

General information

The project week is intended for both singers and singing instrumentalists—students, professional musicians and advanced amateurs.

Participants should be open to aural, modal and language-oriented training.

Solmisation is used as a basic tool. Participants are expected to sing directly from facsimiles of the manuscript sources. This approach helps to open the ears and to develop a flexible and transparent voice. The concept of dynamic movement inspired by neumatic notation still plays a defining role in the age of mensural notation.

For more information please visit:

<http://www.erhardt-martin.de/nusmido.html>

Organisation

- Participants are expected to be well prepared. Material needed for preparation (the 'Singer' and 'Reader') will be sent out at the beginning of July.
- Location: Johanneskirche, 06110 Halle (Saale), Germany.
- **The course will begin on Monday 30 July 2018, at 6 p.m.**
- From 31 July: Daily instruction roughly from 10 a.m. to 1 p.m. and from 2.30 to 6.30 p.m.. Individual lessons in the evenings.
- **Final concert for all participants: Sunday 5 August, 5 p.m., Johanneskirche, Halle.**
- Languages of instruction: German, English, French and Dutch.
- Course fee: €160, to be paid in cash during the week.
- Accommodation: free sleeping accommodation is possible for up to 8 persons who are prepared to sleep in one large room, at An der Johanneskirche 2, across the street from the church. A kitchen, a shower and toilets are available. Please bring your own (air) mattress and bed linen or sleeping-bag.
- Single or two-bed rooms in guest apartments are also available in the vicinity for about €20 per night.
- **Application deadline: 1 July 2018.**
- Application and contact: erhardt.martin@web.de

Teachers

The ensemble *Nusmido* was founded in 2008, crucially inspired by their common teacher and mentor Dr. Rebecca Stewart. Since its inception, the ensemble has been striving towards a specifically modal interpretation of early music, and performs regularly throughout Germany and Austria. Its repertoire spans several centuries, from early Gregorian chant to 16th century polyphony. *Nusmido's* first CD recording was released in 2015 (J. Ockeghem: *Missa l'homme armé*). Under the name "Schola Nusmido", the ensemble wishes to share its vision and experiences within the context of week-long training courses.

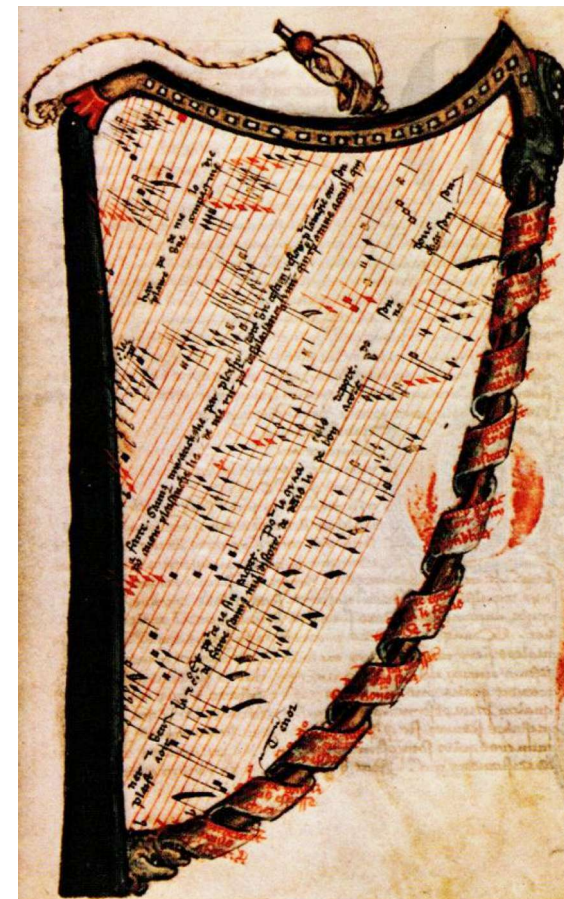
Martin Erhardt teaches historical improvisation and music theory in Weimar and Leipzig and recorder in Halle. As a recorder player, harpsichordist, organist, portative organ player and singer, he gives concerts with several ensembles specialised in medieval, Renaissance and baroque music. He is the director of the Leipzig Improvisation Festival and author of the textbook *Upon a Ground - Improvisation on Ostinato Bases*.

Milo Machover, studied in Paris and Freiburg. He specialises in early music as a singer and a flute player. He has worked with the ensembles *Non Papa*, *Cantus Modalis* and *Schola Stralsundensis* and is a founding member of *Nusmido*. He teaches early ensemble music at Frankfurt University of Music.

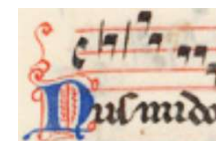
Ivo Berg was awarded a doctorate at the UdK Berlin for his work on the phenomenon of musical tension. Alongside his scientific research his interests include active musicianship and the challenges of music education. After having taught at the Vienna University of Music (Institute for Music Education) he was awarded a professorship for music pedagogy at the University of the Arts, Berlin, in 2018.

Modal interpretation project week
30 July–5 August 2018
in Halle (Saale), Germany

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SCHOLA NUSMIDO



Milo Machover
Martin Erhardt
Ivo Berg

“LE MIROIR DE MUSIQUE”

Musical self-reflexions at the time of the Great Schism (1378-1417)



St. Cecilia with mirror, Wolfenbüttel, Cod. Guelf. 18.2. Aug. 4to., fol. 124r

1378 was a fateful year for Christendom: the singleness of the Pope as highest authority of the Roman Catholic Church was called into question. In addition to the Pope in Rome there came to be, for almost 40 years, an Antipope in Avignon. The Great Western Schism was an existential crisis that came from within. It stands as an example of the schizophrenia of the times. It was not for religious reasons that the split occurred, but rather as the result of political power struggles that had originated decades earlier with the exile of the papacy in Avignon. In one of the darkest periods of its history, the Church as an institution suffered a massive loss of credibility.

As it relates to music history, this period fits almost perfectly within the time frame between the two “Guillaumes”: Machaut died in 1377, a year before the start of the Schism; the young Dufay launched his career on the sidelines of the Council of Constance, which put an end to the Schism in 1417.

The aim of this project week will be to explore the many different aspects of musical life that took place in the time between these two great masters.

The isorhythmic motet and the secular *formes fixes* (ballade, rondeau, virelai) of the Vitry/Machaut generation were already well-established. The composers of the new generation focused their attention on filling these existing genres with evermore refined and *subtle* content, with particular sophistication when it came to inventing complex notational devices to express their art. In accordance with their times (think of the complex logic puzzles of the scholastic philosophers) these musicians thrived in celebrating complexity for its own sake. Through a subtle use of mensural relationships, rhythmical proportions, syncopations and displacements of the beat, they transformed an otherwise conventional harmonic framework inherited from the previous generation into a dazzling display of polyphonic pyrotechnics. They were so enthralled by the endless possibilities offered by this newfound notation that they became obsessed with the very act of notating music. This can be seen in two extraordinary pieces selected from the famous Chantilly Codex for this project week, *La harpe de melodie*, written on the strings of a harp, and *Tout par compas suy compose*, notated “with a compass” on circular staves. The program also includes several pieces that describe in uncanny detail and often with biting criticism the act of music-making (*Pour haut et liement chanter*, *Siencie na nul annemi*, *Are post libamina*), as well as a ballade retracing the history of music back to the “fathers of melody” (*Pictagoras*, *Jabol et Orpheüs*).

In contrast to these cryptic and experimental showpieces, most of the sacred music of the time appears to have remained surprisingly unaffected, as can be seen in a troped Kyrie (possibly composed by Philippe de Vitry as a tribute to Clement VI [† 1352], but still in use during the Schism) and a Sanctus by Johannes Tapissier (in the service of Philip the Bold). Both pieces are taken from the Apt Codex, a manu-

script associated with Avignon at the time of the Anti-popes. A Gloria from the Cyprus Codex (written at the court of King Janus of Cyprus on the easternmost outpost of Christendom) and a Credo by the famed Johannes Ciconia (recorded in Rome in the service of Pope Boniface IX in 1391) complete our survey of the polyphonic church music of the time.

For the Agnus Dei we will attempt a ‘subtle’ improvisation on a *cantus firmus* from the Cyprus Codex.

But we would be remiss if we did not include plainchant in our daily regimen. And while available contemporary sources for the Propers of the Mass are few and far between, the Cyprus Codex offers us a fascinating glimpse at an isolated chant tradition. We will be focusing on the chants for the Office of St. Anne, mother of Mary, who at the turn of the century became an object of institutionalized veneration, both in Rome and in Avignon. While the rich history of Gregorian chant from the mainland offers the possibility of comparing sources in square notation with older sources in neumes, thereby gaining insight into its kinetic origins, such an exploration is not possible with the Cyprus repertory. We would therefore like to experiment writing out our own neumes to the Cyprus melodies and to then sing from them. This should help develop a more flexible and transparent voice and enable a more discerning and expressive perception of plainchant.

Ensemble Nusmido

