

Monday 21st of May

9:00 Cristina Alís Raurich (University of Würzburg / Schola Cantorum Basiliensis):

“Towards the reconstruction of the organ repertoire in the High Middle Ages”

9:45 Costantino Sigismondi (Università Sapienza, Roma)

“Gerbert, the organ pipes and the astronomical tubes”

10:30 Pause

10:45 Mauricio Molina (Medieval Music Besalú):

“Pipes, bellows, context and sound: the organ in the visual world of the high Middle Ages”

11:30 Clément Frouin (University of Montpellier):

“Les orgues à tuyaux en papier au XIVe siècle”

12:00 Lunch

14:00 Discussion

16:00 Closing of the Symposium

16:15 Concert. Guillermo Pérez, *Los organos dizen cançones*

Organization comity

Gisèle Clément, MCF Université Paul Valéry – Montpellier 3, CEMM (EA 4583)

Cristina Alís Raurich, doctoral student Würzburg/Basel, assistant director at Medieval Music Besalú

Directions

Museum of the Abbey of Saint-Guilhem-le-Désert (Gellone Abbey):
Place de la Liberté, 34150 Saint-Guilhem-le-Désert France

Partner institutions

- Centre d'Études Médiévales de Montpellier (EA 4583, Université Montpellier 3)
- Centre International de Musiques Médiévales – Du ciel aux marges (CIMM)
- International Course on Medieval Music Performance of Besalú (Medieval Music Besalú)
- Fondation Royaumont
- Faculté des Lettres, Arts, Philosophie, Psychanalyse UFR 1.

CEMM
centre
d'études
médiévales
de Montpellier
EA 4583



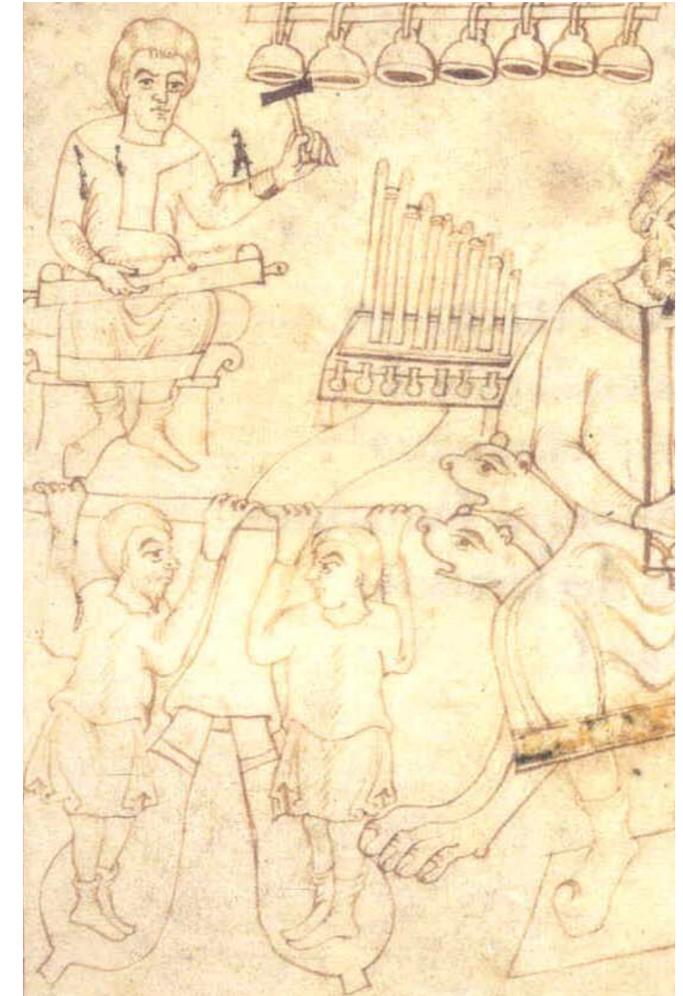
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MIEVIAL MUSIC BESALÚ



Symposium “de organis”

International Working Sessions on the Reconstruction of the High Middle Ages Organ

Saint-Guilhem-le-Désert (France), May 20-21



<http://cimmducielauxmarges.org/>

Background

In 1993 a recreation of a 12th-century organ was conducted at the Abbey of Royaumont following the instructions given by Theophilus (Roger of Helmarshausen) in his *De diversis artibus*. This project was directed by Marcel Pérès and completed in 1995. The book *Les orgues gothiques* (Créaphis éditions) was also written in connection to this venture after a colloquium that assembled performers and musicologists. At the moment, the reconstructed instrument is in no playing condition. For this reason its repair is planned for 2018. The need to recover Royaumont's organ has reopened many questions about organs from the High Middle Ages. A new interdisciplinary approach to the subject is overdue: in the last ten years publications about medieval organs are scarce at best and the last reference book was published in 2004 by Peter Williams (*The Organ in Western Culture 750-1250*). Furthermore, the much-needed study of the repertoires performed on early organs is still pending.

Pipe organs were some of the most important musical instruments utilized in Western Europe during the High Middle Ages. These instruments were not only valued and praised for their capability of producing sound and music, but also for their symbolic and intellectual appeal: besides being associated with liturgical and celestial music, organs also served as vehicles for the examination of number and proportions.

Fortunately, literary and iconographic sources from the period offer us a wealth of information about these instruments. The sources record important data about their materials, craftsmanship (field of the *artes mechanicae*), placement in performance settings, pedagogical use, liturgical functions, and even secular practice. The importance of organs prompted important theologians and music theoreticians such as Gerbert d'Aurillac, Roger of Helmarshausen, and Aribo to discuss its construction and pipe proportions. It is also crucial to mention here the treatises about the *ars musica* (such as Hucbald's *De armonia institutione* and the anonymous *Scolica enchiridiadis*) where the notion of number and ratio is examined in connection to the organ, the monochord, and the bells. The symbolism of the organ is elucidated by Gregory the Great and the Venerable Bede who also commented on the instruments' great suitability for Christian worship. Finally, the instrument's musical and symbolic role in the culture of the period can be also gathered through the analysis of its representation in treatises, sacred and secular books, and religious buildings.

Conference objectives

The purpose of the Symposium "*de organis*" is to reopen the study of High Medieval organs to shed new light on these important keyboard instruments. To this end a collection of specialists on the fields of musicology, organology, iconography, art history, philology, medieval studies, and performance practice will be invited to study, revise, discuss, and reconstruct organ-related sources.

The symposium will consist of two parts:

- Section one: presentation of papers or essays
- Section two: discussions and exchange between the participants in a round table

The information offered in the first section will provide a solid platform for a fruitful discussion of ideas conducted by the speakers during the second section. The goal is to interconnect concepts and research methods that will enrich the whole investigation.

Schedule

Sunday 20th of May

14:00 Welcome - Gisèle Clément
Preambulum - Cristina Alís Raurich

14:15 Gisèle Clément (Université Paul Valéry, Montpellier)

“La musicologie médiévale dans les années 1980. L'exemple de Royaumont”

15:00 Heidi C. Gearhart (Assumption College, Worcester):

“The Organ as Multi-Media Object in Theophilus' *On Diverse Arts*”

15:45 Pause

16:15 Albert Cots (Independent scholar, Barcelona):

“A new perspective on the book *On Architecture* by Vitruvius: Transmission of a text from the Antiquity or medieval creation *ex novo*?”

17:00 Charles Atkinson (Professor Emeritus, Ohio State University):

“*Constitutio* in Boethius' *Musica*: Antecedents and Implications”

19:00 Dinner

20:30 Concert. Ensemble Magister Petrus (dir. Mauricio Molina): *Diz en son latin*