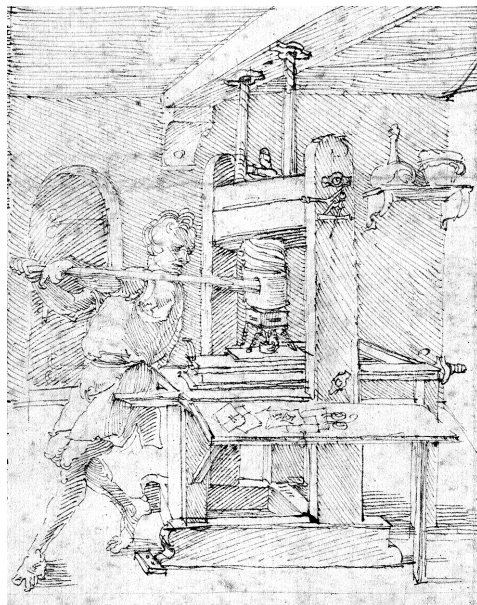


LASTING IMPRESSIONS: Music and Material Cultures of Print in Early Modern Europe

*International Conference
University of Salzburg, 28–30 June 2018*



Organising committee:
Prof. Dr. Andrea Lindmayr-Brandl
Dr. Dr. Grantley McDonald, Dr. Moritz Kelber

All events take place in the Unipark Campus (Nonntal), Erzabt-Klotzstraße 1, 2nd floor, room 2.105 (Tanzstudio) unless otherwise indicated.

Thursday 28 June 2018

13.30: Welcome

13:45: Opening lecture

Andrea Lindmayr-Brandl (Salzburg):

The pioneers of polyphonic music printing in German-speaking lands

14.30: Printing techniques and printing material

Augusta Campagne (Vienna):

Ceci n'est pas un livre imprimé: engraved music in Rome around 1600

Rebekah Ahrendt (Utrecht):

A tale of a font

15.30: Coffee

16.00: Music printing in the Low Countries and in France

Martin Ham (Surrey):

A date with Susato: reassessing the printer's output

Maria Schildt (Uppsala):

Madeleine and Marie Phalèse in Antwerp, 1629–75, and their role in the dissemination of Italian sacred music to Lutheran Northern Europe

Leendert van der Miesen (Berlin):

'Unbelievably hard work': Mersenne at the printers

17.30: Reception (*roofterrace*)

18:00: Book launch and keynote lecture

Grantley McDonald and Andrea Lindmayr-Brandl:

Launch of the book *Early Music Printing in German-Speaking Lands* (London: Routledge, 2018)

Kate van Orden (Cambridge, MA):

Music printing and mobility in early modern Europe

Friday 29 June 2018

9.30: Music Privileges

Grantley McDonald (Salzburg/Vienna):

Privileges for printed music in the Holy Roman Empire around 1500

Stephen Rose (London):

Rites of ownership: the imperial and Saxon printing privileges for music, 1580–1640

10:30: Coffee

11.00: Music publishing

Royston Gustavson (Canberra):

Music in sixteenth-century publishers' catalogues from the German-speaking lands

Louisa Hunter-Bradley (London):

The Officina Plantiniana and the European market for printed music (1579–1600)

12.00: Lunch

13.30: Print workshop

(*Grafische Werkstatt im Traklhaus, Waagplatz 1a*)

15.30: Music printing in German-speaking lands (1)

Beat Föllmi (Strasbourg):

Strasbourg printers and their hymn books, from 1524 until the Interim (1550): between church commission and commercial enterprise

Moritz Kelber (Salzburg):

Power and ambition: printed political polyphonic music in German-speaking lands in the mid-sixteenth century.

16.30: Coffee

17.00: Music printing in German-speaking lands (2)

Carlo Bosi (Salzburg):

Three *Libri missarum* from early Lutheran Germany: some reflections on their repertory

Barbara Dietlinger (Chicago):

Old wine in new bottles: seventeenth-century music anthologies in the German lands

18.00: Dinner

20.15: Concert: Early German Lied settings, performed by *Stimmwerck*, introduced by Grantley McDonald and Moritz Kelber

(*University Library, Alte Aula, Hofstallgasse 2–4*).

This event is proudly sponsored by the Austrian Academy of the Sciences (ÖAW)

Saturday 30 June 2018

10.00: Music printing in England

Samantha Arten (Durham, NC):

Meaning in the margins of *The Whole Booke of Psalmes*: annotations, musical performance, and devotional use

James Ritzema (London):

Crossing boundaries in William Braithwaite's edition of *Siren Coelestis* (1638)

11.00: Coffee

11.30: Music Libraries and Research Tools

Sabine Kurth (Munich):

Materiality and mediality: a librarian's view of questions connected to sources of early polyphonic music

Karoline Atzl & Andrea Lindmayr-Brandl (Salzburg):

The *vdm* mapping tool

Open discussion:

Library work with early printed music: experiences and challenges

13:00 End of conference

Depending on the weather, there will be an optional excursion to one of Salzburg's attractions in the afternoon.

ABSTRACTS

Andrea Lindmayr-Brandl

The pioneers of polyphonic music printing in German-speaking lands

Only a few years after Petrucci started producing books of polyphonic music by using a multiple-impression technique, German book printers attempted to move into the same market. During these early times, music printing was an exciting new enterprise but commercial success was uncertain; consequently, only a handful of printers took the risk of commissioning or buying fonts for mensural notation. While opening a new aspect of their business, they realised that this type of product required increased effort and personnel trained in music.

This paper will take an interest in these pioneers, in their music prints and in their printing material. The *vdm* database records seven print shops in operation between 1507 and 1539, which a total of twenty-five (known) editions. These shops were located in six cities, primarily in the south-western part of the German-speaking area. This paper will present the printers of polyphonic music as individual figures embedded in their cultural environment, and will focus on the repertoire and types of source they published. We will also reveal networks in the exchange of knowledge and materials.

This examination of early German music printers who used a multiple-impression technique for mensural notation aims to establish a taxonomy of types, just as Mary Kay Duggan did for music incunabula (1992) and Donald W. Krummel for single-impression music fonts (1985). The aesthetics of the fonts, the proportions of the type and the mise-en-page which each font allowed in a given format and printed area, establish the individual character of a printing shop's output. This individuality, a cultural achievement of its own, is far from the standardised appearance of music notation of later centuries.

Augusta Campagne

Ceci n'est pas un livre imprimé: engraved music in Rome around 1600

Nowadays we all have a clear idea of a printed book: one of many identical copies with the same content and paratexts, usually bound together between two covers. Before 1700, such books containing music were usually printed using relief techniques. They were published in editions, comprising all the books printed from the same setting of type. Further editions could be issued by resetting the type.

Books printed by employing intaglio techniques seem to conform to the description above. Consequently, RISM and various libraries classify these publications according to the same parameters used for books printed with the letter-press.

Recent research by Andrea Lindmayr-Brandl and others has shown the importance of considering the copy level. This allows us to identify in-house changes and corrections, as well as so-called 'related' editions.

While investigating some publications by the printer, scribe, publisher and engraver Simone Verovio, active in Rome from 1575–1607, at the copy level, I found so many differences that single copies seem to be unique. Using engraved plates made it possible to print any number of copies at a given time, in any desired format. The same plate could be used for a broadsheet, a single copy of a given collection, a different collection or a series of copies. Additionally, plates could be altered or corrected and even copied.

Using examples from engraved music associated with Verovio, as well as from graphic arts, maps and atlases, this paper will show that each copy of an engraved book could be unique. It will be suggested that there is a need for special terminology and classification for such books.

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Rebekah Ahrendt

A tale of a font

A 1695 auction catalogue for the presses, fonts, and other items related to printing formerly belonging to the Blaeu firm of Amsterdam includes a curiosity: 420 Dutch pounds of music type, which sold for 5 stuyvers, 8

penningen (around 4 euros today). The Blaeus were hardly known for music printing; rather, it is their luxury atlases and scientific works that made their reputation. In fact, the Blaeus only used this font four times, for publications contracted by Savoyard singer and publisher Amedée Le Chevallier. The person who acquired it at auction was none other than Estienne Roger, whose music printing and publishing business would establish Amsterdam as the center of the music book trade by the early eighteenth century.

This paper considers the tale of that font, from its likely origins in Brussels to its lively career in Amsterdam. Its simple design and suitability for quarto-sized publications ensured made it ideal for the most common sorts of publications of the time, from airs to sonatas, from sacred psalms to theory books. Though the font itself never left Amsterdam after this time, it enlivened works composed in France, Italy, the German lands, and England. Raising questions regarding the material characteristics of the font and its economic history, this paper illuminates a network of printers and booksellers that would change the shape of the eighteenth-century music market.

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Martin Ham

A date with Susato: reassessing the printer's output

Tylman Susato is one of the most significant figures in early music printing in Antwerp and the Low Countries, producing books of motets and masses, chansons and other vernacular works, and instrumental music, from 1543 to 1561. The exact extent and chronology of his prints have been hard to establish because of apparent anomalies of dating, and Susato's use of hidden editions, as well as the inevitable loss of material over time. At the Medieval and Renaissance Music Conference at Prague in 2017, I put forward an initial reassessment of the printing history of Susato's important set of fourteen motet collections, the *Libri Ecclesiasticarum cantionum*. Rather than there being a single edition spread over the years 1553 to 1558, with a hidden edition of some books around 1557 (as previously thought), I argued that there were up to four editions, and that several of the surviving exemplars consist of a mix of sheets from different editions.

The paper will first present a progress report on the continuing attempts to clarify the issue of these collections. Second, it will extend the reconsideration of Susato's output to his first group of chanson reprints, showing that the accepted dates of 1545–46 are almost certainly incorrect. This shows that the previous suggestion that these editions and other reprints were linked to major political events such as meetings of the Order of the Golden Fleece, is therefore questionable. Third, it will reflect briefly on the implications of the emerging revised chronology for the nature and scale of Susato's printing operations and his markets: it indicates that Susato was much more active in the 1550s than hitherto supposed (and less so in the 1540s); that the volume of his output required a more substantial print shop operation than the 'man-and-boy' characterisation; and that his market for sacred polyphony was by no means as small and parochial as has been thought.

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Maria Schildt

Madeleine and Marie Phalèse in Antwerp, 1629–75, and their role in the dissemination of Italian sacred music to Lutheran Northern Europe

This paper will highlight the significance of the Antwerp sisters Madeleine and Marie Phalèse as intermediaries of Italian sacred music in northern Europe. These daughters of Pierre Phalèse (Jr.) ran the famous music printing house in 1629–75, most often using the joint name 'Heirs of Phalèse'. Their output of at least 220 editions was considerably larger than has previously been estimated. Approximately two thirds of these have survived, many in a fragmentary state, while entries in catalogues and inventories give proof of a now lost additional third. More than 100 editions—about half of the entire output—contain Italian music, primarily small-scale sacred concertos by a single composer, such as Gasparo Casati, Maurizio Cazzati, Giovanni Rovetta or Simone Vesi. Almost all were more or less direct reprints of collections printed in Italy, and thus provide evidence of the prevalence of unauthorized reprinting in the music trade of the Low Countries. The Antwerp editions often appeared remarkably soon after the Italian originals were published, which suggests efficient trade routes, and the many reissues show their appeal to consumers. The role of the Phalèse editions in disseminating Italian sacred music can moreover be illustrated by a detailed

examination of extant music collections and inventories of music collections — including both printed and manuscript copies — from northern European Lutheran courts, churches and schools.

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Leendert van der Miesen

‘Unbelievably hard work’: Mersenne at the printers

The French scholar Marin Mersenne (1588–1648) described the process of printing of his *Harmonie universelle* (1635–1637) as ‘unbelievably hard work’. He had already worked on the book for almost a decade, and the printing would delay completion for another three years. Several circumstances added to the problems surrounding the printing of this work. Because the privilege to print music had been awarded to the firm of Ballard and Le Roy in 1551, Mersenne had to have the musical examples at the shop of Pierre Ballard, while Sébastien Cramoisy and later Richard Charlemagne printed the text. The book was put together piecemeal in this chaotic way throughout 1635 and 1636. The table of contents was added in 1637, three years after the manuscript was ready. It is often said that no two copies of the *Harmonie universelle* are the same, but little systematic investigation has been done. The result continued to bother Mersenne; his own copy is full of alterations and additions in handwriting.

Following Mersenne around seventeenth-century Paris as he tried to have his work published, this paper explores the dynamics of printing musical and scientific texts in early seventeenth-century Paris, taking the printing of the *Harmonie universelle* as a micro-event to investigate larger currents. It addresses Mersenne difficulties with the printing process, and analyses differences between different copies. It explores the role of printing for Mersenne, and how he utilised the possibilities of print. It also considers the functions of the musical examples, scientific tables, and illustrations of musical instruments. First, this paper analyses the surviving sources relating to Mersenne’s attitude to musical printing, the practice of printing musical and scientific texts in early seventeenth-century Paris, and the process of printing the *Harmonie universelle* itself. Secondly, it presents a case study of Mersenne’s deployment of the print medium and the role of illustrations and musical examples in his work. By taking the book as material and medium, the paper connects the printing of

music and texts in early modern Europe and reflects on the cultural and technical difficulties in the daily practice of printing.

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Kate van Orden

Music Printing and Mobility in Early Modern Europe

A beautiful Attaignant chansonnier bound in Paris and collected by Hans Herwart of Augsburg; five Antico prints purchased by Ferdinand Columbus in Venice but then lost at sea en route to Seville; a copy of the *Musica nova* owned by the Earl of Arundel. These books exemplify the cultural mobility enhanced by the advent of music printing. And yet, we might also test these same cases against the material conditions that localized production, channeled exchange, and limited distribution: access to clean water for paper production, sharing of matrices, the presence of type foundries, networks of publishers and booksellers, and the perils of shipping printed matter.

This paper proposes a series of new paradigms through which we might understand the mobility that bibliographers and historians of printed music have long observed, working outward from the context of the printshop to set well-known examples against the broader backgrounds of international education, diplomacy, economic migration, warfare, travel, trade, and pilgrimage that defined the movements of people and goods in early modern Europe. By putting mobility studies squarely on the horizon at the outset of the conference, I hope to incite sustained discussion of music's 'roots' and 'routes' (to quote James Clifford) and facilitate collective strategizing about the trajectories of future research.

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Grantley McDonald

Privileges for printed music in the Holy Roman Empire around 1500

In the decades around 1500, printed music was of many kinds, and served many different purposes: liturgical chant, secular and sacred polyphony, devotional music, occasional music, works of music theory, and music for instrumentalists,

whether beginners or advanced performers. Those who paid for the printing of music also had many different reasons to request (or grant) a printing privilege. They might be a bishop attempting to enforce liturgical uniformity throughout his diocese, a printer or publisher trying to make a living from selling books, or an instrumental teacher trying to protect his ability to derive a profit from selling his professional expertise.

The granting of a privilege was a legal act. It assumed the right to do so, and presupposed the existence of structures of authority and the right and ability of the granting authority to proceed against those who violated the terms of the privilege. The ways in which evangelical printers in cities such as Nuremberg and Strasbourg continued to rely on imperial privileges when some of the material they wished to protect through these privileges strictly violated the Edict of Worms (1521) illustrates the willingness of the imperial government to continue issuing privileges even when the material to be protected was potentially of suspect orthodoxy. On the other hand, the granting of printing privileges by evangelical princes such as Joachim II of Brandenburg could represent a means to assert his political autonomy from imperial control.

The granting of a privilege not only gave the person holding the privilege a theoretical degree of protection; it also established a relationship between supplicant and patron, from which they could both theoretically benefit. But establishing this relationship did not come cheap. Aside from the costs of applying for the privilege, a person who successfully sued another for violating an imperial privilege was normally obliged to pay half of any damages to the imperial treasury. Applying for a privilege was thus a carefully calibrated commercial calculation.

This paper thus attempts to trace the wide variety of forms and motivations in the granting of privileges in the decades around 1500. It seeks to explore the relations of power that privileges set up. It also seeks to set privileges in the context of the rise of methods of commercial risk management such as insurance.

Stephen Rose

Rites of ownership: the imperial and Saxon printing privileges for music,
1580–1640

In the decades around 1600, many musicians obtained printing privileges from the Holy Roman Emperor or the Elector of Saxony. These privileges gave musicians (or their publishers) the exclusive right to publish their music for a limited period, and threatened punishment for the makers or suppliers of unauthorised copies. In 1962 Hansjörg Pohlmann interpreted these German privileges as an early manifestation of copyright for an author's intellectual property, and until now his teleological account has not been challenged.

This paper is based on a systematic search of the Vienna and Dresden archives that has uncovered many previously unknown documents relating to privileges, including autograph letters from Seth Calvisius, Andreas Hammerschmidt, Caspar Kittel, Michael Praetorius and Johann Hermann Schein. I reconstruct the process involved in applying for a privilege, analyse the rhetoric used to justify these legal instruments, and examine new documents describing Schein's clashes with unauthorised publishers of his music. Contrary to Pohlmann, privileges were granted not to protect intellectual property but to incentivise publications that served the common good, and to protect the financial investment made in an edition. Hence they were most frequently held by composers who published their own works. By contrast, I interpret privileges as a ritualistic negotiation of authority between princely bureaucracy and the author, a negotiation that added value and presence to the authorised book.

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Royston Gustavson

Music in sixteenth-century publishers' catalogues
from the German-speaking lands

Scholars have long known the important role of early catalogues to music bibliography, especially in identifying lost prints. This paper examines sixteenth-century publishers' catalogues issued in the German-speaking lands, and what they tell us about how long particular editions (including music) stayed in print, which editions of that publisher have been lost, and the

proportion of that publisher's advertised editions that have been lost. Such an analysis reminds us not to assume that a title that cannot easily be identified with any known surviving print is in fact lost. Such titles may refer to an extant print missing its title page, such as where the Tenor volume of a set of partbooks is missing.

The key contribution of the paper is a detailed analysis of the entire contents, both music and non-music, of a publisher's catalogue issued by Montanus & Neuber that includes printed prices for each edition. A comparison of the price for different categories of books – one of which is music books – allows us to develop a formula for predicting the cost of that publisher's books at the time of issue, and to compare the relative prices of music editions and non-music editions. Finally, the paper compares what we learn from publisher's catalogues with what we learn from other early bibliographies and catalogues of specific collections. This enables us to more clearly understand the specific contribution of publishers' catalogues to music bibliography.

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Louisa Hunter-Bradley
The Officina Plantiniana and the European market
for printed music (1579–1600)

Christopher Plantin and his heirs acted as a major conduit in the distribution of printed music in the sixteenth and seventeenth centuries, even though they only printed a small amount music themselves in their workshop in Antwerp. As leading international publishers of learned books during the early modern period, the Officina Plantiniana was extremely influential in the international book market, with connections through the Frankfurt book fair to German-speaking lands; across the North Sea to England; and via political links to the Spanish empire. The unique survival of archival documentation housed at the Plantin-Moretus Museum provides unparalleled insights into how printed books (including music) were disseminated and sold.

Based on an analysis of Plantin's sales journals from 1579 to 1600, this paper reveals the geographical extent of the clients with which Plantin traded music, and indicates which musical genres sold in the greatest

numbers. It also examines specific accounts from Plantin's business at the Frankfurt book fair, demonstrating which music publishers the Officina Plantiniana represented at Frankfurt. The numbers of copies sold give insights into the likely print-runs of editions, and the wholesale and retail prices shed light on the relative value of different musical genres and the likely profit margins.

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Beat Föllmi

Strasbourg printers and their hymn books, from 1524 until the Interim (1550):
between church commission and commercial enterprise

Until recently, hymnologists have not really taken up the challenge of identifying the persons or institutions who stood behind the earliest printed hymn books. This paper will address this research desideratum by examining the case of Strasbourg. All but one of the printers in Strasbourg converted to evangelical religion in the 1520s. Until the Interim, they printed many hymn books for the evangelical church in the city and the surrounding countryside, as well as printing on commission for communities throughout the Empire and Switzerland, thus making Strasbourg into one of the most important early centres for the production of evangelical hymn books. With few exceptions, the Strasbourg hymnbooks were produced at the private initiative of printers, who were motivated by commercial considerations. When preparing these books, the printers exchanged in detail with the target markets, whether the official evangelical church in Strasbourg, communities of French refugees or smaller groups, including dissidents.

This paper will discuss not simply the repertoire transmitted by these songbooks, but also many further aspects, including the books' materiality: the prefaces and their authors (ecclesiastical authorities or printers), the presence of illustrations or other decoration, format, printing technique, the formulation and arrangement of the title pages and finally the musical notation (mensural or Hufnagel notation). Examining all these elements will illuminate the motives of those who commissioned or used the books, giving further profile to the commercial, theological, hymnological and practical aspects of this genre of printed music book. We shall pay particular attention to the group of Psalm

editions (1537 and 1538), the monumental Strasbourg choir book of 1541, Calvin's *Aulcuns Pseaulmes* (1539) and the remarkable group of hymnbooks produced by Katharina Zell (1534–1536).

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Moritz Kelber

Power and ambition: printed political polyphonic music in
German-speaking lands in the mid-sixteenth century.

Early printed polyphonic music collections published in German-speaking lands have received some attention in the last few decades. Modern musicological scholarship considers comprehensive editions such as the *Liber selectarum cantionum* and the comprehensive anthologies printed by Schöffler, Petreius and others as milestones in the development of music printing. By contrast, the subgenre of the shorter polyphonic music book dedicated to a specific event or a person has been somewhat neglected. From the period between 1545 to 1550 several publications in partbook format survive which often contain only one piece and can be assigned to a certain person, institution or occasion. Three of these prints were produced in the print shop of Georg Rhau in Wittenberg, one of them has been unknown to musicological scholarship until now.

This paper is about the role of printed occasional compositions for the contemporary musical life as well as for the music printing industry. Examining publications produced at Wittenberg and Augsburg between about 1545 and 1550, it argues that polyphonic music prints were a central element of a political discourse surrounding the Reformation and the Schmalkaldic War. Thus, political ambition and propaganda were not confined to broadsheets and pamphlets, but can be traced to the very centre of professionalized musical life.

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Carlo Bosi

Three *Libri missarum* from early Lutheran Germany:
some reflections on their repertory

Within three years, between 1539 and 1541, three of the most important and most prolific Lutheran printers each issued one mass anthology in two of the main hotspots of the new confession: *Liber quindecim missarum* (Nuremberg: Johann Petreius, 1539), *Missae tredecim quatuor vocum* (Nuremberg: Hieronymus Formschneider, 1539) and *Opus decem missarum quatuor vocum* (Wittenberg: Georg Rhau, 1541). It seems that each printer tried to build up a kind of 'repertory' of about a dozen masses by the generations of Franco-Flemish composers from Josquin onwards, with a smattering of local glories and a couple of odd names. Interestingly, there is very little or no repertorial overlap among the three prints. Although Josquin is well represented by both Formschneider and Petreius, he is absent in Rhau, who however transmits two masses based on two of his *chansons* and on one of his *chanson*-masses. Tackling the questions of transmission, repertoire formation and 'canon', this paper will try to unravel how and why three early Lutheran printers issued impressive mass anthologies at a key moment in the early history of Reformation. Additionally, it will try to explain the presence of a couple of works by less known international composers, such as the *Missa Baisés moy* by Petrus Roselli.

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Barbara Dietlinger, University of Chicago
Old wine in new bottles: seventeenth-century music anthologies
in the German lands

The practice of collecting and editing anthologies of motets, hymns, madrigals, and canzonettas by composers based in Italy and Germany composers was omnipresent in early seventeenth-century Germany (see Susan Lewis Hammond, *Editing Music in Early Modern Germany*, 2007). Both Catholic and Lutheran music anthologies appeared during the first two decades of the century. Editors, such as Rinckart, Neander, Schadaeus, Bodenschatz, or Donfried were usually composers, teachers, and organists, whose name added

authority to the anthologies. They included select vocal polyphony of the Venetian style, the Franco-Flemish school, as well as by composers based in Germany, often arranged to fit local needs.

In this paper, I show how and to what extent the collectors edited the pieces in the anthologies, how Lutheran and Catholic music anthologies differed from each other, which audience these anthologies addressed, and how they were used to educate its audience in musical as well as liturgical terms. Erhard Bodenschatz' anthologies *Florilegia Portense* (in two parts, 1618 and 1621) were printed in Leipzig and serve as a Lutheran example that includes pieces by local as well as foreign composers alike, such as Jacobus Gallus, Orlando di Lasso, Michael Praetorius, and Martin Roth. On the Catholic side, Johannes Donfried's *Promptuarium musicum*, printed at Straßburg in three parts (1622, 1623 and 1627), offers a remarkable collection of vocal compositions by mostly contemporary composers, such as Giovanni Francesco Anerio, Giacomo Finetti, Lodovico Viadana, and Alessandro Grandi, supplied with figured bass.

Both anthologies are ordered according to the liturgical calendar; however, they exemplify two different strands of Italianate music: motets for two to four voices, choral variations, eight-voice motets for double choir, and so on. Furthermore, Bodenschatz and Donfried reworked or edited the pieces on different levels, musically as well as linguistically. This suggests that audiences in the Catholic South and the Protestant East were a little different; however, both anthologies seem to share common goals: to educate hearers both in music and liturgy, by means of *parodia* and *imitatio* (see Joachim Burmeister, *Musica poetica*, 1606), and a process of inculcating confessional differences by linking musical styles to various denominations.

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Samantha Arten

Meaning in the margins of *The Whole Booke of Psalmes*: annotations,
musical performance, and devotional use

The Whole Booke of Psalmes, the English Reformation's most prominent hymnal and one of sixteenth-century England's most popular printed books, held parallel identities as a devotional text, a musical songbook, and an introductory music theory treatise. Having viewed hundreds of copies of

Elizabethan editions (from the first edition in 1562 through to 1603), I have observed a wide variety of manuscript annotations. Such markings can be categorised in several ways: some, such as scribbles, doodles, ownership marks, and birth and death announcements, do not engage with the psalter's content; others, including glosses and corrections, do. In this paper, I consider what these annotations reveal about musical performance and devotional use of the psalter. Comparison with annotations found in other printed music books from Elizabethan England proves instructive. Evidently, *The Whole Booke of Psalmes* was primarily thought of as an aid to prayer rather than a music book; readers annotated *The Whole Booke of Psalmes* differently than other printed music collections, and engage with its musical notation in a different way than they did the psalter's printed texts.

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Ritzema, James

Crossing boundaries in William Braithwaite's edition of *Siren Coelestis* (1638).

Siren Coelestis, a collection of sacred music compiled by the anthologist Georg Victorinus for its initial publication at Munich in 1616, brought together few-voiced concertato motets of predominantly Italian origin with local German compositions of a similar style. This paper examines an English republication of Victorinus's collection, which used an experimental system of musical notation based on Arabic numerals, devised by William Braithwaite and printed by John Norton in 1638.

As a rare example of musical publication using an alternative system of notation, Braithwaite's edition has attracted some scholarly attention before, but this has been restricted to description of the notation alone. By contrast, this paper will discuss Braithwaite's decision to promote his new system of notation by harnessing the formality of the printed book, as well as examining his reasons for choosing Victorinus's collection of Latin motets as the musical base for the project. This paper will discuss Braithwaite's book within the context of the cultural networks surrounding one of its dedicatees, Charles I, who granted a patent or privilege for the printing of music books in Braithwaite's numeric tablature. The paper will therefore consider the dedication of the publishing project to the king in a time when the music itself

was typically the dedicatory gift, as well as examining the idea that the Italianate music of *Siren Coelestis* was chosen because its higher cultural capital, or even musical exclusivity, might have appealed to the king. Finally, this paper will comment on the way that Braithwaite appropriated these motets to suit the religious environment of 1630s England, as substantial alterations to its texts were made to remove the publication's stronger Catholic connotations.

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Sabine Kurth

*Materiality and mediality: a librarian's view of questions
connected to sources of early polyphonic music*

For more than ten years now, research libraries have been engaged in making available the core of their musical holdings, whether manuscript or print, not only in internationally accessible catalogues or bibliographies, but also in digital form. However, they have set very different priorities regarding the quality of reproduction, the selection of sources and their presentation. Building upon experiences gained since 2010 during a series of large-scale projects to digitise the manuscript and printed choir books of the Bavarian State Library, this presentation will address certain methodological aspects which will become increasingly important in future projects for research and editing:

- questions relating to the standardisation of titles of individual elements, such as song texts;
- the definition of major subsections;
- the development of adequate forms of online presentation;
- adequate catalogue description of ancillary aspects such as the materiality of individual items.