

Research Seminar
*A Counterpoint of Music and Text(s):
Redefining musico-textual relationships in late medieval repertoires
(Würzburg, 13-14th December 2018)*



THIS RESEARCH SEMINAR will take a comprehensive approach to musico-textual relationships, viewing them as not just ranging from merely formal to semantic, but revealing a deeper interpenetration and closer entanglement of the two. More specifically, this seminar proposes to look at the way music and text interact in this period as an interaction of two voices in a polyphony: sometimes they move in parallel or contrary motion, sometimes drift apart or cross each other's paths. Taking this as an analogue, music and text might be viewed as relating to each other contrapuntally, in that both carry a certain amount of semantic potential that is realized or abandoned, but certainly shaped in one way or another, in the process of their 'singing together'.

This general premise will hopefully lead to uncovering a wide array of scenarios of how that musico-textual 'counterpoint' worked across different genres, time periods, and geographical locations. The main focus of contributions will be on French and Italian musical cultures of the 13th-14th centuries. This seminar aims at a mutually beneficial transdisciplinarity in its bringing together scholars from different disciplines and with different backgrounds, and hopefully creating a symbiotic interaction between those whose main focus is on texts and those focused on music—that is, putting different disciplines in a kind of 'contrapuntal' dialogue (making them 'sing together') in order to develop a fresh understanding of musico-textual relationships in the late Middle Ages.

Day I, December 13th (Thursday)

Institut für Musikforschung (Domerschulstr., 13), 1st floor, room 113

Chair: Prof. Andreas Haug

6.15pm — Introduction

6.45pm—7.45pm, Paper 1:

Dr Mikhail Lopatin (Julius-Maximilians-Universität Würzburg, Germany).
Metamorphic bodies, equivocal signs, and deception in Piero Mazzuoli's «A Febo»

Day II, December 14th (Friday)

Seminar room at the Welzhaus (Klinikstr., 6), 1st floor

Chair (Papers 2-4): Dr Margaret Bent

9am—10am, Paper 2:

Prof. Elizabeth Eva Leach (University of Oxford, UK).

Musico-poetic structure and emotional content in some songs by Blondel de Nesle

10am—11am, Paper 3:

Dr Meghan Quinlan (Uppsala University, Sweden).

Contrafacture and musical semiotics: Can melodies be signs?

coffee break

11.15am—12.15pm, Paper 4:

Prof. Brigitte Burrichter (Julius-Maximilians-Universität Würzburg, Germany).

The chansons of Thibaut de Champagne—Themes and forms

lunch break

Chair (Papers 5-7): Dr Mikhail Lopatin

2pm—3pm, Paper 5:

Dr Elena Abramov-van Rijk (Independent scholar, Jerusalem).

The non-Italian Ars nova: How to read the madrigal «Povero zappator» by Lorenzo da Firenze

3pm—4pm, Paper 6:

Prof. Pedro Memelsdorff (Escola Superior de Música de Catalunya, Barcelona, Spain).

«Parole doppie» and other problems of text underlay in late Trecento

coffee break

4.15pm—5.15pm, Paper 7:

Dr Margaret Bent (University of Oxford, UK).

Redefining musico-textual relationships in fourteenth-century motets

All are welcome!