem ad ter si - - - fi - e - ri po - test

T. ra - bat ad Pa - trem ad ter si - fi - e - ri si fi - e - ri po - test tran - se - at a

B. trem o - ra - - - bat ad ter si fi - e - ri fi - e - ri po - test tran - se - at

Vc. 15

Org. 15

22

S. tran - se - at tran - se - at tran - se - at a me ca - lix is - te. ca - lix is - - - te.

A. tran - se - at a me ca - lix ca - lix is - te.

T. me tran - se - at tran - se - at tran - se - at a me ca - lix is - te. ca - lix is - te.

B. a me tran - se - at tran - se - at tran - se - at a me tran - se - at a me ca - lix ca - lix is - te.

Vc. 22

Org. 22

Fig. 15: In monte Oliveti, page 2.

The image shows a page of a musical score for a vocal and organ piece. It is divided into two systems. The first system starts at measure 29 and the second at measure 35. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are Vocals (Vc.) and Organ (Org.). The lyrics are in Latin. The key signature has one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and bar lines.

29
S. Spi - ri - tus qui - dem qui - dem promp - - - tus est. Ca - ro au - tem in
A. Spi - ri - tus qui - dem qui - dem promp - tus est. Ca - ro au - tem in fir - ma au -
T. Spi - ri - tus qui - dem qui - dem promp - tus est.
B. Spi - ri - tus qui - dem qui - dem promp - tus est.
Vc. Spi - ri - tus qui - dem qui - dem promp - tus est.
Org.
35
S. fir - - - ma Ca - ro au - tem in fir - ma in fir - ma Ca - ro
A. - - - tem in fir - - - ma in fir - ma au - tem in fir -
T. Ca - ro au - tem in fir - - - ma au - tem in fir - -
B. Ca - ro au - tem in fir - - - ma in fir - - - ma in fir - - -
Vc. Ca - ro au - tem in fir - - - ma in fir - - - ma in fir - - -
Org.

Fig. 16: In monte Oliveti, page 3.

4

S. au - tem in fir - - - ma - - - Ca - ro in fir - - - ma in fir - - -

A. ma au - tem in fir - - - ma in fir - ma in fir - ma au - tem in fir - - - ma

T. ma Ca - ro au - tem in fir - - - ma au - tem in

B. ma au - tem in fir - - - ma in fir - ma in fir -

Vc.

Org.

40

41

S. ma au - tem in fir - - - ma fi - at vo - lun - tas tu - - a. Vi - gi -

A. au - tem in fir - ma fi - at vo - lun - tas tu - - a. Vi - gi -

T. fir - ma au - tem in fir - ma fi - at vo - lun - tas tu - - a. Vi - gi -

B. ma in - fir - ma in fir - ma fi - at vo - lun - tas tu - - a.

Vc.

Org.

44

Fig. 17: In monte Oliveti, page 4.

The image displays a musical score for a vocal ensemble and organ. The score is divided into two systems, each starting with a measure number (49 and 55). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ part is labeled 'Org.' and consists of two staves (treble and bass clef). The lyrics are in Latin and are written below the vocal staves. The music is in a minor key, indicated by the one flat in the key signature.

49

S. la - te et o - ra - - - te et o - ra - te et o - ra - - - te

A. la - te et o - ra - - - te et o - ra - te o - ra - - - te ut

T. la - te et o - ra - - - te et o - ra - te et o - ra - - - te ut non in

B.

Vc.

Org.

55

S. ut non in tre - tis in - ten - ta - ti - o - - - - - nem.

A. non in tre - tis non in tre - tis in - ten - ta - - - ti - o - - - nem.

T. tre - tis in tre - - - tis in - ten - ta - ti - o - - - nem.

B.

Vc.

Org.

Fig. 18: In monte Oliveti, page 5.

Source: Eisenstadt Cathedral, Music archive, Ms. F5

Gregor Joseph Werner

Sopran
Tri - stis est a - ni - ma me - a us - que ad mor - tem — ad mor - - - tem.

Alt
Tri - stis est a - ni - ma me - a us - que — us - que ad mor - tem

Tenor
Tri - stis est a - ni - ma me - a us - que — ad mor - - - tem.

Bass
Tri - stis est a - ni - ma me - a us - que ad mor - - - tem.

Violoncello

Orgel

7
S.
Su - sti - ne - te hic et vi - gi - la - - - te me - - - cum. Su - sti -

A.
Su - sti - ne - te hic et vi - gi - la - - - te me - cum. Su - sti -

8
T.
Su - sti - ne - te hic et vi - gi - la - - - te vi - gi - la - te me - cum. Su - sti - ne -

B.
Su - sti - ne - te hic et vi - gi - la - - - te me - cum. Su - sti -

7
Vc.
Su - sti - ne - te hic et vi - gi - la - - - te me - cum. Su - sti -

7
Org.
Su - sti - ne - te hic et vi - gi - la - - - te me - cum. Su - sti -

Fig. 19: Tristis est anima, page 1.

2

S. ne - te hic et vi - gi - la - te me - cum vi - gi - la - te me - cum nunc vi - de - bi - tis tur - bam

A. - ne - te hic et vi - gi - la - te me - cum et vi - gi - la - - - te nunc vi - de - bi - tis tur - bam quae

T. - te hic hic et vi - gi - la - te me - cum nunc vi - de - bi - tis tur - bam quae cir -

B. - ne - te hic et vi - gi - la - te me - cum nunc vi - de - bi - tis tur - bam quae cir - cum -

Vc. *ff*

Org. *ff*

22

S. quae cir - cum - da - - - bit cir - cum - da - bit me. Vos fu -

A. cir - cum - da - bit me. quae cir - cum - da - bit cir - cum - da - bit me. Vos fu - gam

T. cum - da - bit me. quae - cir - cum - da - bit cir - cum - da - bit me.

B. cir - cum - da - bit me quae cir - cum - da - bit cir - cum - da - bit me.

Vc. *ff*

Org. *ff*

Fig. 20: Tristis est anima, page 2.

The image shows a musical score for a vocal and organ piece. It consists of two systems of staves. The first system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The second system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The lyrics are in Latin and are written below the vocal staves. The organ part is written on a grand staff (treble and bass clefs).

System 1 (Measures 28-33):

- Soprano:** gam ca-pi-e-tis ca-pi-e-tis ca-pi-e-tis vos fu-gam ca-pi-e-tis
- Alto:** ca-pi-e-tis fu-gam vos fu-gam ca-pi-e-tis
- Tenor:** Vos fu-gam ca-pi-e-tis ca-pi-e-tis
- Bass:** Vos fu-gam ca-pi-e-tis ca-pi-e-tis

System 2 (Measures 34-39):

- Soprano:** ca-pi-e-tis vos fu-gam ca-pi-e-tis ca-pi-e-tis et e-go va-dam va-
- Alto:** tis ca-pi-e-tis vos fu-gam ca-pi-e-tis et e-go va-dam
- Tenor:** tis vos fu-gam ca-pi-e-tis et e-go
- Bass:** ca-pi-e-tis vos fu-gam ca-pi-e-tis et

Fig. 21: Tristis est anima, page 3.

4

The image shows a musical score for a vocal ensemble and organ. It is divided into two systems. The first system covers measures 40 to 45, and the second system covers measures 46 to 51. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violoncello (Vc.), and Organ (Org.). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin and are written below the vocal staves. The organ part consists of a grand staff with treble and bass clefs.

S.
dam im - mo - la - ri pro vo - bis et c - go va - dam im - mo - la - - ri pro

A.
va - dam im - mo - la - ri pro vo - bis et va - dam im - mo - la -

T.
va - - dam im - mo - la - ri pro vo - bis et c - go va - dam im - mo - la -

B.
c - go va - dam im - mo - la - ri pro vo - bis et c - go va - dam im - mo - la - ri

Vc.
40

Org.
40

S.
46 vo - - - - bis. Ec - - - ce ap - pro - pin - quat ho - - - ra et - - -

A.
ri pro vo - - - bis. Ec - - - ce ap - pro - pin - quat ho - - - ra et - - -

T.
ri pro vo - bis. Ec - - - ce ap - pro - pin - quat ho - - - ra

B.
pro vo - - - bis.

Vc.
46

Org.
46

Fig. 22: Tristis est anima, page 4.

The image displays a musical score for the piece 'Tristis est anima, page 5'. The score is arranged in two systems. The first system covers measures 52 to 58, and the second system covers measures 59 to 64. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with a separate line for Voice (Vc.). The Organ (Org.) part is shown in grand staff notation. The lyrics are Latin, describing the state of the soul and the act of being handed over to sinners.

System 1 (Measures 52-58):

- Soprano (S.):** Fi - li - us ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum
- Alto (A.):** Fi - li - us ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum
- Tenor (T.):** et Fi - li - us ho - mi - nis tra - de - tur in ma - nus pec - ca -
- Bass (B.):** (Silent)
- Voice (Vc.):** (Silent)
- Organ (Org.):** (Silent)

System 2 (Measures 59-64):

- Soprano (S.):** pec - ca - to - rum pec - ca - to - rum pec - ca - to - - - - rum.
- Alto (A.):** pec - ca - to - rum pec - ca - to - rum pec - ca - to - rum pec - ca - to - rum.
- Tenor (T.):** to - - - rum pec - ca - to - rum pec - ca - to - rum pec - ca - to - - - - rum.
- Bass (B.):** (Silent)
- Voice (Vc.):** (Silent)
- Organ (Org.):** (Silent)

Fig. 23: Tristis est anima, page 5.

Source: Eisenstadt Cathedral, Music archive, Ms. F5

The presentation of a care for old vocal music in the Eisenstadt area has to remain incomplete at the moment, as either the sources have been lacking or too little attention has been paid to it in terms of more intensive research. A few new research findings presented in this article are intended to encourage future interested scientists not only to look to Joseph Haydn and Franz Liszt in Eisenstadt, but also to all the questions concerning the older musical traditions cultivated here; a work that will be worthwhile and will show a much better picture in a few years.

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Small Vocal Ensembles in the Early Music Scene

In this article, I would like to present a short handbook for young musicians aspiring to form a vocal ensemble dedicated to the repertoire spanning the Medieval and Baroque periods. Some guidelines come from my experience as a musician and a teacher in the early music field, as well as a director of the Urbino Early Music Festival for many years.

I have attempted to order the various aspects that a newly formed group must face once conservatory studies are completed. Firstly, I have tried to explain the reasons that should encourage young musicians to undertake the path of early vocal music. Then I have described the possibilities offered by the repertoire still to be rediscovered (I thank Claudia Caffagni for writing the section dedicated to Medieval music). I have also tried to summarize what ‘tools’ we need in order to tackle this path, dealing with the crucial problem of performance practice. I have touched on the problem of communication and visibility, which are so important today in order to be able to be successful. Lastly, I wanted to compare my ideas with those of various well-known musicians in the field of vocal ensemble music from the Medieval to the Baroque periods, conducting interviews on the topics covered in this article. The sample of interviewees includes both exponents of young groups and

experienced musicians who have been active for a long time. The reading of these interviews is very interesting, on the one hand confirming the basic concepts presented in this article, while on the other hand offering new ideas for work and reflection.

I sincerely thank Giovanni Acciai (Nova Ars Cantandi), Claudia Caffagni (laReverdie), Paolo Da Col (Odhecaton), Elam Rotem (Profeti della Quinta), Angus Smith (Orlando Consort) and Walter Testolin (De Labyrintho) for their precious contribution. I also would like to thank Phillip Peterson for reviewing the English text in this article.

WHY A SMALL VOCAL ENSEMBLE?

Over the past few years, the early music world has developed on all fronts of its repertoire and in various types of instrumental and vocal ensembles, from the Medieval to the Romantic periods. On the vocal side, opera is certainly a point of arrival and claims the lion's share in the market, thanks to the economic opportunities and visibility it offers to those who are successful. Nevertheless, Baroque opera sees more and more singers with a traditional opera background, both for the need to sing in large theatres and for economical and star-system purposes. For these reasons, a Baroque opera career as an early music singer does not seem to be a practical choice for everyone. Therefore, we will try to show that the decision to undertake a serious career as an ensemble singer should not be considered a makeshift solution, but rather as an opportunity to explore less well-known ways in the world of early music and to build an original and recognizable appearance for them.

It is clear from the very beginning, therefore, that Renaissance and Baroque singing is a very fluid field, where the boundaries are very evanescent between the traditional ways and *historically informed performance* (HIP), which is the study and practice of all those elements that contribute to coming as close as possible to the original performance.

In addition, the Baroque singing technique is strangely enough one of the most controversial items, compared to what happens with early music instruments, where we have to reconstruct them, the strings, sound, emission and so forth; today we have the vocal 'instrument' at our disposal! Furthermore, perhaps little has been done regarding the research about an authentic vocal technique for Baroque opera. We often hear Baroque vocal specialists say: "there is only one good technique, which we can shape accordingly to any individual, musical style and venue". This may be true, but

it does not magically resolve style and performance problems, which need much more awareness about many issues outside the physiological field of vocal emission.

All this explains why a certain amount of confusion can arise when young singers approach the work world. Depending on the course of studies (traditional/HIP), the type of voice, musical talents and inclinations, they might be more suitable for a career as an operatic soloist or for ensemble singing. Therefore, the question arises whether it makes sense for a potential group of young singers to embark upon an artistic path and pursue a career as an early music ensemble singer as opposed to a career in opera. As we will see below, the answer is yes. The repertoire can offer a variety of possibilities and the market lacks singers in this field. On the other hand, it is clear that such a career prove to be successful provided there is hard work regarding repertoire, ensemble work, special vocal technique, and performance practice. The sum of all these aspects can still provide good results and meet the favour of a market that is still inclined to privilege the great opera and oratorio Baroque tradition rather than the vocal ensemble music from the Medieval to the early Baroque periods. A small vocal ensemble can develop many aspects that can be favourable for its success:

- The repertoire is very rich and encompasses a wide range of musical periods, ranging from the Medieval to the Baroque eras;
- Different styles are involved in the repertoire: sacred, secular, cultivated polyphony or lighter genres demanding a variety of interpretive approaches so as to stimulate the development of a particular sound from the ensemble;
- There is still a great deal of hidden and unknown music to discover;
- The setting of the group can be flexible because the repertoire demands a variety of possibilities: solo voices or voices and instruments; high voices or tenor voices and basso continuo are only some of the possibilities offered.

Therefore, it is a particularly rich field offering so many possibilities that it requires making a choice and pointing to a specialization in a particular and well-defined area and epoch, in order to define better the proper range of action. Nowadays is not advisable to propose oneself as an all-round group performing all genres from the medieval period onward. Specialization should not be intended as an end in itself, but rather as a way to delve into the

spirit of the music: sources, notation, performance practice and so on. This perspective should also drive toward a more critical and informed view about the choice of music to propose. It also means becoming experts in a given repertoire, earning account with the audiences, critics, and event organizers.

In the next chapter, we will propose a concise account on the various repertoire possibilities for an early music vocal ensemble.

REPERTOIRES AND STYLE

The early music market has been increasingly more competitive in recent years. The increase in the number of professional groups and a partial stasis of job offerings, mainly due to a decrease in investments in the cultural sector, makes it more difficult to enter into the labour market. Therefore, the choice of repertoire is of capital importance for a group of young singers and instrumentalists, because there are still less frequented areas in the repertoire, hiding valuable music that could be potentially appetizing, both for the audience and the concert organizers.

One of the first issues is the question of specialization. A distinctive sign of the modern era, as well as the 20th century, has certainly been the increasing need for specialization in all fields: from industry to science, but also in the culture world. The figure of the humanist capable of spanning the various fields of knowledge has been gradually replaced by the figure of the expert, which circumscribes the range of research, knowledge and, therefore, the professional skills. So it can be taken for granted that this tendency has also emerged in the musical field and that 'experts' in various musical genres – from early music to contemporary music – have acquired credibility among both the audience and the critics. Is this good or bad? The counter-argument that art and its genius has no limits can be easily rejected by saying that the concept of specialization is such a strongly pervading one that it would be difficult to suggest otherwise. Of course, we have to aim toward a 'wise' specialization, not too pedantic yet rather open to new experiences. The magic word could be curiosity and/or open-mindedness on one side, and sharp concentration on the target on the other, which would open musical and artistic paths otherwise unviable. Concentration on a given repertoire means – by studying all its aspects – becoming an expert in that field. This should be a good starting point for any young group.

A generally accepted belief among early music performers affirms that music performance requires appropriate specialization. As we shall

demonstrate below (see: Historical Performance Practice) that nowadays it would be very difficult for a young vocal group to overlook a serious commitment regarding performance practice. Following this guideline means music composed in different epochs demands different performance practices, different instruments – if used – and different vocal attitudes and techniques.

In the next pages, we will try to identify some chronological and stylistic areas that should be helpful for sketching out then developing a work group on a delimited and uniform repertoire regarding style, number and/or type of voices, and the use of instruments. We will span the Medieval to the Baroque periods, which surely covers an enormous repertoire, yet at the same time not well represented in the festival programs since Baroque music is normally more attractive. Nevertheless, a trend reversal could take place in the years to come.

THE MEDIEVAL PERIOD

(by Claudia Caffagni)

The historical musical period that we generically call the medieval period, beyond the limits of any periodization, offers a vocal group many opportunities within a long period of time. The repertoire is very rich in sources, very diversified for eras, genres, historical and geographical contexts, within which it is not easy for oneself to orientate. To this end, I would like to schematically provide some useful suggestions and general guidelines to a vocal group, with no pretension of exhaustiveness, wishing to explore less conventional musical territories.

The first consideration concerns the type of vocal group for which the repertoire is intended. From this point of view, an ensemble of uniform voices (female or male voices) more possibilities are certainly available. In fact, for centuries the main context of musical creation and production, which has provided us the largest number of manuscripts, has been linked to the Christian church and the monasteries, where male or female communities interposed the various activities of the day with moments of prayer and singing. Below there are some repertoire suggestions for such a uniform group:

- Liturgical singing or plainsong, commonly known as Gregorian chant, which includes a heritage of melodies of endless dimensions (if we

also include all the Offices for the Saints added to the traditional repertoire). There are many schools of thought and very different interpretative approaches; the two main tendencies are semiological and ethnomusicological. This musical genre, whose modern reconstruction tends to take it back to its original hypothetical state, is commonly performed monodically, in an unmesural manner; nevertheless, the possibility of an improvisatory polyphonic performance (drones, parallel motions) should not be excluded a priori, considering that since the 9th century (*Musica Enchiriadis*) there have been several treatises demonstrating this practice. It could be also interesting to investigate the practice of the *cantus fractus* (mensural), evidence of which has been found since the 14th century. For this repertoire, the use of instruments is generally excluded;

- Music by Hildegard Von Bingen (1098-1179). Two manuscripts still exist, preserving a corpus of about eighty pieces – antiphons, responsories, hymns and sequences – in addition to a liturgical drama (*Ordo virtutum*), for which she wrote both the text and melody. The performance of this extraordinary repertoire, both for its size and uniqueness, is particularly suitable for a female group. The fact that one of the two manuscripts (*Dendermonde Codex*) was drafted some years before Hildegard's death in order to be sent to the Cistercian abbey in Villiers – in the Brabant Province – proves that at least a part of this repertoire had been sung by monks. This strengthens the possibility of performance by male voices. The use of instruments should not be excluded, given the many references in Hildegard's theological works about their ability to strengthen the power of singing as prayer and praise;
- *Organum*, *conductus* and motets from the so-called *Notre Dame School*, bequeathed thanks to major 13th century sources. It is a fascinating polyphonic repertoire for two, three or four voices of the same type, a genre that is not part of the *cantus planus*, but of which Franco of Cologne defines as *musica mensurabilis* [mensural music]. The *organum*, in its later development, is a polyphonic composition for two, three or even four voices, where the tenor line, expanded rhythmically and based on a melodic fragment of an antiphon. In this way, the antiphon must be performed in a kind of *alternatim* between polyphonic section(s) (*organum*) and chant; it is, therefore, a musical

form connected to the practice of the liturgical chant as performed in Paris between the 13th and the 14th centuries. On the other hand, the *conductus* is a coeval genre, in which the text is the same in all the voices and, progressing mostly homorhythmically, can be of a political, moral or devotional character; its destination is uncertain. In the end, the motet is built on a fragment extrapolated from a pre-existing Gregorian chant, on which the upper voices proceed more or less independently in both the rhythm and the text. Among the parallel sources that preserve this repertoire, is a codex (*Codex Las Huelgas*) copied around 1300 in the *scriptorium* of a nuns' cloister (Burgos). This source, together with the various evidence about a fervid musical activity around the women's religious communities, is an important document that proves the theory about women's performance of this repertoire is correct;

- English polyphony between 13th and 14th centuries. This is a very interesting musical heritage, appropriate for a pure vocal performance yet unfortunately transmitted by very fragmentary sources. It is characterized by a musical style very rich in parallel movements of thirds and sixths;
- Polyphonic masses of the 14th century. There are some examples of complete masses (*Notre Dame Mass* by Guillaume du Machaut, *Barcelona Mass*, *Tournai Mass*, *Messe de la Sorbonne*) and the so-called 'fragments of masses' (movement coupling, such as *Gloria-Credo*, *Sanctus-Agnus Dei*) found in French, English, Spanish and Italian sources. In this repertoire, the number of voices (three or four) starts to be more definite: therefore, it is important that the group have low, middle and top voices. (See the remarks made below regarding the 15th century.)

For a vocal group that includes both male and female voices, the repertoire becomes more articulated and new insights open. Regarding the secular repertoire, here are some suggestions:

- *Italian Ars Nova* (15th century): madrigals, *caccia* and ballads of different composers in which the distance between the melodic lines (more or less an octave) allows the combination of mixed voices –secondary sources are not lacking in this solution. The use of instruments is recommended in this repertoire, possibly taken from

the *bassa cappella* family (soft instruments, such as vielle, rebec, harp, psaltery, flutes, portative organ and lute). There is a maximum of three voices, some of which are sometimes with no text underlay and, therefore, not intended for voices.

- Italian *laudes* between the 13th and 14th centuries. This is a vocal monodic repertoire, in the Tuscan vernacular language and sung by mixed laical communities (*Compagnie di laudesi*) as a form of collective prayer. A large amount of records about the use of instruments in this repertoire is found in the prayer books of the *Compagnie*.
- Regarding the great cyclic masses of the early 15th century, a repertoire of great appeal for a vocal group, some questions should be posed. The three or four voices of which they are made up are increasingly characterized by the different type, even if not like the music of the end of the century, where every melodic line is marked according to the actual type: *cantus, altus, tenor, bassus*. Regarding the highest voice, chapel documents confirm the use of young boys – often outnumbering the lower voices. This could justify the use of women’s voices instead of a boy choir, aiming at a bright and light way of singing; a widely practiced alternative is to use countertenors. Regarding the possible performance of this repertoire, with only one voice per part, the recurring split of the melodic line suggests voice doubling – especially just before the cadences occurring on more voices – and sometimes the voices layout on the manuscript. We should not omit the question of using instruments in the masses composed until the half of the 15th century nevertheless it is not possible to deal with this issue here as we would have to examine each single work, its context and the peculiarity of each source.

LATE 15TH CENTURY, EARLY 16TH CENTURY

The music of the last decade of the 15th century denotes a new stage in the development of musical expression. We find the symptoms of a substantial change in the writings of a theorist such as Johannes Tinctoris. He speaks about a new musical era in which composition is not only directed by mathematics and aseptic rules, but ear judgment comes into play and the effects of the music on the listener are considered by the composers, being more and more concerned with poetical texts and its meanings.¹ The influence

¹ Lowinsky, *Music of the Renaissance*, pp. 129-177.

of the music on the human soul is a subject dating back to the Classic age and will pervade the entire 16th century to the Baroque period. In addition to aulic and mythological symbolism, it means the rise of expressiveness in music and, therefore, a crucial point for any interpreter of Renaissance music, both vocal and instrumental. First and foremost, vocal music, and the human voice was the most important means of musical communication in this age, capable of the infinite nuances of rhetoric art.

Today's interpreter should take all these aspects into account, which will bring about a vivid performance, surely in contrast with the theories, which ask for a cold and flat representation of Renaissance music. Of course, the 'quantum' is the question. Although the history of musical expression has not yet been written, young performers who intend to find their way in the musical market should become curious interpreters, asking themselves how to deal with expressivity. The late 15th century vocal ensemble repertoire is a good starting point for research on this matter. The Burgundian chanson is the main vocal secular genre in this age, with Gilles Binchois (1400-1460), Antoine Busnois (1430-1492) and Johannes Ockeghem (1410-1497) as its major exponents.² The scoring is for three voices, very likely male alto and two tenors (an upper fourth/fifth shift could be feasible in order to use female voices). A refined art of singing is needed for these sweet melodic lines, often ornamented with melismatic passages making the melodic line very elaborated. The perfection of this music can be enhanced only by a vocal technique capable of slight nuances and sweet sounds, a singing style showing rhythmic precision and flexibility in the phrasing. Polyphonic performance worked without scores and without bar lines: singers could read only their part, yet they had to be aware of what was happening in the other voices, including voice crossing, requiring peculiar harmonic consciousness.

Much has been speculated about the use of instruments in this music.³ The supporters of the *a cappella* style prefer to enhance the pureness of the solo voices, also maintaining that at this stage instrumentalists were mostly musically illiterate, not capable of reading mensural notation. Those more inclined to take the instrumental part affirm that the singers themselves could probably play instruments and that the lack of text under the lower voices would imply that those parts were destined to be instrumental, whose zigzagging movements are often awkward for voices. The problem is

² For a general description, see: Strohm, *The Rise of European Music*, pp. 441-462.

³ Fallows, *Secular Polyphony in the 15th Century*, pp. 147-166.

sharpened by the presumed instrumental imperfect and rudimentary nature at this stage – the flat bridge of the bowed instrument did not allow for playing single lines. Most likely, plucked instruments such as the harp and the lute were employed for the jumpy lines of the *contratenor*.

A definitive solution has not been found yet, therefore it is still a field open to research, a good starting point for a new group of singers. However, it should be kept in mind that if instruments are used, the second half of the 15th century is really a transitional period in this field. Within a few years, the Renaissance instruments would arise, with new techniques and performance practices. The group should be aware about this, performing valid research accordingly.

THE 16TH CENTURY

A rich repertoire of vocal music that can rightfully be called Renaissance music arises in Italy between the end of the 15th century and the beginning of the 16th century.⁴ Initially found in the North-eastern regions of Italy (between the courts of Mantua and Ferrara), the phenomenon of the so-called *frottola* spreads rapidly with a very refined repertoire, built on large poetical literature upon which newly sounding music is added. The character of the music is apparently light, yet it is very rich in different moods, moving from the melancholic to the humoristic and happy, with many instances and suggestions for ornamentation. The scoring is normally for four voices, but not treated equally as in traditional polyphony. The soprano part moves melodically within a small range (about an octave), while the inner voices proceed more by leaps and often with contrasting rhythm. These ‘non-vocal’ features – together with the lack of text underlined in the lower voices, which makes it difficult to assign the text to them – allow the modern performance tradition of this repertoire to be played with instruments, leaving only the *cantus* part to the voice. In fact, the *frottola* must be included in solo singing, accompanied by the lute or by a consort of wind or bowed instruments.

However, a careful investigation of this repertoire shows that it is also open to a group of unaccompanied voices or to a mixture of both.⁵ Moreover, the repertoire is open to stimulate new experiments and research, since it is not performed so much, especially regarding the unaccompanied voices.

⁴ For a general description of the performing contexts, voice types, see: Newcomb, *Secular Polyphony in the 16th Century*, pp. 222-239.

⁵ See: Prizer, *Performance Practices in the Frottola*, pp. 227-235.

Once the more suitable pieces for this solution are found, there are many questions to address: the problem of how to assign a congruent text underlay to the second and subsequent stanzas as well as to the lower voices.

The most recurring names in the anthologies of *frottole* are Bartolomeo Tromboncino, Marchetto Cara and Serafino Aquilano, the major exponents of the genre in the northern Italian courts. Nine books printed in Venice by Ottaviano Petrucci⁶ can provide sufficient material for an original program on the music sung at the northern courts in Italy; the wonderful manuscript ascribed to Lodovico Milanese, containing music by Marchetto Cara and other composers⁷ can be added. The Roman prints by Andrea Antico, one of which shows a group of singers reading from part-books on the cover page, without accompanying instruments (*Canzoni novae*, Rome 1510).

A program focused on this repertoire could easily evoke the fascination of the figure of the court singer-narrator; the music itself suggests virtuosity and ornamentation⁸, while the strophic structure allows the same music with different and new inflections and ornaments.

Before dealing with the most important vocal genre of the Renaissance, the madrigal, it would be wise to follow the thread of the lighter genres we find throughout the 16th century, which can also be linked in a concert program. Once the tradition of the *frottola* comes to a close, the vocal repertoire separates into two strands: the most learnt madrigal and the *canzone villanesca*. This arises in Naples, a city that even in the 16th century is famous for its innate musicality, cultivated at both the popular and cultured levels. The *canzone villanesca* comes from a happy blend of these two components and begins a rich repertoire that, over time, is exported to northern Italy and then attracts even established composers such as Luca Marenzio and Orlando di Lasso. Starting from a small book printed in 1537, *Canzoni Villanesche alla Napolitana*⁹, probably for the occasion of a visit to Naples by Charles V., this genre develops under the names of *villotta*, *villanella* and *canzonetta*. The music is set for three to five voices and, technically speaking, is not very demanding, nevertheless its bright character and rhythmic variety, strictly linked to the accentuation of the words, need a flexible way of delivering the music

⁶ Available on IMSLP.

⁷ *Frottole, laude et motets de différents auteurs*, Paris, Bibliothèque Nationale, ms. Rés. Vm⁷ 676, available on the Gallica website.

⁸ See the chapter *Ornamentation*.

⁹ For a modern transcription and reconstruction of the missing bass part, see: Cardamone, *The Canzone Villanesca*.

and text and language mastery – Italian, Neapolitan, northern dialects. In addition, a good sense of rhythm will allow for mastering the asymmetry and syncopation, of which this music abounds. The result of a lively yet faithful performance will be of great effect in a concert program. Furthermore, the repertoire is very suitable, as it was at its origins, for scenic or theatrical representations, namely *commedia dell'arte* and similar spectacles.

The *villanesca-villanella-canzone alla napolitana* repertoire is so rich that it would take too long to give a complete survey. A lot of material is available in the online sections of the major libraries, but here are just a few suggestions showing the different typologies:

- *Canzoni Villanesche alla Napolitana, Libro Primo*, Naples, 1537 (mod ed. in Cardamone);
- *Canzone Villanesche di Vincenzo Fontana a Tre Voci alla Napolitana*, Venice, 1545 (BSB);
- *Canzone Villanesche al Modo Napolitano a Tre Voci*, Thomaso Cimello da Napoli, Venice, 1545 (BSB);
- *Canzone Villanesche de Don Ioan Domenico da Nola a tre voci, Libro Primo*, Venice, 1545 (BSB);
- *Il Primo Libro di Canzon Villanesche alla Napolitana*, Baldassarre Donato, Venice, 1551 (BSB);
- *Villotte alla napoletana a tre voci*, De Diversi, Venice, 1566 (BO);
- *Il primo Libro delle Villanelle alla Napolitana, a tre et a quattro voci*, Gio. Domenico da Nola, Venice, 1570 (BSB);
- *La Nobiltà di Roma, Versi in Lode di Cento Gentildonne Romane, et le villanelle a tre voci*, Gasparo Fiorino, Venice, 1571 (LoC);
- *Il Primo Libro delle Canzoni alla Napolitana a Sei voci*, Di Giovan Ferretti, Venice, 1576 (BSB).

The strophic nature of the music and its popular character suggest the use of instruments in an ensemble playing *villanelle*. Whether keyboard or plucked, harmonic instruments can play an accompaniment by doubling or substituting the voices, is shown in some sources. Melodic instruments can also double the voices or alternate playing instrumental strophes. Percussion instruments may be added judiciously; it is better if they are not too noisy.

As the century progresses, this light genre survives, generally under the name of *villanella*, and adapts itself to the changes in time and fashion. The figured bass arises, favouring the setting with high voices accompanied by

harmonic instruments, like the harpsichord, the recently created *theorbo*, and the Spanish guitar. At the beginning of the Baroque era, the *villanella* does not lose its vitality, actually deserving a remarkable place in the vocal repertoire as a light counterpart of the more serious and demanding music written in recitative style. As in the 16th century, even famous composers such as Monteverdi delight in writing their *canzonette* collections, which could certainly count on an audience of enthusiastic amateurs. Further suggestions that could help as a starting point for a more in-depth research will follow.

Gerolamo Kapsperger published up to seven books of *villanelle* for one to three voices, from 1610 to 1640, a large contribution rich in inventiveness and influences from the contemporary recitative style. Strictly linked to the tradition of his hometown are the *villanelle* by the Neapolitan Andrea Falconieri¹⁰, imbued with an intense popular flavour, which had to be well accepted in the aristocratic and refined milieu that sustained and cultivated this 'light' music. The interpretive key of this music should not indulge too much in the 'folk music temptation', but rather highlight the simple refinement of the melodies and the harmonic structure. As for the continuo instrumentation, the beginning of the 17th century is the reign of the variety where all the harmonic instruments are welcome in order to underline and sustain the character of the piece. The harpsichord, spinet, lute, theorbo, harp and Spanish guitar can equally participate in the continuo group, in different combinations, as stated in the original sources and confirmed by the iconographical evidence.

However, the main bulk of the Renaissance vocal ensemble repertoire remains in the category of the madrigal. As soon as the *frottola* starts its natural decline in the second decade of the 16th century, we encounter the first examples of madrigals by Costanzo Festa and Verdelot in Italy, while the French chanson continues an uninterrupted discourse since the previous century. The story is very long and the repertoire is immense yet at the same time, the music performed today is almost restricted to few famous composers. We can only encourage people in finding new music to propose in concert programs. Special attention could be given to authors like Giovanni Ferretti and Andrea Gabrieli, who composed a lively repertoire, mixing some features of the *villanella* style with the polyphonic textures of the madrigal and setting them for five and six voices with imitation and textual madrigalism.

¹⁰ *Libro Primo di Villanelle a 1. 2. 3. Voci d'Andrea Falconieri Napolitano*, Rome, 1616 (BO).

A new challenge presents itself for those who wish to deal with the late Renaissance repertoire. If a vocal group can operate in the range of a moderate expressiveness and elegance of phrasing in the classical madrigal, it is from the late 16th century that the vocal style goes through several changes and improvements, which will bring about the mature Baroque singing.

It is interesting to read a description of the fervour that marks this musical age by a privileged witness, Vincenzo Giustiniani, who had a prominent role in the Roman economical and artistic life, both as a banker and as a patron:

After 1575, a new way of singing was promoted by some singers, showing great range and a new way of inventing ornamented passages, which incited the composers to write new music. They wrote villanelle composed in a mixed style of madrigals and villanelle (...) And when the villanelle were more perfected, thanks to the more ingenious compositions, every composer managed to improve his way of composing for many voices so that his compositions would be well accepted, particularly Giachet de Wert in Mantua and Luzzasco Luzzaschi in Ferrara. They were the heads of all the music for the dukes, who amused themselves immensely, mainly in ensuring that many dames and important ladies could learn to play and sing excellently to such a degree that they [the dukes] stayed for entire days in small rooms, nobly furnished with paintings and especially built for this purpose, and a great skill was among those dames from Mantua and Ferrara¹¹, that they competed, not only on the timbre and the arrangement of the voices, but even in the ornamentation made of delightful *passaggi* performed at the right moment and not excessive (...), and more with moderating and increasing the voice, loud or soft, reducing or increasing it, depending on what was more convenient to the range, slurring and interrupting it with the accompaniment of a suspended whisper, articulating long passages, well performed, pronounced, groups of notes, with jumps, with long or short trills, with sweet *passaggi* and softly sung, from which sometimes an echo was heard answering, and mainly with a motion of the face, with gazes and gestures judiciously accompanying the music and the concepts, and above all, without any vulgar movement of the body, mouth and hands, but only addressed to the goal for which they were singing, and making the words stand out so that even the last syllable of each word could be heard and not interrupted or suppressed by the *passaggi* or other ornaments.¹²

¹¹ Giustiniani is speaking here about the famous *cantatrici* of the *Concerto delle dame di Ferrara*.

¹² The whole text, one of the most important accounts about musical life in Italy as seen

This account would be very stimulating for a singer, because it contains a treasure of inspiring advice, each one deserving study and reflection. It also demonstrates that even at that time composers were influenced by the singers' skills, virtuosity and inventions. Giustiniani adds elsewhere in his account that vocal fashion changes quickly and that every town has its proper vocal manners. Unfortunately, we can only guess about these peculiarities, nevertheless it would be a very exciting task for a group, to work at a project focused on a given repertoire. As we can see, not only from the aforementioned source, the ornamentation skills are of fundamental importance; to this end, the Conforti¹³ treatise is very useful for learning the late Renaissance ornamentation.

In light of what we have read and said until now, it should be easier to face the last topic of this excursus about repertoire, the Baroque era. In his controversy against pedantry and traditionalism, Monteverdi counterpoises two fronts. The first is the old way – *prima pratica* – in which the music dominates over discourse, the text, as occurs in classical polyphony, where it is impossible to understand the meaning of the words; the second is new way – *seconda pratica* – where the music is servant to the discourse, following the precepts formulated by Plato in his *Republic*. This means that the delivery of the text becomes crucial in the Baroque age, but it should be easier once trained in the late Renaissance vocal style. The music itself will offer new expressive opportunities and in particular, Monteverdi would develop incredible skills in representing the words. Thus a study of this composer, although very well-known and often performed, is essential to understand the style. The repertoire is rich and varied, enlivened by the *concertato* style and the *basso continuo* instruments.

THE TOOLS

Having seen the opportunities offered by the rich repertoire for vocal ensembles, it would be useful to try to define some elements that can help the artistic success of a group of singers. We could say that there are certain qualities that cannot be taught, because they are the hallmark of gifted musicians and part of the deeper side of their personality. However, in a

by a connoisseur, can be read in Solerti, *Le origini del melodramma*, pp. 98-128. An English translation (not consulted for this article) can be found in MacClintock's *Giustiniani's Discorso*.

¹³ Giovanni Luca Conforti, *Breve et facile maniera d'essercitarsi*, Rome, 1592, available on IMSLP.

didactic ambitus, clarification is due in order to describe the important steps and aptitudes that underline the musician's career. Moreover, it could also help those whose talents are still hidden or restrained by an incompletely developed personality – in this case, a work about inner awareness should be undertaken. It could also clarify the different components of such a complex work as the performer's role is contributing to visualize the real targets that make the difference between a communicative artist and an ordinary one.

During a performance, the artist makes use of external and visible resources, but evokes so many inner motivations. These intimate feelings are the fruit of years of development of the human and artistic personality and, if add it to the disposition to communicate with the audience, make the real difference between a performer and an artist.

These 'internal aspects' normally escape the attention of the average listener, but indeed represent the foundation of the communication skills of an artist. If we watch a very good, extroverted singer – or group of singers – while performing, we are impressed by the skills of the interpreters, which if analysed, we find that they are comprised of technique, elegance, body awareness, the art of delivering the music and, lastly, the ability of communicating within the members of the group. In addition, the culture, the competence about the performance practice, and the ability to study in a positive direction are hidden within a good performance. Hence we will try to focus our attention on these different aspects and attitudes that, if seriously pursued, could help to develop those qualities and talents that form the real soul of a true musician.

HISTORICALLY INFORMED PERFORMANCE (HIP)

From what has been outlined so far, we realize that the repertoire of the past needs special attention from the interpreter and that the page of music alone, read from a modern edition, does not express all the potential that only a more in-depth study can try to manifest. The question of how to approach all the music that does not belong to the present has been posed since the first great reconstructions made during the Romantic period. Yet it was at the beginning of the 20th century that the problem of how to interpret and how to perform early music was systematically addressed until the birth of the so-called historically informed performance (HIP) practice movement. Whatever the position regarding this issue, it must be admitted that this movement has generated a series of in-depth reflections on the

nature of musical interpretation. In addition, a great deal of methodological questions regarding the so-called ‘composer’s intentions’ and the duties of the interpreter have certainly raised the level of discussion when it seemed to have reached a standstill. It is worthwhile to mention briefly this issue, because it is so often neglected within music pedagogy, in favour of a practical and, perhaps, superficial attitude tending to reduce musical teaching to a sort of subliminal transmission of practices. We can consider a first phase of the early music revival, which can be placed at the beginning of the 19th century, and could call it the Age of Pioneers¹⁴. At that time, the reaction against the deep, romantic, personal involvement of the interpreter led to an objectivistic vision of the performance based on the empirical data available to the performer. The champion of this stance, Arnold Dolmetsch, affirmed: “Expression is a modern thing, and that early music requires nothing beyond mechanical precision”.¹⁵ On the one hand, this intransigent vision led to cold, almost mechanical performances, yet on the other hand attracted the easy criticism both of the mainstream¹⁶ musicians and of the most acute musicologists and thinkers: the empiricist’s pretention to return to the composer’s intentions was easily demolished. The crux of the problem was the idea of authenticity and to what extent it is honestly possible to maintain that an interpretation is authentic and respects all the conditions existing at the time of the creation of the piece. The answer was necessarily negative: even in the words of an authoritative exponent of the early music revival such as Nikolaus Harnoncourt, it was possible to find a very pragmatic approach. He used to distinguish the act of being faithful to the score (*Notentexttreue*, what we can assume from the written score: tempo, pitch, instrumentation, etc.) from the attempt to catch the spirit of the work (*Werktreue*), considering both utopian. Nevertheless, this intense debate remained mainly confined to specialized literature: most performers have a practical mentality and often, when participating in such discussions, tend only to defend what they are doing. Symptomatic of this attitude is Christopher Hogwood’s explanation

¹⁴ See, in this regard: Kenyon, *Authenticity and Early Music*.

¹⁵ Cited from Dolmetsch, *The Interpretation of Seventeenth and Eighteenth Century Music*, in Fabian, *The Meaning of Authenticity and the Early Music Movement*, pp. 153-167. This essay contains a useful summary of literature on the subject of ‘authenticity’, with particular attention on the German sources of the mid-20th century. See also: Sherman, *Authenticity in Musical Performance*.

¹⁶ With this word, we intend the musical trend that refers to the 19th century tradition as handed down from teacher to teacher.

for his decision to turn from Renaissance to Baroque music: “My interest in [Renaissance music] became exhausted, because we did not know whether or not what we were doing was authentic or not . . . So I turned to a period which offered reliable sources”.¹⁷ Record companies and music festivals did the rest: a new product was on the market, guaranteed by the mark of authenticity. The audience discovered a new actor in the musical scene: no more romantic symphonies which have been heard dozens of times, nor abstruse contemporary music. Something new, in spite of the antiquarian nature of the merchandise, something that also winked at the world of ethnic and folk music, especially regarding the Medieval and Renaissance genres. In this way, early music movement became a complex sociological entity in which the main actors were the singers, the instrumentalists, the instrument makers, the concert and festival organizers, and the record label owners and technicians; they were followed by the journalists, the commentators, and the writers. Last but not less important, the audience included, among others, many amateur players who were also competent listeners. During the last decades, the academic controversies have perhaps soothed over and early music – in its manifold manifestations – has become further spread and accepted. Whatever judgment is given about the methods and the results of this approach, we must admit that it has established itself as an active and creative part of the musical scene. The question for a young student today, is which path to take, while for instrumentalists the decision is perhaps easier – having studied the instrumental performance practice more deeply – for a singer it is more difficult because there has been much less experimentation about vocal technique changes, from the Medieval to the Renaissance periods, from the Baroque and *belcanto* age. The wise advice should be that in-depth and responsible study would pay more in a future that will be considered and accepted by more experts and specialists than a know-it-all musician would. A cautious study of the chosen period performance practice should give the best results: once the barricades are lifted – mainstream against philologists –, it will be possible to find a research and study method that will conciliate accuracy with a right creative spirit. Blind devotion to the musical text is obviously not enough and must be enriched by the creative contribution of the interpreter on the basis of his or her experience about technique, culture and sensibility. A minimum of objective detachment is often necessary and useful if the artistic choices are also growing from the emotions.

¹⁷ Cit. in Fabian, *The Meaning of Authenticity*, p. 155.

Furthermore, it is true that it is not possible to fully know the composer's intentions, but perhaps it is possible to try to approach the conventions of the composer's time in order to act at least in a credible scene.

An HIP study approach should be taken into account as an investment, because in the near future it could become a more clever way to approach any music of the past. If we want to think seriously about what the traditional or 'mainstream' way is today, which is taught in conservatoires and academies, we could define it as "what remains of the legacy of the Romantic tradition, filtered through the 20th century 'perfectionist' tendency, encouraged by competition and record industry needs". In many cases, this approach still gives significant results yet it is clear that it is destined to crystallize in time while the original idea is further and further away in the time. On the contrary, a vision of the music of the past (any past, even the recent one) that takes into account the study of the conditions that have seen the birth of the musical work (musical, technical, cultural and aesthetic), will always be new and modern.¹⁸

TECHNIQUE

Technique is obviously a very practical and evident aspect of the performance nevertheless it conceals some features belonging to the 'invisible' face of music making. Indeed, technique is an aspect that should not appear when we are on the scene; it should be behind us. It is no accident that when we listen to a great interpreter, everything in the performance seems fluent and easy. This concept had already been exposed in a very insightful way in the 16th century by Baldassarre de Castiglione in his well-known *Book of the Courtier*, where he speaks of *sprezzatura*, that is to say 'nonchalance', a skill that should never lack in the perfect courtier:

To practice in everything a certain nonchalance that shall conceal design and show that what is done and said is done without effort and almost without thought. I believe grace is derived from this in great measure, because everyone knows the difficulty of those things that are rare and well done, and therefore facility in them excites the highest admiration.¹⁹

This quotation is important because Castiglione refers to many aspects of the life and actions of a courtier: handling weapons, riding, dancing, and

¹⁸ Taruskin, *The Pastness of the Present and the Presence of the Past*, p. 138-207.

¹⁹ *The Book of the Courtier*, Book I.26.

to music making; singing or playing is considered a fundamental gift of the perfect courtier. In this regard, Castiglione says: “a musician who in singing utters a single note ending with sweet tone in a little doubled ornament with such ease as to seem spontaneous, shows by that single touch that he can do much more than he is doing”.²⁰

It is of great interest to know from such an early authoritative source how refined perfection in performance was expected in an age that today many still consider ‘primitive’ regarding music performance and the technical means of expression. The mastery of technique allows the performers to be so at ease so that they are never working at their maximum, still maintaining a reserve of technical and musical means and energy. *Sprezzatura* also means avoiding its unpleasant contrary, affectation: the defect of unnaturally imitating someone’s exterior habits or showing stiffness and clumsiness. Of course, Castiglione’s recommendations must be considered as an end rather than a means: students need more concrete elements in order to develop their vocal and ensemble technique. In this respect, we could divide the ‘technical’ issue into the following sub-topics to which the study should aim:

- Vocal control allowing a wide dynamic range, from very subtle whispering to declamation;
- A clean voice that can control the vibrato and that allows the words to be clearly intended;
- A light and deft voice, capable of producing fast notes;

We should also consider an ‘ensemble’ technique consisting of:

- Rhythmic awareness;
- Ability of the components of the group to listen to each other;
- Intonation control, with respect to the ability to listen to others’ intonation.

According to a rather deep-rooted cliché, the performance of Renaissance music is easier than Baroque or Romantic music. This is only superficially true. As we will see below, deeper knowledge of the repertoire and the conventions about the performance will open a new musical world, demanding its proper competence and study. Therefore, it will be useful to clarify some peculiar

²⁰ Ibidem, Book I.23. The Italian *gropetto raddoppiato* has been erroneously translated as “a little group of four notes” yet it is an actual ornament called *groppo*; *raddoppiato* means ‘doubled’, in terms of note values.

aspects that a singer will have to face when he decides to embark on singing early music.

EMISSION

As John Potter acutely points out in a short but intense essay about singing performance practice in the 16th century²¹, the attempt to recreate the original sound of the Renaissance voices risks to going no further than pure speculation. The reason is twofold. On the one hand, “the voice is the only instrument which is directly expressive of mind and body. Singing is a personal and physical statement which is firmly rooted in the here and now, making the re-creation of historical styles something of a compromise”. On the other hand, the perspective can be distorted by the fact that some repertoires “have never disappeared from sight”.²² This is the case of Tudor music and also of the repertoire of the Roman School sung at the Sistine Chapel for centuries: instead of remaining faithful to the early tradition, these singing practices have been strongly influenced by the current use of the times that they have gone through, namely 19th century opera regarding the repertoire of Palestrina. Thus, these uninterrupted traditions are of no help in the reconstruction of the early performance. Potter identifies the focal points of the modern technique – which took its shape at the beginning of the 19th century, simultaneously with the transition from the style of Rossini’s *belcanto* to Romantic opera – in lowering the larynx and systematized breathing, both enhancing the power of the voice, “there is a price to be paid for this efficiency: clarity of vowels is sacrificed to purity of tone”. All the references to early singing point to a completely different approach, starting with delivering the text, which comes, in turn, from the foundation that inspires musical composition and performance before the French Revolution²³; the rhetoric art – which has come back to life since the Medieval period, inspiring the poetry and the music – is at its apogee in the early Renaissance when the humanists and the musicians look back at the Classical era as a source of inspiration.

As little research has been done, especially from the performance side, the field is still open to experimentation to various items:

²¹ John Potter, *Reconstructing Lost Voices*, pp. 311-316.

²² *Ibidem*, p. 311.

²³ See: Haynes, *The End of Early Music*. In this fundamental text about performance practice, the author even proposes to substitute the term ‘early music’ with “rhetorical music”.

- Relationship between sound and speech, especially in the singer's own mother tongue;
- Mastery of intonation with regard to emission control;
- Development of an 'ensemble' sound.

COUNTERPOINT AWARENESS

Among the technical abilities, a very important issue is the ability to understand the role of the singer's own part in each moment of the performance. It is well-known that in polyphonic Renaissance writing there is not one prevailing voice and it is true that the soprano part in some genres is gradually increasing in melodic importance. Yet even in these cases, each singer is responsible for recognizing and highlighting all the nuances and inflections that are found in the part – for most of the secular repertoire we take for granted that one voice per part is the normal solution – so as to develop the:

- Sense of direction in the vocal line, with its climax and weak notes;
- Awareness of the role that each note has the contrapuntal structure within: mainly the treatment of dissonances – preparation, dissonance, resolution – which has its counterpart in the voice modulation;
- Awareness of imitative structure and the consequent control of articulation in the musical phrase.

All these aspects must be integrated into the musical practice of the time. It is well-known that each singer did not read from the score, but from his own part-book, which was moreover written without bar lines. With practice they could develop both a 'horizontal' skill – the shape and the direction to a given melodic line – as well as a harmonic, vertical sensitivity, which concerned both the 'ensemble's ability and the awareness of the role of each sound compared to the other voices.²⁴

ORNAMENTATION

By now it should be clear that the original musical documents that have come down to us contain only a part of the real performance and that they should be integrated with the knowledge we can grasp from other related sources. The process of musical writing, both printed and handwritten, was a complex and laborious work, so it is obvious that only the essential information was put on paper. Moreover, the mentality of the composer who

²⁴ See: Smith, *The Performance of 16th Century Music*, Chapter 2.

fills the paper with all the prescriptions that satisfy his idea of the piece was still to come; a lot was taken for granted and left to the interpreter's abilities. Ornamentation was perhaps the main subject in this ambitus, but today very few Renaissance and Baroque singers can manage ornamentation on their own, often needing the help of more experienced teachers or conductors. Instead, it is very important that they become self-sufficient about the art of ornamentation. There are many useful modern studies and original treatises about ornamentation and here is not the place to deal with this important subject; giving some advice that comes from experience²⁵ will suffice.

Firstly, it should be clear that two kinds of ornamentation exist: the 'small' ornamentation, which normally involves a single note to which a mordent or other ornament is added, and the 'long' ornamentation, which deals with the diminution of longer passages (*passaggi* in Italian). Neither of these should be considered a mechanical process – sometimes the sources could be misleading in this sense – but rather an art that is learned progressively thanks to experimentation. The teachings we can draw from the best examples of *passaggi* that have come down to us are that:

- They are perfectly integrated in the logic of the phrasing;
- There must be a sensation of full or empty balance: after a long passage with many quick notes, a moment of relaxation is expected;
- The intensification of the *passaggio* can contribute to the expressive atmosphere of the piece;
- The direction of the phrasing must always be observed. If the line is very long, some very small 'anchor points' should be found, on which to stress a bit;
- The ornamentation style changed over time, so it is important to relate the piece with regard to a proper source for *passaggi*; the most evident change is the evolution from simple, contrapuntal, diminutions to more virtuoso and fast pervading *passaggi* toward the end of the 16th century;
- Counterpoint awareness is also important for ornamentation. When adding new notes, those falling on the main beats should not create too many forbidden relations (fifth and octaves), mainly with the bass; this matter is open because in literature many contradictions

²⁵ For a survey on ornamentation, see: Brown, *Embellishing 16th Century Music*. The easiest original treatise from which to start is certainly: Ortiz, *Tratado de Glosas*. For other examples of vocal ornamentation, see also: MacClintock, *Readings*.

are found in this regard, being the art of diminution strictly linked to that of improvisation. We can assume, however, that a learned musician had a good ear about forbidden relations and could accept or not accept them, depending on the context and the resulting effect.

CULTURE

The musician who cultivates a keen cultural sensibility can surely have more chances to develop a unique artistic personality, which will help in recreating and communicating the atmosphere that surrounds the ambience related to the music performed. Although it is utopian to pretend to go back in time and relive the conditions around a given piece of music, the more we increase our knowledge about history, literature, and the arts in general, the more we will be able to create and show a halo of depth and credibility in our musical proposals. Musical communication also consists of impalpable suggestions that, if carried out with seriousness, should not be undervalued, but considered as the precious contour to the main musical message. Moreover, the interest in a given cultural milieu can enhance the interest about the music of that period and stimulate the need to become more familiar with the repertoire, its conventions, and its practice. As should be clear by now, the early music performer should also be considered a researcher: the substantial results come after experimenting in many directions and culture is part of the general picture.

One of the most interesting and fascinating aspects which early music performers have to deal with is the fact that they are not obliged to relate to a fixed 'canon' of repertoire like most 'mainstream' musicians.²⁶ Of course, each style and epoch has its own masterpieces that cannot be ignored; nevertheless, the richness of the repertoire of the past still allows happy discoveries of music that until today have remained hidden in libraries or archives. In fact, the discovery of an unknown valuable work or author can open the possibility of making concerts or new recordings. With this in mind, it is clear that our group of singers will also have to be well equipped in the field of research and to be on good terms with musicology, trying to contradict the witty affirmation of Charles Rosen according to which "musicology is to musicians as ornithology is to birds!"

We speak about a practical musicological competence that allows us to make a bibliographical research, to prepare our own practical editions²⁷ and,

²⁶ An interesting explanation about the canon is found in Bruce Haynes, *The End of Early Music*, p. 5.

²⁷ A reference text in this field is Feder, *Music Philology*.

perhaps most important: learning the mensural theory and being able to read from original parts. This would surely contribute in drawing us nearer the real spirit of the music of the Renaissance. Furthermore, reading musicological essays can help to approach repertoires or composers that otherwise might remain confined to the academic environment only. We should also make it a habit of learning to consult the main bibliographical repertoires (RISM²⁸, Vogel²⁹, etc.), where is possible to find many starting points in our research.

Moreover, nowadays the Internet contains an invaluable amount of musical sources that are available for free to scholars and early music enthusiasts, a treasure that only a few years ago was reserved only to a small circle of connoisseurs. The IMLSP project, for example, contains the largest library online about original sources.

Many important libraries have their own digital libraries and we can cite a few of them, but there are many smaller digital collections of music that can provide new repertoire:

- Bibliothèque Nationale de France (Paris), with the Gallica website;
- Bayerische Staatsbibliothek (Munich) has a rich collection in the digital collections, music sheets, musical manuscripts;
- The British Library (London): Royal Holloway Repository, Early Music Online collection;
- The Library of Congress collection (Washington): Pre-1700 Musical Treasures: Manuscript and Print Collections;
- Museo Internazionale e Biblioteca della Musica (Bologna) has an online catalogue (Gaspari online) at www.bibliotecamusica.it;
- The Vatican Library is progressively digitizing the musical material, albeit mixed with historical documents.

DELIVERING THE MUSIC EXPRESSIVENESS, RECITATION AND THEIR EFFECTS ON THE AUDIENCE

Speaking of technique, we have just mentioned the importance of rhetoric pertaining to musical interpretation. It is now taken for granted that without a special sensibility for the effects of the rhetoric art a

²⁸ RISM (Répertoire International des Sources Musicales) collects all the printed and manuscript sources with information about the libraries that preserve the given source, regarding the period we are dealing with. It is available in the main musical libraries; the manuscripts section is available online at <http://www.rism.info/>.

²⁹ Vogel, *Bibliografia della musica italiana vocale profana*.

great part of the meaning of the music of the past will be lost. We do not have enough space here to deal fully with the relationship between rhetoric and musical interpretation.³⁰ Suffice to say that, in fact, we find references about rhetoric beginning with the Medieval and Renaissance music treatises onward, where rhetoric is used in order to explain the construction of the piece and of the poetic/musical phrase. In this view, we could say that the grammar is to the syntax – in written language – as the counterpoint is to the rhetorical figures, in the musical composition. To what extent the interpreter should highlight each figure is one of the challenges of interpreting the music of the past. The rhetoric can certainly help us because we do not live at the time when the music was written and performed, but knowing the logical connections that the composer had in mind is helpful. However, an interpretation that emphasizes every rhetorical detail will sound exaggeratedly scholastic. The rhetoric can also help us to analytically understand the structure of the piece and then a continuous study of the language and the research for personal good taste will give us a right sense of proportion.³¹ In other words, knowing the figures can help just as knowing the syntax of the phrase can help making an effective speech. In our case, a good singer must find the right delivery as well as the fluency and mastery of the inflections of the language of the piece: singing eloquently could be the magical formula.

Historically speaking, at the beginning the rhetoric art manifests itself in the vocal sphere: the composer puts a poetic text to music so that the result can touch the listener's feelings; the interpreter must collect this message and transmit it to the listener.

It is not easy to deal with a rhetorically inspired musical interpretation as the word rhetoric is, in today's mentality, very often linked to an exaggerated or artificial behaviour or eloquence and also weighed with showy metaphors. This could take us in the wrong direction, but should be enough to remember Castiglione's precious admonishment about avoiding every kind of affectation: a rhetorical approach – we could say narrative – to the delivering of music cannot be ignored. We must know that the boundaries are therefore very subtle. On the one hand, we can place the

³⁰ For a general explanation, see: *Rhetoric and Music* by George J. Buelow, in *The New Grove Dictionary*; for more detailed studies, see: Saint-Dizier, *Musical Rhetoric*; Bartel, *Musica Poetica*.

³¹ Regarding excessive descriptive and literal use of rhetoric in early music performance, see: Rifkin, *On Interpretation and Rhetoric*.

refusal itself on the rhetoric applied to music, therefore a performance with no inflections would result; on the other hand, exaggeration and bad taste: rhetoric in the wrong hands could provoke disastrous effects. Hence, how do we reach the true rhetoric effect? Through the refinement of 'good taste', achievable after a constant reading and in-depth study of the chosen repertoire, so that a new awareness should rise and a particular sensibility should develop. It would be advisable to submit us to the judgment of an expert audience, even if comprised of competent friends. We should have the humility to accept criticism in order to be able to make corrections in order to mature our ability to understand when the audience is touched by our interpretation and then insist on the direction found. From a practical point of view, in order to sing and play rhetorically, to move the listener's affections, we should:

- Understand the structure of a piece, identify its character, its tempo, the meaning of the text and how much the text is reflected in the music (this is not always clear since in Renaissance we often find painful texts accompanied by apparently cheerful music);
- After this we should develop:
- The artistic sensibility for a well-balanced expression; it is reached over time, refining the natural talent that we have;
- Our disposition to communicate, which should spring from our inner self;
- The naturalness of acting.
- All these abilities should be brought to perfection through constant commitment.

BODY AWARENESS

A singer should also decide to undertake a path of body awareness. Very often, good musical intentions risk remaining blocked because of rigidity in some part of the body where energy does not flow smoothly. Furthermore, a musician's life tends to be sedentary, due to the many hours needed for practicing. It is thus quite necessary to compensate physical inactivity with any method combining body awareness and exercise; everyone should find the most convenient method for temperament and wellness: yoga, tai chi, Pilates, the Alexander Technique or something similar. The positive effects will be evident, even for overcoming stage fright.

PRACTICAL SUGGESTIONS

BASIC ITEMS

Many elements determine the artistic and professional success of an early music group. Before examining these various aspects, we should take into account some factors that any group of young performers should consider before starting a musical adventure together:

- Unity of purpose: this covers interpretive approach, temperamental affinities and the awareness that the question of leadership and working on group dynamics should not be avoided since both will be essential for the success of the ensemble;
- Uniformity: starting from the same technical and musical level will help to grow together, both musically and artistically;
- Lightness: given a fixed hard-core, a flexible number of components (voices, instruments) could help immensely.

In addition, the construction of the artistic personality of a young musician goes hand in hand with the development of his human individuality, which must lean toward overall growth involving:

- The awareness of one's talents and limitations;
- The belief that a serious and thorough study will bear fruit;
- The certainty that there are no shortcuts. Perhaps the case of the 'young gifted virtuoso' does not correspond to the above-mentioned qualities, but it is a figure that is not so common or necessary in the case of small vocal ensembles active in the early music sphere.

An issue not to be underestimated concerns the name to be assigned to the group. Since the beginning of the early music movement, groups have mainly utilized names taken from the past: historical groups, titles of musical works or pieces, all aiming to add an evocative meaning to the image of the group. The most meaningful names have already been taken; so greater imagination and research effort is required, considering the immense heritage of the past. Perhaps particularly extravagant names should be avoided as well as those very strictly linked to a local environment. The question of leadership within the group is also of primary importance. Very often, students who have known each other since their school days find it natural to work together at the same level, without a real conductor; friendship can easily foster this ideal need for equality, which in itself is not a bad thing at all. Nevertheless, some

important aspects should be considered. If the ensemble is not too large, a 'democratic management' of the group could be considered. Everyone should take his/her own responsibilities, according to each person's abilities. Besides the purely musical decisions, there are musicological and bibliographic research, repertoire, transcriptions, and general management, which we will address. If everyone does his or her part, no one should feel like a dead weight and the work will progress faster. Nevertheless, the artistic unity of purpose is a main objective for the group's success, so a musical supervisor and manager who has the final word is recommended. The traditional figure of the conductor gesturing in front of four or five singers now seems somewhat excessive and out-dated, whereas an 'invisible' conductor would be the best option, or at least a more discreet figure, a role better played most of time by one of the singers themselves. This solution would also appear closer to the historical performance and induce a good atmosphere aimed at concentrating the audience on the real musical content.

HOW TO GET KNOWN

Once the musical preparation has reaped its first positive results, it will be necessary to move on to the 'communication' phase, what we could call the 'outward' work, the activity aimed at becoming known within the musical market. Of course, the easiest way should be to entrust a professional agent to take care of all the managerial tasks, but for a group that is not well-known, this does not seem practical. First of all, the large agencies only work for well-established groups who are more easily marketable to great concert organizations; even agents who have a more restricted or local activity will find it difficult to peddle a little known ensemble. Moreover, one should distrust people asking for money in advance for promotional work, which will rarely generate concerts.

PROMOTION

The hard work at the beginning must be done by the members of the group or by someone close to the interests of the group itself. So let us try to define the main aspects of this self-management activity and which goals to aim for. In the communication work, we can recognize the preliminary phase of the promotion, which will be followed by the real work of the press office. In a group with a limited budget, the same person could carry out these two tasks. It is very important to start from the beginning with the idea that

once the group is ready for a public performance, everything we do must be communicated.

In the promotional activity, the printed material is no longer indispensable compared to the electronic material. A digital brochure is useful for describing the group and its characteristics, providing programs and showing some photos of the group, which can be sent by email to inform people about the existence of a new ensemble. Some sort of advertising is needed to stimulate the curiosity of those organizing events. It must be said that more and more often we see advertising applied to music yet mediated by other kinds of products: captivating, even a little arrogant, as if to say, “You must believe we are the best”. We do not know how effective this way of imposing themselves is, but we would propose a more elegant way, using the same rhetoric art found in the music we will perform: convince gently and possibly touch the people feelings, even in the promotional phase!

A list of selected contacts, which should be created personally, is also very important. Concert societies and festival receive so much advertising and spam emails that it is almost impossible to read them all, so trying any mass email method could prove useless. Find the right contacts instead and try to contact them personally!

Certainly the large classical music institutions are the most unwilling to accept a young group, as they are often open to just a few of the early music stars. On the other hand, there are now so many festivals and institutions devoted to early music throughout Europe and overseas, that it would be more beneficial to focus on these. Furthermore, state and private institutions that provide economical contributions, to give space to young groups, now incentivize many festivals. For this reason, many festivals have a ‘young artist’ section so it would be a good idea to investigate them. An alternative channel can be found in the creation of new opportunities and situations:

- Local institutions might be interested in promoting a venue, a local historical celebrity, a cultural tradition, etc.;
- Cultural projects and ventures can include music and early music is often appropriate;
- Interdisciplinary projects involving more performing arts: art exhibitions, multimedia events, conferences, and literature festivals can benefit from collaborating with a vocal ensemble;
- The main festivals often organize a fringe festival as well, a series of collateral events that allow young groups to challenge their abilities and make themselves known.

The first rule should be to start from the environment we know best in order to hone our craft from a safe position, and then try broadening the range. In the meantime, these first appearances may produce some recordings and videos that will be useful for future communication.

A new method that is spreading, especially among the young groups, to raise funding for a project – usually disco-graphic or audio-visual – is that of crowd funding on specialized Internet platforms for this purpose. Even in this case, it is important to present a project that is as convincing and original as possible in order to attract the interest of possible donors.

PRESS OFFICE

In the past few years, interest in print media regarding classical music in general has not grown, even more so for the early music events and fans, which represent a niche target. In fact, this is a common disadvantage that can be recovered thanks to the communication skills put in place by the group. The battlefield is certainly the Internet, however it is important to be good musicians; the best communicator will succeed.

Having said this, our self-managed press office will concentrate on informing the local press regarding any events or recordings. A press release for the newspapers and magazines should be as concise and comprehensive as possible. If it is too extensive, it could be cut by the editorial staff, where we least expect it, and be deprived of important information. The general tone of the text should not be redundant or exaggerate about the qualities of the musicians or the program, but should try to raise the interest and the curiosity of the reader, the details of the program, emotional atmosphere, historical information, and so on. There should be an area on the website for the more ‘static’ information: programs, calendar of scheduled events, curriculum vitae of the components, new recordings, future projects, contacts, photos (high resolution), and press reviews.

On the other hand, over the past few years Facebook has become the fastest way to:

- Inform the potentially interested people about the group’s activities, regularly launching news about events, recording releases, radio and television broadcasts.
- Provide updates, adding photos and videos; if used strategically, it can be a very powerful weapon that can reach the right people.

CREATING, PREPARING AND PRESENTING A PROGRAM

Creating a good program is a very delicate issue. We have already spoken about the exigency of giving a harmonious shape to the sequence of the pieces, in terms of emotional impact and variety. Furthermore, the program project should be adjusted depending on the concert situation: for an expert audience in early music habitué or for an undetermined context? In the first case, a musical path for the more experienced listeners is achievable; in the second, a lighter proposal will certainly be welcome. The text of the program should contain all the information needed in order to make it easier to edit the concert program.

Here some important points:

- Complete name of the composer (date of birth and death) and a detailed list of pieces should be clearly specified;
- Text formatting must be done as simple as possible in order to make the graphic design work easier; the use of italics should be limited to the first lines of vocal pieces (*Cruda Amarilli*) or to the musical sections of the pieces (*Adagio, Allegro*);
- Groups of pieces that will be performed without interruption should be clearly indicated;
- Provide a list of original sources from where the pieces are taken, if requested by the organizers for copyright regulations;
- If the performers feel it is beneficial to present some personal thoughts or special information about the program (especially if the program is the result of a research work), an explanatory text that could be added in the concert program.

THE AUDIENCE: THE MOMENT OF TRUTH

After a period of intense study and rehearsals, we finally come to the first important concert. Every musician knows that every time he is in front of an audience, it is a real moment of truth. If there are musical or interpersonal problems left unresolved, the adrenaline will hardly resolve them during the performance. Over time, the audience will represent an element of positive stimulus and inspiration, but it can be paralyzing in the beginning. We should not be worried about this since all musicians have taken their first steps on the stage at some point. It is important to get there gradually, perhaps starting from situations that are not too exposed. The opinion and the advice of musically sensible friends – not necessarily professional musicians – can be

very useful in order to set up all the details of a performance. Therefore, the appearance in public should happen gradually: the importance of the event should be commensurate with the level of preparation and reached artistic maturity.

The technical aspects of the performance should be taken into account as having their effect on an external audience, but also some practical and basic expedients:

- How the program is organized (too long, without a common thread or a guiding principle?). Always think of a program as a narrative, a story with its moments of joy and sadness, of meditative or extroverted mood. All this will keep the spectator alive and participating actively to the musical event;
- A sort of ‘theatrical direction’ regarding the movements on the stage. In fact, the economy of the unnecessary movements and the organization of the required ‘changes of scene’ can be very effective; the musicians’ entrances and exits, movements on the stage. Everything should be organized so as to avoid downtime during the performance; page numbering and page turning should be well planned. Remember we are on a theatrical stage, albeit simple;
- During the concert, many people talk to the audience in order to explain details, stories or curiosities about the program. This can be very effective, provided the talk reaches the entire audience, both from an acoustical and language point of view, and that it does not last too long.

The question about dress could open an endless discussion that is not the case to start up here; it is sufficient to say that the elegance of an ensemble can also be seen from the dress and that the search for good taste, the harmony of colours is important. The choice is entrusted to our good taste, but some basic ideas could be helpful. Sober elegance always comes off well; casual, is better to avoid unless an informal situation. A stable ensemble should invest also in a common dressing with coordinated colours, mainly for women. Obviously, 19th century dress, like a tailcoat, is to be avoided as much as possible!

CD AND VIDEO

It is a well-known that the diffusion of music CDs and DVDs has been revolutionized by the Internet in recent years. This has not been offset by

the advent of platforms, like iTunes and the like, which sell music online. The YouTube competition, which provides countless free videos, is overwhelming and is to the detriment of both the recorded music market and the sound accuracy, the quality of mp3 compressed audio being definitely lower than a good CD. We cannot count on a sustainable market yet we can hardly propose high-quality recordings. Unfortunately, this is the reality and the niche world of early music can do very little to change the trend; we can just adapt ourselves to it and try to take advantage of these new media.

YouTube is, without a doubt, a powerful vehicle to let people know about our activity. Both concerts videos and expressly filmed trailers are useful and should be used in conjunction with Facebook, mailing lists, websites, etc. Similar platforms, like Vimeo or Spotify, offer to sell self-produced music for a fee. This is a developing area, which a young group should certainly decide to explore and improve. As for the audio recording, many groups still make CDs, even if there is no certainty that they will not sell many copies. In fact, it is still an excellent way to document a project, especially if associated with a comprehensive explanatory booklet; moreover, the sound quality will be safeguarded. Lastly, a good use of CDs is to sell them at the concerts, which helps to maintain the group activity in the memory of the fans and interested people.

ABBREVIATIONS OF CITED LIBRARIES

BO: Bologna, Museo internazionale e biblioteca della musica

BSB: Munich, Bayerische Staatsbibliothek

LoC: Washington, The Library of Congress

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INTERVIEWS

Giovanni Acciai, Nova Ars Cantanti

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

My ensemble is called Collegium vocale et instrumentale *Nova Ars Cantandi* and is comprised of professional singers (and instrumentalists when needed) with the aim of recreating the musical masterpieces of the sacred a cappella repertoire through the most up-to-date performance practices. It is a *paribus vocibus* formation, which is only male voices, able to sing the parts of the Cantus, Altus, Tenor and Bass foreseen by the polyphonic texture used at those times, as was the practice between 12th and 17th centuries.

Based on the technical and stylistic premises mentioned above, the group is committed to rediscovering and enhancing the Medieval, Renaissance and Baroque polyphonic repertoire, until now neglected by the Italian and foreign concert circuits.

Ever since the year it was founded, *Nova Ars Cantandi* has performed rare or unpublished works by Leoninus, Perotinus, Vitry, Machaut, Dunstable, Dufay, Obrecht, De la Rue, Des Prez, Compère, Arcadelt, Corteccia, Rivafrecha, Robledo, De Victoria, Morales, Willaert, Ingegneri, Palestrina, Vinci, Contino, Grossi da Viadana, Moro da Viadana, Gesualdo, Monteverdi, Rovetta, Stadlmayr, Merula, Arrigoni, Cavalli, Leonarda, Legrenzi, Leo, Buxtehude, Bruhns, Schieferdecker, Bassani.

The peculiar sound and the exclusive timbre of the voices that make up *Nova Ars Cantandi* are surely the salient aspects that fascinate the audience the most, along with the great ability of the singers and instrumentalists to bring to life and actualize the repertoire proposed.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

Yes, I am convinced that today more than ever, an ensemble that intends to take on the music of the past with a serious and philologically irreproachable attitude must immediately identify the repertoire in which it wishes to operate.

What do you feel is important when choosing the singers for a small vocal ensemble?

Vocal quality, impeccable intonation (down to the musical comma!), the ability to blend with other voices, sight-reading ability, flexibility, expressive communication; these are the conditions that I consider essential when choosing the singers for a small vocal ensemble.

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

The sung word has a peculiar dimension, as if it were translated from one language to the other, with all the difficulties that such an operation implies. Until the age of Palestrina, the vocal text was simply a means to sing melodic lines of the polyphonic texture, but starting with Monteverdi onward it becomes a medium, a means to deeply interpret the emotional results intrinsic to the text. Taking the concept to extremes, the singer brings the word to its maximum expressive tension, he himself becomes the orator, or, in other words, he transforms himself into *musicus poeticus*. The word-sound relationship is undoubtedly the most important problem that the composers and interpreters of the 16th and 17th centuries have to face. The declamation of the text according to the laws of the quantitative metric and of the Latin accentuation, and the corresponding compositional technique, are at the basis of the revolution made in the humanistic, Renaissance and Baroque periods, regarding the expressive delivery of the word. In order for such a revolution to take place, a meeting between the writers was necessary – consider the *Prose della volgar lingua*, 1525, of Bembo regarding its theorization about the expressive value produced by the weight of vowels and consonants in the choice and pronunciation of the words within the verse or period – and musicians did not constitute an extraordinary event, but, on the contrary, represented a completely natural, ordinary fact; it was something deeply lived and intimately rooted in the conscience of all.

Not by chance, Andreas Ornithoparcus in his treatise *Musice active micrologus* (Valentin Schumann, Leipzig, 1517), states that “the accent has great affinity with the song, because they are brothers, and the sound, in turn, is the father of both; the accent relates to the grammar; the singing, to the music”. Ninety years later, Giulio Cesare Monteverdi, in a famous letter included in the print of the three-part *Scherzi Musicali* (Ricciardo Amadino, Venezia, 1607), by Claudio Monteverdi, affirms, with a very happy expression, that his brother’s intention “was making the oration [the poetic text] the master of the harmony [the music] and not servant”.

How do you consider your work in relation to historical informed performance practice (HIP)?

I consider it fundamental and decisive. In my long career as an interpreter of the music of the past and a scholar of the problems related to it, I have always tried to apply the dictates of performance practice from the sources of the period with the awareness that interpretation can never be a neutral act, even when it presumes to be philological, lying shamelessly. It is always a sort of violence against the music, because performing what the composer wrote is not the music that he thought; if anything, it is only his semblance. Whenever we approach the musical repertoires of the past, we must always bear something in mind: the past, with its music, must be perceived not as a museum piece, but as a profound existing reality. The references on the performance practices of the Renaissance and Baroque music are copious, which the composers and theorists of the time have passed down to us. These indications constitute the starting point for carrying out hypotheses of execution, not copies of an original model, which we will never know which appearance it had. Yet we do know that a performance practice based only on theoretical sources is insufficient. Instead, we must try as much as possible to study the type of sound and the type of articulation used by the performers of the period. For example, performing a motet or a mass by Anerio or Andrea Gabrieli using female voices for *Cantus* and *Altus* is a huge mistake that must be firmly censured. In the 16th and 17th centuries, the part of the *Altus*, expressed in the key of C placed on the third line (C3) was sung by the voice of the high tenor and not by the boy soprano, to which was entrusted only the part of the *Cantus*.

Furthermore, the use of voices with a 'straight tone' emission, unable to make the complex nuances of the word in its combination with the sound, must be firmly rejected. The articulation is linked to the recitation of the text which, if performed with noble oratorical intentions, is denying the rigidly articulated tempo and, therefore, intended as a succession of isochronous pulsations kept identical from the beginning to the end of the piece, numb to the idea that the heartbeat pulsation cannot and should not change with the variation of affections!

On the contrary, the irregular and variable succession of accents within the prosody of the word or the poetic verse (typical characteristic of the hendecasyllable); the alternation of hendecasyllables, *quinaries*, *septenaries* and, above all, the principal and secondary accents, of sonorous syllables and

silent syllables, must be duly emphasized. The *praecentores* of the Medieval monasteries were already aware of these peculiarities when they were writing the parchments of their codices, the neumes representing the melodic profiles of the Gregorian melodies, filling them with letters, with *episemas*, with every graphic expedient useful to facilitate the correct declamation of the text (liquescence) and the prosodic rhythm underlying it. The manuscripts of the abbeys of St. Gall and Einsiedeln are emblematic witnesses of this way of proceeding that over the centuries, from the year 1000 on, has never been abandoned or repudiated. On the contrary, it has been cultivated tenaciously until manifesting itself in its full maturity in the course of Humanism and the Renaissance.

This conception of the relationship between word and sound in the Italian culture of the late 16th century is admirably clarified by Luzzasco Luzzaschi in the words (in reality by Alessandro Guarini) addressed to Lucrezia Este Della Rovere, recipient of the dedication of the *Sesto Libro di madrigali a cinque voci* (Ferrara, Vincenzo Baldini, 1596), where we read:

Music and poetry are so similar and of a joint nature that it can be said [...] that both were born by a single birth in Parnassus [...]. Not only do these two twins resemble the manner and the semblance, but also they share the resemblance of clothes and garments. If one of the two changes its style, the other changes its guise as well. Therefore, the purpose of the music is not only the benefit and the delight, lineament and features of the very natural sister, but the loveliness, sweetness, gravity, acuteness, jokes, and liveliness; these are the ornaments with which they adorn themselves, and both wear them in such a similar way that very often we mistake the musician for the poet and the poet for the musician. [...] Hence it follows, that if the poet raises his style, the musician also elevates the music. Cry, if the verse cries, laughs, if it laughs, if it runs, if it stops, if it prays, if it denies, if it shouts, if it is silent, if it lives, if it dies; all these affections are so vividly expressed by him [the musician] that it seems almost emulation, that rightly so, resemblance must be said. Thus we see the music of our times somewhat different from the past since the modern poems are also different from the ancient ones. [...] Our musicians tried to find [...] new ways and new inventions, sweet and graceful more than the ones already used, of which they have formed a new way that not only for its novelty but for the exquisiteness of the artifice could be appreciated and achieve the applause of the world.

How do you feel about the possible contribution of musicology in the practical realization of music?

Research and musicological studies in the specific field of the performance practice of the music of the past, especially music that is more distant to us, are decisive and a fundamental help for the modern performer. If he wishes to offer a convincing performance from a musical and philological point of view when preparing to study a Medieval, Renaissance or Baroque piece, he must be able to make many decisions, all supported by adequate musicological feedback. He must be able to place the text below the notes, where it is unclear or badly placed in the original source; he must have a thorough knowledge of the ancient modality and recognize without any doubt the modal structure of the piece; he must know how to add those alterations not present in the original source and yet necessary for a correct diastematic relationship between the lines of the contrapuntal texture, respecting the hexachordal rules of the 'Guidonian solmization' and, consequently, those underlying the *musica ficta*; he must decide whether all the parts of the composition should be performed by the voices or only by some, or only by one; he must be able to embellish some voices with appropriate ornamentations; he must determine the pitch and the possible transposition of the parts if written in high keys. And even much more that would be too extensive to list here.

The topics mentioned were studied and delved into by famous musicologists who collected their studies in volumes or essays published in the most important and influential magazines in the sector. Without the contribution of musicology, having a solid and conscious approach to early music is unthinkable.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

I would answer affirmatively and without hesitation to this question. The music of the past, whether it is Medieval, Renaissance or Baroque, is not just a set of compositional techniques, of forms, of genres. It is also and, above all, a mixture of social and intellectual conditions, performance habits, aesthetic aspirations and poetic emotions that contribute in embedding a particular physiognomy to the musical event.

Just consider what Baldesar Castiglione writes in his *Libro del Cortegiano* (Venice, in the cases of Aldo Romano and Andrea d'Asolo, 1528), one of the key texts of our Renaissance, together with the *Il Principe* of Machiavelli and the *Il Galateo* of Monsignor Della Casa.

This work is emblematic: it is the synthesis of an era, of a civilization and its traditions. It helps us, like few others, to understand fully the uses and behaviors of courtiers toward music. It is impossible not to recall here the words that Messer Federico (Fregoso), in the 13th chapter of the second book, addresses to Gaspar Pallavicino, reminding him that “beautiful music seems to sing well in a book, surely and in a beautiful way; but even more the singing to the *viola* because all the sweetness consists almost in a single one, and with much greater attention the beautiful way and the air is noticed and intended as the ears are no longer occupied in one voice, and better yet every little mistake is discerned; this does not happen by singing in company because one helps the other. Yet above all, I seem very grateful to sing to the *viola* to recite; this gives so much vigor and efficacy to the words, which is a great marvel”.

And what about the countless literary and theoretical sources and the epistolaires of some theoreticians and composers (consider the letters of the theorist Giovanni del Lago to his colleagues Giovanni Spataro and Pietro Aaron; to the correspondence by Palestrina with the Duke of Mantua, Guglielmo Gonzaga; to the rather variegated one by Claudio Monteverdi with Duke Vincenzo Gonzaga, with Annibale Iberti, Alessandro Striggio, Ercole Marliani, the Marquis Enzo Bentivoglio and with even many more personalities: the correspondence by Prince Carlo Gesualdo with the court of Duke Alfonso II, d’Este di Ferrara), the musical practice in force at the major ecclesiastical institutions of the time (consider the diaries of the Sistine Chapel and those of the Giulia Chapel in Rome, the latter studied in an exemplary manner by Giancarlo Rostirolla and published in two weighty volumes by Edizioni Capitolo in Vatican City)? This enormous documentation provides the modern interpreter with a vast range of invaluable information useful to broaden the horizon of knowledge of Renaissance and Baroque civilization.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

I have never been interested in stylistic contaminations, nor am I convinced that this choice could benefit by a greater diffusion and a more widespread knowledge of the music of the past in today’s musical world. Every historical epoch has expressed, and its clear aesthetical identity through the arts (including music).

What sense does it make, today, centuries later, to ruin this peculiarity by mixing it with others that belong to different periods and styles?

Let today's composers, experiment with new lexical tendencies, if they so desire. Attempts have been made, which, supported by original ideas and solid writing techniques, have offered such convincing musical solutions just as convincing as charming.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

It is not possible to answer this question in an abstract way; it must be evaluated case by case. It is true that for an ensemble that is in the process of training, the presence of an external figure (director) is very useful, one who is competent, prepared and proven experience, able to coordinate the performance in all its aspects, to listen to individual voices without conditioning of any sort, to express a convincing interpretive reading. For those who intend to embark this task, singing and performing at the same time requires a musical experience, a technical security, an interpretative ability difficult to find in those who face such a complex musical repertoire for the first time and full of pitfalls like the ancient one.

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

I adore making recordings, therefore I definitely prefer CDs. I loved vinyl records and now, after some initial hesitation, I am a tenacious CD supporter, without demonizing everything that the Internet offers in terms of musical diffusion. I believe, however, that the disc is not just a container of sound files, but also, and above all, an irreplaceable teaching aid. The musicological texts accompanying the sound recording, if made by competent people, can turn out to be a mine of information useful to the listener, who can better understand the meaning of the pieces. For many reasons, I can understand the usefulness of downloading individual parts of a work from the web. Yet I consider the integrity of the work itself to be essential, just as its composer conceived it. Only the CD, in its original packaging, can offer this integrity.

I still remember the large booklets that came with the 33 LPs of the most prestigious record labels of the time, which were active in the field of early music (Decca, Archiv, L'Oiseau Lyre, Erato, EMI Reflexe, Teldec, Telefunken

and many others), and contained real musicological essays written by the best experts on the subject, which were so important for their dense contents, to be studied and preserved with care.

YouTube and other similar platforms are very useful for research, for documentation and for studying, but, in my opinion, they will never be able to match the record support.

Many claim that the CD, in its current form, has its days numbered. This was also said for vinyl records, which disappeared for many decades from the world scene and have recently returned to the limelight with renewed energy.

I cannot imagine what will happen to the production and dissemination of CDs in the coming decades. It is true that there will always be support for the preservation of audio recordings.

The technological research proceeds quickly, with the continuous discovery of newer and newer possibilities to use digital resources, which does not allow for formulating any serious hypotheses about the permanence in life of the current support used for sound recording.

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

Substance is everything! The rest does not matter, even if those who operate in the marketing world think exactly the opposite.

Claudia Caffagni, laReverdie

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

The Italian ensemble laReverdie, of which I was a co-founder in 1986, is a vocal and instrumental group originally composed only of female voices, which over time also hosted male voices. The ensemble has a variable size ranging from three to twelve musicians, depending on the repertoire needs.

In more than thirty years of activity, the group has performed many different repertoires (both secular and sacred – liturgical and devotional) from the Medieval period, with particular attention on the period between the 13th century and the first half of the 15th century.

I think that the main characteristic of the group, which has been positively recognized as its distinctive style by the critics, is the fact that all the members of the group are instrumentalists and singers, a peculiarity that allows flexibility and timbre varieties even when the size of the group is very small.

Another important characteristic of the group, besides the methodological accuracy used when reconstructing repertoires, is the search for details and precision in the performance, while not losing sight of the communication and emotional skills.

A main feature that has been growing over the time is the combination of music and literature, which brought about a collaboration in common projects with important Italian and foreign actors.

One of the comments from the critics regarding our performances, which we are most proud of, is speaking about ‘emotional philology’.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

Yes, I believe that specialization in a given repertoire is very important because it brings about a deeper knowledge and – considering the study and research that are necessary in order to reach a convincing artistic result – allows the quality of the proposed projects. Furthermore, a specialized group, if, on the one hand could be excluded from some festivals featuring thematic projects, on the other hand it can penetrate into the market as an artistic representative for the performance of given repertoires.

What do you feel is important when choosing the singers for a small vocal ensemble?

The answer consists of the following points:

- They should have a certain level of uniformity regarding the timbre and a similar vocal technique;
- They should have experienced common repertoires;
- They should intend to share both the repertoire and the working method;
- They should be used to working on the text, regarding good pronunciation and the ability to make it comprehensible;
- They should be willing to give up the desire to be in the limelight: the vocal ensemble music suffers a lot if one or more components tend to stand out.

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

For a good textual output – which I have already mentioned – it is very important that the singer practice the text declamation before singing – individually or in group –, in order to find the main accents and to fully

understand the meaning of the words. This work is very helpful for the text output once it is sung.

It is very important to decide which pronunciation to choose, even within the realm of the Italian language: one thing is to sing a *frottola* – rich in Venetian vernacular forms – a Florentine madrigal or a Neapolitan *cantata*; it could be also possible to conform to a hypothetical Italian, following the rules prescribed by the *Accademia della Crusca*. In any case, a rational and aware choice should be made. It is very important to be careful about the pronunciation of the open and close vowels, on which often-even Italians – owing to local customs – unconsciously make mistakes. It could also be very useful to follow a diction and/or expressive reading course in order to acquire the skills useful to better face the problem.

Deciding to sing in languages other than Italian, including Latin magnifies the problems mentioned above. Regarding the problems with pronunciation, it is complicated even more, above all for the notable changes that have occurred in the history of languages (especially for English and French) and the non-uniformity of suggestions on the subject from the studies by philologists.

Once these difficulties are recognized, I do not feel it is inappropriate to deal with foreign texts, but supporting the decision with appropriate study and the possible contribution of specialists.

How do you consider your work in relation to historical informed performance practice (HIP)?

I consider my work rigorous and based on methods of investigation and study to guarantee a historically informed performance. It is necessary to point out that when we turn to pre-16th century repertoires (when a great tradition of treatises on performance practice starts), the range of indeterminacy – and therefore of freedom – are certainly greater. That is why it is necessary to use very stringent rules, within which to move for the purpose of a credible performance practice, respectful of the musical text and which guarantees its comprehensibility.

How do you feel about the possible contribution of musicology in the practical realization of music?

The contribution of musicology is very important for the:

- Studies regarding the social and cultural milieu about a source or a repertoire; and rediscovery of sources;

- Knowledge and rediscovery of sources;
- Reconstruction of the relationships between the sources;
- Studies about early notation;
- Study of the treatises about theory and performance practice.

I do think, however, that the early music performer should acquire musicological skills, which allow him/her to collect information from pure musicology in a conscious yet critical attitude as this sometimes the interpretation of the musical sources (originals, if possible!) for performance can draw to conclusions that do not always agree with the results from theoretical studies. In the past few years, more and more discussions and bidirectional exchanges between the world of performance practice and that of theoretical research is bringing interesting results.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

Yes, and I would like to give an example in order to better explain how many suggestions and incitements come from the study of the social and cultural milieu in which not only a musician worked, but also a musical genre developed.

The studies of the American musicologist Blake Wilson about the performance context of the Italian *lauda* between the 13th and the 14th century have highlighted some facts that can provide unexpected inspiration. The *lauda* was created as a devotional genre practiced within the *Compagnie dei laudesi*, which included representatives of the mercantile and entrepreneurial class, developed in the context of the golden age of the 'city states' and especially in Florence, the center of greater propulsion of this phenomenon. The historical context connected to the practice of *laudi* is also closely linked to the spread of the *Ordini mendicanti*, which became spokesmen for the need of a more vivid, participatory and lived kind of devotion and religiosity, favoring its diffusion. It is no coincidence that the *laudi* narrate in the vulgar language, and not in the most arduous Latin, the history of the saints and the salient moments of the liturgical calendar (Easter, Christmas and important holidays). The documents that have been collected and studied – particularly the payrolls – demonstrate the use of certain instruments in the practice of the *lauda*, and describe the place of execution that normally was located within the chapels of the main city churches. Therefore, it was not a street repertoire, but

rather a repertoire performed in more intimate spaces, in moments of prayer shared by all those present – through singing – thus guaranteeing the purchase of indulgences. Furthermore, the documents that describe the criteria for the selection of singers and instrumentalists – paid for performances on the most important holidays – show the aim of hiring good musicians.

As we can see from this short account, the study of the context and its pertaining documents, can provide suggestions about performance practices otherwise unimaginable for any musician today, who relies solely on the information from the scarce sources available, which show a simple melodic line, notated in an extremely ambiguous manner.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

This solution is certainly tempting for the artistic directors of festivals and concert seasons (especially outside Italy), who look to these sorts of proposals in order to fill the halls with a uniform and wider audience.

From an artistic point of view, I have some doubts; at times, it could be a practicable way if this choice is supported by a way of thinking, I would dare to say philosophic, capable of motivating this kind of contamination.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

I would suggest that the group work by themselves, if the group is not too large (maximum five or six musicians) as self-management favours sharing ideas and competences.

In this case, I would suggest that the group train with a specialized professional who can teach them how to manage the dynamics of a work team.

This year, I invited a Dutch psychologist for a seminary to discuss this issue at the Claudio Abbado Civic School of Music in Milan, where I am currently coordinator of the Early Music Department. The students who participated were very impressed by the matters presented, the scarce preparation, in terms of awareness about the dynamics that can arise in a work team; often people do not realize how many problems can be created among the members of a group, because of the potentially negative dynamics of interpersonal communication.

The presence of a leader, acknowledged as such by the group, can reduce these dynamics, but the result of the work is surely less interesting, under

the assumption that many thinking heads can bring about more creative and stimulating solutions.

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

From the artist's point of view, the CD, compared to the 'virtual' tracks, continues to have – maybe not for long – the purpose of introducing their work to artistic directors, helping the artist to ensure concrete visibility.

From the point of view of the market, CDs are very quickly losing ground, even if the sound quality of a CD does not find an equal on Internet platforms where quality loss due to data compression is unavoidable. This still grants some limited market share for those who still appreciate quality sound and, lastly, the historical-critical contents printed in the CDs booklet.

Despite these considerations, the process that is affecting the CD market is moving so rapidly toward a further contraction, that in a short time I might need to change my evaluation.

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

At this time, there is no need for the two aspects to interpenetrate. In some cases, it seems that the latter is preponderant, but if behind a strong image and a great marketing job there is little substance, the risk is that all the construction of the image of a group or an artist will be deflated, and his/her artistic life will be quickly extinguished.

Paolo Da Col, Odhecaton

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

Two aspects characterize my group. The first is the formation of the ensemble itself, a cappella male voices, which in Italy is certainly less widespread than the mixed ensembles that face similar repertoires; this gives a particular timbre and sound profile, suitable for the repertoire it deals with. I think the audience appreciates the effect of fusion, of timbre fusion that the harmonics of the male voices create in the different chest and head voices. The second aspect is certainly that of the repertoire, where we have tried to

bring together more familiar and classical music to authentic rediscoveries, in the name of projects based on a work of musicological research, always in the field of Renaissance and Baroque polyphony.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

When we founded the group, and in the years immediately following, we had a very specialized repertoire, centred on the polyphony of the Franco-Flemish composers working in Italy between the 15th and 16th centuries. Our decision was not based on the desire to create a group that was too limited, but by the passion and love for that specific repertoire. However, this allowed us to introduce the audience to a particular identity, which then, once established, was 'betrayed' by expanding our repertoire to include composers up to the Baroque period, with incursions into the contemporary repertoire. In this way, the audience could also know and appreciate the versatility of the group.

What do you feel is important when choosing the singers for a small vocal ensemble?

There are many elements that should be kept in mind when choosing the singers. Firstly, I believe that the choice of the preferred repertoire must precede the choice of singers: this choice must respect the basic structure of polyphony, both in the voice type and in the balance between them. So it is necessary to identify singers with valid vocal skills, but also able to read and deal with music that requires considerable knowledge and a lot of practical experience. Then there is a third element, which is the human element. Making polyphony requires the shared will to reach together a difficult goal, which is to let one's own vocality emerge while respecting the general sound balance. Each voice must know how to govern and retain its own timbre and sound individuality, without sacrificing it, which also requires human harmony among the singers: all this then reverberates in the music.

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

Vocal music means intonation of the word, and therefore the word generally governs not only the composition, but also its restitution in sound, its execution. The interpreters must underline the meaning of the text not only in the emission and dynamics, but also in the 'direction' of the

musical phrases. Sometimes, the need to oblige the rhythmic articulation and staying together leads singers to place too many accents in a musical phrase, rather than identifying the main accents. Each text should be read before the execution to decipher its meaning and identify the point of arrival of every phrase, which has a beginning, a climax and a conclusion. 'Taking away the unwanted accents' will help the fluidity and will make for a better understanding of the meaning of the words.

It is obviously easier to sing in the mother tongue than in a foreign language. Therefore, each foreign text must be submitted to an exercise of careful and controlled reading, but it is also good not to oppose too many linguistic obstacles that limit the approach to many repertoires. I think the idea of pronouncing Latin with the accent of the country in which the music was composed, as some choose to do, is a useless concern. Between the Renaissance and Baroque, the musical chapels often had an international and polyglot character, composed as they were of elements of different countries; even the music, handwritten or printed that it was, often had an international circulation so that it was sung at the same time in different countries with different pronunciations.

How do you consider your work in relation to historical informed performance practice (HIP)?

I consider it important to know the notation, the musical sources and the historical, iconographic information, readings from coeval chronicles, etc., which can inform us as much as possible about the methods and contexts of execution. It is absolutely utopian and vain to recreate the 'original' conditions of execution, having changed both the apprenticeship of the singers and the circumstances of performance (the concerts are completely different contexts from the liturgical functions or from public or private ceremonies for which the music was composed). Yet delving into a possible destination of the music and the foundations of the musical theory, the rules that governed above all the application of procedures once considered obvious (*musica ficta*, ornamentation and diminution, rhythmic proportions) makes it more natural and easier to approach the repertoire. This applies not only to the so-called 'early' music, but also to the more recent repertoires.

How do you feel about the possible contribution of musicology in the practical realization of music?

I believe that musicology can, and should, be put in dialogue with the performance of music, and that a 'symbiotic' relationship can be realized

between theoretical and practical disciplines. We ourselves have received a valuable contribution from musicologists who have proposed and made available, through their transcriptions and editions, little known repertoire of great value. At the same time, in several cases, we have contributed to the creation of critical editions by correcting or suggesting editorial solutions different from those conceived around the table by musicologists. The practical realization of music is a tool to which musicologists should always resort so as to confirm or correct the result of their theoretical work.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

I believe that this kind of study helps, above all, to conceive programs that are not merely anthologies or random compilations of music, but that they correspond to a cultural project touching the most diverse themes: the sound qualities of a certain musical chapel, the reconstruction of the musical apparatus of a particular event, the description of a manuscript or printed source, the repertoire of a given liturgical season, the success of a melody or a bass line testified by different sources, the particular creative phase of a composer, with his music compared with related repertoires or with its forerunners, etc.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

I realize that my particular aversion to crossover goes a little against the current of many present-day initiatives. Some groups have founded their current fortune on contamination, which certainly may not entirely lack suggestions and inspiration. However, in many cases the effect that an operation of this kind can create on the audience was sought out, mixing genres without having a deep knowledge of them. A jazzed-up performance of a Monteverdi piece made with period instruments, without having known and studied jazz, or combining South American rhythms with Italian music only because it was composed in a Mediterranean country, will perhaps capture the taste and the immediate consensus of a more ample sector of audiences, but in my opinion, it does not correspond to a culturally honest operation; intellectual honesty must represent the ethical foundation of any project and cultural proposal worthy of the name. On the other hand, the study of instruments and performance techniques of popular Arab music,

to obtain interpretative solutions of Medieval repertoires, was the result of a research in the seventies that yielded considerable interest. Or, combining different repertoires in the same concert, each one practiced by musicians who are authentic emissaries of that cultural and musical expression, can certainly be an experience not only suggestive, but also stimulating: as long as this comparison is the result of a research and a study and a conscious and founded approach.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

This is not a decision that can be made a priori, without considering several factors. It depends primarily on the number of performers: directing a quartet or a vocal quintet is not appropriate. The role of the director acquires consistency in an execution that involves a wider group, with more singers for each single voice of the piece. In this case, the director can guarantee coherent and well-defined choices and can offer a reading that perhaps makes use of the contribution of the singers by using a good synthesis. It also depends on the competence of the singers, whose experience can remedy the contribution of an external figure, always in the case of a more limited number of performers.

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

The CD has survived the technological revolution that the Internet and the various musical platforms have operated. I believe that the packaging of the album, the editing of its booklet, and its physical support still maintain an attractive quality with respect to a part that is even smaller than the general audience. After all, what arrives on the Internet, at least in our genre of music, starts from the creative process of the album. It is important that the disc continues to be produced in various forms, which are to say that its physical presence is associated with every other possible digital form, so that it can reach a wider audience.

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

The question is certainly rhetorical, and therefore the most obvious answer lies in the above considerations. However, the image is not so

negative: the research, the study, the artistic level of each musical offering does not grasp any objective if it does not reach an audience that can use it, also through the media, through the communication that must attract thanks to the image: only at this point will the quality convince the audience. For this reason, it is important that each group also develops the ability to manage a widespread activity of communication that can describe and present its fruits, in an era in which the audience is so densely reached by the messages of the media and social networks.

Walter Testolin, De Labyrintho

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

De Labyrintho is a vocal group that performs music from the late 15th century to the early 17th century, sometimes not disdaining the 20th century and contemporary repertoire. As a rule, the group composition consists of two singers for each vocal line and singing *a cappella*. I believe that what most fascinates our audiences is the emotional participation in music and the almost total adherence to the meanings of the text.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

I think it is important to do things in such a way that the music can take full advantage; subsequently specialization is fundamental to me. I believe that this offers a possibility of growth also for the performer and the audience. Whether this leads to an affirmation of the group is an aspect that in all sincerity I do not take into consideration.

What do you feel is important when choosing the singers for a small vocal ensemble?

Human compatibility and harmonic vocal mixture. Personally, I avoid voices that are too similar since I prefer to have a rich sound complexity.

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

Apart from the meaning of the word, which is the basis from which I start, working a lot on the verse from the structural point of view and on the possibilities that the single words offer from the point of view of the rhythm.

I also tend to do it with languages other than Italian. In this case, I ask the singers to try as much as possible to think in the language in which they are singing.

How do you consider your work in relation to historical informed performance practice (HIP)?

Being historically informed is massive. Sometimes we put on the label of historically informed, suggesting that others are historically uninformed. Being informed means music, but also religion, philosophy, literature, dance, knowing how to fence, going horseback riding, wearing luxurious and often uncomfortable clothes. Sometimes I listen to historically informed performances of sacred music that forget the fact that the composers of the music performed really believed the words they put into music. Considering yourself historically informed and being atheists while singing sacred music is, to me, rather ridiculous.

How do you feel about the possible contribution of musicology in the practical realization of music?

Musicology has given a decisive help to music. Collaboration remains fundamental, but sometimes the musician can realize a range of unwritten and unspoken facts that escape the musicologist.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

As I said before, not only can it give suggestions, it can also be a fundamental basis. The social environment in which a composer works is the forge from which creation is born, consequently modern interpretation can only benefit from it.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

If we want to destroy the styles that are being mixed, contamination works very well.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

A conductor, without a doubt; I believe that democracy in this field works very little.

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

I believe that the CD allows a greater bulk amount of information, even if in a small space. Not to mention that the quality of reproduction found in Internet platforms is almost always rather low. Therefore, both are to be cultivated, for now.

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

I believe it is clear that only the substance matters to me; a nice image can certainly be useful, provided the substance is not affected.

Elam Rotem, Ensemble Profeti della Quinta

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

The group is made up of five core singers. Very often a lute or chitarrone is added and sometimes a harpsichord. For special projects, we include additional instruments, such as a consort of gambas, violins, and various basso continuo instruments. The focus of our repertoire is the Italian late Renaissance and early Baroque periods. I cannot say myself what about our work appeals to the audience. One possible factor might be that we are all male singers and offer an unusual sound and musical delivery. Another factor might be that we include some repertoire in Biblical Hebrew, both original from the early 17th century (by the Jewish composer Salomone Rossi) and original new compositions written in the musical language of the same period.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

It might be that specializing in a specific repertoire contributes to success, but that is not the reason we do it. We specialize in a specific repertoire because we love that repertoire and feel most comfortable performing it. Sometimes it might be a limitation, but it is a limitation we accept. We think that it is important that the music we perform fits us, both technically and stylistically. Trying to do things that do not fit us well is not good enough for

us, and we would rather not perform such music, even if it means losing some concert opportunities.

What do you feel is important when choosing the singers for a small vocal ensemble?

Naturally, the smaller the ensemble the more exposed the singers are, therefore they should be stable and reliable. However, in the madrigal repertoire, for example, a common modern ‘stable’ singer might be too strong and not flexible enough. In such repertoire, we believe that the outcome is made up of the common contributions of all the singers; each singer contributes exactly the amount needed to create the final result, no more, and we are careful to avoid overpowering voices and imbalance. Sometimes, nothing more than a very accurate whisper is required. In other words, parallel to stability there is a place for very fine and almost fragile qualities. We aim to bring to audiences the exquisite intricacy of the music.

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

Most of our repertoire includes Italian poetry. In almost all the poetical lines, the strongest accent is on the penultimate syllable (that is, on the 6th or 10th syllable), and this goes hand in hand with the music. One has to think about this accent when one starts singing, and lead consciously to it. The common mistake is to start too strong and then one is unable to lead well to the end of the musical/textual sentence, resulting in a directionless musical sentence. This links to another important point commonly neglected: the final syllables (that is, 7th or 11th syllable) should be very relaxed and not stressed. Singers are trained to produce a stable sound on each note, but this very often leads to syllables at the end of the line sounding far too accented when they should actually be unaccented.

As I mentioned above, we also sing in Hebrew, which is also the mother tongue of most of the members of the group. Singing the Hebrew music of Salomone Rossi, without any intellectual “filter” of translation, allowed us to better understand how the music of the late Renaissance is so closely connected with the text. This encouraged us to study better every language that we sing in, and to respect the text as much as the composer respected it when the music was composed. Interestingly, the respect given to the text in composition (correct accents in relation to the meter, melodic movement, etc.) in the time of the Renaissance is greater and incomparable to other

periods. Composers jumped through hoops to make sure every part has a melody and rhythm that do not contradict the correct prosody of the text.

How do you consider your work in relation to historical informed performance practice (HIP)?

Several aspects of our work are based on research of historical performance practices. Our ensemble is made up of male voices, the most typical formation for singing polyphony throughout the 16th century. Around 1600, there are several accounts of virtuoso singing by women, on special occasions; therefore in some specific repertoire (such as Cavalieri's *Lamentations* or the recently resurfaced Carlo G manuscript) we include a female soprano. Concerning other voices, the *alto* parts in the 16th and 17th centuries were most probably sung by what we call high tenors nowadays, and not countertenors. This is an idea that we respect and that changes the sound of the group very much. Regarding other elements of historical approach, we very often use the original part-books when singing polyphony, as opposed to modern scores. This historical process of reading and performing music, when having only one's own part, forces one to listen much more carefully if one wants to arrive at the last note together with everyone else. In addition, we incorporate knowledge regarding historical ornamentation, improvisation and, when relevant, basso continuo and instrumentation.

How do you feel about the possible contribution of musicology in the practical realization of music?

By using musicology, one can discover and research new repertoire, but also information about lost performance practices. For example, in one of our recent projects, namely the recording of the Carlo G manuscript, there are a lot of insights about how vocal parts were ornamented and sung in practice. This information is added to the accumulated knowledge we collect throughout our work.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

Yes, although, as suggested by the question, in some cases it might mainly be inspirational. On a more practical level, it may help in creating programs around a certain person, a certain court, or, more importantly nowadays, according to the theme of a music festival.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

There are many ways to do ‘crossover’, but we generally do not do it. The closest thing that we do to a ‘crossover’ is performing my own works, which are composed in the musical language of the music that we habitually perform. I do not think, however, that it could be called ‘crossover’, because there is no combination of styles; although it is new music, it is composed in a historical way that sounds like historical music to most listeners.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

If they achieve good results by working alone, that should be enough. I would add, however, that in my opinion it is important to have one person as the main “driver” of the ensemble. If that person is focused on what he/she wants, from repertoire to performance styles, the work and progress of the ensemble can be good and effective. If, however, there is a democratic vote for each decision, from programming to interpretation decisions, the work is likely to be very tiring, and the results not consistent. Yet this is only my personal experience, so perhaps for others different things can work.

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

It is true that the CD market is in a very bad state however people still like to buy CDs after the concerts. In fact, we sell a lot of CDs after each concert, and with that money we can support further projects (including recording more CDs!).

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

No image will help if there is no substance. First have that, and then look for the image.

Angus Smith, Orlando Consort

What are the main characteristics of your group (ensemble, repertoire) and some attributes that you think fascinate the audience the most?

Formed in 1988 and comprised of four unaccompanied male singers, the Orlando Consort has made an international reputation in the field of Medieval and Renaissance vocal music, also embracing jazz, film and world music through the group's imaginative programming. The Consort regularly tours throughout the UK, Europe and the USA (including BBC Proms, Carnegie Hall, Edinburgh and Lucerne Festivals) and has recorded for Deutsche Grammophon and Harmonia Mundi USA (including two Gramophone Awards). The Consort is currently recording a 12-disc Machaut project with Hyperion Records: <http://www.hyperion-records.co.uk/a.asp?a=A2365> (biography and audio clips). To our mind, there are no peculiarities about the group. We strive to present Medieval and Renaissance music to a high standard and in a manner that allows the repertoire to take its place in the world today, rather than offering it as something that is remote and distant.

Do you think that specializing in a given repertoire, in order to better characterize the group, is important for its success?

The Consort started out with a mission to learn and present a specific body of repertoire – Medieval and early Renaissance music, but on the basis that this covers more than 500 years of music; it allowed us great scope for variation. In our early years, there were only a small number of groups presenting this music and only a small proportion of those were working solely with voices and without instruments. So without being unique, our offering was relatively unusual. My view is that it is important to establish a core identity for a group. That is partly a repertoire consideration – a focus on a period or a particular composer (or group of composers) is certainly a good starting point for allowing a potential audience to understand the group's dynamic. Once established, I think there is more of a license to explore beyond that core.

What do you feel is important when choosing the singers for a small vocal ensemble?

There are choices. One is to work with singers whose voices already blend very sympathetically; the advantage of this is the uniformity of tone, but possibly the disadvantage of lacking in different vocal colours. Alternatively, to work with singers with difficult vocal timbres, which complement each other and blend, nevertheless. That can be harder to achieve, but I would suggest that this can lead to a more interesting and enduring vocal quality overall. Yet it is extremely important to start off with a group that gets on

very well together! Of course, that applies to the approach to singing and to the repertoire, but it is also vital on a personal level. Whether a group is in the early stages of its development or it is established and successful, it is crucial that the outlook and ambitions of the individuals are sympathetic to each other in order to sustain a professional relationship over a period of time. I would strongly recommend that, when a group gets together, the individual members of the group be open and honest about what they want to achieve, about how much time they can commit to rehearsals and concerts, about how long they might want to stay with the group, and more. If the approaches are not broadly in line, then problems may soon start to emerge.

As an extension of that, it is incredibly important that a group is well organized from the start, with a clear understanding of how it will function. The main consideration is the music, of course, but the reality is that a group has to exist in a business world – in this time probably more than at any other time. Group management takes a lot of time. Singers setting out should ask themselves the following questions, and many more: Who is going to organize rehearsals? Who is going to promote the group? Who will do the marketing? Who will research programs? Who will organize texts and translations? Who will manage the website? Who will be the finance officer? And so on . . .

Plus: how will the people, who do these roles, be paid? If these questions are not addressed, the result will be a group that does not exist for very long!

What about some advice about delivering the poetical text, the declamation? Also regarding singing in languages other than Italian.

It is absolutely fundamental that texts must be delivered clearly; a song is generally meaningless if the words are not discernible. As a group, we always sing pieces in the language in which they were written; we provide translations for the audience as part of the printed program. In addition, we take advice from scholars about how the languages may have been pronounced at the time the music was written and modify our ‘modern’ reading of the languages to accommodate the guidance we are given. In some instances, there are only a few changes from modern usage, but in others, the difference can be quite radical. That is because we wish to get as close as we can to performing pieces in a manner that would be recognizable to audiences of the time when the pieces were written, though we acknowledge that we will never be able to recreate an exact image. Nor do we consider it essential to sing pieces in ‘old’ pronunciation or a failing if this is not done. After all, modern listeners listen with ‘modern’ ears.

How do you consider your work in relation to historical informed performance practice (HIP)?

As indicated above, we make efforts to perform as faithfully as we can to what we know about the performance practice prevalent at the time the music was written. As singers working on very old Medieval music, we do not have the same evidence to go on as, say, Baroque instrumentalists, who may have many more treatises to study and instruments to examine. Our main evidence is the note on the page: most composers give all the clues that are necessary if you examine the music in enough detail.

How do you feel about the possible contribution of musicology in the practical realization of music?

We work very closely with musicologists and find this to be a very stimulating experience. We benefit from very considerable experience, sometimes compiled over a lifetime of research, and we take pleasure in being able to give a public airing in concerts and recordings to the fruits of that research. In turn, our singing can also sometimes inform on a scholar's research process in a useful and productive manner. So, all in all, this is a very beneficial and enjoyable collaborative process.

There used to be a perception, maybe 30 or 40 years ago, that performers should do their own research. Of course, we do some background exploration into the music and the historical context, but we feel that it would be presumptive to suggest that we could research many different areas of music in anything like the detail that fantastic scholars have devoted to many years of research. So the collaborative element is one that we find hugely beneficial and immensely rewarding.

Do you think that the study of social and cultural milieu where a musician worked could give suggestions or inspiration useful for interpretation?

Many of our programs make reference to historical context, whether it is social, cultural or even political. That is largely stimulated by the desire to entertain: the music (and musicians) can seem less remote if an audience has something more than the aural evidence in which to consider the music. However, it is particularly useful when a particular repertoire might be very new to an audience and where, particularly in the case of very old Medieval music, it can sound in the first instance quite strange. Providing a background is often useful in giving an audience a window into the creative

process behind the music, often resulting in people to appreciate that labels are often not very helpful: good music is good music, whenever it has been created.

What about a performance mixing different styles and epochs? Could the contamination of more than one style, crossover, be a tempting solution?

We have explored crossover successfully, though always on the basis that there is a musical pretext for doing so. We have explored improvisation, an ever-present style of creating music throughout time from a crossover perspective. And also World Music; our project was inspired by a historical encounter between people some 500 years ago. I think the sincerity behind these ideas is apparent in the results and is appreciated by audiences. I am far less convinced by crossover projects that arbitrarily layers one musical genre on another without that rationale.

What would you recommend to a group of young singers who are in the process of training: self-management or a conductor?

I have no fixed opinion on this and different solutions will work for different groups of singers. However, even if a group does work with a conductor, there are many skills that can be absorbed if that group also spends a bit of time rehearsing without the conductor!

In the past few years, the CD market has lost ground compared to other Internet-related media: do you think it is still worth producing CDs or is better to rely on media such as YouTube, iTunes, Spotify, etc.?

I think this is a question that the recording industry itself has found very difficult to answer, and it is still trying to do so. Certainly the days when a recording company would pay a group to make a recording have almost disappeared. So it may be that recording sessions should be organized with a view to distributing the results through media, but perhaps organizing a quantity of CDs to be printed off for sale at concerts. Or even to be offered to the recording companies that still remain!

If a group does this, then the expectation should be that this is a group investment of time and money. There is very little chance of recovering costs – venue hire, producer, editor, technical costs, etc. – let alone being able to pay fees. Yet there is still value in creating professional recordings that can be used for promotion.

To conclude, a rhetorical question: For the affirmation of a group, how important is the substance with respect to the image?

I do not think that a group will achieve enduring success without achieving musical excellence. However, 'image' does play a part. We should acknowledge that music is entertainment – essentially, it always has been – so there is no need to be reticent about performing in a manner that adds to the experience of the listener or, indeed, which attracts new audiences to hear old music. Yet if image becomes a more important priority than respecting the music, then it is clearly a step too far.

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Between the Greek East and the Latin West

Prolegomenon to the Study of Byzantine Polyphony

INTRODUCTION

Liturgiologists and musicologists have seldom discussed the relationship between the two sacred musical cultures of Medieval European Christianity, between the Byzantine monodic chant and that of the Western Church. When this has happened, researchers have exclusively focused on either highlighting the transfer and appropriation of the octoechal Byzantine model by Carolingian theoreticians¹ or the adaptation of certain poetical-melodic structure of the Byzantine hymns to the chant of the Latin Church.²

¹ Peter Jeffrey, "The earliest Oktoechoi: The Role of Jerusalem and Palestine in the Beginnings of the Modal Ordering", in *The Study of Medieval Chant: Paths and Bridges, East and West. In Honour of Kenneth Levy*, P. Jeffrey (ed.), Boydell, Woodbridge, 2001, pp. 147-177. With regards to intonational formulas, see: Michel Huglo, "L'introduction en Occident des formules byzantines d'intonation", in *Studies in Eastern Chant* 3, Miloš Velimirović (ed.), Oxford University Press, Oxford, 1973, pp. 81-90; Terence Bailey, *The Intonation Formulas of Western Chant*, Pontifical Institute of Mediaeval Studies, Toronto, 1974; Alexander Lingas, "Medieval Byzantine Chant and the Sound of Orthodoxy", in *Byzantine Orthodoxies*, Andrew Louth, Augustine Casiday (edd.), Papers from the 36th Spring Symposium of Byzantine Studies (Ashgate, Aldershot, 2006), p. 149.

² Egon Wellesz, "Eastern Elements in Western Chant. Studies in the Early History of Ecclesiastical Chant", in *Monumenta Musicae Byzantinae*, Subsidia 2, American Series 1, Boston, 1947. This pioneering work is unfortunately singular in the area of the relationships between Easterners and Westerners, and is perceived by specialists as being "more suited as a catalogue of inspiration than of reliable results". See: Christian Troelsgård, "Methodological Problems in

The situation becomes more complicated once we observe that the phenomenon of borrowing is not unidirectional – from Constantinople to Rome – but rather one of exchange and interculturality, through which the sonorous identities of the two Churches – Latin and Byzantine – continued to inspire one another, in relation to specific historical moments and factors, and beyond the confessional breakages and ‘official’ forms of musical syntax promoted by each tradition.

This phenomenon was intensified by the Fourth Crusade (1204) when, after the conquest of Constantinople by Western troupes and the disintegration of the Eastern Roman Empire into a number of independent Frankish (Latin) and Greek states³, the cultural, and implicitly sonorous, impact of Western music was considerably more present in the vast, formerly Byzantine territories of the Balkans, the Orient, or the Mediterranean islands that were then to enter the administration of the Venetian and Genoese Republics.

The effect of this communal cohabitation and reciprocal ‘tolerance’ engendered the existence of a Greek musical repertoire, which was polyphonic in nature, though, and composed under the influence of the Western musical tradition, and of the improvisational vocal techniques *cantus planus binatim* and *cantare super librum*. Remarkable Byzantine theoreticians, theologians, composers, hymnodists, *psaltes* and *protopsaltes*, as well as distinguished individuals that played a key part in the Grecophone ecclesiastical life and cultural and intellectual milieu (most of them Latinophiles), came into contact with the style of the Western school of composition and appropriated a different type of musical ethos which originated in a different sonorous universe and which was governed by different rules of composition than that of the Byzantine Church’s monodic chant.

Placed in this context, the polyphonic works which are the subject of this present study – works that were composed in the style of Latin music

Comparative Studies of Liturgical Chant”, in *Acts of the International Congress Comparative Liturgy Fifty Years after Anton Baumstark (1872–1948)*, Robert F. Taft, Gabrielle Winkler (edd.), Rome, September 25–29th, 1998, in *Orientalia Christiana Analecta* 265, Pontificio Istituto Orientale, Rome, 2001, p. 983. See also Oliver Strunk’s research on the process by which several *heirmoi* from Saint Andrew of Crete’s Canon for Epiphany were adapted to the Latin musical tradition: O. Strunk, “The Latin Antiphons for the Octave of the Epiphany”, in *Essays on Music in Byzantine World*, O. Strunk, Norton, New York, 1977, pp. 208–219.

³ The Franks founded the following states: the Latin Empire of Constantinople, the Kingdom of Thessalonica, the Principality of Achaëa (Morea) in the Peloponnese, and the Duchy of Athens and Thebes in Central Greece. Of the former Byzantine Empire, only three Greek states managed to organize themselves: the Empire of Nicaëa, the Empire of Trebizond in Asia Minor and the Despotate of Epirus in Northern Greece.

(κατά τήν τῶν ἐλατίνων [*sic!*] ψαλτικῆν), as the anonymous scribe of the Docheiariou 315 codex (Mount Athos) informs us – and which were recorded in manuscript documents for four centuries (from the 15th to 18th century) require that the impenetrable image of the Byzantine monodic universe (which has become something of a common law among the majority of specialists and, especially, practitioners) should suffer adjustments and, at times, reformulations. In an extremely conservative world, dominated by horizontality⁴, the survival of this archaic polyphonic repertoire is all the more valuable, as it might constitute the missing link between the tradition of the Medieval Byzantine chant and of the polyphonic traditions of Venetian Crete or of the Greek-speaking Mediterranean archipelago. Moreover, the preservation – perhaps unintentional – of these works might lead to a reconsideration of the contemporary perspective on the cultural attitudes of Byzantine liturgical music in relation to Western Christendom in the Middle Ages, an element which is extremely valuable both for the history of European music and for that of the Eastern chant, more specifically.

1. THE BYZANTINE EMPIRE AND LATIN EUROPE FROM THE FOUNDATION OF ROMÁNIE TO THE OTTOMAN CONQUEST OF CONSTANTINOPLE (1453)

A Short Historical Perspective

It has been well established that Europe, after the Edict of Milan (*Edictum Mediolanense*) in 313 AD developed a new, Christian identity. Even though until the end of the 7th century, the European world still oscillated between Rome and Constantinople, between the Eastern calling and the dream of restoring the Roman Empire, afterwards one can claim that the Mediterranean region had a different capital, which was *New Rome* or Constantinople.

Appeals to the shared origin, unity and history of the two religious entities did not, though, constitute a good enough argument, it seems, to render the relationship between the Eastern and Western Roman Empire a particularly happy one, and the reasons for this are well-known: the dispute over the imperial heritage of *Old Rome* in contrast to *New Rome*, the political reimagining of the Holy Roman Empire through the crowning of Charlemagne (c.742-814) by Pope Leo III (750-816), the expansion of the West into the Mediterranean Basin, and the thorny dogmatic disputes surrounding the

⁴ I am referring here to the Byzantine monody, which is one single melodic line – hence horizontal – and not multiple ones, as is the case with polyphony.

Filioque (meaning ‘and from the Son’) are, certainly, some of the subjects that created, along the centuries, severe tensions between East and West, tensions which degenerated into open warfare, and which were only solved by the separation of the two Churches in 1054, with the Great Schism.

The separation between Rome and *New Rome* only deepened once the soldiers of the Fourth Crusade (1204) and their Venetian allies conquered and sacked the heart and symbol of Eastern Christianity: Constantinople. This moment practically marked not only the end of the universal Byzantine Empire, but also the beginning of a new age in the relationship between it and the West.⁵ Even the partial reconquest of Byzantine territories by Michael VIII Palaiologos (reigned 1259-1282) – whose dynasty would usher in the Renaissance of the same name (Palaiologian Renaissance) and the Byzantine *Ars Nova*⁶ – did not secure the Empire. Its weak military and economic power forced the emperors of the Palaiologan dynasty – target to new invasions, of which the Ottoman was the most prominent – to cooperate with the West more and more and to desperately search for alliances (even with the Ottomans), including marriages of state. Unfortunately, even with the union of the two Churches at the Council of Ferrara-Florence in 1438-1439 and the political compromises that were achieved, the result was disastrous: Constantinople was conquered on the night of May 29th, 1453 by the armies of Mehmed the Conqueror (1432-1481).

Beyond this historical given and the political and religious points of contention, artistic and cultural exchanges between the two worlds existed, and the sonorous identities of the two Churches continued to lend one another’s ear, and sometimes even to admire one another. More than ever, starting with the Fourth Crusade, all forms of Byzantine art – including music – would be influenced by the ‘Franks’ (westerners). From this moment on, contact with the West would become the everyday experience of the

⁵ A study that analyses the complexity of the relations between East and West in the two centuries after the Great Schism is by Alexander Kazhdan, “Latins and Franks in Byzantium: Perception and Reality from the Eleventh to the Twelfth Century”, in *The Crusades from the Perspective of Byzantium and the Muslim World*, Angeliki E. Laiou, Roy Parviz Mottahedeh (edd.), *Dumbarton Oaks Papers*, 2001, pp. 83-100; See also the following chapters in the above mentioned collection: Elizabeth Jeffreys, Michael Jeffreys, “The *Wild Beast from the West*: Immediate Literary Reactions in Byzantium to the Second Crusade”, pp. 101-116; Tia M. Kolbaba, “Byzantine Perceptions of Latin Religious Errors: Themes and Changes from 850 to 1350”, pp. 117-143.

⁶ For the Byzantine chant, see: Edward V. Williams, “A Byzantine *Ars Nova*: The 14th-Century Reforms of John Koukouzeles in the Chanting of Great Vespers”, in *Aspects of the Balkans: Continuity and Change. Contributions to the International Balkan Conference held at UCLA, October 23–28, 1969*, H. Birnbaum, S. Vryonis, Jr. (edd.), Mouton, The Hague, 1972, pp. 211-229.

Byzantines, and the Latin occupation of the Empire would have long term effects, although not always as intended.

2. KPHTH OR CANDIA? OR THE STORY OF THE MOST SUCCESSFUL MUSICAL PROJECT OF THE *VENETIARUM RESPUBLICA*

2.1. Western Music in Crete

From the year 1211, Crete became not only the most important Byzantine territory under the administration of the Most Serene Republic of Venice, but also an ideal place of refuge for Grecophones, subsequent to the disappearance of the last bastions of the Eastern Empire. After the rather uncertain and turbulent 13th century, the new century brought Crete economic prosperity and political stability, which favoured unprecedented development of the arts and literature, and the visual arts in particular: painting and architecture. For nearly five centuries, as long as the Venetocracy lasted (1211-1669) or the Venetian dominance over the Mediterranean, the interaction between Byzantine and Latin cultures, despite doctrinaire differences and disagreements, gave birth to an extremely original cultural and artistic identity. In this regard, a number of remarkable personalities emerged, including poet Vincenzo Cornaro (1553-ca. 1613/14), author of the most important Cretan literary work, the *Erotokritos*, and painters Nikolaos Philanthropinos (ca. 1375-1435) – the well-known *magister artis musaice in ecclesia Sancti Marci*, and the mannerist Domenikos Theotokopoulos, better known as El Greco (1541-1614).⁷



Picture 1: Francesco Basiliata, Spiaggia dela città di Candia (1618–19), Museo Correr, Venice.

⁷ For the painter's work in Crete, please see: Nikolaos M. Panagiotakis, *El Greco–The Cretan Years*, Centre for Hellenic Studies, King's College, Ashgate, London, 2009.

While various specialists have studied the other arts quite closely, the liturgical music of Venetian Crete⁸, especially when influenced by the Western culture, still remains one of the most neglected areas and the most poorly researched. Therefore, the questions arising with regard to our subject are multiple and problematic: to what extent were organs used in the liturgical space and by whom? Were there choirs in the Latin churches and monasteries on the island? Moreover, if there were, what types of repertoires were promoted in the religious services: polyphony or only Gregorian monodic chant? Were there orchestras, and if so what was their place in the daily life of the Catholic Church? Where did the musicians hail from and where were they educated? On a different level, the following question could also be asked: how much of the Latin liturgical tradition is present in the rite of Orthodox Cretan churches and monasteries and to what extent did the music of the 'Franks' influence the Byzantine monodic chant on the island and, by extension, on the other Greek islands (the Ionian Islands in particular) which were in communion with the Church of the former Eastern Roman Empire?

It is difficult to provide a satisfying and conclusive answer to all these questions, since the sources, especially for the first part of Venetocracy, are rather indirect. Archival documents, particularly those found in Italian and, especially, Venetian libraries reveal the fact that Western music in Crete became a fairly widespread phenomenon beginning with the second half of the 15th century when, after numerous failed attempts to ensure their dominion over the locals, the Venetians were finally allowed to establish control over the island, favouring thus the entry of Latin culture into its urban centres.

2.2. Organ in Church

Strictly musically speaking, without any shadow of doubt polyphony was the West's most significant impact on Cretan ecclesiastic music. The development on the island of Western-origin churches and institutions (Franciscan and Dominican in particular)⁹ encouraged the promotion of a repertoire adopted from the great liturgical centres of the Italian peninsula, most probably Venice, Genoa and Rome. At the same time, it seems that the two choirs of

⁸ An excellent study that investigates the tradition of the Byzantine chant in Crete is by Manolis Giannopoulos, *Ἡ ἀνθήσις τῆς ψαλτικῆς τέχνης στη Κρήτη (1566–1669)*, IBM 11, Athens, 2004.

⁹ Nickiphoros I. Tsougarakis, *The Latin Religious Orders in Medieval Greece, 1204–1500*. *Medieval Church Studies*, 18, Turnhout, Brepols, 2012.

the Eternal City – the choir of the Sistine Chapel or Sacellum Sixtinum (the chapel of the Apostolic Palace and the Pope’s official residence in the Vatican) and the papal choir of San Pietro Basilica’s Giulia Chapel (whose members included Giovanni Pierluigi da Palestrina [ca. 1525/26-1594], the most important *maestro di cappella* of the Cinquecento, and Domenico Scarlatti [1685-1757]) – became model choral groups for Latin Crete’s Catholic choirs.

The organ was surely the most important instrument to be transplanted into the musical-liturgical life of Cretan Latinity. There are data confirming that from the first half of the 15th century, besides the Catholic cathedral of Saint Titus, in the island’s capital, Chandakas or Candia (present-day Heraklion), there were at least another three Latin churches whose services included organ music: the Great Monastery of Saint Francis (Franciscan),¹⁰ Saint Peter’s Monastery (Dominican),¹¹ and the convent of Saint Catherine. We might also add the San Marco Basilica, which was not under the administration of the local Catholic archbishop, but under that of the Venetian Duke of Crete.



Picture 2: *The Church of Saint Titus today (Heraklion).*

¹⁰ Archival documents indicate the existence of financial donations for the construction or acquisition of organs and, sometimes, even the names of famous organ builders, such as the Italian Vincenzo Colombi de la Casale Monferrato, most likely Vincencius de Monferat. See: Sandro Dalla Libera, *L'arte degli organi a Venezia*, Venice–Rome, 1962, pp. 60-61, 180, 215; Renata Lunelli, *Studi e documenti di storia organaria veneta*, Firenze, 1973, pp. 20-21, 43-50, 52-54, 171-72; Nikolaos Panagiotakis, “Η μουσική κατά τη Βενετοκρατία”, in Κρήτη: Ιστορία και Πολιτισμός, vol. II, Crete, 1988, pp. 296-297, 311-312.

¹¹ In MS B.P. 789 at the Biblioteca Civica di Padova we find the name of an organist, Camillus Trapolinus (d. 1556), who probably performed at the Dominican Monastery of Saint Peter. See: Giuseppe Gerola, *Le iscrizioni cretesi di Desiderio Dal Legname*: pubblicate per le nozze Vivaldelli Viglierchio, Verona, 1907, p. 4.



Picture 3: Allegorical figure representing the Venetian Republic's protection of the San Marco Basilica in Chandakas (built 1239, no longer extant).

The Cretan Zuanne (Giovanni) Papadopoli Comneni, a Cretan official within the Venetian administration at Heraklion¹², who took refuge in Padua after the Turks conquered the island's capital in 1659, recounts in his memories that in Saint Titus there was an organ throughout the Venetocracy,¹³ which was also confirmed by several ecclesiastical authorities of the time.¹⁴

¹² Born around 1618, Zuanne Papadopoli Comneni was a notary and secretary with the ducal chancellery in Heraklion, a descendant of the Komnenoi, one of the twelve Byzantine imperial families, which had settled, according to tradition, in Crete. His memoirs, collected under the title *L'Occio*, are an exceptional document in terms of revealing the everyday life of Cretans before the Ottoman invasion of the island and the Cretan war (1645-1669). For more information, please consult the critical edition of the memoirs: Zuanne Papadopoli, *Memories of Seventeenth-Century Crete: L'Occio (Time of Leisure)*. Critical edition with English translation, introduction, commentary and glossary by Alfred Vincent, Venice, 2007.

¹³ MS 122a, f. 29r, *Museo Civico Correr* in Venice, *Provenienze Diverse* collection. See: N. Panagiotakis, "Μαρτυρίες για τη μουσική στην Κρήτη κατά τη Βενετοκρατία", in *Thesaurismata*, Bolletino dell' Istituto Ellenico di Studi Bizantini e Postbizantini di Venezia, vol. 20, 1990, pp. 15, 148, 150.

¹⁴ See, for example, the account presented by Lucca Stella, the Catholic Archbishop of Crete (1623-1632) in Rome, in 1625, with regards to the Catholic churches and monasteries present in the island's capital in which he mentions the existence of organs in almost all places of worship. See *Archivio de la Sacra Congregazione di Propaganda, Visite e Collegi (ASCPVC)*, vol. 5, f. 271v, 273v, 284r-v, 317r. Apud. Panagiotakis, "Μουσική...", pp. 296-297.

Other sources indicate that not only did the capital have such an instrument, but also other cities on the island as well. An example, in this sense, is provided by the Latin Bishop Giorgio Perpignano (1619-1621) who, in describing the cathedral of the Blessed Virgin in Chania, mentions the elegance and beauty of the instrument that adorns the place of worship.¹⁵ The same bishop speaks of a portable organ in the city's Dominican convent of Madonna dei Miracoli in the same city of Chania.¹⁶ Very surprising for our topic is the fact that there was an ecclesiastical organ (probably a small, portable one) not only in Catholic places of worship, but also in some of Heraklion's Byzantine churches and, most probably, in other towns and cities too.¹⁷

As one may observe, the history of the organ in Crete was of astonishing duration and of great significance to the liturgical life of the Latin Church there. Given the high esteem in which the instrument was held and the intensive use to which it was put in the ecclesiastical setting, a number of important Italian organ builders were invited to provide the island's churches with such instruments. One such organ builder was Vincencius de Monferat, none other than the famous Vincenzo Colombi de Casale Monferrato, who worked in Venice between ca. 1528 and 1571. In March 1526, for the sum of 72 ducats, he was commissioned to build an organ in the church of the Saint Francis monastery in Heraklion.¹⁸ As for the organists, they came either from Italy, such as Paulo Colla (1563), Raphael (1563), Annibal Antegnano (1571) and Camillo (1584), or they were native Cretans, like priest Gabriel Faletro (1465) and lawyer Oliveira Stella (1561-62). The latter was the organist at Saint Francis. All of the abovementioned performers were active in the capital, Heraklion.

¹⁵ "Al dirimpetto del predetto altare vi è il pulpito fabricato di legno, appoggiato ad un colonna dela nave maggiore, sopra del quale vi è situate l'organo, di honorata et convenevole grandezza, con le sue portelle di tela davanti" (Archivio Segreto Vaticano, Sacra Congregazione del Concilio, b. 16, Agiensis). Published in Ubaldo Mannucci, "Contributi documentari per la storia della distruzione degli episcopati latini in Oriente nei secoli XVI e XVII", in *Bessarione* 30, 1914, pp. 104-105.

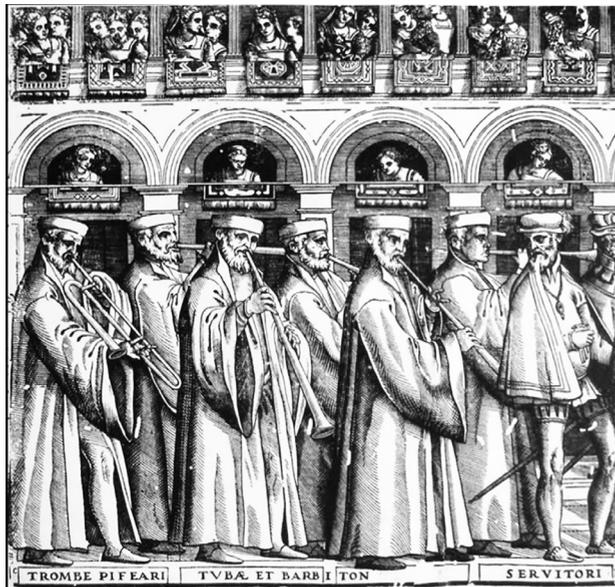
¹⁶ "In capo di detta chiesa a mano destra vi è un organetto portatile degli maggiori che si faccino, posto sopra un solero posticio" (Archivio Segreto Vaticano, Sacra Congregazione del Concilio, b. 16, Agiensis). Published in Mannucci, "Contributi documentari...", p. 113.

¹⁷ Panagiotakis, "Μουσική...", p. 297.

¹⁸ *Archivio di Stato di Venezia, Notai di Candia (ASV, NC)*, b. 281 (Zorzi Vasmulo), libro 1526, f. 20v-21r (124v-125r), in: Panagiotakis, "Μαρτυρίες...", pp. 66-67.

2.3. Secular Music

After the Fourth Crusade, Cretans' receptivity to and interest in Western musical art were rather high, as they penetrated every cultural layer, regardless of class or religious orientation. Italian musicians¹⁹, professionals known as *piffari* (*piffaro*, sg.), who were supposed to be able to play at least two instruments and to have cultivated voices, were leaving continental Europe in order to occupy probably better-paid positions at the courts of Latin nobles and dignitaries in the newly conquered territories. As the Doge of Venice kept such an orchestra, it is evident that the Cretan administration and upper class would wish to do likewise. As a result, an orchestra made up of *piffari* was established and performed at all the island's lay and religious feasts.²⁰



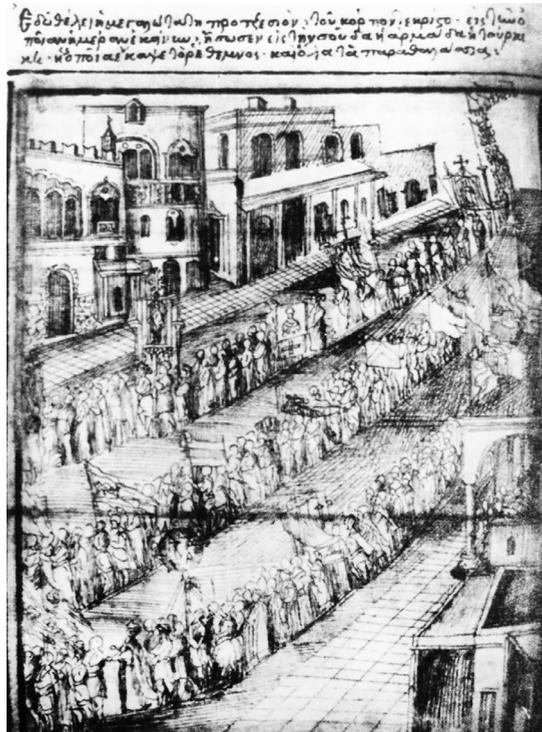
Picture 4: Matteo Pagan: *Palm Sunday Procession* (1556-59).

¹⁹ Among the famous musicians of the age who were temporarily active on the island, the archival documents mention only four names: Venetian Antonio Molino (Burchiella), a well-known actor, musician and author of comedies, and the first organiser of theatrical performances in Crete; Lodovico Zacconi, an early 17th century composer and theoretician, abbot of the Augustinian monastery of the Redeemer in Heraklion; Giulio Zenaro, and Giandominico La Martoretta, a native of Calabria.

²⁰ Panagiotakis, "Μαρτυρίες...", p. 24.



Picture 5: *Gentile Bellini: Procession in Piazza San Marco, Venice (1496).*



Picture 6: *Georgios Klontzas: Corpus Domini Procession in Heraklion (16th-century micrography).*

Contemporary documents indicate that the repertoire promoted by the *piffari* at the palace of the Cretan and the courts of the rich nobles and dignitaries was a traditional, mainly Venetian, and preponderantly secular (*cantilenas inhonestas*). This was the case at least at the beginning of the 16th century, when the funerals of Venetian aristocrats Zorzi Fradelo and Zuanantonio Muazzo, famous for their unorthodox behaviour, were accompanied with madrigals and secular chants sung in Italian and Greek, which young people were in the custom of singing during their nocturnal wanderings through the districts of the capital.

One of the most important feasts ‘imported’ from the *Serenissima Respublica* was the yearly Carnival held in the island’s capital (Heraklion/Chandakas), after the feast of the Theophany (Epiphany). During the Carnival, in an atmosphere of great festivity, one could hear serenades and madrigals and almost every type of musical instrument. But what were the instruments in question? 17th-century memoirist Ioannes Papadopoulos also tells us how at the impromptu parties during the hot nights of the Cretan summer, Latin and local nobles of various ranks²¹, both young and not so young, always accompanied by musicians, revelled in the city streets until late at night and sometimes until dawn.²² The instruments accompanying them were the manicordia (mandola/mandore?), lute, violin, bass, flute and guitar, and the performers were either hired or, most often than not, rich local inhabitants, most of them barbers, who joined such groups for their own pleasure.

Of the multitude of repertoires in circulation at the time, the only documents discovered hitherto are nine odes (lyrics and verses) composed around 1605 by the Cretan monk Cherubino Cavallino and dedicated to the island’s archbishop, Aloisios Grimani. The manuscript can be found in the archive collection of the Museo Correr in Venice.

²¹ “Nelle nozze le persone nobili et riche usano far feste (...) et solenni, dove spesso vi intravengono anco I magistrato e le gentildonne venetiane che sonno parimente in magistrato et alter Italiane che nella citta si trovano. Durano le feste per alquanti giorni et si balla alla usanza italiana ogni sorte di ballo; che vi sono magistri che gli insegnano nel maritarse alle spose. Et alcuna volta si fa anco un certo ballo greco, che molto piace e diletta alli signori rettori il vederlo et alle gentildonne venetiane et alter (...) il farlo.” Andrea Cornaro, *Historia Candiana* (Marcianus Ital. VI. 286 [5985]), A, f. 52v, in N. Panagiotakis, “Ἐρευναι ἐν Βενετία”, *Thesaurismata* 5, 1968, pp. 67-72. Panagiotakis, “Μουσική...”, p. 308; Panagiotakis, “Μαρτυρίες...”, pp. 110-111.

²² “Si trattenevano quasi tutta la notte, nel tempo massime che correivano quelli grandi ardori di caldi (Maggio, Zugno, Luglio e d’Agosto), e sempre in allegria, con musiche, canti e balli”. Papadopoulos, *Memorii*, vol. I. Apud. Panagiotakis, “Μαρτυρίες...”, p. 147.

2.4. Music Schools

The best-known institution of Western ecclesiastical musical education was at the Saint Titus cathedral in the Cretan capital. It was founded towards the end of the 15th century, in 1474 to be exact. Nevertheless, prior to that, the first reference to the presence of Western-European-style polyphonic music on the island was made by Stephanos Sachlikis,²³ a local poet who lived during the second half of the 14th century (after 1371). In one of his poems, he uses the verb *μπισκαντάρω* (*biscantaro*),²⁴ a well-known technical term referring to archaic polyphony for two voices known as *biscantus*, *biscantare*, *discantus* or *cantus planus binatim*. Apart from this type of primitive polyphonic chant, the Latin churches and monasteries must also have promoted Gregorian chant²⁵ in its various forms, since according to the rules of the time, in order to become a Catholic priest one had to be able to chant and write.²⁶

The acts of a synod held in Chandakas in November 1474, presided over by the Latin archbishop of Crete, Hieronymus Landus/Lando (dead c.1497), and the future Latin patriarch of Constantinople (1474-c.1496), report that both ecclesiastic chant and teaching were in continual decline and that few members of the clergy from the famous Catholic cathedral of Saint Titus were still able to chant, "fearing that soon enough the chant would be no longer be listened to even at religious ceremonies, which would scandalise the whole city".²⁷ Thus, at the intervention of the high prelate, it was decided that two musicians (*succitores*) should be hired, remunerated from the incomes of the church or the *capitulum* (the body of canonists in a Catholic cathedral, *our note*) in order to stand in for the chanter when he was absent.²⁸ Besides liturgical tasks, they also had to be able to teach music to clergymen who wished to

²³ Arnold van Gemert, "Ο Στέφανος Σαχλίκης και η εποχή του", *Thesaurismata* 17, 1980, pp. 47-49.

²⁴ "Κι ἔκνοι εἰς ἤρχιζαν νὰ τρώγουν καὶ νὰ πίνουν/νὰ τραγωδοῦν λατινικὰ καὶ νὰ μὲ μπισκαντάρουν". Gulielmus Wagner, *Carmina graeca medii aevi*, Lipsiae, 1874, p. 91.

²⁵ See, for example, the case of the Catholic Monastery of Saint Francis in Heraklion whose library housed 13 musical manuscripts with Latin repertoire (MSS 269, 271-278, 286, 288-290), which indicates that a type of Western musical practice was present – as well as training in it – so that individuals could read the manuscripts. See: Giorgio Hofmann, "La biblioteca scientifica del monastero di San Francesco a Candia nel medio evo", in *Orientalia Christiana Periodica* 8, 1942, pp. 354-356.

²⁶ Panagiotakis, "Μουσική...", p. 294.

²⁷ Panagiotakis, "Μαρτυρίες...", p. 14.

²⁸ A first attempt to hire an organist at Saint Thomas can be traced to 1467. See Agathangelos Xirouchakis, Αἱ σύνοδοι τοῦ Γερόλαμο Λάνδο (1467–1474–1486), Athens, 1986, pp. 47, 79, 80 (and note 1).

improve their artistry in chanting, and the younger clergy had to attend the courses at least one year.²⁹ As every Western rite church had to own an organ, the above document demanded not only the hiring of an organist at Saint Titus, obviously subsidised using the same funds from the church or the archbishop, but also encouraged the clergy to study this instrument, most probably in Italy, and to return to the island after completing the studies, so that the cathedral would not lack organ playing during its religious services.³⁰ It is remarkably interesting that while in the Italian peninsula the orchestras were part of the religious services, in Chandakas this was never allowed, neither in the Latin, nor in Byzantine ones.³¹

An examination of the same archival documents reveals that ever since the 14th century, the instruments taught on the island were the trumpet, flute, lute, guitar etc. This explains why, from the second half of the 15th century to the year of Crete's conquest by the Ottomans (1669), most instrument players (*piffari*) in Crete were Greek Orthodox.³² It seems that musical mastery of these Cretans was recognised not only locally, but also in the centres with a strong music tradition, such as Venice³³ or the cities on the

²⁹ Xirouchakis, Αί σύνοδοι..., pp. 13–14, 79. Panagiotakis, “Μαρτυρίες...”, pp. 57–58; Panagiotakis, “Μουσική...”, pp. 295–296.

³⁰ The Latin text is reproduced in Panagiotakis, “Μουσική...”, p. 59.

³¹ “Nelle chiese lattine e greche alle solenita non facevano musiche, se non il cantar schieto sopra li organi, senza mai sonare violino o altri instramenti di sorte, e nel matutin altro che il cantar solo di preti greci e lattini, dove si tratenevano le donne”. *Museo Civico Correr, Venezia, MS Provenienze Diverse* nr. 122a, f. 69r-v. Apud. Panagiotakis, “Μαρτυρίες...”, p. 148.

³² The archives even preserve some of their names, such as magister Costas Calogeros – *tibicinarius* in 1455. See: Nicolae Iorga, “Documents concernants les Grecs et les affaires d’Orient tirés des registres de notaries des Crète”, in *Revue Historique du Sud-Est Européen*, year 14, no. 04–06, April–June, 1937, p. 110. Here are a few other names of Greek *piffari* from the 1537–1637 period: Georgis Nitis, Nikolaos Galatas, Polos Pigas, Manolis Dafnomilis etc. See also: Nikolas Karapidakis, *Administration et milieux administratifs en Crète vénitienne*, thèse pour l’obtention du diploma de l’archiviste–paléographe, Paris, 1983, pp. 149–150.

³³ Such as “dominus Paulus de Laudis, musico [sic], filius quondam domini Johannis, Cretensis”, a Cretan *piffaro* in the orchestra of the Venetian Doge for 56 years. See Eleanor Selfridge–Field, *La musica strumentale a Venezia da Gabrieli a Vivaldi*, Torino, 1980, p. 288. For more information regarding musical life at the Venetian court please see, among others Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance*, Oxford University Press, Oxford, 1979; Iain Fenlon, “St Mark’s before Willaert”, in *Early Music* XXI/4, 1993, pp. 546–563; John Bettley, “The Office of Holy Week at St Mark’s, Venice, in the late 16th century, and the musical contributions of Giovanni Croce”, in *Early Music* XXII/1, 1994, pp. 45–62. Also see Eleanor Selfridge–Field, Giulio Ongaro, Luca Zopelli, the entry on “Venice”, in *The New Grove Dictionary of Music and Musicians*, vol. 26, Stanley Sadie (ed.), 2002, pp. 398–411 and the cited bibliography.

Dalmatian coast, Dubrovnik (Ragusa) in particular.³⁴ And, although, some of the musicians were not paid for their performances, as they were members of various guilds (such as the aforementioned barber's guild)³⁵, the 'profession' of instrumentalist (*sonatori*) did exist, dating back to 1381. Surprisingly enough, some of the musicians were women, as was the case of Petrinella de Armer, an outstanding singer and instrumentalist from Crete, who enjoyed a remarkable musical career in Venice, Padua and Rome, and was the lover of well-known patron of arts and writer Alvise Luigi Cornaro (1467-1566), author of the *Discorsi della Vita Sobria*.

Beside instruments, dancing lessons were highly appreciated and encouraged, especially in the aristocratic milieu, since in the urban areas and at the palace of the Duke of Crete not only were all types of Italian dances promoted, but also some Greek traditional dances, which were very much loved by Venetian dignitaries and their wives in particular. The Cretan *piffari* organised veritable concert tours and numerous dancing nights, which were held in the main square of Heraklion, in front of the Duke's palace and the San Marco Church. The whole community participated, and sometimes so did even members of the ecclesiastical orders, although there were very strict

³⁴ Thomadus/Tomasius/Thomas de Candia (Heraklion), trumpet player with the local orchestra in Dubrovnik in 1402–1409. See: Constantin Jiriček, *Staat und Gesellschaft im mittelalterlichen Serbien. Studien zur Kulturgeschichte des 13–15. Jahrhunderts*, dritter Teil, Denkschriften der Kaiserlichen Akademie der Wissenschaften in Wien. Philosophisch-Historische Klasse, 58 Band, 2 Abhandlung, Vienna, 1914, p. 59. Also see: Bariša Krekič, *Dubrovnik (Ragusa) et le Levant au Moyen Age*, Paris, 1961, pp. 129, 131, 247, 251–253, 259; Miho Demovič, *Musik und Musiker in der Republik Dubrovnik (Ragusa) vom Anfang des XI. Jahrhunderts bis zur Mitte des XVII. Jahrhunderts*, Kölner Beiträge für Musikforschung, Band 14, Varažin–Regensburg, 1981, pp. 120, 283, 302-303.

³⁵ See, for example, the case of Heraklion barber (*tonsor*) Alexius Malahias, who entrusted his son, Georgantis, to professor (*magistro*) Benvenuto to study the trumpet and the flute in autumn 1506. See Archivio di Stato di Venezia, Notai di Candia, b. 177 (Michele Mellino), f. 53r, in Panagiotakis, “Μαρτυρίες...”, 62; N. Panagiotakis, “Μαρτυρίες για τὸν Κρητικὸ μουσικοσυνθέτη Φραγκίστο Λεονταρίτη καὶ γιὰ τὴ μουσικὴ στὴν Κρήτη τοὺς δύο τελευταίους αἰῶνες τῆς Βενετοκρατίας”, in *Κρητικά Χρονικά* 26, 1986, pp. 200-201. In 1431-1435 we find mention in Dubrovnik of six other Greek musicians: Georgius Grecus, Johannes Grecus, Antonios Grecus, the brothers Theodoros (1424-1431) and Ioannis (1424-1444) and the latter's son Markos (143-1463). The first man was of Cretan origin, while the others hailed from Arta (a city in what is today North-Western Greece). In the first half of the 16th century, there were two instrumental performers on the island, Aloysius and Laurentius Manes, the latter of whom signed his will of 1548 as an author of *libros musices et instrumenta musicalia*. See Demovič, *Musik und Musiker...*, pp. 38, 120–128, 136, 151, 196, 281-282, 303-312, 409; Krekič, *Dubrovnik...*, pp. 294, 296-299, 301-303.

orders prohibiting them doing so.³⁶ In time, the musical profession became not only a middle- and lower-classes preserve, but was embraced even by the nobility. During a musical night in 1584 in the Catholic monastery of the Holy Virgin in Heraklion, alongside organist and harpsichord player Camillo, two nobles also played string instruments: Petros Foscarini (lute) and Salamon (guitar). The latter was from the town of Siteia. Moreover, it seems that music was an essential component of a young aristocrat's educational curriculum, since Venetian-Cretan noble and mathematician Francescos Barozzi (1537-1604) advised his nephew to learn how to play not only the lute, but also the harpsichord, the violin, the viola da gamba, the lyre and the whole basic vocal repertoire belonging to each genre, along with counterpoint, composition and musical theory.

Archbishop Lucca Stella supplies rather surprising and unusual information indirectly indicating the extent to which the Western musical tradition had been assimilated on the island in general and in the ecclesiastic milieu in particular. In one of his reports, he mentions that at the Dominican monastery of Saint Peter, the cell of a monk named Benedetto Bertolini had been transformed into something of a concert hall. Almost every night, his cell resounded to instrumental music (violins, guitars, harpsichord and lutes) and secular songs. As these reunions were attended not only by monks, but also by numerous laymen, it may easily be understood that the situation outraged the older members of the monastery community, arousing the anger of a part of the Christian brotherhood. Fortunately, one of his friends explained that in fact brother Bertolini was the musician of the holy place, and one of his duties was to act as music professor, which explained the presence of laymen apprentices in his own monastic cell.³⁷

³⁶ There are to directives issued in 1439-1443 and 1559 by the Latin Archbishops of Crete Fantinus Valaresso (1426-1443) and Petrus Lando (1536-1576), which flatly barred priests from performing secular songs and dancing with women (*ducere choreas cum mulierculis*). Moreover, the decree issued by the local ecclesiastical authorities also barred priests from playing dice, backgammon and cards, bearing arms or engaging in trade, building or wearing masks (particularly during the carnival organized before Lent), and wearing secular clothes. See Xirouhakis, Αί σύνοδοι..., p. 40. See also Margaret L. King, *Venetian Humanism in an Age of Patrician Dominance*, Princeton University Press, New Jersey, 1986, pp. 440-441.

³⁷ After an investigation that took part in the monastery on March 13-18th, 1626, no fewer than 11 monks, led by abbot Victorius Salamonus and Lucas Ugolinus (the vicar of the Dominican order in Crete), testified against father (*padre*) Bertolini, the musician. *ASCPVC*, vol. 5, f. 292r-v, 294v-295r, 297r, 299r-v, 301r, 302v, 303v, 305r, 306r-v, 307r, 308v, 310v. Apud Panagiotakis, "Μουσική...", pp. 311-312; Panagiotakis, "Μαρτυρίες...", pp. 142-147.

As one may observe, in Crete musical education of Western-European influence, and especially Italy, in all its forms was not an isolated event, but a lively one, paradoxically promoted by the various Latin monastic institutions on the island. Of the few ecclesiastical schools that produced musicians following the Western tradition, the Catholic cathedral of Saint Titus seems to have been the most important and Franciscos Leontaritis was the principal representative of this remarkable school.

2.5. Franciscos Leontaritis (Francesco Londariti, Franciscus Londariti, Leondaryti, Londaretus, Londaratus or Londaritus: c.1518-c.1572/3)

Virtually unknown until the 1980s, Leontaritis was rediscovered after four hundred years, thanks to the studies of the former director of the Greek Institute in Venice, Nikolaos Panagiotakis.³⁸ According to the information provided by the Greek researcher, Leontaritis came from a mixed family of refugees from the Peloponnese, after the Turk invasion of the peninsula in 1460. His mother, Maria, came from a Greek aristocratic family, and his father, Nikolaos, was not only a distinguished priest at the Catholic Cathedral of Saint Titus (*thesaurarius*), part of the Latin archbishopric of Crete, but also chaplain of the Venetian Duke of the island, being closely connected with the Venetian-Cretan aristocracy. There are no records to indicate where he began his musical studies. It was most likely in Italy, Rome, as a member of the papal choirs, among which an important place was held by the famous choir of the Basilica di San Giovanni Laterano where, for a while, both Orlando di Lasso (c.1530/1532-1594) and Giovanni Pierluigi da Palestrina (c.1525/1526-1594) worked as *maestri di capella*. Therefore, it seems that he studied counterpoint under two masters. There are accounts that he was also familiar with Byzantine music, as he was a close friend of *maistor* Ilarionos Sotirchos.³⁹ Endowed with an exceptional talent and supported by his father,

³⁸ N. Panagiotakis, Φραγκίσκος Λεονταρίτης. Κρητικός μουσικοσυνθέτης του δέκατου έκτου αιώνα. Μαρτυρίες για τη ζωή και το έργο του, Βιβλιοθήκη του Ελληνικού Ινστιτούτου Βυζαντινών και Μεταβυζαντινών Σπουδών της Βενετίας αρ. 12, Venice, 1990. Details related to the life and works of Franciscos Leontaritis are drawn from the abovementioned volume.

³⁹ In MS Philotheou 137 (f. 107v) at Mount Athos, a Cherubikon by Manuil Hrisafis is preserved, which was 'embellished' by Ilarion. See: Grégorios Stathès, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς-Ἁγίου Ὁρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους*, vol. III, Athens, 1993, p. 528. Further information on the musician is available in Theocharis Detorakis, "Ἰλαρίων Σωτήρχος πρωτοπαπᾶς Χάνδακα", in *Thesaurismata* 19, 1982, pp. 147-166.

Franciscos became, after the years he spent in Rome, a priest and organist at the Catholic Cathedral of Saint Titus. At the same time, he held important positions in the ecclesiastical administration of the time (*kanonikos* in Siteia [1537], and from 1544, *kanonikos* of the Catholic archbishopric in Crete, etc.). Nevertheless, it seems that his social and implicitly financial achievements did not satisfy the young musician, and thus, once he abandoned his ecclesiastical positions, he became, after 1549, a chanter (*cantore*) in the famous choir of the basilica of San Marco in Venice. At that time, the basilica was under the direction of Flemish composer and *maestro di cappella* Adrian Willaert (c.1490-1562), founder of the Venetian music school. It should be remembered that the members of this famous choir took part not only in the city's religious music life, but also in the musical nights and concerts organized at the palaces of Venetian aristocrats and the rich patricians of the *Serenissima* Republic. These gatherings became, as is well known, important centres for the promotion of literature, the arts and music in particular.

In 1556, Leondaritis left San Marco and, after five years spent in the choir of the Padua cathedral as *cantore contralto*, towards the autumn of 1561 he moved to Munich, at the court of the Duke Albert the Fifth of Bavaria (1528-1579). This seems to have been the Cretan musician's most productive period. He also became the soloist of the Bavarian choir conducted by Orlando di Lasso, he experimented and composed for six years, in an exceptional artistic environment, and met among others the South Netherlandish composer Cipriano de Rore (1515/16-1565) and the Italian Andrea Gabrieli (1532/33-1585). He spent the last part of his life either in Venice, Cremona, Augsburg, or Salzburg. Thus, after approximately twenty years spent outside the island, the itinerant musician returned home permanently, and continued as an organist and professor at Saint Titus, until 1572 or 1573, the year of his death.

Besides his exceptional (baritone) voice, Franciscos Leontaritis was a composer, and he left to posterity a significant number of polyphonic works: three masses (*Missa super Aller mi faut*, *Missa super Je prens en grez*, *Missa super Letatus sum*), 76 secular and religious motets, six madrigals and two Naples chants. Although Leondaritis' musical work – known outside Crete, like that of his conational Domenikos Theotokopoulos, known as *Il Greco* – has been the subject an ample monograph, it has received no musicological examination as yet.⁴⁰ To historian and philologist Nikolaos Panagiotakis,

⁴⁰ Franciscos Leontaridis is not even mentioned in *The New Grove Dictionary of Music and Musicians*... The only investigation into his work is a Ph.D. thesis defended in Athens in 2009

he remains the first most important Greek composer of Western music during the Renaissance period.



Picture 7: Portrait of a Cretan musician

(*Apud Giuseppe Gerola, Monumenti veneti nell' isola di Creta, vol. II, 1908, plate 12*).

3. MONODY VERSUS POLYPHONY IN THE BYZANTINE CHANT TYPOLOGIES

In the previous subchapters, this study has focussed on allowing readers to understand the cultural background, which engendered a polyphonic corpus in Byzantine music during the Venetocracy and the Latin occupation of the Mediterranean Basin. The approximately 40 works for two and four voices catalogued, part of them translated into staff notation, lie scattered in 15 Byzantine and post-Byzantine manuscripts. These are kept today at the libraries on Mount Athos (in the Docheiariou, Iviron, Xeropotamou, and Philotheou monasteries), in Jerusalem (the Patriarchal Library), at Cambridge University Library (UK), at the library of the Platytera Monastery

by Konstantinos Mavrogenis, which only explores Leontaritis' three masses: *Οι λειτουργίες του Φρανκίσκου Λεονταρίτη-Ανάλυση και συγκριτική μελέτη σε σχέση με τις εξάφωνες και οκτάφωνες λειτουργίες της περιόδου με έμφαση στους συνθέτες της βαναρικής αυλής κατά την ηγεμονία του δούκα Αλβέρτου Ε', Athens, July, 2009.*

on Corfu, at the National Library of Greece in Athens, and at the Romanian Academy Library (Cluj branch). The works employ notation specific to the Palaiologan Renaissance and cover a period of more than four centuries (from the 15th to the 18th century).

An analysis of the polyphonic corpus has resulted in the following repertoire typology. It employs five sonorous models:

A. The Gregorian monodic model (*cantus planus*): this first sonorous model includes the well-know *Cunctipotens genitor Deus* (Kyrie IV), written, though, in Byzantine notation (*Kyrie eleison, Christe eleison, Kyrie eleison*). The example records the chant (specific to the Western rite) in a combination of Byzantine neumes, which is unusual for the manuscript tradition of the Eastern Church (*Example 1a, b, c*).

IV. — Aux Fêtes Doubles. 1.
(Cunctipotens Genitor Deus) x. s.

1. **K** Yri- e * e- lé- i-son. ij. Chrí-
ste e- lé- i-son. ij. Ký-ri- e e-
lé- i-son. ij. Ký-ri- e * ** e- lé- i-son.

Example 1a.

Example 1b.

Κύριε ελέησον
(Cunctipotens Genitor Deus - Kyrie IV)

Ehul I

MS 2401, f. 208v, aprox. 1450
Biblioteca Națională din Atena

ANONYMUS
Trans. Nicolae GHEORGHIȚĂ

Κυ ρυ ε ε...

ε... λε η σον

Χρι στε ε...

λε η σον

Κυ ρι ε...

ε... λε η σον

Example 1c.

B. The second sonorous model employs a Byzantine monody as well as a parallel melodic line, with approximately the same structural characteristics, both on the vertical and the horizontal. In some areas of the musical work there is, though, a return to monodic syntax. (*Example 2*).

Ἦδη βάπτεται κάλαμος
Acum se întinge condeiul
Ehul IV & IV plagal

MS 2401, f. 329r, aprox. 1450
Biblioteca Națională din Atena

Nikolaos Assan din Cipru (aprox. 1453)
Trans. Nicolae GHEORGHITĂ

f. 329r/11, Ehul IV

Vox principalis (negru)

Vox organalis (roșu)

H ἴδη βα πτε ται κα λα μος α πο φα σε ως

Ehul IV plagal

πα ρα Κρι των α δι κων και Ι η σους δσι κα ζε

ται και κα τα κρι νε ται σταυ ρω

Example 2.

C. The third sonorous model is structured on the Western *cantus planus binatim* (two voices) type, which preponderantly employs parallel movements in fifths, fourths, octaves and, rarely, in imperfect intervals (thirds and sixths), with numerous voice crossings belonging to the same register. Moreover, these works include elements specific to the *cantus gemellus* and the primitive *organum* (*Ars Antiqua*) (Example 3).

Η ασώματος φύσις τα χερουβίμ

Ehul IV

Manuil GAZIS

Trans. Nicolae GHEORGHITĂ

MS 2401, f. 30v, aprox. 1450, Biblioteca Națională din Atena

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Greek and are placed below the vocal line. The score includes various musical notations such as accents, slurs, and repeat signs.

System 1: /1
 Η α σώ — μα τος φυ — σις τα
 Η α σώ — μα τος φυ — σις τα

System 2: 2
 χε — χε —
 χε — χε —

System 3: 3 /3
 — σου βίμ
 — σου βίμ

System 4: 4 /4
 α σι γη
 α σι γη

System 5: 5
 — τοι
 — τοι

Example 3.

2

οις σε υ
οις σε υ

7 υμ νοις δο ξο
υμ νοις δο ξο

8

9 17 δο ξο λο γει ε ξα πτε ε
δο ξο λο γει ε ξα πτε ε

10 8 ου γα ζω α τα σε ρα φιμ ται αις
ου γα ζω α τα σε ρα φιμ ται αις

Example 3.

11
α πα αὐ στοὺς φω ναὶ
α πα αὐ στοὺς φω ναὶ

12

13 /10
αὶς ση
αὶς ση

14 /11
αὶς ση
αὶς ση

15
υ πε ρυ ψοὶ
υ πε ρυ ψοὶ

Detailed description: This musical score consists of five systems of two staves each. The first system (measures 11-12) features a vocal line with lyrics 'α πα αὐ στοὺς φω ναὶ' and a piano accompaniment. Measure 11 includes a fermata over the first note and a dynamic marking of $\text{f}/9$. The second system (measures 12-13) continues the vocal line and piano accompaniment. Measure 13 includes a dynamic marking of $/10$. The third system (measures 14-15) continues the vocal line and piano accompaniment. Measure 14 includes a dynamic marking of $/11$. The fourth system (measures 15-16) concludes the vocal line and piano accompaniment. Measure 15 includes a fermata over the final note.

Example 3.

D. The fourth category includes works written for four voices, with Byzantine notation, employing the syntax of Western homophony. The manuscript notes specify their stylistic and chronologic affiliation: *as it is sung among the Franks [the Latin Church] or as it was sung in olden times/by those of old (Example 4a, b).*

Κύριε ελέησον

Ehul IV plagal

MS 362 (aprox. 1700), f. 226 - 227
Biblioteca Academiei Române, Cluj

ANONYMUS
Trans. Nicolae GHEORGHITǎ

Σοπράνο απο φραγγικόν
Soprano de la franci

Κύ ρι ε ε_λε η σον κύ ρι_ε

Άλτο απο φραγγικόν
Alto de la franci

Κύ ρι ε ε λε η σον κύ ρι ε

Τενόρι απο φραγγικόν
Tenor de la franci

Κύ ρι ε ε λε_η σον κύ ρι ε

Μπάσο απο φραγγικόν
Basso de la franci

Κύ ρι ε ε λε η σον κύ ρι ε

S
ε λε η σον κύ ρι ε ε λε η σον

A
ε λε η σον κύ ρι ε ε λε η σον

T
ε λε η σον κύ ρι ε ε λε_η σον

B
ε_λε η σον κύ ρι ε ε λε η σον

Example 4a.

Κύριε ελέησον

Ehul IV plagal

MS 362 (aprox. 1700), f. 224 - 227
Biblioteca Academiei Române, Cluj

ANONYMUS
Trans. Nicolae GHEORGHITĂ

Σοπράνο από παλαιών
Soprano din vechime

Κύ ρι ε ε λε η σον

Άλτο από παλαιών
Alto din vechime

Κύ ρι ε ε λε η σον

Τενόρι από παλαιών
Tenor din vechime

Κύ ρι ε ε λε η σον

Μπάσο από παλαιών
Basso din vechime

Κύ ρι ε ε λε η σον

2

S
ε λε η σον κύ ρι ι ε ε λε η σον ε λε η η σον

A
ε λε η σον κύ ρι ι ε ε λε η σον ε λε η η σον

T
ε λε η σον κύ ρι ι ε ε λε η σον ε λε η η σον

B
ε λε η σον κύ ρι ι ε ε λε η σον ε λε η η σον

Example 4b.

E. The last typology includes a work that is unique in the Byzantine music, due to the complexity of its writing. It is composed by Hieronymus Tragoudistis, a 15th century Cypriot monk, who studied music diligently in Italy. He spent no less than nine years on the peninsula, three as apprentice to Gioseffo Zarlino (1517-1590) in Venice, and the remaining six at the University of Padua. In a century ravaged by an unprecedented conceptual crisis in the world of Byzantine theory, Hieronymus turned – like many of his compatriots – to the art of writing treatises. His work, *On the Use of the Symbols of Greek Music* (MS 1764, Saint Catherine–Sinai, c.1554/58), was meant to offer a solution to some of the theoretical problems of Eastern musical notation which specialists were facing at the time.

Following contemporary practice, the treatise is dedicated to a patron, most likely Cardinal Alvise Cornaro (1517-1584), a member of a distinguished Venetian family, a knight in the Order of Knights of the Hospital of Saint John of Jerusalem, Grand Commander and Latin Abbot of Cyprus. Cardinal Alvise Cornaro's ties with Cyprus and the Most Serene Republic must have made him seem like an ideal patron for an intelligent and learned Cypriot, such as Hieronymus, educated in Venice and familiar with the theory and practice of both Western and Byzantine music. Unfortunately, though, the young Greek never received Cornaro's patronage to publish his treatise.⁴¹

The treatise, though, enjoys a critical edition published in 1990 by the late Danish musicologist Bjarne Schartau.⁴² Its exceptional value rests both in its content and in the fact that it includes a composition for four voices written in mixed notation: Byzantine (the tenor, from Latin *tenere*: 'to hold') and Western notation (soprano, alto and bass). From a liturgical perspective, the work is the well-known *troparion* of the Eastern Canon (*O Great and Holiest Pascha, Christ!*), text authored by Saint John of Damascus and music composed by Hieronymus Tragoudistis.

In the context of our polyphonic *corpus*, the work is the most advanced in relation to the norms of 16th century Western composition (*Example 5a, b*).

⁴¹ Oliver Strunk, "A Cypriot in Venice", in *Natalicia musicologica: Knut Jeppesen septuagenario collegis oblata*, Copenhagen, 1962, pp. 101-113. Republished in *Essays on Music in Western World* O. Strunk, Norton, New York, 1974, pp. 79-93.

⁴² Bjarne Schartau, *Hieronimos Tragodistes, Über das Erfordernis von Schriftzeichen für die Musik der Griechen*, in *Corpus Scriptorum De Re Musica*, vol. III, Vienna, 1990.

Handwritten musical score in G major (one sharp) and common time. The score consists of two systems. The first system has four staves of music with the following Greek lyrics:
 ΠΡΟΣΧΕΤΕ ΜΕ ΤΑ ΧΕΙΑΙ Ε ΡΗΤΑ ΤΩΝ ΧΕΙΡΩΝ
 ΟΥΧΙ Α ΧΕΙΛΟΣΕ ΤΟΥΣ ΟΥΧΙ ΔΕ ΝΑ ΜΙΣΘΙΣΟΥ ΜΙΝ
 ΕΡΤΥ ΤΩ ΤΕΡΩΝ ΕΡΤΥ ΤΑ ΤΕ ΡΩΝ ΣΟΥ ΜΕ ΤΑ ΧΕΙΡΑ ΕΥ ΤΗ
 Α ΝΕ ΑΝΤΡΩΠΗ ΜΕ ΡΑ ΤΩΝ ΒΑΘΙΣΤΩΝ ΑΣ ΣΟΥ :-

The second system begins with a large key signature symbol $K_{\#}$ and a common time signature C . It contains a line of Greek letters (likely a cipher or shorthand) and continues with the lyrics:
 ΠΡΟΣΧΕΤΕ ΜΕ ΤΑ ΧΕΙΑΙ Ε ΡΗΤΑ ΤΩΝ ΧΕΙΡΩΝ
 ΟΥΧΙ Α ΧΕΙΛΟΣΕ ΤΟΥΣ ΟΥΧΙ ΔΕ ΝΑ ΜΙΣΘΙΣΟΥ ΜΙΝ ΕΡΤΥ
 ΤΩ ΤΕΡΩΝ ΕΡΤΥ ΤΑ ΤΕ ΡΩΝ ΣΟΥ ΜΕ ΤΑ ΧΕΙΡΑ ΕΥ ΤΗ
 Α ΝΕ ΑΝΤΡΩΠΗ ΜΕ ΡΑ ΤΩΝ ΒΑΘΙΣΤΩΝ ΑΣ ΣΟΥ :-

Example 5a.

Ω Πάσχα το Μέγα Canonul cel Mare (cântarea a noua)

MS 1764 (~1551-1558), f. 29v-31, Sf. Ecaterina, Sinai Hieronymus Tragoudistis din Cipru (sec. XVI)
Venetia
Transcripție Oliver Strunk

Ω Πα - σχα το με - γα και ι ε ρω τον Χρι - στε
Ω Πα - σχα το με - γα και ι ε ρω τον Χρι - στε
Ω Πα - σχα το με - γα και ι ε ρω τα τον Χρι - στε
Ω Πα - σχα το με - γα και ι ε ρω τον Χρι - στε

ω σω - φι - α και Λο - γε του Θε - ου και δυ - - - μιν
ω σω - φι - α και Λο - γε του Θε - ου και δυ - να - μιν
ω σω - φι - α και Λο - γε του Θε - ου και δυ - να - μιν
ω σω - φι - α και Λο - γε του Θε - ου και δυ - να - μιν

Example 5b.

2

δι - δου η - μιν εκ τυ - πο τε

δι - δου μιν εκ πο τε

δι - δου η - μιν εκ τυ - πο τε

δι - δου η - μιν εκ τυ - πο τε

ρον σου με - τα - σχειν εν τη α - νε - σπε -

ρον σου με - τα - σχειν εν τη α - νε - σπε -

ρον σου με - τα - σχειν εν τη α - νε - σπε -

ρον σου με - τα - σχειν εν τη α - νε - σπε -

- - ρω με - ρα Βα - σι - λει - σου -

- - ρω η - με - ρα Βα - σι - λει - σου -

- - ρω η - με - ρα της Βα - σι - λει - ασ σου

- - ρω ρα Βα - - - λει - ασ σου -

Example 5b.

Another element that bears mention within the Byzantine polyphonic repertoire is the way in which voices are notated in the manuscripts: they are either arranged vertically or each voice is written separately. These practices were well-known in the Western world.

Due to the limited space available here, my present research focuses only on the polyphonic repertoire in two parts, written in Byzantine neumes. Works in four parts will be the topic of another study.

4. TWO PART SUNDAY KOINONIKA BY MANUEL GAZIS AND IOANNES PLOUSIADINOS.

Short Biographies

There is very little information about Manuel Gazis.⁴³ Byzantine codices place him in the first half of the 15th century, occupying the position of *lampadarios*, a title which mainly represented the *psaltēs*, or the leader of the left choir in the Patriarchal Church of Constantinople during the Byzantine Empire.⁴⁴ Though his musical work is limited in number compared to the *maistores* of his age, Gazis still remains the first known Orthodox composer to write polyphonic works with Byzantine notation in the history of medieval music. His compositional craftsmanship was also confirmed centuries later by a musician at the Phanariot court in Iași (Romania), Nikēphoros Kantouniarēs from the island Chios (c.1770-c.1830), the author of a catalogue of Byzantine composers in which Gazis is characterised as an ‘δεινότατος’ musician.⁴⁵ Unfortunately, it is still impossible to identify the city and church in which he

⁴³ A minimal list of his musical works is compiled by Manolis Hatzigiakoumis, *Μουσικά χειρόγραφα Τουρκοκρατίας (1453–1820)*, vol. I, Athens, 1975, pp. 271–272.

⁴⁴ A study that investigates this musical-ecclesiastical position in the Byzantine Empire belongs to K. M. Ralles, “Περὶ τοῦ ἐκκλησιαστικοῦ ἀξιώματος τοῦ λαμπαδαρίου”, in: *Πρακτικὰ Ἀκαδημίας Ἀθηνῶν* 9, Athens, 1934, pp. 259–261. Regarding the position of *lampadarios* during the post-Byzantine period, see: Christos Patrinelis, “Protopsaltae, Lampadarii, and Domestikoi of the Great Church during the post-Byzantine Period (1453-1821)”, in *Studies in Eastern Chant* 3, M. Velimirovič (ed.), pp. 157-164 and 170.

⁴⁵ Χέρωποταμου 318 (early 19th century), f. 140r, in Gr. Stathēs, *Τὰ χειρόγραφα...*, vol. I, Athens, 1975, p. 148. For more on Kantouniarēs, see John Plemmenos, “The Greek Contribution to the Development of Romanian Music: the Case of Nikephoros Kantouniaries of Chios”, in *Acta Musicae Byzantinae* 9, The Byzantine Study Centre, Iași, May, 2006, pp. 135-154. Also see: Nicolae Gheorghită, “Nikephoros Kantouniarēs” entry in *The Canterbury Dictionary of Hymnology*, J. R. Watson, Emma Hornby (edd.), URL: <http://www.hymnology.co.uk/>; accessed on December 17th, 2014; N. Gheorghită, *Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*, Editura Sophia, 2010, pp. 87-89 and cited bibliography at page 89.

performed. From the data offered by MS 244 from the Leimonos Monastery (the island of Lesbos), we are told that Gazis was apprentice to Bishop Markos of Corinth (second half of the 15th century) and that towards the end of his life, he fled to Crete, where he died.⁴⁶

However, there are sources that indicate a close relationship between him and the Western world, as well as with the Latin aristocracy of the time, embodied by Leonardo II Tocco (c.1375/76-1418/19). Governor of Corinth (1395-1400), of the island of Lefkada (1403-c.1411) as well as Count of Glarentza (a port city on the Peloponnese peninsula), of the islands of Angelokastron (1407-1408) and of Zakynthos, Leonardo was known as a protector of the arts and as a close friend of Byzantine emperor Manuel II Palaiologos (1350-1425), who also granted him, among other, the title of ‘Officer of the Byzantine Empire’.⁴⁷ It seems that Gazis himself was admired professionally, as governor Tocco asked the composer to write a *doxology* for him: “Doxology composed at the request of Kyr Leonardo, Governor [of the island of] Santa Mavra⁴⁸, [composition] by Kyr Manuil Gazis”.⁴⁹

Another possible connection between Gazis and Western Europe is based on the two monodic works of *The Symbol of Faith*, one using the whole text of the *Credo* and the other only using the latter part of the liturgical text (*And in the Holy Spirit... [Καί εἰς τό Πνεύμα τό ἅγιον]*), a choice that is also observed in the works of other *roméi* composers of the Palaiologian Renaissance.⁵⁰

⁴⁶ “Ἄτερον (Δοξολογία) τοῦ αὐτοῦ αἵθις ἐλθῶν ἐν Κρήτῃ ἐκκαλωπίσθη παρ’ αὐτοῦ οὕτως καί ψάλλετο, ἐάσας τό ἄλλο” [“Another (Doxology) by the same (Manuel Gazis) who came to Crete: embellished by the same...”], Leimonos 244, f. 189 (16th century). Also see: Hyppolite Noiret, *Lettres inédites de Michel Apostolis, publiées d’après les manuscrits du Vatican/ avec des opuscules inédits du même auteur, une introduction et des notes par Hippolyte Noiret*, Paris, 1889, pp. 122-123; Panagiotakis, “Μαρτυρίες...”, pp. 56–57. A final compilation on Gazis’ life and work can be consulted in Giannopoulos, Ἡ ἀνθήση..., pp. 61-63.

⁴⁷ Giuseppe Schirò, *Χρονικό τῶν Τόκκων, Τά Ἰωάννηνα κατά τās αρχάς τοῦ 14^{ου} αἰῶνος, Ἐταιρεία Ἡπειρωτικῶν Μελετῶν, Ἰοάννηνα, 1965*, p. 38.

⁴⁸ Santa Mavra was the name the island of Lefkada bore in the second half of the 15th century.

⁴⁹ “Δοξολογία ἐποιήθη διὰ ζητήσεως τοῦ Αὐθέντου τῆς Ἁγίας Μαύρας κύρ Λεονάρδου παρὰ κυροῦ Μανουήλ Γαζῆ” (Leimonos 244). Apud. Athanasios Papadopoulos-Kerameus, *Μαυρογορδάτειος Βιβλιοθήκη*, Constantinople, 1884–1888, suppl. 18, 117. Also, *Olympiotissa* 204, 16th century, f. 148r: “δοξολογία, ἐποιήθη διὰ συζητήσεως τοῦ αὐθέντου τῆς Ἁγίας Μαύρας παρὰ κύρ Μανουήλ τοῦ Γαζῆ καί λαμπαδαρίου”. Apud. Giannopoulos, Ἡ ἀνθήση..., p. 537.

⁵⁰ See, for instance, *The Creed* in the first plagal echos by Manuil Agallianos (first half of the 14th century), *domestikos* of the Great Church (Hagia Sophia) in Constantinople. Even if the author employed – much like Gazis – only the latter part of the *Creed*, his work is, it seems the first known Byzantine composition of its kind. Another *Credo* (this time in its

Manuel Gazis was not, however, the only Latinophile musician among the Byzantine composers of the 15th century. Another representative figure of the style, who wrote polyphonic works with Byzantine neume was Ioannes Plousiadinus (c.1429-1500). Born in Venetian Crete around the year 1429 and, like all the inhabitants of the island, ardently anti-Latin, Plousiadinus lived and was educated in an environment that allowed him to become familiar not only with Latin and Greek, but also with Byzantine and Western music. As we have seen above, in that period, Crete benefited from numerous educational centres, especially monastic ones, due to the special relationship it had with the Venetian Republic. Plousiadinus studied at the University of Constantinople, and after the Ottoman conquest of the imperial capital in 1453, he emigrated to Italy, where he spent more than 20 years, mostly in Venice (1472-c.1492; 1497/8), composing and copying numerous documents, even the proceeding of the Council held at Ferrara-Florence in 1438-1439. After reading these documents, it seems that Plousiadinus changed his dogmatic beliefs, so that after 1453, he became one of the 15 Byzantine clerics that officially supported the Union between Western and Eastern Churches. For this, the conservative camp accused him of philo-Catholicism, national treason and heresy.

In the meantime, he became a monk, and was appointed by Cardinal Bessarion (1403-1472) – one of the leaders of the Florentine Union, who would go on to become Latin Patriarch of Constantinople (around 1467) – to the position of ‘head of Churches’ (ἄρχον τῶν ἐκκλησιῶν) in the Orient, ‘vice-protopapas’ (c.1466/7-c.1481) and Bishop of Methone (Mistra) in the Peloponnese, under the name of Joseph (1492). The province had become a Venetian colony after the Fourth Crusade, as well as one of the bastions of the Catholic world. In 1498, documents place him in Rome where, during

entirety) is attributed to Gazis’ mentor, Bishop Markos of Corinth: “ἐκαλλωπίσθη παρὰ κύρ Μάρκου ἱερομονάχου καὶ παρὰ τοῦ αὐτοῦ φοιτητοῦ κύρ Μανουὴλ τοῦ Γαζῦ” (Sinai 1566, *Kalophonikon Sticheron* [signed by Angelos Grigorios, apprentice to Gazis], f. 80v, late 15th century). See Flora Kritikou, “The Byzantine Compositions of the *Symbolon of Faith*”, in *PSALTIKE: Neue Studien zur Byzantinischen Musik: Festschrift für Gerda Wolfram*. Herausgegeben Nina-Maria Wanek, Praesens Verlag, Vienna, 2011, p. 171. For more details on the Byzantine *Credo*, see Kritikou, “The Byzantine Compositions...”, 169-186. It is interesting to note that an anonymous Byzantine composition of the *Credo*, kept intact in MS D-Knu W.105 (14th century, Köln), used, most likely, in the *Missa Graeca*, presents a multitude of elements which are shared by the melody of the most well-renown *Credo* of the old rite of the Catholic Church. Michel Huglo, “Origine de la mélodie du *Credo* ‘authentique’ de la Vaticane”, in *Revue Grégorienne* 30, 1951, pp. 68–78; K. Schlager, “Eine Melodie zum griechischen *Credo*”, in *Acta Musicologica* 56, 1984, pp. 221–234.

the Papal Mass, he read the Gospel in Greek, in the style of the Byzantine tradition.⁵¹ During the second Ottoman-Venetian war (1499-1501)⁵² the Ottomans invaded the Peloponnese (1500) which prompted Plousiadinos (who was in Crete at the time) to return to the peninsula. Carrying the cross, alongside the local community and the Venetian soldiers, the venerable Bishop of Methoni was killed in a final attack on the stronghold on August 9 1500.⁵³

Best known as a defender of the Union of the two Churches⁵⁴ and as an author of numerous apologias, homilies, and other minor works, most of them recorded in the *Patrologia Graeca*⁵⁵, Plousiadinos left behind an entire body of propaganda, not only theological but also musical. MS Koutloumousiou 448 (Mount Athos) contains a hymn dedicated to the Virgin Mary, which is made up of nine stanzas composed in an established Byzantine Medieval style (15 syllables).⁵⁶ The acrostic forms the name ΒΗΣΣΑΡΙΩΝ (BĒSSARION). In marginalia, Plousiadinos adds: “music and lyrics composed by Ioannes Plousiadinos for the Cardinal, mode 4”.⁵⁷

⁵¹ Conomos, “Experimental polyphony...”, pp. 2–3.

⁵² The most important studies of this historical moment are still those of Gaetano Cogo, “La guerra di Venezia contra i Turchi (1499–1501)”, in *Nuovo Archivio Veneto*, vol. XVIII (1899), pp. 5–76, 348–421; vol. XIX, 1900, pp. 97–138.

⁵³ More information on Plousiadinos’s life and work can be found in: Manuel Candal, “La ‘Apologia’ del Plusiadeno a favor del Concilio de Florencia”, in *Orientalia Christiana Periodica* 21, 1955, pp. 36–57; Manoussos Manoussacas, “Recherches sur le vie de Jean Plousiadénos (Joseph de Méthone) (1429?–1500)”, in *Revue des Études Byzantines* 17, 1959, pp. 28–51; For his musical work, see Hatzigiakoumis, Μουσικά χειρόγραφα..., pp. 28, 83; B. Schartau, “A Checklist of the Settings of George and John Plousiadenos in the Kalophonic Sticherarion Sinai gr. 1234”, in *Cahiers de l’Institut du Moyen Age grec et latin*, no. 63, 1993, pp. 297–308; Giannopoulos, Ἡ ἀνθήση..., 69–75; Dimitri Balageorgos, “Autographed codices of John Plousiadenos in the Library of the Monastery of Sinai”, in *Proceedings of the 1st International Conference of the American Society of Byzantine Music and Hymnology*, Pittsburgh, 2007; C. Corre, “Mothona in the 1500s through the Activity of the Philenotic Bishop Ioannes Plousiadenos (1492–1500)”, in *Proceedings of the International Conference Academic meeting De Veneciis Ad Mothonam: Greek and Venetians in Mothonain the Years of Venetocracy*, Mothona, March 19–20th, 2010, Athens–Venice 2012, pp. 127–152; A. Botonakis, *O Iōannēs Plousiadēnos kai ē Psaltikē katastasē kata tēn Epochē tou (1450-1500)*, Dissertation, University of Athens, 2013.

⁵⁴ See, for example, his *Defensio synodi Florentinae*, an apologia written after 1455 and sometimes attributed to the first Ecumenical Patriarch under Ottoman rule, Gennadius Scholarius (c.1405–c.1473). PG 159, cols. 1109–1393.

⁵⁵ PG 159, cols. 960–1093.

⁵⁶ For this type of hymnody, see Gr. Stathēs, Ἡ δεκαπεντασύλλαβος Ὑμνογραφία ἐν Βυζαντινῇ Μελωποιᾷ, IBM 1, Athens, 1977.

⁵⁷ “... γράμματα καὶ μέλος ποιήματα τοῦ αὐτοῦ [Ioannes Plousiadinos], τοῦτο ἐποίησα διὰ τὸν Καρδηνάλιον, ἤχος δ’”. Koutloumousiou 448, f. 77r (late 16th century – early 17th century), in: Stathēs, Τὰ χειρόγραφα..., vol. III, p. 326.

Plousiadinus also wrote two canons which reference Latin subjects: one of them is dedicated to the illustrious Western philosopher and theologian Thomas Aquinas,⁵⁸ and the other is dedicated to the Eighth Ecumenical Council in Florence.⁵⁹ As the musicologist Dimitri Conomos notes, the second work employs the melodic, metrical and rhythmical structure of one of the Resurrection canons by Saint John of Damascus.⁶⁰ The works were written, it seems, for the Grecophone community in Venice, and were doubtlessly a work of Catholic propaganda. Much like his forbearers in the first centuries after Christ, Plousiadinus borrowed melodic and poetic structures familiar to the Byzantines in order to promote Latin doctrine among the Greeks of the Republic of Venice. This is an old practice, referred to us *prosomoion* by the Byzantines and *contrafactum* by the Latins. It dates back to the Christian antiquity (see, for instance, the works of Saints Ephrem the Syrian and John Chrysostom) and was later also employed in the Medieval period.⁶¹

To conclude, Plousiadinus was a Byzantine convert to Roman Catholicism, a resident of Venice, and a member of Cardinal Bessarion's academy in Rome. He wrote numerous manuscripts attesting his expertise in a number of fields: hymnody, theology, calligraphy, composition, the theory and performance of music, and diplomacy, among others.

Besides a rich musical corpus of monodic syntax, including a number of theoretical writings⁶², Plousiadinus also composed, much like Manuel Gazis, two polyphonic works written for two voices, with Byzantine notation: the

⁵⁸ "Canon for Saint Aquinas" (Κανών εις τὸν ἅγιον Θωμᾶν τὸν Ἀγγίλου), published in "Canone Greco inedito di Giuseppe vescovo di Methone in onore di San Tommaso d'Aquino", Raffaele Cantarella (ed.), in *Archivum Fratrum Praedicatorum* 4, 1934, pp. 145-185.

⁵⁹ Κανών τῆς ὀγδόης συνόδου τῆς ἐν Φλωρεντία γενομένης. *PG* 159, cols. 1095-1101. For commentary and discussion on this hymnodic genre, see Kariophilis Mitzakis, "Byzantine and Modern Greek Parahymnography", in *Studies in Eastern Chant* 5, D. Conomos (ed.), 1990, pp. 9-76.

⁶⁰ D. Conomos, "Experimental polyphony...", p. 103.

⁶¹ *Ibid.*, p. 104.

⁶² D. Touliatos, "Ioannes Plousiadinus and His Treatise on Music", in: *Liturgiya, arkhitektura i iskusstvo vizantiyskogo mira: Moscow (1991) (Liturgy, Architecture and Art of the Byzantine World)*, ed. K. K. Akentiev, vol. 3, Byzantinorossika, St. Petersburg, 1996, pp. 532-545. Touliatos, "Ioannes Plousiadinus: the Man, his Music, and his Musical Treatise", in *Thesaurismata* 28, 1998, pp. 1-12. The *Corpus Scriptorum De Re Musica* (Vienna) plans to publish a volume dedicated to Plousiadinus's musical treatise, with commentary and translation by the same American musicologist: *Ioannes Plousiadenos and His Treatise Interpretation on the Parallage*; A. Botonakis, "Ἡ Σοφωπάτη καὶ Ἀρίστη Παραλλαγή Ἰωάννου Ἱερέως τοῦ Πλουσιαδηνοῦ (Ioannes Plousiadenos: Biography and explanation on his theoretical treatise Ἐρμηνεία τῆς Παραλλαγῆς)", in www.academia.edu (accessed on January 12th, 2018).

Sunday *koinonikon Praise the Lord from the Heavens* (Psalm 148.1) and another *koinonikon* derived from the Gospel: *Whoever has seen me has seen the Father. He who eats my body and drinks my blood dwelleth in me and I in him.* (John 14:9, 6:56). The latter is the antiphon of the Eucharist on the Wednesday of the Mid-Pentecost. From a liturgical perspective, it bears mention that the *koinonikon* is performed in the most important moment of the Divine Liturgy: when the faithful and the clergy receive the Body and Blood of Christ.⁶³

5. ANALYSIS

My analysis focuses on four *koinonika* composed in two parts (the chants are compact in terms of both style and liturgy). With regards to authorship, manuscript documents record the names of two masters of the *psaltic art* of the Palaiologan Renaissance: Manuel Gazis and Ioannes Plousiadinof of Crete, both Latinophiles and sympathizers of the act of the union of the two Churches signed at the Council of Ferrara-Florence in 1438-1439.

⁶³ The liturgical and musical dimension of the *koinonika* (and not just the Sunday *koinonikon*) of the Byzantine period has been discussed by H. Leclercq, "Communion", *Dictionnaire d'archéologie chrétienne et de liturgie* 3/II. Paris 1914, cols. 2427-2435; Kenneth Levy, "The Byzantine Communion Cycle and its Slavic Counterpart", in *Actes du XII congrès international des études byzantines*, Ochride, 1961, col. 2, Belgrade, 1964, pp. 571-574; Helen Breslich-Erickson, "The Communion Hymn of the Byzantine Liturgy of the Presanctified Gifts", in *Studies in Eastern Chant* 3, 1973, pp. 51-73; Neil K. Moran, *The Ordinary Chants of the Byzantine Mass*, vol. I (*Investigations*), Hamburger Beiträge zur Musikwissenschaft, Begründet von Georg von Dadelsen, Herausgegeben von Constantin Floros, Band 12, Verlag der Musikalienhandlung, Karl Dieter Wagner, Hamburg, 1975, pp. 170-174; Dimitri E. Conomos, "Psalmody and Communion Cycle", in *Saint Vladimir's Theological Quarterly*, vol. 25, no. 1, 1981, pp. 35-62 and no. 2, 1981, pp. 95-123; Conomos, "Communion Chants in Magna Graecia and Byzantium", in *Journal of the American Musicological Society* 33, 1980, pp. 241-263; Conomos, *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*, *Dumbarton Oaks Studies* 21, Washington, D.C., 1985; Robert F. Taft, S. J., "Byzantine Communion Rites" I, in *Orientalia Christiana Periodica* 65, 1999, pp. 307-345 and II, in *Orientalia Christiana Periodica* 67, 2001, pp. 275-352; Thomas H. Schattauer, "The Koinonicon of the Byzantine Liturgy: An Historical Study", in *Orientalia Christiana Periodica* 49, 1983, pp. 91-129; Simon Harris, "The Communion Chant of the Thirteenth-Century Byzantine Asmatikon", in *Music Archive Publications*, A1, Amsterdam, 1999; Robert F. Taft, S. J., *A History of the Liturgy of St. John Chrysostom*, vol. 5, Rome, 2000. Christian Troelsgård, "Koinōnikon", in *The New Grove Dictionary of Music and Musicians...*, pp. 744-745. For an analysis of the Sunday *koinonikon* in the post-Byzantine period, see: N. Gheorghîță, "The Kalophonic Idiom in the Second Half of the 18th Century. The Koinonika Αἰνεῖτε τὸν Κύριον in the first authentic mode", in *Acta Musicae Byzantinae* 5, 2003, pp. 45-50; N. Gheorghîță, *Chinonicul duminical in perioada post-bizantină (1453-1821). Liturgică și muzică*, Bucharest, 2009; N. Gheorghîță, "The Structure of Sunday Koinonikon in the Post-Byzantine Era", in *Tradition and Innovation in the Late and Post-byzantine Chant*, Gerda Wolfran (ed.), Acta of the Congress Held at Hernen Castle, the Netherlands, in April 2005, Leuven, 2008, pp. 331-355.

The Codices I employed in my research are the following:

- MS 904 (14th-15th centuries, *Akolouthia*) f. 241v-242r, the National Library of Greece in Athens: the Sunday *koinonikon Praise the Lord from the Heavens, Hallelujah* [*Αίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, ἀλληλούϊα*, Psalm 148.1] by Manuel Gazis;
- MS 2401 (c.1450, *Papadikē*), f. 216v and f. 328r, the National Library of Greece in Athens: two *koinonika Praise the Lord from the Heavens, Hallelujah* (*Αίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, ἀλληλούϊα*, Psalm 148.1), by Manuel Gazis;
- MS Docheiariou 315 (late 16th century – early 17th century), Mount Athos, f. 67r (the Sunday *koinonikon Praise the Lord from the Heavens, Hallelujah* [*Αίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, ἀλληλούϊα*, Psalm 148.1] and 66v-67r (*Whoever has seen me has seen the Father. He who eats my body and drinks my blood dwelleth in me and I in him* [Ὁ ἐωρακὼς ἐμέ...– John 14:9, 6:56]). Both works are composed by Ioannes Plousiadinos.

Lāudaŋi pe Domnul (Αινεῖτε τὸν Κύριον, Ps. 148.1)
Ehul IV & IV plagal

Ms. 315, f. 66v - 67r, sec. XVI, Dohiariu, Muntele Athos
Ἀπὸ τὸν μέλος κατὰ τὴν τῶν ἐλατινῶν ψαλμῶν
Melodie dublă după tradiția muzicii latine

Ioannes PLOUSIADINOS
(aprox. 1420 - 1500)
Transcripție Nicolae GHEORGHIȚĂ

Example 6a: Praise the Lord from the Heavens, *Ioannes Plousiadinos*, page 1.

2

5

6

το - ον Κυ ρι ον ε - εκ τω

7

ε - εκ των ου

8

ε - εκ των

9

ου ρα νων

Example 6b: Praise the Lord from the Heavens, *Ioannes Plousiadinos*, page 2.

Lăudați pe Domnul (Αινείτε τον Κύριον, Ps. 148.1)

Modul IV și IV plagal

MS 2401, aprox. 1450, Biblioteca Națională din Atena

Manuil GAZIS (sec. XV)

Transcripție Nicolae GHEORGHITĂ

Vox principalis

Ehul IV, 216V/3

Αι αι νει τε

Vox organalis

Ehul IV plagal

Αι αι νει τε

τον Κυ

τον Κυ

ρι ον εκ τω

ρι ον εκ τω

χω χω

χω χω

Example 7a: Praise the Lord from the Heavens (Praise the Lord... 1),
Manuil Gazis, page 1.

2

χο

χο

17

ων ου ρα νων

ων ου ρα νων

18

α λλε να ηε ε να ηε ε

α λλε να ηε ε να ηε ε

19

να ηε α λλη

να ηε α λλη

Example 7b: Praise the Lord from the Heavens (Praise the Lord... 1),
Manuil Gazis, page 2.

α λλη λου ι α α λε πα ηε ε

πα ηε α λλη λου ι α α λε πα ηε

α λλη λου ι α α α λε ηηα ηε ηε πα α

λλε ηηα ηε ηε πα α λε πα ηε πα ηε

Example 7c: Praise the Lord from the Heavens (Praise the Lord... 1),
Manuil Gazis, page 3.

/13
 ——— να ηε α λλη ——— λου ——— ι α ———
 ——— να ηε α λλη ——— λου ——— ι α ———

/14
 α λλε — ηηα ηε — ηε — να α — λλη ———
 α λλε — ηηα ηε — ηε — να α λλη ———

/15
 α λλη λου ——— ι α α λλη ———
 α λλη λου ——— ι α α λλη ———

/16
 α λλη λου ——— ι α ———
 α λλη λου ——— ι α ———

Example 7d: Praise the Lord from the Heavens (Praise the Lord... 1),
 Manuil Gazis, page 4.

Lăudați pe Domnul (Αινείτε τον Κύριον, Ps. 148.1)

Modul IV și IV plagal

MS 2401, aprox. 1450, Biblioteca Națională din Atena

Manuil GAZIS (sec. XV)

Transcripție Nicolae GHEORGHITĂ

Ehul IV, f.328r/11

Vox principalis
"το τενότι"

Ehul IV plagal

Vox organalis
"το κριμενον"

Αι ατ νει τε το ον Κυ

χυ

χυ

13

ου ον εκ τω

ου ον εκ τω

14

15

ε εκ των ου

ε εκ των ου

Example 8a: *Praise the Lord from the Heavens (Praise the Lord... 2), Manuil Gazis, page 1.*

2

Musical notation for measures 16-17. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Measure 16 starts with a treble clef and a common time signature. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes with some slurs and accents.

Musical notation for measure 17. The top staff is the vocal line with the lyrics: ρα νω A λλε ου ε. The bottom staff is the piano accompaniment. The lyrics are aligned with the notes in the vocal line.

Musical notation for measure 18. The top staff is the vocal line with the lyrics: να γι ννε α λλη λου ι α. The bottom staff is the piano accompaniment. The lyrics are aligned with the notes in the vocal line.

Musical notation for measure 19. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues with eighth and quarter notes.

Musical notation for measure 20. The top staff is the vocal line with the lyrics: λλε να ννε α λλη ι α. The bottom staff is the piano accompaniment. Above the first staff, there are measure numbers: /20, 328v/1, and /2. The lyrics are aligned with the notes in the vocal line.

Example 8b: *Praise the Lord from the Heavens (Praise the Lord... 2),*
Manuil Gazis, page 2.

πα λιν α α λλε ου ε ε ε ε

πα λιν α α λλε ου ε ε ε ε

ε να γι ηε α α λλη λλου ι α

ε να γι ηε α α λλη λλου ι α

α λλε ε να ηε α

α λλε ε να ηε α

λλη λλου

λλη λλου

Example 8c: *Praise the Lord from the Heavens (Praise the Lord... 2),*
Manuil Gazis, page 3.

The image shows a musical score for a piece titled "Praise the Lord from the Heavens (Praise the Lord... 2)" by Manuil Gazis. The score is presented in four systems, each with a vocal line and a piano accompaniment line. The lyrics are in Greek. Measure numbers 16, 17, and 18 are indicated at the beginning of their respective systems.

System 1 (Measures 16-17):
 Vocal: ι α α λλη η λου ι α
 Piano: ι α α λλη η λου ι α

System 2 (Measures 17-18):
 Vocal: α λλη λου ι α α λλε ου ε
 Piano: α λλη λου ι α α λλε ου ε

System 3 (Measures 18-19):
 Vocal: ε α
 Piano: ε α

System 4 (Measures 19-20):
 Vocal: λλη λου ι α α
 Piano: λλη λου ι α α

Example 8d: *Praise the Lord from the Heavens (Praise the Lord... 2), Manuil Gazis, page 4.*

Cel ce m-a văzut pe mine l-a văzut pe Tatăl
(Ο εωρακώς εμέ εωρακέ τον Πατέρα [Ioan 14:9; 6:56])
 Ehul IV & IV plagal

Ioannes PLOUSIADINOS
 (aprox. 1429 - 1500)
 Trans. Nicolae GHEORGHITĂ

Ms. 315, f. 67r, sec. XVI, Dohiaru, Muntele Athos

Ο αυτός στίχος ψάλλεται υπό δομestikών ομού και λέγει ο εις το κείμενον και ο άλλος το τενάρι
 Acest stih se cântă de către doi domestici; unul cântă vocea de bază iar celălalt tenorul

Vox principalis (negru) το τενάρι Ehul IV

Vox organalis (rosu) το κείμενον Ehul IV plagal

14
 Ο ε ω ρ α κ ω σ ε με ε ω ρ α κε τον

15
 πα τε ρα και ο τρω γω ων μου την σα αρ και και πι

16
 νω ων μου το αι μα ε νε μοι με νει

17
 κα γω ε εν α αυ τω ει

18
 ει πεν ο Κυ ρι ος

Example 9: Whoever has seen me has seen the Father..., Ioannes Plousiadinos.

5.1. Modes and Architectures

What, though, are the elements that allow us to understand these works as belonging to Western medieval music, at least in terms of composition?

Firstly, it must be noted that we are dealing with a type of archaic polyphonic chants⁶⁴, in two parts (two voices), in a *punctus contra punctum* texture (a note-against-note style), in which the two melodic lines are involved in homophonic and preponderantly isorhythmic movements. Despite the syntax – which seems to be incompatible with Eastern monodic musical language – the architecture of the four polyphonic works preserves the pattern of the genre, as it was understood by *maistores* in the last centuries of the Byzantine Empire. The *Praise the Lord... koinonikon*, as such, preserves its bipartite structure: the first section is formed by the two hemistichs of the text proper, while the second section is constructed solely on the halleluiah refrain. The works could be rendered formally in the following manner:

FIRST PART (Psalm Stanza)			SECOND PART (Refrain)
first hemistich		second hemistich	Αλληλούϊα <i>Hallelujah</i>
Αινείτε <i>Praise</i>	τον Κύριον <i>the Lord</i>	εκ των ουρανών <i>from the Heavens</i>	

The first section of the *koinonikon* (the text proper) is the most stylistically compact unit. Its phrases are built according to the principle of addition through repetition, until all of the syllables of the word/the words of the psalm are exhausted (Αι-νει-...αι-νει-τε τον Κυ... τον Κυ-ρι...τον Κυ-ρι-ον εκ των ου... εκ των ου-ρα-νων)⁶⁵, through a succession of formulas and

⁶⁴ The concept of ‘simple polyphony’ is amply discussed and debated in a relatively recent article, in which no less than 23 terms are marshalled in order to define this multi-voice typology: “archaic”, “ancient”, “primitive”, “conservative”, “retrospective”, “out-of-date”, “early”, “indigenous”, “peripheral”, “popular”, “polyvocal”, “usual”, “medieval polyphonies”, “cantus planus binatim”, “cantus planus multiplex”, “binatim singing”, “Choralpolyphonie”, “planus contrapunctus”, “organum”, “discantus”, “cantus supra librum”, “neo-organum”. Margaret Bent, “The Definition of Simple Polyphony. Some Questions”, in *Le polifonie primitive in Friuli e in Europa*, C. Corsi, P. Petrobelli (edd.), Torre d’Orfeo, Rome, 1989, pp. 33-42.

⁶⁵ In Russian musical manuscripts this technique is called *razvod*. It seems that there is no corresponding term in Greek or South Slavic sources. See Danica Petrovič, “Music for some Serbian Saints in manuscripts preserved in Romania in comparison with different melodic

through the insertion of the letter χ , whose purpose is to make the melodic line more dynamic and tense.

Much like the monodic works of the period, the second part of the *koinonikon* (the Hallelujah refrain) is more spectacular in terms of composition. In Manuil Gazis' work, the melody is considerably longer than that of the first part (as is usually the case). In Gazis' *Praise the Lord... 2*, for instance, it is twice as long as the melody of the text proper, approximately 65-70% of the entire work. This dilation is not only the result of employing the same approach as in the first part (the addition of syllables through repetition until the word is exhausted), but is also engendered by the existence of multiple *Hallelujahs*. Its long phrases, with passages that call for a virtuoso approach, allow the insertion of non-alphabetic letters (ρ , h) at the beginning of each *Hallelujah*, as well as the insertion of the *Palin* (Πάλιν ['again', 'once more']) at the beginning of the 11th bar in *Praise the Lord... 2*. This chant indication (the *Palin*), so frequently encountered in the Byzantine Ars Nova period, as the American musicologists E. Williams refers to the age of John Koukouzeles and his generation⁶⁶, had the function of a 'repetition bar'. It was vocally signalled by a soloist (usually the *domestikos*) and indicated the reprise of a fragment from the respective work. Gazis, for instance, inserts – after the *Palin*, and with slight changes at the level of rhythm – the bars (or systems) with which the second part of the *koinonikon* began (bars/systems 8-10 and, partially, bar/system 7).

If the three Sunday *koinonika* have fairly elaborate architectural structures, Plousiadinos's second polyphonic work (*Whoever has seen me...*) is more free-form and relies exclusively on the biblical text (see *Example 9*).

Modal notation was certainly a novel element with which both Gazis and Plousiadinos had to reckon in composing Western European polyphonic works in the Byzantine notational system. The two composers – who were not able to employ the staff – had to construct their works through modal

versions found in other manuscripts”, in *Actes du XIV^e Congrès International d'Études Byzantines*, t. III, Bucharest, 1976, p. 559; Petrovič, “The Eleventh Morning Hymns—Eothina in Byzantine and Slavonic Traditions”, in *International Musicological Society Study Group CANTUS PLANUS*, Papers Read at the 6th Meeting, Eger–Hungary 1993, vol. 2, Hungarian Academy of Sciences and Arts, Institute for Musicology, Budapest, 1995, p. 442.

⁶⁶ Edward V. Williams, “A Byzantine *ars nova*: the 14th-century reforms of John Koukouzeles in the chanting of Great Vespers”, in *Aspects of the Balkans: Continuity and Change*, Henrik Birnbaum, Speros Vryonis, Jr. (edd.), The Hague, 1972; Williams, *John Koukouzeles's reform of Byzantine chanting for Great Vespers in the fourteenth century*, Ph. D. diss., Yale University, 1968.

superimposition, recording both the clefs of the *echoi* (*martiriae*) and individualising each melodic line. To avoid confusion between the modes (or *echoes*) and to employ the fifth interval, as well as the fourth, between the voices at the beginning of the work, the upper melodic line is written in the authentic fourth mode, and the lower one in the 4th plagal mode. To conclude, all four works belong to the diatonic genre and exclusively to a major structure, even though the modal third may suffer changes depending on the trajectory of the melodic curve. Moreover, both Gazis and Plousiadinis – in wanting to be as exact as possible in the distribution of the two melodic lines – record their works using two types of inks: red and black (and sometimes even employ additional directions): “this *koinonikon* is sung by two [chanters]: one of them sings the black [*neumes*] in the fourth *echos/mode*, while the other sings the red [*neumes*] in the fourth plagal *echos/mode*”, Gazias notes⁶⁷, while Plousiadinis adds an extra direction: “this line is sung by two *domestikos*: one chants the primary [voice] and the other the *tenor*”.⁶⁸ The two references indirectly suggest that this type of repertoire was most likely addressed to soloists or to smaller choirs, which is also corroborated by the large range of the voices, which could even reach *duodecima* (see, for example the second voice in Plousiadinis’s *Praise the Lord...*). It has been well established that in the Eastern Roman Empire, *psaltes* often had remarkable voices. The majority of singers at the Hagia Sophia in Constantinople – and at other centres – were eunuchs. They formed a distinct social group, with a special function within the imperial administration.⁶⁹ Much like in the Byzantine Empire, in the West – in the cathedrals of Milan, Padua or Florence – performances of polyphonic works

⁶⁷ “Τό τοιοῦτον κοινωνικόν ψάλλουν το δύο· ὁ εἷς τὰ μαῦρα εἰς ἤχον δ΄, ὁ δὲ ἄλλος τὰ κόκκινα εἰς ἤχον πλ. δ΄” (MS 2401, f. 328r). See also the note on f. 216v from the same MS: “[A work] by the same [Manuel GAZIS] in *echos* IV: red [*neumeus*] in the fourth plagal *echos*: *Praise the Lord...*” (“Τοῦ αὐτοῦ ἤχος δ΄· τὸ κόκκινον εἰς τὸ πλάγη τοῦ τετάρτου· Αἰνεῖτε”).

⁶⁸ “Ὁ αὐτός στίχος ψάλλεται ὑπὸ δύο δομestikῶν ὁμοῦ καὶ λέγει ὁ εἷς τὸ κείμενον καὶ ὁ ἄλλος τὸ τενώρει” (MS 315 Docheiariou, f. 67r).

⁶⁹ Plenty of research has tackled the history of eunuchs in the Eastern Roman Empire. For eunuchs and the Byzantine chant, please see: N. Moran, *Singers in Late Byzantine and Slavonic Painting*, Leiden, 1986. For a more recent bibliography, see: Moran, “Byzantine castrati”, in *Plaisong and Medieval Music* 11, 2002, pp. 99–112; C. Troelsgård, “When did the practice of eunuch singers in Byzantine chant begin. Some notes on the interpretation of the early sources”, in *PSALTIKE...*, pp. 345–350; N. Schiødt, “Eunuchs, castrati and singers”, in *Cantus Planus* 2002, St. Petersburg, 2004, pp. 304–371; Schiødt, “From Byzantium to Italy. Castrato singers from the 4th to the 20th centuries”, in *PSALTIKE...*, pp. 301–311; E. Spyrou, *Οἱ χοροὶ ψαλτῶν κατὰ τὴν βυζαντινὴ παράδοση*, IBM 14, Athens, 2008.

were usually given by a small number of singers. This was common practice, as musicologist Nino Pirrotta informs us.⁷⁰

What is more exciting is the reference to the ‘tenor’, a term that did not exist in the vocabulary of Byzantine music and which Plousiadinus undoubtedly borrowed from contemporary Western music, in which it defined a *cantus firmus*.⁷¹ Belonging to a different sonorous universe, with a distinct cultural, religious and artistic inheritance, Plousiadinus advances the concept in a manner that was probably foreign to the world of Byzantine music, but one that was, nevertheless, rooted in his profound knowledge – as well as lived experience – of the Veneto-Cretan liturgical world.

With regards to the vertical-harmonic plane, the type of polyphony present in the *koinonika* of the two Byzantine composers is evidently archaic. Its essential characteristics are parallelism and the alternation between moments of identity and dispersion (the principle is evidently heterophonic). The note-against-note texture encourages compositional techniques that are common to the primitive *organum* (parallel fifths, fourths and octaves/unison), to the *cantus gemellus* (parallel thirds) and to the *faux-bourdon* (parallel thirds and sixths). Sometimes even parallel seconds and sevenths are present (see, for instance, Plousiadinus, *Whoever has seen me...* bars 1 [h–a], 2 [c’–h, d’–c’, h–a]; Gazis, *Praise the Lord...*, bars 3 [a–h], 4 [c’–D], 5 [h–a] etc.).

The fifth is by far the most dominant harmonic interval (the most widely encountered). It usually marks the beginning and ending of the parts of the *koinonikon* (for instance, Plousiadinus, *Whoever has seen me...* or Gazis, *Praise the Lord...* 1 [the beginning of the first part; the beginning and ending of the second part]), as well as some of the interior cadences of the chants.

A second preferred interval is the fourth, which appears in all registers, with a certain predilection for the medium and the high; sometimes it functions as a cadence (see, for example, Gazis, *Praise the Lord...* 1, the succession of 8 bichords at the ending of the first part [bar 6]; Plousiadinus,

⁷⁰ “Cathedral churches in those towns were often served by only one or two singers; three or four was a maximum sometimes reached but seldom sustained”. See: N. Pirrotta, “Music and Cultural Tendencies in 15th-Century Italy”, in *Journal of the American Musicological Society* 19, no. 2, summer, 1966, p. 129.

⁷¹ David Fallows & Owen Jander, “Tenor” in *The New Grove Dictionary of Music and Musicians...*, vol. 25, 284-85. For the development of the term, see: pp. 284-291; Also see “Cantus firmus” by M. Jennifer Bloxam, in *The New Grove Dictionary of Music and Musicians...*, vol. 5, pp. 67-74. For a Romanian language discussion of the term, see: Gheorghe Firca, the entry “Tenor”, in *Dicționar de termeni muzicali*, Editura Enciclopedică, Bucharest, 2010, pp. 541-542.

Praise the Lord..., the bichord at the beginning of the work, the cadence at the ending of Αἰνεῖτε [A–d', the last bichord in the 5th bar] or in the 8th bar, etc.) or simple parallel fifths (Gazis, *Praise the Lord...* 1, multiple examples from the second part [bars 7–16]).

While parallel octaves are quite rare, recorded only six times in a single work (Gazis, *Praise the Lord...* 2, bars 4 [d'–D], 5 [d'–D], 6 [d'–D], 9 [D–d'], 10 [D–d', E–e'] and repeated in 14 [D–d', E–e']), unison movements construct genuine blocks of sound with a certain rhythmic and melodic freedom, which alternate with moments of dispersion (Plousiadinou, *Whoever has seen me...*, the end of the 2nd bar–the beginning of the 3rd; bars 4, 5, etc.).

Starting from the last example – even though the counterpoint norms for entering and existing the unison do not appear to have particularly interested the two composers – we can observe how the monody created by the merger and sonorous addition of the two voices engenders an intensification and strengthening of the discourse that is altogether different from the precise and deliberate structure of refined Western polyphony. The tendency of the soloists (or of the entire ensemble) to execute a single melody – as well as the unstable, improvisational character of this type of polyphony – preserves, albeit it indirectly, the predominantly monodic ethos of the works. If we add that, despite the simultaneity of the voices, a certain autonomy is preserved on the horizontal plane, through the employment of all possible combinations (the movement is direct, oblique or oppositional, with frequent crossings of the voices) – an autonomy that negates the possibility of vocal hierarchy or subordination – we can ascertain that the strict rules and canons of the *Ars Antiqua* multi-voice genres were appropriated by the Byzantines with a great degree of freedom, becoming much more lax and permissive in the process, sometimes verging on the improvisational.

To conclude, despite the fact that the musical works appear to be plurimelodic simultaneities, I consider that the variety of parallel intervals (perfect and imperfect consonances and dissonances) and the liberty with which they are employed seems to indicate that two *maistores* were less interested in harmony, but in the development of the melodic line, in the strengthening of the monody through the addition of different sounds. Practically, the way in which the melodic line is doubled, by both Gazis and Plousiadinou, does not cancel out its horizontality, but rather strengthens it, through a kind of a desire for ornamentation, with both voices becoming the versants of the same melodic profile.

5.2. *Musica theorica et musica practica*

Besides its unique character, the presence of such a corpus of repertoires in a world dominated by horizontality raises a multitude of questions. The most natural of them could be formulated in the following manner: if these works were composed in the archaic style of Western polyphony – and indeed they were – which one of its multiple vocal traditions became their musical point of reference?

A note made by the anonymous scribe of the Docheiariou 315 codex (Mount Athos) at the beginning of the *Praise the Lord... koinonikon* by Plousiadinus might indicate a possible answer: *A double melody* [composed] *according the chant of the Latins* (“Διπλοῦν μέλος κατὰ τὴν τῶν ἐλατίνων [sic] ψαλτικὴν”). The phrase “Διπλοῦν μέλος” (*double melody*) is a faithful translation of the Latin expression *cantus binatim* (*double melody/chant or chant in two parts*), and indicates, as such, the scribe’s familiarity with both the terminology and practices of this Western vocal genre. It seems that this special type of polyphony in two parts, which differs from *musica mensurabilis*, had a distinctive history on the Italian peninsula, where it was known as *cantus planus binatim* (*biscantare*) or *cantare super librum* (*chant sur le livre*).⁷² The first term was proposed by the Italian theoretician Prosdocimus de Beldemandis [d.1428] in his early 15th century treatise.⁷³ The vocal genre was present in the north-eastern regions of Italy and on its Eastern coast, particularly in the Cividale regions and in the cities of Venice, Florence, Padua and Bologna, etc., cultural centres that enjoyed a special relationship with the Eastern Roman Empire and with the Latin territories in the Mediterranean region.

⁷² The term has been attributed to Flemish composer and theoretician Johannes Tinctoris (c.1435–1511), who in his work *Liber de arte contrapuncti* (1477) discusses improvisation technique for two, three, four or more voices, starting from a given *cantus firmus*. Cf. D. Touliatos, “The Application of ‘Chant sur le Livre’ to Byzantine Chant: An Examination of Polyphony in Byzantine Chant”, in *Acta Musicae Byzantinae* 6, 2003, p. 47. For the treatise itself, see: Johannes Tinctoris, Albert Seay (ed.), Gary Tomlinson (tr ans.), in *Opera Omnia*, 2 vols., American Institute of Musicology, 1975; *Liber de arte contrapuncti* in vol. II, 105-141. See also: O. Strunk, in *Source Readings in Music History. The Renaissance*, New York, W.W. Norton & Co., 1950, pp. 401-407. On Tinctorius’ life and work, see: R. Woodley, “Johannes Tinctoris”, in *The New Grove Dictionary of Music and Musicians...*, vol. 25, pp. 497-501 and the cited bibliography.

⁷³ The phrase proposed by Prosdocimus de Beldemandis is “in cantando cantus planum [...] binatim”: *Expositiones tractatus practice cantus mensurabilis magistri Johannis de Muris (c.1404)*, in *Antiqua Musicae Italicae Scriptores*, III/1, A. Gallo (ed.), Bologna, 1966, p. 163. Other sources mention the ‘conctus’ situated above a “cantus planus [...] absque mensura” or a “planus contrapunctus”. Cf. A. Gallo, “‘Cantus planus binatim’. Polifonia primitiva a fonti tardive”, in *Quadrivium* 7, 1966, pp. 79-80.

Musicologist Alberto Gallo, one of the most prestigious specialists in the field, claims that the *cantus planus binatim* genre⁷⁴ was practiced in the religious services of a number of Latin monastic orders (particularly among the Dominicans, but also among the Franciscans, the Benedictines, and the Carmelites). It was also familiar to non-monastic clerics in the less important urban centres, particularly in the first part of the Trecento.⁷⁵ The fact that very little of this repertoire survived (there are only 36 known works, in the period between the 14th and the 17th centuries, in fairly large geographical area) suggests to Gallo that the essential features of this archaic multi-voice genre were its orality and improvisational dimension, which explains, in a way, why writing it down was not necessary.⁷⁶ We are, as such, discussing an eminently performative tradition, whose rules and canons, although unwritten, were well-known and often memorised, determining oral practice.⁷⁷

Drawing on the arguments above, it seems very plausible that the acoustic model which inspired the four communion chants was familiar to both Gazis and Plousiadinos, as well as to the Byzantine musicians that lived day-to-day in the Mediterranean region, with its atmosphere of mingled sound, under the influence of Venice. Moreover, the fact that Plousiadinos' works were preserved in the oral tradition and recorded by the anonymous scribe of the Docheiariou 315 codex more than a century after the Bishop of Methone's death, indicates at least two things:

- that an extremely powerful and conservative oral practice existed, which ensured the survival of the works in a given geographical and ecclesiastical space;
- that, at the turn of the 17th century, *psaltes* and scribes were still interested in this type of music, and were, perhaps, even attracted to it.

⁷⁴ In a fairly recent study, Jaromír Černý, "Das retrospective Organum oder Neo-organum?", in *Hudební věda*, vol. 38, 2001, no. 1-2, 3-29; thoroughly analyses the types of polyphony usually referred to as *cantus planus binatim* and *retrospective polyphony* and concludes that the terms cannot properly be applied to Central European *organum* compositions.

⁷⁵ A. Gallo, "The practice of *cantus planus binatim* in Italy from the beginning of the 14th to the beginning of the 16th century", in *Le polifonie primitive in Friuli e in Europa*, C. Corsi, P. Petrobelli (edd.), Torre d'Orfeo, Rome, 1989, p. 23. At this conference, no fewer than 27 papers were delivered, discussing the various aspects of archaic polyphony in Europe, with the exception of the Byzantine area.

⁷⁶ *Ibid.*, p. 14.

⁷⁷ An excellent study that investigates the interaction between oral and written traditions in Latin Medieval music is by Anna Maria Busse-Berger, *Medieval Music and the Art of Memory*, University of California Press, Berkeley, Los Angeles, 2005.

While Western sound seems certainly to have pleased the *psaltes* of the Eastern Church, there also appears to be a theoretical reason that explains and partially justifies their stylistic ‘deviation’.

Five different types of polyphony are described in a chapter dedicated to counterpoint in a treatise documenting musical practice and theory around the year 1200 (the author is anonymous).⁷⁸ Published in both verse and prose versions, the *Summa Musice* (*The Encyclopaedia of Music*) has a marked educational dimension. A ‘school manual’, dedicated to apprentices wishing to learn the Gregorian chant, the treatise also offers a short introduction to contemporary notation and composition.⁷⁹ What is relevant for the Byzantine chant, though, is the fact that, besides the term *organum*, no other polyphony related term references the well-known terminological corpus of the Notre-Dame School.⁸⁰ The five types of polyphony are presented in the *Summa Musice* in a unique classification that appears in no other contemporary treatise. The classification employs Greek nomenclature: *Diaphonia basilica* and *Diaphonia organica*, *Triphonia basilica* and *Triphonia organica* and *Tetraphonia*, terms which clearly reference polyphony with two, three and four voices.

As the anonymous author explains each genre, it emerges that we are actually dealing with two types of polyphony.

- the *basilica* (*Diaphonia basilica* and *Triphonia basilica*), which uses the drone, and
- the *organica* (*Diaphonia organica* and *Triphonia organica*)⁸¹, which does not employ the drone (*ison*), but rather uses an oppositional movement of voices.

If the second category requires little comment, as it refers to the characteristic movement of voices in the Parisian *organum*, the *basilica* polyphony holds a particular significance for the Byzantine chant. According to the author of the *Summa*,

Diaphonia is a manner of singing in two ways, and it is divided into ,basilica’ and ,organica’. Basilica [diaphonia] is a manner of singing in two ways so that one singer continuously holds one note which is like a foundation

⁷⁸ Christopher Page, *The Summa Musice: A Thirteenth-Century Manual for Singers*, Cambridge University Press, 1991, p. 12.

⁷⁹ *Ibid.*, p. 13.

⁸⁰ *Ibid.*, p. 30.

⁸¹ *Ibid.*, pp. 30-32, 124-126.

melody for the other singer; his companion begins a chant either at the fifth or at the octave, sometimes ascending, sometimes descending, so that when he pauses he accords in some way with him who maintains the foundation.⁸²

This is, as such, a melody (*cantus firmus*) accompanied by a drone, which most likely changes its pitch in relation to the infraoctavian structures of the mode (diphony, triphony, tetraphony, pentaphony) on which the melodic phrases are constructed.

With regards to the *Triphonia basilica*, the *Ars Antiqua* theoretician mentions that:

Triphonia is a music or manner of singing by three or more, and in three ways so that one note is continuously held by one or many as a foundation, and the same chant is begun by another one or more at the fifth. They sing the same melody in this way until the end. The same chant is continuously begun by a third one or more at the octave, and the course of this same chant may be legitimately brought to a close in [unison with] the first voice, and this manner of *triphonia* is similarly called *basilica triphonia*.⁸³

The definition is as clear as possible: one voice (the drone) is in the low register, and functions as a foundation. Above it, another voice appears in the fifth, while the third melodic line appears in the octave (in relation to the drone). All three voices meet, at end, in unison.⁸⁴ Much like the *diphonia basilica*, the *triphonia* can also be described as a *cantus firmus* around which two voices gravitate in parallel.

The two references hold special significance for the Byzantine chant. As it has been established, the Greek term *basilika* (βασιλικά) – meaning ‘regal’ or ‘imperial’ – is not found in 13th century Western European polyphonic

⁸² *Ibid.*, p. 124.

⁸³ *Ibid.*, p. 125.

⁸⁴ This phenomenon has been recorded in music cultures belonging to different geographical areas. Such is the case with the sacred Georgian chant, which developed independently. For further information, please see David Shugliashvili, “Concerning Polyphony in Georgian Chanting”, in *Musicology Today* 20, 2014, pp. 1-12, URL: www.musicologytoday.ro/studies3.php, accessed on February 2nd, 2015). For the various types of parallel singing in the communities of Christians of Syria and India, see the provocative article of Heinrich Husmann, “The Practice of Organum in the Liturgical Singing of the Syrian Churches of the Near and Middle East”, in *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese* (New York, W.W. Norton & Company, Inc. 1966), pp. 435-439.

practices or theoretical writings.⁸⁵ What then is the origin of the term and of the particular manner of multi-voice singing that requires the presence of the drone?

One first possible terminological connection leads us, paradoxically, to the ceremonial music of the Byzantine court. From the few writings available that document the complexity of Constantinople's imperial ritual⁸⁶, it seems that delivering the *acclamatio* and the *polychronion* was the exclusive privilege of the two choirs of the most important places of worship in the city (the Hagia Sophia and the Church of the Holy Apostles).⁸⁷ Ceremonial repertoires dedicated to members of the imperial family (the emperor, the empress and their direct descendants) or to court dignitaries were performed by two choral groups made up of laypeople called the *kraktai* (κράκται), while *polychronion* prayers dedicated to ecclesiastical leaders (the patriarch, the metropolitans, the bishops, etc.) were exclusively chanted by *psaltes* (ψάλται).⁸⁸

In his famous compilation of texts describing imperial court ceremonies (*De Ceremoniis*), Emperor Constantine VII Porphyrogenetos (905-959) mentions that in the secular repertoires performed by the two choirs in order to greet foreign ambassadors or at festivities in the palace's octagonal hall (the *Chrysotriklinos*), so-called *basilikia* (τὰ βασιλίκια) were included.⁸⁹ The vocal works were accompanied though by instruments⁹⁰ – with the organ playing an important part among them⁹¹ – and were usually performed during the feasts of imperial dignitaries. The musicians themselves were placed behind curtains, which limited their direct contact with the audience.⁹² It stands to reason that these repertoires obviously functioned as an acclamation,

⁸⁵ Touliatos, "The Application...", 44.

⁸⁶ The most important sources are still Constantinus Porphyrogenitus, *Le Livre des Cérémonies*, Texte établi et traduit par A. Vogt, 4 vols., *Les Belles Lettres*, Paris, 1967 and Pseudo-Kodinus, *Traité des Offices (De Officiis)*. Introduction, texte et traduction par Jean Verpeaux, *Le Monde Byzantin*, 1; Édition du Centre National de la Recherche Scientifique, Paris, 1966.

⁸⁷ Egon Wellesz, *A History of Byzantine Music and Hymnography*, Oxford, 1961, p. 101.

⁸⁸ *Ibid.*, p.103.

⁸⁹ Porphyrogenitus, *Le Livre des Cérémonies...*, p. 584, l. 14.

⁹⁰ Wellesz, *A History...*, p. 106.

⁹¹ For the presence of the organ in the Byzantine Church, see a PhD thesis written by N. Maliaras, *Die Orgel im byzantinischen Hofzeremoniell des 9. und des 10. Jahrhunderts. Eine Quellenuntersuchung*, *Miscellanea Byzantina Monacensia* 33, München, 1991. The larger history of musical instruments in the Byzantine Empire is excellently discussed in a recently edited volume by the same author: *Βυζαντινά Μουσικά Όργανα*, Athens, 2007.

⁹² Porphyrogenitus, *Le Livre des Cérémonies...*, p. 583, l. 22.

which not only glorified the greatness of the emperor and his court, but also demonstrated the splendours of the capital and the power of the Byzantine Empire to foreign officials.⁹³

A second possible explanation of the *basilika* polyphonic chant style and its presence in the Western treatise leads us to the Benedictine monasteries of Calabria and Sicily, territories that once belonged to *Magna Graecia*. The monasteries were conquered by the Byzantines in 535 and were referred to as *Basilian* or Imperial monasteries. After their separation from Rome, these centres entered the administration and jurisdiction of the emperor and the Constantinople Patriarchate at the beginning of the 8th century (c.732), and Byzantine influence over the ritual became total, dominating all elements of liturgical and musical language. After the Great Schism (1054), the majority of these monasteries remained under Byzantine control, while a part of them – particularly those on the Italian peninsula – were incorporated into the Latin Church. The western migration of a part of the Byzantines after the union with Rome (the Ferrara-Florence episode) and, especially, after the conquest of Constantinople in 1453, led to an increase in the prestige of these monastic centres. Alongside San Salvatore da Messina, Rossano or Otranto, one of the most important monasteries for the preservation and promotion of the Byzantine chant and canon traditions in Western Europe was Grottaferrata, a monastery founded in 1004 by Saint Nilus the Younger (c.910-1005), half a century before the Great Schism, and approximately 20 kilometres away from Rome. In relation to our subject, it bears, I think, mention that one of the men that most encouraged the intellectual life of these monasteries was the well-known, and frequently invoked, Cardinal Bessarion, himself a Basilian monk and abbot of Grottaferrata, but also a friend and father confessor to musician Ioannes Plousiadinus. Moreover, the two part chants (the *diaphonia*) with an improvised drone is preserved, even to this day, in Byzantine musical practice at Grottaferrata. As the *Summa musicae* was originally a manual for church singers in Western Europe, it is likely that the information regarding *basilika* polyphonies was derived from the musical practices of the Italian Byzantine churches (Calabria, Sicily, Grottaferrata), in an age in which the Crusades had already facilitated Western contact with the tradition of the Byzantine chant, not only in the empire's capital, but throughout the entire Mediterranean region.

⁹³ Wellesz, *A History...*, p. 112.

Furthermore, it bears pointing out that the treatise records the fact that in both the *diphonia* and the *triphonia basilica*, only the *cantus* is notated, while the second and third voices are improvised. These characteristics are, as we have already seen, also present in the *cantare super librum*⁹⁴ genre, which was familiar to chanters in Medieval England and Italy, as well as Burgundy, at the height of its power, as Craig Wright points out.⁹⁵

British musicologist Charles Burney, in discussing polyphonic practices during the Venetocracy and the employment of the *cantare super librum* in the Byzantine monodic chant, offers us an indelible testimonial from his research travels in the Greek islands in the second half of the 18th century (1770), alongside Abate Martini from Venice:

The Abate Martini heard the Greeks, in Passion Week, sing several tropes or modes, which they now term ἤχοι, in four parts, in the style of Palestrina; and this kind of music they call *Cretan*, but why, is not easy to divine, unless they learned counterpoint while the Venetians were masters of the island. The Abate says, that he often heard the common people of Greece sing in concert, and observed that they made frequent use of the *fourth; della consonanza die noi chiamiamo oggi quarta*. By this he must mean that he used it as a concord in two parts, or if there were more than two parts, in positions where our harmony forbids the use of it; otherwise it would not have affected his ear as a singularity.

And Burney goes on: “The fact is curious; and I find it confirmed by Zarlino, who observed the same practice in the Greek Church at Venice”.⁹⁶ Moreover, the musicologist bolsters Abbate Martini’s claim, explaining the presence of this practice among the Greeks:

As many travellers assert that the modern Greeks have no music in parts, we may suppose, that in those places where it was heard by the Abate Martini, it had been brought thither by the Venetians, during the time that they had possessions in the Archipelago.⁹⁷

⁹⁴ See footnote 72 in this present study.

⁹⁵ Craig Wright, “Performance practices at the Cathedral of Cambrai: 1475–1550”, in *The Musical Quarterly* 64 (1978), pp. 295–328.

⁹⁶ Charles Burney, *A General History of Music, from the earliest ages to the present period* (1789), ed. Frank Mercer, Dover Publications, New York, 1935, p. 445.

⁹⁷ Burney, *A General History of Music...*, p. 446.



Picture 8: *San Giorgio dei Greci (Άγιος Γεώργιος των Ελλήνων), Venice (Veduta by Domenico Lovisa, c.1690–c.1750).*



Picture 9: *Psaltēs (?) of the San Giorgio dei Greci Church in Venice (18th century).*



Picture 10: *The painting is now kept in the Archdiocese of Italy and the Exarchate of Southern Europe (Venice). The detail represents a manuscript of polyphonic Byzantine works. Here we have Psalm 50: Ἐλέησόν με, ὁ Θεός...*

CONCLUSIONS

The five-hundred-year cohabitation between the two cultures – Latin and Byzantine – and their two denominations on the territory that was once the Eastern Roman Empire was undoubtedly one of the most spectacular examples of the dialogue and interculturality that characterized Mediterranean region between the *Ars Antiqua* and the end of the Renaissance. At the same time, the promotion of Western – and particularly Italian – education among the Orthodox population and the tendency among Greek natives to study in the cities of the Italian peninsula were some of the factors that intensified the interaction between the two cultures.

In the ecclesiastical world – despite their theological differences – Byzantines and Latins were in contact in their everyday lives. Beginning with the Crusades, relations between contemporary intellectuals were, at times, even friendly and characterized by mutual appreciation. Clerics and laypeople, belonging to different denominations, took part together in the various events, processions and official religious holidays that constantly took place in the cities of the Grecophone Mediterranean archipelago. The Orthodox population, as such, frequently participated in several Catholic services, and some Catholic priests likewise took part in Byzantine services, a custom that was particularly practiced in rural areas where the Latin clergy was less numerous.

In the case of Crete, its conquest by the Ottomans in 1669 led to the loss of its unique cultural tradition, born at the intersection of civilizations and religions, and the little evidence that remained of its presence is more narrative than musical. Along with its inhabitants, part of the island's sacred music migrated to the Ionian Islands (*Eptanisa*), particularly to Corfu and Zakynthos, and was referred to, in the following centuries, as 'Cretan music'.

In terms of religious music, the melange between the two cultures begs us to explore areas that have not been significantly researched. For many of us – and I, for one, used to be a firm believer in this – the complex polyphony that we studied in schools has been the norm and benchmark for the period between the 14th and the 16th centuries. Researchers in the last fifty years have demonstrated, though, that this was not precisely the case and that complex polyphony was, instead, just one of the many styles present in the period, when more complex and less complex repertoires co-existed without excluding one another.⁹⁸

To conclude, the Byzantine musical works discussed in this study, composed, as they were, in the polyphonic style of the Medieval West could represent a sonorous trace of the influence of Italian – perhaps even Venetian – musical practices. This is a musical tradition that has remained largely unknown, but which has had the fortune of having been 'accidentally' preserved in Byzantine codices. Even if these repertoires could potentially be perceived as an attempt by the Catholic West to construct a new sonorous identity for Christian Orthodox people in the Mediterranean region – as part of the religious propaganda promoted after the conquest of the Byzantine territories – I nevertheless believe in the importance of their recovery and dissemination among musicologists and performers. In employing Western plainsong (*cantus planus*), these Byzantine compositions could occasion a reappraisal of our contemporary view on the cultural stances of Byzantine religious music in connection with the Catholic Church in the Medieval period. This, I think, would be extremely profitable both for the history of World music and, more specifically, for that of the Eastern Chant.

⁹⁸ Nino Pirrotta offers us perhaps the most nuanced perspective on the history of polyphony in the period: "the kind of polyphony often called 'archaic' or 'peripheral' (although found in relatively recent and central sources) belongs to the normal practice of polyphony in most churches, large and small, of the Western world. On the other hand, the kind of artistic polyphony we have become used to considering standard for fourteenth- and fifteenth-century sacred music is but the valuable expression of a minority, the advancing standard of a special elite" in Nino Pirrotta, "Church Polyphony Apropos of a New Fragment at Foligno", in *Studies in Music History: Essays for Oliver Strunk*, Ed. H. S. Powers, Princeton, 1968, p. 126.

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Memoria, Pronunciatio and the Art of Composing in Mind

The rhetorical *pronunciatio*, subdivided in *vox* and *gestus*, was often evoked in the musical sources of the Italian Renaissance. It represents the last part of rhetoric, which together with memory, the part immediately preceding it, presides over the performance of the orator's discourse. For centuries, *pronunciatio* has constituted the behavioral paradigm that translates the perception of sound into visual perception, the rule that organizes the 'sensory diffraction' between the noble senses, the code that links the intangible dimension of the sound to the material dimension of the body, through the mediation of the face, at the same time flesh and soul. In rhetoric as well as in music, *pronunciatio* is memory translated into performance: the performance of the orator, ideal model of the performance of the musician.

In a context, in fact, in which musical performance usually involved hearing and sight, at the same time, the resources of rhetorical *pronunciatio* are a necessary support in order to structure the musical event. Silvestro Ganassi refers to its precepts, for example, in a famous passage of his treatise *Regola Rubertina*:

There are two reasons why one should move one's body. First, so as not to appear like a piece of stone and second, for the reason that music is composed to words. Therefore, your motions should be proportioned to the music and to the word setting. Whenever the music is set to words, the limbs of one's body must move accordingly. Furthermore, there should be appropriate movements of one's eyes, hair, mouth and chin; the neck should be inclined more or less toward the shoulders according to the mood suggested by the words. With words and music in a happy vein or in a sad one, one must draw the bow either strongly or lightly, according to the mood; sometimes it should be drawn neither strongly nor lightly, but moderately, if that is what the words suggest. With sad music, the bow should be drawn lightly and at times, one even should make the bowing arm tremble and do the same thing on the fingerboard to achieve the necessary effect. The opposite can be done with the bow in music of a happy nature, by using pressure on the bow in proportion to the music. In this manner, you will see how to make the required motions and thereby give spirit to the instrument in proper proportion to every kind of music. This discussion would suffice, although I could have said many more things were it not for my wish to be brief. If you consider what I have said carefully, you will find it increasingly gratifying, as you become more familiar with the concept. What I have said has as much purpose and necessity for a viol player as for an orator, to express *audacity and shouts as well as to make gestures and movements*, and sometimes to imitate laughing and crying or to do whatever else seems appropriate, according to the theme. If my reasoning is correct, you will find that the orator does not laugh while uttering tearful words. By the same token, the performer of music in a happy vein will not bow his head or use movements suggesting sadness, because that would not be an artistic rendering of nature. Instead, it would be a denigration of the true purpose of art. Therefore, you must always represent the mood in music composed to words, under all the circumstances mentioned and to practice it until you have thoroughly mastered the method of holding the viol and the proper position of your body, together with the motions required for a beautiful total effect.¹

¹ “È di necessità per duoi raggioni doversi muovere con la persona: uno per non parer essere di pietra, l'altra per causa de la musica ben composta su le parole: però il muovere suo sarà proportionato alla musica ben formata su le parole, dove se la musica sarà mistevole per parole tal ancora gli membri farà la sua moventia conforme, e l'occhio come principal in giustificar la conforme moventia sera compagnato dal peio e bocca, e mento della faccia & il collo appressati alla spalla più e manco secondo il bisogno a simile soggetto formato a tal parole. Così nelle parole over musica allegra come parole e musica mesta, & hai da calcar l'arco forte e pian e tal volta ne forte ne pian cioè mediocramente come sera alle parole, e musica mesta

For him, indeed, the performance of the viola da gamba player is, consciously, shaped on the performance of the orator. The structural link that unites musical and rhetorical *pronunciatio*² is the shared necessity to vary the sound's quality according to the affect's quality, adjusting the body gestures and the vocal nuances in an almost magical way.

If, for Ganassi, the orator is the ideal model of the musician, Quintilian, inversely, invites the musician to assist the orator in the understanding of the expressive power of the nuances of voice and sound. For the author of *Instituio Oratoria*, music, in fact, is capable of moving the listeners' soul, also without the use of words, uniquely with the power of the sound of the musical instruments:

Music has two modes of expression in the voice and in the body; for both voice and body require to be controlled by appropriate rules. Aristoxenus divides music, in so far as it concerns the voice, into *rhythm* and *melody*, the one consisting in measure, the latter in sound and song. Now I ask you whether it is not absolutely necessary for the orator to be acquainted with all these methods of expression which are concerned firstly with gesture, secondly with the arrangement of words and thirdly with the inflexions of the voice, of which a great variety are required in pleading. [...] Because the musician does vary both tone and rhythm, expressing sublime feelings with elevation, pleasing feelings with sweetness, and ordinary with gentle utterance, and in every expression of its art is in sympathy with the emotions of which it is the mouthpiece. Similarly, it is by the raising, lowering or inflexion of the voice that the orator stirs the emotions of his

operare l'archetto con leggiadro modo, & alle fiata tremar il braccio de l'archetto, che è alla musica allegra calcar l'arco con modo proportionato a tal musica, & a questo modo verrai a far la moventia & con dar il spirito all'istromento con proportion conforme ad ogni sorte di musica, e questo discorso ti basterà volendo io seguitar la brevità molte cose si potria dire: ma questo basterà: perché se tu lo considerarai di molto verrai in cognitione che restarai contento, e questo mio ragionamento è in tanto proposito necessario, quanto è ne l'oratore audatia esclamation, gesti, movimenti, & alle volte imitar il ridere, & il pianger per la conformità de la materia, & altre cose conveniente: e se tu poni la ragione in regola non trovarai che l'oratore rida per le parole del pianto il simile il sonatore alla musica allegra non praticarà l'archetto leggier, e movimenti simili e conformi alla musica mesta perché l'arte non imiteria la natura, & seguitaria il denigrar il vero effetto de l'arte che è d'imitar la natura, però il si debbe imitar l'effetto in musica cavato dalle parole con tutte le circostantie sopraditte infin'a qui sei ammaestrato da quanto il tenir la viola, & il portamento della persona con gli movimenti in proposito ne l'effetto della bellezza." Ganassi, (1542, c. VIr), English translation (with my modifications) in Ganassi (1981, pp. 18-19), italics are mine.

² The rhetorical canon consists of *inventio*, *dispositio*, *elocutio*, *memoria* and *pronunciatio*.

hearers, and the measure, if I may repeat the term, of voice or phrase differs according as we wish to rouse the indignation or the pity of the judge. *For, as we know, different emotions are roused even by the various musical instruments, which are incapable of reproducing speech.*³

The structural link, which unites music and oratory, consists in the shared necessity to vary the sound's qualities according to the affect's qualities: a privileged relationship which, perhaps, also goes beyond the general trend of the 16th century to conceive rhetoric as a shared technique available to all arts.

2. The impossibility “to render in writing all vocal nuances and bodily motions that can make an orator, when delivering his speech”⁴ nourishes the comparison with the musical performance, which shares with the *actio*, the same constitutive unspeakability. The relationship established by Ganassi recognizes the presence of a common unknown territory represented by those orator's qualities, which, above all, the musician should acquire: “Audacity, exclamation, gestures, movements” (“audatia, esclamation, gesti, movimenti”). The acquisition of these qualities should not be seen as a generic exhortation to an effective communication, but as an invitation to use specific rhetorical techniques, witnessing the deep knowledge of the distinguishing features of *persuasio* by the Venetian musician.

In particular, audacity is the explicit search for ‘estrangement’ promoted by the orator in order to avoid monotony through the use of *audacior ornatus*, which pertains to the domain of *movere*, the most radical and extreme category of rhetorical affectivity. The etymology from which the *ornatus* derives – the ornaments that adorn the table of a banquet – reminds us that rhetorical discourse, as well as musical performance, are a kind of ‘food for the eyes and

³ “Numerus musice duplices habet, in vocibus et in corpore: utriusque enim rei aptus quidam modus desideratur. Vocis rationem Aristoxenus musicus dividit in ρυθμόν et μέλος, quorum alterum modulatione, alterum canore ac sonis constat. Num igitur non haec omnia oratori necessaria? Quorum unum ad gestum, alterum ad conlocationem verborum, tertium ad flexus vocis, qui sunt in agendo quoque plurimi, pertinet [...]. Namque et voce et modulatione grandia elate, iucunda dulciter, moderata leniter canit totamque arte consentit cum eorum, quae dicuntur, adfectibus. Atqui in orando quoque intentio vocis, remissio, flexus pertinet ad movendos audientium adfectus, aliaque et conlocationis et vocis, ut eodem utar verbo, modulationem concitationem iudicis, alia misericordiam petimus, adfici animos in diversum habitum sentiamus.” Quintiliano (1979, I, 10, 22-25, v. I, pp. 190-191), English translation (with my changes) in Quintiliano (1933, v. I, pp. 170-171), italics are mine.

⁴ “Di poter porre in iscritto tutte le sorti delle voci, & moti del corpo che può fare un Oratore parlando.” Mascher (1560, c. 201v), English translation is mine.

the ears' to consume. The rhetorical audacity produces an increase of intensity of *vox* and an increase of movement of *gestus* that make the communication effort more effective.

The need for beauty of *musical ornatus* is satisfied by the successful interaction of the *vox* – represented by the beauty of hearing, produced, in this case, by the skillful management of the expressive potential of bowing – with *gestus*, the visual beauty promoted by the equally clever poses of the body, and in particular of the face, of which the eye is the most noble organ. The eyes receive and record the phenomenal world and move it inside the subject, and then, again, outside the subject to reveal it, again, to the world. The musical and rhetorical *pronunciatio* activates, exactly, this relationship between inside and outside, which allows the physicality of sound, body and voice to speak on behalf of the spirit: the sound-body-voice reflects the affective dimension, establishing a kind of analogical relationship that allows passions to declare to the world.

This mimetic correspondence, between internal and external affects, activates the metaphorical transformation: to express an emotion is not simply to manifest it, but to engage the audience in experiencing the same emotion.

3. Which kind of performance practice we could approach to the rhetorical *audacia* required by Ganassi? Referring to the musical *ornatus*, the practice of diminution, i.e. the habit of embellishing *ex tempore* a melodic line, can be well interpreted according to the rhetorical *ordo*. This practice is well-known by Ganassi, who has the merit of having opened, with his *Fontegara* (1535), the vast collection of Italian treatises on diminutions that will extend to the second half of the 17th century.

The *Avviso al lettore* from *Il secondo Libro delli Motetti di Bartholomeo Barbarino da Fabriano detto il Pesarino* (1614) is one of the several sources that testifies to the perceptive inefficacy of simply playing the notes written on the score:

Because I have heard from many [singers] that in my first book of motets for one voice, already published, there are some [of the motets] which are difficult to sing for those who don't have the ability to make diminutions, therefore in this second book, I have published two different versions of the same motet: simple (*semplice*) and diminished (*passaggiata*). The simple version is for those who don't have the ability to sing diminutions, and for those who have the ability to sing diminutions and know counterpoint and

who can do by themselves diminutions and all other ornaments that are required for the proper way of singing. The diminished version, then for those who having the ability to sing diminutions, but not knowing counterpoint, doesn't have the capacity to make diminutions according to the rules.⁵

The part without written ornamentation, is conceived for those who have neither the disposition of 'gorgia', nor the knowledge of counterpoint, and therefore must play exactly what is written; and, inversely, for those who, having the ability to perform extemporaneously their own *passaggi*, possess both; while the embellished part is designed for those who, although having the disposition of 'gorgia', don't have a sufficient knowledge of counterpoint to elaborate their own diminutions.



Fig. 1: Bartolomeo Barbarino, *Il secondo Libro delli Motetti*, Venice, 1615.

Beyond their modality of production, *passaggi* activate a necessary mechanism of amplification of the musical object that pertains to the musical and rhetorical *pronunciatio*, since it is only to prevent the possible inadequacy of singers, that the composer feels the need to intervene by fixing on paper

⁵ “Perché ho inteso da molti che nel primo Libro di Motetti, che già diedi alla stampa per cantarsi da una voce sola, ve ne siano alcuni di essi che riescono difficili à potersi cantare da chi non ha disposizione di passaggiare. Per tanto ho voluto in questo secondo far la parte che canta in due modi, e semplice e passaggiata. La semplice per quelli che non hanno disposizione, & per quelli che hanno contrapunto e disposizione, che da loro medesimi potranno formare i passaggi, e l'altre circostantie che si richiedono per la buona maniera di cantare. La passaggiata poi, per quelli che havendo disposizione, non hanno contrapunto da poter formare la diminutione come regolatamente si deve”. Barbarino (1615, *Avviso ai lettori*), English translation is mine.

what, strictly speaking, should not concern writing. So, the author displays, on the same page, the bare musical text, and the ‘recording’ of a possible, or perhaps ideal, performance, or, if we would like to rhetorically reformulate this bi-dimensionality, the written oration and its oral declamation (fig. 1).

The function of *amplificatio* absolved by diminutions is thoroughly discussed in theoretical sources: in the *Compendium musices descriptum* (1552) by Adrian Petit Coclico, for example, the chapter *De elegantia et ornatu, aut pronunciatione in canendo* distinguishes between *simplex* and *elegans* melody. The latter term, as witnessed the link suggested in the title with *pronunciatio* and *ornatus*, is understood in its specific rhetorical meaning of ‘efficient cause’ of the eloquence: the musician to be eloquent must to be *elegans*, and to be *elegans* must conveniently embellish his singing.⁶

Elegance is a feature of the *ornatus* that can characterize both the virtues of *puritas* and *perspicuitas*, typical of the *genus subtile*, as those of *gratia* and *suavitas* related, instead, to the *genus medium*:

Many princes of musicians, such as Josquin de Pres, Peter de la Rue, James Scampion and others lived among us, who should be admired for having composed the most elegant and soave cadences.⁷

The allusion to the sound qualities of the cadences of the famous musicians quoted, described by the explicit matching of *suavitas* and *elegantia*, might suggest, unlike Ganassi, a moderate use of ornamentation, as shown by this example of musical elegance in the treatise of Coclico (fig. 2):

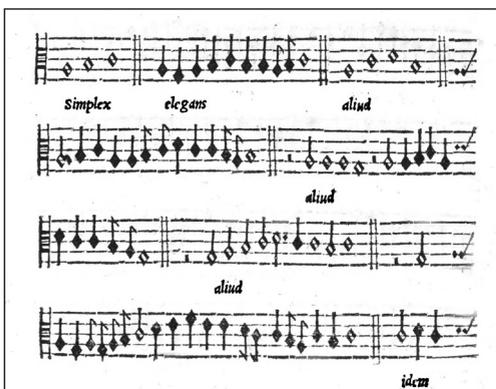


Fig. 2: Adriano Petit Coclico, *Compendium musices descriptum*, Norimberga, 1552.

⁶ Coclico (1552, pp. Biiijr.-Biiijv). On the concept of elegance cf. Harràn (1988).

⁷ “Vixerunt apud hos Musicorum principes plurimi, Iosquinius de Pres, Petrus de La rue, Iacobus Scampion, et alij, qui admirandis, et suavissimis clausularum elegantijs usi sunt.” Coclico (1552, p. Hiiijv), English translation is mine.

In any case, the widespread use of these techniques produces a substantial change in the ‘pronunciation’ of the musical text, which undergoes a sort of ‘perceptive amplification’ that derives from the written text, but, at the same time, transcends it. This perceptive amplification constructs a new interactive oral text modeled by the laws of performative declamation that partially hides the written text, allowing it to arrive, only intermittently and episodically, at the threshold of perception.

According to this perspective, the sensorial fascinations triggered by an adequate use of *ornatus*, not merely reproduce the musical object, but rewrite it according to ornamentation’s identity: musical *ornatus* is conceived, in fact, as the driving force of musical beauty, as Zacconi states in his *Prattica di Musica* (1596): According to Zacconi, the continuous embellishing of music prevents its decadence, always giving it new perceptive virginity.⁸

This relationship between ornamentation and beauty has a long history. Because the aim of eloquence is admiration, the continuous embellishment of the discourse is the greatest aspiration of the rhetorician, as Quintilian says quoting the words of Cicero to Brutus.⁹ The *ornatus* confers beauty, efficient cause of admiration, since, as Dante says in the *Convivio*, “beauty consists in the ornament of the words”¹⁰, a phrase, perhaps retained in the mnemonic archive of the Augustinian father: likewise, the beauty of music consists in the ornamentation of figures.

4. If the art of diminution is one of the favorite means of musical *pronunciatio*, how does it work in performance? To embellish performance, the diminutions’ patterns have been previously stored in the mnemonic archive of the musician. According to a rhetorical perspective, in fact, *pronunciatio* does not exist without *memoria*. The relationship between memory and improvisation is exemplarily expressed by these words of Giovanni Luca Conforti written at the end of his treatise on diminutions, which, like all the others treatises on the same subject, adopts a very effective structure, capable of shortening, according to his author, the long learning process of memorization to just a couple of months: knowing, in fact, “the genre of the diminution patterns, [and] how to write them down, [...] their diversity will

⁸ Zacconi (I, c. 58r).

⁹ Quintiliano, (1979, VIII, 3, 6, v. II, pp. 144-145).

¹⁰ Dante, (1928, II 11, 4).

remain in memory, and having practiced them a lot, you can use them, *ex tempore*, in ensemble performances”.¹¹

These treatises are organized according to a structure that systematically lists a series of intervals, defining for each of them many patterns of diminutions. This system of visual and spatial memorization, which activates reminiscence, is perfectly readable according to the precepts of the classical and medieval *ars memorandi*. The latter, being well known, is based on places and images. *Locus* is a place that can be easily grabbed from memory; *imagines* are *formae*, *notae* and *simulacra* of what we desire to remember.

The structure of diminution treatises probably reflects the structure of the mnemonic archive settled in the minds of their authors: in this context, *loci* are constituted by the bare melodic intervals, while the *imagines* are constituted by the melodic figures that are relevant for each place. This system develops mnemonics automatisms by virtue of which, when the musician finds in a melody certain intervals (*loci*), he can diminish them using the patterns (*imagines*) previously stored in relationship with *loci*.

Since the art of memory is like an inner writing, the long-weighted decision, by Giovanni Dalla Casa, “to take one day pen in hand, demonstrating the true way to play diminutions”¹², might allude to the decision to transfer to the ‘outside’ what is already written in his mind, in order to reveal it to the world. This process generates an effective osmosis between orality and writing: the author’s path, that proceeds from writing in the mind to writing on paper, has the opposite direction to the path of the user, who assimilates what is written on paper to store it in mind: the master ‘pulls out’, what the student must ‘put in’.

4. The *ars memorandi* technique may be activated when singing to the book (*cantare a libro*): from the written page that the composer has given to the singer, the singer produces another oral artifact that is, at the same time, an amplification and a betrayal of the written text. But this is not the only way in which memory interacts with musical *pronunciatio*:

Last week I sent to Your Serene Highness *Cor mio mentr’io vi miro*, equipped with diminutions according to the commission of Your Serene Highness.

¹¹ “Il genere del passaggio, [e] come si scrivono, [...] resterà nella memoria la diversità di essi: & havendo sopra ciò fatta bona prattica, si possono poi dimostrare sonandoli in compagnia all’improvviso.” Conforti, (1593, *Dichiaratione sopra li passaggi*), English translation is mine.

¹² “Di pigliar un giorno la penna in mano, & mostrar il vero modo di diminuire.” Dalla Casa (1584, *Ai lettori*), English translation is mine.

Now I send you the other [madrigal], *Per voi, lasso, conviene*, and I believe that they will succeed if they are learned by heart, and that words are well spoken, and conducted by Messer Giulio [Caccini].¹³

Already equipped with *passaggi* included by the composer in the written text, the madrigals of Striggio, for a compelling effect, have to be learned and performed from memory. Rhetorically speaking, they require the most difficult and dangerous side of *ars memorandi*, the *memoria verborum*: the exact storage of an entire speech.

The orator's custom of reciting the oration by heart fits well with the typical context of the performance of the Ladies of Ferrara, to which the madrigals were addressed: in the narrow Ferrarise 'camerini', in fact, the reduced distance between musicians and listeners requires the singers to free the face of any visual interference that singing to the book could introduce, leaving the hands free to gesture. Moreover, singing from memory is extremely functional in nourishing the rhetorical fiction of a completely extemporaneous performance.¹⁴

According to Giovanni Bardi, the Ladies were able to sing "more than 330 madrigals from memory, a miraculous thing [...], never missing even a syllable".¹⁵ In doing so, they will not need to open a book, to find the desired composition, to turn the pages during the performance: it will be sufficient to open their mouth and to pour out the sound into the room, transforming the artifice into nature, through the miracle of an art apparently learned without effort, by divine gift.

The custom of singing by heart will become an essential requirement of the new theatrical music of the early 17th century, which had made the madrigal, according to Della Valle, a genre old-fashioned, albeit still practiced:

Today, we don't compose many madrigals because it is rarely used to sing them. There aren't, in fact, occasions where we have to sing madrigals,

¹³ "La settimana passata io mandai a Vostra Altezza Serenissima *Cor mio mentr'io vi miro*, aconcio con i passaggi secondo la comissione di Vostra Altezza Serenissima. Hora li mando l'altro *Per voi, lasso, conviene* e crederò che averanno a riuscire quando siano imparati a la mente, et che le parole siano ben proferite e consertati da messer Giulio [Caccini]." Florence State Archive, Archivio Mediceo, filza 768, August 24th, 1584, Alessandro Striggio letter to the Grand Duke Francesco de' Medici, quoted in Durante – Martellotti (1989, p. 165), English translation and italics are mine.

¹⁴ Cf. Lorenzetti (2012), and Besutti (2003, pp. 281-300).

¹⁵ Bardi (1763, II, p. 245).

because the public loves much more singing by heart, with *frankness*, with musical instruments in hand. To see four or five companions singing to the book at the table is considered too typical of school life and study.¹⁶

Frankness (*franchezza*) is the term used by Della Valle to connote, in summary, the peculiarities of singing by heart. The term contains a multiplicity of meanings that allow us to understand the distinguishing features of this practice: first of all, the word refers to freedom from a state of servitude or dependence, in this case freedom from the written page, then to nonchalance, and, finally, to ease of expression and performance. Singing from memory is a *thesaurus* of freedom and easiness that develops all the potentialities of *vox* and *gestus*, powerful tools of performative *pronunciatio*.

5. Nearly a century earlier, in a completely different context, Nicola Vicentino, as the good humanist he was, wrote his praise of singing by heart. There is an ideal relationship between his words and those of Silvestro Ganassi, quoted at the beginning of this paper: the aims of the viola player are, in fact, essentially the same as those of the singer:

Singers, therefore, have consideration of the Latin or vernacular tongue, and they must imitate the composition with their voices by using as many diverse techniques of singing as there are diverse styles of composition. When they use such techniques, they will be considered by the audience to be men of judgment and masters of many styles of singing. They will also demonstrate the abundance and richness of their many singing techniques with their talent for *gorgia*, or diminution, matched to the appropriate passages in the composition.¹⁷

¹⁶ “Oggi non se ne compongono tanti perché si usa poco di cantare madrigali, né ci è occasione in cui si abbiano da cantare; amando più le genti di sentir cantare a mente con gli strumenti in mano con *franchezza*, che di vedere quattro cinque compagni che cantino ad un tavolino col libro in mano, che ha troppo del scolaresco e dello studio.” Della Valle (1903, p. 171), English translation is mine.

¹⁷ “Così il cantante dè considerare la mente del Poeta Musicico, et così del Poeta volgare, ò latino, & imitare con la voce la compositione, & usare diversi modi di cantare, come sono diverse le maniere delle compositioni, & quando userà tali modi, sarà giudicato da gli oditori huomo di giuditio, & di havere molte maniere di cantare, & dimostrerà esser abbondante, & ricco di molti modi cantare con la dispositione, della gorga, ò di diminuire accompagnata con le compositioni, secondo li passaggi, in suo proposito.” Vicentino (1555, c. 88r, recte 94r), English translation is mine.

These words are in praise of the intelligence of the singer, who combines the careful recitation of the poetic text with the fascination of the sound *passaggiato*, in an unrepeatable dialectic between *ratio* and *sensus*. The rhetorical aim is, in fact, to persuade the audience to be finally considered ‘to be men of judgment’. The judgment is the ability of the performer to understand and implement, “a certain method that cannot be written down, such as uttering softly and loudly or fast and slow, or changing the measure in keeping with the words, so as to show the effects of passions and harmony”.¹⁸

Particularly significant is the advice to adopt a flexible *tactus* that produces *varietas* and *gratia* in a performance modeled on the orator’s declamation:

It is well to take care when the measure is changed through the proportion of equality in the middle or at the end of compositions. Although some believe that you should not change the measure when beating *alla breve*, it is nonetheless changed in singing, which is not such a terrible thing.¹⁹

But what is the meaning of ‘proportion of equality’? Vicentino explains that ‘proportion of equality’ consists in adopting the same *mensura* by all the voices, and gives the following example (fig. 3):



Fig. 3: Nicola Vicentino, *L'Antica musica ridotta alla moderna prattica*, Roma, 1555.

¹⁸ “Un certo modo di procedere, nelle compositioni, che non si può scrivere, come sono, il dir piano & forte, & il dir presto, & tardo, & secondo le parole, muovere la Misura, per dimostrare gli effetti delle passioni delle parole, & dell’armonia.” Vicentino (1555, c.88v, recte 94v), English translation is mine. Cf. Mompellio (1973).

¹⁹ “Se bene si considera nelle compositioni, che nel mezzo, & nel fine, si muove la misura, con la proportione, di equalità, avvenga che alcuni sono d’opinione, che battendo la misura alla breve, non si dè mutare misura, & pur cantando si muta; et non è gran male, et come cessa la proportione di equalità, si ritorna in un’altra misura, sicche per l’uso già fatto, non è inconveniente la mutatione della misura, in ogni compositione.” Vicentino (1555, c. 88v., recte 94v), English translation is mine.

For Vicentino, in the transition from *tempus imperfectum diminutum* to *proportio sequialtera*, an acceleration of *tactus*, although in conflict with the rules, was not only permitted but also desirable. The flexibility of the concept of proportion, witnessed by Vicentino in the mid 16th century, is a relevant component of these unwritten customs that are outside the domain of writing: “a certain method that cannot be written down”, Vicentino calls them. And it is precisely to take possession of all the potentialities of this method that it will be imperative to sing from memory:

It is much more pleasing if music is sung from memory than from written parts. Take the example of preachers and orators. If they recited their sermons or orations from a script, they would lose favor and face a dissatisfied audience. For listeners are greatly moved if glances are matched with musical accents.²⁰

In full agreement with rhetorical *pronunciatio*, which functions as the driving force of generalization and legitimization of musical performance, it is the mutual interaction between visual and aural dimensions that produces the satisfaction of the public and the success of the musician. But musical performance is so ideally far from the written text, that to appear in public with music in hand is paradoxical for the musician, as paradoxical is for preacher and orator: if the context makes essential singing to the book, as it is often the case for large liturgical music ensembles, Della Valle advises musicians to conceal themselves from the public, to avoid for the listeners any visual contamination between sound and writing:

In churches and other places where it is necessary to sing and play with scores, the choral musicians are covered with curtains and jealousies, so that they are not seen.²¹

²⁰ “Quando la Musica sarà cantata alla mente sarà molto più gratiata, che quando sarà cantata sopra le carte, & si piglierà l'esempio dalli predicatori, & da gli Oratori, che si recitassero quella predica, et quella oratione, sopra una carta scritta quelli non havriano né gratia, né audentia grata, perché i sguardi, con gli accenti musicali muoveno assai più.” Vicentino (1555, c. 88v, recte 94v), English translation is mine.c. ie loca atque sedes imaginum”heranslation is mine.

²¹ “Nelle chiese ed in altri luoghi, dove è necessario di cantare e sonare con le carte innanzi, i musici ne' cori sempre si cuoprano con panni o con gelosie, acciocché non siano veduti.” Della Valle (1903, p. 171), English translation is mine.

Musical performance, like rhetoric, cannot be related to writing, but only to memory: the memory of things (*memoria rerum*) and the memory of words (*memoria verborum*).

5. But the art of memory's world equally affects the compositional process as these words by Adriano Banchieri testify:

One hundred different diminutions patterns accented in the modern style, in Latin and the Vernacular, taken from the [works of the] most celebrated composers of our time, and with the simple notes [provided] for the use of composers, applied in terms of local memory.²²

Not only Banchieri certifies the existence of musical memory places (*memoria locale*), but also he calls for their application by the composer. In other words, he codifies the artificial memory as the system that, on the one hand, makes it possible to store a whole series of musical images in the musician's mnemonic archive and, on the other hand, promotes their reuse and their new implementation in the construction of a musical object (fig. 4).

216 C A R T E L L A
C E N T O V A R I A T I P A S S A G G I
 Accentuati alla moderna, Latini, & Volgari;
 Dedotti in celebri compositori de i nostri tempi, & con le note semplici à giovamento di chi compone, applicate in termine di memoria locale.
 Del P. D. Adriano Banchieri Monaco Olivetano.
 Et divisi in quattro ordini cioè:
 Vinticinque alla Voce Soprana. 25. Alla Voce Contr'Alta.
 Vinticinque alla Tenora, & 25. Alla Parte Grave.
A L L A V O C E S O P R A N A.

MEMORIA. PASAGGIO.

1
 In Deo In De o.

2
 Spera bo spe ra bo

3
 Homo factus est Ho mo fa ctus est.

4
 Et iterum & i terum.

5
 Flos virginatus Floa vir ginata tis.

Fig. 4: Adriano Banchieri, Cartella musicale nel canto figurato, fermo e contrapunto, in Venice, 1614, p. 216.

²² “Cento variati passaggi Accentuati alla moderna, [...] dedotti in celebri compositori [sic] de i nostri tempi, & con le note semplici à giovamento di chi compone, applicate in termine di memoria locale.” Banchieri, (1614, p. 216), English translation in Cranna, (1981, p. 413).

The dialectic between *memoria* and *passaggio* is identical to that employed by treatises on divisions. They employ, in fact, the same logical patterns organized, as we have seen, in taxonomy of music intervals (*memoria*) each corresponding to a multiplicity of melodic figurations (*passaggi*). Consequently, the composer and the performer can share not only the structure, but also the content of this musical archive, as Banchieri explicitly affirms:

4. Having these [*passaggi*] in mind, a shrewd singer, finding himself with a part in hand with accompaniment of organ or whatever [other instrument], when he encounters simple notes similar to [those of] the *memoria* we have seen, he can sing the [corresponding] *passaggio*. This will produce a good effect, and a graceful singer will thereby acquire a [good] reputation.

5. In singing these [*passaggi*] in two voices to practice them and make them [familiar] to the ear, they produce a good effect; that is to say, for study, the teacher sings the *memoria* and the student sings the *passaggio* at the same time, both together.

6. Finally the young composer can change the Latin words to the vernacular, and the vernacular ones to Latin, and he can do so with other [*passaggi*] with [the help of] these clear examples.²³

If the mnemonic archive of the singer-instrumentalist and the composer share the same logical and mnemonic system, as well as the same melodic material, then the singer-instrumentalist who embellishes a melody that already exists on paper, and the composer who ornaments a virtual melody that potentially exists not yet fully formulated in his mind, are two conceptually similar activities which differ in degree and intensity, but not in nature: to write and rewrite, to compose in mind and to compose on paper are not separate realms, but only different refractions of a same universe. Besides performance, in fact, is not conceived, as today, as a fundamentally interpretative and reproductive activity, but as a means of re-creating music, conferring on it an always different perceptive identity.

²³ “4. Havendogli alla mente, ritrovandosi un accorto Cantore una parte in mano sopra l’organo ò altrove, trovando le note semplici simile alla Memoria veduta potrà farvi il Passaggio, qual farà buono effetto & il leggiadro cantante ne acquisterà reputazione. 5. Cantandogli a Due voci così per praticargli & farvi l’orecchio, fanno buono effetto, cioè per studio il Maestro canti la Memoria & il Discepolo il Passaggio nell’istesso tempo amendui insieme. 6. Il Novello compositore per ultimo potrà mutare le parole latine in volgari, & le volgari in latine, & farne anco de gli altri con questo lume esemplare.” Banchieri, (1614, p. 229), English translation in *Cranna*, (1981, pp. 427-428).

The relationship between the art of memory and the compositional process can be further testified through a paradigmatic example of a musical *inventio* modeled on a rhetorical *inventio*, provided by Giovanni Battista Chiodino's treatise *Arte pratica latina e volgare di far contrapunto a mente e a penna*. Giovanni Battista Chiodino was a little-known master of theology, orator and inquisitor from Belluno, who published, in 1610, this short treatise on counterpoint: the beginning of an ideal path that, in a few years, would bring him to edit handbooks of grammar and rhetoric, and finally to summarize much of Aristotelian philosophy, considered by him the *climax* of knowledge: "the works of Aristotle are precious daisies, enjoyment, delight and consolation of the intellect that the whole world proclaims".²⁴

According to the cultural trends of the late 16th century, Chiodino feels imbued with the ethical and pedagogical mission to summarize knowledge, to reduce it to formulas, to restructure it in view of its immediate reuse: exactly the same process that he extends to music. Because of the shortness of life, rhetorical *brevitas* is the most effective method of teaching and learning counterpoint.²⁵ In his treatise, Chiodino presents only the *purum corpus materiae*, only what cannot be omitted. From this organization of knowledge, by abstract analysis, one arrives at the bare schema: the subject for *amplificatio* provided by *loci communes*. The need to restrict to a minimum the notions to be learned derives from the conceptual identity that the author established between written counterpoint and *contrappunto alla mente*: what it is possible to write in mind is substantially the same as what it is possible to write down on paper.

The first seven books of the treatise are strictly organized according to a variable number of *praecepta*: the text of each is minimal, immediately converted into musical examples; the order of the arguments proceeds from the general to the particular, from the simple to the complex. The ninth book, entitled *De locis communibus musicalibus*, consists exclusively of musical *loci*, which are mnemonic-generative archetypes of contrapuntal writing to be internalized. The structure of the *Loci* is designed to be easily stored and combined: they are constituted, in fact, of short cadential segments, which can be used according to the progression of a *cantus firmus* (fig. 5).

²⁴ "Studia Aristotelis sunt praetiosae Margeritae, voluptates, delectationes, solatiaque intellectus toto orbe vociferante." Giovanni battista Chiodino, (1613, *Praefatio Chiodini*). Aristotle's physics is summarized in Chiodino, (1617), English translation is mine.

²⁵ Chiodino, (1610, p. 4).

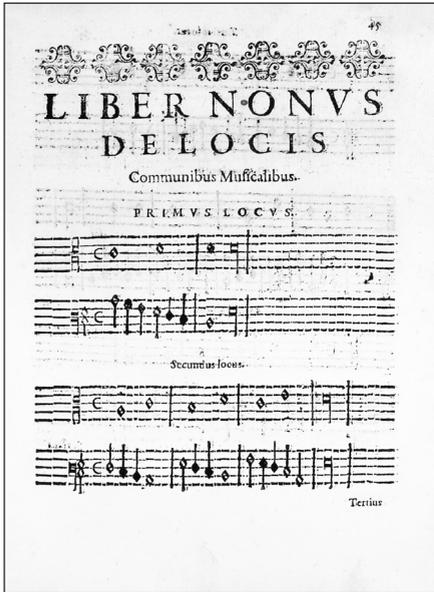


Fig. 5: Giovanni Battista Chiodino, *Arte pratica latina e volgare di far contrapunto à mente, & à penna*, Venice, 1610.

Chiodino introduces the concept of *locus* at a basic educational level: *loci* allow the student to create mnemonic automatisms that govern the performance of *contrappunto alla mente*. Chiodino's memorization process of *loci* is structured according to the criteria of the classical art of memory: the short sequences of a *cantus firmus* serve as mnemonic places in which it is possible to store different images (the contrapuntal formulas), as revealed, in particular, by the *Decimus locus* (Ex. 1):



Ex. 1: Giovanni Battista Chiodino, *Arte pratica latina e volgare di far contrapunto à mente, & à penna*, Venice, 1610.

The *loci* can be used independently, but they are also readily adaptable to the multiple possibilities of reciprocal integration. Conceptually speaking, this is their most significant feature, as the following hypothetical examples of this *ars combinatoria* demonstrate (Ex. 2).

This organization permits construction of a spatially organized storage and the subsequent logically ordered reminiscence that ensure the generative function of the entire system: despite a completely different context and a different level of complexity, the system described by Chiodino is conceptually exactly the same as the system used by Banchieri and equally used, a century later, by Moritz Vogt in the description of the technique of production of improvised keyboard imitative works.

Ex. 2: Giovanni Battista Chiodino, *Arte pratica latina e volgare di far contrapunto à mente, & à penna, Venice, 1610*.

In his *Conclave thesauri magna artis musicae* (1719), Vogt utilizes, in fact, for the intervals a term particularly eloquent: *phantasia*. By long tradition the word can be synonymous with memory. According to Giordano Bruno if “the imaginative faculty allows us to shape images associating them with appropriate mental content [...], the main task of *fantasia* is to represent the places and seats on which the images are attached”²⁶.

‘*Fantasia* or memory’: how does Giordano Bruno re-interpret this relationship? In re-elaborating Avicenna’s physiology of the ‘internal senses’, localized in four cells in the brain, Bruno assigns a specific, fundamental role

²⁶ “Imaginativa enim perficit imagines cum rationibus suis, phantasia vero praesertim atque proprie loca atque sedes imaginum.” Bruno (2004, t. I, 3, pp. 666-667), English translation is mine.

to *fantasia* in the process of memorization and remembering, a role which mnemonically circumscribes the functions of this process in comparison with Aristotle.²⁷

Bruno's conception of music seems to presume the existence of a typology of reminiscence specific to music: "Music, more than ever *fantasia*, can combine forms of harmony and consonance"²⁸; Music, activated by the 'pure architect of *fantasia*'²⁹, is based on an ordered combination of forms – musical figurations committed to memory, reproducible in continually varying sequences – which give rise to the aforesaid "harmony and consonance".³⁰

This interpretation of *fantasia* finds a degree of confirmation in the use of the term in technical and theoretical sources. Here, *fantasia* seems to denote not a form, as has frequently been claimed, but a process of improvised elaboration of contrapuntal material whose essential feature is *freedom*:

Every work in this book, of whatever kind, is denominated *fantasia*, because it derives only from the *fantasia* and industry of its author.³¹

A *freedom* not to be interpreted as free will, with corresponding lack of external conditioning:

[Organists] use *fantasia* to draw inspiration for harmonious *preambula* not unworthy of praise and improvise with elegance and inventiveness during the appropriate parts of the mass, while preserving a solid musical structure throughout.³²

The subjectivity of *fantasia* derives from the musician's handling of the 'inner being'. Thus, writes Thomas Morley, *sonar di fantasia* is a difficult practice which, more than any other requires art, since the musician is anchored to nothing but the fragility of his own imagination:

²⁷ Cf. Watson (1982).

²⁸ "La Musica, più che mai fantasia possa combinar forme di concerti e simfonie." Bruno (2002, v. II, p. 299), English translation is mine.

²⁹ Bruno (2004, pp. 140-141).

³⁰ On the mnemonic aspects of *fantasia* cf. Lorenzetti (2009, pp. 132-142).

³¹ "Qualquiera obra deste libro de qual quier tono que sea: se intitula fantasia: a respecto que solo procede dela fantasia y industria del auctor que la hizo." Milán (1535, c. VIIr), English translation is mine.

³² "Alios videas ex suis imaginationibus praeambula non improbanda concinne colligere, super missarum partibus ex tempore de sua industria eleganter vagari, servato tamen undique musices vigore." Rossetti (1529, p. 93), English translation is mine.

In this may more art be shown than in any other music because the composer is tied to nothing, but that he may add, diminish, and alter at his pleasure.³³

Gioseffo Zarlino, in chapter LXIII of the 1589 edition of his *Institutioni harmoniche*, uses the expression “di fantasia” as a synonym of “improvisation *a mente* without subject”.³⁴ What, we may ask, is the constructive principle of “*fantasia a mente* without subject”? The inner musical being must be suitably constructed on the basis of ordered assimilation of *res facta*: Bermudo advises students not to play fantasias before having assimilated a sufficiently large repertoire to permit *extraction* of musically adequate images.³⁵

The creation of a musician’s personal archive necessitates the choice and memorization of suitable musical figurations. A passage from Claudio Sebastiani’s *Bellum musicale* seems to allude to this complex mechanism of appropriation and revision of the ‘existing’. The same text also evokes the idea of “musical cliché”:

Likewise, it is of the maximum importance to memorize as much as possible, or, at least, the clichés, these being the most appropriate fugues or *fantasie*: for this reason, these must be adopted so that they take root in the mind. This will be more easily accomplished if [musicians] are aware of the necessity to exercise in this practice, playing many musical passages. Though they are presently unable to understand this, once they have done it they will remember it, even when they think they have completely forgotten.³⁶

³³ Morley (1952, p. 292).

³⁴ Zarlino (1589, p. 327). Chapter LXIII is entitled *Delle varie sorti de contrapunti à tre voci, che si fanno à mente in conseguenza sopra un soggetto; & d’alcune conseguenze, che si fanno di fantasia; & quel che in ciascheduna si hà da osservare* (“Of various kinds of three-part counterpoint improvised in consequence upon a subject; and of certain consequences which are made *di fantasia*; and of that which must be observed in each of these”). Zarlino defines “consequences which are made *di fantasia*” as “double consequences which are made *à mente* without subject”. English translation is mine.

³⁵ Bermudo (1555, c. 60v): “Digo, que no tañessen fantasia basta que supiessen muchas obras: y despues sacarian fantasia” (“I say that [musicians] must not play *fantasie* until they have got to know many works; and afterwards they can extract *fantasie* from these works”). English translation is mine.

³⁶ “Item illud maxima praecipuum est, ut quantum poterint memoriae commendent, ad minus locus sive fugas aut fantasias magis idoneas: sic tandem efficient ut in viros evadano: quo facilius fiat, noverino exercitatione opus esse, & multarum musicarum rerum percurritione. Unde fiet

A comparative reading of Bermudo and Sebastiani illustrates the complexity and, at the same time, the productiveness of a mechanism by which musical images are extracted from reality – i.e., extrapolated from a vast array of pre-existing finite objects – and impressed on the memory in the unreal, infinite form of *loci communes*. They are shared rhetorical thoughts and ideas, which, expressed in abstract and decontextualized form, can contribute to the construction of a finite artistic object. *Loci communes* are organized in memory as a conceptual map that generates a new reality through a process of amplification. In this context, ‘neutral’ ideas are the most functional.

Consequently, improvised music is the product of a reminiscence, which permits the logical assemblage of, *imagines mentis* that converts the ordered memorization into the ordered construction of new and unrepeatable artifacts.

Phalèse defines *fantasia* as *automaton*.³⁷ This term, more than any other, denotes the particular self-generating function of the *fantasia* mechanism and the apparently unconscious nature of this function. Perhaps more than any other form of memory, the musical declination of *reminiscere* is problematic and necessitates the construction of an adequate network of automatisms linking thought and action; the student must practice this art “many times each day, with great perseverance and without ever despairing”³⁸ if the inner being is to become audible. This may easily elude the musician if his mental *fantasia* is not accompanied by adequate performance skills –, in the words of Gerolamo Diruta, “when a talented player with excellent *fantasia* is hindered in showing it by inappropriate use of the hand”.³⁹ Automatism miraculously transforms “perseverance and desperation” into extemporization; through

ut quod iam ossequi non valuerint, olim reminiscatur cum maxime oblitos opus esse, oblivionique tradidisse exstimaverint.” Sebastiani (1563, XXX, p. 22), English translation is mine.

³⁷ “Et primo ordine continetur automata quae fantasiae dicuntur.” The phrase appears on the title-pages of the *Hortus musarum* (1552), *Luculentum theatrum* (1568), *Teatrum musicum* (1571) and *Pratum musicum* (1584). The Greek term designates a self-propelled machine which contains the principles of its own motion and, at the same time, describes the state of recklessness characteristic of those who act without due consideration. In the early 19th century, Pietro Colletta uses the same term with reference to his work as a translator, in a way which perfectly reflects Phalèse’s definition: “rules, long practice and a good memory had made me into an automaton”. Colletta (1953, vol. I, p. 5): “le regole, la lunga pratica ed una memoria facile mi aveva fatto traduttore automata”. On this concept, cf. Butler (1974, p. 610).

³⁸ Sancta María (1565, c. 58r): “Muchas vezes cada dia, con gran perseverancia, nunca desconsiando”, English translation is mine.

³⁹ Diruta (1593, p. 36): “quando si troverà un valent’uomo che sappi bonissima fantasia & che pata difficoltà di sonarla per il mal’uso della mano”, English translation is mine.

the latter, artifice becomes nature and gives rise to the game of dissimulation, itself an effective producer of astonishment.⁴⁰

Images relating to the practice of *sonar di fantasia* are abundantly present in keyboard compositions. These are frequently based on the varied iteration of long sequential episodes in thirds, sixths or tenths, evident products of an inextricable relationship with ‘improvised counterpoint’. Sequential elements and easily invertible intervals, indeed, form a natural basis for improvised counterpoint, as can be seen from Lusitano to Chiodino, Muffat, Werckmeister and Mauritius Vogt.

An example is the descending motivic element, based on *cantus firmus*, which pervades *Ricercare X* (C216). Ex. 1a (*ornatus*) reproduces Gabrieli’s original which, in Ex. 1b (*simplex*) is reduced to its basic framework; in Ex. 1c (*invertitus*), the intervals are inverted (3rds become 6ths); and Ex. 1d reproduces a similar motivic procedure from Georg Muffat’s *Regulae concertuum partiturae*⁴¹. Together, these examples illustrate to what extent these mental and fingertip ‘loci’ were conceived as neutral materials, shared experience to be relived and constantly restructured in the ephemeral and elusive universe of extemporary sound (ex. 3).

l. 35 ff

3.a *ornatus*

3.b *simplex*

3.c *invertitus*

3.d GEORG MUFFAT, *Regulae Concertuum partiturae*, Exemplum III: When the bass gradually descends

Ex. 3: Giovanni Gabrieli, *Ricercare del X tono* (C216).

⁴⁰ On the related concepts of *sprezzatura* and dissimulation applied to music cf. Lorenzetti (2003, pp. 77-83).

⁴¹ Muffat (1991, pp. 62-62bis).

Confirming the spread of such procedures, we can find an analogous sequence, for example, in the Ricercar in C in by Johann Ulric Steigleder (Ex. 4).

b. 41 ff.

4.a *ornatus*



4.b *simplex*

Ex. 4: Johann Ulrich Steigleder, Ricercar in C, (*Ricercar Tablatura*, 1624).

The *longue durée* and vast geographical dissemination of these mechanisms, at the roots of extemporary keyboard technique, are confirmed by their reappearance, also, in Muffat's *Regulae* (ex. 5).

5.a *Exemplum II: when the bass ascends stepwise*



5.b *Exemplum III: when the bass descends stepwise*



5.c *Exemplum V: when the bass descends or ascends by thirds*



Ex. 5: Georg Muffat, *Regulae concertuum partiturae* (1699).

The sequential structures of Ex. 5a, 5b and 5c are literally re-assembled in the subject of Gabrieli's *Ricercar C221* (ex. 6).

Ex. 6: Giovanni Gabrieli, Ricercare (C221).

This subject is entirely constructed on the basis of mental and practical automatisms in multiple combinations. At bars 19-22, for example, two sequential *topoi* – stepwise descent and descent by thirds (with intermediate stepwise ascent as in Ex. 5c) – are brought together to form an archetypal framework of 6ths and octaves. The same structure is reformulated à 3 in bars 33-35, where the two upper voices enter at the distance of a semibreve with stepwise descent in parallel 4ths.

6. What are, in conclusion, the relationship between extemporary and written practices according to both the composer’s and the performer’s perspectives?

Though the relationship between extemporary and written practices has by no means escaped the attention of musicologists, the tendency has been to emphasize the distance between them, rather than the fluid interaction and intellectual communion between neighboring actions, which are not always easy to distinguish. Thus, unwritten practices continue to attract a lesser degree of dignity and are relegated, on the one hand, to a marginal role in the construction of authorial identity, and, on the other hand, to a marginal role in the construction of performer’s identity. To this day, historical musicology mainly associates the idea of “author” with a *writer* of music, not a *producer* of music and the idea of the singer-instrumentalist with a performer of *written* music not with a *re-writer* of music in performance.

At least for the organist, his professional duties did not include writing or performing written music, but rather to produce music according to different rules. For the organist, the role of the instrument is similar to that of the *cartella* on which the composer works out his contrapuntal figures, as Zaccaria Tevo, paraphrasing a statement of Diruta⁴², reaffirms, further underlining the conceptual similarities between ‘organ’ and ‘writing material’:

These rules, given for accompaniment upon the movement of the bass part, must also be observed by organists, because playing the organ is equivalent to *composing with the fingers*, and the keyboard represents the organist’s *cartella*.⁴³

If organ playing is *composing with the fingers*, the primary function of the surviving keyboard written sources is not that of generating performances but, on the contrary, ‘recording’ them, in accordance with the schematic forms of written notation. Once committed to paper, ‘performances’ were undoubtedly capable of generating further performances. It is, however, unlikely that organists needed written music to perform in the same way as modern musicians. More than simple generators of fundamentally identical performances, these ‘recordings’ may have acted as didactic models for the art of *ex tempore* composition.

The same perspective can be applied to musical performance. There is a neglected dimension of musical performance, which doesn’t pertain to writing, but only to memory: it belongs to a cultural memory which, nourishing a performative tradition, is the driving force of transformation and variation, the driving force of the possible different articulations of a sound, of the possible different declamations of a musical phrase, of the possible different amplifications of a musical text, which, although fixed on the page, without the memory of “a certain method that cannot be written down”, appears as a lifeless body of which the soul has been removed. This kind of repertoire,

⁴² “Et io ancora hò poco dormito, pensando quale modo dovesse tenere nell’informarvi dell’arte del Contrapunto sopra il nostro instrumento, perché quello hà da essere la nostra cartella.” Diruta, (1593, parte II, libro II, p. 1): “And, again, I have slept little, thinking about the best way to inform you of the art of counterpoint on our instrument, because this will necessarily be our *cartella*”. On counterpoint at the keyboard in Diruta’s teachings cf. Guido (2012).

⁴³ “Queste regole date per li accompagnamenti sopra li moti della parte bassa si dovranno anche osservare dagli organisti, poiché il suonare l’organo è un componere con le dita, e la tastatura serve ad essi per cartella.” My warmest thanks to Arnaldo Morelli for bringing this passage to my attention. Tevo (1706 p. 291), English translation is mine.

in fact, couldn't be simply reproduced through performance: it is, instead, a more or less 'open work' which performance deeply rewrites according to the contextual necessities and the choices of the performers, showing the forceful transformative and creative potential of the performative act, which enacts real effects into the world.

Scholars tend to read the past in the light of modern necessities, with the conviction that written music necessarily represents the apex of Western musical experience and the focal point of authorial identity. Without denying the importance of written sources, a deep rethinking of the nature, use, role and function of written sources in Renaissance music would be necessary.

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Harmony Choir Tradition in Romania

(19th – 21st Centuries)

INTRODUCTION

The discovery of new musical documents on the beginnings and evolution of harmony choir singing in our people's practice has been the subject of numerous musicological studies carried out over the past years.¹ As early as 1956, Nicolae M. Popescu, member of the Romanian Academy, suggested the need for a study on the emergence and expression of the harmony choral phenomenon² in the Romanian territories. In an article on the life and work of the priest, composer and director Petru Turcianinov – a worthy animator of choral music in the Russian Orthodox Church –, Popescu, drawing a parallel between the choral music traditions of the two

¹ Codruț-Dumitru Scurtu, *Cultura românească laică și religioasă de tradiție bizantină din zonele Argeș, Pitești și Câmpulung Muscel sec. XIX-XX*, Master Dissertation, National University of Music of Bucharest, 2009, p. 113.

² C.-D. Scurtu, "Muzica corală religioasă în Biserica Ortodoxă Română, secolele XIX-XX (I)", in *Glasul Iubirii*, year III, No. 7 (31), July, Curtea de Argeș, 2013, pp. 24-25; C.-D. Scurtu, "Muzica corală religioasă în Biserica Ortodoxă Română, secolele XIX-XX (II)", in *Glasul Iubirii*, year III, No. 8 (32), August, Curtea de Argeș, 2013, pp. 24-25.

Churches concluded that a study portraying the Romanian harmony choral life was necessary.³

According to recent research of Nicolae Gheorghită, the oldest information on polyphonic chant in Byzantine notation in the Orthodox world originates in developments after the Sack of Constantinople (Fourth Crusade, 1204)⁴, which marked the onset of interesting borrowing and interculturality phenomena between Byzantium and Rome, independent of the interconfessional schisms and the forms of musical syntax of the two distinct traditions.

Regarding the origins of the harmony choir tradition on Romania's territory, the researcher George Breazul speaks about the notion of choir singing arriving in the Romanian Principalities as early as the time of Prince Dimitrie Cantemir, under Russian influence, via the same roots of western choral tradition.⁵

Another Romanian researcher, Constantin Bobulescu, mentions the existence of the two types of chant (harmony and monodic), but also the permeation of western linear music in the Romanian Principalities "before 1676".⁶

Studies made by the musicologist Theodor Burada show that a section for church chanting in Slavonic "in the European linear system" existed at the school of the Neamț Monastery as early as 1782, coordinated by the Abbott Paisie Velicovschi, where a "Russian choir of vocal music" was also formed.⁷

³ Nicolae M. Popescu, "Însemnări Preotul Compozitor Petru I. Turcianinov (1779-1856)", in *Mitropolia Olteniei*, official magazine of the Archbishopric of Craiova and Bishopric of Râmnic and Argeș, year VIII, No. 8-9, Aug.-Sept., Craiova, 1956, pp. 135-540.

⁴ Nicolae Gheorghită, "Între Răsăritul Bizantin și Apusul Latin, Prolegomenon la studiul polifoniei bizantine", study pending publication, researched by courtesy of the author; see also: N. Gheorghită, "Between Byzantium and Venice Western Music in Crete – Introduction", in Răzvan Răducanu; Nicos Mastorakis; Reinhard Neck; Vincenzo Niola, *Latest Advances & Music Proceedings of the 13 th. WSEAS International Conference on Acoustic & Music: Theory & Application (AMTA 12)*, "G. Enescu" University, Iași, Romania, June 13-15th, 2012, Mathematics and Computers in Science and Engineering Series/2, Hosted & Supported by "G. Enescu" University, WSEAS Press, pp. 85-90.

⁵ George Breazul, *Gavriil Musicescu*, Musical Publishing House of the National Union of Composers and Musicologists from R.P.R., Bucharest, 1962, p. 11.

⁶ Constantin Bobulescu, *Lăutarii noștrii, din trecutului lor*, National Publishing House, Bucharest, 1922, pp. 44-45.

⁷ Theodor T. Burada, "Corurile bisericești de muzică vocală armonizată în Moldova", in *Arhiva*, Iași, Jubilee volume, year XXV (1914), p. 309; see also: Vasile Vasile, "Dezvoltarea muzicii religioase în timpul stăreției Sfântului Paisie Velicovschi" in *Teologie și Viață*, new series, IV (LXX), No. 11-12, 1994, pp. 84-102.

It is likely that music classes were also taught as part of the primary teacher and priest programmes delivered at Sibiu from 1796 and that, later on, from 1811, were set up as the so-called Priesthood School, it being known that music is indissoluble connected to the act of worship.⁸

From among those who researched⁹, presented¹⁰ and debated¹¹ the emergence of harmony choral music on the Romanian territories¹², we should also mention Nicu Moldoveanu who, in 1967, in one of his papers also coins the hypothesis of church choir music appearing (more so in Transylvania) from early 18th century “for reasons of uniate proselytism”.¹³

In his research, Vasile Stanciu draws attention to point the first document that bears witness to the beginning of church choral music life in Transylvania, namely the Oriental manuscript No. 362, now kept by the Cluj Napoca Branch of the Library of the Romanian Academy. The manuscript (discovered by the musicologist Gheorghe Ciobanu) is a Greek *kalophonikon* dated July 1st, 1726. Among other songs, we come across a *Kyrie Eleison* for four voices, which, Gheorghe Ciobanul states, was written in Transylvania, in 1701, just after the promulgation of the Act of unification of a part of the Romanian Orthodox population with Rome.¹⁴

⁸ From 1846, this school was named *Theological and Pedagogical Institute*, from 1921, the *Andreian Theological Academy*, then, between 1948-1992, *Theological Institute for Higher Education*, until now, when it is the *Andrei Șaguna* Faculty of Theology of Sibiu, *Acc. to Dicționar de Muzică Bisericească Românească*, published with the blessing of His Beatitude Patriarch Father Daniel, Patriarch of the Romanian Orthodox Church, Basilica, Bucharest, 2013, p. 170.

⁹ P. Gârboviceanu, “Coruri bisericești la țară”, in *Biserica Ortodoxă Română*, XXIII (1899), No. 9, pp. 939-941; see also: Gavriil Galinescu, “Muzica corală bisericească”, in *Mitropolia Moldovei*, VI (1930), No. 6, pp. 172-182; P. Gârboviceanu, “Muzica corală bisericească” in *Biserica Ortodoxă Română*, XLVIII, (1930), No. 7-8, pp. 756-763; and P. Gârboviceanu, “Considerațiuni generale asupra muzicii bisericești orientale and muzicii corale”, in *Cultura*, no. 1-2, 1931; Idem., “Muzica noastră bisericească. Ce ar trebui să fie?” in *Cultura*, No. 11-12, 1938, pp. 85-87.

¹⁰ Dimitrie Ionescu, “Corurile de maici”, in *Mitropolia Moldovei*, VI, No. 1, 1927, pp. 19-20.

¹¹ Alongside the music from the past of the Orthodox Church, the topic of church choirs is debated (music in the Romanian Principalities along time; condition of church music and music schools; cantor figures and their role in the development of Romanian church music) in a very competent and careful manner by the musician Bishop Melchisedec Ștefănescu, in “Memoriu pentru cântările bisericești in Romania”, in *Biserica Ortodoxă Română*, VI, No. 1, 1882, pp. 11-47.

¹² Nicolae Pentelescu, “Vechi coruri bisericești and laice din Moldova de Nord” in *Mitropolia Moldovei și Sucevei*, XLIX, No. 7-8, 1973, pp. 510-520.

¹³ Nicu Moldoveanu, “Cântarea corală in Biserica Ortodoxă Română – de la pătrunderea ei in cultul divin până la sfârșitul secolului al XIX-lea”, in *Studii Teologice*, XX (1967), No. 7-8, July-August, pp. 504-520; see also: N. Moldoveanu, “Cântarea corală in Biserica Ortodoxă Română în secolul al XX-lea”, in *Studii Teologice*, XX, No. 3-4, March-April, 1968, pp. 273-295.

¹⁴ Vasile Stanciu, *Muzica bisericească corală din Transilvania, volumul I*, Universitary Press

Regarding the contributions of the first composers and directors of choir music in our country, studies carried out by Marin Velea present previously unpublished information on the life, work and repertoire of directors from that age.¹⁵

The new harmony singing choral trends emerge in the Romanian area in a context that was directly influenced by the French Revolution (1789-1799/1814-1815). The Romanian people had undergone two revolutions that echoed all over Europe, the Tudor Vladimirescu's Revolution of 1821 and the Revolution of 1848. The Romanian territory was divided in three Romanian Principalities, two located north of the Danube, Wallachia and Moldavia, and the third, The Principality of Transylvania, under the influence of the Austro-Hungarian Empire. This is also the main reason for which a part of this study concerns specifically only the two North-Danubian principalities, for the 19th century.

1. LAY AND RELIGIOUS CHORAL SINGING IN THE ROMANIA AREA IN THE 19TH CENTURY

1.1. HISTORIC BACKGROUND

The historic context of this period was favourable to the emergence and development of harmony choral singing in the Romanian lands from all points of view. The reigns of Alexandru Ioan Cuza (1859-1866) and in that of Carol I (Prince 1866-1881; King 1881-1914) both proved to be a factor for stability for Romania. All the actions of the two rulers were undertaken in consideration of the national interest, and aimed at legal, economic, urban, educational and cultural modernisation, thus representing a direct encouragement for the development of the Romanian harmony choral singing that, through its religious, folkloric, but also patriotic repertoire tended to outline its individual style (national, we could say), ever more detached from Russian, but also from German and even Italian, influences, as we shall see hereinafter.¹⁶

of Cluj, Cluj Napoca, 2001, p. 13, referring to Gheorghe Ciobanu, "Un Kirie eleison la patru voci în notație bizantină la începutul secolului al XVIII-lea", in *Studii de etnomuzicologie și bizantinologie*, vol. I, Musical Publishing House, Bucharest, 1974, pp. 402-417.

¹⁵ Marin Velea, "Începuturile muzicii corale românești laice and bisericesti", in *Biserica Ortodoxă Română*, year XCVIII, No. 1-2, Jan.-Feb., 1980, pp. 232-242; see also: M. Velea, "Scurt istoric al muzicii corale religioase din Romania", in *Argeșul Ortodox*, theology, church and attitude weekly of the Archbishopric of Argeș and Muscel, year VIII, No. 414, June 25th – July 1st, Melos, 2009, p. 4.

¹⁶ In international context, in 1875, the so-called *Eastern Question* (crisis of the Ottoman

In terms of culture, in the 19th century, the education system was in full process of modernisation, representing a critical factor for the development of mass activities, through the establishment of vocal music groups meant to reinforce ideas such as autochthonism, nationality and independence. After the period when schools were mainly set up in rural areas and on village churches' porches, gradually, they start appearing in towns too, and the first universities are established in Iași (1860) and Bucharest (1864). In the reform of public instruction, during the reign of Alexandru Ioan Cuza, primary education becomes free and compulsory. With the adoption of the *Law on Lower-Secondary and Upper Education (1898)*, sponsored by the Minister of Public Instruction, Spiru Haret, gymnasia, high schools for boys and secondary schools for girls are introduced, but also universities. In 1896, Petru Poni initiates the *Law on the House of Schools*, providing support for the building of new schools and printing of handbooks and other educational publications. In Transylvania, Bucovina and Bessarabia, the main objective of the Romanians' struggle for emancipation was to defend the schools teaching in the Romanian language.

During the manifestation of the harmony choir musical phenomenon, the regional historic framework fostered multiple aesthetic, stylistic and interpretative influences. This aspect was pointed out (and in places criticised)

Empire) is reopened by the outbreak of the anti-Ottoman mutiny in Bosnia-Herțegovina and, in 1876, by the outbreak of the anti-Ottoman mutinies in Serbia, Muntenegru and Bulgaria. In Romania, Prince Carol the Ist designates Ion C. Brătianu as Prime Minister and Mihail Kogălniceanu as Foreign Affairs Minister. In 1876, the Conference of the Great Powers opens in Constantinople and the Ottoman Porte promulgates a new Constitution declaring Romania an integral part of the Ottoman Empire, with the status of privileged province. In this context, Romania approaches Russia and negotiates a military agreement at Livadia, which was then signed in April 1877, in Bucharest, granting free passage to the Russian troops, on condition of respecting the territorial integrity of Romania. This incursion of Russian troops in Romania was, obviously, to bring with it, among other things, cultural and musical influences. As ally, Russia starts the war with the Ottomans in April 1877, and on the 9th of May, the Romanian Minister of Foreign Affairs, Mihail Kogălniceanu, proclaims in the Parliament Romania's independence. Defeated in front of Pleven, the Russian troops led by Duke Nikolai ask for support from Prince Carol the Ist. The latter one scores a number of victories becoming commander in chief of the Romanian-Russian armies. The peace agreed in February 1878, at San Stefano, without the participation of the Romanians, was negotiated in June-July 1878, at the Congress of Berlin. Through the Treaty signed, Romania gains its independence as a state and takes over Dobrogea, surrendering the south of Bessarabia to Russia, to have exit to the mouths of the Danube. See: Neagu Djuvara, *Între Orient și Occident. Țările române la începutul epocii moderne*, Humanitas Publishing House, 1995, and Apostol Stan, *Independența României*, Albatros Publishing House, 1998.

in his study by Nicolae M. Popescu, priest and member of the Academy, in 1956, when he stated the need for in-depth research (homogenisation) of the Romanian harmony choir singing life.¹⁷

1.2. EVIDENCE OF THE EMERGENCE OF CHORAL MUSIC IN THE ROMANIAN AREA IN THE 19TH CENTURY: CHOIRS AND DIRECTORS.

The first attempt to bring the harmonised choir to the church stalls was in 1834, during the reign of the first Lord (legal, AN) of Wallachia, Alexandru D. Ghica (1834-1842). At the Antim Monastery of Bucharest, during the Divine Liturgy, whilst the choir was responding in the language of the land, the Bishop of Argeș, Ilarion Gheorghiadis, walked up to the icon of the Mother of God asking loudly what of the psaltic chanting she didn't like that she allowed "howling of those dogs".¹⁸ Here were strong reactions from the proponents of psaltic chant, but also evidence that the harmonised chants had been translated from Slavonic to Romanian two years before the Archimandrite Visarion (1836).

The introduction of harmony singing in the choir stalls of churches breeds different reactions. We should recount an unusual event that is as hilarious as it is illuminating as to the by-ways used to bring the triumph of choral harmony into the Church. In 1848, the Master of vocal music at the Socola Seminary, Alexe Petrino, in order to develop harmony choir singing, transliterates each voice part into psaltic notation. The metropolitan, having heard harmony singing from the choir stalls, called A. Petrino and admonished him for his audacity. Petrino showed the metropolitan the scores written in neume notation. "Seeing the notation of the score, the metropolitan was convinced and gave his high blessing to the singing of psaltic chant in vocal harmony."¹⁹

After the establishment of the Conservatory of Music in Iași (1860) and the Conservatory of Music in Bucharest (1864), the development of choral music will be enacted by the Ruler Ioan Cuza who, on January 18th, 1865, decreed the establishment of the church choirs and appointed Ion Cartu

¹⁷ Nicolae M. Popescu described the harmony choir music of 1900-1950 as being "misguided", and also appreciated the endeavours of his contemporaries, presented as efforts "sustained and continued with knowledge and talent": N. M. Popescu, cit. art., p. 540.

¹⁸ *Candela*, religious publication, year I, No. I, Turnu-Severin, October, 1900, p. 5. See also Adrian-Cristian Mazilița, "Societăți corale...", pp. 140-141.

¹⁹ G. Musicescu, *Întâmpinare la Raportul ...*, p. 8.

(1820-1875) as inspector tasked with “controlling their activity and ensure a suitable repertoire”.²⁰ This event is also narrated by Nifon N. Ploieșteanu, Vicar of the Metropolis of Wallachia, a worthy scholar and performer of music of the time, who, in his musical work, mentions the Ruler’s Decree No. 101/ January 18th, 1865. Here we learn that the Prince Alexandru Ioan Cuza “from the wish he had for Romania to put on the garment of Western civilisation as soon as possible, decreed the gradual removal of the psaltic chant and its replacement with the choral harmony music”.²¹ In fact, the endeavour entailed the printing of a *Regulation on the introduction of vocal choirs in Romanian churches*. The Regulation required all the cantors, *canonarhii* (performers) and sacristans employed in Bucharest churches to take a music class taught by Ioan Cartu, three times a week, on Mondays, Wednesdays and Fridays, from six to nine p.m.²² This was how the teacher of western music, Ioan Cartu, was appointed national master of choirs, thus encouraging the establishment of numerous harmony choirs and significant choral societies all around the country. After this first step taken by the Ruler Al. I. Cuza, more and more voices were to rise in favour of this idea. For instance, around 1865, George Barițiu was saying that in his entire life he had not heard such beautiful church singing “as the singing of the Bucharest choir, of the Crucea Veche Church”.²³ Indeed, the context led to the establishment of church choirs, and the choral music, alongside the traditional, psaltic singing, beautified orthodox liturgies. No mixed chorales existed at the time in Bucharest, except the chorale of the Conservatory. For this reason, in 1867, Alexandru Podoleanu, who had been a student of the Bucharest Conservatory, set up such choir at the *Domnița Bălașa* Church of the Așezămintelor Brâncovenești [Brancovan Institutions], a choir that still exists. The choir had two church-stall singers and a number of children divided in two groups. Initially, they accompanied in singing and were later on distributed to the four choir parts.²⁴

²⁰ Zeno Vancea, *Creația muzicală românească, secolele XIX-XX*, Bucharest, 1968, p. 127.

²¹ Nifon N. Ploieșteanu, *Carte de muzică bisericească pe psaltichie și pe note liniare pentru trei voci*, Joseph Göbl (“Gutenberg”) Printing House of Church Books and Carol Göbl, Bucharest, 1902, p. 53. A second alleged motive is mentioned here for Al. I. Cuza’s initiative: “of the great hate he had for the Greek monks”.

²² *Official Gazette*, No. 17, January 23th, 1865, N. N. Ploieșteanu, cit. op., p. 231.

²³ Constantin Catrina (Ph.D.), “Iubi-te-voi, Doamne, vârtutea mea... *Sfânta Treime* Chorale of Alba Iulia – 80 years in existence (1929-2009)”, in the National Choir Association of Romania, *Newsletter*, No. 15-16, Anniversaries, 2011, p. 135.

²⁴ Great names of harmony choral music stood out as directors of the choir, such as Alexandru Podoleanu (1867-1885), Constantin Bărcănescu (1885-1891), Dimitrie Teodorescu (1891-

At the request of the Ministry for Cults No. 4792/1867, the Bishop of Argeș, Ghenadie Țeposu, prepares in 1867 a document that illustrates the perception of the Church on the emergence and development of harmony choral music in the ecclesiastic environment. Bishop Ghenadie says: “[...] for only the univocal singing system is possible, and the choral system, that is quartet or tercet, is impossible to propagate to all churches, it being too costly and needing numerous and well-disciplined personnel, whilst with the univocal singing system a large and unpaid choir may be formed, because all the folk sing in church to this system”.²⁵

Heated debate also took place when (by Request No. 82.830 of December 18th, 1898 addressed to the Minister of Culture, Spiru Haret), Gavriil Musicescu asked the psaltic neumes to be replaced with linear notation and the compulsory introductions in seminaries of his books, transliterated in the Western notation. The meeting of the Holy Synod on May 30th, 1899 rejected the bill, to the indignation of Gavriil Musicescu, who, few months after (1900), published a “Response to the Report of the Committee of the Holy Synod [...] May 30th, 1899 [...]”, in Iași, at the Dacia print house.” On 68 pages Gavriil Musicescu criticised the synodal debate, explaining that the intention was only to exclude from seminaries the psaltic notation, and not the psaltic chant too.²⁶

In the spring session of 1898 (Report No. 160/1898), willing to promote mixed chorales in the country, the Holy Synod of the ROC gave freedom to women to sing in church, repealing the *mulier taceat in ecclesia* canon. A precedent had already been set by the choir of the Metropolitan Cathedral of Iași where, in the autumn of 1896, feminine elements had been added to the soprano and alto parts (instead of children’s voices), through the support of Metropolitan Iosif Naniescu.²⁷

1921), Eduard Wachmann (1921), Dumitru-Georgescu Kiriac (1909-1921), Simeon Niculescu (1921-1923), I. N. Baston (1923-1928), composer Ioan D. Chirescu (1928-1976), Petre Simionescu (1976-2003), Cătălin Petrescu (2003-2009), Cristina Mihai (2009) and priest Zaharia Matei (from 2009). Apud. *Dicționar de Muzică Bisericească Românească*, pp. 174-176.

²⁵ The magazine *Păstorul Ortodox*, year VI, no. 9-11, 1907, pp. 209-227, apud. *Istoria Arhiepiscopiei Argeșului și Muscelului...*, pp. 309-313.

²⁶ See more details in: Gavriil Musicescu, *Întâmpinare la Raportul Comisiei Sf. Sinod discutat în ședința de la 30 maiu 1899 relativ la Înlocuirea Semnelor Psaltichiei prin Notațiunea Liniară de Gavriil Musicescu*, Tipografia Dacia, P. Iliescu and D. Grossu, Iași, 1900.

²⁷ ROC *Desbaretile S(fân)țului Sinod din sesiunea de primăvară year 1898*, ecclesiastic periodic magazine, year XXII-lea No. 5, August, Bucharest, Tipo-Litografia Cărților Bisericești, 1898, pp. 99-104.

Further down we detail the birth of the first harmony choirs in our country, by region:

1.2.1. Wallachia

Among the first harmony church choirs is also the one established by the Archimandrite Visarion, in 1836, in Wallachia, in Bucharest, at the initiative of the Prince Alexandru Ghica.²⁸ From the studies of Marin Velea, we learn that, in 1845, during the reign of Ghe. Dimitrie Bibescu, the *Choir of the General Staff of the Army*, directed by the Archimandrite Visarion, changes its name into The Institution of the Corps of Princely Singers of Curtea Veche.²⁹ This choir sang for the first time at the Church of *Sf. Ionică – Moldoveni* and would become the *Nicolae Lungu* choir of the Patriarchal Cathedral of Bucharest.³⁰

Also in Wallachia (in Bucharest, at the Krețulescu Church), in 1848, Anton Pann was directing a harmony choir paid with 20 old Lei per month.³¹ At the end of the *The Rules of the Holly and Godly Liturgy* (Bucharest, 1847), on pages 77-78, he printed *Responses* to various litanies harmonised for four voices, written in psaltic notation.³² Before the first response from page 53, he notes that “[...] it was sung in Russian by me, A. Pann, when I was one of the sopranos of the Ecclesiastic Harmonia, in 1810.” The author also shares significant information, according to which “[...] in the year 1828, they were hastily reformed, when I was cantor in Brașov, at the large church from Șchei.”³³ This is evidence that Anton Pann promoted, among others, the harmony singing, having established a choir in Ardeal, at Brașov, in 1828, 8 years before the establishment of the *Choir of the General Staff of the Army*, in Bucharest (1836), in the times of Prince Al. Ghica, directed by the famous Archimandrite Visarion.

²⁸ George Breazul, “Contribuții la cunoașterea trecutului muzicii noastre”, in *Muzica*, No. 11, 1959, Bucharest, p. 3. To be mentioned is also the work of the choirs of the traditional Seminaries of Bucharest, *Central* and *Nifon Mitropolitul*, where, from 1836, worked the most valuable teachers of music in the country, in *Dicționar de Muzică Bisericească Românească*, p. 171.

²⁹ M. Velea, cit. op., p. 233.

³⁰ The Choir of the Romanian Patriarchy has been conducted by the great masters of Romanian choir music Gheorghe Cucu (1882-1932), Nicolae Lungu (1900-1993), Pr. Constantin Drăgușin (1993-2009), followed by Stelian Ionașcu (between 1993-2009 and principal conductor from 2009), Arch. Ștefan Constantin Răzvan (from 2009), Eloi Siluan and Luminița Guțanu, in *Dicționar de Muzică Bisericească Românească*, pp. 183-189.

³¹ Mihail Poslușnicu, *Istoria...*, p. 186.

³² Anton Pann, *Rânduiala Sfintei și Dumnezeieștii Liturghii*, Bucharest, 1847, pp. 77-78.

³³ *Ibidem*, p. 53.

Another noteworthy church choir that, throughout its existence, played a special role in harmony church singing, is the one established in 1868 at the Domnița Bălașa Church of Bucharest.³⁴ In 1873, at Târgoviște, the first harmony choir was formed, an event also related to the establishment of the *Ienăchiță Văcărescu* Gymnasium.³⁵

In 1892, the Romanian historian V. A. Urechea highlighted the efforts of the scholars Ion Heliade Rădulescu and Petrache Poenaru “to bring in a professor of harmony to the elementary school of Sf. Sava”.³⁶

Also, in Wallachia, at Pitești – Argeș, we discover a letter from the second half of the 19th century addressed by Toma Furdulescu, a former pupil (in about 1826) of the Golești School, who had become Prefect of Argeș to the Ministry of Public Instructions, presenting music as a necessity of education and as the binder for the formation of lay and church choirs.³⁷

With literacy becoming more widespread (a direct outcome of the proliferation of schools), Pitești becomes an important area favouring choir singing.³⁸ Further encouragement to this effect was also the school curriculum of 1871, prepared by the teachers of the gymnasium, at the proposal of the Ministry, including, *inter alia*, subject matters such as “[...] vocal music: Mondays, Wednesdays and Fridays”.³⁹ With an optimal climate for choral music now secured, in 1866, at the initiative of personalities of German origin settled here after 1850, the first lay choral society, *Liedertafel*, is established at Pitești. The society was disbanded at the start of World War I.⁴⁰

³⁴ Mihail Marinescu, “Corul Bisericii Domnița Bălașa din Bucharest (1868-1972)”, in *Glasy Bisericii*, XXXI, (1972), No. 11-12, pp. 1226-1230.

³⁵ The choir had several names along the years, but also enjoyed national and international recognition. Over the years, the choir was named: *Reuniunea muzicală a cântării* (1892-1919), directed by Gheorghe Rusu (1982-1943), then *Cântarea României* (1919-1990), directed by Valeriu Dumitrescu (1945-1980), then *Pro Musica* (1990-), directed by Gheorghe Dimancea (1980-2009) and Florin Badea (from 2009), then *Pro Musica Gheorghe Dimancea* (from 2010). See Dănuț Sandu, “Corală Pro Musica Gheorghe Dimancea, Târgoviște, județul Dâmbovița”, in the National Choir Association of Romania, *Newsletter*, no. 25-26, year 2016, pp. 187-195.

³⁶ V. A. Urechea, *Istoria școlilor*, Tom II, Imprimeria Statului, Bucharest, 1892, pp. 229-230; apud. M. Velea, cit. op., p. 233.

³⁷ Gh. Pârnuță, “Din istoria învățământului muzical românesc”, in *Studii de muzicologie*, vol. XIX, Musical Publishing House, Bucharest, 1985, p. 96.

³⁸ Marin Braniște, “Câteva știri despre școlile din orașul Pitești, înființate pe lângă biserici, înainte de Regulamentul Organic”, *Mitroplia Olteniei*, year XVII, No. 3-4, 1965, pp. 173-185.

³⁹ M. Bădescu; N. Mateescu, *Liceul N. Bălcescu, Documente inedite*, Pitești, 1971, p. 90.

⁴⁰ The choral society was conducted by chairmen such as Josef Materna (director), Frantz

Also, at Pitești – Argeș, we discover a document from 1882 attesting the existence of an Orthodox Church choir in Pitești, which, on order from the Prefecture of the Argeș County, was scheduled to perform in the Epiphany procession.⁴¹ An important ecclesiastic chorale of Pitești is also that of the *Sfântul Gheorghe* Church, established in 1884 by Deacon Teodor Băjenaru (1853-1931), a graduate of the Conservatory of Music and Declamation of Bucharest.⁴²

Few documents have been saved in the village of Rucăr (Câmpulung Muscel - Argeș) from the fires caused by the two world wars and the great fire of 1953.⁴³ Among the rescued documents, we come across a letter of gratitude addressed in 1896 by the Parish of the Dormition of the Mother of God of Rucărul de Jos to the primary school teacher Petre Popescu, Principal of the boys' school, who endeavoured to prepare with the school choir “[...] church songs that they sang at the mass of this Parish”.⁴⁴ Also in Câmpulung Muscel – Argeș, in 1854, the cantor Nicolae Șerbănescu was teaching old church songs, but was also giving vocal music lessons, having formed a choir.⁴⁵

At Curtea de Argeș (Argeș County), choral singing started as early as the first half of the 19th century, when Gh. I. Arsenescu, teacher of the 3rd grade boys, reported to the Ministry the “success beyond expectation” achieved

Lehrer, Iosif I. Sreier, Adolf Schweitzer and the tenor Andreas Hoffer. The German choral society sings in Romanian and German (lay songs) in the first concert hall of Pitești, the *Uclar Hall*, named after the owner, Iosif Uclar, subsequently (1896) bought and brought up to new standards by Franz Lehrer. See: Silvestru D. Voinescu, *Un secol de activitate corală în Pitești*, Pitești, 1971, pp. 10-15.

⁴¹ S. D. Voinescu, *Un secol de activitate...*, pp. 19-22.

⁴² *Ibidem*, p. 21. Also remarkable is the activity of the choirs of the churches of *Sfânta Vineri* and *Sfântul Ioan*, choirs that imposed themselves in the Pitești choral music environment, with special results in the concerts given on national and even international stages.

⁴³ Maria Ciobăcel and Marian Stoica, *A 75-a aniversare a Corului Societății Muzicale “Negru Vodă”, 1908-1983*, flier – Agenda of the events to celebrate 75 years of choral singing in the Town of Câmpulung-Muscel, Câmpulung, November 26-27th, 1983, p. 1.

⁴⁴ Costin Alexandrescu, *Corul Căminului Cultural Rucăr la 75 de ani*, House of Folk Creation of Argeș County, Pitești, 1971, pp. 5-6. We note that the choir was conducted by Virginia Mardare, Virginia Șerboiu, Jean Dănescu, Nicolae Gănescu. (1906) Ion Nuțu, Vasile Ganea, Popescu Schiauc, Maria Schiauc, Gheorghe Boteanu, Ion Șerboiu, Spiridon Popescu, Spiridon Nițescu, Apolon Levandovschi, Constantin Roman (1930-1947), Cătălin Cotolan (1947-1950), Alfons Popescu (1950-1969), Gheorghe Gomoiu (1969-1974), Ion Oană (1974-1982), Goian Lucian (1982-1986) and Libianu Ion (1986 - disbandment 1990). Information collected by courtesy of Gheorghe Gomoiu (on the 20th of October 2011) and Ion Libianu (on October 26th, 2011).

⁴⁵ Ion Isăroiu, *Cultura muzicală românească de tradiție bizantină în Argeș sec. XIX-XX*, University Press of Pitești, 2004, p. 39.

with the boys' school pupils' choir. After the departure of Gh. I. Arsenescu, the choir was directed by the music teachers from the Theological Seminary of Curtea de Argeș, Gheorghe Claru and Th. Ionescu. Th. Ionescu also taught at the town's school for girls and, as from 1900, he established a church choir of great tradition at the singer's stall of the Argeș Monastery.⁴⁶ During its history, this choir was directed by valuable scholars of music, such as Pr. Mihail Chiriță (Headmaster of the Theological Seminary),⁴⁷ Deacon Dumitru Gligăneanu⁴⁸ and precentor Chiril Popescu.⁴⁹

With its rich activity, the existence of choir of the Theological Seminary of Curtea de Argeș has been organically intertwined with the history of the educational establishment (since 1836).⁵⁰

Also at Curtea de Argeș⁵¹, we discover that, in 1879, in the village of Mușetești⁵², a Central Rural Athenaeum existed that hosted both the village choir, directed by Ghica Popescu, and – starting from 1909 – the choral society *Murmurul Vâlsanului*.⁵³ Taking over the tradition of his birthplace (Village of Mușetești), Constantin Dobrescu-Argeș, together with Nicolae Hănescu and

⁴⁶ D. Udrescu, *Contribuțiuni la Istoricul Școalelor din Curtea de Argeș*, Institutul de Arte Grafice "MARVAN" S.A.R., Bucharest, 1938, p. 89.

⁴⁷ C.-D. Scurtu, "De când există cor la Mănăstirea Argeșului?", in *Glazul Iubirii*, year V, No. 6, (54), June, 2015, pp.18-21.

⁴⁸ C.-D. Scurtu, "Tradiția corală în zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX (III), Deacon Conductor Gligăneanu Dumitru", in *Glazul Iubirii*, No. 7 (19), July, 2012, Curtea de Argeș, p. 20. See also: C.-D. Scurtu, *Interviuri cu trecutul. Diaconul Dimitrie Gligăneanu (n. 19 Oct. 1902 - d. 31 Dec. 1981)* and "Corală Catedralei Arhiepiscopale din Curtea de Argeș", in *Argeșul Ortodox*, year VIII, No. 429, October 8-14th, 2009, p. 4; see also: C.-D. Scurtu, *Interviuri cu trecutul...*, (II), in *Argeșul Ortodox*, year VIII, No. 431, October 22-28th, 2009, p. 6, and *Interviuri cu trecutul...*(III), in *Argeșul Ortodox*, year VIII, No. 430, p. 4.

⁴⁹ C.-D. Scurtu, "Tradiția corală în zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX (II), Corul Catedralei Arhiepiscopale din Curtea de Argeș", in *Glazul Iubirii*, no. 6 (18), June, 2012, Curtea de Argeș, pp. 12-13.

⁵⁰ Dănuț Manu, "Seminarul Neagoe Vodă din Curtea de Argeș 160 de ani de la înființare", in the Scientific Buletin series *Orthodox Theology*, year II, vol. I, University of Pitești, 1997, pp. 7-25; see also: Sabin Stancu, Cătălina Dumitrescu, Gheorghe Dincă, *Orthodox Theological Seminary Neagoe Vodă of Curtea de Argeș*, Dacpress Publishing House, Curtea de Argeș, 2005.

⁵¹ C.-D. Scurtu, "Tradiția corală în zona Argeș, Pitești și Câmpulung-Muscel – sec. XIX-XX – (I)", in *Glazul Iubirii*, magazine of information and cultural-citizenship attitude, year II, No. 5 (17), May, 2012, pp. 12-13.

⁵² C.-D. Scurtu, "Tradiția corală din zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX-XXI", in the National Choir Association of Romania, *Newsletter*, No. 23-24, Bucharest, 2015, pp. 202-208.

⁵³ Pitești-Argeș Creation Centre, *Mușetești 1879-1969, 90 de ani de la înființarea Ateneului central rural, Argeș*, 1969, p. 10.

Ion Stăncioiu, set up in 1885, at Domnești, the *Școala Nouă* Society that also had a choir directed by “the teachers learned in reading music notes”, Nicolae Hănescu and Luca Paul.⁵⁴ A letter discovered in the archives of the village school provides significant information bearing witness that choir singing was practiced at Domnești from the beginning of 1881.⁵⁵ Over the years, this choir was directed by eminent professors and directors, among whom we recall Alfons Popescu and Marian Mecu.⁵⁶ At the end of the 19th century, choral formations were also documented in Topoloveni – Argeș, at Leordeni (1895), Priboieni (1896) and Călinești (1897).⁵⁷

1.2.2. Moldavia

Without confirmed documents attesting its functioning, the historian Mihail Poslușnicu claimed that, in Moldavia, during the Russian occupation, the provisional governor, on March 3rd, 1808, General Major Cușnicov asked Metropolitan Serapion of Kyiv to send the dicastery clerk, Ghetoponov, expert in harmony singing, to set up a church choir at Iași.⁵⁸

Other evidence of the emergence of choir music in the Romanian area is also presented by the musicologist Th. Burada who states that, in Moldavia (Iași), around 1831, a “[...] choir of European vocal music” existed that was attached to the Princely School of *Trisfetite* (Three Holy Hierarchs), directed by the harpist Paulicec, and that, on June 1st, 1831, sang a choir part from the *Moses* opera of G. Rossini.⁵⁹ In his memoirs, the famous scholar Gheorghe

⁵⁴ George Nicolescu-Cristea, *Corul Căminului Cultural Domnești la 75 de ani. Album Monografic*, Regional House for Folk Creaton Argeș, 1966, p. 8.

⁵⁵ “Mr. Mayor, by Order No. 266 grounded on the Order of the Minster of Instruction No. 7684, Mr. School Inspector assigns me, the undersigned, the serious task of giving lessons of learning and singing, on all Sundays, after the church sermon, and Thursdays after lunch, with all cavalry, infantry and young whose lot come up in the next year, 1882”, apud. Ion C. Hiru and George Baci, “Oameni de seamă ai Domneștiului, Alexandru Alfons Popescu profesor, compozitor, dirijor – 30 de ani de la trecerea în neființă”, in *Pietrele Doamnei*, monthly edition of the “Petre Ionescu Muscel” Foundation, Domnești-Argeș, year II, No. 7 (19), July, 2008, p. 2.

⁵⁶ G. Nicolescu-Cristea, *Corul Căminului Cultural Domnești la 75 de ani. Album Monografic*, Regional House of Folk Creation Argeș, 1966, p. 8; Centre of Folk Creation Argeș County, *Alfons Popescu un cântec de-o viață. In memoriam*, Paralela 45 Publishing House, Pitești, 1998.

⁵⁷ Centre of Folk Creation of Argeș County, *90 de ani de activitate corală la Topoloveni*, Pitești, 1997, p. 4.

⁵⁸ Mihail Poslușnicu, *Istoria Muzicei la Români*, Bucharest, 1928, p. 208.

⁵⁹ Mihail Cozmei, “Gavriil Musicescu – profesorul (date noi cu privire la activitatea corului condus de Gavriil Musicescu)”, in Ministry of Culture of the Republic of Moldova, George Enescu Music Academy, Academy of Sciences of the Republic of Moldova, *Viața muzicală a Basarabiei în sec. XX* (conference materials), Chișinău, Dec. 20th-21st, 1993, p. 23.

Asachi said about this choir: “[...] Worthy of hearing was the heart-warming harmony of the pupils who, over four months, made wonderful progress in European music, under the guidance of the music teacher, Mr. Paulicec, who accompanied this hymn with the magic sound of the harp”.⁶⁰

On July 1st, 1864, the Metropolitan choir was established in Iași, directed from 1876 by the composer and director Gavriil Musicescu.⁶¹

1.2.3. Oltenia

In his research, the priest and musicologist Alexie Buzera (1934-2011) states that, with the establishment of the military band (1830), local theatre (1850) and the two ceremonial choirs - Madona Dudu (1871) and Saint Ilie (1872), and later on, the musical societies, musical activity became ever more embedded in the cultural life of the Town of Craiova.⁶² Among the promoters of choral music, Father Alexie Buzera mentions G. Ștefănescu as “the first director and composer that contributed to the development of the choral – religious movement in Craiova, by improving the organisation and enriching the repertoire of ceremonial choirs”.⁶³ Thus, two choirs existed in Craiova, which were benchmarks in Oltenia, the choir of the Madona Dudu Church (1871), directed by Director G. Simonis⁶⁴, and the choir of the Saint Ilie Church (1872).⁶⁵

In his studies in the Sub-montane Oltenia area, Ion Gavrilă from the Theological Seminary of Râmnicu Vâlcea mentions the existence of rich harmony choir life initiated in this area (both as director of the Seminar’s Choir and of the Choir of the Episcopal Cathedral of the Râmnic) by Master Anton Pann’s apprentice, the Director Oprea Demetrescu (1831-1919), and continued in his throughout activity as professor of music at the Theological

⁶⁰ Magazine *Muzica*, (Bucharest), year I, No. 3, March 1st, 1916, p. 64 and ff., apud. M. Velea, op. cit, p. 233.

⁶¹ Nicu Moldoveanu, “Afirmarea muzicii românești în vremea domniei lui Alexandru Ioan Cuza”, in *ROC*, No. 4-6, 1991, p. 128.

⁶² Alexie Buzera, “Contribuții la biografia unui înaintaș al muzicii corale: G. Ștefănescu”, in *Mitropia Olteniei*, the official magazine of the Archbishopric of Craiova and Bishopric of the Râmnic and Argeș, year XXVI, No. 7-8, July-August, Craiova, 1974, p. 654.

⁶³ *Ibidem.*, p. 659.

⁶⁴ A. Buzera, “100 de ani de la înființarea corului bisericii Madona Dudu din Craiova”, in *Mitropia Olteniei*, year XXIII, No. 1-2, 1971, pp. 77-81.

⁶⁵ A. Buzera, “100 de ani de la înființarea corului bisericii Sfântul Ilie din Craiova”, in *Mitropia Olteniei*, year XXIV, No. 11-12, 1972, pp. 967-971.

Seminary of Râmnic (1871-1887).⁶⁶ The choir music movement in the Râmnic area is animated by the directors of the Theological Seminary: Oprea Demetrescu (1871-1887), Deacon George Gibescu (1887-1888) and priest Meletie Răuțu (1888-1901).⁶⁷

In his research, the Priest Adrian Cristian Mazilița, Ph.D., lecturer at the Faculty of Theology of Craiova observes that the music development and alternation process was also present in the west of Oltenia, at Turnu Severin and Orșova, starting in the second half of the 19th century. The first church choir in Turnu Severin was formed under the guidance of I. Șt. Paulian, in 1897. In Orșova, in 1880, the Romanian-Serbian church choir was established. Thus, we note the choral performance of excellence mainly of the two choral societies from Mehedinți, *Doina* and *Renașterea*.⁶⁸

1.2.4. Transylvania

In one of the issues of the *Scânteia* newspaper of 1966, we find ten following news: "Today, the Choir of the Community Centre of the Deaj Village celebrates 130 years since its establishment".⁶⁹ This means that a choir was formed in 1836, in Ardeal, in the Village of Deaj from the Târnăveni Department, Brașov Region.

In the foreword to the *Church Songs*, published at Sibiu in 1890, Dimitrie Cunțanu, promoter of Transylvanian church music in the second half of the 19th century, was saying: "[...] In his cathedral church, Șaguna first introduced the choral singing by notes, and in 1854 he printed the songs of the Liturgy of Saint John Chrysostom for mixed choir in four voices".⁷⁰ Accordingly, we find that a harmony church choir also existed in Transylvania, at Sibiu, established by the Right Reverend Metropolitan Bishop Andrei Șaguna around the mid of the 19th century.

⁶⁶ Ion Gavrilă, *Muzica Bisericească în ținutul Vâlciei Studiu Monografic*, Roza Vânturilor Publishing House, Bucharest, 2010, p. 304. Encouraged by the fact that his teacher, Anton Pann, lived in Râmnicu Vâlcea between 1826-1827, being cantor at the Buna Vestire Church of the town, but also an accomplished scholar and lover of harmony music, we can assume or, at least, hypothesize a more older harmonic choir pursuit in Râmnicu Vâlcea, this being at least identified with the history of the Theological Seminary of the Râmnic (1837), if not earlier, given its geographic location, in the immediate vicinity of the border with Ardeal.

⁶⁷ *Ibidem.*, pp. 304-307, 319, 321.

⁶⁸ Adrian-Cristian Mazilița, "Societăți corale and coruri bisericești în vestul Olteniei", in *Byzantion Romanicon*, magazine of Byzantine Arts, vol. 8-9, Artes Publishing House, Iași, pp. 142-172.

⁶⁹ *Scânteia*, No. 6885, issue of February 8th, 1966, p. 5; Acc. to Ion C. Hiru and George Baciu, *Domnești arc peste timp, crâmpie de monografie*, Alfa Publishing House, Iași, 2009, p. 646.

⁷⁰ Dimitrie Cunțanu, *Cântările bisericești după melodiile celor opt glasuri*, Sibiu, 1890, p. 4.

At the end of the same century, the harmony choral music movement in Transylvania was very rich, with more than 200 choirs in activity. The researcher and musicologist Constantin Catrina states in his research that the proliferation and effervescence of the choral activity in Transylvania prompted Timotei Popovici, even in his first year of work in Sibiu (1899-1900), to address a letter to Iosif Vulcan, Chairman of the Society for Romanian Theatre Fund, with the proposal to have a yearbook of choirs printed, similar to that of the theatre movement. The musicologist Constantin Catrina states that the proposal never materialised, yet we learn that, at the time, the musician Timotei Popovici had interviews with at least 50-60 choirs “of the roughly 200 that we have all over Ardeal”, as he himself shows in his letter.⁷¹

1.2.5. Banat

Recent studies show that, in Banat, an older choir existed than the one directed by Anton Pann, in 1828, at the *Sfântul Nicolae* Church of the Brașov Șchei, and even older than the one established in 1836, in Bucharest, and directed by Archimandrite Visarion. In 1810, primary teachers Nicolae Marcu and George Ghina founded the chorale of Lugoj “[...] comprised of Romanian peasants from Banat, enlightened by modest, yet dedicated intellectuals”⁷², and that, later on, was directed for 37 years by the composer Ion Vidu.⁷³

Tiberiu Brediceanu, in his *Report on the Status of Transylvanian Choirs*, indicates that in Banat also existed a harmony chorale, around the half of the 19th century. In 1857, at Chizătău Village, a harmony choir was being established that was to become traditional for the Banat region.⁷⁴ In 1859, the choral society *Doina* was established at Sânicolaul Mare, a society that also managed the harmony choir of the parish.⁷⁵

In 1869, the *Tinerimea Clericală* Society was established at Caransebeș, where the choir of the Theological Seminary of Caransebeș also had its

⁷¹ Dumitru Jompan, *Timotei Popovici – Corespondență*, vol. I, Timișoara, Mitropolia Banatului Publishing House, 1997, pp. 100-101. apud. Constantin Catrina, cit. art., p. 135.

⁷² Lava Bratu, “200 de ani de cânt coral românesc la Lugoj, O carte despre vocația muzicală a Lugojuului”, in the National Choir Association of Romania, *Newsletter*, No. 15-16, Bucharest, 2011, p. 124.

⁷³ Constantin Tufan-Stan, *De la Reuniunea Română de Cântări și Muzică la Corul “Ion Vidu” 1810-2010, 200 de ani de cânt coral românesc la Lugoj*, Eurostampa Publishing House, Timișoara, 2010.

⁷⁴ Nicolae Ursu, “La centenarul corului din Chizătău”, in *Mitropolia Banatului*, VII, No. 10-12, 1957, pp. 149-156.

⁷⁵ Editorial office of the magazine *Mitropolia Banatului*, “Corul parohial din Sânicolaul Mare la 125 de ani”, in *Mitropolia Banatului*, XXXIV, No. 3-4, 1984, pp. 214-215.

first performance.⁷⁶ In 1877, the choir of the Caransebeș Cathedral was established.⁷⁷ In 1880, at Budinț, a benchmark choir for the Banat region and beyond was formed.⁷⁸

In 1875, at Caraș - Severin, in Bocșa, at the *Sf. Nicolae* Church of Bocșa Română, another historic choir was being established, the *Armonia* Choir, which has been in existence ever since, currently being directed by the Priest Director Silviu Ferciug.⁷⁹

In 1885, we also record an important harmony choir activity at Uzdin, in the Serbian Banat, a circumstance that encouraged much closer relationships with the harmonic choir phenomenon from Romania.⁸⁰

1.2.6. Dobrogea

In the region of Dobrogea, only two years after the consecration of the *Sfinții Apostoli Petru and Pavel* Cathedral of Constanța (4th of September 1883), in 1885, a harmony choir was established under the direction of the teacher of music Mihail Frimu from the local High School for boys, this being also the first harmony choir in this area.⁸¹ At Brăila, in 1871, the *Armonia* men's choir was formed.⁸²

⁷⁶ Throughout its existence, the choir of the Theological Seminary of Caransebeș had several names, such as: *Choir of the Pedagogic Theological Institute* (1876), *Choir of the Diocesan Institute* (1908), *Choir of the Clerics of the Theological Academy* (1927), *Choir of the Students' Cohort* (1939), *The Orpheus Choir* (1975) and *The Timotei Popovici Choir* (from 1995, an ensemble conducted during its existence by Victor Emanuel Nejedly (1876-1881), Adolf Hunder (1896), Antoniu Sequens (1888-1934), Constantin Vladu (1935-1967), Ioan Teodorovici (1968-1974), Nicolae Beleanu (1972-1994) and Dumitru Jompan (from 1995). Apud. D. Jompan, "Corul Timotei Popovici al Seminarului Teologic Liceal 'Ioan Popasu' din Caransebeș", in the National Choir Association of Romania, *Newsletter*, No. 9, 2006, pp. 57-58.

⁷⁷ Editorial office of the magazine *Mitropolia Banatului*, "Jubileul unui vechi cor bisericesc", in *Mitropolia Banatului*, XXVII, No. 4-6, 1977, pp. 433-434.

⁷⁸ Nicolae Morar, "Corul din Budinț la o sută de ani de existență", in *Mitropolia Banatului* XXX, No. 1-3, 1980, pp. 152-158.

⁷⁹ Silviu Ferciug, "Corul *Armonia* din Bocșa", in the National Choir Association of Romania, *Newsletter*, No. 21-22, 2014, pp. 106-109; see: S. Ferciug, Liana Ferciug, Dorel Cherciu, *Corul Bisericesc din Bocșa Română, monografie 1875-2015*, TIM Publishing House, Reșița, 2015.

⁸⁰ Vasile Barbu, "Activitatea corală la Uzdin (1885-1990) – Monografie", Uzdin 1990, 87 pages, in *Altarul Banatului*, new series, I (XL - 1990), no. 11-12, pp. 134-135.

⁸¹ Among the choristers we find Vasile Ghițescu, grandfather of the venerable master of choral art, Dragoș Alexandrescu, all the music of Dobrogea being closely related to the name of the Alexandrescu family. See: Iulian Dumitru, "Corul Catedralei Arhiepiscopale *Sfinții Apostoli Petru și Pavel* din Constanța, flacăra vie a muzicii românești", in the National Choir Association of Romania *Newsletter*, No. 21-22, 2014, pp. 173-176.

⁸² Programme leaflet *Armonifest 140*, "Armonia" men's choir, 1871-2011, National Choral

1.3. DIRECTORS

1.3.1. Wallachia and Oltenia

The 19th century was marked by the composition and directing work of men of great musical culture who, through exceptional efforts, crystallised the lay, church, folklore and patriotic genres. In their inspired works, they managed to keep awake the national consciousness, by composing works that reveal love for lay, church, folk and patriotic music.

In the regions of Wallachia and Oltenia, we mention Ion Cartu (1820-1875), professor of lay and church music; Alexandru Flechtenmacher (1823-1898), violinist, composer and director, with ecclesiastical music works influenced by the German neo-romanticism; Eduard Wachmann (1836-1908), with a musical creation strongly influenced by classic influences, difficult to make compatible with the autochthonous style; George Ionescu (1842-1922), cantor, composer and director; George M. Stephanescu (1843-1925), professor of singing, composer and director; Alexandru Podoleanu (1846-1907), cantor and composer; Nicolae Bănulescu (1847 - ?), composer and director; Ioan Bunescu (1852 - ?), composer and director; Dimitrie Georgescu – Kiriac (1866-1928) interpreter, director and composer; and the professor, cantor and composer Ion Popescu – Pasărea (1871-1943).⁸³

1.3.2. Moldavia and Bucovina

In the Moldavia and Bucovina regions, we mention Carol Miculi (1821-1897), professor, composer and director; Isidor Vorobchievici (1836-1903), professor, composer and director; Gavriil Musicescu (1847-1903), professor, composer and director; Ciprian Porumbescu (1853-1883), professor, composer and director; Eusebie Mandicevschi (1857-1929), professor, composer, director and important music reviewer; Titus Cerne (1859-1911), professor, composer and director; Mihail Berezovschi (1868-1940), priest, composer and director; Gheorghe Mandicevschi (1870-1907), brother of the composer Eusebie Mandicevschi, professor, composer and director; Teodor Teodorescu – Iași (1876-1920), professor, composer and director; and Gavriil Galinescu (1883-1960), composer, director and musicologist.⁸⁴

Festival dedicated to celebrating 140 years from the establishment of the “Armonia” Choir, October 22nd-23rd, 2011, Brăila, Romania.

⁸³ Alexandru Moraru, *Biserica Ortodoxă Română între anii 1885 – 2000 Biserică. Națiune. Cultură*, vol III, Tome I, Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, Bucharest, 2006, pp. 501-504.

⁸⁴ *Ibidem.*, pp. 509-512.

1.3.3. Transylvania and Banat

In the regions of Transylvania and Banat, we note Dimitrie Cunțanu (1838-1910), professor, composer and director; Gheorghe Dima (1847-1926), professor, composer and director; Iacob Mureșianu (1857-1917), prolific composer of church music and director; Nicolae Popovici (1857-1897), composer and director; Ioan Vidu (1863-1931), professor, composer, director and church singer; Antoniu Sequens (1865-1938), church singer, composer and director; Timotei Popovici (1870-1950), priest, professor, composer and director; and Nicodim Ganea (1878-1949), professor, composer, director and folklorist.⁸⁵

2. PRINTING MUSIC SCORES OF THE 19TH CENTURY – THE FIRST HALF OF THE 19TH CENTURY. HARMONY WITH PSALTIC AND WESTERN NOTATION

Starting with the 19th century, the moment when the harmonic choir's idea was entering the Romanian society, we find harmonic printing using western staff system and psaltic notation.

In this respect, in 1848, it needs to be mentioned that it was printed in Greek, in Vienna, in the typography of Antonie Beg, Part I of *The Hymns of the God's and Divine Liturgy After the Songs of the Greek Orthodox Church Music (adapted) for the First Time on the European Writing by John HN Haviara and Placed on European Tetraphony (4 voices) and Accompanied by Piano (accompaniment for rehearsal) by R. Randartinger.*⁸⁶

⁸⁵ *Ibidem.*, pp. 512-513.

⁸⁶ Ioan H. N. Haviara, *Imnele Dumnezeieștii și Sfintei Liturghii a Sfântului Ioan Hrisostom și a Sfântului Vasile cel Mare / precum și ale Marii Aghiasme a Teofaniei / după melodiile Muzicii Bisericești Ortodoxe Grecești (adaptate) pentru prima dată pe scriitură europeană / de / Ioan H. N. Haviara / profesor de filologie a limbii grecești vechi în Școala națională din Viena și prim cântăreț în Biserica / mitropoliei Comunității grecești (din Viena) și membru al mai multor Asociații (a Filologilor, a Filarmoniștilor și a învățământului etc. Etc.) / și / așezate pe tetrafonie (4 voci) europeană și însoțite de pian (acompaniament pentru repetiție) / de către / R. Randartinger / Profesor al Școlii de muzică de pe lângă Comunitatea Grecească (din Viena), prim dirijor adjunct al / Capelei Palatului Imperial din Viena, Membru Ordinului "Sfântului Ludovic etc. etc. / cu deplină îngrijire și alcătuire, / sunt editate pentru a II- a oară / PARTEA I / Viena 1848 / Tipografia lui Antonie Beg / Cu bunăvoința familiilor de melomani ai Casei Sinaice / Alcătuitoarii și Editorii. (Hymns of God and Divine Liturgy of Saint John Chrysostom and St. Vasile the Great / as well as of the Great Holy Water of Theophany / according to the songs of the Greek Orthodox Church Music (adapted) for the first time on European writing / by / Ioan HN Haviara / Professor of Old Greek Philology at the National School in Vienna and First Singer in the Church / Mitropoly of the Greek Community (Vienna) and member of several Associations (Philologists, Philharmonic and Educational etc. Etc.*

In 1885 in Bucharest, Professor George Ionescu, printed *Divine Liturgy of Saint Ioan Gură de Aur Harmonized* (on three parts) just *According to the Eastern Song*: “In the forefront of his work, the author justifies the appearance of the book because of the “Fight that exists between the modern (linear) and the old music, in order to take the place of another [...]” while explaining that: “[...] to completely replace Western music with oriental music, means depriving the Romanian of his feelings and the beauty that he feels. The Romanian also likes modern music because he is noble and feels, but he does not want to leave even the rich in ideas and beauties”.⁸⁷

In 1902, Vicar Bishop of Wallachia Metropolis, Nifon Ploieșteanul, published in Bucharest a book of church music on psaltic and on three-voice linear notes, Joseph Göbl (Gutenberg) Printing Houses, Church Books and Carol Göbl, representing, at that time, another repertory support for the manifestation and development of the harmonic coral phenomenon in Romania.

In 1908, the professor of the seminars in Bucharest, the master choir of the Kalinderu Church in the capital, the *protopsaltēs* Ioan Popescu Pastera printed the *Songs of Saint Liturgy Written for Village Choirs*, on three voices, according to the traditional church songs.⁸⁸ In the years 1914, 1923 and 1928 the same professor, I. P. Pasărea, printed in Bucharest in the Printing House: *The Church Books of the Holy Liturgy Written on the Church Music and Harmonized on Two Voices for the Need of Church Singers*. It is very true that the two written voices added the accompaniment (*repercussa* or reciting

) / and / placed on European tetraphony (4 voices) and accompanied by piano (accompaniment for rehearsal) / by R. Randartinger / Professor of the Music School of the Greek Community (Vienna), first deputy conductor of the Imperial Palace Chapel of Vienna, Member of the Order of St. Louis, etc. and so on / with full care and composition, / are being edited for the second time / PART I / Vienna 1848 / Antonie Beg's typography / With the sympathy of the Sinai family's melodic families / Composers and Publishers.)

⁸⁷ George Ionescu, *Divina Liturgie a Sântului Ioan Gură de Aur armoniată pe 3 voci egale întocmai dupe melodia orientală existentă în Biserica Ortodoxă Română de George Ionescu vechiu șef de chor din capitală, profesor de muzică la gimnasiul din Giurgiu și la externatul secundar de fete No. 2 din București Edițiunea I. – Opul 3*, Bucharest, Alexandru A. Grecescu Printing House, Theater Square, Prefacia, 1885, p. I.

⁸⁸ Ion Popescu-Pasărea, *Cântările Sf(intei) Liturghii scrise pentru corurile sătești, după melodiile bisericesti-tradiționale de I. Popescu-Pasărea Profesor de muzică bisericească la Seminarile: Central și Nifon Mitropolitul, Dirigintele corului bisericii Kalinderu. Lucrare Aprobată de Sf(ântul) Sinod în Ședința din 9 Maiu 1908*, Ministry of Instruction and Cults, Administration of the House of the Church, Inst. of Graphic Arts Carol Göbl S-r Ion St. Rasidescu 16, 16, Doamnei Street, Bucharest, 1908.

string) which together with the other two voices perfected the harmony. In the years 1910, 1911, 1912, 1913, 1915, 1920, 1921 and 1925, I. P. Pasărea published several versions, on psaltic music but also on linear notes, on two voices *The Funeral of Our Lord Jesus Christ*, introducing at the end the variant of psaltic (two voices) of *The Funeral of Our Lord* and several harmonic chants in the psaltic notation.⁸⁹ Another booklet printed by the same author in 1925 is a *Collection of Selected Church Songs*, in which, among other things, he published many chants in two voices written with psaltic notation.⁹⁰ In 1940 in Bucharest, in the Typography of Church Books, the same author published a *Book of Church Songs* in which he prints on the psaltic notation many harmonious songs at two and three voices.⁹¹

In 1925 Rădescu D. Mihail printed, *The Funeral of Our Lord Revisited and Corrected with Text and Music; Written on Oriental Music and Choruses in Four Mixed Voices by Rădescu D. Mihail, Professor at the Academy of the Holy Patriarchate in Bucharest; Printed in the days of His Beatitude Patriarch Miron Cristea* (24 pages).⁹²

In 1926, the deacon Ioan Mardale from Râmnicu Vâlcea printed in Bucharest *No. 5 Choral Works on Both Music for Parish Centers and People, arranged by Priest Diacon I. Mardale Professor at St. Nicholas Seminary of Rm. Valcea*, with a preface signed by Bishop Vartolomeu (2 + 72 pages).⁹³ In 1928, the priests Iconomi Stavrofori I. Popescu, I. Vasilescu and Marinescu Gh. Professors at the Theological Seminary in Buzau printed *The Funeral of the Lord with a Three-Voiced Psaltic and Linear Notation*, Buzau, (32 pages).⁹⁴ In 1930, in Râmnicu Vâlcea, Bishop Vartolomeu of Râmnic blessed the *Liturgy of Saint John Chrysostom* arranged for four male voices by the composer and conductor Ioan Vidu from Lugoj and transposed to the oriental music by

⁸⁹ I. Popescu-Pasărea, *Prohodul Domnului Nostru Iisus Hristos care se cântă în Sfânta și Marea Vineri Seara scris pe ambele muzici după melodiile bisericesti străbune*, Printing House of Church Books on the 60 Principatele Unite Street, Bucharest, 1925.

⁹⁰ Ion Popescu-Pasărea, *Colecțiune de Cântări Bisericești, Imne Patriotice și Cântece Populare tipărite Pentru uzul cercurilor pastorale și conferințelor culturale ale cântăreșilor bisericesti*, Printing House of Church Books, Bucharest, 1925.

⁹¹ I. Popescu-Pasărea, *Culegere de Cântări Bisericești ce se cântă de către preoți în sobor la diferite servicii bisericesti*, The Typography of Church Books, Bucharest, 1940.

⁹² Sebastian Barbu-Bucur, "Bibliografia tipăriturilor muzicale psaltice românești, secolul XX, (continuare)", in *Teologie și Viață*, the Magazine of the Mitropoly of Moldova and Bucovina, New Series, Year V, (LXXI) No. 7-9, July-September, 1995, p. 76.

⁹³ *Ibidem*.

⁹⁴ *Ibidem*.

Archbishop Ioan Mardale from Râmnicu Vâlcea.⁹⁵ In 1933 in Craiova, with the help of The *Scrisul Romanesc* Publishing House, the composer and conductor Gheorghe Cucu printed “with the psaltic and linear notation” (4 voices), *The Funeral of Our Lord* (24 pages).⁹⁶

In 1935, Ioan Mihăilescu and Popescu-Zimnicea Gheorghe published, in Râmnicu Vâlcea, on oriental and linear notes, in the Printing House of Râmnicul Noului Severin, *The Funeral of Our Lord* and *The Funeral of Vergin Mary* in 1939 on psaltic and linear notes.⁹⁷ In 1936 the former director of the Theological Seminary of Curtea de Argeș, Pr. Mihail Chiriță, along with the proto-psalt professor Chiril Popescu and also Chiriță I. Chiriță (teachers of church and vocal music) were printing for the first time in Pitești *The Funeral of Our Lord and Savior, Jesus Christ*, harmonized on 1, 2, 3 and 4 voices, for both notations.⁹⁸ Professor Nicolae Severeanu printed in Buzau in 1937 *The Funeral of Our Lord* arranged on psaltic and linear systems.⁹⁹

For the needs of school choirs in 1942, a brochure containing the two voices *The Songs of the Holy Mass*, made by the deacons Ion Trandafir and Dimitrie Gligăneanu, appeared in Curtea de Argeș, with the blessing of Emperor Lieutenant Bishop of Argeș, Emilian Antal.¹⁰⁰ Another song, *The Hymn of the Singers, the 8th Voice*, was harmonized on the psaltic three voices by the *protopsaltēs* Ioan Popescu-Pasărea and was printed (1942) in the journal of the school of singers in Curtea de Argeș, edited by Pr. Ștefan Bădescu-Turcu.¹⁰¹ In 1942, it appeared at the Bible and Mission Institute of

⁹⁵ I. Vidu, *Liturgy of Saint John Chrysostom, for parish centers and people sung by the Church of Banat and C Liturghia Sfântului Ioan Hrisostom, pentru centrele parohiale și popor cântată prin Biserica din Banat și Crișana sub denumirea de “Liturghia pe Mare”, aranjată și armonizată pentru patru voci bărbățești de I. Vidu Lugoș transpusă pe muzica orientală de Arhidiacon I. Mardale Râmnicu Vâlcei sub călăuzirea și binecuvântarea P. S. Episcop Vartolomeu*, Institute of Christian Publishing of the Holy Bishopric of Râmnicul Noului Severin No. 53, Cozia Printing House of the Bishops, Râmnicul Vâlcea, 1930.

⁹⁶ Sebastian Barbu-Bucur, cit. op., p. 78.

⁹⁷ *Ibidem*, p. 80.

⁹⁸ Mihail Chiriță, Chiril Popescu and I. Chiriță, *Prohodul Domnului și Mântuitorului nostru Iisus Hristos armonizat pe 1, 2, 3 și 4 voci în ambele muzici: orientală și occidentală alcătuit de Pr. Mihail Chiriță, Chiril Popescu și Pr. Chiriță I. Chiriță Deservenți ai Catedralei Sfintei Episcopii de Argeș, Profesori de muzicile: bisericească și vocală*, Artistica Printing House and Bookstore, P. Mitu-Pitești, 1936.

⁹⁹ Sebastian Barbu-Bucur, cit. op., pp. 79-80.

¹⁰⁰ Ion Trandafir and D. Gligăneanu, *Cântările Sfintei Liturghii pe două voci după melodiile bisericești pentru trebuința corurilor școlare tipărite cu binecuvântarea P. S. S. Emilian Antal Lt. Episcop de Argeș în alcătuirea C. C. Diaconi Ion Trandafir și D. Gligăneanu*, Publishing House of the Holy Bishop of Argeș, Printing House of Church Books, Bucharest, 1942.

¹⁰¹ Ștefan Bădescu-Turcu, *Școala de Cântăreți – Curtea de Argeș – 1935-1942*, People’s League Printing House – Ioan Iotta, Pitești, 1942, pp. 95-96.

the Romanian Orthodox Church, *The Funeral of Our Lord*, with a separate psaltic and linear notation on two voices (62 pages).¹⁰²

The psaltic musical theme appeared in harmonic forms and in the inspired compositions of D.G. Kiriac (1866-1928) who wrote among many other works *Psaltic Liturgy* for mixed choir appeared posthumously.¹⁰³

The beautiful formulae of the Byzantine monody were promoted in the first half of the 20th century and under the signature of composer Paul Constantinescu (1909-1963) who wrote for both voices and instruments precious works such as *Byzantine Sonata, Liturgy in Psaltic Style for the Mixed a Capella Choir*, but also the famous *Easter and Christmas Oratorios*.¹⁰⁴

Thus, the life of the chorales would be encouraged by the liturgical, folkloric and patriotic repertoire, which led to the formation of a true musical tradition of choral and zeal, continued to this day. Observing the rich harmonic choral movement generated throughout the country, a natural effect was the emergence of repertoire publications and pedagogical textbooks designed to support and guide the activity of chorus singers and choir conductors. One of these is a true canto treaty, a special choral organization book containing the order of the holy mass and other liturgical services signed by the historian and musicologist Mihail Gr. Poslușnicu, a professor at the Laurian High School in Botoșani and entitled: *Conductor Chief Guider For the Students of the Last Class of Regular Schools and Seminars and Organizers of Secular and Religious Choirs*, endorsed by the Honourable Minister of Public Instructions with Letter No. 721 of June 14th, 1926, Bucharest (Cartea Românească Publishing House, Carol Göbl I. Graphic Arts Institute Rasidescu, 1926 – 39 pages).¹⁰⁵

3. SECULAR AND RELIGIOUS CORAL MUSIC IN THE ROMANIAN AREA IN THE 20TH CENTURY

3.1. HISTORICAL BACKGROUND

During the 20th century, the harmonic Romanian choral musical tradition enjoys a favorable development context. The Romanian inter-war culture was in search for the national specificity in Orthodoxy, the Byzantine cultural heritage and folklore, leading to the development of the religious, folkloric

¹⁰² S. Barbu-Bucur, cit. op., p. 81.

¹⁰³ S. Barbu-Bucur, "D. G. Kiriac – Contribuții la armonizarea melodiilor psaltice", in *G. B.*, XXXIII, (33), No. 7-8, 1974, pp. 696-705; "Axionul Îngerul a strigat în armonizarea lui D. G. Kiriac", in *G. B.*, XXXIV (34), No. 7-8, 1975, pp. 763-778.

¹⁰⁴ Stelian Ionașcu, *Paul Constantinescu și muzica psaltică românească*, Publishing House of the Bible and Mision Institute of the Romanian Orthodox Church, Bucharest, 2005, pp. 368-369.

¹⁰⁵ Private Library of Arch. Codruț-Dumitru Scurtu.

and patriotic musical repertoire.¹⁰⁶ At the same time, the prerequisites for the development of education, media and radio, medical, socio-human sciences, as well as favorable conditions for the development of technology, literature and arts were also stated.¹⁰⁷

At the same time, the 20th century meant for the Romanians' history the beginning of the two world conflagrations, the First and the Second World War. Although the strategic plans provided for a short war, the damage was immense: millions of dead, many mutilated and infirmed, entire deserted regions, invaluable material and spiritual values destroyed. The victories of 1917 and the return to war on November 10th, 1918, created a favourable framework for national reunification. Thus, on March 27th, Bessarabia joined Romania, followed by Bucovina on November 15/28th, 1918 and Transylvania on December 1st, 1918. The Great Union would also encourage the choral-harmonic musical tradition. The life of harmonic chorales across the country was given a new dimension, a national one. At the same time, on February 4th, 1925, Primat Metropolitan Elie Miron Cristea became the first patriarch of the Romanian Autocephalous Orthodox Church. This moment influenced also the stimulated national choral movement also by the establishment of priestly chorus meant to show the involvement of the servants in the cultural

¹⁰⁶ Romania is gradually becoming a modern European state moving to a policy of encouraging its own industry. The rail network develops, oil exploitation starts, banking institutions emerge providing loans to entrepreneurs, and wheat exports develop in Europe. The population consisted mainly of poor peasants, dependent on the great landowners. The tenants would also help to tighten the exploitation of the peasants, who, in their desire for liberation, rebelled (in 1888 and 1907), an attitude with thousands of deaths. At the beginning of the twentieth century we notice on the Romanian territory two important cultural, literary and social-political trends, such as Nicolae Iorga's *Sămănătorism* (1901 – who fought for a literature inspired by the life of the village), and Constantin Stere's *Poporanism* (1906 – promoted the progress of the Romanian society, assured by the bourgeoisie and the love for the people), an optimal context for valorizing the patriotic music of Ciprian Porumbescu and George Enescu's great musical work. See: Ioan Scurtu, *Contemporary History of Romania* (1918-2001), Publishing House Romania of Tomorrow, 2002; see also: Ion Bulei, *Romanians in the 19th-20th centuries. Europeanization*, Litera Publishing House, 2011.

¹⁰⁷ In the interwar period, agriculture remained the basis of the country's economy. With the 1921 agrarian reform, 1.4 million peasants received 6 million hectares of land. Romania becomes a country of small landowner. But the agrarian reform did not lead to increased production and modernization of agriculture. Agricultural production starts to rise after the great economic crisis of 1929-1933, due to Germany's interest in Romanian agricultural products. The Romanian industry starts to grow, but also trade, transport and telecommunication (telephony and radio) develop. See: Florin Constantiniu, *A Faithful History of the Romanian People*, Univers Enciclopedic Publishing House, Bucharest, 2002.

environment of the Romanian society. The priest, besides being a teacher and servant, became a true supporter of the rural, urban and national culture.¹⁰⁸

Almost all educational institutions, secular institutions, ecclesiastical organizations and other numerous cultural village organizations provided the statute of organization and, functioning among other obligations, the establishment of harmonious choirs.

3.2. TESTIMONIES OF THE DEVELOPMENT OF CHORAL MUSIC IN ROMANIA IN THE 20TH CENTURY: CHORALES AND CONDUCTORS.

Although in a seemingly discouraging context, generated by the two world conflagrations, the harmonic choral tradition continued. In the annals of the Great General District we discover by order No. 1400 from November 6th, 1917 the desire of the priests of the army, C. Nazarie, to set up choirs on the front in order to raise the morale of the troops living the life in trenches and for their “resting and watering them with the living water”. The circular order stated that:

The life of trenches besides the shortcomings that it brings to the body has the role that, being monotonous, it predisposes to melancholy and thoughts of all kinds about the dear ones often causing discouragement and affecting patience. [...] It is necessary for the right people to take measures so that life in the trenches is complex, [...] with all kinds of intellectual, recreational and nourishing preoccupations, [...] that the priests do not work in isolation but many can join together to form small cultural centers [...] the priests will choose the best persons (soldiers) for the choir and with their help they will study the parts desired. For all cases it is to be used expressive language of the people so close to our holy books.¹⁰⁹

On November 22nd, 1917 the priest of the 5th Division ambulance Captain Matei Popescu reported to the priesthood of the army priests, among other things, that “In Nicorești we set up a church for soldiers, where we serve the Holy Mass three army priests. [...] Immediately I made a chorus, performing all the songs of the Holy Mass according to different authors. [...] I decided to set up a school to teach soldiers and to do catechetical lessons”.¹¹⁰

¹⁰⁸ Mihai Bărbulescu; Keith Hitchins; Șerban Papacostea; Teodor Pompiliu, *Istoria României*, Corinth Publishing House, Bucharest, 2005.

¹⁰⁹ Gheorghe, Nicolescu; Gheorghe Dobrescu; Andrei Nicolescu, *Priests in the Struggle for the Great Union 1916-1919*, Europa Nova Publishing House, Bucharest, 2000, pp. 148-149.

¹¹⁰ *Ibidem*, p. 154.

On February 12th, 1918, the priests' confessors of the Evacuation Hospital No. 10 and Sanitary Train No. 4 reported to the General Headquarters of the Religious Service that at the sitting on Sunday (February 11, 1918) the aim pursued was "[...] the cultivation of the citizens' and the secular feelings as well as the delight of the soldier's spirit and ease of their heavy thoughts. [...] The artistic side consisted of choirs, vocal songs, violin and flute songs."¹¹¹

In the Order of the Chief of Staff, Colonel Turaș, of the 5th Army Corps of December 11th, 1918 to Divisions 9, 10, 15 Infantry, I and II of the Cavalry, Brigade 5 Călărași and Commandant's Office of Chisinau Square, we read the following:

[...] 3. Commanders of regiments or garrisons will command the regimental priests, together with the music chiefs, to form church choirs. These choirs will regularly take part in religious services on Sundays, at the church where the band goes and where there is no civil choir. Divisions will report the number of people involved in choir composition in each garrison. It is also of great importance that, in addition to the church choir, choirs of companies or regiments can be formed to know how to sing the Royal Hymn and different patriotic songs - a choir of officers would give much encouragement.¹¹²

Here is also the determinant role of harmonic choral music for the Romanians in the trenches, but also as a coagulating and unifying factor of the life of the soldiers of the two world wars.

We continue to produce the evidence of the development of harmonic choral music throughout the 20th century:

3.2.1. Wallahia

On March 12th, 1900, the composer, professor and conductor Dimitrie Georgescu-Kiriac (1866-1928) performed in the first audition for Romania a number of choral performances from the Liturgy of Saint John Chrysostom on traditional songs using the Choir of Theological Students from Theological Boarding House and of the students from the two Theological Seminaries in Bucharest. The information reinforces the assertion that the Faculty of Orthodox Theology in Bucharest, which was founded in 1881 and whose

¹¹¹ *Ibidem*, p. 202.

¹¹² *Ibidem*, p. 327.

students were accommodated in the Theological Board of Radu-Vodă, had a harmonic choir from the earliest years of its existence.¹¹³

In the area of Muntenia, in Leordeni - Argeș, in 1901 the teacher Ion Diaconescu set up at the Cultural House a chorus of great tradition of the area.¹¹⁴ In 1936 in the village of Ștefan cel Mare - Glavacioc Argeș, Ion Grătianu, president of the cultural center, conducted the choir founded in 1900.¹¹⁵ In Dobrești - Argeș, in 1902, a choir was established by the teacher and the theologian Alexandru Dobrescu.¹¹⁶

Starting with 1904, the church singer Toma Adrian establishes at *Negru Vodă* Monastery in Câmpulung Muscel - Argeș a school of church singers and a mixed choir offering liturgical responses to religious services in the monastery church.¹¹⁷ The involvement of numerous musical personalities leads to the founding of the Romanian Musical Society *Negru Vodă* (April 28, 1908).¹¹⁸ Along with the well-known *Carmen* society in Bucharest, *Muscel* Society becomes a regular presence of the Romanian Athenaeum scene in Bucharest.¹¹⁹

At Topoloveni-Argeș in 1905, the teacher and the theologian Dumitru Mihalache set up for the school pupils a church choir on two voices.¹²⁰

¹¹³ The Choir of the Theological Students had the most famous names of the Romanian music, among them Nicolae C. Lungu (1900-1993), between 1949-1954, Anton V. Uncu, Chiril Popescu (1954-1961), Constantin Drăgușin (1961-1968), Nicu Moldoveanu (since 1968), Stelian Ionașcu, Zaharia Matei, Nicolae Giolu, Alexandru-Marius Dumitrescu. See *Dicționar de Muzică Bisericească Românească*, pp. 192-195.

¹¹⁴ C.-D. Scurtu, *Tradiția corală în zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX (IX), Corul Căminului Cultural din Leordeni – Argeș*, in *Glasul Iubirii*, 3rd Year, No. 1 (25), January, 2013, p. 25.

¹¹⁵ Spiridon Cristocea; Dragoș Măndescu; Ionel Dobre, *Comuna Ștefan cel Mare, Județul Argeș – file de istorie*, Ordessos Publishing House, Argeș County Museum, Pitești, 2012, pp. 299-300.

¹¹⁶ Spiridon Cristocea, "Scurt istoric", in *80 de ani de activitate corală la Dobrești, județul Argeș*, published by the Center for the Management of Folk Creation and the Artistic Mass Movement, June 27, 1982, Tipografia Argeș, Pitești, p. 4. See also: C.-D. Scurtu, "The Choral Tradition in Argeș, Pitești and Câmpulung Muscel, sec. XIX-XX (X), Choir of Dobrești – Argeș, in *Glasul Iubirii*, Third Year, Issue 2 (26), February, 2013, p. 21.

¹¹⁷ Maria, Ciobăcel and Marian Stoica, *A 75-a aniversare [...]*, p. 1.

¹¹⁸ Culture and Art Committee Câmpulung, *Corul Negru Vodă la a 60-a aniversare*, Câmpulung, October 27th, 1968, pp. 2-3.

¹¹⁹ During the years at the choir, here activated: Toma Adrian (1904), Badea Alboteanu (1908), Nicolae Oancea (1908-1920), Viorica Mihăilescu (1920-1938), C. Dumitrescu Tita (1938-1953), Nicolae Catino, Ileana Prosia, Constantin Mahu, Gheorghe Drăgușeanu (1953-1968) and the composer Moise Mitulescu (1969-1986), Campulung House of Culture, 70th Anniversary of Constantin Roman (1953-1968), Nicolae Argeșanu, Alfons Popescu, of *A 70-a aniversare a Corului Societății Muzicale Negru Vodă, 1908-1978*, Programming, Câmpulung, p. 1, art. "Scurt istoric"; see also: M. Ciobăcel and M. Stoica, *A 75-a aniversare [...]*, pp. 1-2.

¹²⁰ Argeș County Folk Creation House, *Corul Casei de Cultură Topoloveni la 60 de ani*, Pitești, 1971, p. 3; See also: *75 ani de activitate corală la Topoloveni, 75 years of choral activity in Topoloveni*, Argeș, May 26-27th, 1984; Center of People's Creation of Argeș County, *90 de*

After the Second World War, the choral tradition of Topoloveni was continued by the church singer Constantin Popescu.¹²¹

In the first half of the 20th century we encounter valuable coral societies also in the town of Pitești – Argeș, but with very short activity. Among them we mention the company *Dorul - Armonia* (1904), *Farmecul* (1908), *Doina Carpaților* (1910), *Father Macarie* (the church singers from Argeș county - January 11, 1912), and *Freamatul Argesului* (1926) and a choir of choreographers.¹²²

In 1904 Deacon Teodor Bajenaru founded the Romanian Musical Society *Dorul*. On his arrival in Pitești as a professor of music at N. Balcescu (1912-1945) High School, the conductor and violinist Constantin Albu (1883-1970), the close friend of DG Kiriac and Pietro Mascagni, Teodor Bajenaru gave the lead of *Dorul* to Teodor Bajenaru who changed the choir's name into *Armonia*.¹²³ On the position of the choir tenor we observe, starting with 1924, the future composer Nicolae Brânzeu¹²⁴ and student Vasile Veselovschi¹²⁵, the future great composer, in the position of secretary and conductor.¹²⁶

ani de activitate corală la Topoloveni, Pitești, 1997; and the County Center for Preservation and Promotion of Traditional Culture Argeș, *100 de ani de activitate corală la Topoloveni, Corul mixt "Pr. Ion Ionescu" al Casei de Cultură din Topoloveni*, mixed choir "Pr. Ion Ionescu" House of Culture in Topoloveni, Alean Publishing House, Pitești, June 18th, 2009.

¹²¹ Ion Popescu-Argeșel, *Mănăstirile și bisericile din Muscel la cumpăna dintre milenii*, Publishing House Romanian of Tomorrow, Bucharest, 2000, p. 222.

¹²² Silvestru D. Voinescu, *Un secol de activitate [...]*, pp. 2-49.

¹²³ S. D. Voinescu, "Professor Albu", in *Argeș*, No. 12, 1970, p. 2.

¹²⁴ Nicolae N. Brânzeu was born in Pitești on December 28th, 1907. He studied in his native town and at the Conservatory of Bucharest (1926-1931) and Paris *Schola Cantorum* (1931-1934), having a law degree in Bucharest (1931). Repeater and Conductor at the Romanian Opera in Bucharest (1937-1947), Professor of Harmony at the Bucharest Conservatory (1940-1941), Conductor of the Sibiu Opera (1948), Philharmonic Conductor and Professor of Harmony at Arad (1947-1954). He holds two *George Enescu Awards* for composition (1934 – 2nd Prize and 1942 – 1st Prize). He composed theater music, symphonic vocal music, symphonic music, chamber music, choral and vocal music. See Viorel Cosma, *Muzicieni Români compozitori și muzicologi, Lexicon*, Musical Publishing House of the Union of Composers, Bucharest, 1970, p. 83.

¹²⁵ Vasile Veselovschi – composer, born in 1925 in the village of Găvana-Pitești. He studied high school in Pitești, the Conservatory in Bucharest (1947-1952) and the Faculty of Physical Chemistry in Bucharest (1944-1947). He composes theater and pop music. He held the position of music inspector in the Ministry of Culture (1952-1956). Dies in 1998. See Viorel Cosma, *Muzicieni Români [...]*, pp. 449-451.

¹²⁶ At the choir management also participated C. Dionisescu (1909-1913), Teodor Săvulescu (1913-1915), Jordan B. Arsenescu (1915-1916), Alexandru Rădulescu (1920), Ioan Dan (1921), Constantin Albu, founder of *Freamatul Argesului* (1929-1932), I. Musatescu (1932-1936), Paraschiv Stănescu (1937-1938), Nicolae I. Mușatescu (1939-1942), Alfons Popescu (1942-

Established in 1906, with the consecration of the Metropolitan Cathedral in Sibiu, the *Timothy Popovici* choir enjoyed a special reputation thanks to its professionalism and proven commitment over time both by its members and by all its conductors.¹²⁷

In Pitești – Argeș, since 1907, when Deacon Teodor Băjenaru (the conductor of the Church of St. George Church) became ordained priest and was installed at Mavrodolu church, the second church choir of Pitești was formed here, consisting of the students of Brătianu High School where Father Băjenaru was active as professor (1885-1920).¹²⁸

In 1918, in the year of the resurrection of the *Popa Nan* Church in Bucharest, the priest and the protopop of the capital, Ioan Georgescu, laid the foundations of a choir still active today.¹²⁹

In Mihăești – Argeș commune, the village Valea Popii, besides the choir of the school led by the teacher I. C. Nițescu, Constantin Radu organized in 1920 also a choral formation of adults.¹³⁰

1942), Frederick Argeș, 1943), Professor Grigore Mircescu (1943), Professor Constantin Albu (1944-1951), Priest Marin Branishte together with Deacon Mihai Marinescu (1951-1958) and Deacon Marin Drăgușin (1858-1963). After a break (1963-1968) caused by the restoration work of the church, the choir resumed its work under the leadership of Professors Grigore Mircescu (1968-1980) and Friptu Anatolie (1980-1990). From 1990 until now the choir is led by conductor Gheorghe Paraschivescu. S. D. Vinesescu, *Un secol de activitate [...]*, pp. 47, 48, 82, 83. Some information is obtained (interview February 15th, 2005) courtesy of George Neacșu, a servant at Prince George's Cathedral in Pitești.

¹²⁷ The choir is named after its founder, Timotei Popovici (1970-1950), a distinguished personality of the church musical life, who led the choir until 1940 becoming a great conductor and composer both locally and nationally. The choir was conducted over the years by talented conductors such as Gheorghe Șoima (1940-1985), Ioan Popescu (1985-1982), Ilie Micu, Ioan Florea, Ioan Arsin, Nicolae Suci, Vasile Grăjdian (1992-2007), Sorin Dobre (2007-2010), Ovidiu Moldovan (2010-2012) and Dan Alexandru Streza (2012). See: Dan Alexandru Streza, "The *Timotei Popovici* Choir of the Orthodox Metropolitan Cathedral in Sibiu", in the National Choir Association in Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 229-233.

¹²⁸ The choir works for five years in mixed form (1923-1928) and then ceases its activity. Even today, the church does not have a harmonious choir, the answers being given omophone by parishioners. See: S. D. Voinescu, *Un secol de activitate [...]*, p. 52.

¹²⁹ The conductors leading the mixed choir were: N. D. Dumitrescu (1918-1919), Anton Picvan (1920), Trandafir Corfescu (1924-1926), N. Lenghescu – Claiy (1926), Nicu Marinescu (1926-1927), Victor D. Marius Marinescu (1944-1974), Ovidiu Rusen (1977-1982), Eugeniu Belu Frangulea (1982-1994), Alexandru Dumitrescu, Marian Colțan, Dan Văcărescu, Florian Costea (male 1994-1996), Alexandru Dumitrescu, Dan Văcărescu, Florian Costea, Iulian Stoica (mixed 1996-2000), Alexandru Dumitrescu (2000-2005), Mariana Stoian (2005-2008), Anamaria Cornea (2008) and Gratiela Nichita (since 2008) Acc. to *Dicționar de Muzică Bisericească Românească*, published with blessing His Beatitude Patriarch Daniel, Basilica Publishing House, Bucharest, 2013, p. 177.

¹³⁰ The beginnings of the choir from Mihăești commune are discovered in the village of Valea Popii where, between the years 1920-1921, besides the school choir led by the teacher

In the village of Rociu - Argeș, the village of Gliganu de Sus, under the guidance of teachers Stoica Marin, Florian Popescu and Marin Angelescu, a choir was founded in 1922.¹³¹ In 1933 the teacher Florea Nicula founded the choir from Buzoiești-Argeș commune.¹³² In 1933, at the cultural center of Băseni Costești - Argeș village, besides the active sports society was also founded a harmonic choir.¹³³ In Broșteni village Pârveu-Roșu Costești - Argeș at the Cultural House of the Ascension, a church choir led by Priest Gheorghe Rizea was also functioning, which gave the liturgical responses on the feast days.¹³⁴

In the commune of Brăduleț – Argeș (formerly Brătieni), as noted in the Parish Register of Honor, the priest Marin Dana established in 1936 a church

I. C. Nițescu, there is also a choir (made up of secondary school pupils) initiated by Constantin Radu. Gheorghe Bucurescu, Ion Mateescu and Gheorghe Istrate also led the band. Between 1936 and 1947 the priest and conductor Nicolae Nicolaescu expanded the choir and enlarged the repertoire by working on four-voice songs. Between 1947 and 1960, the choir was led by the teacher Gheorghe Istrate, the student Constantin Vlădescu, Dumitru Georgescu, the teacher Vasile Piscică, the teacher Elena Vladescu-Zgridea and Ion Mihalcea. Starting with the year 1960, conductor Constantin Vlădescu works until the disbandment. The choir has a rich repertoire of plays signed by Ioan D. Chirescu, Gh. Bazavan, Mircea Neagu, Gh. Dumitrescu, C. Romașcanu, V. Popovici, Radu Paladi, C. Porumbescu, I. Danielescu, Ion Vidu, Gh. Cucu, N. Lungu, Th. Bratu, George Mark, Ion Grecu and Călin Cotolan. See: Costin Alexandrescu, *50 de ani de activitate corală în comuna Mihăești Argeș*, People's Creation Guidance Center and the Artistic Mass Movement of Argeș County, Pitești, 1971, pp. 2-8. After the revolution in December 1989, the coral did not work anymore.

¹³¹ In the village of Gliganu de Sus, Rociu commune in Argeș County, pupils and graduates of the primary school performed two-voice patriotic songs in 1922 on the occasion of traditional celebrations or professorial circles. The choir was also led by Constantin Amzarescu, and Petre Gheorghe from Teiu commune, Ion Bălțeanu (after 1948-1972), Ilie Predescu (1951-1972), Grigore Constantin (1951-1968), Maria Dumitrașcu (1972- 1980), and Gabriel A. Duțu (1980-1990). The coral was abolished in 1990. In 1959 the composer D. D. Stancu composes for the choral *Balada Gliganului*, a reference piece of the band. See: Rociu Cultural House *Corul țărănesc Gliganu de Sus la 60 de ani de activitate*, Rociu, May 30th, 1982, pp. 3-19.

¹³² The chorus of pupils and young graduates of primary school held concerts on traditional holidays and teachers' circles. At the leadership of the band were Angelescu Paraschiv (1940-1941) and Elena Negurescu (1942). After 1948, the composition of the choir includes villagers and school teachers. A choir also existed in the villages of Vulpești (led by Sandu Nicolae between 1956-1984), but also in Șerboieni, (led by Luca Alexandru in the period 1941-1956). Since 1958, the formations of Cornățel and Vulpești are united under the leadership of Elena Negurescu, followed by Sandu Nicolae (1984-1989). The choir was abolished in 1990. See: Buzoiești Cultural House, Buzău Cultural House Choir, *Corul Căminului Cultural Buzoiești la 50 de ani de activitate*, Buzăuși November 18, 1984, pp. 1-16.

¹³³ Radu Iacob-Morteni; Mădălina Țibrian-Cuceanu, *Orașul Costești – pagini de monografie*, University of Pitești Publishing House, 2009, p. 194.

¹³⁴ *Ibidem*, pp. 204-205.

choir formed only of “primary school girls, most of them complementary course (grades V, VI, VII)”.¹³⁵

Due to the intense choral activity held in the parts of Argeș, at Câmpulung Muscel - Argeș, on September 17, 1936 was held the largest choral contest in the country, attended by over 53 choirs only in the county. The event was attended by the Patriarch of the Romanian Orthodox Church, Miron Cristea, proving both the interpretative quality of the chorals and the religious character of the contest.¹³⁶

In 1938, along with the consecration of the church of the Parish Domenii Park, it was established the choir of this church, where the conductors Trache Ionescu, Leonida Simulescu, Teodor Goldiș and Vasile Vlădescu acted, and from 1991 the choir was directed by the first soloist of the Ion Dacian Operetta Theater from Bucharest Viorel Ciurdea.¹³⁷

In 1940, 12 years after the first radio broadcast in Romania (on November 1st, 1928), the teacher, composer and conductor Ion Croitoru (1884-1972) succeeded in establishing the important choir formation with permanent activity, the Academic Radio Choir, to which participated the best known and appreciated male voices of the time. After an excellent activity as a conductor of the choral bands in Ploiesti (1909-1927 – City Hall Choir, Cultural League Chorus and St. Peter and Paul High School Choir), Ion Croitoru set up the choir for five years (1940-1945). He was followed by famous names of Romanian choir masters in the conducting science and art such as master Dumitru D. Botez, Gheorghe Danga, Emanuel Elenescu, Dumitru D. Stancu, Constantin Petrovici, Alexandru Sumski, Carol Litvin, Aurel Grigoraș, Dan Mihai Goia and Ciprian Țuțu.¹³⁸

On January 17th, 1946, Haralambie Sepețeanu placed in Pitești - Argeș the foundations of the Choir *Cantarea Argesului* and in 1947 the conductor

¹³⁵ The new priest of Galeș church, Theodor Manda, (appointed on September 1, 1939) leads the choir in mixed format since 1942. The band enjoys the support of composers Gh. Danga, N. Ciobanul, N. Oancea and D. Stancu in 1952. At the choir, Gelu Ciuculescu (3 February 1988 - 16 December 1989), Toma Badea (1994-1996) and Marian Mecu (1996-1999) also acted. On December 26, 1994, the choir celebrated 55 years of activity through a carols concert alongside the *Orpheus* Church in Curtea de Argeș. See: Lucreția I. Tița, and Gheorghe N. Tița, *Corul Galeș Comuna Brăduleț (Fostă Brătieni), Județul Argeș, 60 de ani (1939-1999), ...mărturii peste timp*, Discipol Publishing House, Bucharest, 1999, pp. 7-46. Starting with 1999, the voices of the chorus are heard only during the Christmas and Easter festivals held in the center of the village.

¹³⁶ Ioan Răuțescu, *Câmpulung-Muscel ...*, p. 337.

¹³⁷ *Dicționar de Muzică Bisericească Românească*, p. 195.

¹³⁸ Al. I. Bădulescu, “A remarkable jubilee: Academic Radio Choir – 75 years from its foundation”, in the National Choir Association in Romania, *Buletin informativ*, No. 23-24, 2015, pp. 278-283.

Grigore Mircescu and the composer Emil Lerescu founded the choir of the Argeș County Council.¹³⁹ In 1947, the choir of the Argeș County Council of the Argeș County was set up in Pitești, led by Grigore Mircescu.¹⁴⁰

Between 1948 and 1949 the Mixed Choir of the *Negru Voda* Music Society changed its name to the Coral Formation of the Education Union in Câmpulung, becoming a representative choir of Câmpulung Muscel.¹⁴¹ Starting with 1968, the choir will be directed by the teacher and conductor Moise Mitulescu, a personality of the national choral musical movement, who has conducted over 26 corals in the county and not only.¹⁴²

¹³⁹ Ghe. Gomoiu, *Ars Nova 35 de ani în slujba muzicii corale românești*, Alean Publishing House, Pitești, 2006, p. 7.

¹⁴⁰ *Ibidem*.

¹⁴¹ Beginning with 1968, we take note of Moise Mitulescu, the director of the High School of Music and Fine Arts in Pitești, and remains on the wand until 1989, this period representing the peak of this choral life. The choir performed more than 120 concerts by regular appearances on national scenes. The artistic value of the choral was assured by the qualitative composition among which 15 priests with special vocal qualities. See: Costin Alexandrescu, “The Coral Tradition in Câmpulung”, in the *Buletin Cultural Argeșean*, No. 3 (18), 2009, pp. 55-56.

¹⁴² Professor and conductor Moise Mitulescu was born in 1932 in the commune of Domnești – Argeș and graduate of the Bucharest Conservatory of Music, *Ciprian Porumbescu*. He has directed over 26 choirs, including: Joint Choir of High School Students (1949-1951), Instrumental Choral Military Choreography Ensemble U.M. 04117 Brașov (1954-1955), Mixed Choir of the Culture House of Zărnești, Brașov County (1956-1957), Mixed Choir of V. T. Metallurgical Plant from Colibași (future *Dacia* factory 1959-1964), School Choir No. 3 of Pitești (1957-1961), School Choir No. 5 of Pitești (1957-1960), Mixed Choir of the Middle School No. 2 (the current *Zinca Golescu* High School) from Pitești (1961-1964), the Mixed Choir of the High School of Music and Fine Arts in Pitești (1964-1991), the Mixed Choir of the Argeș Regional People’s Council (1960-1963), the Mixed Choir of the Commune Călinești – Argeș (1962-1971), Mixed Choir of the Education Union from Pitești (1962-1965 and 1977-1985), Mixed Choir of Petrochemicals Complex Pitești (1969-1973), Mixed Choir of *Negru Voda* from Camulung (1968) (1976-1983), the Coral Group of the Pharmaceutical Syndicate in Pitești (1972-1987), the Women’s Coral Group of the Campulung Sanitary Trade Union (1980-1985), the Mixed Choir of the Pitești Symphonic Orchestra (1982-1984 and 1986-1987), Mixed Choir of the ARO Câmpulung Factory (1983-1986), *Serenade* Chamber Choir of the Teachers of the High School of Music and Fine Arts in Pitești (1984-1990) Joint Choir of the *Textile* Enterprise in Pitești (1982-1984), The *Argessi* Chamber Choir of the Pitești Folk Art School (1984-1989), the *Argesana* Women’s Choir of the Textile Factory (1987-1990), the Mixed Choir of the Pitești Rubber Technical Parts Industrial Complex (1982-1990), the *Animato* Student Mixed Choir of the University of *Spiru Haret* University Pedagogical College of Campulung (1994-2004) and the Choral Group *Padureanca* of Bogati commune – Argeș (1999-2005). Moise Mitulescu, *Adevăruri pentru un letopiseț al muzicii corale a Muscelului și Argeșului*, interview given in writing to the author of the present study in 2017, a 7-page manuscript in the author’s book of the present study.

The Cultural House of Campulung Muscel also had during the 1960s a male choir directed by Constantin Roman.¹⁴³

Viorel Cosma, musicologist, states that the famous music and singing meetings in Banat, Transylvania and Bucovina will open and the way of the great coral societies in Bucharest from the 20th century such as *Hora*, *Carmen*, *Cântarea României*, *România*, *Cântul nostru* and the *Choral of Bucharest*.¹⁴⁴ The musicologist asserts that in the second half of the last century, with the establishment of the state philharmonics, mixed academic corals based on professional singers were born in this sense, and in 1950 the Choir of the Bucharest Philharmonic Orchestra under the wand of conductor Ștefan Mureșeanu, a choral which, during its history, knew famous conductors such as Vasile Pântea (1950-1953; 1972-1985), Dumitru D. Botez (1953-1969), Nicolae Bica (1985-1987), Mihai Diaconescu (1987-1993), Valentin Gruescu (1990-1992), Silvia Secrieriu (1993-1996) and Iosif Ion Prunner (since 1996).¹⁴⁵

Although with an older history but not inscribed in valuable documents the famous choral of the Church of *Saint Elefterie - New* in Bucharest officially started the interpretative route in 1950 under the direction of conductor Eugen Breslauer (until 1978) followed by Deacon Marin Velea (1978-1993) and Zaharia Costache (since 1996).¹⁴⁶

At the same time, in 1950, at the initiative of some priests in Bucharest, the Choir of Priests in Bucharest was born under the leadership of Alexandru Delcea. Starting with 1953 this choir was directed for 22 years by the brilliant composer and conductor Priest Ion Popescu - Runcu (1901-1975), followed by the priest Alexandru Delcea, Iulian Cârstoiu and Victor Frangulea until 1989 when it was abolished. With the desire to revive the choral tradition of the priests in the capital in 1999, the *Holy Apostle Andrew* of the Priests Choir was re-established and appointed by Valentin Gruescu of the National University of Music in Bucharest.¹⁴⁷

¹⁴³ Also, during the communist period, the choirs were also active in Rucăr - Dragoslavele commune, directed by Constantin Roman and Călin Cotolan, Mixed Choir of the Bughea Cultural House directed by Alfons Popescu, Mixed Choir of the Stâlpeni Commune directed by Elena Stăncescu, Choir of Mihăești Commune, Women's Choir at Golesti Hermitage directed by Alexandru Ionescu and others. See: Moise Mitulescu, *Adevăruri pentru un letopiseș al muzicii corale*, p. 4.

¹⁴⁴ Viorel Cosma, "George Enescu Philharmonic Choir – 60 Years After Founding", in the National Choir Association of Romania, *Buletin Informativ*, No. 15-16, 2011, p. 167.

¹⁴⁵ *Ibidem*, pp. 167-173.

¹⁴⁶ *Dicționar de Muzică Bisericească Românească*, pp. 177-180.

¹⁴⁷ *Ibidem*, pp. 196-197.

3.2.2. Moldavia

In the area of Moldavia, besides the corals mentioned above, we also mention for the 20th century the *Choral of the Education Syndicate* of Piatra Neamț, established in 1902, a harmonic choir that now acts under the name *Coral Gavriil Galinescu*.¹⁴⁸

3.2.3. Oltenia

The choral musical activity in the Râmnicu Vâlcea area was animated by famous national harmonic choral music singers such as the choir conductors of the Theological Seminary: Ion C. Sgondea (1908-1924), Petre Petroșanu and Ioan Mardale (1924-1929), Alecu Popescu (1929-1947), Ion Gavrilă (1990-1993), Mihail Ștefănescu (1993-1995), founder and conductor of *Euphonia* choir (1981-2017) the Philharmonic of Rm. Vâlcea; Gelu Stratulat (1995-2014), conductor of *Vox Humana* Choral (1983-1997)¹⁴⁹ and Arch. Codruț-Dumitru Scurtu (since 2015).

Noteworthy are also the conductors of the church of the Episcopal Cathedral in Râmnicu Vâlcea: Oprea Demetrescu (1871-1887), George Gibescu (1887-1894), Alec H. Râmniceanu (1894-1900), Ion Stamate (1900-1909), Anton Thomas (1909-1919), Prof. I.C. Sgondea (1919-1924), Petre Petrosanu (1924-1929), Alecu Popescu (1929-1947), Constantin Sacerdoțeanu (1947-1979), Ion Iliescu (1947-1949), Nicolae Nicolaescu (1979-2004) and Marian Cristinel Stroe (since 2004).¹⁵⁰

In the Râmnic area, both *ah-hoc* choirs and parish choirs, established from 1923 onwards by the blessing of the bishop of Râmnic namely the scholar Vartolomeu Stănescu¹⁵¹ activated periodically. This phenomenon of *ah-hoc* or *filed* choirs set up with the blessing of the Orthodox Church in Romania was quickly swept across the country so that most of the parish churches with financial possibilities had come up with special choirs led by conductors who through national musical consciousness had been able to approach a well-known pious repertoire.¹⁵²

Between the parochial choirs we mention the Choir of the *Annunciation* Church of Râmnicu Vâlcea, founded in 1923 by Grigore Rădoescu and by

¹⁴⁸ National Choir Association of Romania, *Buletin Informativ*, Year 2007, Bucharest, p. 8.

¹⁴⁹ Ion Gavrilă, cit. op., pp. 304-307, 319, 321.

¹⁵⁰ *Ibidem*, pp. 310-311.

¹⁵¹ *Ibidem*, p. 308.

¹⁵² A. Crăciunescu, "Singers and Church Choirs", in *Cultura*, No. 1, 1933, pp. 4-5.

Grigore Bordea (1923-1927), Dumitru Crăciunescu (1928-1944), Petre Țurcanu (1946-1949), Ghe. Hanganu (1949-1071), Nicolae Rădulescu (1971-1980), Petre Țurcanu (1980-1989). After the death of Petre Țurcanu (1989) the choir was abolished.¹⁵³

In 1935 at the Church of *All Saints* of Râmnicu Vâlcea there was active a church choir directed by Constantin C. Popescu (1935-1944), Ioan Vulpe (1940-1044), Petre Țurcanu (1944-1946), Vsevolov Iacovlev Gheorghe Hanganu (1950-1970), Ion Dumitrescu (1970-1977), Aurel Popescu (1977-1989), Ion Dumitrescu, Petre Cazacu and Laurentiu Popescu (1989-2000), Ionela Poenaru (2004-2009).¹⁵⁴

In the area of western Oltenia (Orșova), besides the fruitful activity of I. Șt. Paulian who was considered by the musicologist Viorel Cosma as the equal of Gavriil Musicescu in Moldova, Ion Vidu in Banat, D. G. Kiriatic in Muntenia, Iacob Mureșianu and Gheorghe Dima in Ardeal, starting with the year 1918¹⁵⁵, the choirs of the German and Hungarian communities were born, and under the influence of the choral music in Banat, the earliest choir from this part of the country, the choir of Orșova Church, was born.¹⁵⁶

3.2.4. Transylvania

In the area of Transylvania, with the consecration of the Metropolitan Cathedral in Sibiu in 1906, under the leadership of the great conductor and composer Timothy Popovici a choral that nowadays bears its name, reached the venerable age of 111 years.¹⁵⁷

In 1922 the choir of the Archdiocese of Cluj was born in Cluj.¹⁵⁸ In 1946, the priest, professor and composer Augustin Bena set up a *Cluj-based choir for Cluj*, a great tradition of the area, nowadays called *Transylvanian Vocals*, which is currently conducted by Adrian Corojan.¹⁵⁹

¹⁵³ I. Gavrilă, cit. op., pp. 312-313.

¹⁵⁴ *Ibidem*, pp. 318-319.

¹⁵⁵ V. Cosma, *I. Șt. Paulian în lumina izvoarelor documentare*, the County Center for the Guidance of the Popular Creation and the Artistic Mass Movement – Mehedinți, Drobeta Tr. Severin, 1973, p. 10.

¹⁵⁶ Adrian-Cristian Mazilița, cit. art., p. 169.

¹⁵⁷ The National Choir Association of Romania, “The Timothy Popovici Choir of the Metropolitan Cathedral in Sibiu – 110 years of existence”, in *Buletin Informativ*, ANCR, No. 25-26, 2016, pp. 244-247.

¹⁵⁸ Ioan Brie, “70 years since the establishment of the choir of the Archdiocese of Cluj”, in *Renasterea*, The Magazine of the Orthodox Archdiocese of Vad, Feleac and Cluj, III, 1992, New Series, No. 3-4, p. 7; see also: “75th Anniversary of the Establishment of the Choir of the Archdiocese of Cluj”, in *Renasterea*, The Review of the Orthodox Archdiocese of Vad, Feleac and Cluj, VII, 1996, New Series, No. 11.

¹⁵⁹ Adrian Corojan, “Transylvanian Voices at 70 Years”, in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 250-254.

With an uninterrupted activity for more than 90 years, the Choir of the Metropolitan Cathedral of Cluj-Napoca has permanently established its reputation in the history of Romanian music through the value and the prestige maintained since 1922, when it was under the lead of Gheorghe Dima (1847-1925) and by Vasile Petrașcu.¹⁶⁰

In 1928, under the leadership of Alexandru Volosiu, the *Holy Trinity* Choral of Alba Iulia Cathedral began its important activity in the field of harmonic music. The choral is led today by the teacher and conductor Iosif Fiț, vice president of the National Choir Association of Romania.¹⁶¹

3.2.5. Banat

Among the coral traditions of the Banat area, traditions that influenced the choral musical activity in Orșova, we add for the 20th century the Marga choir founded in 1902.¹⁶²

In 1902, the *Foaia Diecezana*, the press body of the Caransebes Diocese, published the following news: “The youth from Marga, under the leadership of Professor Iosif Olariu, arranges a concert together with the theater on Sunday 3 August [...]” This was also the documentary testimony of the Marga choir, Caraș Severin county, led by Iosif Olariu (1902-?), Nicolae Micăescu, George Beg and Dumitru Jompan (since 1956).¹⁶³

3.2.6. Maramureș

On December 1st, 1918, in the Maramureș area, at Șomcuța Mare, the center of Chioar district, on the occasion of the Great National Assembly in Alba Iulia, the Male Choir of Fintesu Mare held the first concert. The choir is still active today.¹⁶⁴

¹⁶⁰ In the period 1922-1925 the male choir is led by Gheorghe Dima (1847-1925) and Vasile Petrascu (1889-1973). After 1925, the choral is mixed and is directed by Vasile Petrașcu (1925-1929), Patriciu Curea (1929-1930), Augustin Bena (1930-1940), Laurențiu Curea and Patriciu Curea (1940-1946), Ioan Brie (1946-2006), Vasile Stanciu (1999-2000, and from 2007 until today). See: *Dicționar de Muzică Bisericească Românească*, pp. 181-182.

¹⁶¹ Constantin Catrina, cit. art., pp. 135-142.

¹⁶² Dumitru Jompan, “Marga Choir (1902-1972) – Reșița”, 1973, p. 97, Review signed by Vasile Petrică, in *Mitropolia Banatului*, XXIII, No. 7-9, 1973, p. 584.

¹⁶³ The activity of the choral was ensured by the existence of an older children's choir, set up in 1898, the Canon choir, which represents the nursery for the formation of adults. See: D. Jompan, “Margana Choir, Caransebes”, in the National Choir Association in Romania, in *Buletin Informativ*, No. 23-24, year 2015, pp. 146-148.

¹⁶⁴ National Choral Association of Romania, “Male Choir from Fintesu Mare”, in *Buletin Informativ*, ANCR, No. 21-22, 2014, pp. 280-284.

3.2.7. Crișana

On July 20th, 1919, it is attested the establishment of the *Armonia* Choral of *Saint John the Baptist* Cathedral in Arad. The choral was conducted by the most important professors and composers of the area.¹⁶⁵

Although having an earlier activity documented since 1898, starting with the year 1940, at the *Cathedral with Moon* in Oradea, there is activating a reference chorus of the Oradea Episcopate directed till today by Mihai Brie.¹⁶⁶

3.3. 1950-1990 PERIOD.

Historical Background

During the period after 1948, mainly during 1965-1989, Romania witnessed a national-communist regime of atheist essence, which collapsed following the December 1989 revolution. After 1948, Romania led by Gheorghe Gheorghiu - Dej became the Popular Republic of Romania, with a unique party, the Romanian Workers Party.¹⁶⁷ Education was restructured on

¹⁶⁵ We recall the following conductors: Atanasie Lipovan (1919-1925), Ioan Lipovan (1926-1963), Ioan Șerb (1963-1990), Aurel Ghender (1990-1991), Doru Șerban (1991-1993), Gheorghe Flueraș (1993-1994), Dan Boar (1994-1996), Nicolae Stan (1996-1997), Ovidiu Boar (since 1997), Cf *Dicționar de Muzică Bisericească Românească*, p. 170.

¹⁶⁶ During its existence, the choir has led the following conductors: Andrei Lușă, Elena Belicov, Mihail Stegaru, Iulian Cârstoiu, Ioan Negruțiu, Traian Codila, Dorina Nicolau and Mihai Brie. See: *Dicționar de Muzică Bisericească Românească*, p. 181.

¹⁶⁷ On June 22nd, 1941, Romania joined the Second World War, as an ally to the Nazi Germany, in order to free Bessarabia and Bucovina. After taking back the Romanian territories, the Romanian army continued the war beyond the Dniester River, with a lot of casualties. On August 23rd, 1944, through a *coup d'état*, the marshal Ion Antonescu was dismissed, and King Michael turned the weapons against the former allies, fighting toward the West. A truce was concluded with the United Nations, and Romania was placed under the Soviet sphere of influence. The Second World War was concluded with the victory of the United Nations coalition. Due to the agreements made among the Allies, Romania is subjected to the Soviet sphere up to 90 percent (*the percentage agreement in Moscow*). A process of sovietisation of the country begins at that point. The last democratic governments, the *Sănătescu* and *Rădescu* governments were not able to restore a democratic regime in Romania. On March 6th, 1945, the Moscow favourite, Petru Groza, takes over the position as prime-minister. In November 1946, the elections are falsified, which leads to the dismantlement of political parties, while on December 30th, 1947, the monarch is deposed. On February 10th, 1947, based on the Peace Treaty signed in Paris, the rights to govern the Northern part of Transylvania are recognized for Romania, while also legalizing the presence of Soviet troops in Romania and the breakaway of Bessarabia from Romania. Cultural Stalinism meant that the idea of a Slavic influence during the ethnic formation of Romanians managed to impose itself, as the Romanian language was presented as a Slavic language. The Marxist-Leninist principles are imposed in the society, as

nationalistic bases. Marxist-Leninist principles were imposed and press and printings censorship were instated. Literature was less censored. The period between 1965 and 1974 period was classified by historians as one of strengthening the power of the new leader, Nicolae Ceaușescu. In 1974 he became the first president of the Socialist Republic of Romania. In a time of censorship and oppression of citizen's rights, harmonic choral music went on as a mass cultural activity, even if significant changes were imposed on the repertoire. The religious repertoire narrowed (sometimes even annulled) due to the atheist communist regime which promoted only the historical, patriotic and folkloric one.

3.4. PROOFS OF CHORAL MUSIC DEVELOPMENT WITHIN THE ROMANIAN SPACE DURING THE COMMUNIST PERIOD OF 1950-1990: CHORAL GROUPS AND CONDUCTORS.

3.4.1. Wallachia (Muntenia)

After 1950, Pitești town distinguished itself by choral groups of special artistic activity. On November the 9th, 1955, conductor Emanoil Popescu established the *Mixed Choir of Pitești Palace of Culture*, a choir which becomes a male choir since 1967, and in 1972, under the leading hand of the same leader, is called *D. G. Kiriac Choral*.¹⁶⁸

the censorship of press and print is introduced. As a result of an intervention on behalf of the Popular Republic of Romanian in the Hungarian anticommunist revolution of 1956, the Soviets call back their troops from Romania in 1958. Starting from that moment, Romania detaches itself from Moscow, without abandoning the Soviet model. Nevertheless, the period between 1965 and 1974 represented a genuine period of economic and social development. An anti-communist resistance of a number of Romanian intellectuals was manifested on the cultural level, intellectuals who, as a result of repeated criticisms against the Communist system, were fired or were forced into house arrest, some of them managing to flee the country. See: Florin Constantiniu, *O Istorie sinceră a poporului român*, Univers Enciclopedic Publishing House, Bucharest, 2002.

¹⁶⁸ The *D.G. Kiriac Choral Group* was established in 1955 and was directed for 44 years by Emanoil Popescu. Since 1999, the choral group has been led by George Paraschivescu, the conductor who led the *Sf. Gheorghe Church Choir*, as well as the *Gaudeamus Mixed Choir* of the Trade Unions in Pitești. This choir gives concerts in international choral festivals in France, Italy, Russia, Hungary, Germany, Czech Republic, Bulgaria, Spain, Portugal, former Yugoslavia and Greece, where the choir has won important prizes. The choir is made up from doctors, priests, engineers, teachers, legal counsellor and workers, as well as students and pupils. The choral repertoire includes a large number of religious songs, songs of folk inspiration and songs from the universal repertoire. Starting from 1990, the choir has been operating in the Trade Union House of Culture in Pitești. In 2004, the members of the choral group established the *D. G. Kiriac Cultural Association*, with numerous cultural exchanges with choral groups in France,

Starting on July 20th, 1955, under the leadership of Gheorghe C. Ionescu (1955-1978) and of his collaborators and successors, Eugen Bleoțiu (1978-1979), Maziliu Georgeta (1980-1984 and 1998-2000), Corneliu Irimia (1985-1998), *Paul Constantinescu* Choral of Ploiești Palace of Culture performed on national stages with outstanding results and ended its activity in 2000, after 45 years of musical interpretation.¹⁶⁹

In 1963, the reputed conductor Marin Constantin (1925-2011) founded and conducted maybe one of the world benchmark of chamber choral music, *Madrigal Choral*, a choir whose repertoire is still focused on European Renaissance, Byzantine music arrangements, and Romanian and universal contemporary music. With over 4100 concerts on the stages of Romania, Europe, America and Asia, over 40 discs recorded, promoting in this way the musical art at its highest standards, *Madrigal Choral* was included in 1992 on the list of intangible heritage values of U.N.E.S.C.O. At present, *Madrigal Choral*, at the initiative of conductor Ion Marin, son of the founder, and of its current conductor, Anna Ungureanu, is promoting one of the music-based visionary Romanian programs of social inclusion dedicated to children by choral singing, the National Project *Cantus Mundi*.¹⁷⁰

In Pitești – Argeș, in 1968, *Ars Nova Coral* was established, led by professor and conductor Gheorghe Gomoiu (1939-2016), former Vice President of the National Choir Association of Romania, a choral under the whose wand also conducted Archd. Codruț-Dumitru Scurtu Ph.D. (2013-2015), Vice President of the National Choir Association of Romania and Radu Titi (since 2016). Another important choral of Pitești is also *Classic Choral*, established and conducted since 1977 until its dissolution (2007) by Magdalena Ioan.

In 1972, the opening of Ploiești Trade Unions House of Culture set up the appropriate conditions to initiate and build up a rich cultural-artistic activity sustained for over 43 years by *Ioan Cristu Danielescu* Choir under the

Germany, Portugal, Italy and Bulgaria. The value of this choral group has increased from the qualitative point of view with the support of some masters of Romanian choral music: Ioan Golcea, from the University of Music in Bucharest and Valentin Munteanu, piano player and professor in Brașov. Over 57 years of activity, this choral group also edited two music CDs. See: *Armonifest 140, Corul Bărbătesc "Armonia" 1871-2011* Leaflet, National Choral Festival dedicated to celebrating 140 years since the establishment of the "Armonia" choir, October 22nd-23rd, 2011, Brăila, Romania.

¹⁶⁹ Al. I. Bădulescu, "Un important jubileu: 60 de ani de la concertul inaugural al Coralei *Paul Constantinescu* la Palatul Culturii din Ploiești", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 182-186.

¹⁷⁰ URL: <http://madrigal.ro/>, website of *Madrigal Choral* Group, accessed on April 5th, 2018.

leadership of conductors Manu Valeriu and Ion Eremia. The famous choral was also conducted by Gheorghe C. Ionescu (1977-1982), composer and conductor Nicolae Ghiță (1982-1993) and since 1993 Valentin Gruescu, Ph.D. from the National University of Music Bucharest.¹⁷¹

In 1972, *Preludiu* Choir of Bucharest was created, an example of good interpretation practice, of stage standing and even a model and a peak of old and new musical interpretation, with a remarkable repertoire of almost one thousand works of preclassical, classical, romantic and byzantine musical works, of Christmas carols, religious songs, Romanian music and international songs from the music of numerous peoples, based on contemporary literature, vocal-symphonic pieces sang in their original language. With over 300 radio and TV recordings, numerous disks and over 1500 concerts on the great world stages, *Preludiu* Choir turned along the years in a genuine standard of harmonic vocal music. The faithful and authentic interpretation of musical pieces was rewarded along the times. In 2002 it won in Beijing, China, the *1st Prize* and *Gold Medal* but also the *Award for the best interpretation of a song in Chinese language* Out of the 60 participating choirs, *Preludiu* Choir proved its refined interpretation and Master Voicu Enăchescu was awarded the prize for *the Best Conductor*. During its 45 years of existence, the choir sustained hundreds of tours at home and all over the world, rightfully regarded as one of the representative choirs of chamber music and a genuine ambassador of harmonic vocal music worldwide. Winner of numerous national and international awards and titles, it is lead since its establishment by Voicu Enăchescu, President of the National Choir Association of Romania, also winner of several awards and titles, of which worth mentioning is *The Cultural Merit in Commander rank* offered by Romania's President in 2004. *Preludiu* Choir is nowadays a true benchmark of the Romanian choral music and its master provides specialty assistance to all youth artistic groups in the country in view of supporting the youth training process in the cultural, instructive-educational and patriotic fields.¹⁷²

¹⁷¹ I. Al. Bădulescu, "Corală Ioan Cr. Danielescu – un excepțional ansamblu coral din România", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 88-94.

¹⁷² Alina Pârvulescu, "General Secretary A.N.C.R. *Preludiu*", in *Corul de cameră Preludiu 45*, Centrul Național de Artă Tinerimea Română, 2017, pp. 3-4; see also: "Corul de Cameră *Preludiu* – 40 de ani", in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 203-205.

Conductor Gelu Ciuculescu (1977-2002)¹⁷³ established in 1977 Orfeu Choir, which was also led by Magdalena Ioan (2002-2005), Neacșu George (2005-2009) and Alexandru Ionescu (since 2009).¹⁷⁴

3.4.2. Moldavia

On November 9th, 1953, one of the most valuable choral group of Moldavia was established, *Gavriil Musicescu* Academic Choir of Moldova State Philharmonic of Iași, a choir led by some of the most outstanding name of the Romanian conducting art and conducted at present by Doru Morariu.¹⁷⁵

The chamber choir *Lyra* of Buzău was created in 1974 at the initiative of some Buzău men of culture, fond of choral music, under the leadership of conductor Ștefan Stănescu, singing at present within Buzău Municipality House of Culture.¹⁷⁶

3.4.3. Oltenia

In 1950, *Sf. Dumitru* Church of Rm. Vâlcea created a mixed church choir conducted by Petre Cazacu (1950-1983), Pr. Ion Gavrilă (1983-1995) and Marcel Ionescu (1995-1999).¹⁷⁷

In 1981 *Euphonia* Chamber Choir was created in Rm. Vâlcea, conducted by Mihail Ștefănescu (n.1956), a personality of national choral harmonic music.¹⁷⁸

During the period 1983-1997, Râmnicu Vâlcea enjoyed the activity of *Vox Humana* Choir, a mixed and representative choir of the region, created and conducted by Gelu Stratulat (n. 1949), a personality of national choral harmonic music.¹⁷⁹

In the *Archive of Râmnicu Vâlcea Deanery* we find the *File of priests' choir for 1988-1989*, an unnumbered file confirming the establishment of Râmnic

¹⁷³ C.-D. Scurtu, "Tradiția corală în zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX (VIII)", Gelu Ciuculescu (1941-2002) in *Glasul Iubirii*, Year II, No. 12 (24), December, 2012, p. 24.

¹⁷⁴ C.-D. Scurtu, *Orfeu 30 de ani în slujba muzicii corale (1977-2007)*, Orfeu Choral Association Curtea de Argeș, 2007; see also: C.-D. Scurtu, "Tradiția corală în zona Argeș, Pitești și Câmpulung Muscel, sec. XIX-XX (VII), Corul Orfeu din Curtea de Argeș la 35 de ani de la înființare, in *Glasul Iubirii*, Year II, No. 11 (23), November, 2012, pp. 20-21.

¹⁷⁵ National Choir Association of Romania, "Corul Academic *Gavriil Musicescu* aniversează 60 de ani", in *Buletin Informativ*, No. 21-22, 2014, p. 285.

¹⁷⁶ Ștefan Stănescu, "Corul de cameră *Lyra* din Buzău", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, pp. 184-186.

¹⁷⁷ Ion Gavrilă, cit. op., p. 318.

¹⁷⁸ *Ibidem*, pp. 320-321.

¹⁷⁹ *Ibidem*, pp. 319-320.

priests 'choir in 1988 under the wand of priest Ion Gavrilă, servant of *Sfântul Dumitru Parish* of Râmnicu Vâlcea.¹⁸⁰ Despite the opposition of local communist authorities, His Holiness Gherasim Cristea blessed the establishment of such choir whose artistic activity was certainly restricted. The choir activated until 1995 after which it sang only for Vâlcea Church liturgical needs. Starting 2015, the choir was led by Archd. Prof. Codruț-Dumitru Scurtu, teacher and conductor of *Sfântul Nicolae Seminary Theological* of Râmnicu-Vâlcea.

3.4.4. Transylvania

Babeș-Bolyai University of Cluj-Napoca established in 1950 the first students' choir of Romania, *Cluj Academics' Choir*, conducted by Traian Felea, Al. Bacali, Aristotel Crucianu and since 2001, Doina Miclea.¹⁸¹

In 1968, at the initiative of some graduates of *Gh. Dima Music Academy* of Cluj-Napoca settled in Sibiu, the chamber choir *Caedonia* was created and conducted at present (since 1980) by Florin Soare.¹⁸²

The chamber choir *Codex Apulum* of Alba Iulia was created in 1980 by Iosif Fiț, Vice President of the National Choir Association of Romania. The creation of this choir was a form of resistance through culture against communist propaganda.¹⁸³

In 1987, on November 5th, the first day of Nativity Fast, with the blessing of Andrei Andreicuț, former Archbishop of Alba Iuliei and current Senior Bishop of Cluj, the children choir *Theotokos* was created, conducted by Archdeacon Nicolae-Călin Bulac.¹⁸⁴

3.4.5. Banat

Another valuable choir created in 1967 at the same time with the opening of The National Art College of Timișoara is also *Ion Vidu Equal Voices Choir*. Along its existence, the choir also had reputed conducted, of which worth mentioning are Constantin Capetanovici, Magdalena Ursu (1967), Livia

¹⁸⁰ *Ibidem*, pp. 311-312.

¹⁸¹ Schreiber Wilfried, "Corală Universitarilor Clujeni" in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 216-218.

¹⁸² National Choir Association of Romania, "Corul de cameră *Caedonia*, Sibiu", in *Buletin Informativ*, ANCR, No. 25-26, 2016, pp. 124-130.

¹⁸³ Iosif Fiț, "Corului de Cameră *Codex Apulum* la a 35 – a aniversare", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 297-298.

¹⁸⁴ Nicolae-Călin Bulac, "Corul de copii *Theotokos* – peste 23 de ani de activitate", in the National Choir Association of Romania, *Buletin Informativ*, No. 15-16, 2011, pp. 93-94.

Balla (1967-1973), Marius Tănăsescu (1973-1988) and since 1988, Maria Gyuris, winner of numerous awards and honors for the promotion of Romanian choral music.¹⁸⁵

3.4.6. Crișana

In 1979, with the support of Oradea House of Culture, *Camerata Felix* choir was established, conducted by its founder Avram Geoldeș (d. 2006), a choir with exceptional results at national and international contests, also being the most important choral ensemble of Crișana region at the end of the 20th, century.¹⁸⁶

3.4.7. Bucovina

In 1979, *Bucovina* choir was created in Câmpulung Moldovenesc at the initiative of composer Ludovic Paceag and conducted by Emil Forfotă, a reference choir of the region which for almost 40 years is still manifest and excellent in its performance.¹⁸⁷

3.5. CONDUCTORS AND COMPOSERS

3.5.1. Muntenia and Oltenia

Among the outstanding personalities from Muntenia and Oltenia zones, who significantly contributed to harmonic choral music repertoire of the 20th century worth mentioning are Gheorghe Popescu Brănești (1876-1959) composer and conductor; Gheorghe Cucu (1882-1932) composer and conductor; Ioana Ghika-Comănești (1883-?) choirs organizer and composer; Ștefan Popescu (1884-1956) professor, composer and conductor; Ion Cristu Danielescu (1884-1966) professor, composer and conductor; Dimitrie Cuclin (1885-1978) professor, composer and great man of letters; Simeon Nicolescu (1888-1941) professor, composer and conductor; Ioan D. Chirescu (1889-1980) university professor, composer and conductor; Nicolae E Lungu (1900-1993) assistance professor, composer and conductor and musicologist; Ion Popescu – Runcu (1901-1975) priest, composer and conductor; Gheorghe Danga (1905-

¹⁸⁵ National Choir Association of Romania, "Corul pe voci egale al Colegiului Național de artă Ion Vidu Timișoara, in *Buletin Informativ*, No. 21-22, 2014, pp. 182-191.

¹⁸⁶ *Dicționar de Muzică Bisericească Românească*, p. 181. See also: Mihai Brie, *Cultura muzicală bisericească de tradiție bizantină din Crișana*, Oradea, 2006, pp. 169-172.

¹⁸⁷ Gelu Nedelcu, "Corală Bărbătească *Bucovina* din Câmpulung Moldovenesc. Continuăm să existăm ...", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 135-137.

1959) composer and conductor; Nelu Ionescu (1906-1976) professor, composer and conductor; Alexandru Delcea (1908-1985) priest, composer and conductor; Paul Constantinescu (1909-1963) professor, composer and conductor; and Gheorghe Dumitrescu (1914-?) professor, composer and conductor; Dragoș Alexandrescu (1924-2014), musicologist, composer; and Pr. Constantin Drăgușin (1931-2014), priest, professor, musicologist and composer; Priest Iulian Cârstoiu (b. 1927) composer and conductor; Priest Constantin Drăgușin (1931-2014) professor, musicologist, conductor and composer; Priest Marin Velea (n. 1937) professor, composer, musicologist and conductor; Priest Victor A. Frangulea (n. 1939) professor, composer and conductor; and Nicu Moldoveanu (n. 1940) professor, composer, musicologist and conductor.¹⁸⁸

3.5.2. Moldavia and Bucovina

For Moldavia and Bucovina zones worth mentioning are Gheorghe Mandicevschi (1870-1907) professor, composer and conductor; Titus Cerne (1859-1911) professor, composer and conductor; Teodor Teodorescu – Iași (1876-1920), professor, composer and conductor; Eusebie Mandicevschi (1857-1929) professor, composer, conductor and important musical columnist; Mihail Berezovschi (1868-1940) priest, composer and conductor; and Gavriil Galinescu (1883-1960) composer, conductor and musicologist.¹⁸⁹

3.5.3. Transylvania and Banat

For Transylvania and Banat zone we mention Dimitrie Cunțanu (1838-1910) professor, composer and conductor; Gheorghe Dima (1847-1926) professor, composer and conductor; Iacob Mureșianu (1857-1917) prolific composer of church music and conductor; Ioan Vidu (1863-1931) professor, composer, conductor and church singer; Antoniu Sequens (1865-1938) church singer, composer and conductor; Timotei Popovici (1870-1950) priest, professor, composer and conductor and Nicodim Ganea (1878-1949) professor, composer, conductor and folklorist; Augustin Bena (1880-1962) professor, composer and conductor; Francisc Hubic – Vertileanu (1883-1947) priest, composer and conductor; Sabin V. Drăgoi (1894-1968) professor, composer, conductor and folklorist; Vasile Ijac (1899-?) professor, composer and conductor; Liviu Tempea (?-1946) professor, composer and conductor; Zeno Vancea (1900-1990) professor, composer and conductor; Petru Gherman

¹⁸⁸ Alexandru Moraru, cit. op., pp. 504-509.

¹⁸⁹ *Ibidem*, pp. 509-512.

(1907-1941) deacon, professor, composer and conductor; Sigismund Toduță (1908-1991) university professor, composer and conductor; Gheorghe Șoima (1911-1985) priest, assistant professor, composer and conductor; Arhd. Ioan Brie (1919-2010) professor, conductor and songs collector; Arhd. Ioan G. Popescu (1925-1992) university lecturer, composer and conductor; Nicolae Belean (b. 1946) assistant professor, composer and conductor; Priest Vasile Grăjdian (b. 1953) university professor, composer, musicologist and conductor and Priest Vasile Stanciu (b. 1958) university professor, composer, musicologist and conductor.¹⁹⁰

4. SECULAR AND RELIGIOUS CHORAL MUSIC ON THE ROMANIAN TERRITORY SINCE 1990 UNTIL NOWADAYS

4.1. Historical Background

The year 1989 deepened the communist regimes crisis worldwide, reaching its climax with communism fall in Romania, too, on December the 25th, 1989. Revolution opened in this way Romania's path to democracy, political pluralism, political parties and market economy.

On February the 7th 1992, the Treaty of European Union establishment was signed in Maastricht, Holland, which Romania would adhere to in 2007, right after its adherence in 2004 to N.A.T.O. As after 1990 Romania's road to democracy was opened, harmonic choral music witnessed a genuine boost, especially with the atheist censureship removed and as the Romanian Orthodox Church could take the required measures to reintroduce church choirs in the life of the Romanian society. Therefore, an important part of the Romanian harmonic choral music (a core one, we might say) is brought back to life, the religious music, which consequently led to the rehabilitation of the rich ancient treasury of music. The Romanian choral music was thus official embraced and supported by the Church which started to organize national religious festivals and choral contests.

4.2. PROOFS OF CHORAL MUSIC DEVELOPMENT WITHIN THE ROMANIAN TERRITORY STARTING FROM 1990 UNTIL NOWADAYS: ASSOCIATIONS, CHOIRS AND CONDUCTORS.

As natural for the existence of so many active choirs with outstanding results on national and international stages, right after the atheist communism fall,

¹⁹⁰ *Ibidem*, pp. 512-516.

in 1990, based on the initiative of the late Petre Crăciun (1924-2012), together with Professor Dan Buciu and Professor Irina Odăgescu-Țuțuianu, Ph.D., the National Choirs Associations of Romania was created, a non-governmental, non-profit body affiliated since 1991 to the European profile body, *Europa Cantat*. Starting from March 21st, 1998, the president of the choir association was appointed in the person of Voicu Enăchescu, the founding conductor of the *Preludiu* chamber choir in Bucharest

This association is a cultural-artistic professional association, non-political and non-property, opened to all categories of choral art lovers, musicians, and not musicians, domestic and foreign citizens, irrespective of their nationality, religion and domicile. The Association has legal personality and its purpose is to build on and spread out choral art. Another purpose of the Association is to make an essential contribution to the musical and social education of the largest number of people in our country and abroad, mainly among the youth and to help reaching a good understanding and cultural collaboration with the people in European and on other continents.

To meet this general goal, the National Choral Association of Romania is consistently aiming to carry on and develop the choral singing and conducting tradition in our country, based on the opening, besides choral ensembles, of some associations (societies, meetings, etc.) as organizations with legal personality. At the same time, the Association supports the existing choral ensembles and associations in view of setting up new choirs and choral associations in schools, high schools and universities, besides other choral ensembles, associations and gatherings recognized as organizations with legal personality.¹⁹¹

Since 1990 and until nowadays, A.N.C.R. managed to gather in its artistic circle more than 150 ensembles and choral associations¹⁹² children's choirs,

¹⁹¹ [http / www.ancrom.ro](http://www.ancrom.ro) / official website of the National Choir Association of Romania, accessed on 6 April 2018, 17.00 PM.

¹⁹² The member groups of the National Choir Association of Romania are the following: The Royal Choir – Choir (conductor Eduard Dinu); Cluj University Choir – Cluj (conductor Doina Miclea); Choir *Fantasia* – Vaslui (conductor Negură Vasile); Choir *Carmina Dacica* – Timiș (conductor Toth Flora); Ion Vido Music High School Children Choir – Timiș (conductor Gyuriș Maria); Choir *Memorial* – Timiș (conductor Crețescu Alexandru); Choir *Armonia* – Tg. Mureș (conductor Andraș Covacs); Choir *Clopoțel* of the Constantin Brăiloiu Music High School – Gorj (conductor Buliga Loredana); Choir *Macarie Ieromonahul* – Târgoviște (conductor Cazan Florinel Ciprian); Choral Association *Buchet* – Târgoviște (conductor Poșchină Paciența); Choir *Creștinii Bucovinei* – Suceava (conductor Lucian Tablan Popescu); Choir *Voces Bucovinae* – Suceava (conductor Dumitrache Sever); Choir *Brândețul* – Rep. Moldova

(conductor Ion Buga); *Forte* High School Chamber Choir – Slatina (conductor Geantă Alexandra); Choir *Millennium* – Slatina (conductor Stanciu Alex Chirilă); *Dolce* Secondary School Chamber Choir – Slatina (conductor Geantă Alexandra); *Armonia* Lower Secondary School No. 2 Choir – Sebeș - Alba (conductor Comșa Haber Adriana); Choir *Solemnis* of the Romania Orthodox Youth League – Satu Mare (conductor Kiss Maria); Choir de Copii *Doina* – Timiș (conductor Popa Gheorghe); *Euphonia* Academic Choir – Rm. Vâlcea (conductor Ștefănescu Mihail); Choir *Cantus* – Rm. Vâlcea (conductor Stroe Marian); Choir *Sf. Antim Ivireanul* – Rm. Vâlcea (conductor Marian Stroe); Choir *Armonia* – Dâmbovița (conductor Teodoriu Gabriel); Choir *Ioan Danielescu* – Ploiești (conductor Valentin Gruescu); *I. C. Brătianu* College Choir – Pitești (conductor Maria Cosmescu); Choir *D.G. Kiriac* – Pitești (conductor George Paraschivescu); *Clasic* Chamber Choir– Pitești (conductor Ioan Magdalena); *Camerata Sânziana* Chamber Choir – Pitești (conductor Șerbănoiu Margareta); Choir *Vlăstarele Orăștiei* – Orăștie Hunedoara (conductor Androne Eli Petru); Choir *Psalmodia Varadiensis* of the Theology Department in Oradea (conductor Mihai Brie); Choir *Angelli* – Oradea (conductor Iustin Podareanu); Choir *Francisc Hubic* – Oradea (conductor Băjenaru Maria Irinel); Choir *Bunavestire* – Sibiu (conductor Moldovan Ovidiu); Choir *Ion Vidu* – Timiș (conductor Tașcău Remus); Choir *Cununa Carpaților* – Buzău (conductor Zărnescu Gheorghe); *Al. Vlahuță* Lower Secondary School Choir – Iași (conductor Ilie Hrubaru); Choir *Andamento* of the Octav Băncilă Art College - Iași (conductor Popa Nicoleta Camelia); *Doina* Choral Association – Hunedoara (președinte Dârvă Marin); Choir *Prietenii Muzicii* – Maramureș (conductor Săcălean Ion); Choir *Pro Musica* – Gyula Ungaria (conductor Gheorghe Fluieraș); Cultural House Choir – Gherla Cluj (conductor Perșa Valer); Choir *Prietenii Muzicii* – Târgoviște (conductor Munteanu Heliana); Găești Cultural House Choir – Dâmbovița (conductor Uță Lucia); *Allegría* Children Choir – Galați (conductor Silvia Aliceniță); Choir *Andreiana Iuventus* – Galați (conductor Victor Sorbală); Choir *Vox Danubii* – Galați (conductor Aurel Mantaroșie); Choir *Învierea* – Timiș (conductor Nicolae Strizu); Lower Secondary School No. 5 Choir – Focșani (conductor Turcu Ecaterina); *Pastorala* Municipal Choir – Focșani (conductor Dumitru Săndulachi); Choir *Finteșul Mare* – Maramureș (conductor Dragoș Andrei); Choir *Vox Dularis* – Turnu Severin (conductor Bală Viorel Dorin); *Anastasis* Chamber Choir – Hunedoara (conductor Kladni Dorin Caius); *Sargeția* Chamber Choir – Deva (conductor Icobescu Nicolae); Choir *Orfeu* – Curtea de Argeș (conductor Alexandru Cătălin Ionescu); Choir *Bălea Boarul* – Hunedoara (conductor Maria Simion); *Carmina Nova* Chamber Choir – Dolj (conductor George Florin Zamfir); Medical School Choir Foundation – Craiova (conductor Cărlig Valentin); Oltenia Philharmonics – Craiova (conductor Hristescu Marius); Choir *Tiszta Sziv* – Covasna (conductor Bela Cseh); *Ion Pelearcă* Youth Choir– Constanța (conductor Dincu Anghel); *Cantilena* Chamber Choir – Constanța (conductor Horațiu Alexandrescu); *Campanella* Chamber Choir – Constanța (conductor Horațiu Alexandrescu); *Cuvânt Bun* Male Choir of the Tomis Archbishopry (conductor Oprea Geanin Cristian); Theological College Choir – Constanța (conductor Clinciu Ioan Adrian); Choir *Psalmodia Transylvanica* – Cluj (conductor Vasile Stanciu); Choir *Astra* – Cluj (conductor Para Dan Ciprian); Choir *Feroviaria* – Cluj (conductor Corojan Adrian); *Viva la Musica* Chamber Choir – Cluj (conductor Francisc Mureșan); *Napoca* Youth Choir – Cluj (conductor Corojan Adrian); Choir *Iacob Mureșianu* – Cluj (conductors Corojan Adrian and Marius Cutianu); Choir *Junior Vip* – Cluj (conductor Mariaș Anca Mona); Choir *Credo* of the St. Pantelimon Church – Rep. of Moldova (conductor Valentina Boldurat); Choir *Gloria* – Rep. of Moldova (conductor Cazacu Sorin); Choir *I. D. Chirescu* – Constanța (conductor Lucian Dumitru); Choir *Bucovina* – Suceava (conductor Porfotă Emil); Choir *Floare de Colț* - Suceava (conductor Boșneag Liviu); Choir *Academica* –

Suceava (conductor Nedelcu Gelu); Choir *Sfinții Petru și Pavel* – Alba (conductor Muntean Gelu); Corala *Ars Nova* – Pitești (conductor Radu Titi); *Freamătul* Mixed Choir – Călărași (conductor Toader Alexandru); Choir *Timotei Popovici* of the Theological College - Caraș Severin (conductor Dumitru Jompan); *Gaudeamus* Women Choir – Buzău (conductor Stănescu Ștefan); Choir *Voci de Primăvară* – Buzău (conductors Nicolescu Marilena and Mărăcineanu Elena); *Lyra* Chamber Choir – Buzău (conductor Stănescu Ștefan); Choir *Te Deum Laudamus* – Bucharest (conductor Dan Mihai Goia); *Dominus* Choir Group – Choir (conductor Niță Gabriel Mihai); Brâncovenilor Choir of the St. Ilie Titan Cathedral – Bucharest (conductor Vizi Veronica); Choir *Vox Medicalis* – Bucharest (conductor Ionescu Marius Tudor); Romanian Patriarchate Choir (conductor Stelian Ionașcu); Choir *Armonia* – Choir (conductor Timofte Ileana); *Icar* Children Choir – Choir (conductor Ghergu Elena); Lower Secondary School no. 45 Choir – Choir (conductor Boțan Gabriela); Choir *Consonanțe* – Choir (conductor Zaharia Costel); Orthodox Theological College Choir – Choir (conductor Ștefan Constantin Răzvan); *Simbol* Children Choir – Choir (conductor Jean Lupu); Choir *Preludiu* – Choir (conductor Voicu Enăchescu); Lower Secondary School no. 97 Choir – Choir (conductor Vulcan Emanuela); Dacia Highschool Choir – Choir (conductor Vlaicu Olimpia); *Lacrymosa* Male Choir – Choir (conductor Ionescu Adrian); Romanian Braodacasting Company Choir – Choir (conductor Voicu Popescu); Lower Secondary School no. 88 Choir – Choir (conductor Vasile Ana); Choir *Nuovo Gaudeamus* – Choir (conductor Sandu Eugen); Choir *Vivace* – Choir (conductor Sandu Ancuța); Choir *Acoustic* – Choir (conductor Daniel Jinga); St. Elefterie Church Choir – Choir (conductor Pop Gabriela); Choir *Nicolae Oancea* – Choir (conductor Panaitiu Cristina); Lower Secondary School no. 144 Choir– Choir (conductor Minea Valentina); Choir *Colegium Musicum* – Choir (conductor Matei Viorica); Choir *D. D. Botez* – Choir (conductor Kreiss Eugen); Choir *Da Capo* – Dolj (conductor Hristescu Marius); Choir *Da Capo* – Choir (conductor Grigore Cudalbu); Choir *Nicolae Oancea* – Choir (conductor Moraru Valentin); Choir *Nicolae Oancea* – Choir (conductor Chitaigorski C. Elena); *Anton Pann* Lower Secondary School 72 Choir – Choir (conductor Boțan Gabriela); Lower Secondary School no. 98 Choir – Choir (conductor Boțan Gabriela); *Euterpe* Women Choir – Choir (conductor Aldea Georgeta); *Divina Armonie* Academic Choir – Choir (conductor Marius Firca); Choir *Transilvania* – Brașov (conductor Popa Gheorghe); *Unison* Children Choir – Brașov (conductor George Dumitrașcu); *Melos* Chamber Choir of the Gh. Lazăr College – Choir (conductor Ștefan Ștefania); *Haricleea Darclee* Mixed Choir – Brăila (conductor Lupu Ștefan); *Trison* Youth Choir – Brăila (conductors Lupu Maricica and Lupu Ștefan); *Armonia* Male Choir – Brăila (conductor Lipan Ionel); Choir *Valurile Dunării* – Brăila (conductor Angheliescu Marius); Choir *Armonia* – Caraș Severin (conductor Ferciug Silviu); Choir *Celest Cor* – Bistrița Năsăud (conductor Criveanu Sorina); *Octavian Goga* School Children Choir – Maramureș (conductor Vaida Simion); *Sfântul Nicolae* Mixed Choir – Maramureș (conductor Vaida Simion); Lower Secondary School no. 12 Choir – Maramureș (conductor Bătea Elena); *Sf. Petru și Pavel* Church Choir – Maramureș (conductor Rodica Fage- Bănescu); Choir *Angelli* – Maramureș (conductor Iustin Podăreanu); Choir *Armonia* – Maramureș (conductor Mihaela Bob Zăiceanu); *Ateneu* Choral Society – Bacău (conductor Bănică Ion); Choir *Euterpe* – Arad (conductor Brad Sânziana Crina); Choir *Melos Al. I. Cuza* Highschool – Teleorman (conductor Chiriță Cristian); Choir *Orion* of the *Mihai Viteazul* School – Teleorman (conductor Măndică Marian); Choir *Speranța* of the *Mihai Eminescu* School – Alba (conductor Elena Gușterițan); *Voci de Primăvară* Children Choir – Alba (conductor Ioana Croitoru); *Teotokos* Children Choir – Alba (conductor Nicolae Călin Bulac); Choir *Reîntregirea* – Alba (conductor Topârcean Nicolae); Choir *Apulum* – Alba (conductor Topârcean Nicolae) and Choir *Codex Apulum* – Alba (conductor Iosif Fiț).

equal voices choirs, mixed choirs, female choirs, male choirs, chamber choirs and other choral associations of Romania (but also a few from Moldova and Ukraine). The National Choral Association of Romania is professionally supporting the artistic activities and musical education organized locally, nationally and internationally by the entitled state institutions and the local institutions and organizations, such as musical education circles, concerts, shows, contests and choral musical festivals.

The main choral festivals organized under the aegis of the National Choral Association of Romania are: International Choral Festival *D. G. Kiriac* of Pitești, International Choral Festival *Ioan D. Chirescu* of Cernavodă, National Choral Festival *Gheorghe Cucu* of Slatina, Festival of Religious Music of Patriarchy Palace (transformed since 2008 in the Festival of Religious Music *Lăudați pe Domnul*), Festival of Religious Music of Sâmbăta de Sus and the National Contest of Choral Creation.

The latest involvement of the National Choral Association of Romania, through its president, Master Voicu Enăchescu, is the organization of Bucharest choral season *Paul Constantinescu*, a season in full swing promoting on Bucharest stages and churches youth choirs from all over the country.

Although many other choirs have been meanwhile established in the country, we list below by region, setting up years and context the choirs with most remarkable activity and results on national and international stages, active members of A.N.C.R. or its artistical partners.

4.2.1. Muntenia

In 1990, at the initiative of a few priests, deacons and students of Bucharest Faculty of Orthodox Theology, the male choir *Te Deum Laudamus* was established, one of the best known choral ensemble of sacred music of Romania, conducted by professors and composers Petre Simionescu, Valentin Gruescu and Constantin Drăgușin (between 1990-1996), by Dan Mihai Goia (1997-2009) and by Zaharia Matei (din 2009).¹⁹³

After the Revolution of December 1989, the first professional children's choir has been created under the leadership of professor deacon Jean Lupu, a group which consistently has proved during its whole activity and is still proving a very high interpretation standard.¹⁹⁴

¹⁹³ Zaharia Matei, "Corala Bărbătească Ortodoxă *Te Deum Laudamus*", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 178-181.

¹⁹⁴ Jean Lupu, "Corul *Simbol* – 25 de ani de activitate", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 260-262.

With the reorganization of theological education in the Romanian Orthodox Church after 1990, when the atheist communist regime was removed from the head of the Romanian state, new sections are opened within the theology faculties (theology-letters or theology – social assistance) where numerous young female students were admitted. In this way, prerequisites are set up for mixed choirs within theological faculties. Worth mentioning among them is the Mixed Choir of Orthodox Theology Faculty *Andrei Șaguna* of Sibiu, founded and conducted by Vasile Grăjdian and since 1995, the choir was taken over and reorganized by Vasile Sorin Dobre.¹⁹⁵

On December 12th, 1990, at the initiative of Georgeta Aldea, *Euterpe* Choir of Bucharest was created made up of the young girls, students of Bucharest Pedagogical High School.¹⁹⁶

Worth mentioning among the choirs of theological seminars is also *Apulum* choir, founded in 1991 with the blessing of His Eminence Father Andrei Andreicuț having as conductor Iosif Fiț (1991-2000) Vice President of A.N.C.R. and priest Nicolae Topârcean. (since 2000).¹⁹⁷

Other theological choirs established after the 1989 Revolution were: The Choir of Orthodox Theological Faculty *Sf. Mc. Filofteia*, conducted since its creation (1993) by Ion Iancu (male choir 1993-1999), Marin Velea (mixed choir 1999-2006), George Neacșu (male choir 2006) and Ion Isăroiu (male choir 2006); Choral *Credo* of *Sf. Gheorghe* Cultural Foundation, created and conducted since 2005 by George Neacșu and the Priests' Choir *Evgheenie Humulescu - Piteșteanul* of Pitești Deanery, created and conducted since 1947 by Archpriest Marin Braniște, Marin Drăgușin (1958-1990) and reactivated by George Neacșu (2009).¹⁹⁸

In 1995, with the blessing of Patriarch Teoctist, the Orthodox Theological High School Seminar *Sfânta Filofteia* was created in Brănești Commune, Ilfov County. An important activity of this theological establishment is the young girls' choir of the school, conducted until 2015 by Nun Hristofora Măciucă, a valuable choir, prized at the regional and national profile Olympics.¹⁹⁹

Set up in 1997 at the initiative of culture and art lovers, the Academic Choir *Divina Armonie* is a professional artistic ensemble made of students and

¹⁹⁵ *Dicționar de Muzică Bisericească Românească*, pp.195-196.

¹⁹⁶ Georgeta Aldea, "Corală *Euterpe*, 25 de ani de muzică", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 256-259.

¹⁹⁷ Natalia Asinefta Topârcean, "Corul *Apulum*, al Seminarului Teologic Ortodox *Sfântul Simion Ștefan*, Alba Iulia", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 118-123.

¹⁹⁸ Information acquired from conductors Gheorghe Gomoiu, Magdalena Ioan and Gheorghe Neacșu.

¹⁹⁹ *Dicționar de Muzică Bisericească Românească*, pp. 197-198.

graduates of music faculties from at home and abroad, promoting through its objectives the national and universal culture. The choir carries on its activity within *Cavalerii Daciei* Foundation led by Paula Ciuclea and also sings in the Church *Sfântul Gheorghe Nou* of Bucharest under the want of conductor and composer Cristian Marius Firca.²⁰⁰

In 1996, under the want of conductor Valentin Moraru, *Nicolae Oancea* choir was created, a well-known presence in the Romanian musical life, conducted today by Professor Marius Crucianu.²⁰¹

Also, worth mentioning is the activity of the choir of *Sfântul Spiridon – Vechi* Church of Bucharest, created in 1997 under the leadership of conductor Petre Fârtătescu followed by conductors Bogdan Bratu, Daniel Jinga, Ionuț Hortensky, Ionuț Orheian, Neculai Lupu and Nelu Vășan.²⁰²

In 1998, at the initiative of conductor Claudiu Băzăvan, an extremely active choir started to activate at *Înălțarea Domnului* Church of Ploiești under the leadership of conductor Ovidiu Badea.²⁰³

In 1999, Parish *Șerban Vodă* of Bucharest witnessed the establishment of *Dominus* choir, made of students, graduates of National University of Music Bucharest, teaching staff and other social categories, a choir with outstanding results at the contests and festivals of religious music, led by conductor Gabriel Mihai Niță.²⁰⁴

In 2000, *Appassionato* choir was established within *Valahia* University of Târgoviște at the initiative of some students and pupils of Art High School *Domnița Bălașa* under the wand of Florin Emil Nicolae Badea, and supported by Ioan Golcea, professor at the National University of Music Bucharest, a reference choir as regards the interpretation of ancient and religious music.²⁰⁵

The chamber choir *Canticorum* of the National College of Music *George Enescu* of Bucharest, a choir with fine results on national stages was created in

²⁰⁰ *Ibidem*, p. 168.

²⁰¹ Valeria Ionescu, “Corală Nicolae Oancea – 15 ani”, in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 206-207.

²⁰² *Dicționar de Muzică Bisericească Românească*, p. 180.

²⁰³ *Dicționar de Muzică Bisericească Românească*, p.176.

²⁰⁴ Mihai-Gabriel Niță, “Corală Dominus Choir”, in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 140-142.

²⁰⁵ Ioan Golcea, “Cântând cu *Appassionato*”, in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 131-134.

February 2004 under the wand of professor and conductor Iulian Levențiu.²⁰⁶

In 2006, professor and conductor Maria Cosmescu from *Ion C. Brătianu* High School of Pitești managed by passion and devotion to music to found and lead on national and international stages the Choral *Brătianu*.²⁰⁷

By the election at the head of the Romanian Orthodox Church of the Most Blessed Father Patriarch Daniel, the year 2007 represented a milestone for the debut of numerous priests' chorals assigned to the deaneries of the whole Romanian Patriarchy. Among the first deanery chorals is also *Doxologia* Choir of Ploiești Deanery, conducted since 2007 by Florian Ene, vicar of *Sfântul Vasile* Church of Ploiești.²⁰⁸ Another choir is *Chiril Popescu* Choir of Câmpina Deanery, conducted since 2008 by Zaharia Matei.²⁰⁹ Another priests' choir is *Macarie Protopsaltul* Choir of Ilfov North Deanery, conducted since its creation by Constantin Dumitrescu.²¹⁰ The choir *Ștefanache Popescu* of Vălenii de Munte Deanery was established in 2008 and conducted by Vasile Duță Marian from Gura Vitioarei Parish.²¹¹ Another priests' choir created in 2009 is the *Dimitrie Suceveanu* Choir of Deanery II Capital City, conducted by priests of *Popa Nan* Church of Bucharest, Victor Frangulea and Alexandru Dumitrescu.²¹²

Also mentioned should be *Sfântul Mare Mucenic Mina* Choir, Slobozia Deanery, within Slobozia and Călărași Diocese, a choral with special activity on national stages, created from the initiative of Dumitru Drăghici and of conductor Cătălin Stanciu.²¹³ Another deanery choir within the same diocese is *Sfântul Antim Ivireanul* Choir of Oltenița Deanery, created in October 2010 and conducted by Ștefan Voicu.²¹⁴

In April 2009, with the blessing of His Holiness Calinic, Archbishop of Argeș and Muscel, *Iosif Naniescu* Choir of Curtea de Argeș Deanery was reopened after it was founded in 1970, conducted for five years by priest

²⁰⁶ Iulian Levențiu, "Corul de cameră *Canticorum*", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, p. 114.

²⁰⁷ Maria Cosmescu (Conductor), "Corală *Brătianu* Pitești", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 214-215.

²⁰⁸ *Dicționar de Muzică Bisericească Românească*, p. 191.

²⁰⁹ *Ibidem*, p. 189.

²¹⁰ *Ibidem*, p. 195.

²¹¹ *Ibidem*, p. 198.

²¹² *Ibidem*, p. 191.

²¹³ Cătălin Stanciu, "Corală *Sfântul Mina* a Protopopiatului Slobozia – Activitatea pe anul 2013", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, p. 143.

²¹⁴ National Choir Association of Romania, "Corală *Sfântul Antim Ivireanul* a Protopopiatului Oltenița", *Buletin Informativ*, No. 21-22, 2014, pp. 198-199.

Theodor Manda²¹⁵, and since 2009 until its dissolution in 2014 by Archdeacon Prof. Codruț-Dumitru Scurtu.

Important to mention is also the Priests' Choir of Topoloveni Deanery (period 2010-2013), a choir conducted since its creation by Ion Isăroiu, Argeș priests' choirs cease their activity in 2014 when the Choir of Argeș and Muscel Archbishopry was established under the wand of George Neacșu, later called *Corala Argesis* (2015).

During the period 2005-2015, under the blessing of His Holiness Calinic, Archbishop of Argeș and Muscel, the chanting group *Ioan Zmeu Protopsaltul* was active, within Argeș and Muscel Archbishopry, conducted by Codruț-Dumitru Scurtu.

In October 2009, as a project of the Society of Medical Student of Bucharest, the choir *Vox Medicalis* was founded, led by conductor Tudor Ionescu, at present by student Răzvan Rădos.²¹⁶ In 2012, after the concert at Kings' Hall within Elisabeta Palace, under the high patronage of Their Royal Highness, Crown Princess Margareta and of Prince Radu of Romania, was created the Royal Choir of Bucharest, conducted by Eduard Dinu, Răzvan Rădos and Andrei Stănculescu.²¹⁷ In 2015, was created the vocal group *Canticum*, a group deeply involved in the Romanian choral life, conducted by the same Răzvan Rădos, also known for the foundation of the Royal Choir, *Magnus* Choir, *Passiones* Choir, Church Choir *Vox Coelestis*, *Vox Medicalis* Choir, *Vosglas* Choir and of children's choir *Kanticum*.²¹⁸

In 2010, Archdeacon Ștefan Constantin Răzvan, teacher and conductor of Orthodox Theologic Seminar of Bucharest, created *Cantus Domini* choir, with special results on national and international stages, rewarded with medals at international contests and an example of good practice for the existing male choirs at present in Romania.

²¹⁵ Information acquired on May 10th, 2009, through the courtesy of the former Dean of Curtea de Argeș, currently a diocese inspector, priest M. Ghiță, member of the choral group of the priests since 1970, currently the president of the *Iosif Naniescu* choral group of priests from Curtea de Argeș.

²¹⁶ Tudor Ionescu, "Ars Gratia Artis – Arta de dragul artei", in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 126-128.

²¹⁷ National Choir Association of Romania, "Corul Regal, Choir", in *Buletin Informativ*, No. 23-24, 2015, pp. 169-174.

²¹⁸ National Choir Association of Romania, "Grupul vocal *Canticum*", in *Buletin Informativ*, No. 23-24, 2015, p. 213.

4.2.2. Moldavia

In 1995, within Children's Palace of Vaslui, *Fantasia* choir was founded led by Vasile Negură, where over 700 children sang along the years.²¹⁹

Within *Ioan Slavici* Theoretical High School of Panciu - Vrancea, from the initiative of Andrei – Igor Manovici, the choral group *Cantabile* was created in 2003 with rich interpretation results.²²⁰

In March 2013, in Iași was established the children's choir *Musica Viva*, a choir affiliated to the national project *Cantus Mundi* coordinated by the National Chamber Choir *Madrigal* of Bucharest, with outstanding results and activity, conducted since its opening by Daniela Doroșnică.²²¹

4.2.3. Oltenia

In 1997, at *Buna Vestire* church of Râmnicu Vâlcea, at the initiative of Emanuil Nețu a male choral group was created, conducted by Cristian Stroe until 2004 when he moved to the Cathedral Choir and the former one, called now *Osana*, is conducted by Ilie Grigore from Arts Lyceum of Rm. Vâlcea.²²²

In 2002 a choir was created at the Church *Sfînții Apostoli Petru și Pavel* of Rm. Vâlcea, conducted by Ion Gavrilă, Ion Oltețeanu, Elena Mihaela Manafu (2002-2009) and Petre Bărânguță (since 2009).²²³

Another important choir, with remarkable results on national and international stages is also *Cantus* Choir of Râmnicu Vâlcea, led since its creation in 2003 by Marian Cristi Stroe and which starting 2013 was included in the choir of secondary school classes within Arts Lyceum *Victor Giuleanu* of Râmnicu Vâlcea.²²⁴

4.2.4. Transylvania

In 1995, choir *Speranța* was created at *Mihai Eminescu* School of Alba Iulia, under the wand of Elena Popa.²²⁵

²¹⁹ National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, p. 272.

²²⁰ National Choir Association of Romania, "Grupul coral *Cantabile*", in *Buletin Informativ*, No. 21-22, 2014, pp. 170-171.

²²¹ Daniela Doroșnică, "Corul de copii *Musica Viva* al Asociației *Iubire și Încredere* Iași", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, pp. 192-193.

²²² Ion Gavrilă, cit. op., p. 313.

²²³ *Ibidem*, p. 316.

²²⁴ Cristi Marian Stroe, "Corul CANTUS al Liceului de Arte *Victor Giuleanu* din Râmnicu Vâlcea", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, pp. 115-117.

²²⁵ Elena Popa, "Corul *Speranța* al Șc. Mihai Eminescu, Alba Iulia", in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 129-130.

In January 1998 at Deva a reference choir was created, *Sargeția Deva*, a choir initiated by Nicolae Iacobescu, conductor of the ensemble and Gheorghe Pop, one of its soloists.²²⁶

Amicii choir of Târnăveni was established in 2011 within the Association *Amiciția* of Târnăveni, association with a humanitarian cultural goal, and registered with A.N.C.R. in 2013.²²⁷

In 2005, with the dissolution of the chamber choir of the House of Culture of Sighișoara, a group of choir singer, incentivized by their valuable conductor, created a prestigious choir for the region, with a rich concerts calendar, mainly from the religious repertoire, which is called today by the name of its founding conductor (Choir *Nicolae Bogdan*) and is conducted by conductor Elisabeta Anda Moldovan, an apprentice of the regretted maestro who passed away soon after the choir establishment.²²⁸

From the initiative of the Vice President of the National Choirs Association of Romania, Iosif Fiț, in 2010 the Choir of Church *Sfinții Apostoli Petru și Pavel* was created in Cîmpeni, Alba County.²²⁹

Year 2010 is also the year when the choir of church *Sfinții Apostoli Petru și Pavel* of Cîmpeni (Vale), Alba County was created by its initiator and mentor, Antoniu Cristian Motora.²³⁰

In 2011, in Alba Iulia, Cristina Florea and Elena Beșliu laid the bases of Choir *Flori de Mai*, which starting with the year 2013 turns into the choir of Arts Lyceum *Regina Maria* of Alba Iulia, a reference choir for the region.²³¹

In 2011 was established Choir *Anastasis*, an ensemble of Bishopric Cathedral of Deva and Hunedoara Bishopric which under the leadership of conductor Dorin Kladni contributed to the promotion of church singing, as well as of ancient, secular compositions.²³²

²²⁶ Ioan Sterea, "Corală Sargeția Deva – la aniversarea a 17 ani", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 306-311.

²²⁷ Ioan Munteanu (Engineer), "Corală Amicii, Târnăveni", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 95-98.

²²⁸ National Choir Association of Romania, "Corul Nicolae Bogdan din Sighișoara, un nou membru în Asociația Națională Corală din România", in *Buletin Informativ*, No. 21-22, 2014, pp. 194-195.

²²⁹ Gelu Muntean, "Corul Bisericii Sf. Apostoli Petru și Pavel din Cîmpeni", in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, p. 172.

²³⁰ Mihaela Motora, "Corală Bisericii Sfinții Apostoli Petru și Pavel, la 5 ani de la înființare", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 317-319.

²³¹ Cristina Florea, "Corul *Flori de Mai*", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, p. 220.

²³² Mircea Călin Brândușa, "Corul Anastasis al Catedralei Ortodoxe Sfântul Nicolae, Deva – 15 ani", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 312-316.

In October 2011, choir *Amicii* was created besides the Association *Amiciția* of Târnăveni, under the wand of Liviu Turcu, a reference choir for the region.²³³

4.2.5. Banat

Initially founded to give the answers during the Holy Mass on Sundays and feasts, *Învierea* Choir of Foeni – Timișoara still continues today the over 138 years tradition as the first documented choir on 1880 since the information was preserved according to which “[...] The choir of ploughmen of Foen sang at the funeral of the honourable Mr. Andrei Mocioni of Foen [...]”.²³⁴

4.2.6. Maramureș

In 1995, choir *Solemnis* of Satu Mare, conducted by Maria Chiș started on the harmonic musical road.²³⁵

4.2.7. Crișana

On November 15th, 2008, due to the desire and love of its members to bring glory and gratitude to the Lord, the chamber choir *Capella Polifonica* was set up, conducted by Tiberiu Ardelean.²³⁶

In 2007, in the context of institutional choirs’ success (theology and music) within Oradea University, the Chamber Choir *Psalmodia Varadiensis* was created, conducted by Mihai Brie.²³⁷

²³³ Liviu Turcu, “Corala *Amicii* Târnăveni” in the National Choir Association of Romania, *Buletin Informativ*, No. 21-22, 2014, pp. 166-168.

²³⁴ In 1891, Dimitrie Sumanu (one of the 8 conductors in Chizătău who established 84 choirs all over the Banat region) arrived in Foeni to train the male choir that would be then run by primary school teacher Pricopie Simianu under the title *Reuniunea de cântări din Foen* (Foen Songs Reunion). During the inter-war period, the choir was led by the same primary school teacher, followed by the singer Mihai Glăvan. A new generation of choir singers was directed in the 70’s by Romanițan Pavel, the teacher of the Music High School of Timișoara. During 1983-2004, the choral group operated in a mixed formula, directed by the singer Traian Petrovici and in 2004 the *Învierea* Choral Group was established, conducted by priest Nicolae Strizu, a choral group with exceptional results at county and national level, Acc. to National Choir Association of Romania, “Corul *Învierea* Foeni”, in *Buletin Informativ*, No. 23-24, 2015, pp. 222-228.

²³⁵ Maria Chiș, “Concert aniversar al Corului *Solemnis Satu Mare* – 20 de ani”, in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 263-267.

²³⁶ Tiberiu Ardelean, “Câteva referințe ale Corului de cameră *Capella Polifonica*”, in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 121-122.

²³⁷ Mihai Brie, “Corul de cameră *Psalmodia Varadiensis*”, in the National Choir Association of Romania, *Buletin Informativ*, No. 17-18, 2012, pp. 123-125.

4.2.8. Dobrogea

In Brăila, at the initiative of County Center for Traditional Culture Conservation and Promotion, the female choir *Camerata* was created in 1997, conducted by Paraschiva Moise, joining the existing ensemble and enriching Brăila's tradition of equal voices choral singing.²³⁸

In 2001, at the initiative of Archdeacon Ion Iulian Dumitru, the male choir *Armonia* was created within Orthodox Theological Seminar of Tulcea, a choir with a fabulous rising and spectacular results at the national and international contests, standing at present for the highest interpretation standard in Romania at section *male group*.²³⁹

CONCLUSIONS

During the 19th century, on the background of the Romanian Principalities desire for unification and of a deep yearning for emancipation and adherence to the latest European trends and valences, we notice beside the opening up of the Romanian society to the new aesthetical manifestations of musical language, also a fertile ground to build up harmonic choral music, which will also trigger a strong and valuable tradition continued and developed with a lot of passion during the next centuries.

Observing the whole journey of harmonic choral music of the 19th and 20th centuries, we can conclude that it witnessed an uninterrupted development. As shown in the researches of Nicu Moldoveanu, the 19th century represented for harmonic choral music a period of radical renewals, looking for new means of expression for the development and emancipation of ancient music. Worth reminding is the reform of chanting applied in all the Romanian provinces, organization of the Romanian education, introduction of choral singing in church, publication of a large number of secular and church musical scores and training of an ever-growing number of professors, psalm singers and choir conductors.²⁴⁰

All these created optimal conditions for the 20th century which represented by the secular and religious harmonic choral music a period

²³⁸ Paraschiva Moise, "Corală Feminină *Camerata*", in the National Choir Association of Romania, *Buletin Informativ*, No. 25-26, 2016, pp. 102-103; see also: "Corală Feminină *Camerata*, Brăila", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 143-145.

²³⁹ Ion Iulian Dumitru, "Corală bărbătească ortodoxă *Armonia* Constanța", in the National Choir Association of Romania, *Buletin Informativ*, No. 23-24, 2015, pp. 131-134.

²⁴⁰ N. Moldoveanu, *Creația corală bărbătească...*, pp. 624-625; A. Moraru, cit. op., p. 517.

of synthesis, of capitalizing on everything best and more authentic and a period of processing and harmonizing the already existing musical treasury. While the 19th century was the period of probing, which gave the harmonic choral music pieces created under the influence of musical trends far from the spirit of the Romanian Orthodox Church, the 20th century represented for the history of harmonic choral music an epoch of reinforcing an autochthonous style.²⁴¹

As years passed by, sustained efforts were made to guide this music to an authentic style, to the true way of processing and harmonizing the chanting inherited from ancient centuries.

As regards the Romanian choral musical activity, it can be known and practiced by any student interested to perform in this direction. To this end, many of the academic choirs of Romania described in this study are opened to the collaboration and improvement of those interested and who certainly reached a high level of interpretation and want to taste the beauty of the Romanian harmonic choral music, which after almost three centuries of manifestation and development, started by shaping up its autochthonous style to spread out its pleasant flavour throughout Europe.

²⁴¹ See also: A. Moraru, *cit. op.*, p. 517.

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Being an Artist Manager in the Global Era

As an essential part of the human existence, music is found in every culture of the world while musical traditions characterize our spiritual roots, our identity, our ethnic background; all people, including the most isolated tribal groups, create music as a form of expression. Music provides tangible as well as intangible assets consisting of artistic heritage, processes, references, and skills that interact with other resources to foster innovation, originality, and cultural development. In the contemporary globalized world, it is vital to help preserve the diversity of artistic traditions, therefore, musicians should be aware of their distinct and unique mission in helping to build a better world: “Music, amongst all the great arts, is the language which permeates most deeply into the human spirit, reaching people through every barrier, disability, language and circumstance. This is why it has been my dream to bring music back into the lives of those people whose lives are especially prone to stress and suffering...so that it might comfort, heal and bring delight.”¹

Following a traditional ‘art for art’s sake’ approach, artistic creation is important because it enriches its beneficiaries, offering the pleasure of

¹ Yehudi Menuhin, “Letter to the European Council”, *Le Monde*, March 14th, 1999, p. 25.

broadening horizons and providing better insight to the complexity of the human being: “creativity, imagination and the ability to adapt competencies which are developed through the arts education are as important as the technological and scientific skills”.²

Jankélévitch³ emphasises that music is made to express the inexpressible, because the musical mystery is not about the unspeakable, but about the ineffable, and on it there is infinitely, endlessly to say. The specific experience of understanding a musical creation acquires meaning only through a complex communication processes, because music represents the universal language *par excellence*, that unites all cultures and traditions; it is a powerful tool to communicate values and promote objectives of public interest, that are broader than even wealth creation.

Music is the greatest ambassador for transmitting global values, building bridges between different cultures, traditions, peoples, acting as a catalyst for intercultural dialogue and peace.⁴ Music contributes to social inclusion, better education, self-confidence, and the pride of belonging to a historic community. There are so many examples that can illustrate systematically how music can change the life of children and young people⁵; acting as a lever

² Koïtchiro Matsuura, former UNESCO former Director-General, speaking in the introduction of the World Conference on Arts Education “Building Creative Capacities for the 21st Century”, convened on the initiative of UNESCO, March 6-9th, 2006.

³ Vladimir Jankélévitch, *La musique et l'ineffable*, Colin, Paris, 1961 ; translation. It. E. Lisciani-Petrini, *La musica e l'ineffabile*, Studi Bompiani, Milano, 1998, p. 61 : “Esprimere l'inesprimibile all'infinito. La musica è fatta per questo – diceva Debussy. [...] il mistero musicale non è l'indicibile, ma l'ineffabile. L'indicibile, infatti, è la notte nera e desolante del non-essere, la cui tenebra impenetrabile come un muro invalicabile ci impedisce ad accedere al suo mistero: indicibile, quindi, perché su di esso non c'è assolutamente niente da dire e rende l'uomo muto, prostrando la sua ragione e pietrificando come Medusa il suo discorso. L'ineffabile, invece, tutto all'opposto, è l'inesprimibile perché su di esso c'è infinitamente, interminabilmente da dire”.

⁴ Daniel Barenboïm conducts the *West-Eastern Divan Orchestra*, an orchestra composed of Israelis and Palestinians. In a multicultural world culture this project has an important role to play in exemplifying the peaceful and enriching dimensions of cultural exchanges between populations.

⁵ “Since its founding in 1975, Venezuela’s National System of Youth and Children’s Orchestras and Choirs, called ‘El Sistema’ has used music education as a vehicle for social change. It cultivates an ‘affluence of spirit’ which today brings hope, joy, and positive social impact to 400,000 children and their families and communities throughout the country. Its founding principles include a team-based approach to collective, cooperative education characterized by trust, discipline, empathy, commitment, structure, and support for self-esteem. (...) El Sistema is an extraordinary cultural, educational, and social program that pursues the goals of social engagement and youth empowerment through ensemble music education”, URL: <http://sistemaglobal.org/>, accessed April 22th, 2018.

for territorial and social re-integration of the socially excluded, providing them with the opportunity to set up and fulfil their own dreams, providing specific skill-sets, working methods and codes that are combined with other skills that can be transferred into other sectors of the economy.

Among all the challenges the classical music industry is facing today, we should mention the difficulty in involving, on a continuous basis, the young public; even with the help of social media and internet, the classical music sector is still seen as an area reserved to the elites, to a small group of erudite. Why? Maybe because we should focus more on teaching to young generations how to better comprehend and appreciate classical music, as Wittgenstein⁶ was emphasising, the understanding of music has a specific expression only through accurate listening and playing.

The arts field is a powerful tool for economic development, a sector of growth and a catalyst to the dynamism of creative cities while Culture and Creative Industries (CCI)⁷ create markets and distribute cultural goods aimed at mass reproduction and mass consumption. Even if the CCI represents a sector of growth for the global economy, being involved in this area as professional (artist, manager, organizer, promoter etc) in the 21st century, is a big challenge, due to the fact that the world today is extremely provocative: a VUCA world (volatile, uncertain, complex, and ambiguous)⁸ making it difficult to follow a determined path or strategy. In this landscape, creative arts are the most uncertain within all sectors, due to their ambiguous and naturally

⁶ Ludwig Wittgenstein, *Vermischte Bemerkungen*, Frankfurt am Main, Suhrkamp Verlag, 1977; trad. it. a cura di Michele Ranchetti, *Pensieri diversi 1933-1934*, Adelphi, Milano, 1980, p. 133: "Come si spiegherà allora a qualcuno che cosa vuol dire 'comprendere la musica?' Elencandogli le immagini mentali, le sensazioni di movimento, ecc che ha chi comprende? Se mai, invece, mostrandogli i movimenti nell'espressione di chi comprende. – Certo, il problema è anche questo: quale funzione ha qui lo spiegare? E che cosa significa: comprendere che cosa vuol dire 'comprendere la musica'? Qualcuno senza dubbio direbbe che comprendere questo già significa comprendere la musica. E la domanda sarebbe quindi: 'Ma è davvero possibile insegnare a comprendere la musica?', perché solo un siffatto insegnamento potrebbe essere chiamato spiegazione della musica. La comprensione della musica ha una certa espressione, nell'ascoltare, nel suonare, e anche in altri momenti".

⁷ "The First Global Map of Cultural and Creative Industries"; according to this research made by CISAC – the International Confederation of Societies of Authors and Composers – in collaboration with EY and UNESCO. The study analyses 11 Cultural and Creative Industries (CCI) sectors: advertising, architecture, books, gaming, movies, music, newspapers/magazines, performing arts, radio, television, and visual arts. The top three employers are visual arts (6.73m), books (3.67m) and music (3.98m), <http://www.worldcreative.org/>, accessed April 22th, 2018.

⁸ Nathan Bennett, G. James Lemoine, *What VUCA really means for you*, Harvard Business Review, January–February 2014 Issue.

chaotic dimension, so being part of this sector, it can be extremely challenging from many points of view (e.g. economic, legislative, investments, welfare, technology, development, digital revolution etc). The contribution of culture to the economy has gradually been acknowledged, with the development of the cultural industries. Culture contributes directly to the economy as it provides products for consumption, explicitly the cultural goods and services embodied in books, films, music, jingles, sound recordings, concerts, etc. The demand for an ever-greater number of diverse cultural products is indicative of post-modern consumer behaviour: consumers seek to differentiate themselves by appropriating the signs and values that mark specific products, while our societies are becoming increasingly individualised.

One of the biggest challenges we are facing today is represented by the transfer of power, from the mass-media to the people: nowadays, the consumer is the boss, due to the technological revolution. New technology is a powerful driving force that is increasing the economic potential of the CCI sectors. The contemporary music industry is also shifting, and the Internet has driven some of these changes, enabled by technological development, but the democratization of success has to do with young, creative minds, and the way this energy is being guided into creating and developing new opportunities. For sure, the Internet's democratization of access to media and content creation has certainly swamped the market, obliging entrepreneurs, creators, and anyone who wants to be successful in the sector, to work harder and better.

The cultural and economic capitals of the world represent the places where the cultural offer, music included, focuses better: if, in the past, when French was the international language, Paris was one of the most important places for the development of new artistic talents, during the 20th century, English converted to be the international language and the most powerful cities become London and New York; it was not only a language issue but above all, an economic reality, because in these cities there were based the most important orchestras, artist management agencies, concert halls, musical institutions, etc. There is also an important fact to be taken into consideration: the most important British and American artist management agencies belong to big economic groups that oversee other performance activities (e.g. film, television, production etc) and sport (e.g. international tournaments of tennis, football, golf, etc.). This way, capital forces growth and strong communication tools back these artist management agencies, in a way that no European agency enjoys now, at least in the show business sector.

The birth of the artist manager profession is directly connected with the history of modern music. The origins of this profession go back to the beginning of the 17th century, when the musical performances started to come out of the aristocratic courts, allowing the access of a paying public, being organized by a 'manager'.⁹ The responsibilities of the manager were, first, the productions but also the careers of the artists involved. Outside the theatrical environment, slowly emerged various atypical figures (non-professionals), mostly coming from wealthy social classes, acting as representatives of the artist because of their *savoir faire*, knowledge of foreign languages and codes of worldly behaviour. Some of them were not belonging to a social elite but only to a cultural one, being *bourgeois* in search of ascension, well seen by high society for their style, cosmopolitan culture, and ability to create and weave relationships.

The transition from the theatre manager to artist manager takes place gradually during the 20th century, passing through the figure of the artistic secretary. To exercise successfully the profession during the first part of the 20th century, it was necessary to know and apply the rules of etiquette handed down during the *belle époque* (1871-1914) and belonging to the history of 'civilization of the conversation'¹⁰ The man or woman who for passion or culture becomes, willingly or not, a talent scout of artists, decides to introduce them to the right environments. The talent scout, often a woman, takes care of the programme, framing the commitments and accompanying the artist to the concerts. At the beginning, this type of activity was not practiced on a regular basis, being often considered a refined hobby. However, those figures, even if today it is not easy to identify all of them properly, have carved a place in music history, often the musical choices being influenced by their decisions. The 'artist management agencies' of those times were representing classical musicians, opera singers, theatre and prose artists, dancers etc.

Studying those times, at least one question arises: why a constant and predominant presence of women in the musical management sector, especially in the first part of the 20th century? We could answer this question in many ways but, there is an undeniable historical fact, dating back to the traditions of the 19th century Salons: the noble women of those times were educated to manage the art of conversation perfectly between: artists and intellectuals,

⁹ Cecilia Balestra, Alfonso Malaguti, *Organizzare musica. Legislazione, produzione, distribuzione, gestione nel sistema italiano*, FrancoAngeli, Milano, 2003.

¹⁰ Benedetta Craveri, *La civiltà della conversazione*, Adelphi, Milano, 2001.

the noble heritage and European sensibility (e.g. ritual of tea, music salons, literary salons, travel trainings, etc.), so they were able to impeccably fulfil this social role.

Today, an artist managers' job is quite wide-ranging and complex in purpose and can have an incredible impact over an artist's career. The primary work consists in creating opportunities, planning, and implementing strategies, to enable the artist to excel artistically. The artist managers should be good 'sellers', as they must be able to 'sell-out' the artist to the peers, stakeholders and public, must have a strong passion for music, a good network of personal contacts and easy access to financial capital. An artist manager is also a facilitator and a messenger who delivers ideas from/to artists to society, therefore a good manager needs to understand the marketplace and to fully communicate with the artists and facilitate their work and speak out to the public. In certain ways, a manager's job is like a movie director's in that they need to oversee every detail of the production, so it helps to be extremely organized and a good team leader.

There are various types of artist managers and the specialized literature develops further and in detail these aspects¹¹ but, especially at the beginning of an artist's career, there is only one figure that is taking care of many of the aspects of the business: *the personal manager*, counselling and advising the artists on all matters related to their musical careers.

Other important figures are: *the business manager*, usually an accountant by trade, who takes care of payments to musicians, singers etc, and, moreover, advises the artist on investments, savings and taxes etc, *the road manager* and/or *tour manager*, who takes care of all the details and logistics of the organization of the concert or tour at both national and international levels, *the production manager* who works closely with the tour managers, helping with certain details especially in relation to the production of the show, like renting sound, video and lighting equipment, dealing with the promotion of the show, as well as scheduling and coordinating the touring crew and the local venue crew, *the technical manager* or *technical director* is usually the person in charge of set design, construction and control during the performance.

¹¹ See: George Howard, *Getting Signed! An insider's guide to the record industry*, Berklee Press, Boston, 2005, and Christopher Knab and Bartley F. Day, *Music Is Your Business. A Musician's FourFront Strategy for Success*, FourFront Media & Music, Seattle, 2007.

But how and where can an artist find the right manager? There is no secret formula, nonetheless there are certain steps and criteria to be taken into consideration. As a young artist, finding the right manager is not an easy task!

The artists, at the beginning of their careers, must be able to understand, first, the roles of the managers, know well their professional goals (unfortunately, many artists struggle to understand what their unique perspective and distinguishing feature may be), and forget to choose, accordingly, a manager that can help them get there. It is also essential to have a manager who understands their musical style and represents their artistic vision to the public, has passion and the right connections in the industry. A fundamental role of the manager is to expose the artist to as many people as possible, therefore must develop relationships with booking agents, musical institutions, record labels, publicists, mass-media etc. While building the development strategy, the manager is exclusively responsible for having a bigger perspective and understanding of the marketplace as a whole and, above all, an excellent work ethic.

When an artist decides to collaborate with a manager, he doesn't only get the individual expertise, passion, energy but also the manager's personal relations and contacts. As connections take a lot of time to be developed and maintained, the artists must analyse any prospective manager very well to understand how wide, appropriate, and significant these connections are to the type of music they are making.

Before addressing anything officially to an artistic management agency or manager, the artists should start preparing their artistic career while still studying, taking care of their image in the virtual environment through a properly branded website, subscription to various social media platforms like YouTube, Facebook, Instagram, Twitter, Vimeo, SoundCloud etc and creation of a professional profile on specialized platforms such as LinkedIn, Opera Musica, etc. Further on, when the moment has arrived, the artists should follow certain steps, to identify the right manager: e.g. finding who is managing artists that are similar professionally or ask for advice in their artistic community (art schools, universities, musical institutions, concert halls, journalists etc).

Ideally, the relationship between artist and manager is a symbiotic one, as both parts should benefit from this association and it should be sealed through a written management agreement (contract). It is usually advisable to offer a six/nine-month trial period before committing to a long-term

management relationship. This will give both parts time to figure out if the relationship is a proper match before agreeing to a long-term commitment. It is important to remember that there is no such thing as a 'standard contract'; each contract is unique to the circumstances and wishes of the individuals involved.

On the other hand, finding the right artist is always a challenge for the managers. A primary factor, the artist must have talent and, if possible, the so-called 'it' factor which means being unique, to create or perform music that involves emotionally the audience in a special way: "IT being that indescribable quality that an artist naturally has or does not have. That quality which allows the artist to be larger than life."¹² It is also important for the artists to understand the business and to be realistic regarding the accomplishments that can be achieved at different stages of their career. The manager must also feel that there is some benefit in exchange for the time and money investment in boosting the career of a determined artist.

In the first phase of the artist-manager relationship, there are certain elements to be taken in consideration like: defining the image and the musical style of the artist, evaluating the name, identifying the target audience, finding a good support team, sponsorship opportunities, and designing marketing strategies etc. The beginning of the relationship is also a good moment for the manager to sit down and help put in order the artist's own personal problems or business affairs; this can be tricky sometimes since some artists have inadequate funds to take care of some of their more pressing legal and accounting issues.

The artist's public image, in the age of social media, is an important aspect in the management process, because it is very important for the public to have a good understanding and appreciation of the artist. Moreover, the artists must feel comfortable with themselves and their image, but also with the way the public perceives them. The name is also important, because together with the image, it creates the artist's public identity. The process of evaluating the professional name of an artist is sometimes a bit more complicated than appears at first glance, as often there will be questions that arise, as an example: should the artists use their real name, or come up with a 'stage name' or 'pseudonym', so as to be unforgettable?

Another important aspect is to find a story that fits the artist, the audience, and the intended goals of the artist. Personal stories from star

¹² G. Howard, *Getting Signed! An insider's guide to the record industry*, p. 138.

musicians at major institutions work because everyone wants to know how to get there and what makes that artist stand apart from the others. The story is the artist's unique perspective, which enhances the technical and physical attributes they bring to stage.

Identifying the target audience is also extremely important, as it is through the artist's demographic that the manager will be marketing the music products and services too. Ultimately it is about selling products and services to this demographic, so the more one knows about them, the more successful the campaigns will be. Musicians and performing artists shouldn't forget that they are subject to the same market forces facing any entrepreneur, small business, or new product.

In today's music business environment, it is a good idea to gather a strong, competent team of professionals around the artist. The team should consist of the artist manager, along with an entertainment attorney, a booking agent, a publicist, and a promoter. Most of the other services (e.g. production, photography, recording, etc.) can be hired out. Besides the fact that a support team will keep the machine running smoothly, it is also a very attractive package in the eyes of investors, record labels, sponsors, and brand partners. Ideally, it is about finding people that are good at what they do, respected in the industry, and available to commit some time to the business. Sponsorship and merchandising represent another important aspect because sponsors can play an important role in helping to offset the costs of recording, manufacturing, touring, or performing. At the same time, companies are constantly looking for ways to reach customers directly, and concert performances provide a unique way to make that happen.

What is the secret of breaking through? Fundamentally, the artists must believe in themselves and their art. This belief will help them persevere and make connections with others who share their vision. While every success story is different, most successful artists share the sense that their music must be heard; it is this belief that allows artists to persevere during the unavoidably difficult times.

What resources does an artist need to be successful? First, the artist must demonstrate to be the best among all the candidates through an extensive portfolio (professional audio-video recordings, photos, good press reviews), a good team of professionals, original and innovative approaches and a good communication and promotion strategy, to assure visibility and press coverage at national and international level.

At our professional level of action, whether we are artists or professionals working in the music management industry, we should endorse constructive collaboration through concrete actions, with the aim to educate and unite cultures in the world through art and to create cross-cultural understanding, awareness, dialogue, and respect. We should aim to create new meeting opportunities between people and nations, in an open collaboration that could represent an important opportunity to share the artistic values of other cultures and traditions and to promote artistic heritage.

Nowadays, it has become crucial to develop and promote the knowledge of musical cultures and educational models belonging to different national traditions and identities, because through creativity, as a complex process of innovation and development, connecting new ideas, skills, technology, management, we can educate and encourage the new generations, elevating feelings and imagination towards new heights and dimensions. Therefore, young people should understand the responsibility they have in creating the culture of today which will become the heritage of tomorrow: “It is art that can structure the personalities of young people with a view to open their minds, to instillate the respect of others and the desire of peace. It is culture that allows all of us to find inspiration in the past and to build our future.”¹³

¹³ Y. Menuhin, “Letter to the European Council”, p. 25.

About the Authors

Francesco Baroni teaches harpsichord and historical keyboard instruments at Parma Conservatory. As a student of Francesco Tasini (organ) and Bob van Asperen (harpsichord), he started performing as a soloist and continuo player at a very young age with the ensemble *Il Dolcimelo*, which he founded in 1980. Since then he has collaborated with the most prestigious ensembles of early Italian music such as: Accademia Bizantina, Arte dell'Arco, Cappella della Pietà dei Turchini, Ensemble Aurora, Europa Galante and Venice Baroque Orchestra. Francesco Baroni has played at the most important early music festivals and in the most prestigious concert halls in Europe and has made recordings for the record companies Arion, Tactus, Naxos, Symphonia, Glossa, Brilliant, ORF and Sony as well as for radio and television. In 1992 he founded the ensemble *Compagnia de Musici*, in order to gratify his passion for the seeking out and recovery of unpublished Italian Baroque music. The recordings by the new Italian ensemble of this repertoire, including works such as the *Concerti da chiesa op. II* (1729) by Andrea Zani, the oratorio by Francesco Antonio Pistocchi *Il Martirio di S. Adriano* (1692) and the instrumental music by Carlo Tassarini (1690-1766), have received numerous acknowledgements and prizes from international critics. In 2013 he conducted the oratorio *Per la nascita del Redentore* (1700) by Giovanni Lorenzo Lulier, personally attending to the modern edition and the recording. He is Honorary Inspector of the Soprintendenza ai Beni Artistici e Storici di Parma e Piacenza (Department of Artistic and Historical Heritage of Parma and Piacenza) for the protection and restoration of historical organs.

Martin Czernin is an Austrian musicologist, specialized in ancient music. After studying in Salzburg, Vienna and Essen, he worked as a music archivist within the Benedictine Abbey, also known as the Schottenstift in Vienna. In

the same time, he was a member of the Abbey Library and he also organized exhibitions inside the Abbey Museum. In addition, he taught at the Vienna University, took part in exhibitions and projects and developed a permanent work as a researcher. Currently Dr. Czernin is working in the Landesmuseum Burgenland as a music referent of the Burgenland government and, along with this, he is the scientific director of the Haydn House in Eisenstadt and of the Franz Liszt Memorial House, in Raiding. He also teaches at the “Joseph Haydn” Conservatory in Eisenstadt.

Andrea Damiani is one of the most active musicians in the Early Music field, both as a teacher (he is lute professor at the Conservatorio “Santa Cecilia” in Rome) and as a concert artist who has played with the major Renaissance and Baroque groups. For many years he has been lute teacher at the Urbino Early Music Course organized by the Fondazione Italiana per la Musica Antica and since 2007 he is president of this association. Thanks to this manifold activity he has developed a deep experience in training young musicians in the Early Music performance.

Nicolae Gheorghiuță is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. A graduate of the National University of Bucharest – with a BA in Byzantine Music (1996) and Musicology (1998), an MA (1997) and a PhD (2005) – he pursued postgraduate studies in Athens, with Grēgorios Stathēs and Lykourgos Angelopoulos, and in Thessaloniki, with Antonios Alygizakēs. He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg and Venice. He has been a member of the Union of Romanian Composers and Musicologists since 2001. His writings – which include over 40 articles, 9 books and edited volumes – have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria and the UK.

Stefano Lorenzetti studied organ and harpsichord with Kenneth Gilbert and earned his Ph. D. in History and Civilization at the European University Institute of Florence. His dual vocation as a musician and musicologist led him to explore forgotten practices, experienced in several recordings devoted to Italian Renaissance composers, which have found favour with the

international critics. His scholarship includes numerous journal articles on the history of ideas, on the Italian liturgical music and on the relationship of music and the art of memory. The monograph *Musica e identità nobiliare nell'Italia del Rinascimento – Educazione, mentalità, immaginario* published by Olschki in 2003, has enshrined him as one of the most significant and innovative scholars of Renaissance music. He has given concerts and conferences throughout Europe and the United States, and in particular at the Academia Chigiana in Siena, at the Scuola Normale Superiore in Pisa, at the École des Hautes Études en Sciences Sociales in Paris, at the Centre d'études supérieures de la Renaissance in Tours, at University of California, Davis (Valente lectures), at Villa I Tatti (Harvard University) and at Stanford University (Ron Alexander Lectures). *The Early Music Review* named his latest recording of music for organ by Giovanni Gabrieli: “a master-class in timing, he judges spread chords notated with very great subtlety”. Currently, he is professor of the History of Music at Conservatory of Music of Vicenza, and teaches harpsichord at the International master classes of Chiusi della Verna. Stefano Lorenzetti is former fellow of *The Italian Academy for Advanced Studies in America* at Columbia University in the City of New York.

Isaac Alonso de Molina teaches at the Royal Conservatory of The Hague, and he is founder and director of the ensemble La Academia de los Nocturnos (focused on Spanish Renaissance and Baroque music). After a wide-ranging classical music education, graduating from the Conservatory of Valencia in 2001-2002 in four majors (piano, cello, chamber music and music theory), he moved to The Hague to study Early Music. He graduated in harpsichord with Jacques Ogg and obtained the degree of Master of Music, specializing in historical conducting techniques (maestro di cappella/maestro al cembalo) under the guidance of teachers like Peter van Heyghen, Fabio Bonizzoni and Ton Koopman. He has been invited to teach and lead projects in other Dutch conservatories (Amsterdam, Utrecht, and Tilburg). Presently he is developing historically inspired teaching methods and learning strategies to allow students to acquire a similar set of skills to that expected from musicians in the past.

Codruț-Dumitru Scurtu is professor of music at the Theological Seminary in Râmnicu Vâlcea and vice-president of the National Choir Association in Romania. He graduated the National University of Music in Bucharest

(Bachelor and Master Degree) and defended his PhD in the field of Byzantine Chant. He is the founder of four ecclesiastical choirs and the conductor of the Theological Seminary Choir “Saint Nicholas”. Besides the national and international intense activity as a performer, Codruț-Dumitru Scurtu has published not only scientific studies and articles in important Romanian reviews, but also poetry and theatre pieces. At the same time he edited three volumes of Byzantine and liturgical music.

Alexandra Solea is cultural entrepreneur, lecturer and musicologist. She has received the PhD in Musicology from “La Sapienza” University of Rome (2012) and is a graduate of both the National University of Music Bucharest (with a BA in Music Pedagogy – piano specialization in 2005 and MA in Musicology in 2006) and “Santa Cecilia” Music Conservatoire in Rome (BA in Musicology in 2010 and MA in Music Management in 2013). Moreover, she has attended courses in Political Science and International Relations at University of San Diego, USA. High-profile positions, in public and private sectors, have rounded out her senior arts administration expertise, allowing collaborations with international top-level institutions: European Music Council (Germany), Accademia Nazionale di Santa Cecilia (Italy), BOZAR (Belgium), Sadler’s Wells (UK), Accademia Filarmonica Romana (Italy), Teatro Olimpico (Italy), Teatro dell’Opera di Roma, Teatro dell’Opera “La Fenice”, Romanian Cultural Institute, China Shanghai International Arts Festival (China), “George Enescu” International Festival and Competition (Romania) etc. In order to shape the future generations of cultural leaders and managers, Alexandra lectures at leading cultural institutions and universities about arts and cultural management, including: Istituto Veneto di Scienze, Lettere e Arti, “La Sapienza” University of Rome, “Tor Vergata” 2 University of Rome, Teatro dell’Opera “La Fenice” in Venice, Accademia Nazionale di “Santa Cecilia” in Rome, Auditorium RAI Turin, “Benedetto Marcello” Music Conservatory in Venice, “Evaristo Felice Dall’Abaco” Music Conservatory in Verona etc. Recently, she has been appointed Mentor by the United Nations Alliance of Civilizations (UNAOC) in New York, in the frame of the Intercultural Leaders Programme, and Director of the Master’s in Arts and Culture Management, at Rome Business School (Italy), helping to shape “better managers for a better world”.

