

# Music, Space, and Sociability

Wednesday 9<sup>th</sup> May, the Treehouse, Humanities Research Centre

The workshop will feature a combination of papers and practical demonstrations. Participants are encouraged to circulate during the singing, investigating the spatial dynamics of the page, the presence of the singers, and the position of audience members.

Workshop participants are welcome to join us for an informal dinner on Wednesday evening. We would be grateful if you could let Helen Smith (helen.smith@york.ac.uk) know if you plan to attend, and especially if you would like to come for dinner.

## 12.30 Tea and Coffee

### Music from the Eton choirbook

*The Eton Choirbook was compiled between 1500 and 1505 for use at Eton College, and is a particularly large example (perhaps because it contains music for up to nine parts). The choirbook was the most common format for written music until around this time, and required the performers to stand in such a way that they could all see the same book.*



## 1.00 Devotion and sound

'I enter as it were into a chappell or church': Music and Spatial Imagination by post-Reformation English Catholics

Emilie Murphy, York

'The Sweet Singer of the Temple': George Herbert and the music of devotional poetry'

Helen Wilcox, Bangor

## 2.15 Tea and coffee

### Singing from part-books

*The choirbook was gradually supplanted by partbooks a set of books each containing only the music for a single voice. This catered to larger choirs, and allows great flexibility regarding where the musicians stand. In 1641, John Barnard published his First Book of Selected Church Musick, intending it to serve as a source of choral music for the cathedrals of England. The set contains services and anthems in ten books in as few as four parts and as many as seven.*

## 2.45 Performance and community

'Music, verse, and community in a provincial Elizabethan town: Re-reading Richard Mynshall's lutebook'

Michael Gale, Southampton

'Among sirens hitherto unknown: manipulating performativity and negotiating relationships in the private court space at Ferrara in the 1580s'

Richard Wistreich, RNCM

*Please note that Professor Wistreich is not able to present his paper in person, but will be delighted to respond to comments and questions after the workshop.*

## 4.00 Tea and coffee

### Table-book singing

*John Dowland's popular First Book of Songs or Ayres was published in 1597 in the table-book format. This layout was developed in the mid-sixteenth century and was a popular way to publish secular music in England until 1630. The different musical parts face in different directions, requiring the musicians to sit around a table in a prescribed order with the book laid flat.*

**4.30 Round-table discussion**, based on the papers and performances. No additional preparation or prior knowledge is required, but participants may wish to read Richard Wistreich's introduction to the recent special issue of *Renaissance Studies* on 'Musical materials and cultural spaces' (*Renaissance Studies*, 26:1 (2012), 1-12), and to investigate both the Eglantine table and the 'Apollo and the Nine Muses' panel, formerly at the Grange, Hockliffe, Bedfordshire (<http://collections.vam.ac.uk/item/O77786/panel-apollo-and-the-nine-muses/>).

### 5.30 Close

#### LES CANARDS CHANTANTS

*Les Canards Chantants* is a vocal chamber ensemble at the University of York that takes its name from the University's unofficial mascot. Their debut season last year included a sell-out performance at the NCEM. *Les Canards Chantants* seeks to take consort singing to the highest level, exploring new ways to bring Renaissance music to life. The current line-up features soprano Sarah Holland, alto Robin Bier, tenor Edward Ingham and bass Graham Bier. The group specialise in singing from facsimiles, a technique which offers an interesting way to approach performance as research, not least because of the physical layout of the music. Today, *Les Canards Chantants* will bring to life three different types of musical score used in Renaissance England.

#### EGLANTINE TABLE

The walnut table top is elaborately inlaid with marquetry depicting musical instruments, games and heraldic references. The table was made to celebrate the triple marriage contract between the families of Talbot and Cavendish in 1567. The inlay depicts an almost complete Morley consort, including a violin with frets, several sets of recorders and some wind instruments (low res images below).

