

Fondazione Ezio Franceschini – Archivio Gianfranco Contini
Sezione Musica Matilde Fiorini Aragone e Clemente Terni

TENTH INTERNATIONAL SPECIALISATION COURSE ON MEDIEVAL MUSIC
Trecento Sources Workshop

Florence, Fondazione Ezio Franceschini, via Montebello 7
13-14 December 2017

The International Specialisation Courses on Medieval Music, currently in their tenth edition, stem from the need to promote and share with other scholars the experience of the international project “Medioevo musicale / Music in the Middle Ages” (MEM). MEM is a comprehensive and interdisciplinary bibliographic and discographic database of European music of the Middle Ages, realised within the Ezio Franceschini Foundation (www.fefonlus.it), which involves young researchers from many countries (Austria, Canada, France, Germany, Great Britain, Italy, Spain, Sweden, and USA). The bibliographic and discographic records are available online through the MIRABILE portal (www.mirabileweb.it), but updates and improvements to the database are published yearly in a printed volume (Edizioni del Galluzzo: www.sismel.it). The specialisation courses are also meant to be an opportunity for scholars coming from different places and with different academic backgrounds to confront each other on the occasion of conferences, seminars, and roundtables focused on medieval music.

This year, the specialisation course will be held in the form of a workshop (“[Trecento Sources Workshop](#)”, **Florence, 13-14 December 2017**), and conceived as the opening event of an international conference on the manuscript tradition of the Italian Ars Nova in the first decades of the fifteenth century (“[The Nature of the End of the Ars Nova in Early Quattrocento Italy: Research Surrounding the San Lorenzo Palimpsest and Related Repertories](#)”, **Florence-Certaldo, 14-16 December 2017**), which is related to the project «Polifonia italiana trecentesca» (see the specific data-sheet).

TRECENTO SOURCES WORKSHOP

Organized by John Nádas

Workshop sessions held by Antonio Calvia, Michele Epifani, and Andreas Janke

Duration: 8 hours

<i>Session I</i>	Wednesday, December 13	2 – 6.30 pm
<i>Session II</i>	Tuesday, December 14	9.30 am – 1 pm

The workshop will consist of two sessions in which prepared musicology graduate students can work under supervision on selected topics surrounding the San Lorenzo corpus (Florence, Archivio del Capitolo di San Lorenzo, ms. 2211) and related sources. Topics will be the following:

- uses of mensural notation in older and newer repertoires;
- differing transmission of older Italian and/or French songs;
- *musica ficta* issues in early Quattrocento songs;
- completing passages in newly identified works that are not entirely decipherable;
- performance practice issues, including text underlay.

The sessions will be held in English and will include transcription exercises from manuscript sources in Italian and French polyphonic notation. Therefore, knowledge of the basic principles of 14th-century mensural notation is a necessary prerequisite for admission. Particular focus will be on the topics mentioned above.

The Workshop is free. For 2017, a maximum of 10 participants will be admitted. Six scholarships covering the accommodation fees for **two nights** (13-14 December) will be offered to participants non-resident in Florence. Admission will be established by a selection board set up by the director of the Fondazione Ezio Franceschini on the basis of the candidates' c.v., to be annexed to the application. Attendance is required throughout the duration of the **Workshop and the Conference**.

Candidates should submit the application form, accompanied by a *curriculum vitae*, to Fondazione Ezio Franceschini – Director, Prof. Lino Leonardi, by **October 31, 2017**.

Applications and attachments may be sent by e-mail (mtucci.formazione@fefonlus.it; CC sezionemusica@fefonlus.it). A certificate of attendance will be issued **at the end of the Conference**. Students may ask their institutions to acknowledge the Workshop in terms of academic credits.

Prof. Lino Leonardi
Director of the Fondazione Ezio Franceschini
via Montebello, 7
50123 Florence
ITALY

The undersigned, born in on
....., and resident in (address)
....., graduate /undergraduate student in at the University
of

HEREBY APPLIES FOR

..... held in Florence from to.....

Please attach your CV, including telephone number and postal address.

Place and date _____

Signature _____



DIPARTIMENTO DI MUSICOLOGIA E BENI CULTURALI

UNIVERSITÀ DI PAVIA, SEDE DI CREMONA

PIT (Polifonia Italiana Trecentesca)

The great blossoming of fourteenth-century Italian polyphony was in the past labeled, by convention, the Italian *Ars nova*, though the term has been contested by some musicologists. From Pirrotta onward, however, others have consciously claimed the term for the deep cultural harmony it has with the long-lasting and widespread concept of *Stil novo*, the awareness stemming from a radical break with the past, and the fresh, new path on which it embarked.

The musical heritage of fourteenth-century Italy is vast, and still has not been as intensively and systematically studied as that of France (which is dominated by the central and complex figure of Machaut, with a strong tradition of interdisciplinary studies dedicated to him). Over the last fifty years, however, remarkable results have been achieved through research focusing on the study of the specificities of its notation, counterpoint, genres, and forms. Certain important themes have been given particular attention: codicology, mensuralism, history of the musical forms, survey of the repertory, interconnections between the Italian and French traditions, renewed analysis of the historical and cultural contexts, identification of production centres and the routes linking them, and exegesis of poetic texts set to music by the fourteenth-century polyphonists.

Some areas have had less attention, such as the interrelations between the manuscript tradition of texts and that of music, the phenomena of musical and verbal intertextuality, the history of poetic genres and their function, the problem of authorship of the texts, and musical analysis of the repertory.

What still appears to be fairly discontinuous and marginal is an interest in the individual musicians and the particularities of the tradition of each composer's corpus. This would logically lead to a push for new textual interpretations, in line with the levels of today's philology which would involve enrichment of perspectives and methodologies in an interdisciplinary context. A large part of the great repertory of fourteenth-century Italian secular vocal polyphony (which roughly spans from the Rossi Codex to the age of Zacara da Teramo and Matteo da Perugia) is only accessible through editions which have become obsolete. In these editions the poetic texts, sometimes of a remarkably sophisticated level, have been treated in a rather approximative way, appear metrically and linguistically incorrect and often do not make sense; the interpretation of these musical texts reflects the state of research and ecdotic methods of half a century ago, and this has produced disjointed results.

The project *Polifonia italiana trecentesca* (PIT), which benefits from close collaboration with the Dipartimento di Musicologia e Beni Culturali di Cremona (Università di Pavia), aims to tackle this lacuna, with its primary objective being the publication of a new edition – a critical edition in the modern and scientific sense – of the Italian *Ars Nova*. Alongside this, complementary research will be carried out, which will include study of the genres and the musical and poetic language. The team is composed of musicologists and literary scholars using innovative interdisciplinary methods.

The initial findings were presented during the 6th Seminario Internazionale di Musicologia Medievale «Clemente Terni» in 2013 and published as part of the series «La tradizione musicale. Studi e testi»: *Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell'«Ars nova»*, ed. by A. Calvia and M.S. Lannutti, Sismel-Edizioni del Galluzzo, Florence 2015). A new critical edition of the works of Nicolò del Preposto has been recently published in the same series in 2017: *Nicolò del Preposto, Opera completa. Edizione critica commentata dei testi intonati e delle musiche*, ed. by Antonio Calvia, Firenze, Sismel – Edizioni del Galluzzo, Florence 2017. Forthcoming are a new study of the *caccia* as a genre, with the complete critical edition of the repertoire by Michele Epifani, and a collective volume on the intertextual dialogue in European *Ars nova* repertoires. The new edition of the works of Francesco Landini is in progress, by Antonio Calvia and Michele Epifani (music), and Davide Checchi (texts).

The international Conference “[The Nature of the End of the Ars Nova in Early Quattrocento Italy: Research Surrounding the San Lorenzo Palimpsest and Related Repertoires](#)” will be at the core of this December event. The conference is organised by the Fondazione Franceschini (FEF, Florence) and the Centro Studi sull' *Ars Nova* Italiana (Certaldo), in collaboration with the Dipartimento di Musicologia e Beni Culturali dell'Università di Pavia (Cremona). It will be preceded by two workshop sessions in which prepared musicology graduate students will work under supervision on selected topics surrounding the San Lorenzo corpus.

In order to promote lively discussion, the organisers (John Nádas, Maria Sofia Lannutti, Stefano Campagnolo, Andreas Janke, and Antonio Calvia) invited scholars to focus on the following topics:

- Anthologizing Italian *Ars Nova* Music and Texts in the Early Quattrocento;
- The Transmission of Ultramontane Chansons and Motets in Early Quattrocento Italy;
- Music and Poetry in Florence During the Period of the Church Councils;
- Compositional Styles, Including Imitation and Canon, in Works of the Early Quattrocento.

Maria Caraci Vela will give the opening keynote address at the Conference of paper presentations beginning on 14 December. The conference will consist of four sessions of three/four 30-minute papers. Each paper will be followed by a 15-minute discussion period.