

HISTORIAE

REPERTORIO E RICERCA NEL CANTO MEDIEVALE
PER L'UFFICIO DIVINO

Historia è il nome comunemente attribuito nel Medioevo a un ciclo di canti liturgici per l'ufficio divino della festa di un santo. Una *historia* comprende di solito antifone e responsori per vesperi, mattutino e laudi, circa trenta canti in tutto. I testi latini di circa ottocento *historiae* sono stati pubblicati in volumi della collana Analecta Hymnica: si tratta di circa ventimila singoli canti in versi, per lo più risalenti dal dodicesimo al quindicesimo secolo. Ci sono rimaste anche molte *historiae* in prosa più antiche, almeno duecento, e quindi il numero complessivo dei singoli canti arriva probabilmente a più di venticinquemila. Molte *historiae* sono state composte per santi di culti locali e la loro conoscenza non ha oltrepassato i limiti di un'area ristretta. Altre erano ampiamente diffuse, come quelle di Caterina, Nicola, Tommaso di Canterbury, Francesco, Domenico; determinati santi, per esempio Maria Maddalena, sono stati oggetto di *historiae* diverse in luoghi diversi.

Non tutte le *historiae* sono preservate con la musica, ma rappresentano comunque una sfida immane per la ricerca musicologica. Il convegno si prefigge di rispecchiare le complesse dimensioni di questo tema discutendone gli aspetti più rilevanti: la storia dell'ufficio nell'ottavo-nono secolo, tuttora non esaustivamente studiata; la matrice liturgica dei nuovi uffici e la loro interazione con i cicli dei salmi, onnipresenti e di importanza cruciale; il momento narrativo; la storia dei cicli di canti e la loro funzione originatrice di significati teologici. Agiografia, spiritualità, storia della chiesa e storia politica sono prospettive ricorrenti. La discussione sul problema del rapporto musica-parola intende far luce sui modi in cui le melodie dei canti favorivano la trasmissione e la comprensione del loro testo latino; sulla relazione tra nuove melodie e il repertorio tradizionale, 'gregoriano classico' dell'ufficio; sulla precisione con cui si può davvero definire la tradizione classica; sulle ragioni per cui il suo stile è stato superato.

Le dimensioni del repertorio costituiscono un problema, alle cui difficoltà la realizzazione di basi di dati, con la codifica di melodie, ha sin qui fatto fronte senza perdere il senso della visione d'insieme; nelle future ricerche, l'apporto delle tecnologie informatiche appare sempre di più imprescindibile: l'analisi assistita all'elaboratore rappresenta già un importante passo in questa evoluzione.

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HISTORIAE

REPERTORY AND RESEARCH
IN MEDIEVAL CHANT FOR THE DIVINE OFFICE

A Symposium of the
Fondazione Ugo e Olga Levi
26-29 January 2017



Fondazione
Ugo e Olga Levi
onlus

HISTORIAE REPERTORY AND RESEARCH IN MEDIEVAL CHANT FOR THE DIVINE OFFICE	THURSDAY, 26 JANUARY	FRIDAY, 27 JANUARY	SATURDAY, 28 JANUARY	
<p><i>Historia</i> is the name commonly given in the Middle Ages to a cycle of liturgical chants for the divine office on the feast day of a saint. A <i>historia</i> typically comprises antiphons and responsories for vespers, the night office and for lauds, around thirty chants in all. The Latin texts of nearly 800 <i>historiae</i> were published in volumes of <i>Analecta Hymnica</i>, that is about 20,000 individual chants with verse texts, mostly from the twelfth to the fifteenth centuries. Many earlier <i>historiae</i> with prose texts survive, at least 200, so that the number of individual chants probably surpasses 25,000. Most <i>historiae</i> were composed for saints with a local cult, and were not known outside a small area. Others were widely popular (for example Catherine, Nicholas, Thomas of Canterbury, Francis and Dominic). Some saints were given different <i>historiae</i> in different places (Mary Magdalene).</p> <p>Not all <i>historiae</i> have survived with music, but they still constitute an immense challenge to musicological research. Our meeting aims to reflect the many dimensions of the topic through discussions of all its most important aspects: the early history of the office in the eighth-ninth centuries, not yet understood in detail; the liturgical matrix of the new offices and their interaction with the all-important and omnipresent cycles of psalms, the narrative aspect, the ‘history’ of the chant cycles and their function as a source of theological meaning. Hagiography, spirituality, church history and politics are recurrent topics of the meeting. Discussion of the ‘word-and-music’ problem aims to shed light on the ways the chant melodies enhanced the delivery and understanding of their Latin texts, on the relationship of the new melodies to those of the traditional, ‘classical Gregorian’ office repertoire, the accuracy in which we can really define the classical tradition, the reasons why its style was superseded.</p> <p>The volume of the repertory is a problem, and the creation of databases, including the encoding of melodies, has tackled some of the difficulties in keeping a sense of perspective. The contribution of information technology seems to be more and more essential in future research. Computer-aided musical analysis is already an important step in this evolution.</p>	<p>19:30 KEYNOTE PAPER The Romano-Frankish basis of the office chant repertory</p> <p>Susan Rankin <i>Emmanuel College, Cambridge University</i> The office in Carolingian hands</p>	<p>15:00 Computer-aided research: analysis of melodies, repertory control</p> <p>Morné Bezuidenhout <i>University of Cape Town</i> Mark Brand <i>Nelson Mandela Metropolitan University</i></p>	<p>9:00 Historiae in the North</p> <p>Barbara Hagg-Huglo <i>University of Maryland, College Park</i> Some medieval offices from Ghent and a new way of interpreting their melodies</p>	<p>15:00 Historiae in Italy</p> <p>Marco Gozzi <i>University of Trento</i> Research on <i>historiae</i> in Italy: desiderata and opportunities</p>
	<p>FRIDAY, 27 JANUARY</p>	<p>A web-based interface for the computational analysis and recognition of interval patterns in chants from late medieval saints’ offices</p>	<p>Jean-François Goudesenne <i>IRHT, Orléans</i> Territory and historiography of “Gregorian” chant in early western Frankish <i>historiae</i> (750-950)</p>	<p>Cesarino Ruini <i>University of Bologna</i> The offices of the Saints Adalbert, Hedwig and Stanislaus at Trent: a history of exclusion</p>
	<p>9:00 Fundamental questions in office chant research</p> <p>Henry Parkes <i>Yale University</i> Theology and teleology in early matins responsories</p> <p>Benjamin Brand <i>University of North Texas</i> Psalm paraphrase and biblical exegesis: an early office for Saint Stephen</p> <p>Harald Buchinger <i>University of Regensburg</i> On the hermeneutics of saints’ offices. A response to the papers of Henry Parkes and Benjamin Brand</p> <p>Roman Hankeln <i>Norwegian University of Science and Technology, Trondheim</i> Music and text in saints’ offices. Two approaches</p> <p>Nils Holger Petersen <i>University of Copenhagen</i> Emotion and human identification in medieval saints’ offices. A response to the paper of Roman Hankeln</p>	<p>Kate Helsen <i>University of Western Ontario</i> Working with the research legacy of Andrew Hughes</p> <p>Giacomo Baroffio <i>Santu Lussurgiu</i> «Iter liturgicum italicum». Alla ricerca di <i>historiae</i> e di liturgie locali</p> <p>Postscriptum musico-theoreticum</p> <p>Eva Ferro <i>University of Freiburg</i> From the saint’s <i>historia</i> to the saint’s feast? Some reflections on the methods of textual edition of saints’ offices</p> <p>David Hiley <i>University of Regensburg</i> «Musicus et cantor». Some theorist-composers of <i>historiae</i></p>	<p>Danette Brink <i>University of Regensburg</i> The seven <i>historiae</i> for the medieval cathedral of Trier. A conservative point of view</p> <p>Robert Klugseder <i>Austrian Academy of Sciences, Wien</i> Saints offices from Austria</p> <p>Zsuzsa Czagány <i>Hungarian Academy of Sciences, Budapest</i> Historiae in the central European area. Repertorial layers and transmission in Bohemia, Poland and Hungary</p> <p>Jurij Snoj <i>Slovenian Academy of Sciences and Arts, Ljubljana</i> Late liturgical offices in Aquileian manuscripts</p>	<p>Gionata Brusa <i>University of Würzburg</i> Giulia Gabrielli <i>Free University of Bolzano</i> Historiae in the Alto Adige. Competing influences and historical developments in local chant composition</p> <p>Stefania Vitale <i>University of Torino</i> L’ufficio di Sant’Eusebio a Vercelli tra XI e XX secolo. Prime riflessioni</p> <p>Postscriptum e terra nova</p> <p>Barbara Hagg-Huglo Post-Tridentine Marian offices in Mexico and their old and new chant</p> <p>SUNDAY, 29 JANUARY</p> <p>9:00 DISCUSSION AND CONCLUSIONS</p> <p>Possibilities for international cooperation and networking in repertorial research</p> <p>Desiderata and priorities in editing <i>historiae</i></p>