

Symposium, Workshops & Konzerte

Maria Luisa Baldassari, Andrés Cea Galán, Janie Cole, Vania Dal Maso, Christina Edelen, Fabio Antonio Falcone, Pawel Gancarczyk, Thérèse de Goede, John Griffiths, Domen Marincic, Corina Marti, Nicholas Parle, Heidelinde Pollerus, Ian Pritchard, Gwendolyn Toth, Catalina Vicens

Konzept & Organisation: Augusta Campagne, Markus Grassl

# universum rei harmonicae concentum absolvunt

Das Cembalo im 16. Jahrhundert  
*The Harpsichord in the 16th century*

Eine Veranstaltung des Instituts für Musikwissenschaft und Interpretationsforschung (IMI)  
und des Instituts für Alte Musik

**20.–22.4.  
2021**

**Neuer Konzertsaal  
Rennweg 8  
1030 Wien**

**mw**  
universität  
für musik und  
darstellende  
kunst wien

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Gezupfte Tasteninstrumente und ihr Repertoire in der Zeit von ca. 1500 bis 1600 haben in jüngerer Zeit sowohl in der Forschung als auch in der Musikpraxis ein vermehrtes Interesse gefunden. Zahlreiche der einschlägigen wissenschaftlichen wie praktischen Aktivitäten beschränken sich allerdings auf einzelne Komponisten, Traditionen und Repertoirebestände und werden zudem von relativ isoliert voneinander operierenden Forscher\*innen und Musiker\*innen getragen. Ziel dieser internationalen Tagung ist, zu einem umfassenderen Bild und einer integrativen Perspektive beizutragen sowie Wissenschaftler\*innen, Interpret\*innen und Instrumentenbauer\*innen bzw. -restaurator\*innen ins Gespräch zu bringen.

Die dreitägige Konferenz, zu der internationale Expert\*innen mit Vorträgen, Lecture Recitals und Workshops beitragen werden, behandelt ein thematisches Spektrum, das Stil- und Repertoirefragen, Aspekte der Aufführungspraxis und der Organologie sowie Fragen der Verbreitung, Funktion und sozialen bzw. kulturellen Bedeutung von gezupften Tasteninstrumente im 16. Jahrhundert umfasst.

Plucked keyboard instruments and their repertoire between 1500 and 1600 have in recent times attracted increased interest by scholars and performers alike. However, much of the performance and research activities have been limited to specific repertoires and to individual performer/researchers and isolated groups in various countries. By bringing together scholars, performers and instrument builders and/or restorers, this international conference aims at contributing towards a more comprehensive perspective.

This three-day conference will include papers, lecture recitals and workshops covering style, repertoire, and performance practice, as well as organology and (the history of) instrument building, the dissemination, musical function, and cultural significance of plucked keyboard instruments in the 16th Century.

Eine Veranstaltung des Instituts für Musikwissenschaft und Interpretationsforschung und des Instituts Alte Musik

**Konzeption & Organisation:**

Augusta Campagne

Markus Grassl

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## PROGRAMM

**Dienstag, 20. April**

**10.00–11.30 Uhr**

**Eröffnung / Opening**

Grußworte des Rektorats der Universität für  
Musik und darstellende Kunst Wien

Einführung / Introduction: Augusta Campagne / Markus Grassl

Keynote Lecture and Recital Catalina Vicens (Brussels / Leiden / Basel):

**The Rhetoric of Sweetness: Towards Ideals of Perception  
and Performance in 16<sup>th</sup>-Century Keyboard Music**

**11.45–13.00 Uhr**

**Vorträge / Papers**

John Griffiths (Melbourne / Tours):

**Imaginary Interchangeability: Notation, Keyboards and  
Lutes in the Sixteenth Century**

Domen Marinčič (Ljubljana):

**“nach seinem selbst gefallen mit der Mensur wexln”: Varying the  
Beat in 16<sup>th</sup>-Century Keyboard Music on Account of Ornamentation  
and Changing Note-Values**

**14.00–16.00 Uhr**

**Lecture recitals**

Paweł Gancarczyk (Warsaw) / Corina Marti (Basel):

**Traces of the Renaissance Harpsichord in Poland**

Christina Edelen (Den Haag):

**Beyond Sweelinck: The Sixteenth Century Harpsichord in the Lowlands**

**16.30–19.30 Uhr**

**Workshop**

Nicholas Parle (Wien / London)

**Mittwoch, 21. April**

**9.30–12.30 Uhr**

**Workshop**

Corina Marti (Basel)

**13.15–15.15 Uhr**

**Lecture recitals**

Vania dal Maso (Verona):

**On Performing Josquin's Chansons on the Clavicytherium**

Fabio Antonio Falcone (Geneva):

**Andrea Antico – Frottole intabulate da sonare organi libro primo**

**15.45–17.45 Uhr**

**Lecture recitals**

Gwendolyn Toth (New York):

**Let Me Die: Rhetoric, Poetry and Intabulations on Themes of Ovid**

Thérèse de Goede (Amsterdam):

**Glossing Cadences and Descanting over a Tenor: Improvising Diminution and Counterpoint according to Diego Ortiz, Thomas de Sancta Maria and Antonio de Cabezón**

**18.15–19.30 Uhr**

**Vorträge / Papers**

Janie Cole (Cape Town):

**From Lisbon via Goa to Shewa: Harpsichords, Missionaries and Musical Encounters in late Renaissance Ethiopia**

Ian Pritchard (Los Angeles):

**Hacking the System: Italian Keyboard Tablature as Observed Through Scribal Habit**

**Donnerstag, 22. April**

**9.30–10.45 Uhr**

**Vorträge / Papers**

Maria Luisa Baldassari (Bologna):

**Le mani di Cecilia. Keyboard Players in Italian Renaissance Paintings**

Heidelinde Pollerus (Graz):

**„Aussehen und Ansehen“. Phänomene der Dekoration  
historischer Tasteninstrumente im 16. Jahrhundert**

**11.00–12.45 und 13.30–15.30 Uhr**

**Lecture Recital**

Andrés Cea Galán (Sevilla):

**Antonio de Cabezón at the Center of the World: the Repertory,  
the Interpretation, the Meaning**

**Workshop**

Andrés Cea Galán

**16.00–19.00 Uhr**

**Workshop**

Catalina Vicens (Brussels / Leiden / Basel)

## ABSTRACTS

Catalina Vicens

### ***The Rhetoric of Sweetness: Towards Ideals of Perception and Performance in 16<sup>th</sup>-Century Keyboard Music***

By not counting with a wealth of sources from a reduced time-frame and region, we are left with a fragmentary picture of keyboard music and performance manuals from the long 16<sup>th</sup> century and with the task of avoiding musical generalizations and concentrating on regional sources to understand elements of style. Yet, even if we focus our study on a single source or composer, many questions about performance are left unanswered. A space for artistic freedom which we can gladly accept, but which can nevertheless be informed.

As performers of ‘renaissance’ keyboard music, as with any music from the past, we are subject to fill in information left (out) on the musical page. From the multiple parameters that constitute a performance, those which are not quantifiable or meaningful to list in tables of ornaments, diminution figures, fingerings or contrapunctal indications, are certainly complex to treat objectively and intimidating to address.

In this lecture, I explore different pathways to inform and develop a holistic understanding of ‘renaissance’ keyboard music, through the study of early modern rhetorical treatises and early modern aesthetic concepts mirrored in keyboard instruments and keyboard writing during the 16<sup>th</sup> century.

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John Griffiths

### ***Imaginary Interchangeability: Notation, Keyboards and Lutes in the Sixteenth Century***

The invention and widespread dissemination of music in tablature was one of the great novelties and a key factor in the proliferation of solo instrumental music during the sixteenth century. An alternative to mensural notation, tablature offered systems of writing music better suited to polyphonic instruments, particularly keyboards and plucked strings such as lute, guitar, and vihuela. Tablatures emerged in a variety of forms that used the letters, numbers and conventional mensural symbols, and many aspects were shared between the notations devised for keyboards and plucked strings. Although we recognise specific idiomatic styles associated with individual instrument types, there is also a significant amount of music that shares common features and that can be performed on diverse instruments. This was recognised by Spanish musicians such as Luis Venegas de Henestrosa whose tablature published in 1557 was advertised as being for “tecla, harpa y vihuela.” This paper explores the idea of interchangeability associated with such tablatures, and a range of issues extending from the particularities of the Venegas book and its emulation by Cabezón in 1578, beyond national borders to consider the nature of tablature across notation styles, and instrumental practice in distinct regions of Europe.

**Domen Marinčič**

***“nach seinem selbst gefallen mit der Mensur wexln”*: Varying the Beat in 16<sup>th</sup>-Century Keyboard Music on Account of Ornamentation and Changing Note-Values**

Changes of notational style and prevailing note-values as well as considerable differences in the density of ornamental diminution are mentioned by several early theorists as potentially inducing tempo changes within a piece of music. This paper aims to contribute to a better understanding of some possibly puzzling notational and ornamental practices in 16<sup>th</sup>-century keyboard repertoire which seem to arise from such expectations. It draws on both theoretical advice, ranging from Luis Milán to Seth Calvisius, and some implicit evidence in the music.

Nicola Vicentino's often-quoted description of singers varying the beat in madrigals in order to clarify the affect of the words and the harmony may help understanding examples from related keyboard genres, all the more since Giovanni de' Bardi and Hanns Haiden point out that solo performers enjoy greater freedom in varying the beat as compared to vocal or instrumental ensembles. Ornamented keyboard intabulations of madrigals, motets and chansons sometimes imply a certain degree of textually and musically motivated tempo changes via noticeable variation in the density of ornamentation. On the other hand, Ludovico Zacconi complains about time-beaters changing the tempo to a degree that note-values become unrecognizable, and partly blames composers for employing an unreasonably wide range of note-values. It should therefore not come as a surprise to occasionally find the same section or passage notated differently, in halved or doubled note-values, in different sources of the same piece, such as a Byrd fantasia or a Merulo toccata. One might expect shorter note-values to be invariably associated with a slower tactus, and longer note-values with a quicker one, but already the instructions given by Milán for certain of his vihuela fantasias published in 1536 demand the opposite, suggesting to amplify, rather than neutralize, the contrasts in the music, anticipating writers who stress the rhetorical aspect of tempo modification. Can the two seemingly contradicting principles be reliably distinguished or even reconciled?

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**Paweł Gancarczyk / Corina Marti**

***Traces of the Renaissance Harpsichord in Poland***

The lecture recital will focus on the Johannes of Lublin tablature (1537–1548), main source of keyboard music originating from sixteenth-century Poland. Paweł Gancarczyk will present the tablature in the context of Polish musical culture, describing the manuscript, its scribes, users and repertoire. He will show it to be a multifunctional anthology of diverse kinds of repertoire, some parts of which could be connected with stringed keyboard instruments and harpsichord performance practice. Corina Marti will explain the latter issue, performing and commenting on some concrete compositions like preludes, dances and intabulations of vocal music (chansons, motets). She will present records from Polish inventories (Kraków, Lviv), mentioning a variety of stringed keyboard instruments used in sixteenth-century Poland, with the main focus on harpsichords. We would like to open a discussion about possibilities and limitations of interpreting the Johannes of Lublin tablature and other sources of its kind as keyboard music anthologies, and as repositories of works for the Renaissance harpsichord.

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**Christina Edelen**

***Beyond Sweelinck: The Sixteenth Century Harpsichord in the Lowlands***

The purpose of this conference is to further our understanding of the harpsichord and its repertoire in the sixteenth century. This lecture recital will look at the role of the harpsichord in sixteenth century Netherlandish society – the instruments, the repertoire, and their use in the culture of the day. Although Jan Pieterszoon Sweelinck is generally acknowledged to be the unsurpassed Dutch master of the keyboard with far-reaching influence, few scholars and performers look beyond this musical giant to see the richness and breadth of the harpsichord's influence and repertoire as represented by other Netherlandish composers and performers of the period. Following in the research, particularly, of pioneering Belgian musicologist Charles van den Borren, the role and repertoire of the harpsichord in the Lowlands of the sixteenth century will be explored, supplemented with performance of music by, among others, Henry Speuy and Josquin Baston.

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**Vania dal Maso**

***On Performing Josquin's Chansons on the Clavicytherium***

The upcoming 5th centenary of Josquin Desprez's death prompted me to look for keyboard intabulations of his chansons. Many questions arose not only about their dissemination and function, but also concerning performance practice issues such as the choice of instrument for playing them, its keyboard compass and tuning.

To justify the performance on the clavicytherium I investigated the topic thoroughly, finding evidence that this instrument was in use at the time of Kleber, Sicher and Cavazzoni, since it is mentioned by both Sebastian Virdung (*Musica getuscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529).

The paper describes the distinguishing features of the clavicytherium, illustrates the keyboard compass as it appears in Virdung, Agricola and also in Lanfranco da Terenzio (*Scintille di musica*, 1533), compares the monochord division with the tuning described by Lanfranco, and deals with the so-called *musica ficta* and Lanfranco's naming of the keyboard keys.

The second part of the paper places the pieces performed in their historical context and deals with specific aspects of performance practice, such as fingering, articulation and how to make decisions about *musica ficta*.

The lecture-recital includes the performance of the following works by Josquin des Prez (ca. 1450–1521 Condé-sur-l'Escaut): "Adieu mes amours" from St. Gall, Stiftsbibliothek, MS 530 (Fridolin Sicher Tablature) fols. 90v–91r, "Bergerette Savoyenne" from St. Gall, Stiftsbibliothek, MS 530 (Fridolin Sicher Tablature) fols. 122v–123r, "Fortuna d'un gran tempo" from Berlin, Staatsbibliothek, Ms 40026 (Leonhard Kleber Tablature) fols. 20r–21r, "Plus ne regres" from London, British Library, K.8.B.8 –*Recerchari Motetti Canzoni composti per Marcoantonio di Bologna, Libro primo, Bernardinum Vercelensem, Venezia 1523.*

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## **Fabio Antonio Falcone**

### ***Andrea Antico – Frottole intabulate da sonare organi libro primo***

Andrea Antico's 1517 print of keyboard intabulations of famous pieces of his day is rather well known to modern scholars, mostly because it is the first print of keyboard repertoire. Being the first print does not imply anything about the quality of the music or the arrangement, yet for modern performers it is very hard to escape the seduction of performing the very first example of a certain repertoire. This is the very reason why this collection has been recorded several times and it is still performed in concert, although more as a curiosity rather than for its content.

This is due to a serious misunderstanding of the collection and the contained repertoire. Frottolas were a codified genre where a strophic text often predated the music and followed strict literary rules. Since Antico published an instrumental arrangement, such text is not immediately visible, yet it was very well known to the reader of those days.

Understanding the lyrics, but even more the literary conventions of the day is essential for an accurate rendition of this repertoire. Since the metric structure of the text was fixed, the relationship between music and text is opposite to the baroque aesthetic: the music does not depict the meaning of single words but it is rather a neutral medium for a declamation. How was the music then performed when no text was heard?

Such methodology will be explained in detail during this lecture-recital with the aid of performances of Antico's version next to the sung version.

The Program will include the following Frottolas from Andrea Antico's *Frottole intabulate da sonare organi*: *Per dolor mi bagno il viso* – *Hor chel ciel et la terra* – *Vergine Bella* – *Che debbio fare* – *Non più morte* – *Dolce ire dolce sdegni* – *Stavasi amor* – *Animoso mio desire* – *O che aiuto o che conforto*.

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## Gwendolyn Toth

### ***Let Me Die: Rhetoric, Poetry and Intabulations on Themes of Ovid***

Everyone knows the famous story of Arianna, left to die on the beach by her lover. Or was it Olimpia? Gwendolyn Toth will explain first the rhetorical principles of *imitatio* and *aemulatio*; then, using these principles she will trace the literary transformations of the mythological poetry of Arianna and Olimpia from Ovid through Ottavio Rinuccini. Next, she will demonstrate *imitatio* and *aemulatio* in music, guiding the listener through the process of creating improvisatory keyboard intabulations on 16<sup>th</sup>-century madrigals with texts based on these poetic models. She will perform her own intabulations of two madrigals: Pietro Vinci, “*Lasciatemi morire*” and Hoste da Reggio, “*Che vi lasciate*”.

“*The man whose aim is to prove himself better than another, even if he does not surpass him, may hope to equal him. But he can never hope to equal him, if he thinks it his duty merely to tread in his footsteps: for the mere follower must always lag behind.*” (Quintilian, *Institutio oratoria*, trans. H.E. Butler)

Program:

Keyboard Intabulations on 16<sup>th</sup>-century Italian madrigals: “*Lasciatemi morire*” a 6 by Pietro Vinci (c.1525–after 1584) from Madrigals a 6, Book 1 (1571), “*Che vi lasciate*” a 4 by Hoste da Reggio (Oc.1520–1569) from Madrigals a 4, Book 1 (1560), by Orlande de Lassus, as “*Non vi vieto per questo*”, now generally credited to Hoste a Reggio.

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## Thérèse de Goede

### ***Glossing Cadences and Descanting over a Tenor: Improvising Diminution and Counterpoint according to Diego Ortiz, Thomas de Sancta Maria and Antonio de Cabezón***

A large number of 16<sup>th</sup>- and 17<sup>th</sup>-century sources teach and demonstrate how to diminish single notes, add diminution to cadences, and fill out intervals. In addition examples are given in transcriptions of chansons for keyboard and other 16<sup>th</sup>-century keyboard repertoire. Yet, most students, if asked to improvise diminutions in for example four-part homophony, find it difficult to produce anything beyond trills.

In this presentation I want to focus in particular on 16<sup>th</sup>-century Spanish sources. Tomas de Santa Maria offers a clear methodology with regard to composing or improvising melodic ornamentation within polyphony. Ortiz and Cabezón also provide practical examples. How can we apply this information to, for example, a recercada for bass solo and harpsichord? In particular the following questions will be addressed: the extent to which the rules of voice-leading should be observed; whether there is such a thing as Spanish idiomatic writing; whether ficta rules must be observed.

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**Janie Cole**

***From Lisbon via Goa to Shewa: Harpsichords, Missionaries and Musical Encounters in late Renaissance Ethiopia***

Drawing on 16<sup>th</sup>- and 17<sup>th</sup>-century travellers' accounts, the voluminous surviving Jesuit documentation and indigenous sources, this paper explores the dissemination, musical function and cultural significance of the earliest documented Western keyboards in Renaissance Ethiopia. It draws on two significant encounters between Ethiopia and Latin Europe during the early modern age of exploration, namely the first documented Ethiopian contacts with European music on Ethiopian soil. First, the earliest documented encounter between a Portuguese embassy and the royal court of Emperor Lebna Dengel in 1520 provides insight into the use of music, harpsichords and other keyboard instruments for diplomacy and gift-giving, the local *faranji* (foreigners) community, and the first recorded European musical instruments to have been brought into Ethiopia in a complex dissemination itinerary from Lisbon to Shewa, via Goa. Then, encounters between Portuguese missionaries from Goa and the indigenous communities in Feremona and Gorgora from 1557 unveil the import of keyboards for Jesuit missionary strategies, which employed music as both evangelical and pedagogical tools, and blended indigenous and foreign elements. These encounters offer tantalizing views on the spread of keyboard instruments in Portuguese courtly and Jesuit liturgical musical traditions from Lisbon to Goa to the Ethiopian Highlands through the Ethiopian indigenous community, and how they were used as ambassadorial and evangelical tools by colonial powers. The sources provide new documentation about how repertoires, keyboard instruments, performance styles and ceremonial practices were transmitted along the Portuguese routes of discovery, allowing the Oriental and Old Worlds to collide in common musical experiences, thus giving broader insight into the role of harpsichords and other keyboards in constructing and defining identity, religion, and the collisions of political, social and cultural hierarchies outside of Europe in the early modern period.

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Ian Pritchard

***Hacking the System: Italian Keyboard Tablature as Observed Through Scribal Habit***

The commonly-understood conception of Italian Keyboard Tablature (IKT) as a species of tablature notation carries with it certain implications: that IKT shares a basic affinity with lute and figure-based keyboard notational systems; that it is designed to transmit information necessary for playing, not for voice leading; that the use of IKT carried with it the adoption of particular notational conventions or laws. This “systematic” understanding of IKT and its functioning has been largely established through a reading of Diruta’s famous treatise *Il Transilvano* – our most complete historical source describing IKT and the process of intabulating music in it – and through the volumes of keyboard music printed by sixteenth-century houses such as Gardano, Vincenti, and Verovio. However, not completely studied thus far has been the conception of IKT as viewed by scribes working on the Italian peninsula as demonstrated through their habits and conventions. In this paper, I propose that IKT’s conception as a system of keyboard notation was commonly understood by scribes as well as by printing houses, and that this conception can be seen applied with remarkable consistency over the course of the sixteenth and seventeenth centuries. An investigation into scribal habits further highlights the functioning of IKT as a kind of lute tablature for keyboard that used mensural notation in place of figures. At the same time, IKT’s basis in mensural notation allowed for instances in which scribes use IKT as a kind of “partitura”, ignoring its conventions and “rules” in the process. In their very divergence from IKT convention these instances further solidify the notion that IKT was generally viewed as a system; at the same time they also show that scribes were aware of the possibility of bypassing IKT’s rules for the sake of showing polyphonic detail.

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**Maria Luisa Baldassari**

***Le mani di Cecilia: Keyboard Players in Italian Renaissance Paintings***

The most famous description of how to keep the hand and which fingers use for playing harpsichord and organ in Italy is in Girolamo Diruta's *Il Transilvano* (1593/1609). There are no earlier Italian writings on this subject and his system, with 2nd and 4th as "good" fingers, conflicts with the one described by the contemporary musician Adriano Banchieri, who presents the 3rd finger as "good"; this suggests a quite complex situation with different coexisting systems in late Renaissance Italy, not to mention other European systems.

No fingered scores are available to help us to understand better where, when and which fingers touse, but some indication can come from Renaissance paintings of keyboard players. A certain number of paintings of men and women playing harpsichords, spinets or little chamber organs was issued by various Italian painters: mostly portraits (players appear also in some concert scenes, but the hand position is usually more approximated and thus not easily readable), they reflected the high importance of music making for Renaissance men and women and, for this reason, they seem to be reliable with regard to a precise representation of the actual way of playing. For example, Lavinia Fontana self portrait playing the spinet is probably a "marriage portrait", depicting her virtues and her ability in playing for her husband-to-be.

This paper aims to describe these Renaissance pictures analysing the player representation in relation to the theoretical writings: position of the hand, arm and wrist and use of the fingers. A specific comparison will be made with paintings of a subject that began to appear in the second half of the 16th century and was fully developed slightly later, from the first years of 17th century onwards, St. Cecilia at the keyboard. The representations of Cecilia dramatically increase after the "discover" of the saint's body in 1599, and after this date Cecilia becomes a widely worshipped saint in the Counter reformation pantheon.

Many Cecílias, especially in the first 20 years of 17th century, show a rather curious position of the hand, in great contrast with hand position in Renaissance paintings, marking perhaps a change in technique and taste. I will try to explain which effects this position can have on the performance at the keyboard and if we can relate it to the suggestions of later theoretical writings. The paper will be completed by practical examples at the harpsichord.

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## Heidelinde Pollerus

### **„Aussehen und Ansehen“. Phänomene der Dekoration historischer Tasteninstrumente im 16. Jahrhundert**

Als vordergründige Erklärung für die Dekoration eines Musikwerkzeugs mag die für das 16. Jahrhundert belegte besonders ausgeprägte Dekorationslust gelten. In einem Jahrhundert, in welchem Symbolik und Allegorie, Mythologisches und Religiöses im Bewusstsein der Menschen eine große Rolle spielten ging es jedoch nicht nur um das schöne Aussehen, die „Behübschung“ und materielle Wertsteigerung. Im Gegenteil, die Ikonographie der Dekorationselemente lässt tiefere Gründe und Absichten dafür erkennen, diesen besonderen Gegenständen, welche im sakralen und höfischen Bereich unverzichtbar waren, mit kostbarer Ausstattung Würde, „Hoheit“ und Ansehen zu verleihen.

Einige Hauptmerkmale der Dekoration sollen in diesem Spannungsfeld vorgestellt werden: Grundsätzlich tendierte die Dekorationspraxis in Italien zum Linearen, Skulpturalen, zu Applikationen und Inkrustationen, während im Norden das Flächige, Malerische, Illusionistische vorherrschte. In beiden Zentren sind jedoch sowohl die ausgeprägte Rezeption der Antike als auch gleichzeitig die Orientierung an der gerade „modernen“ stilistischen Entwicklung mit neuesten künstlerischen Inventionen evident.

Die Entdeckung der Landschaft als darstellungswürdiges autonomes Bildmotiv ab etwa 1500 floss ebenso in die Dekorationskonzepte ein wie der in Antwerpen gegen Ende des Jahrhunderts entstandene Typus des Blumenstilllebens oder die Wiederentdeckung der antiken heiteren Putti und ihre Verbreitung mittels Kupferstichen. Augenfällig wird die mehrschichtige Deutungsebene auch bei den Resonanzböden, auf welchen sich unter die christologisch und marianisch konnotierten Pflanzen gegen Ende des Jahrhunderts „exotische“ Luxusgüter wie Tulpen und Anemonen mischten.

Charakteristische Phänomene wie die Integration von Schrift in Form von antik-paganen und religiösen Sinnsprüchen in die Dekoration flämischer Instrumente ab Mitte des Jahrhunderts, der Wandel in der Gestaltung und Funktion der Rosette und die Verwendung von Blockdrucktapeten sind nicht nur rein optische sondern vielmehr bedeutungstragende Elemente, die sowohl an die kognitive als auch an die sinnliche Wahrnehmung zu appellieren vermögen.

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## Andrés Cea Galàn

### ***Antonio de Cabezón at the Center of the World: the Repertory, the Interpretation, the Meaning***

Antonio de Cabezón (1510–1566), as a musician in the service of the Spanish Royal Court, held a really prominent position that allowed him to come into contact with musicians and players of very diverse origins, not only in Spain but also in Italy, Austria, Germany, the Netherlands and England. In this paper, an overview of his work is presented in the context of European music of his time, together with comments on aspects of the interpretation and meaning of this repertory under the light of historical sources.

## VORTRAGENDE

**Maria Luisa Baldassari** graduated in piano (Ravenna Conservatoire), harpsichord (Bologna Conservatoire) and musicology (Pavia University); she studied harpsichord with Gordon Murray and Bob van Asperen. She is active both as performer and scholar: as harpsichord soloist and accompanist she has played with various renowned musicians in many Italian theaters and concert halls and has been invited in many European countries, in USA and Canada. Maria Luisa Baldassari has founded the *Ensemble Les Nations*, a group composed by well known Italian specialists in early music, whose repertoire is focused on Renaissance and early Baroque Italian music. The ensemble has recorded seven CD's of Italian music from Renaissance and Baroque and staged *Euridice* by Jacopo Peri and *Semele* by Georg Friedrich Haendel.

Maria Luisa Baldassari has recorded CD's for Echo, Tactus, Rivo Alto, EMI and Nuova Era. Solo harpsichord pieces appear in CD's with music of F. Couperin and B. de Boismortier, and her first entire CD is dedicated to Andrea Antico's keyboard intabulations. She teaches harpsichord at Bologna "Martini" Conservatoire and is president of the musical association *Collegium Musicum Classense*. As a musicologist her main study fields are keyboard music of the Renaissance and vocal music of the 17<sup>th</sup> century: on these subjects she has published articles in musicological reviews and presented papers in international conferences and meetings. M. Luisa Baldassari has published critical editions for *Ut Orpheus* (music by Alessandro Scarlatti, Giovanni Battista Martini, Andrea Antico). and for the same publisher has translated in Italian the well-known continuo treatise by Jesper Christensen.

**Andrés Cea Galán** (Jerez de la Frontera, Spain, 1965) is interested in musical performance using early instruments, including organ, clavichord and harpsichord. After completing studies in his country, he attended Jean Boyer's organ class in Lille (France) and also studied with Jean-Claude Zehnder at the Schola Cantorum in Basel (Switzerland). As a musician, he also recognizes the influences of Willem Retze Talsma, Bernhard Brauchli and Françoise Lengellé, among others. He is equally interested in musicological research, especially on keyboard music as well as on the history, technics and aesthetics of the organ in Spain. He has completed his doctorate in musicology at Madrid Complutense University with a dissertation on Spanish tablatures. As a music editor, he has published Francisco Fernandez Palero's keyboard music (Edition Gaus), Sebastian Raval's *ricercari* (Fundación Caja Madrid) and two books on Juan Cabanilles's music (Instituto del Órgano Hispano).



As a soloist, he has made recordings for radio and several CD's for Lindoro, Almaviva, Aeolus and Tritó labels. He has also collaborated with Ensemble Plus Ultra conducted by Michael Noone on the recording of Tomás Luis de Victoria's music (Universal).

As a result of his updated approach to the performance, especially of Spanish keyboard music, he is frequently invited both for playing and teaching in Spain as well as all over Europe, México, South-America and Japan.

He worked as an organbuilder too, at Gerhard Grenzing's workshop in Barcelona, being now reclaimed as an organ adviser by several cultural institutions in Spain. He is the director of the *Instituto del Órgano Hispano*.

Dr. **Janie Cole** PhD is a musicologist/associate lecturer at the University of Cape Town's South African College of Music and Research Officer for East Africa on UCT's Mellon-funded project "Re-Centring AfroAsia: Musical and Human Migrations in the Pre-Colonial Period 700–1500 AD." Her specialty research areas focus on music, poetry and theatrical spectacle in late Renaissance and early Baroque Florence; musical culture in the Christian kingdom of Ethiopia and transcultural encounters with Latin Europe and the Indian Ocean world in the early modern era, and 20<sup>th</sup>-century South African music, protest and prisoner resistance during the anti-apartheid struggle. She serves on the Renaissance Society of America Council as founding Discipline Representative in Africana Studies (2019–21) and is the Founder/Executive Director of Music Beyond Borders ([www.musicbeyondborders.net](http://www.musicbeyondborders.net)).

**Fabio Antonio Falcone** is a passionate performer specialized in Renaissance and early Baroque repertoire. He is especially interested in sixteenth-century Italian keyboard music, as well as vocal and instrumental repertoire of the Baroque period. He performs as a soloist and continuo player at international venues and festivals such as MITO Festival, Early Music Festival Bad Arolsen, Maison de la Radio France, Fondazione Giorgio Cini Venice. He studied in the Netherlands with Bob van Asperen, in Italy with Maria Luisa Baldassari and Jesper Bøje Christensen, and in Switzerland with Francis Biggi. He is currently research assistant in didactic of music at the University of Geneva.

Harpsichordist **Thérèse de Goede** specializes in basso continuo and historical performance practice. She has been teaching since 1994 at the Conservatorium van Amsterdam (formerly the Sweelinck Conservatorium). She frequently contributes to symposia and conferences in Europe and North America and is regularly invited to give seminars and masterclasses at international music academies and universities. In 2015 she completed her doctoral thesis: *“Del sonare sopra ‘l basso”*: *The Theory and Practice of Basso Continuo Accompaniment in the Seventeenth Century*. Her research concerns the theory and playing styles of 17<sup>th</sup>-century basso continuo and covers the development from modal to tonal harmony, in particular with regard to the realization of unfigured basses and the differences in harmonic language and characteristic national/regional styles.

**Vania Dal Maso** is professor of Music Theory at the Conservatorio “Evaristo Felice Dall’Abaco” of Verona. As author of the book *Teoria e Pratica della Musica Italiana del Rinascimento* (LIM, 2017) and a performer on early keyboard stringed instruments, she is a member of the Accademia Filarmonica of Bologna as harpsichordist. Her research interests focus on 16<sup>th</sup> century music theory and on keyboard instruments and keyboard music of the Medieval, Renaissance and Baroque eras. Additionally Dal Maso is active teaching courses on 15<sup>th</sup> century stringed keyboard instruments, performing in concerts, and participating in national and international conferences in Europe.

Hailed by the Kansas City Star as a “superb harpsichordist”, **Christina Scott Edelen** has developed a broad career as a performer and scholar of historical keyboards for nearly forty years in both Europe and the United States. Holding a PhD in 17<sup>th</sup> century English Musical philosophy as well as several performance degrees (BM, MM) and a Performer’s Certificate from the Indiana University Early Music Institute, Dr. Edelen is active as a soloist, accompanist, chamber musician and lecturer. Living currently in the Netherlands, she is a regular performer with numerous chamber groups, such as in Stil Moderno, Duo Edelen, and Musica Batavia, as well as larger ensembles such as the Royal Concertgebouw Orchestra, the Bachkoor Holland, and the Concertgebouw Chamber orchestra. In addition, Dr. Edelen serves as director of music at the Anglican Church in Den Haag. Before moving to the Netherlands, Dr. Edelen served on the faculties of Baylor University and the University of Houston; she has lectured at festivals and symposia in Amsterdam and various universities in the US.

Examples of performances can be found at her personal website:

[www.duoedelen.com](http://www.duoedelen.com) and at the site of the Anglican Church in the Hague, “Virtual Concerts from the Anglican Community”:

<https://www.youtube.com/channel/UCci8yTEFb1Fb01FPn49n2OQ>

**Paweł Gancarczyk** is Associate Professor in the Institute of Art of the Polish Academy of Sciences, head of the Department of Musicology and Editor-in-Chief of the quarterly “Muzyka”. His main areas of research are the musical culture of Central Europe in the 15<sup>th</sup> and 16<sup>th</sup> centuries, manuscript studies and early music printing. Recently he published *La musique et la révolution de l'imprimerie. Les mutations de la culture musicale au XVIe siècle* (Lyon 2015; recipient of the 2016 Prix des Muses). He was principal investigator of the HERA project “Sound Memories. The Musical Past in Late-Medieval and Early-Modern Europe” (2016–2019).

**John Griffiths** researches Renaissance music and culture, especially solo instrumental music from Spain and Italy. He is also a reputed performer of the lute, vihuela and early guitars. His work encompasses broad music-historical areas including pedagogy, organology, music printing, music in urban society, analysis and criticism. He is a leading authority on the Spanish vihuela and its music, and is also well known for his work on lute music in Renaissance Naples. Currently, he works as a freelance musicologist with honorary positions at the University of Melbourne, Monash University and the Centre d'Etudes Supérieures de la Renaissance in Tours. Presently he serves as Editor of the Journal of the Lute Society of America, Convener of the IMS study group on Tablature in Western Music, and as a Director-at-large of the IMS. Among other achievements he is a Fellow of the Australian Academy of the Humanities, an Officer of the Orden de Isabel la Católica, and a Member of the Order of Australia.

**Domen Marinčič** is a freelance musician, broadcaster and concert presenter. He studied viola da gamba, harpsichord and thorough bass in Nuremberg and Trossingen. He has performed extensively throughout Europe, in Canada, USA, China and Vietnam, and has participated in 35 CD recordings for Accent, Aeolus, Arcana, BIS, Harmonia Mundi France, Oehms Classics, Ricercar and Sony/DHM. Since 2009 he has been on the editorial board of the Monumenta Artis Musicae Sloveniae series. He has given papers at several international musicological conferences in Slovenia and Italy, as well as lectures or workshops at conservatories in Vienna, Mantua, Venice, Detmold, Bremen, Munich and Helsinki.

The world-renowned recorder and harpsichord virtuoso, **Corina Marti**, is recognized internationally for her “strikingly superior and expressive” interpretations. Concerts in Europe, North and South America, the Middle East and Asia. She is co-director and founding member of La Morra, an award-winning late medieval and early renaissance music ensemble. She is a leading pioneer in the development of late medieval and early Renaissance keyboard instruments, creating reconstructions and researching repertoire. 2003 she became a teacher of medieval recorder at the Schola Cantorum Basiliensis in Basel and 2007 she went on to build up a class for medieval and renaissance keyboard instruments.

**Heidelinde Pollerus:** geb. bei Graz, Studium der Kunstgeschichte, Geschichte und Museologie an der Karl-Franzens-Universität Graz, Diplom 2005, Dissertation 2014. Forschungsschwerpunkte: Bildende Kunst in der Bukowina während der Zwischenkriegszeit im Kontext ethnischer, politischer und sozialer Verhältnisse, Ästhetik der orthodoxen Ikone in avantgardistischen Bildkonzepten, ästhetische Ausstattung historischer Tasteninstrumente  
Im Druck erschienen: *Von der Ikone zum Graffito. Der Maler Wladimir Zagorodnikow. 1896-1984*, Kursk-Czernowitz-Graz, Grazer Universitätsverlag 2006;  
*Tasteninstrumente als kunsthistorische Objekte. Cembalo, Clavichord, Spinett, Virginal*, Grazer Universitätsverlag – Leykam, Graz 2018, sowie mehrere kunsthistorische Aufsätze.

**Nicholas Parle** is Professor of Harpsichord at the Musik und Kunst Privatuniversität of the City of Vienna and also teaches at the Guildhall School of Music and Drama in London. From 2004 to 2019 he was professor of harpsichord at the Hochschule für Musik and Theater in Leipzig.

Born in Australia, after obtaining his Bachelor of Music degree at the University of Sydney, he moved to London where he has since worked with many of the leading early music orchestras. In 1989 he won the first prize in the International Harpsichord Competition in Bruges, Belgium, at that time only the third time in 30 years that a first prize had been awarded.

In 2014 he completed a Master of Music degree in musicology at Royal Holloway, University of London and continues to learn from his colleagues and students around the world.

**Ian Pritchard**, harpsichordist, organist, and musicologist, is a specialist in early music and historical keyboard practices. He studied harpsichord at the Oberlin Conservatory and the Royal Academy of Music, London. In 2003–2004 Ian was awarded a Fulbright Scholarship to Italy, where he studied with Liuwe Tamminga and Andrea Marcon, and conducted research on early Italian keyboard music. In 2018, Ian earned his PhD in musicology from the University of Southern California. Ian is currently a full-time faculty member at the Colburn School Conservatory of Music, and in 2015 was elected an Associate of the Royal Academy of Music.

**Gwendolyn Toth** is the founder and director of New York City's period instrument ensemble, ARTEK, specializing in music of the early baroque. ARTEK has appeared at festivals in Edinburgh, Regensburg, Boston, and Berkeley among others, and toured widely with the Mark Morris Dance Group. Recordings include Monteverdi's *Orfeo*, *Madrigals, Book 5* and *Cantatas of Rosenmüller*. Ms. Toth also performs and records frequently on historical organs, including the Nieuwe Kerk (Amsterdam), Oosthuizen, and Noordbroek in the Netherlands. In addition to being the director of ARTEK, she is currently Adjunct Professor of Historical Performance Practice at The Graduate Center, CUNY.

By age 20, **Catalina Vicens** had already played in the main concert-halls of more than ten countries. Today, Vicens combines a vibrant international soloist and research career. She is regularly invited to hold lectures at historical performance practice and musicology conferences, as well as to perform in the main early music festivals in Europe and the Americas. Having specialized in performing on antique keyboard instruments, she has performed at various collections of antique instruments around the globe (working on over 60 antique keyboards from the 16<sup>th</sup>–18<sup>th</sup> centuries), including the première recording after its restoration of one of the oldest and best preserved playable harpsichords, the anonymous Neapolitan ca. 1525 at the National Music Museum (Diapason d’Or 2017) and one of the best preserved 15<sup>th</sup>-century organs in Europe (Ostönnen ca. 1425). Vicens is also recognized for her work with medieval keyboards, working alongside specialized instrument builders in the development and reconstruction of medieval and renaissance organs. Vicens performs and records regularly as a member of ensembles of medieval, renaissance, baroque and new music in Europe, USA and South America. She is the artistic director of the ensemble and social project *Servir Antico*, with whom she explores the music and intellectual heritage of the humanistic period (13<sup>th</sup>-16<sup>th</sup> century) in connections with different contemporary social contexts and issues.

Passionate about education, Vicens has developed an innovative concept to combine historically informed performance research with the pedagogy of historical keyboards for the harpsichord class at the Royal Conservatory of Brussels, where she teaches since 2019. She has been invited as Visting Professor of Harpsichord at Oberlin Conservatory (USA) and to hold master-classes at the Longy School of Music Cambridge, the Flint Antique Harpsichords Collection (USA), the Horniman Museum (UK), the Universität der Künste Berlin and the Folkwang Universität der Künste Essen (Germany). She is also part of the early music faculty at the Early Music Academy in Lunenburg (Canada), and after co-founding the International Portative Organ Festival in 2011, she also is medieval music and portative organ faculty at the Göteborg Internation Organ Academy and Arosa Musiktage. She’s been invited as jury member at the Jurow International Harpsichord Competition, Mechelen Harpsichord Competition, the Dulwich Historical Keyboards Competition and NORDEM Early Music Competition. She studied at the Curtis Institute of Music in Philadelphia, Musikhochschule Freiburg, Schola Cantorum Basiliensis and the Musik Akademie Basel. She is currently a Ph.D. candidate at Leiden University/Orpheus Institute Ghent.