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CHAPTER FOUR

Exertions

In Chapter One, we have looked at challenges facing the performer of late medieval plainchant, and how these challenges can lead to possibilities and opportunities for performance. Chapter Two has shown a workable method for dealing with those challenges and opportunities, when through the use of a topological strategy a conjunction of narratives emerges, relating to personal language and stories, artistic material, and history, theory and contexts. Continuing from there, Chapter Three has focused on what we have called the morphology of late medieval plainchant. The term was used in its broadest sense: the forms, shapes and structures through which the repertoire has come down to us. Starting with manuscripts of all sorts and types, and continuing with the many choices offered to explore the repertoire contained in those manuscripts, we have come down to what probably matters most to plainchant performers: the notes or neumes and their forms and formats. With a focus on the notation of the fifteenth and sixteenth centuries, and to the backdrop of our awareness and knowledge of the content of contemporary treatises as well as of the extensive use of performance conventions, the image of a multi-varied historical and present-day performance practice of plainchant has been confirmed.

In the past several years, I have, with my ensemble Psallentes, proposed (performed, exhibited) more than a hundred projects, almost all of them directly related to some type of late medieval plainchant and its possible performances. In this fourth and last chapter, I will briefly present 17 of these projects, singled out because of their relevance to the topic at hand. Each of these projects represents a collection of ‘exhibits’, together forming 17 Exertions (more on that soon).^{ccxvii} In what follows, I use the verb ‘to exhibit’ and the noun ‘exhibition’ as generic terms for a broad collection of activities, beyond the more traditional, narrower ‘object-on-display’ definition. In the end, however, the word ‘exhibition’ will be reserved for the building in which these activities take place.

First of all, I should stress that each project presented in this chapter was actually realised in recent years, all of them in the format of concerts, workshops and/or recordings. These are not projects that are planned or could have happened, not just some proposals or ideas that have to be worked out. All of these projects actually were presented — although some elements and details have been added for future ‘reshoots’ (see also footnote ccxvi). Each project is presented as a collection of many types of exhibits: some are objects, including manuscripts — as you would expect — but some exhibits do not consist of physical objects. Exhibits can also present themselves as imaginary objects, or as persons, as ideas or concepts. Each of the 17 projects is described briefly, with the main exhibits constituting these projects listed separately. In all, this chapter actually contains a few hundred exhibits of many — although often similar — kinds.

Before we embark on the long list of exhibits, I would like to elaborate on a few aspects of what we can do with the exhibits listed — describing events that I will call ‘Exertions’, performed in a place called ‘The Exhibition’. However, I need to start with three important statements: about the

^{ccxvii} Productions discussed in earlier chapters should be added to this list of 17: *Tenebrae*, *Genesis Genesis Genesis*, *Liquescens*, *In/Visibilibus*, *Antiphonary Tsgrooten Activated*. Within the 17 projects, there are also some references to other projects, such as *CLOISTERED*, and *In Extenso*. This makes for a total of 24 projects referred to, approximately one quarter of the total amount of Psallentes projects realised between 2000 and 2014.

artistic research method, about layout, and about Exertions. Together, these statements function as a kind of a manifesto for the/my/our artistic research and development of a performance practice of late medieval plainchant and related polyphonies.

About the artistic research method

First of all, I should refer to Chapter Two — Research, where I have described the topological approach as suggested by Nyrrnes, extending her initial proposal of a method of writing about artistic research towards the formation of what could be called a method of artistic research itself. It is with caution but without reluctance that I refer also to a concept presented by Deleuze and Guattari (1987), where (applied to the heterogeneous field of ‘academic knowledge’) the image of the *rhizome* is proposed, a system of inquiry laid out as a map. Within this map, or within the landscape represented by this map, the researcher moves around with a performative strategy, which the two French philosophers call *nomadology*. With that image in mind, the research is less about the classical dichotomy subject/object, but more about making connections. In fact, as Deleuze and Guattari think the idea through, they suggest six principles needed to make the *rhizome* idea work, the first of these being “connection”.^{ccxviii} Described like this, the topological triangle of Nyrrnes and the *rhizome* of Deleuze and Guattari show striking similarities. Both suggest a movement, a connection between places, between topoi. Both represent a more open relation with knowledge (or in our case works of art and how they are made). Both stress that there is no beginning and no end to the adventure, no fixed starting point, no fixed entry or exit.

Both the topological approach and the *rhizome* concept can to a

ccxviii “A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogeneous linguistic community.” (Deleuze & Guattari, 1987, p. 7)

certain extent work while sitting at a desk. However and moreover, since both can be applied to the development of performance practices, the experiences of studio work, corporeality^{ccxix} and performance are to be involved as well, including all the practical considerations, while retaining a strong relation to the utopian potential of art as well as mobilizing talent and resources. All of these actions — the imaginative and the imaginary, the concrete and the pragmatic — can be explored in the Exhibition.

About layout

The Exhibition is a place, a workplace, a studio, a rehearsal room, a warehouse, a factory, a laboratory, a concert hall, it is all of these and none of these — an open, non-structured or not-too-structured space. As even in the artworld everything starts with a budget (I do not want to be cynical about that), I should start by stating that my proposal of the Exhibition is utopian. It is idealistic, and in that way it may be perfection and genius, at least in our heads (referring to Woody Allen again). There are no financial, practical or physical constraints. Things are going on every day throughout the day, with paid professional people present and mingling, working, debating, singing, making music or respecting silence with visitors. The acoustics are perfect for music as well as for speech and debate, and they are adaptable to circumstances.

Figure 33 represents one of the many possible practical layouts of the Exhibition — something that we have called ‘non-structural’ or ‘not-too-structural’ earlier on. In the sketchy figure, similarities with the layout of a classic gothic church (comparable to the one in Figure 11) are not coincidental. The chancel of a church, with its typical choir including stalls and lecterns, was/is a natural habitat for singers, for practitioners, for rehearsal and performance, for ritual and event, for music and silence, for dialogue and contemplation. Contrary to the situation in many big churches or cathedrals, however, north and south side of the stalls in our

ccxix On ‘corporeality as a source of knowledge’ see Cobussen (2007).

Exhibition are rather close to each other (the A's in Figure 33) — think of the well-known somewhat cramped House of Commons of the Parliament of the United Kingdom in London. In the middle of the open space between the two sides of the stalls (B, which I would like to call 'the Grid') is a lectern (C), approachable from all four sides. This is the central workplace for everyone singing, listening and debating, although many alternatives are possible (see below). The terraced stalls' seats looking down on the Grid are the only fixed seats available in the Exhibition. An alternative or additional workspace is available to the east hand side of the Grid (D). It is a large circle with again a lectern (E) in the centre of it. It would appropriately be called the Circle. Both these workplaces are at the centre of the Exhibition, but these structures do not inhibit equally (un)important actions from taking place in peripheral areas of the Exhibition. There is the Screen (F), which is what is suggested by its name in a double meaning: firstly it serves as a chancel screen as seen in late medieval church architecture, usually partitioning off the chancel and the nave of a church, and often with a 'choir loft' on top of it; secondly the Screen is also simply a large projection screen. There is a Promenade (G), encircling the central spaces, or expanding them, making way for the serious Socratic as well as the flâneur lounging, or any type of visitor in between. The Promenade is also a possible gallery, where cabinets (physical, digital or imaginary containers) may display disparate objects of curiosity relating to the current event, rejecting "the approach that seeks to impose a chronology, an ordering structure, and a developmental flow from the past to the present".^{ccxx} This is one of the places where the Exhibition, as a museum in its broadest sense, is 'performed'. Charles Garoian has described this eloquently:

Performing the museum is predicated upon rupturing the assumption that works of art are beyond reproach. While they are conserved, preserved, and secured for posterity, works of art represent the potential to dialogue with history; for us to expose, examine, and critique cultural codes. They also

ccxx (Hooper-Greenhill, 1992, p. 11)

provide the possibility to imagine and create new cultural myths, new ways of exhibiting and interpreting works of art that take into consideration content introduced by museum viewers.^{ccxxi}

That rupturing of the assumption that works of art are beyond reproach is taken to extremes in the One-on-One room (H). This is one of four ‘side-chapels’, each with a specific function. The One-on-One is the most utopian of these four satellite rooms, it is the one where a visitor may view and handle any manuscript on a ‘personal’ level. It is not the ‘do not touch’, but the ‘please touch’. Just you and the manuscript, go ahead and take a look, leaf through, study, sing, or/and cut up and take a folio home — the One-on-One would offer the possibility to identify intensely with a manuscript, even into the uncomfortable, the biblioclastic, or verging on fetishism. On a more realistic level, the One-Page room (I) is a room where one (double) page of a manuscript relevant to the current Exertion (see below) is exposed, exhibited. It is inspired by the One-Picture Gallery, part of the Penza Savitsky Art Gallery, and also known as The Museum of One Painting — which is a Russian state museum located in Penza, and it has only one room, where only one painting at a time is exhibited. Next to the One-Page room, we can enter the Treasury (J), where exceptional artefacts of all kinds are on display, or at least kept safely, including all manuscripts; and the Library (K), which of course is a treasury as well, also serving as a reading room. The Exhibition has its very own bar, the House of Liquids (L, serving nothing but non-alcoholic liquids and liquid food). Finally, the building has large windows on the north and south side — to the north abutting onto a street (M) in order to be present in the city and to allow the city into the Exhibition, and to the south onto a garden (N).^{ccxxii}

ccxxi (Garoian, 2001, p. 235)

ccxxii Because “Im Grün erwacht der frische Muth, wenn blau der Himmel blickt. Im Grünen da geht alles gut, was je das Herz bedrückt” [“In the greenery the cheery spirit wakes, when blue smiles the sky. In the greenery, there all goes well, whatsoever oppresses the heart”]. Wilhelmina Christiane von Chézy, née Klencke (1783 - 1856) in *Im Grünen*, as set by Felix Mendelssohn Bartholdy.

About Exertions

I propose an expansion of the Exhibition. Rather than presenting a themed or an encyclopedic collection of objects within often chronological frameworks or narratives, the aim is to develop the exhibition as a performative cultural instrument. I suggest to investigate exhibitions in settings beyond the traditional art gallery, adding ideas, activities and procedures imported from other cultural events such as concerts, performances, rehearsals, workshops, lectures, debates, conferences. Our Exhibition would thus become a free zone, acting as a support for visual and auditory encounters, for aesthetic and spiritual experiences, for renewed communication, for research of all kinds, for public education, for social debate, even for social enhancement. It would thus become a refuge, where exhibits can be discovered and explored in terms of their situation in time and space; where exhibits can be shown, handled, experienced, proposed, connected, constructed, reconstructed, deconstructed; where performance events can be framed, and audience and practitioner spaces can be organized, at the same time abandoning the traditional boundaries between these functions; and where all of this happens in a single space where performers and audiences become one body, become a body of agents, of actors, of practitioners, and whose interactions give the exhibition its life force. The material and the immaterial would leave traces in minds and discourses. Involvement and non-involvement would occur in an open situation, coherent on one level, possibly lacking coherence on another level.

The Exhibition as a physical space can be visited, and things are to be seen, viewed, sung, heard, listened to, and experienced. The Exhibition is calm, cool and elegant, it is neither exhaustive nor exhausting. At set times or spontaneously^{ccxxiii}, in an open, uninhibited manner, Exertions

^{ccxxiii} Think of Jim Haynes and the Arts Lab he had opened in a warehouse space in November 1967. "People didn't particularly come to see something specific. But they would say, 'let's go to the Lab and see what's going on tonight'. When they arrived, there would be a big blackboard, like a menu, showing all the different things going on that evening... There would be many spontaneous events." (Haynes quoted in Nairne, 1996, p. 392)

occur. Each gathering of people is an Exertion, when they are viewing, handling, exploring one or more of the exhibits. Something is applied to these exhibits: a quality, a change, a force, an influence, or nothing at all. People address the space of the human faculties: cognition, imagination, judgement. It is working with topology or nomadology, in a temporal fluidity, and it can fundamentally affect our experiences with and understanding of culture.

To make an Exertion happen, there is only one instruction: (Do not) Adapt. Add to. Add up. Add on. Add. Admire. Adopt a thought. Adopt. Adapt. Amend. Appease. Apply a force. Apply a quality. Apply an influence. Apply. Argue. Arouse. Arrange. Assemble. Begin to sing. Begin with 'In principio'. Begin. Blow. Bolster. Brainstorm. Break. Bring order. Broaden. Catalogue the library. Catalogue. Challenge the idea. Challenge. Change the colour. Change. Chew at. Chew it over. Chew. Choreograph. Classify. Close the book. Close your mouth. Close. Colour opinion. Colour the line. Colour the note. Colour. Combine. Confirm. Confront. Confuse. Connect. Construct. Contemplate. Create. Cut and paste. Cut and run. Cut it out. Cut off. Cut. Debate. Deconstruct. Defend. Define. Deliver. Deprofessionalize. Differ. Discover. Display the exhibit. Display. Disseminate. Distinguish. Do. Do nothing. Drink the atmosphere. Drink. Eat your heart out. Eat your words. Eat. Embody. End in tears. End the story. End the turmoil. End. Enjoy. Enliven. Excite. Exert authority. Exert. Exhale. Expand. Explode. Explore. Expose. Express. Extemporize. Extend. Fail. Fake the manuscript. Fake. Feel the sheepskin. Feel. Find out. Find. Forward. Gain time. Gaze. Get-up-and-go. Get. Give way. Give. Glance. Glue. Grab a note. Grab a thought. Grab. Grow into something huge. Grow on. Grow out. Grow up. Grow. Hail. Hasten. Hate. Hear. Heat the moment. Heat. Heighten the mood. Heighten the note. Heighten the tone. Heighten. Ignite. Ignore. Impregnate. Improvise. Increase. Index the manuscript. Inflammate. Inhale. Insert. Inspire people. Inspire. Investigate. Isolate. Jump off. Jump on. Jump ship. Jump to conclusion. Jump. Kneel down. Kneel. Know. Learn. Leave. Lie. Lighten up. Lighten. Listen. Live. Live the dream. Log. Loose off. Lose. Love. Lower the note. Lower the tone. Lower. Make loose. Make a

day. Make a noise. Make do. Make. Map out. Map. Mark. Marry. Maximize. Memorize. Minimize. Move. Mumble. Narrate. Negotiate. Object. Open the book. Open your mouth. Open. Order. Overturn. Paint. Perceive. Plan. Play. Prepare. Present. Produce. Project. Prolong the song. Prolong. Promise. Propose. Protest. Quarrel. Quote. Read. Reaffirm. Recall. Reconstruct. Record. Reify. Refrain from comment. Refrain. Regain. Rehearse. Relax. Relax. Relax. Really relax. Rely. Remake. Remark. Remember. Remove. Repeat. Research. Rest. Restart. Return. Rewind to the beginning. Rewind. Rework. Rise above. Rise to glory. Rise to the challenge. Rise up. Rise. Seal. Search. See. Shout. Show. Shuffle. Shut. Sign. Silence. Sing in the dark. Sing. Sink into a deep sleep. Sink into a dream. Sink without trace. Sink. Sleep. Smell. Snap your fingers. Snap. Speak the patois. Speak. Stage. Stand the heat. Stand. Straighten up. Straighten. Stumble upon. Stumble. Supersede. Surround. Swallow. Pass. Take away. Take five. Take home. Take. Talk. Taste. Temporize. Thank. Think. Touch. Transcend. Treasure. Trespass. Turn. Undermine. Undo. Unite. Utter. View. Vote. Vow. Wake. Walk before you run. Walk into the garden. Walk the street. Walk. Watch. Wonder. Work out. Work wonders. Work. Wrap around. Wrap it up. Wrap. Write. Yell.

Exertion 1 — “Et la porte de paradis luy est ouverte”

EXHIBIT **1-1** BOY TO BE BAPTIZED. **1-2** BAPTISMAL FONT. **1-3** MUSIC IN GHENT CA. 1500. **1-4** LES CHRONIQUES DE JEAN MOLINET (BUCHON, 1828) **1-5** EEN KIND IS ONS GEBOREN [A CHILD IS BORN UNTO US] (MAREEL, 2010, PP. 156-165) **1-6** ONE ALTA CAPELLA (SHAWMS, SACKBUTS) **1-7** ONE ORGANIST **1-8** ONE ORGAN **1-9** SIX CHANT SINGERS **1-10** FOUR POLYPHONISTS **1-11** INTROITUS SALVE SANCTA PARENS **1-12** KYRIE FROM MISSA SUM TUUM PRAESIDIUM, PIERRE DE LA RUE **1-13** OFFERTORY SUB TUUM PRAESIDIUM **1-14** AGNUS DEI FROM MISSA PHILIPPE REX CASTILLIE, JOSQUIN DESPREZ **1-15** NOBIS SANCTI SPIRITU, ALEXANDER AGRICOLA **1-16** SEQUENCE VENI CREATOR SPIRITUS, GUILLAUME DUFAY **1-17** AVE MARIS STELLA, JACOB OBRECHT **1-18** TE DEUM, GILLES BINCHOIS **1-19** GLORIA INTONATIONS AS USED CA. 1500 **1-20** LITURGICAL PRESCRIPTIONS FOR BAPTISM CA. 1500. ORDINAIRE DES CHRESTIENS.

(ANONYMOUS, 1495-1499) **1-21** “ET LA PORTE DE PARADIS LUY EST OUVERTE” **1-22** A LATE FIFTEENTH-CENTURY GRADUAL FROM GHENT [B-GU MS 14] **1-23** A LATE FIFTEENTH-CENTURY ANTIPHONARY FROM GHENT [B-GU MS 15]

Funny, in a way, that the March 2000 concert at which the baptism of little prince Charles was recalled, also acted as a kind of baptism of the ensemble Psallentes itself. A maiden concert. Coincidentally, this happened in the Saint Bavo Cathedral, which at the time of the historical event of March 1500 was simply called the church of Saint John the Baptist. This concert marked the beginning of a new phase in my life as a musician — and in a nicely symbolic way too, although I only got to realize that quite some time later.

As a teenager I was very much into medieval music, and I too had my portion of romantic longing for the idealized Middle Ages.^{ccxxiv} Although I played the piano from my early childhood, and eventually turned out to become a professional pianist and piano teacher, my love for and interest in medieval music and manuscripts has always been there. Being a pianist occupied with nineteenth-century music and the like, the singing of plainchant was the best thing I could do to keep my chances open of one day entering the magical world of Early Music. With the founding of Psallentes and the connections we made with other ensembles, I was finally able to move further into that wonderful universe of late medieval chant manuscripts, of the *Cantigas de Santa Maria*, the *Llibre Vermell de Montserrat*, the *Codex Calixtinus*. “Et la porte du paradis luy est ouverte.” (See below)

Thus a concert in the Saint Bavo Cathedral of Ghent, in March 2000, constituted Psallentes’ baptism as a chant group. The previous decade had seen some preliminary actions toward the formation of the group, but *Capilla Flamenca*’s project to commemorate the 500th birthday of Emperor Charles V (with music by Binchois, Dufay, Obrecht, de la Rue and others), had precipitated the serious and official start of Psallentes as an ensemble for late medieval plainchant and related polyphonies.

ccxxiv As described in Chapter One — Challenges. See also Van Kesteren (2004).

The concert was organized by the *Gentse Stadskoncerten*, was well attended, and received some attention from members of the national music press. The magic of the year 2000, a 500th birthday of a famous historical personality, the splendour of the cathedral (until 1559 a collegiate church), and the promise of a ‘reconstruction’ of a historical event at the original location, it obviously appealed to many.

Although my personal concern then was initially and primarily one of using the ‘right’ chant sources for a historical reconstruction of the mass (we eventually used the late fifteenth century Ghent graduale B-Gu Ms 14), my focus gradually shifted towards the ritual of the baptism itself. Although this ritual would probably have been spoken, not sung, we ultimately decided to recite it vocally, in order to give an impression of the solemnity of the occasion. Moreover, as singing can be described as an elegant way of shouting, it helped to make long lines of text somewhat understandable throughout large parts of the cathedral.

The well known contemporary description of some major historical events by Jean de Molinet, the French chronicler,^{ccxxv} gave the spark of inspiration to go and look into appropriate sources. Quite a lot of books called ‘Ordo Baptizandi’ are easily to be found in archives, although they are mainly post-Tridentine, which makes them not a hundred per cent reliable as historical-liturgical sources for the period around 1500. We eventually turned to the ‘Ordinaire des Chrestiens’, printed by Antoine Verard in Paris in 1492. The liturgical handbook has detailed instructions on how to baptize solemnly, commencing by simple questions at the church door (What do you want to become? A Christian! What name do you want to have? Carolus!) up to the moment of the baptism itself, by which the child is assured of a place in paradise: “Et la porte du paradis luy est ouverte”.

The date of printing, together with the very detailed description of

^{ccxxv} As a poet, Jean de Molinet (1435-1507) is probably best remembered for his poem *Nymphé des Bois*, a lament on the death of Johannes Ockeghem, set by Josquin Desprez. Buchon (1828) published Molinet’s chronicles, including the chapter “*La nativité et baptême de monseigneur le duc Charles, premier fils de monseigneur l’archiduc et de madame Jehanne d’Espagne*”. This chapter contains details on the baptism (which apparently took place at night, between eight and nine p.m.), with some references to music as well.

the ritual of the baptism made this liturgical handbook into a perfect companion for an evocation of the baptism of baby Charles.

Exertion 2 — Memorabilia

2-1 SINGERS AROUND A LECTERN **2-2** SINGING TOWARDS THE HIGH NOTES
2-3 THREE DISPLAYS (APPROPRIATE FACSIMILES OF THE HOLY TRINITY OFFICE) **2-4** TWO FLOOR MATS (MAGNIFICAT AND VENITE EXSULTEMUS)
2-5 CD ETIENNE DE LIÈGE, IN FESTO SANCTISSIMAE TRINITATIS RIC 249
2-6 MATTHEW 28:18-20 **2-7** ERASMUS'S PARAPHRASIS OF SAINT JOHN'S GOSPEL **2-8** FAUX-BOURDON TECHNIQUE **2-9** FIVE OR SIX SINGERS
2-10 ANTIPHON GRATIAS TIBI DEUS **2-11** RESPONSORY O BEATA TRINITAS
2-12 ANTIPHON GLORIA TIBI TRINITAS **2-13** ANTIPHON LAUS ET PERHENNIS **2-14** ANTIPHON GLORIA LAUDIS RESONET **2-15** ANTIPHON LAUS DEO PATRI **2-16** ANTIPHON EX QUO OMNIA **2-17** HYMNE O LUX BEATA **2-18** LECTIO NATURA DIVINA (ERASMUS) **2-19** RESPONSORY TIBI LAUS **2-20** ANTIPHON GRATIAS TIBI DEUS **2-21** MAGNIFICAT IN THE FIRST MODE **2-22** INVITATORIUM DEUM VERUM **2-23** VENITE EXSULTEMUS IN THE FOURTH MODE **2-24** LECTIO ITAQUE CONVENIT (ERASMUS)
2-25 RESPONSORY QUIS DEUS MAGNUS **2-26** ANTIPHON TE INVOCAMUS
2-27 ANTIPHON CARITAS PATER EST **2-28** ANTIPHON VERAX EST PATER
2-29 LECTIO ET SATIS EST (ERASMUS) **2-30** RESPONSORY GLORIA PATRI
2-31 RESPONSORY SUMME TRINITATI **2-32** RESPONSORY BENEDICAMUS
2-33 HYMN IMMENSA ET UNA TRINITATIS **2-34** TO SPEAK OF THINGS THAT NO WORDS CAN EXPLAIN IS MADNESS **2-35** B-GU MS 15 VOLUME 1 (1481) **2-36** B-GU MS 15 VOLUME 2 (1471)

Memorabilia was a project of firsts. Although in previous projects we had worked extensively with different chant sources from the late middle ages, this was the first production based entirely on one particular source, the B-Gu Ms 15 antiphonary from the Ghent Abbey of Saint Bavo. Not only was *Memorabilia* centred around that book, we sang directly from it, using facsimiles printed on three large displays.

The 70-minute programme was thus created with the public witnessing how we singers work through the manuscript, relying heavily on

memory and convention.^{ccxxvi}

In contrast to most of the festivals of the Catholic Church, the feast of the Holy Trinity does not celebrate an event in the lives of Christ, Mary or the Apostles, neither does it honour any particular saint. Its theme is nothing so substantial as suffering or death, but rather one of the basic doctrines of Christian belief, that God is three: the Father, the Son and the Holy Spirit. Bishop Etienne de Liège, early in the tenth century, was fascinated by this concept of the Three-in-One to such an extent that he wrote an office around it. The office quickly gained popularity in many places, although four centuries had to pass before it was recognized as a universal feast-day.

Our artistic point of departure was, that we should provide an impression of how the office would have sounded on the first Sunday after Whitsun in Ghent around 1500. We made a selection from the plentiful supply of vocal music for the office, choosing primarily music for first vespers and matins. We aimed for a logical construction as well as for the alternation of musical textures. This actually constitutes what would become central to the way I would build programmes for Psallentes: always balancing construction and textures into something presenting itself as a story, as something with a dramaturgical line. This is not to be misunderstood: the dramaturgy of a programme could easily be similar to the flat and silent surface of some mysterious lake high in the mountains, on a calm day.

The song that we raise has neither beginning nor end. It is the tale of alpha and omega, of the Word incarnate, of life and death, of life after death. Our beginning of this tale comes out of nothing and our song will die away into nothing. It is insignificant and small and, what is more, its subject is our insignificance and littleness in comparison to God's great-

^{ccxxvi} The project's name *Memorabilia* was chosen exactly because of this extensive relying on memory, but also because of what is closer to the meaning of the word *memorabilia* itself, referring to a memorable event (for us, a new step in our chant adventure), and to the use of a memorable manuscript. Initially, the project was planned within a trilogy, with the other productions being *Ethica* and *Paraferalia*. These two projects were not realized at the time, but ideas from *Ethica* would much later return in *In/Visibilibus*, while *Paraferalia* evolved into the project *Tota pulchra es*.

ness and the impossibility of comprehending the mystery of the Three-in-One. The cantor sings words by Desiderius Erasmus of Rotterdam that were never set to music and never before sung, especially when we consider that Erasmus certainly never intended them to be sung.

Natura divina quoniam in immensum superat imbecillitatem humani ingenii (quamlibet alioqui felicitis ac perspicacis) nec sensibus nostris, ut est, potest percipi, nec animo concipi, nec imaginatione fingi, nec verbis explicari.

[Given that the nature of God immeasurably transcends the weakness of human intellect, however sharp that intellect may be, its reality can therefore never be encompassed by either our senses or our understanding, nor be pictured by our imagination, let alone be expressed in words.]^{ccxxvii}

That is the sentence with which Erasmus begins his paraphrases of Saint John's Gospel. The cantor sings Erasmus' words as he would chant a section of the Gospel itself or any other text from the New Testament, or a Gospel commentary such as Augustine's. He varies the chanting tone where he considers it necessary not only for comprehension and clarity, but also from his own comprehension of the text.

Itaque rationibus humanis scrutari divinae naturae cognitionem, temeritas est, loqui de his, quae nullis verbis explicari queunt, dementia est, definire, impietas est.

[This is the reason why any attempt to scrutinise the nature of God with human calculations is foolhardy, to speak of those things that no words can explain is madness, and to define them is an act of ungodliness.]^{ccxxviii}

^{ccxxvii} From Erasmus's *Opera Omnia* as published in *Lugdunum Batavorum* (Leiden, The Netherlands). English text from the *Psallentes* CD-booklet, translation by Peter Lockwood.

^{ccxxviii} "To speak of those things that no words can explain is madness" has become a favourite of mine while writing this book on my performance relationship with late medieval chant manuscripts. Ultimately, the things that matter most are often beyond description with words. Or if words are used, they are used to paint an image by which we understand better.

Figure 34 shows folio 119 from the Ghent antiphonary, with a fragment of the office of Holy Trinity. While working with this manuscript, I had set out an important basic rule in relation to the ‘rhythm’ of the chant: if possible, make a dynamic or expressive movement towards top-notes, and if there is more than one top-note, go on until the one the furthest away. In short, the instruction was: sing towards the top right hand side. Moving towards the top-notes was of course inspired by the Conrad von Zabern instruction (see Chapter One). All this meant that while performing the *Gloria Patri* on the second stave of the folio, we would first aim for the f’ in *patri*, and then swiftly continue towards an even higher goal, the g’ in *filio*. The second part of the doxology would reverse that order of high notes, aiming first for the g’ in *spiritui*, lingering on the f’ in *sancto*, before settling on the d’ which leads into the repetendum.

Exertion 3 — *Missa Verbum Incarnatum*

3-1 THE CONCEPT OF THE VERBUM INCARNATUM **3-2** THE CONCEPT OF THE IMMACULATE CONCEPTION **3-3** ALTERNATIM BETWEEN PLAINCHANT AND POLYPHONY **3-4** MUSIC IN THE PRINCE-BISHOPRIC OF LIÈGE **3-5** WESTERN AND EASTERN CHANT DIALECTS **3-6** CD ARNOLD DE LANTINS, MISSA VERBUM INCARNATUM, RICERCAR 207 **3-7** MOTET AVE MARIA/O MARIA, JOHANNES BRASSART **3-8** INTROIT GAUDEAMUS **3-9** KYRIE FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-10** GLORIA FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-11** EPISTLE DOMINUS POSSIDET ME **3-12** GRADUAL BENEDICTA ET VENERABILIS **3-13** ANTIPHON REGINAE CAELI, JOHANNES BRASSART **3-14** SEQUENCE LAETABUNTUR **3-15** LIBER GENERATIONIS **3-16** Credo FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-17** OFFERTORY FELIX NAMQUE **3-18** MOTET O PULCHERRIMA MULIERUM, ARNOLD DE LANTINS **3-19** PREFACE **3-20** SANCTUS FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-21** AGNUS DEI FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-22** COMMUNIO REGINA MUNDI **3-23** ITE MISSA EST & DEO GRATIAS **3-24** MOTET A VIRTUTIS IGNITIO / ERGO BEATA NASCIO **3-25** BOLOGNA, CIVICO MUSEO BIBLIOGRAFICO MUSICAL, MS Q15 **3-26** EVANGELIARY FROM TONGEREN [B-TO OLIM 85]

Singers are gathered around a (facsimile of a) manuscript, the B-TO olim 85 — an evangeliary from Tongeren that has a thirteenth-century quire containing some solemn lessons. One of those lessons is the *Liber Generationis* or The book of the genealogy of Jesus Christ, in a lively recitation displaying a large range (f to f'). It first circles up from f to a, then nicely via b flat to c', continuing its way up to d', as an ultimate springboard towards f' — the highest note of the lesson. Then, after the high note, the descent is done in two stages: immediately down to f again, but with c and d flaring up just before the final descent. That descent, however, stops just before touchdown, since the ultimate low f is only reached at the beginning of a new phrase.

Oddly enough, the thus constituted and repeated eleven musical phrases act totally independent from the textual structure seen in the genealogy. That genealogy, establishing Jesus' royal lineage, has a three-fold structure. First — starting with Abraham, father of Isaac, father of Jacob etc. — the history takes us down to King David. Second — going on from David, father of Solomon, father of Rehoboam etc. — the history continues, covering the time up to the exile to Babylon. The third part — after the Babylonian exile and starting of with Jechoniah — ends with the birth of Jesus: *De qua natus est ihesus qui vocatur christus*. In this manuscript version, the textual apotheosis is strengthened by a two part setting of that sentence — an early example of notated simple polyphony.

Singers are assembled around the manuscript, with a central soloist moving gently and steadily through the three times fourteen generations. It's a long and repetitive story, and the soloist's fellow singers support the recitation with a bourdon on f, joining in on the words that mark out the endings of the three sections of the genealogy. The singer's voices resonate in each other's ears, in each other's bodies. Together they build a song that — as long as it lasts — seems to hold a promise of eternity.

With the production 'Missa Verbum Incarnatum' — another marriage between Psallentes' chant and Capilla Flamenca's polyphony — Psallentes for the first (but not last) time entered the exciting world of chant sources originating from the region of Tongeren. The votive Mass, in this production placed within the context of the 8 December Feast of the Immaculate

Conception of the Blessed Virgin Mary, was written by Arnold de Lantins (d. 1432), a native of the Prince-Bishopric of Liège. Its title is somewhat misleading, since the use of the antiphon *O pulcherrima mulierum* makes it all the more clear that this is a Mass explicitly intended for use in a Marian context — its title could just as well have been *Missa O pulcherrima*.

Looking as we always are for appropriate chant sources to encircle the polyphony, and because of the relative rarity of chant sources from Liège itself in the fourteenth and fifteenth centuries, we turned (gladly) to manuscripts from Tongeren — a city which lies, as a matter of fact, less than fifteen miles away from Liège. The collegiate church of Tongeren has one of the richest collections in the Southern Netherlands (see Chapter Three), certainly one of the more complete. Not only have most complementary books been preserved, there is also the relatively exceptional fact that a rich and very detailed *Liber ordinarius* is still at our disposal (see Chapter Three).

For the chant in this production, we turned to the late fourteenth-century Gradual B-TO olv 057, a relatively small but beautiful book, which has a clear and easily readable square notation with some liquescent neumes that are hard to find in later sources. The repertoire for the feast of the Immaculate Conception in this book has an introitus *Gaudeamus* (with the more ‘eastern’ variant c-d-d-a-c’-a as melodic incipit); the graduale *Benedicta et venerabilis* (which has, compared to the usually known graduale, an adapted text, but a very similar notes-per-syllable factor^{ccxxix}); the sequens *Laetabundus exsultet ... in Maria* (the alleluia, which would have been *Virga jesse*, was sung in polyphony); the offertorium *Felix namque conceptio* and the communio *Regina mundi* (these last two textually

^{ccxxix} Instead of the usual “*Benedicta et venerabilis es, Virgo Maria etc.*”, it has “*Benedicta et venerabilis est conceptio Mariae virginis, quae initium fuit nostrae salvationis. V. Virgo Dei reparatrix humani generis esto exoratrix pro nobis miseris. Amen*”. The graduale has 113 notes for 35 syllables, the verse has 134 notes for 25 syllables, which makes factors of respectively 3,22 and 5,36. The well-known version of the *Benedicta* (as checked in a modern Graduale Romanum) contains — as stated — the same melody but a different text, and has 116 notes for 34 syllables, and 150 notes for 28 syllables in the verse. This makes factors of respectively 3,41 and 5,36. The difference between the two versions of these pieces is in total not more than the difference between factors 4,29 (modern version) and 4,17 (Tongeren version).

and musically also rare pieces). As a lesson from the Gospel, the first chapter of Matthew is recited, the famous *Liber Generationis* (see above).

Exertion 4 — Exequies Imperial

4-1 THE IMPERIAL ‘CAPILLA FLAMENCA’ **4-2** MUSIC IN SEVILLA, AVILA, SEGOVIA, TOLEDO... **4-3** THE 1559 MEMORIAL SERVICE FOR CHARLES V IN MEXICO **4-4** THE CONCEPT OF ALTERNATIM PERFORMANCE (CHANT/POLYPHONY) **4-5** MUSIC FOR AN EMPEROR: DRAMATURGY **4-6** MISSA PRO DEFUNCTIS À 5 **4-7** OFFICIUM DEFUNCTORUM **4-8** BEATI OMNES, CHRISTOBAL DE MORALES **4-9** ANTIPHON DOLEO SUPER TE **4-10** LAMENTABATUR JACOB, CHRISTOBAL DE MORALES **4-11** IN MANUS TUAS DOMINE, CHRISTOBAL DE MORALES **4-12** INVITATORY ANTIPHON REGEM CUI **4-13** INVITATORY PSALM **4-14** VENITE EXSULTEMUS **4-15** INTROIT REQUIEM, CHRISTOBAL DE MORALES **4-16** KYRIE FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-17** GRADUAL REQUIEM **4-18** TRACT ABSOLVE, DOMINE **4-19** PIE JESU DOMINE, CHRISTOBAL DE MORALES **4-20** OFFERTORY DOMINE JESU CHRISTE **4-21** FABORDONE DEL CUARTO TONO **4-22** PREFACE **4-23** SANCTUS FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-24** PATER NOSTER **4-25** AGNUS DEI FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-26** PANGE LINGUA, ANTONIO DE CABEZON **4-27** LUX AETERNA, CHRISTOBAL DE MORALES **4-28** VENI, DOMINE, ET NOLI TARDARE, CHRISTOBAL DE MORALES **4-29** ABSOLVE, QUAE SUMUS, DOMINE, JOSQUIN DESPREZ **4-30** WIND BAND **4-31** GROUP OF CHANT SINGERS **4-32** FOUR SINGERS OF POLYPHONY

Every tradition, confessional or not, has its ceremonies of last farewells, with certain rituals that are aimed at helping the bereaved cope with their loss. In classic Catholic tradition, the *Missa pro defunctis* or *Mass for the dead* holds some of the most immortal songs such as the *Requiem aeternam* or the *Libera me*, the *Lux aeterna* or the *In paradisum*. It is unquestionably the best known chant repertoire and if you need a commercial tip as a singer of chant: consider working on the Requiem-theme, your recording will sell well. The older repertoire furthermore has one of the single most cited sequentia of the chant world: the *Dies irae* — an ancient song that has been officially barred from modern Catholic liturgy.

Although highly personal and personally diverse in its appreciation and effects on listeners, experience with funeral services (or even concerts with that repertoire) has shown the exceptional impact the singing of a plainchant *Missa pro defunctis* can have on the surviving relatives or a public in general. Often the sheer beauty of the chant is acclaimed, but there is something deeper and inexplicable to it. Set as it is in Latin, sung as it usually is in a non-metrical way, chant seems to carry along through its melismas the sound-image of such diverse feelings as desperation and hope, belief and disbelief, tears and fears.

Apart from constituting a religious symbol or rite, the typical and well-known sacraments of the Christian church evoke important moments in the life of human beings. Of those moments (and their related sacraments) birth and death are particularly noteworthy as the alpha and omega of earthly life. The very first Psallentes production was the evocation of the baptism of the little boy (later to become emperor) Charles in 1500 (see Exertion 1). Later, Psallentes also participated in the evocation of the marriage of Charles V with Isabella of Portugal (10th of March 1526, at Toledo's monastery St John of the Monarchs). The project was a huge undertaking: no less than five ensembles and an organist travelled to Toledo to make this concert happen. There was plainchant (the men of Psallentes and the boys from Cantate Domino) and instrumental ensemble music (the American wind ensemble Piffaro and the Flemish Recorder Quartet), organ music (Joris Verdin) and polyphony (Capilla Flamenca)—just as it might have happened as part of the splendour of a royal marriage. The concert had music by, amongst others, Desprez, de la Rue and Gombert, but also de Cabezon and de Morales.

Speaking of de Morales, that Spanish composer's *Missa pro defunctis* was central to a concert programme that we presented at the 2008 Utrecht Early Music festival, together with Capilla Flamenca and Piffaro. We presented it as a (fragmentary) votive office for the death of emperor Charles V with the specific liturgical chants from the *Officium* and the *Missa pro defunctis* as a foundation. As usual, not only had we chosen the 'right' complementary chant pieces, we tried to use the large space of the Utrecht Dom to great effect, as several elements of the office and mass

were performed at different locations. Together with the magnificent acoustics of the cathedral, the setting “made this music blossom and achieve its full impact showing the splendour of Spanish liturgical music of the sixteenth century”.^{ccxxx}

Just one year before this de Morales-project in Utrecht, we presented a similar concept at the Antwerp *Laus Polyphoniae* festival of Early Music, where it was the music of Johannes Prioris (*Missa pro defunctis*) that served as the backbone to an evocation of the funeral of Anne de Bretagne, who died on the 9th of January 1514. The Prioris mass became very popular after it was printed in 1534 and would serve as the preferred music at many royal funerals for the next two hundred years.

Exertion 5 — Fête-Dieu: Scanning NL-KB 70.E.4

5-1 A VIRTUAL SCANNER **5-2** THE CONCEPT OF CORPUS CHRISTI **5-3** THE CONCEPT OF TRANSUBSTANTIATION **5-4** SAINT JULIANA OF MONT-CORNILLON **5-5** BROTHER JOHN OF MONT-CORNILLON **5-6** LITURGY AT THE PRINCE-BISHOPRIC LIÈGE **5-7** 11 AUGUST 1264 **5-8** SINT-TRUIDEN, CHURCH OF THE BEGUINAGE **5-9** ANTIPHON ANIMARUM CIBUS **5-10** ANTIPHON DISCIPULIS COMPETENTEM **5-11** ANTIPHON TOTUM CHRISTUS **5-12** ANTIPHON ET SIC **5-13** ANTIPHON PANEM ANGELORUM **5-14** RESPONSORY SACERDOS SUMMUS **5-15** ANTIPHON DOMINUS JESUS CHRISTUS **5-16** INVITATORY CHRISTUM REGUM REGEM **5-17** ANTIPHON SUO CHRISTUS **5-18** ANTIPHON VISIBILIS CREATURE **5-19** ANTIPHON SANGUIS EIUS **5-20** RESPONSORY INVISIBILIS SACERDOS **5-21** RESPONSORY DIXIT JESUS **5-22** RESPONSORY VERA MIRA **5-23** ANTIPHON HOSTIA CHRISTUS **5-24** ANTIPHON HIC ET IBI **5-25** ANTIPHON VERUS DEUS **5-26** RESPONSORY AD IPSIUS **5-27** RESPONSORY ALIENI **5-28** ANTIPHON DOMINUS JESUS **5-29** ANTIPHON SACRI MINISTERIO **5-30** ANTIPHON HEC IGITUR **5-31** RESPONSORY CHRISTUS CORPUS **5-32** RESPONSORY O VERE MIRACULUM **5-33** RESPONSORY PANIS VIVE **5-44** ANTIPHON CHRISTUS ARTIFICIO **5-45** ANTIPHON CHRISTUS ENIM ANTIPHON ILLA NOBIS **5-46** ANTIPHON NULLA NOBIS **5-47** ANTIPHON ECCE VOBISCUM **5-48** ANTIPHON PANIS VITE **5-49** ANTIPHON SACRAMENTUM PIETATIS

^{ccxxx} Taken from an online concert review by Johan Van Veen (www.musica-dei-donum.org, last consulted April 2011).

5-50 ANTIPHON MISTERII VERITATEM 5-51 ANTIPHON QUI SEMEL 5-52
 ANTIPHON ORE QUIDEM 5-53 ANTIPHON ORE VERO 5-54 RESPONSORY AD
 NUTUM 5-55 ANTIPHON JESU BONE 5-56 SEQUENCE LAUREATA PLEBS 5-57
 HYMN AD CENAM AGNI PROVIDI 5-58 NL-KB 70.E.4

Fête-Dieu is the alternative French name for the feast of Corpus Christi, a particularly popular part of the Christian calendar in historic Liège. This was the only feast added to the Temporale of the liturgy in the thirteenth century. The Fourth Lateran Council in 1215 had tried to reconcile divergent strains of thought regarding the nature of the Eucharist by establishing the doctrine of transubstantiation. This opened the gate to “seemingly contradictory ideas of a literal physical presence and a spiritual presence reflected in the debates among the literate celebrants”.^{ccxxxi} The issue also appealed to Saint Juliana, or Juliana of Mont-Cornillon, a Norbertine canoness in the Prince-Bishopric of Liège. In her youth, she had had a vision of an incomplete moon, in which she saw the heavenly message that Christian liturgy was also incomplete. It was not until thirty years later that she decided to do something about this, when she wrote an office which would celebrate the sacrament of the presence of Jesus in the Eucharist. That is to say, she chose a young Brother, John, to help her accomplish the task. He would write text and music, while she would support him with prayers. When John’s work was shown to learned theologians in Liège, they reportedly thought it perfectly pleasing, both theologically and aesthetically. The office is now known as the “original” office, and is named after its first antiphon *Animarum cibus* [*Food for souls*]. Nevertheless, when pope Urban IV officially established the feast on 11 August 1264, he would send a new office to Liège, perhaps the *Sacerdos in aeternum* [*A priest forever*], composed by Thomas Aquinas.

ccxxxi (Walters, Corrigan, & Ricketts, 2006, p. xv) Three American professors (Barbara Walters, Sociology; Vincent Corrigan, Musicology; Peter T. Ricketts, French Studies) have published an impressive study on the feast of Corpus Christi. Their book presents a complete set of the source materials, with differing versions of the Latin liturgy with their English translations, and complete transcriptions of the music associated with the feast. For the transcriptions, seven manuscripts were used from the period 1269-1330, which represents approximately half a century after the official establishment of the feast in 1264.

The feast of Corpus Christi has three transmitted offices. Two of these have been mentioned above, the third one being *Sapientia edificavit* [Wisdom has built], roughly contemporary with the Thomas Aquinas office, and sharing some elements with it. For our *Fête-Dieu* project, we used the *Animarum cibus* office, taken from a thirteenth-century manuscript now held at the Royal Library in The Hague: KB 70.E.4. It is a manuscript with distinct parts but grouped together at Tongeren in 1537.

The *Animarum cibus* office in KB 70.E.4 follows the secular cursus, with a Matins of nine antiphons and nine responsories. In total, the complete office contains 27 antiphons and 10 responsories, and one invitational, the sequence *Laureata plebs fidelis* [Faithful people, crowned], and the hymn *Ad cenam agni providi* [At the feast of the sacrificial lamb I have provided for]. Usually when constructing a new project for recording or performance, one would make a choice from the material, and present a kind of anthology (see for example the extracts from the office of the Holy Trinity in Exertion 2). Equally usual would be the addition of psalms or psalm verses, of canticles such as the *Benedictus* or the *Magnificat*, of versicles or prayers. That strategy leans towards reconstruction of a liturgical setting. We have often done that, and it works very well, and to be honest, it even has a few practical advantages: most pieces get to be repeated at least once, which saves on rehearsal time and stress.

But this time, I decided that we would ‘scan’ the manuscript in the course of a 80-minute concert. We start singing at the very first note of the first antiphon *Animarum cibus*, and continue through the manuscript until we have presented all the material, ending with the hymn and its *Amen*. No added verses, no recitations, no readings, nothing that is not musically notated in the manuscript. The order of the pieces is simply determined by their presence in the manuscript. The opening *Animarum cibus* [Food for souls] has that typical first-mode formula in which immediately at the start of the piece the jump is made from the *finalis* d to the reciting tone a. During rehearsal, we quickly decide on notes to work towards: many d’s and a’s are slightly (or less slightly) prolonged, they receive a special treatment. Not seldom do these notes occur on last syllables of words, helping us to balance the word itself as well as the sentence

or part of the sentence to which it belongs. On two occasions does the melody descend below the finalis towards a low c, leaving a kind of a melodic question mark to which the start of the following musical sentence is the answer. After some antiphons displaying a similar melodic restraint, the first responsory *Sacerdos summus* [*The high priest*] calls for a virtuosic vocal delivery. It is a very fluently written piece that digs rather deep (c) and reaches rather high (f') within the vocal range (8.5 whole tones). The responsory is long, and has a quite normal notes-per-syllable factor of 3.44. Because the vocal range is so wide, the superfactor amounts to 29.24, convincingly confirming the virtuosity of the piece.

Continuing like this, one non-stop line of antiphons and responsories is presented, with no repetition except for the repetenda in responsories. This way, Brother John's work with modal organization (a first antiphon in the first mode etc.) is accentuated.^{ccxxxii} More generally, while scanning the manuscript in this very straightforward way, a dramaturgy reveals itself that seems impossible to experience when the sequence of pieces is 'interrupted' by other liturgical elements, or when certain pieces are left out. Scanning the manuscript — a simple concept resulting in condensation, completeness, spontaneous dramaturgy and imperturbability.

Exertion 6 — *Bellum et Pax*

6-1 WAR AND PEACE **6-2** LA GUERRE **6-3** BATTLE OF MARIGNANO, 1515
6-4 FRANÇOIS I **6-5** ERCOLE SFORZA **6-6** L'HOMME ARMÉ **6-7** THE ORDER
 OF THE GOLDEN FLEECE **6-8** CD BELLUM & PAX, EUFODA 1372
6-9 BATAGLIA ITALIANA, WERRECORE **6-10** JUBILATE DEO OMNIS TERRA,
 CHRISTOBAL DE MORALES **6-11** INTROIT JUBILATE DEO **6-12** KYRIE FROM
 THE MISSA L'HOMME ARMÉ, JACOB OBRECHT **6-13** GLORIA FROM THE
 MISSA L'HOMME ARMÉ, JACOB OBRECHT **6-14** INTER PRECLARISSIMAS
 VIRTUTES **6-15** ALLELUIA QUI POSUIT **6-16** LAUDEMUS NUN DOMINUM,
 JACOB OBRECHT **6-17** SEQUENTIA SANCTI EVANGELII JOANNES 20

^{ccxxxii} The *Animarum cibis* office has the peculiarity that its composer John seems to have been uneasy with the fourth mode. There is only one mode 4 piece to be found amongst the 47 items of the office, which is an important deviation from the normally quite balanced distribution of modes.

6-18 CREDO FROM THE MISSA L'HOMME ARMÉ, PIERRE DE LA RUE
6-19 PARCE DOMINE, JACOB OBRECHT **6-20** OFFERTORY POPULUM
 HUMILEM **6-21** SANCTUS FROM THE MISSA L'HOMME ARMÉ, JOSQUIN
 DESPREZ **6-22** PROCH DOLOR/PIE JESU, JOSQUIN DESPREZ **6-23** AGNUS DEI
 FROM THE MISSA L'HOMME ARMÉ, PIERRE DE LA RUE **6-24** DA PACEM,
 PIERRE DE LA RUE **6-25** COMMUNION CHANT PACEM MEAM DO VOBIS
6-26 DA PACEM IMPROVISATION **6-27** OPTIME PASTOR/DA PACEM/DIVINO
 DATE, HEINRICH ISAAC **6-28** FOUR SINGERS OF POLYPHONY
6-29 SIX CHANT SINGERS **6-30** DIDACTICS **6-31** CANTUS FIRMUS
6-32 SLOW MOTION

In productions such as the *Bellum et Pax* and others, I have been wondering about the level of 'didactic' impact the kind of programming has on present-day listeners, where polyphony is explicitly presented in close connection with its related chant. I have often asked myself whether a public really needs to hear the (let's say) central antiphon or other chant piece first, in order to maybe recognize the cantus firmus more easily when the polyphony is performed as the composer's multi-voiced version of that particular piece — disguised as it often is through a slow motion rendering of the melody, in long notes, note by note. Is this not too explicitly intended to instruct? To what extent do we want to be teachers first and then musicians? Do listeners really feel the need to have the 'full frontal nudity' of the original chant exposed, before willingly and expertly subjecting themselves to the elaborations of the polyphony? Do chant singers need to limit themselves to a subordinate role, merely presenting the chant as a simple, maybe even simplistic preamble to the rich and elaborate polyphony? Would even an experienced and highly trained listener really be able to perform an ad hoc memorization of the original chant and then re-hear it as the same but slow-paced melody in the subsequent polyphony? How well would these melodies have been known to the contemporary musicians and listeners alike? Do we need to compensate the lack of melody-memory in present-day audiences by making them hear the melody good and proper first, maybe even several times? Or why not let them sing it? How important is it to present the chant melody — if it should be presented at all — in a version that does justice to the minor or major discrepancies that might occur between different local sources

of the chant — if indeed such sources were available? I wonder.

The *Bellum et Pax* programme, another co-operation between polyphonic ensemble Capilla Flamenca, sackbut-ensemble Oltremontano and chant group Psallentes, has become one of the most successful productions of the Capilla Flamenca & Psallentes tandem. It was programmed on many different occasions at many different concert locations and festivals, and was televised by Czech Television.

Essential and central to this production are two of the most used cantus firmi in polyphony. The first and most famous one is the song *L'Homme armé*, with its typical ascending fourth martially portraying the call for the battle. Between the middle of the fifteenth century and the end of the seventeenth, the song has literally been in the middle of tens of masses and motets, by Obrecht, Desprez, de la Rue and the like. The origin of the song is unclear, but it has been connected with the Burgundian court of Charles the Bold, maybe in the context of the crusades.

The second important cantus firmus was provided by a very simple and easily recognizable chant antiphon, the *Da pacem* — which is the basis of (easily) a few hundred compositions. It is a sober prayer for peace:

*Da pacem, Domine, in diebus nostris, quia non est alius qui pugnet pro nobis,
nisi tu, Deus noster.*

*[Give peace in our time, O lord, because there is none other that fighteth for us,
but only Thou, O God].*

The text is musically rendered in an equally sober, mainly syllabic style. Many contemporary sources have the melody, usually rubricated as *de Machabaeis* or as a *suffragio pro pace*.

The *Bellum et Pax* probably also succeeded because of the clear division of roles between the ensembles, with Psallentes's chant obviously focusing on the plea and prayer for peace. Apart from the *Da pacem* antiphon, there is the introitus *Da pacem*, the alleluia *Qui posuit*, the offertory *Populum humilem* and the communio *Pacem meam do vobis* — they all have the peace theme in one way or another.

These chant pieces were taken from Bruges and Ghent sources around 1500 — which is a defensible choice to say the least. As American musicologist Jennifer Bloxam has shown, not only is it difficult to find sources fully appropriate in the context of the Burgundian court, but more importantly: “Ducal worship took place not in the ducal palace, but in local churches, where the service would have been performed by the resident clergy according to local usage.”^{ccxxxiii}

Exertion 7 — Triduum Paschale

7-1 WESTVLETEREN ABBEY AND ITS BEER **7-2** BELLS OF THE ABBEY TO BUILD THE FUTURE **7-3** THE VIA CRUCIS OF SILENCE, ARMAND DEMEULEMEESTER **7-4** LAMENTATIONES PRIMI DIEI, PIERRE DE LA RUE **7-5** ANTIPHON POSTQUAM SURREXIT **7-6** ANTIPHON MANDATUM NOVUM **7-7** ANTIPHON IN HOC COGNOSCENT **7-8** ANTIPHON MANEANT IN NOBIS **7-9** RESPONSORY IN MONTE OLIVETI **7-10** THE RATCHET **7-11** LAMENTATIONES SECUNDI DIEI, ALEXANDER AGRICOLA **7-12** RESPONSORY OMNES AMICI MEI **7-13** RESPONSORY TENEBRAE FACTAE SUNT **7-14** LAMENTATIONES TERTII DIEI, PIERRE DE LA RUE **7-15** RESPONSORY RECESSIT PASTOR NOSTER **7-16** RESPONSORY MARY MAGDALENE **7-17** RESPONSORY SURREXIT DOMINUS **7-18** LAETENTUR/TUNC EXULTABANT, ORLANDUS LASSUS **7-19** SEQUENCE VICTIMAE PASCHALI **7-20** VICTIMAE PASCHALI, JOSQUIN DESPREZ **7-21** ANTIPHONARIUM CISTERCIENSIS ORDINIS, 1545

The Cistercian Abbey of Saint Sixtus in Westvleteren, in the west of Flanders, is world famous for its beer. Having established in 2008 that some of the Abbey buildings were rapidly deteriorating up to the point of having to rebuild or leave the site altogether, the Trappist monks fairly quickly decided to embark on an ambitious building project in 2009 — renewing the site the community has occupied since 1831.

Together with the construction story — attracting quite a lot of media interest — the brothers wanted to share the story of their spiritual quest as well. For this, they turned to a variety of cultural projects. An exhibition

^{ccxxxiii}(Bloxam, 1987, p. 74)

and a book around the *The Via Crucis of Silence* by expressionist painter Armand Demeulemeester, an art book about the abbey itself, and a CD recording. Since the abbey possesses a copy of the 1545 *Antiphonarium Cisterciensis Ordinis*, published by Nicolle in Paris under the supervision of the abbots of Cîteaux and Clairvaux, it was obvious that this recording would at least contain some of the chants from that book. Since the brothers themselves do not sing in Latin (they sing in the vernacular), they turned to Psallentes to perform from the antiphonary, adding polyphony by Capilla Flamenca on the one hand and the songs and psalmody sung by the monks on the other.

Thematically, the CD (and subsequent concert programme) focuses on the *Triduum Paschale*, the three days between Maundy Thursday and Easter morning. The liturgy for these days is amazingly rich and colourful, with an intensity not surpassed by any other period in the Christian rite. Of the different settings available, Capilla Flamenca chose some by Pierre de la Rue and Alexander Agricola. And so it was only to be expected of Psallentes that the laments would be answered with — the word says it — responsories. For example the *In monte oliveti* with the famous *fiat voluntas tua* [*thy will be done*] and equally notorious *Spiritus quidem promptus est caro autem infirma* [*The spirit is willing but the flesh is weak*]; the *Omnes amici mei dereliquerunt me* [*All my friends have abandoned me*]; the *Tenebrae factae sunt* [*Darkness fell*] of course, the one we have seen in various versions throughout this book; the visit of the two Marys (*Maria Magdalene et altera Maria* [*Mary Magdalene and the other Mary*]) to the grave; and the *Surrexit Dominus* [*The Lord is risen*] — with all due Hallelujahs.

Considering the close connection (in this project) with the monks of Westvleteren, it almost seems as if Psallentes were actually be willing to take up a liturgical role. Well, we're not — although we occasionally do participate in a liturgy. It's our explicit desire to stay out of liturgy as much as we can. This may sound a bit radical, but it is more positive than that: our main goal is to present late medieval chant as an art form. Other forms of music have had it easier in accomplishing that goal — no questions asked: you can easily attend a concert of Bach's Saint Matthew Passion, or de la Rue's *Missa Septem Doloribus*, or Pärt's Saint John Passion, without

ever having to doubt the basic we-love-this-music attitude of both performers and listeners — believers or not.

Chant however has a distinctly Catholic connotation, and within that Catholicity it's on the reactionary side. Judging from the comments posted on our YouTube channel, this reactionary side is strong and the commentators like to use chant as a vehicle for the promotion of the Catholic faith. On the other hand, one must say, it is striking and endearing that so many people have come up to us after a concert saying things like: "as a child, I used to sing chant as well" — and how our singing has made these men and women emotional, has filled them with nostalgia for times gone by.

But we do not want to fool people: I am not a believer (and neither I think are the majority of my singers) — members of the public often find that hard to understand. But we know and understand the stories, feelings, symbols and images that are portrayed in the different elements of the religious music that chant is (we are of course 'cultural Christians'), and we work hard to help and convey these 'messages' to listeners of all sorts and with all possible backgrounds — through the intensity of our music making, the vigour of our singing. That is why we believe that whether we are believers or not, is simply not relevant.

Exertion 8 — Missa Septem Doloribus

8-1 WORKING IN TANDEM **8-2** SEVEN SORROWS OF THE VIRGIN **8-3** SYNOD OF COLOGNE 1413 **8-4** PETRUS ALAMIRE **8-5** THE CHOIRBOOK **8-6** PETER VERHOEVEN **8-7** CHARLES DE CLERC, LORD OF BOUVEKERKE **8-8** PIERRE DE LA RUE **8-9** CD PIERRE DE LA RUE, MISSA DE SEPTEM DOLORIBUS, MUSIQUE EN WALLONIE 0207 **8-10** STABAT MATER, JOSQUIN DESPREZ **8-11** INTROIT VENI IN ALTITUDINEM **8-12** KYRIE FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-13** GLORIA FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-14** GRADUAL PLORANS PLORAVIT **8-15** ALLELUIA VOX TURTURIS **8-16** PROSA ASTAT VIRGO **8-17** Credo from the Missa de Septem Doloribus, Pierre de la Rue **8-18** OFFERTORY DOLEO SUPER TE **8-19** SANCTUS FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-20** AGNUS DEI FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-21** COMMUNION

The *Septem Doloribus* production was one of the first where chant group Psallentes worked in tandem with polyphony ensemble Capilla Flamenca, with the central goal of producing exciting programmes that have fifteenth- or sixteenth-century polyphony embedded in contemporary chant. In this particular case, the situation was rather exceptional, with both parties working from one and the same manuscript — which of course strengthened the coherence of the production, at least on the level of historical credibility. Moreover, the chant included in the B-Br 215-216 Alamire manuscript is contemporary with the polyphony, which in itself is also quite unique. Other, subsequent programmes with Capilla Flamenca and Psallentes have shown similar coherence, but often with a chant much older than the polyphony it accompanied.

The partnership between the two ensembles (of which Capilla Flamenca has now ceased to exist), was a win-win situation, with each of them being able to focus on the things they did best and liked most. Public response has always been very warm and encouraging. People like to point out that the combination chant/polyphony and the alternation between (and occasionally the combination of) the two ensembles works very well. And, to be honest: for some people it simply helps in digesting what would for them otherwise be a concert with respectively too much chant or too much polyphony...

In the years following the original *Septem Doloribus* recording, and having received some music press recognition (including a Diapason d'Or) we took the programme to many different concert locations. Together with the *Bellum et Pax* project (see Exertion 6), this has been one of our biggest successes to date.

As a direct result of a colloquium held in Leuven in 1999, on the Burgundian-Habsburg court complex of music manuscripts and the workshop of Petrus Alamire (early sixteenth century), Capilla Flamenca and Psallentes embarked on a project around one of the most typical of Late Medieval Marian feasts. The *Septem Doloribus Beatae Mariae Virginis* or

Seven Sorrows of the Blessed Virgin Mary had its origins in thirteenth-century Germany or/and Italy, although it would take another two hundred years before the celebration was acknowledged by the provincial synod of Cologne in 1413.

The feast became well-known in Burgundian-Habsburg court circles and led to the foundation of a variety of Seven Sorrows confraternities and chambers of rhetoric, promoting the theme in a variety of forms. Here, a story starts about the origin, provenance and function of the manuscript B-Br 215-216.

The manuscript — a large but slender choirbook of only forty-nine parchment folios — was prepared by Petrus Alamire for Charles de Clerc, lord of Bouvekerke, in 1514 or (more likely) 1516. It was probably intended for De Clerc's private use at his Lille residence. The choirbook contains two masses, two motets, two plainchant vespers and a plainchant mass. The five-part *Missa de Septem Doloribus* by Pierre de la Rue (which uses the *Salve virgo generosa* as cantus firmus) and the five-part *Stabat Mater* by Josquin Desprez were chosen to be included in the CD/concert programme, and these were complemented with appropriate mass-chants from the same manuscript.

B-Br 215-216 is the only Alamire-manuscript to contain chant. Moreover and most interestingly, the chant was the result of a competition sponsored by Philip the Fair. The office text by Petrus Verhoeven was approved, and to his text the plainchant was composed by Petrus Duwez, a singer in the Burgundian-Habsburg court chapel. Duwez did a good job, composing a typical *late* chant with wide intervals and scalar descents — high notes-per-syllable factors. Most of the music is original, although the motives are mode-connected, and the introit *Veni in altitudinem* clearly resembles the votive Marian introit *Salve sancta parens*. The prosa *Astat virgo* is a striking and exciting piece, with text and music found in no other source. Although it has no indications in that direction whatsoever, we decided to perform the sequence in a first mode rhythm (long-short/long-short/etc.), enhancing the expression of sorrow.^{ccxxxiv}

ccxxxiv (SNOW, 2010)

The very same manuscript has now become the focus of what promises to become one of the biggest Psallentes projects to date: the complete performance and recording of the manuscript. The results of this genuine artistic research project, in which many aspects of the above described ‘Exhibition’-situation will be explored, are to be presented at the Laus Polyphoniae festival 2015 in Antwerp, when the festival theme is ‘Petrus Alamire’. A website will log the activities of this project, called ‘City of Seven Sorrows’.^{ccxxxv}

Exertion 9 — Officium lusorum

9-1 GOLIARDS **9-2** MASS OF FOOLS **9-3** RENÉ CLEMENCIC **9-4** PIERRE ABÉLARD **9-5** THE GAP BETWEEN THE SOLAR CALENDAR OF 365 DAYS AND THE LUNAR CALENDAR OF 354 **9-6** FRENCH CATHEDRAL CITIES **9-7** A CATHEDRAL IN NORTHERN FRANCE, THIRTEENTH CENTURY, BETWEEN CHRISTMAS DAY AND TWELFTH NIGHT **9-8** THE BEAUVAIS OFFICE **9-9** ARCHBISHOP OF FOOLS **9-10** PARODY AND SATIRE **9-11** BACCHUS **9-12** LORD DICE **9-13** ESTAMPIDA DE ROCAMADOUR **9-14** CONDUIT DES FOUS **9-15** INTROIT LUGEAMUS OMNES **9-16** ORATIO FRAUS VOBIS **9-17** KYRIE CUM JUBILO **9-18** GLORIA CUM JUBILO **9-19** ESTAMPITA LUBRICA **9-20** EPISTOLA LECTIO ACTUM APOPHOLORUM **9-21** GRADUAL IACTA COGITATUM **9-22** ALLELUIA MIRABILIS VITA **9-23** SEQUENC **9-24** VICTIMAE NOVALIZYNKESES **9-25** CONDUCTUS AD EVANGELIUM HAC IN ANNI IANUA **9-26** EVANGELIUM FRAUS VOBISCUM **9-27** CREDO **9-28** OFFERTORY LOCULUM HUMILEM **9-29** STOLA IOCUNDATIS **9-30** SANCTUS **9-31** SANCTUS DES ENFANTS **9-32** ORATIO EFFUNDE DOMINE IRAM TUAM **9-33** PATER NOSTER **9-34** ET MALEDICTIO DEI PATRIS **9-35** AGNUS DEI **9-36** COMMUNION CHANT MIRABANTUR OMNES INTER SE **9-37** PROCURANS ODIUM **9-38** HUNC DIEM LETI DUCAMUS **9-39** ET MALEDICTIO DECII **9-40** BENEDICAMUS DOMINO **9-41** SIX SOLOISTS FROM THE CHAMBER CHOIR OF NAMUR **9-42** CHOIRBOYS **9-43** INSTRUMENTALISTS AS MINSTRELS **9-44** SINGERS OF CHANT **9-45** CARMINA BURANA MANUSCRIPT **9-46** THIRTEENTH CENTURY CHANT MANUSCRIPTS FROM FRANCE **9-47** CD CARMINA BURANA - OFFICIUM LUSORUM RICERCAR 247

^{ccxxxv} Not operational at the time of writing. (www.cityofsevensorrows.org)

First of two productions (with a CD and several concerts) together with the French ensemble Millenarium directed by organetto-player Christophe Deslignes, the *Officium lusorum* or *Feast of fools* has been a breakthrough moment in the Psallentes' curriculum.

The production was linked to one of the most famous of medieval manuscripts, the *Carmina Burana* [*Songs from Beuern*] — a collection of poems and texts from (mainly) the eleventh and twelfth century, some of them (textually) well-known because of Carl Orff's popular cantata — after almost eighty years still a box office certainty.

Of the more than two hundred and fifty texts included in the original Beuern manuscript, one is the so-called Gambler's Mass, a parody of the Proper of Mass. Instead of the usual *Oremus*, one would hear *Ornemus* [*Let us bet!*]. The typical *Gaudeamus omnes* would have been replaced with *Lugeamus omnes* [*Let us groan!*]. The *Pax vobiscum* would become *Fraus vobiscum* [*May deceit be with you!*].^{ccxxxvi} This practice of parody is not to be confused with blasphemy. In certain periods of the liturgical calendar, notably the days after Christmas, certain rules could be broken and roles reversed, becoming rituals that were more or less tolerated by the Church officials. Various liturgical, musical and historical pieces of evidence have been and are being studied by prominent performers and researchers such as René Clemencic or Pierre-Emmanuel Guilleray. Together with practical work with the musical sources by Millenarium, Psallentes and members of the Namur Chamber Choir, this led to an *Officium lusorum* evoking three historic categories of players in the peculiar game.

Firstly, Millenarium represented the minstrels, providing several instrumental pieces, original compositions as well as improvisations; secondly, the members of the Namur Chamber Choir were the Goliards, taking up the roles of the priest, the deacon, the Lord Dice ('Seigneur Dé'), the disciples and *Primas* (a parody of Thomas the disciple, but also refer-

^{ccxxxvi} These are just a few small, decent examples. The parody can become somewhat explicit.

The *Fraus vobiscum* would be answered with a groaning *Tibi leicatori* — something along the lines of *And with you also, you greedy pig!*. The *evangelium* would subsequently be announced as *Sequentia falsi evangelii secundum marcam argenti* [*An extract from the false Gospel of Silver mark*].

encing to Primas d'Orléans, a famous Goliard). Thirdly, Psallentes represented the canons, singing a largely unparodied Ordinary from various sources. The canons are hereby portrayed as guardians of the liturgy. Against all the rituals of transgression and inversion upsetting the established order, the canons wanted to stress that some things in liturgy remain 'untouchable'. This production has been televised by the *Radio Télévision Belge Francophone* in 2006.

Exertion 10 — Llibre Vermell de Montserrat

10-1 MIRACLES ATTRIBUTED TO THE VIRGIN MARY **10-2** PLACES OF PILGRIMAGE **10-3** MONTSERRAT **10-4** FEAST OF THE BLACK VIRGIN OF MONTSERRAT **10-5** ARS NOVA **10-6** CHANSON **10-7** BALLAD **10-8** VIRELAI **10-9** THE RED BOOK **10-10** MARQUIS DE LIO **10-11** THE PENINSULAR WAR **10-12** PILGRIM'S PROCESSION **10-13** CUNCIT SIMUS CONCANENTES **10-14** IMPERAIRITZ/VERGES SES PAR **10-15** KYRIE REX VIRGINUM **10-16** RES EST MIRABILIS **10-17** MARIAM MATREM **10-18** AVE MARIA **10-19** BAL REDON **10-20** LOS SET GOYTS **10-21** ADVOCATAM INNOCEMUS **10-22** O VIRGO SPLENDENS **10-23** DANZA VERMEILLOSA **10-24** LAUDEMUS VIRGINEM **10-25** STELLA SPLENDENS IN MONTE **10-26** FAUVEL NOUS FAIT PRÉSENT **10-27** MATER PATRIS ET FILIA **10-28** SPLENDENS CEPTIGERA **10-29** POLORUM REGINA **10-30** AGNUS DEI/AVE MARIA **10-31** AD MORTEM FESTINAMUS **10-32** SEVEN INSTRUMENTALISTS **10-33** TEN SINGERS OF PILGRIM SONGS **10-34** SIX CHANT SINGERS **10-35** FOURTEEN CHILD CHORISTERS **10-36** THE CANTORAL FROM GIRONA **10-37** THE LLIBRE VERMELL, 1399

Having made a successful programme together with the French ensemble Millenarium and members of the Namur chamber choir two years earlier (see *Exertion 9 — Officium lusorum*), Psallentes in 2007 embarked on a new adventure with the same team, focusing this time on the Spanish *Llibre*

Vermell of Montserrat. Not innovative as a choice maybe^{ccxxxvii}, but exciting and worthwhile nevertheless. The story of the red book is quite well known: written towards the end of the 14th century at Montserrat, and preserved there for hundreds of years. It was ‘miraculously’ saved from fire, because fortunately the manuscript had been lent to the Marquis de Lio in Barcelona when a terrible fire completely destroyed the archives of the abbey during Napoleon’s invasion of 1811.

In my listening history, the Llibre Vermell is inevitably and inextricably linked with the well-known 1978 recording by Hespèrion XX (now XXI), under the direction of Jordi Savall, and with, perhaps more importantly, the very characteristic and charismatic voice of his wife, the recently deceased Montserrat Figueras (1942–2011). In that recording, there is this one jump of a fourth upwards at the start of one of the motives of the *Mariam Matrem Virginem* that sounds in my head ever since I first heard it more than thirty years ago. Especially during rehearsals with Millenarium, I found it extremely difficult not to listen as though listening to that recording, or not to sing as though re-performing that recording.

And yet, we wanted to do something new. The recording that we made with Millenarium was complemented by Marian chant that I took from the Girona cantonale from which we have seen an ornamented epistle in Figure 18. The manuscript originates from Girona, situated north-east from Montserrat in Catalunya, and it is fourteenth-century, which makes it double compatible with the 1399 Llibre Vermell. The cantonale is particularly focused on the worship of Mary, with many sequences, antiphons and even troped settings of the Ordinary of the Mass.^{ccxxxviii} From that exciting collection, I chose five pieces that would interact with the melodies from the Llibre Vermell, maybe even comment on it. Figure 35 shows the beginning of one of the chosen items: a *prosa* for Mary, the *Advocatam*

^{ccxxxvii} The discography by Pierre-François Roberge at medieval.org (last visited June 2013) lists 24 complete recordings of the Llibre Vermell, including the one we made together with Millenarium and members of the Chœur de Chambre de Namur. Apart from those 24 complete versions, a list is also provided of a few hundred recordings containing one or more songs from the Montserrat book.

^{ccxxxviii} Folio 28 has a Marian-troped Gloria, of which all the tropes have later been erased, although these are still legible.

innocemus [Let us invoke our advocate]. The first two lines of the folio belong to the previous sequence, the *Maria virgo virginum* [Maria, virgin of virgins], ending with a wonderful melisma on *Ave* and *Amen* (this fragment has a notes-per-syllable factor 7.2 and a superfactor of 57.6). Then the *Advocatam innocemus* begins, a piece which offers excellent opportunity for applying some ‘soft rhythm’, making our performance interactive with the vibrant rhythms of the songs from the *Llibre Vermell*. I will not give a transcription here, but I invite the reader to sing the piece using nothing but the two following instructions. First, the square note is your rhythmical unit. Second, the rhombus notes, always appearing in doubles, have half that value. The only addition to this simplest of rules is, that from time to time a square note is sung in double value. The singer decides, but I would suggest to double square notes at the end of long words, or/and before an incisum, and at the end of a verse. In our example *Advocatam* this led to the smoothest of performances, and quite popular too: the video-version of part of this sequence on YouTube has attracted hundreds of thousands of views (sic).^{ccxxxix}

Exertion 11 — Gesta Sancti Lambertus

11-1 HAGIOGRAPHY **11-2** HAGIOLOGYST CHANT REPERTOIRE **11-3** LIÈGE
11-4 LAMBERTUS **11-5** ETIENNE DE LIÈGE **11-6** HUFNAGELSCHRIFT
11-7 IMPRESSIONISTIC TEXTURES **11-8** VITA **11-9** ANTIPHONA AD
MAGNIFICAT MAGNA VOX **11-10** ANTIPHONA ORBITA SOLARIS
11-11 ANTIPHONA HIC FUIT AD TEMPUS **11-12** ANTIPHONA SED POST UT
FIDEI **11-13** RESPONSORIUM GLORIOSUS MARTYR LAMBERTUS
11-14 RESPONSORIUM SANCTUS LAMBERTUS **11-15** RESPONSORIUM
SANCTUM DOMINI LAMBERTUM **11-16** ANTIPHONA IS SUBJECTUS
11-17 ANTIPHONA DIGNUS HONORE **11-18** ANTIPHONA FORTIS IN
ADVERSIS **11-19** RESPONSORIUM ALMIFLUUS PRESUL DOMINI
11-20 RESPONSORIUM LAMBERTUS CHRISTI ATHLETA
11-21 RESPONSORIUM SACERDOS DEI MITISSIMUS **11-22** ANTIPHONA
SOLLICITUS PLEBIS **11-23** ANTIPHONA HIC INDEFICIENS

^{ccxxxix} The original video, on the official Psallentes YouTube channel, is <http://youtu.be/2HEKhr0o2Ts>. Other versions circulate on unofficial channels.

11-24 ANTIPHONA ULTIMA NAMQUE DIES **11-25** RESPONSORIUM
 EGREGIUS PRESUL FRATRES **11-26** RESPONSORIUM ISTE MILES EMERITUS
11-27 RESPONSORIUM PRETIOSUS DOMINI SACERDOS LAMBERTUS
11-28 NL-UU 406 (3.J.7) **11-29** CD LAMBERTUS, LE BRICOLEUR LBCD/02

In the project called *Gesta Sancti Lamberti*, I have been revisiting the hagiologist chant repertoire in general via the story of Lambertus — as a kind of case study. This was a logical step to take, for three reasons.

[1] The repertoire for saints contains particularly vigorous or descriptive pieces that are sometimes hard to come by in the music written for the more ‘regular’ feasts of the Christian church. [2] The existence of a *vita*, probably written by the same author as the subsequent composition, leads to a concert/cd programme where both (the office and the *vita*) are united or reunited in an evocative way — by means of a kind of *lectio continua*.^{ccxl} [3] The use of selected fragments of the original *vita* has led me into an experimental zone, where I have been able to act as a kind of handyman — consider Lévi-Strauss’s *bricoleur* — aiming at a new interpretation of (non-)traditional rules of recitation in plainchant, ultimately materializing into a project that challenges the creative potential of plainchant performance practice.

Psallentes had already worked extensively with Etienne’s compositions on a previous occasion, namely in the *Memorabilia* project (Exertion 2), which had as its subject the office of the Holy Trinity. In that programme, we sang from a fifteenth-century manuscript, written in a square notation that seems to leave out many of the subtleties still present in older manuscripts, such as the one used for the *Gesta Sancti Lamberti* here, which has a notation leading up to the *Hufnagelschrift* (see below). This certainly results in a different kind of singing, at least in the early stage of working with such a manuscript: a little bit more friendly, more fluent and outright quicker. It also paves the way for an intense and collec-

^{ccxl} The *lectio continua* or *scriptura currens* originally refers to the resumption of the reading of a text from the point where it had been discontinued at the previous service. I have used the term here to refer to what I did in the production *Gesta Sancti Lamberti*, where one text (a summary of the *vita* of St. Lambert) was divided into ten parts, ‘interrupted’ only by appropriate antiphons and responsories.

tive reciting of the hagiographical texts, off the beaten track and into a semi-improvised and slightly impressionistic texture that attempts to freshen and sharpen the ears.

So, with the production *Gesta Sancti Lamberti*, Psallentes digs into three exciting subjects at the same time: the office for Saint Lambertus as written by bishop Etienne of Liège around 900, the stereotypes of a saint's life as depicted in a ninth-century *Vita*, and a beautiful twelfth-century antiphonary from the town of Utrecht.

To start with the latter, this manuscript — containing not only an antiphonary but also a tonary — is the oldest surviving virtually complete liturgical manuscript with stave notation of the Netherlands. As stated, the codex is mainly twelfth-century, but it includes some gatherings added during later centuries up to the fifteenth century as well. It has a magnificent and delicate notation, typical of the region, with remarkable richness in neume-forms. These neumes are in the so-called Dutch notation, as found in sources that have their origin in a region as big as the present-day Netherlands, part of Belgium and the westernmost part of Germany. The vertical rather than slanted orientation of the neumes is one of the more prominent characteristics differentiating them from other neumes like the German type, while both types eventually develop into *hufnagelschrift*.^{ccxli}

Throughout the liturgical year many saints are honoured in different ways. Some of them are simply commemorated; others have full cycles of chants^{ccxlii} dedicated to certain facts in their saintly life — this of course changing according to traditions in specific dioceses. Chants composed

ccxli Ike De Loos, in the introduction to Steiner (1997), points out that not only is the richness in neume-forms remarkable, the same can be said of the use of letters — rarely found in stave notation elsewhere. The most unusual feature of this manuscript however, is “the use of notation that appears to indicate pitch variants of the notes” — i.e. a possible use of “micro-chromatic tones”.

ccxlii Music for saints holds a special place in the repertoire of chant. In the first centuries of Christianity a cult of saints developed, and long before the invention of musical notation a considerable repertoire of music for saints had already been established. However, the bulk of that kind of music had yet to come, since in quite a lot of cases the composition of a mass or an office-cycle dedicated to the memory of a certain saint was delayed by some hundreds of years.

for these occasions usually have a close textual connection to one or more of the *vitae* describing the saint's life, virtues, death etc.^{ccxliii}

As an example of this we turn to the seventh-century 'Belgian' Saint Lambertus (c.630-c.700). It was only two hundred years after the death of Lambertus (a bishop of Maastricht, murdered in dubious circumstances) that Etienne, bishop of Liège, composed an office for him. The texts for this cycle were based on a *vita* that Etienne probably wrote himself, in its turn based on an older, anonymous *vita*.^{ccxliv}

As with most *vitae* of saints' lives, the author of the *Gesta Sancti Lamberti* represents the holiness of his subject in terms that present-day people often consider as hagiographical stereotypes — wondering whether or not the story reflects concrete realities. We will of course never know what kind of historical information comes to us under what kind of hagiographic light — but we do wonder about the story of Lambertus praying all night, while standing naked in the snow...

Exertion 12 — *Tota pulchra es, amica mea*

12-1 NOTRE-DAME DE LA CHAPELLE **12-2** MUSIC IN BRUSSELS, THIRTEENTH CENTURY **12-3** MUSIC IN BRUSSELS, TWENTY-FIRST CENTURY **12-4** PARISHIONERS AND THEIR LANGUAGES **12-5** JEAN-PIERRE DELEUZE **12-6** ARNAUD VAN DE CAUTER **12-7** CAMBRAI **12-8** CENTRE HENRI POUSSEUR **12-9** RUDI JACQUES ORGAN **12-10** BELLS OF THE KAPELLEKERK **12-11** ANTIPHON TOTA PULCHRA ES **12-12** ANTIPHON ODOR TUUS **12-13** ANTIPHON VIRGO DEI GENITRIX **12-14** ANTIPHON SANCTA MARIA **12-15** ANTIPHON BEATA DEI GENITRIX **12-16** RESPONSORY FELIX NAMQUE ES **12-17** VERSICLE EXALTATA EST SANCTA **12-18** ANTIPHON AD MAGNIFICAT PARADISI PORTA **12-19** MAGNIFICAT **12-20** ET EXULTAVIT **12-20** QUIA RESPEXIT **12-21** QUIA FECIT **12-22** ET MISERICORDIA EIUS **12-23** FECIT POTENTIAM **12-24** DEPOSUIT POTENTES **12-25** ESURIENTES IMPLEVIT **12-26** SUSCEPIT ISRAEL **12-27** SICUT LOCUTUS EST **12-28** GLORIA PATRI **12-29** NIGRA SUM **12-30** TOWER OF BABEL **12-31** PROCESSION

ccxliii Zimmern (2007) has shown how these *vitas* give an insight into their political, social and cultural contexts, how they highlight the importance of the cult of saints at all levels of society and how they demonstrate the value and versatility of hagiography as a means of storytelling.

ccxliv (Auda, 1923)

12-32 SIX VOICES **12-33** ORGAN **12-34** CORNET **12-35** RECORDER
12-36 ELECTRONICS **12-37** PAUL SCHILS, TENOR AND CONTRATENOR
12-38 GUNTER CLAESSENS, TENOR **12-39** HENDRIK VANDEN ABEELE,
 BARITONE **12-40** PHILIPPE SOUVAGIE, BARITONE **12-41** PIETER COENE,
 BASS **12-42** CONOR BIGGS, BASS **12-43** PETER MAUS, ASSISTANT
 CONDUCTOR **12-44** EVA GODARD, CORNET AND RECORDER **12-45** JEAN-
 MARC SULLON, ELECTRONICS **12-46** ANTIPHONARIUM AD USUM
 CAMERACENSIS ECCLESIAE (1235-1245)

Tota pulchra es, amica mea is a production that was initially realised to celebrate the 800th anniversary of the Notre-Dame de la Chapelle parish in Brussels, also known as the Kapellekerk. The church itself was founded even longer ago, in 1134, although the present building dates largely from the thirteenth century. It is a large and beautiful building, slightly cathedral-like, and the acoustics are exceptional, especially when one sings from the chancel. Psallentes had worked repeatedly with organist Arnaud Van de Cauter, and with his favourite organ, the 'Orgue mobile néo-baroque' made by Rudi Jacques in 1997.^{ccxlv} Also, when we performed *Memorabilia* in the Kapellekerk, programmed by the Brussels Centre for Fine Arts Bozar in its season 2008-2009, we met composer Jean-Pierre Deleuze. Together with him and with Arnaud Van de Cauter, a plan was laid out for a 75-minute musical tribute to the church, its patron saint Mary, the parish and its parishioners. Eventually, the production would involve the Jacques-organ (which is tuned at a=465 Hertz), Arnaud Van de Cauter, six Psallentes singers, a cornetto player (Eva Godard) and the electronics of the *Centre Henri Pousseur*.

Wanting to recall a thirteenth-century Marian Vespers, we turned to the first Vespers of the Assumption, as they appear in the *Antiphonarium ad usum Cameracensis ecclesiae* (1235-1245), an antiphonary from Cambrai.^{ccxvi} But in the light of an 800th anniversary, we also planned to confront this thirteenth-century material with our own contemporary musical prac-

ccxlv The organ is usually installed at the Kapellekerk, but it can be easily dismantled and moved from place to place, although it does not look as a transportable organ, being four metres high.

ccxvi In the thirteenth century, Brussels was associated with the diocese of Cambrai.

tice, looking for a way to integrate the plainsongs into the overall form. Jean-Pierre Deleuze:

To meet this need, we carried out two operations. The first was to add a second voice to [some of the] psalms and their [antiphons] and responses, in the style of 'historical' polyphonies (as in the organa and the [discant] practices). But above all, it is the electronic music, based on the sound of the main bell of Notre-Dame de la Chapelle, which creates a noticeable link throughout the work. The electronic preludes begin with a naturalistic call, which transitions into the first organum. These preludes evolve based on a spectral development of the main bell's sound, and introduce or comment on the sung texts.^{ccxlvii}

As an apotheosis to this celebration, a new polyphonic *Magnificat* for six voices resounds, creating a fusion between the plainchant modes and the spectrum of sounds derived from the bell. As a postludium, a sort of imaginary Tower of Babel develops, in which women's voices recite the text of the *Tota pulchra es* in ten different languages, spoken by the different communities that live in the neighbourhoods surrounding the Kapellekerk. Supporting this, the two main plainchant motives re-occur,

joined as in a medieval motet with two texts. This final movement progresses in the form of a slow procession, its distant bell sounds resonating towards the infinity of silence.

Exertion 13 — (Not) A Plainsong Mass

13-1 EMOTIONAL PROGRAMMING **13-2** ENGLISH PLAINCHANT
13-3 ENGLISH POLYPHONY **13-4** SALISBURY, THE SARUM RITE
13-5 RANWORTH, SAINT HELEN'S **13-6** CRANMER, BOOK OF COMMON PRAYER 1548 **13-7** HOLDYCH FAMILY **13-8** THOMAS MORLEY, PLAIN AND EASY INTRODUCTION TO PRACTICAL MUSIC, 1597 **13-9** JOHN SHEPPARD
13-10 JOHN TAVERNER **13-11** SALVATOR MUNDI, JOHN SHEPPARD

ccxlvii Jean-Pierre Deleuze, writing in the booklet accompanying *Tota pulchra es, amica mea*. (Paraty, 2012)

13-12 RESPONSORY JACET **13-13** PROSA CLANGAT PASTOR
13-14 KYRIE FROM THE PLAINSONG MASS FOR A MEAN, JOHN SHEPPARD
13-14 GLORIA FROM THE PLAINSONG MASS FOR A MEAN, JOHN SHEPPARD
13-15 ANTIPHON THOMAS MANUM **13-16** Credo FROM THE PLAINSONG
 MASS FOR A MEAN, JOHN SHEPPARD **13-17** ANTIPHON SALVATOR MUNDI
13-18 SANCTUS FROM THE PLAINSONG MASS FOR A MEAN, JOHN
 SHEPPARD **13-19** AGNUS DEI FROM THE PLAINSONG MASS FOR A MEAN,
 JOHN SHEPPARD **13-20** HYMN HYMNUM ATTOLAMUS NOVUM
13-21 GLORIA FROM THE PLAINSONG MASS, JOHN TAVERNER
13-22 ANTIPHON MELOS CELESTE **13-23** Credo FROM THE PLAINSONG
 MASS, JOHN TAVERNER **13-24** ANTIPHON SALVATOR MUNDI
13-25 SANCTUS FROM THE PLAINSONG MASS, JOHN TAVERNER
13-26 AGNUS DEI FROM THE PLAINSONG MASS, JOHN TAVERNER
13-27 KYRIE LUX ET ORIGO, JOHN SHEPPARD **13-28** RANWORTH
 ANTIPHONER 1478

For the 2013 Laus Polyphoniae festival in Antwerp, which had as its central theme ‘Elisabeth I’, Psallentes presented a programme that balanced plainchant and polyphony unlike anything we had previously done. With this project in mind, I had introduced the term ‘emotional programming’ — finally giving a name to a habit that had accompanied me throughout my life as a musician. I will illustrate this using the (*Not*) *A Plainsong Mass* production history. Over and above all the historical and musicological insights that we acquire or read about, an image occurs of an ‘English plainchant’ and a related ‘English polyphony’ that moves me, as a listener and as a performer. I read it, see it in a manuscript, I listen to it in a recording, and I am moved by this music. I react to the music with my senses, my intuition, my emotions. I even allow these emotions to control my choices. In this project I have tried, as artistic director of Psallentes, and in spite of being known for a thorough research and a thoughtful and respectful relationship with history, to let my work (the preparation, the programming, the research itself, the rehearsals, the performance) be governed by the decisions of the heart. For once, I am not being led by chronology, nor by the historical background of things, nor by themes or content, nor by the purely musical characteristics, nor even by the level of difficulty of the music, or by its effectiveness. In everything

that I needed to decide while producing (*Not*) *A Plainsong Mass*, I wanted my emotional choices to govern my decisions. This is not to say that in other productions emotional decisions can not take place. In this case, it is a very conscious and deliberate choice. Put together that which you like, things of which you think will fit well together — act as a *bricoleur*. I think the John Sheppard hymn *Salvator mundi Domine* is a truly wonderful piece, a masterpiece for six voices, so let us sing it. I'll take care of the programme and the theme later. That way, I tried to intuitively and associatively build a dramaturgy of English liturgic polyphony in a plainchant context. However two calibration points were decisive.

Browsing through that repertoire of 'English plainchant', one immediately encounters the Sarum rite, referring to the important liturgical centre of Salisbury. This rite was the dominant liturgy in sixteenth-century England, at least up to the point where Henry VIII got angry with the pope. Some catholic families, operating surreptitiously, managed to preserve crucial source materials of this rite. A beautiful example is the Ranworth antiphoner dating from around 1478, thought to have been produced at a Norwich workshop, for the church of Saint Helen's in Ranworth, just north of Norwich. Even the choice to use this antiphoner is an emotional one. Other sources might fit the theme as well, but this one is not only beautifully illuminated, the manuscript also has a story. The book survived the sixteenth-century English turbulence, a fact that it has to thank the local Holdych family for, who kept it safely locked up for a few hundred years. The antiphoner was auctioned in 1912, and fortunately returned to the church it was bequeathed to in 1478.

Figure 36 shows two pages from the Ranworth antiphoner. We see part of the office for Thomas Becket, music that had been deleted from the antiphoner but was later re-established. Thomas Becket was a sensitive figure during the religious turmoil, and Henry VIII had his shrine destroyed in 1538. Although the initials and decorations in the book seem to have been made with the utmost care, the notation of the music seems a lot less careful. In a quite hasty script, the scribe moves eloquently and swiftly through the music. Less careful, maybe, but not careless. This scribe knows the music well, and works quickly. His square notation is

flat, fluent, and the notes are tilted to the right. There is also a clear distinction between the *punctum* and the *virga*, which has a rhythmical feel to it due to the alternation between the two on stressed and non-stressed syllables (see also Chapter Three — Morphology). The office for Saint Thomas of Canterbury starts in the left-hand column, with Matins and its invitational *Assunt Thomae martiris*, followed by the first antiphon of the first nocturn, *Summo sacerdotio Thomas*. Matins material continues for some pages. Near the bottom of the second column, the responsory *Jacet granum* starts, followed by the prosa *Clangat pastor* which has two peculiarities: the repeated melismas on the vowel ‘a’ after each verse, and the return to the repetendum of the responsory *Jacet granum* towards the end of the piece, with an added verse *Gloria Patri* as well.

Exertion 14 — Beghinae

14-1 BEGUINES **14-2** BEGUINAGES **14-3** FLEMISH CITIES **14-4** THE LOW COUNTRIES **14-5** PROCESSIONS **14-6** SANCTA TRINITAS **14-7** MULIERES RELIGIOSAE **14-8** FUNDATRIX BEGGINARUM **14-9** CORPUS ET SANGUIS CHRISTI **14-10** RESPONSORIUM SUMME TRINITATI **14-11** PROSA AETERNA VIRGO MEMORIAE (AMSTERDAM) **14-12** RESPONSORIUM CORDIS AC VOCIS (TURNHOUT) **14-13** PROSA INVIOLATA (BRUGES) **14-14** RESPONSORIUM FELIX MARIA UNXIT (TURNHOUT) **14-15** ANTIPHONA CUM IN SANCTA KATHERINA (BRUGES) **14-16** ‘VREUGDE-ZANG MADemoisELLE TUBBICX’ VLIED RAS (MECHELEN) **14-17** RESPONSORIUM VIRGINEOS FLORES (BRUGES) **14-18** HYMNE LAUDE SOLENNI MODULEMUR (ANTWERP) **14-19** BEGGA (BOLOGNINO, ANTWERP) **14-20** ANTIPHONA AD MAGNIFICAT O FUNDATRIX BEGGINARUM (ANTWERP) **14-21** ANTIPHONA O SANCTA MATER BEGGA (ANTWERP) **14-22** ‘VREUGDE-ZANG MADemoisELLE TUBBICX’ JA KONDIGT (MECHELEN) **14-23** RESPONSORIUM HOMO QUIDAM FECIT **14-24** HYMNE PANGE LINGUA & ANTIPHONA O SACRUM CONVIVium (TURNHOUT) **14-25** AVE VERUM CORPUS (MECHELEN) **14-26** ANTIPHONA DULCIS SANGUIS (BRUGES) **14-27** MANUSCRIPTS FROM FLEMISH AND DUTCH BEGUINAGES

Whereas Psallentes has existed since 2000 in a male version, it was not until 2008 that a female version was started. At first, I had thought that I

would be doing the same thing with women's voices, the very same as with the men's voices, only one octave higher. But it turned out not to be the same, not even similar. First, there is this huge difference in timbre, in effect, maybe also in agility and even virtuosity (of which I think women's voices have more). And second, there is the aspect of the singing itself. In the male version of Psallentes, I am one of the singers, often even not conducting but making music together with my colleagues. In the female version, that role is reduced to conducting. I use the word 'reduced' there because of the fact that I feel more as an outsider, as someone who is rehearsing and coaching, and could actually often be missed as a conductor, considering the fact that the female Psallentes usually performs as a small ensemble of six to eight singers.

Up to this moment, there has only been one project in which I did not conduct. That was the project *CLOISTERED* (capitals intentional, project not in this list of Exertions) which was performed during the *Dag Oude Muziek* at Alden Biesen. As suggested by the title of that production, the theme was one of a rite of passage, in which for instance at the conclusion of the postulancy and the start of the novitiate a ceremony takes place where the new novice is clothed in the community's habit. We did exactly that, had six of our female singers dressed in (a modern evocation of) habits, and the seventh dressed up as a bride.^{ccxlvi} See Figure 37 for an impression of the evocation of such a ceremony.

It was however the *Beghinae* project with which the adventure of the female Psallentes had started. There had previously been one small project with women's voices, around the music of Hildegard von Bingen (see Exertion 15), but *Beghinae* turned out to be something big. It has become one of Psallentes's (male as well as female) most succesful productions, with a recording that was sold out quickly and many concert performances in Belgium, the Netherlands, Spain and Slovenia. The initiative for this had come from musicologist Pieter Mannaerts, who had studied the subject extensively and who had published a book about the musical heritage from Flemish begunages between the middle ages and the end of the

^{ccxlvi} I thank and congratulate Pieter Coene for his great work on the habits, and for his help in making this production so photogenic.

eighteenth century.^{ccxlix} Mannaerts even outlined the programme for this production, which he centred around the most important themes in the religious life of the beguines. Most importantly, there is the veneration of certain women: Mary as patron of a few Beguinages; female saints such as Mary Magdalene or Ursula; Catherine of Alexandria as patron of several beguinages; and also Saint Begga, who was actively promoted as patron of the Beguines, most probably on account of the name-resemblance. The beguines also had a special veneration for the liturgy of Corpus Christi.

As an extension to this initial *Beghinae* project, the female singers of Psallentes are now (at the time of writing, 2014) involved in the ambitious project of a complete recording of the sixteenth-century processionale from the beguinage of Turnhout. To that end, we also contributed to a crowdfunding project aimed at the digitalisation of that manuscript. The project is also presented in Bruges, where the female Psallentes will, during the course of a whole day between sunrise and sunset, perform the processionale from first to last folio, to the background of the male Psallentes reciting all of the 2461 psalmverses. Considering these two alpha-to-omega ideas, this new version of the *Beghinae*-project is appropriately baptized *In Extenso*.

Exertion 15 — URSULA¹¹: Hildegard von Bingen

15-1 THE CONCEPT OF ECSTASY **15-2** HILDEGARD VON BINGEN
15-3 THE STORY OF URSULA AND THE ELEVEN (THOUSAND) VIRGINS
15-4 PILGRIMAGE **15-5** RHINELAND **15-6** THE RHINE **15-7** BLOOD AS A
 METAPHOR **15-8** VIRGINITY **15-9** THE FIFTH **15-10** THE DRONE **15-11** THE
 BATTLE BETWEEN ETHERICAL AND EARTHLY, BETWEEN FLUENT AND
 RHYTHMICAL **15-12** ANTIPHONA O RUBOR SANGUINIS **15-13** ANTIPHONA
 SED DIABOLUS IN INVIDIA **15-14** ANTIPHONA UNDE QUOCUMQUE
 VENIENTES **15-15** ANTIPHONA DEUS ENIM IN PRIMA **15-16** ANTIPHONA
 DEUS ENIM ROREM **15-17** RESPONSORIUM FAVUS DISTILLANS URSULA
 VIRGO **15-18** RESPONSORIUM SPIRITUI SANCTO HONOR SIT
15-19 SEQUENTIA O ECCLESIA, OCULI TUI **15-20** HYMNUS CUM VOX
 SANGUINIS **15-21** THE RIESEN CODEX **15-22** THE DENDERMONDE CODEX

ccxlix (Mannaerts, 2007)

Ecstasy. That was the key word when producing URSULA₁₁, a project for the female Psallentes group. The title of the production is written in capitals, with URSULA continuing without interspacing into the '11'. This encourages the reader of the project title to think of URSULA₁₁ in one breath, with Saint Ursula and her eleven thousand virgins being collated, while along the way a historical mistake is being corrected.^{ccl} The eleven thousand virgins could well have originated in a simple erratum, where originally the number of virgins accompanying Ursula on her pilgrimage to Rome would have been limited to eleven. Legend has it that Ursula, a fourth-century English princess, was slaughtered by the Huns, along with her eleven (thousand) companions. This happened near Cologne, and the Rhine turned crimson. The story of Ursula must have appealed enormously to Hildegard von Bingen, abbess of the Disibodenberg monastery, where relics of Ursula were preserved. Hildegard wrote text and music for an office in honour of the virgin martyr, in whose defended and preserved virginity she saw analogies with the virgin life of a nun.

*O rubor sanguinis
qui de excelso illo fluxisti
quod divinitas tetigit:
tu flos es
quem hyems de flatu serpentis
numquam lesit.*

^{ccl} URSULA₁₁ as a title could also invoke associations with APOLLO 11 and similar space projects. The omission of interspacing was probably 'invented' by the recently deceased Massimo Vignelli (1931-2014), when in the 1960s he designed the logo of 'American Airlines'. (See the Gary Hustwit 2007 documentary Helvetica, www.hustwit.com/category/Helvetica)

*[O redness of blood,
 you flowed from that lofty height
 that Divinity touched:
 you are a flower
 that the winter of the serpent's breath
 has never harmed.]^{ccli}*

Hildegard's ecstatic poetry is reflected in the music attached to it. In fact, text and music come forward as an unbreakable unity, "and the firm analysis of Hildegard's music is impossible without an analysis of the text".^{cclii}

From the Ursula office, I had selected nine pieces (see list of exhibits above). Five antiphons, two responsories, a sequence and a hymn. All nine pieces share the same start: the first interval is an ascending fifth. This corresponds to the ecstatic as well as the formulaic nature of Hildegard's music. Since I wanted to emphasize the feeling of euphoria in this music, the rapture, the bliss, the ecstasy, I set out four basic rules I would abide by during the production:

1. The fifth. When the interval of the ascending fifth occurs at the beginning of a sentence, we do not content ourselves with just performing it: we will repeat it, as though astonished, amazed, surprised, shocked. We stutter and stumble, due to the intensity of what we are witnessing, text- and musicwise.

2. The tone-centre of the fifths will rise. The programme has three parts (three times three pieces). The first part has d-a at its heart, the second part rises to e-b, while in the third part this e-b mingles with a-e', to which it will finally cede.

3. The three parts of the programme will be supported by an intensely vibrating hum, a drone or bourdon, connected with the rising tone-centres described in rule 2. (At the first night of this production in Antwerp cathedral, we had two organists at the organs of the church, holding down

^{ccli} Translation Barbara Newman. (Newman, 1998)

^{cclii} Peter Van Poucke, in his introduction to the facsimile edition of the Dendermonde codex. (Schreurs, 1991, p. 9)

the drone D for the first part, E for the second part, and A for the third part. In later versions of the URSULA11, this support was given by a vocal drone, created live at the spot through a looping machine.)

4. A battle will take place, in which the traditional delicate and light handling of Hildegard's music will gradually make way to an obstinate rhythm, in an almost neurotic and obsessed atmosphere, leading to an ecstatic performance of the programme's culmination piece *Cum vox sanguinis Ursulae* [*When the voice of Ursula's blood*].

Exertion 16 — Jacobus: Codex Calixtinus

16-1 PLACES OF PILGRIMAGE **16-2** RITES OF PASSAGE **16-3** SANTIAGO DE COMPOSTELA **16-4** CALIXTUS II **16-5** ABBAY OF CLUNY **16-6** AYMERIC PICAUD **16-7** CONDUCTUS **16-8** DEVELOPMENT OF POLYPHONY **16-9** THE APOSTLE JAMES **16-10** MELISMATIC ORGANUM **16-11** WINCHESTER TROPER **16-12** SAINT-MARTIAL DE LIMOGES **16-13** SEQUENTIA RESONET NOSTRA DOMINO **16-14** ANTIPHONA AD SEPULCHRUM BEATI JACOBI **16-15** ORATIO UT DIGNI EFFICIAMUR **16-16** RESPONSORIUM DUM ESSET SALVATOR **16-17** HYMNUS PEREGRINORUM DUM PATER **16-18** KYRIE REX IMMENSE PATER **16-19** KYRIE REX CUNCTOUM **16-20** BENEDICAMUS TROPE AD SUPERNI **16-21** SEQUENTIA QUI VOCASTI SUPRA MARE **16-22** CONDUCTUS IN HAC DIE LAUDES **16-23** ORATIO UT DIGNI EFFICIAMUR **16-24** CONDUCTUS ANNUA GAUDIA **16-25** PROSA CLEMENS SERVULORUM **16-26** CONDUCTUS NOSTRA PHALANS **16-27** BENEDICAMUS DOMINO **16-28** CONDUCTUS CONGAUDEANT CATHOLICI **16-29** CODEX CALIXTINUS

With the success of the female Psallentes quickly increasing, I decided to turn to one of my long-standing favourites of medieval music: the *Codex Calixtinus*. In most of our productions, there was a strong emphasis on the performance of plainchant. But maybe our handling of twelfth-century polyphony could refresh our work with contemporary plainchant? I thought that looking at the *Codex Calixtinus* could help answer that question. This is music 'on the road to Compostela', a place where in the twelfth century the liturgy was obviously fed by an exceptionally rich musical culture — albeit that most of the music might have been imported from

France, and/or was clearly related to Aquitanian polyphony.^{celiii} Other Iberian places of pilgrimage such as Montserrat also developed a rich musical culture (in fact, the *Llibre Vermell de Montserrat* is witness to a musical heritage very up-to-date with the *Ars Nova* in the late fourteenth century), but Compostela, actively promoted as one of the most important places of pilgrimage in the Christian medieval world, obviously must have attracted many musical talents.

The most important problem in the performance of the *Codex Calixtinus* polyphony is rhythm, or rather, how to rhythmically arrange the vertical alignment of notes when performing the polyphonic melodies, notated by means of a multitude of ligatures. The problem is that the musical notation does not express irregular rhythms unequivocally. How then is the *vox principalis* to relate rhythmically to the *vox organalis*, or vice versa? Would this be rehearsal-dependant, or would clear principles govern this process? To help tackle that problem, I turned to Theodore Karp's most impressive study of the *Codex Calixtinus* and Aquitanian polyphony. Traditional views on the repertoires had accepted without objection or concern that frequent strong clashes between the constituting parts of the polyphony were normal. Karp however proposes to think of 'harmonic progression' as a generative force underlying the creation as well as the performance of these repertoires, with a much more 'harmonious' result.

As an important cornerstone of his hypothesis, Theodore Karp also deviates dramatically from the traditional views on text underlay. Whereas the assumption has been dominant that a ligature should not be set by more than one syllable, or that each syllable should begin with the first note of the appropriate notational symbol, Karp convincingly demonstrates how in quite a lot of cases ligatures in twelfth-century polyphony

^{celiii} Theodore Karp summarizes the problems with terms entrenched in our vocabulary: the term Aquitanian polyphony may be slightly more accurate than the term Saint Martial polyphony (the evidence that this polyphony is connected with the Limoges abbey is lacking), while the geographical provenance of Aquitanian polyphony is uncertain too, with the possibility that at least some of the music originated in Catalonia. At the same time, it may actually be unlikely that the music preserved in the *Codex Calixtinus*, originated at the Cathedral of Santiago of Compostela. French origin of a major portion of the repertoire seems more likely. (Karp, 1992, pp. vii-ix)

can or should be split in order to accommodate the steady declamation of text syllables. He even wonders whether examples from the world of plainchant could support his view, and he does produce some examples suggesting split ligatures in a chant context, although all the given examples are found within (the chant intonations in) polyphonic sources, where he notices fewer musical symbols than syllables. If there are fewer neumes (individual or compound) than syllables, that would necessarily result in the splitting of syllables. On the level of this suggestion — that in plainchant some ligatures could have held more than one syllable too — the evidence is almost non-existent. Chant intonations, if they occur in polyphonic sources, are famously inaccurate, and I can confirm that I have never seen any instance of a discrepancy between the number of neumes and the number of syllables in chant manuscripts. However the thought is intriguing, and with Karp showing how his split-ligatures hypothesis result in very convincing performances of the *Codex Calixtinus*, I can imagine that I will be on the look-out for some project where the traditional neume/syllable commitment could be broken.

In 2013, we produced a recording with fragments from the *Codex Calixtinus* (see Figure 38). It has become our second-best selling album, after *Beghinae*.

Exertion 17 — Sacrosancta Walburgis

17-1 ENGLISH PRINCESS **17-2** ANGLO-SAXON MISSION TO GERMAN PARTS OF THE FRANKISH EMPIRE **17-3** HEIDENHEIM AND OTHER GERMAN MONASTERIES **17-4** EICHSTÄTT **17-5** WOLFHARD OF HERRIEDEN **17-6** SAINT WALBURGA **17-7** SAINT WILLIBALD **17-8** SAINT WINIBALD **17-9** SAINT BONIFACE **17-10** ANTIPHON ANGLIA SANCTORUM NUTRIX **17-11** ANTIPHON SANCTA WALBURGIS GEMMA **17-12** ANTIPHON SANCTO DE SEMINE ORTA **17-13** ANTIPHON GAUDEAMUS OMNES **17-14** ANTIPHON QUALITER AUTEM BENEDICTA **17-15** RESPONSORIUM CLARISSIMA SACERDOTUM CHRISTI **17-16** RESPONSORIUM DUM LUCIS FILIA WALBURGIS **17-17** RESPONSORIUM SUBLEVATIS BEATA WALBURGIS **17-17** ANTIPHON O QUAM GLORIOSA ES VIRGO **17-18** ANTIPHON IN JUBILO VOCIS PANGAMUS **17-19** ANTIPHON MELIOREM ESSE DOMINI

17-20 ANTIPHON BENEDICANT OMNES ANGELI **17-21** ANTIPHON
 LAUDEMUS NOMEN DOMINI **17-22** ANTIPHON SANCTA WALBURGIS
 INTERCEDE **17-23** ANTIPHON ALMA VIRGO SPONSA REGIS
17-24 RESPONSORIUM PRETIOSA GEMMA CHRISTI **17-25** ANTIPHON
 PRAECLARA ET MULTUM LAUDANDA **17-26** ANTIPHON PRETIOSA GEMMA
 ET BEATA VIRGO **17-27** ANTIPHON GENEROSA VIRGO WALBURGIS
17-28 ANTIPHON VIRGO CHRISTI AMABILIS **17-29** RESPONSORIUM
 SOLLEMNIS HAEC EST DIES **17-30** RESPONSORIUM SANCTAE CASTITATIS
 VIRGO **17-31** ANTIPHON ALMA VIRGO SPONSA REGIS **17-32** ANTIPHON
 VENI SPONSA CHRISTI **17-33** ANTIPHON VENI ELECTA MEA **17-34** LECTIO
 WALBURGA, SANCTI RICHARDI ANGLORUM REGIS FILIA **17-35**
 RESPONSORIUM BEATISSIMAE CHRISTI VIRGINIS **17-36** LECTIO EX
 THURINGIA HEIDENHEIMIUM **17-37** RESPONSORIUM SANCTA
 WALBURGIS CHRISTI **17-38** LECTIO HEIDENHEIMII SANCTA VIRGO
17-39 RESPONSORIUM VENERABILIS VIRGO WALBURGIS **17-40** NL-ZU 6

Sacrosancta Walburgis is the second Psallentes project commenting on the life of an English princess (Saint Walburga), after the project *URSULA*¹¹ (Saint Ursula). She lived in the eighth century and entered a monastery in Wimborne, Dorset, at the age of ten or eleven. Later she was sent to the continent as a missionary. The crossing of the North Sea was tempestuous, but crew and passengers arrived safely, thanks to the prayers of Walburga.^{ccliv} Together with Saint Boniface, and with her brothers Willibald and Winibald (many different spellings), she would become one of the leading figures of the Anglo-Saxon mission to German parts of the Frankish empire. She was a Benedictine nun, later to become abbess of the monastery of Heidenheim. Soon after her death she was canonized, and her remains were transferred to Eichstätt. Her shrine would become an important place of pilgrimage.

The office for Walburga is taken, in part, from the Eichstätt office attributed to Wolfhard of Herrieden, dating from the end of the ninth

^{ccliv} Walburga would become patron saint of sailors. Peter Paul Rubens painted *The Miracle of Saint Walburgis* for the Saint Walburgis Church in Antwerp, where she is supposed to have resided before travelling to Germany. The painting is now kept in Leipzig, *Museum der bildenden Künste*.

century.^{cclv} For this project, we looked at the office in the early fifteenth-century summer antiphony of Zutphen, The Netherlands.^{cclvi} The music is written in a modest and fluent *Hufnagelschrift*. With the aid of the transcription that I have made of the office (both given in Appendix Six), I will now, as a conclusion to this chapter, describe the artistic processes that have worked while producing *Sacrosancta Walburgis*. This will again illustrate the constant moving around between different topoi in the landscape of an artistic research into late medieval plainchant performance practice. The sixteen Exertions described earlier have very similar stories, which I have summarized in a more factual way. I invite the reader to consider those Exertions in the light of the more detailed descriptions of other projects such as the *Tenebrae* and the *Genesis Genesis Genesis* in earlier chapters, and the one now following.

The basic approach is very similar to the scanning process described in *Exertion 5 — Fête-Dieu: Scanning NL-KB 70 E 4*. This time, I actually let the Cantus database decide on what to sing. In the list of feasts, I entered the search term Walburga, which brings us to four feast names: (1) the memorial chants for Walburga; (2) the 25 February feast of Walburga as Virgin Abbess; (3) the 1 May Translation or moving of Walburga's relics; and (4) the 4 August *Adventus Walburgae*, or the departure of Walburga from England to found a religious house in Bischofsheim (a feast only to be found in a 1537 Münster antiphoner — at least within the Cantus-indexed sources). Having established that following the link to three of these four feast names only led me to incipit references (no noted chants), I went for the 25 February feast, Walburga's most important feast day. Following that link, Cantus displays eight sources containing chants for Walburga. Only three sources have more than ten chants: a manuscript from Trier (36 chants), a manuscript from Prague (38 chants) and the Zutphen antiphony (64 chants). With the Cantus database having shown that the Zutphen antiphony is the most complete source (indexed in Cantus, that is) of the Walburga office, I chose to focus on that source.

cclv I am very grateful to Alison Altstatt for drawing my attention to the Walburgis-office, and for supplying me with additional information.

cclvi NL-ZUa 6, described and indexed in Cantusdatabase.org.

The resulting list of chants became my concert programme. I printed it, and started working. Only some time later would I notice, while working directly from the manuscript pictures, that two invitatory antiphons were not in the Cantus list — although the two chants are definitely indexed. I decided to keep the slightly incomplete list as a governing principle regarding the number and order of chant pieces in the *Sacrosancta Walburgis* project. I thus had a list of 31 chant pieces (out of 64, leaving out the doubles and the music-less incipits), to which I started applying moods and changing principles. In a rehearsal later, in the run-up to the premiere of the project at the Festival Oude Muziek in Utrecht, I compared the idea of these gradually changing moods and principles to the lighting effects seen in LED-based seamless colour sweeps. The changing of light colours happens almost unnoticeably, and only when one does not look for a while does one notice that colours have changed. When *Sacrosancta Walburgis* is presented, the not too attentive listener would think that the 31 pieces sound very much the same. Only when listening more closely will the listener notice things changing: moods, tempos, rhythms, colours.

The opening piece *Anglia sanctorum* (number 1, see Figure 39 and Appendix Six) was established as the ‘tune’ to this programme. It will return as a repeat after (2), at the beginning of the second part (four parts in total) and at the very end of the programme. But the word ‘tune’ is also an instruction: sing this as though it is a melody that in your head is associated with this programme, with this saint, with this event. During the course of this hour-long programme, we will experiment with rhythms. In the case of number (1), the piece is first divided into four groups of words, of which the *virgineum florem* is, as an image and as a melody, a most attractive one. It even has a Hildegardian feel to it. Let us isolate this melody from the rest of the piece and re-use it in (3) *Sancto de semine*, where it will interfere with the four groups of that piece, thus creating a reminiscence to the opening tune, while at the same time colouring (3) and broadening it, deepening it.

But first we should decide on the use of rhythm in (1). The *Hufnagelschrift* does not carry instructions on rhythm, although certain reflexes are sometimes enhanced by the position and morphology of the neumes used

(see Chapter Three). I want the word *Anglia* to emphasize the d as the finalis of the first mode, which is done by lengthening the first and the last note of that word. It makes it stable, before we embark on a first ascending line towards the reciting tone a of the mode, fully reached on *nutrix*, last word of the first group of words. On our way to that first little caesura, the stressed syllable of *sanctorum* is emphasized as well, resulting in a balanced arsis from the very first note d to the last note a. Similar principles will govern our short or long treatment of certain notes: balancing words within sentences, taking care of stressed syllables, of arsis and thesis. From the very first piece of the *Sacrosancta Walburgis* on, we also have a little play with b flat and b natural, where from *patriae* into *decus* the mood changes rather suddenly.

Then, as a first major shift, (2) *Sancta Walburgis* is performed with a totally different principle in mind. This one is metrical, every syllable the same length, with the additional idea that this has to sound persistent, but friendly. So, a metrical performance, with however a few exceptions, mainly when syllables have neumes of three or four notes. This is the case with *Walburgis* (the second word of the antiphon), where the porrectus would otherwise receive too much rhythmical attention too close to the beginning of the piece. To highlight the tune-like quality of (1), that first antiphon is then repeated after (2). A mood is set, and yet we have already given insight in our plan to shift, to alter, to change.

The next antiphon, (3) *Sancto de semine*, has the *virgineum florem* incorporated in its structure. This is not awkward, since we are fully remaining in the first-mode atmosphere, governing the first three pieces of the programme. However, the intersection of *virgineum florem* results in a jump from c' down to a d, which as an interval is almost non-existent in chant circumstances. In (3) we have returned to ideas about longer and shorter notes used in (1), but with (3) having somewhat longer sentences, some words receive no stressed or lengthened notes at all, see for example *de semine*, or *flore bone*. The quadruple use of the *virgineum florem* offers the work with the idea of a tree blossoming or a flower opening, portrayed via the intensification of the intersected fragments throughout the performance of the antiphon.

Then, rather suddenly and abruptly, the mood changes, or even better, the mode changes. Number (4) *Gaudeamus omnes* uses the fourth mode, a significant shift from the less adventurous first mode of (1-3). The keyword is simple: fourth mode. Rhythmically, nothing really changes here, the performance is still controlled by attention given to stressed syllables, balancing the endings of words or sentences, and splitting sentences into meaningful groups of words. The rather short and sober setting of (5) *Qualiter autem* subsequently urges us to return to a one-pulse-per-syllable approach. But working with this principle, it is decided that the general feel would be one of two pulses or beats within a kind of a bar, and that wherever the first beat of that bar coincides with a stressed syllable, that would make for an important moment. This only happens at a few places, such as *benedicta* (of which the *-dic-* coincides with the first beat of a bar), *anima*, *vivat*, *miracula*, *manantia*. The leading idea here is one of gratitude.

Numbers (1) through (5) have been relatively sober pieces, short also, but with (6) *Clarissima* we reach a more elaborate piece for the first time. The first mode convincingly returns, but only gradually, with the first stave (in the transcription) exploring d to f, the second stave d to g, only to reach the a for the first time at *excessum*. Throughout the piece, we return to the a with some emphasis, with some effect of confirmation, although it does not concern the finalis or rest-note of the first node. On the level of rhythm, we are now aiming more for high notes within melismas, and balanced endings. With (7) *Dum lucis*, something new happens again. We turn to something metrical again, but very friendly, in a long-short perfectum-style of measurement. The code-word is 'light', in the double meaning of the word: light as in daylight, and light as in not heavy. This responsory narrates the story of Walburga having trouble with her lantern during the night, and how a heavenly light came to her rescue. To conclude part one of *Sacrosancta Walburgis*, a final and quite virtuosic responsory is performed, with long musical sentences (see for example the one starting with *cui humilis*, or the next one starting with *servire*).

We had already announced that part 2 would start with the repeat of (1). In this part, the ensemble of female Psallentes singers is divided into two groups, alternating numbers (9) to (13), while the general feeling is

one of sobriety, easiness, calmness. These short and simple antiphons end with an almost litany-like returning sentence *O pia virgo, alleluia*, which the tutti repeat every time. This makes for several minutes of very stable and unchanging texture, looking for intensity, contemplation and meditation rather than exposition or exuberance. As a summary of that part, (14) *Sancta Walburgis* is a slow, even slow-motion antiphon where we beg Walburga to help us, unhappy as we are, and looking for eternal joy. The *Hufnagel*-neumes are forced into a metric scheme again, but this time more gently than on previous occasions. When neumes of three or more notes occur, nothing is hurried or speeded up, just sung quietly balanced. The silent atmosphere of that piece will now help heighten the virtuosic conclusion of part 2, the (16) *Pretiosa*. The basis rhythmic principle has shifted again. Melodies now mainly move towards the last note or notes of the word, or group of words. This happens for instance on *Pretiosa, gemma, Christi*, and so on. There are however some exceptions, such as the one on the *e'* in *nostre*, which receives a lengthening, although the ultimate aim is not that word itself, having not much of a particular meaning, but the word after that, the big *fragiliati*. In our rendering of that word, which delicately descends from the high *d'* towards the *g*, we only have two short stops at the *b*, before arriving at the penultimate note *a* and subsequently the finalis *g*.

Part three of *Sacrosancta Walburgis* is built on two ideas. First, in alternation between a smaller group and the tutti, we will paint a picture of master and pupil, in which repetition is the key word. Then, together again, we will conclude the third part with some serious supplication aimed at Walburga. To set the tone for our first idea of master and pupil, we start by a simple but rather fragmentary performance (by which I mean: with extra pauses) of (17) *Preclara*, immediately followed by a repetition of that antiphon. The repetition intensifies and deepens, we know the piece better now, and have passed any hesitation or extreme carefulness. In (18) *Pretiosa gemma et*, this idea is developed, where each small fragment is first sung by a small group, and then repeated by the tutti, as though the first grouping is teaching the song to the whole of the group. Continuing into (19) *Generosa virgo*, the same idea persists, but now an

element of agility and suppleness is added. Melodies now glide between a rather long first note and their long counterparts at the end of the melody. In between, the melisma moves swiftly. Again, one group sings, questions, the other group answers. To emphasize this learning process and the 'learned' outcome of it, the antiphon is repeated a third time, now more as one piece instead of a collection of fragments.

What I have done in (20) *Virgo Christi* is actually a tribute to the famous canon *O virgo splendens* as seen in the Llibre Vermell, which has the rubric *Dulcis armonia dulcissime virginis Mariae de Monte Serrato*. There, in the Spanish manuscript of the fourteenth century, each sentence has the same amount of notes and if one sings carefully and steadily, one will end together on the seventeenth note. In the case of Zutphen, (20) *Virgo Christi* is performed likewise, in a steady and careful tempo, and every movement is aimed at the last note. The antiphon is performed three times: the second performance as a two-voiced canon, the third as a three-voiced canon.

As a conclusion to part three, the sentence *Vota tuorum intende supplicum*, taken from the end of the respond-part of the responsory (22) *Sancte castitatis*, interferes with almost every sentence in (21) *Sollemnis* as well as (22) *Sancte castitatis* itself. Again, just like we did with the *virgineum florem* in part one, the repeat of such a fragment offers opportunities for growth and depth, it functions as glue holding this part of the programme together, and heightens the impact of the dramaturgy.

Finally, part four of *Sacrosancta Walburgis* has a structure akin to the one of a nocturn within matins. Three antiphons are presented (but without their psalms), after which three lessons are performed, each of these with their own responsory. This part of the programme has a meditative atmosphere on the one hand, but on the other hand it is very affirmative, concluding, closing, culminating. The three antiphons (23-25) have received a treatment similar to the metrical ideas we have applied elsewhere. The basic unit is not the note, but the syllable, while exceptions to that rule are allowed. To make a connection with part one, the *O pia virgo alleluia* returns here, after each of the antiphons. Also, the first antiphon of this part (23) *Alma virgo* is repeated after (24) and (25) too, a strategy by

which we can bundle these antiphons into one idea, strengthening the tension of our construction. Building on that strength, the lessons (26), (28) and (30) are recited collectively on a g, on which line the words *Walburgis* from (27), *Walburgis* from (29), and *Walburgis* from (31) are sung by a few members of the group not participating in the respective readings. Again, this is glue, this is a move to connect these last few pieces, to collate them into a long and intense construction. Finally we return to the beginning, to our tune, and perform (1) *Anglia sanctorum* once again, as an affirmative ending of *Sacrosancta Walburgis*, as a conclusion to our mission.