

General information

The project week is aimed at singers as well as ambitious and experienced vocal enthusiasts with a strong interest in medieval music.

Minimum 15, maximum 28 participants.

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

Solmization is used as a basic tool. Participants are expected to sing directly from facsimiles of the original sources. This approach helps to open the ears and develop a flexible and transparent voice.

More info: www.erhardt-martin.de/nusmido.html

Accommodation

Accommodation is provided for all participants at Hostel le Diablotin (<https://hosteldiablotin.fr/>). We will have exclusive use of the property, including the ground-floor communal room, which features an open kitchen for your self-catering needs.

Participants will be accommodated across:

- 4 double rooms
- 2 dormitories (6 beds each)
- 1 dormitory (8 beds)

Each room is equipped with its own bathroom.

Schedule & Logistics

Arrival: Easter Monday, March 29 2027

Daily Instruction (from March 30): 10:00 AM – 1:00 PM & 4:00 PM – 7:00 PM

Rehearsal Venues: Simultaneous rehearsals will take place in the communal room of Hostel le Diablotin, in the Romanesque church 50 meters away, and in the historic vault of the town hall.

Public Final Concert: Saturday, April 3, 7:30 PM at the Church of Saint-Jean-de-Fos.

Departure: Sunday, April 4.

Languages of Instruction: French, English, German.

Registration Deadline: January 3, 2027

Registration & Contact: erhardt.martin@web.de

Costs

All fees (course and mandatory accommodation) are billed together through Ensemble Nusmido. Payment is due via bank transfer one month before the course begins.

Course Fee: Standard: €300 / Reduced (Students): €220

Accommodation Fee: €400* per room for the 6-night stay

* divided equally among the room's occupants. Your individual price depends on how many people share the room (from 2 to 8). Please specify your preferred room type when applying (double room, 6-bed or 8-bed dormitory). Rooms will be allocated based on availability.

Note: If you wish to stay longer in the (beautiful!) surrounding area you may book an earlier arrival or later departure directly with the hostel.

Cancellation fees apply after the registration deadline.



Teachers

The *Ensemble Nusmido* was founded in 2008, crucially inspired by their common teacher and mentor Dr. Rebecca Stewart. The group strives towards a specifically modal interpretation of early music, and seeks out authentic venues for its performances. Their 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 experience during week-long training courses.

Martin Erhardt teaches historical improvisation and music theory in Leipzig and recorder in Halle. As a recorder player, harpsichordist, organist, organetto player and singer, he plays with several ensembles specialized 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 Basses*.

Milo Machover studied in Paris and Freiburg. He specializes in early (modal) music as a singer and a flute player. In addition to his work with *Nusmido*, he has performed with ensembles such as *Non Papa*, *Cantus Modalis* and *Schola Stralsundensis*. He has been a faculty member at the Frankfurt University of Music since 2011 and a guest lecturer at the University of Music and Theater Leipzig.

Ivo Berg was awarded a doctorate for his work on the phenomenon of musical tension. Alongside his scientific research, his interests include active music-making and the challenges of music education. Having previously taught in Lübeck and Vienna, he was awarded in 2018 a professorship for music pedagogy at the University of the Arts, Berlin.



MODAL INTERPRETATION PROJECT WEEK

March 29 – April 3, 2027

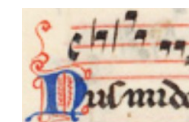
in Saint-Jean-de-Fos (34150), France

THE MONTPELLIER CODEX MOTETS OF THE ARS ANTIQUA



Saint-Jean-de-Fos: View from the Hostel Le Diablotin of the church steeple
(©Le Diablotin)

SCHOLA NUSMIDO



Martin Erhardt
Milo Machover
Ivo Berg



In addition to the traditional annual project weeks in D – Halle (Saale), the Schola Nusmido is breaking new ground in 2027: For the first time, we are offering a project week in Southern France – which, naturally, focuses on French music. It centers on one of the most significant musical manuscripts from the late 13th century, the **Montpellier Codex**, which is preserved under the signature F – MO H 196 in the city of the same name.

The small village of Saint-Jean-de-Fos, located 40 km from Montpellier, provides an authentic backdrop in which to

explore the Montpellier Codex. The village features a Romanesque church and a peaceful, sunny setting surrounded by a beautiful Occitan landscape of arid hills and rocky gorges carved by the Hérault river, which is spanned by the 1,000-year-old Pont du Diable.

An excursion to the Bibliothèque Interuniversitaire de Montpellier to view the original manuscript is in planning.

With its 400 folios, the codex is the most extensive surviving medieval motet manuscript. Apart from the first fascicle, which consists of six organa, three clausulae (hoquetus), and one conductus, the entire volume contains nothing but motets.

Although motets originated in the 11th-century St. Martial school, it was Franco of Cologne (c. 1280) who established their defining feature: the simultaneous declamation of different texts, often in multiple languages, across different voices. The motet actually originated during the Notre-Dame school era, when musicians began setting text to the *duplum* of a *clausula*. In its original form, a *clausula* took a single word from a Gregorian chant set to a long melisma and added a *duplum* melody to it (as well as a *tripulum* in three-voice settings). Later, musicians began adding a text to each individual note of this *duplum* melisma. This newly texted part became known as the *motetus* (from the French *mot*, meaning word), which eventually gave the *motet* its name. The text of the *motetus* could be in Latin or French and generally shared a thematic connection to the word or words in the tenor.

This evolution from *clausula* to *motet* can be seen at the beginning of the Montpellier Codex, where we find two hybrid *In seculum* settings: over a three-voice textless *hoquetus* runs a *quadruplum* in motet style with the text incipit "Ja n'amerai autre que cele". In a later part of the manuscript, the same piece appears again, though now without a *tripulum*, and the *duplum* has become a *motetus* with the text "Sire diex, li doz maus m'ocit".

Out of the eight total fascicles, the first six represent the oldest layer, written around 1280. Fascicle 7 is dated to the

1290s, and Fascicle 8 to the early 14th century. Broadly speaking, the notation of the motets through Fascicle 6 can be called pre-Franconian, while that of Fascicle 7 is Franconian. The final two fascicles venture into the style of Petrus de Cruce (two pieces are definitively attributed to him).

The number of voices and the language of the texts vary from fascicle to fascicle: while Fascicle 2 contains four-voice, primarily French-language motets, those in Fascicle 3 are three-voice with French tripla and Latin moteti. Fascicle 4 contains entirely Latin texts, whereas Fascicle 5 features entirely French upper voices. Finally, Fascicle 6 contains two-voice motets with French-texted moteti. In total, the manuscript contains 327 works!

The illuminations of Fascicles 1–7 point to the Paris region as its place of origin; Fascicle 8 (which largely contains unica) may have been produced further east.

As was customary at the time, no composers' names are given, but besides the two pieces by Petrus de Cruce, two organa can be attributed to Perotin and three motets from Fascicle 7 to Adam de la Halle.

Join us for this project week as we immerse ourselves in this fascinating, seemingly distant landscape of medieval sound and thought!

Ensemble
Nusmido

