



CANTO APERTO

Plainchant Festival

Sint-Truiden (B) 21-23.IX. 2012

Alamire Foundation

Musica

Resonant

Villarte

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1. INTRODUCING CANTO APERTO

Chant: *a rediscovery*

Plainchant, or briefly 'chant', is internationally reviving, and not only in the commercial CD-circuit, where recordings with varying degrees of 'authenticity' can be found. Chant is being rediscovered as a considerably rich, large, and varied repertory that not only carries the oldest roots of European music, but was also enriched through one and a half millennium of musical praxis. It attracts the attention of performers and musicologists from all over the globe.

CANTO APERTO: *a new approach*

A plainchant festival in itself is nothing new, but CANTO APERTO certainly is.

CANTO APERTO focuses on the diversity of both the repertory and its performance practice, on the diversities of regional traditions and their evolutions over time. No century is eschewed: the chant repertory composed over a period of 1,500 years knew different concepts and manners of performance in every century of its existence. This approach makes CANTO APERTO a unique festival in the Benelux and in Europe.

CANTO APERTO: *international*

The performance of, and research into chant attracts considerable attention from all over the world. The International Musicological Society has its own Study Group, "Cantus Planus", dedicated to chant, and the study of chant is mostly represented at musicological conferences, such as Kalamazoo (US), Leeds (UK), Medieval and Renaissance Music Conference (varying locations). Masterclasses, courses, workshops, and festivals are being organized all over Europe; ensembles specializing in 'early music' have a growing interest in the chant repertory of various periods. CANTO APERTO connects to this worldwide enthusiasm for chant and aims at contributing to an even more diversified palette of chant performance and programming.

CANTO APERTO: *Festival Profile*

CANTO APERTO takes its starting point from the diversity of 1,500 years of chant performance practice and repertory. Every edition focuses on one central theme. Through the successive editions, but not in a strictly chronological order, the festival works towards an 'overview' of the evolution of performance practices of chant, in which the local and regional element is represented as well. The festival stimulates on performance from reproductions or projection of chant manuscripts rather than from transcriptions, and wants to stimulate junior (pre)professional performers, ensembles, and scholars to explore new repertoires.

To this end, every edition will also include a masterclass taking place during the festival.

CANTO APERTO is also open for the inclusion of related repertoires of chant (such as the Coptic, Mozarabic, Greek traditions) in the festival programme when there is a sufficiently strong connection to the central festival theme.

Organizing partners

- Practical organization: Villarte (www.villarte.eu) and Musica (www.musica.be)
- Research, musicological support: Alamire Foundation (www.arts.kuleuven.be/alamire)
- Connection with local patrimony: Resonant (www.muzikaalerfgoed.be)

Program Committee

- Herman Baeten, Bart De Vos (Musica)
- Bart Demuyt, Pieter Mannaerts (Alamire Foundation KU Leuven)
- Stefan Ottenbourgs (Villarte)
- Eugeen Schreurs, Anne Mees (Resonant)

2. EDITION 2012

Dates

Friday, September 21 -- Sunday, September 23, 2012

Programme

Friday, September 21, 2012

19.30	Opening concert	

Saturday, September 22, 2012

11.00	Concert	Concert Masterclass
13.00	Opening lecture	
15.00	Concert	
17.00	Workshop	
19.00	Evening concert	
22.00	Nocturn	

Sunday, September 23, 2012

11.00	Concert	
Throughout	Shorter concerts and presentations	
15.00	Concert	
	Walk / Tour	
	Workshop	
17.00	Evening concert	

CANTO APERTO

Plainchant Festival

2012 Edition: Chant from the Rhine and Mosan Lands

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Call for Concert Proposals

In 2012, the first CANTO APERTO Plainchant Festival will be organized in the city of Sint-Truiden, Belgium. This new, bi-annual festival aims at exploring the rich history of plainchant and its performance practices from the 7th century until today. The 2012 edition focuses on the chant traditions and repertory of the Mosan Area and the Rhineland in the 12th and 13th centuries.

We invite ensembles of young (semi)professionals to contact us with (general) concert program concepts or (specific) proposals related to the theme of the 2012 edition. Ensembles interested in collaboration with the festival but with no previous experience related to the Rhine-Meuse repertory are also invited to express their interest and to send their applications. Musicological advice and guidance towards relevant sources can be provided by CANTO APERTO. Similarly, musicologists and other scholars studying the Mosan and Rhineland of the 12th and 13th centuries are invited to collaborate with the festival as well.

Program proposals may relate to one or more of the five strands outlined below. Applications should include a curriculum of the ensemble, at least one letter of recommendation, and one recent recording. Proposals and applications (by preference in English, but proposals in other languages are also accepted) should be sent to Bart De Vos (bart.devos@musica.be) before May 31, 2010. Please contact Pieter Mannaerts (pieter.mannaerts@arts.kuleuven.be) with musicological questions.

Proposed strands:

1. A Network of Cities (Aachen, Cologne, Liège, Tongeren, Maastricht)
2. Rhine and Meuse: transport and transmission
3. Keepers of the Carolingian Heritage
4. A Promised Land for Orders and Communities
5. A Land of Saints

More details on these strands and a longer concept text on CANTO APERTO can be found on the websites of Musica (www.musica.be), Resonant (www.muzikaalerfgoed.be), and the Alamire Foundation (www.arts.kuleuven.be/alamire).

The festival themes of the next editions will be Chant in the Romantic Era (2014), Chant in the Baroque Period (2016), Carolingian Chant (2018), and Chant of the Renaissance (2020).

1. A Network of Cities

The Mosan region and the Rhineland participated actively in the development of urban cultures in the Low Countries and the German Empire. Cities in present-day Germany such as Cologne and Aachen, in present-day Belgium, such as Liège, Tongeren, Sint-Truiden, and Maaseik, in the present-day Netherlands, such as Maastricht, were known for their abbeys, monasteries, and chapter churches, and for their allegiance to political forces, as well as their own urban cultures. Their musical cultures as well as the many musical and cultural connections and interrelations between these cities, however, have remained largely unexplored by performers.

2. Two rivers (Transport and Transmission)

The Rhine and the Meuse were important ways for the transportation of goods and were crucial for local and regional trade and economy. Similarly, they were indispensable for the arts: the transport of stones and sculpture, of heavy manuscripts, and musicians. Furthermore, the rivers may be seen as an allegory for the transmission of chant repertory from different regions into the Meuse and Rhinelands, or within the region.

3. Keepers of the Carolingian Heritage

The *heartland* of the Carolingians is the region of Meuse and Rhine: residences of the Pippinid and Carolingian generations of the late eighth and early ninth century are found in the region, mainly in the diocese of Liège and Cologne. The 'Gregorian' chant repertory of the Carolingian era, born from the confrontation of Roman and Frankish (Gallican) traditions, continued to be cultivated, cherished, and expanded in the area.

4. The Promised Land for Orders and Communities

The Mosan and Rhine areas were home to a multitude of orders and communities. Some of them, such as Cistercians and Carthusians, cultivated their own, 'reformed' repertory of chant. Others, including the Benedictine abbeys of Liège, had pronounced interests in music theory. The beguine milieu and the *mulieres religiosae* witnessed the emergence of the devotion to the Sacrament, and of the earliest, Liégeois office for Corpus Christi (1246). Whereas large portions of the *vieux fonds* plainchant repertory remain anonymous, many composers' names from the 12th and 13th century are known.

5. A Land of Saints

Many saints originated from the Mosan and Rhenan lands, and their cults were provided with music. Various types of saints can be distinguished: Merovingian and 'pre-Carolingian' saints (Gertrude of Nivelles, her sister Begga of Andenne), bishops, abbots and virgins figuring in the foundation legends of the cities in the region (Trudo, Lambert, Hubert, Maternus, Servatius, Ursula and the Eleven Thousand Virgins), emperors (Charlemagne), and *mulieres religiosae* of the 12th and 13th centuries (Marie d'Oignies).

3. SINT-TRUIDEN, THE FESTIVAL LOCATION

The city of Sint-Truiden¹ boasts a rich history, in which its Benedictine abbey played a central role. A brief glimpse into its past shows its importance for the music history of the Low Countries, as well as its manifold connections to the Mosan region and the Rhineland, to religious (dioceses of Metz and Liège) and political power (the German emperors, the dukes and counts of Brabant, Limburg, and Loon).

Today, the city is situated at close distance to the most important historical cities in the region, such as Tongeren (20 km), Liège (35 km), Maastricht (40 km), Aachen (70 km), and Cologne (140 km),² and takes part in the rich international cultural life of the 'Euregio', the zone connecting the Netherlands, Belgium, and Germany. Although only a few buildings of Sint-Truiden's famous abbey remain, a substantial part of its manuscript patrimony survives. Furthermore, the city today is rich in historical concert locations (various churches, the Cultural Center, the Academiezaal) and cultural associations (such as Villarte³) that continue to contribute to the city's vibrant cultural life.

A Medieval Abbey and City

The Benedictine abbey of St Truiden (St Trond) was at the origins of the city of the same name. Throughout its history, from its foundation by Trudo in 655 until its abolition in 1796, it remained strongly connected to the local community and to the devotional and cultural life of the region.

Trudo grew up as a faithful Christian. After the death of his parents, he studied in Metz, where he was ordained a priest by the city's bishop, Clodulfus. The community of priests founded by Trudo probably followed the rule of Columban. After his death in 693, his grave became a place of pilgrimage. The presence of the relics of Eucherius of Orléans and Libertus of Mechelen increased the abbey's fame. According to legend, Trudo's family was related to the Pippinid dynasty, who promoted Christendom in the area and founded churches and abbeys to this end. The abbey's first, seventh-century church remained in place until the devastations of the Normen in 881-83. Only in 944 was the abbey revived by the German Emperor, Otto I. Until this time, the bishops of Metz had full jurisdiction over the abbey and its possessions. Bishop and abbot Chrodegang (d. 766) introduced Latin liturgy and the *regula canonicorum*; abbot Drogo (801-855), an illegitimate son of Charlemagne and bishop of Metz, introduced the rule of Benedict.

Music in Medieval Sint-Truiden

In the early twelfth century, the abbey played a crucial role in the music history of the Low Countries. The abbey of St Truiden is the first location in the Low Countries where the use of Guidonian notation (neumes on staves) is documented. The *Gesta abbatum Trudonensium* recall how abbot Rodulfus (1108-38) introduced the new system which enabled the younger

¹ www.sint-truiden.be and www.toerisme-sint-truiden.be.

² Other cities at close distance are Leuven (40 km), Brussels (60 km), and Antwerp (80 km).

³ www.villarte.eu.

monks who had learned it to sing chants they had never heard before, to the amazement of the older generation. The *Gesta* also tell us about the difficulties Rodulfus experienced in establishing the correct melodies, because every monk sang according to his own local tradition, and about Rodulfus's diligence in making his own music manuscript. Some also attribute to Rodulfus the chants of the office of St Trudo, preserved in a number of manuscripts, and the chants of the *Officium stellae* of Munsterbilzen. Even though it is hard to tell how correct these attributions are, it may be clear from the above that Sint-Truiden was a flourishing center of devotion, composition and manuscript production, at the crossroads of various influences from the Mosan area, the Rhineland and even, although indirectly, Italy (Guido of Arezzo).

The abbey was at the origin of the city: it attracted economic activity, pilgrims and trade, and took many building initiatives to secure the city against invaders. The city's territory was under the supervision of the abbot, the bishops of Metz and Liège, and was repeatedly claimed by the dukes of Limburg and Brabant, and the counts of Loon. The treasury of relics, significantly expanded by abbot William of Ryckel's purchase of the relics of St Ursula and the Eleven Thousand Virgins from Cologne, continued to attract pilgrims, visitors and further stimulated economic activity. In the sixteenth century, new building campaigns ensured a greater openness from the abbey towards the city. In the eighteenth century, a final campaign was designed to give more prominence to the power of the abbot.

Other churches had been built in the city since the Middle Ages: the eleventh-century St Gangulphus, the chapter church of the Assumption of Our Lady, the church of the Holy Grave, largely reconstructed after earlier models in the nineteenth century, the beguinage church, etc. A Franciscan monastery settled in Sint-Truiden as early as 1226. In 1451, the Benedictine monks of the abbey received the approval of prince-bishop Cardinal Nicolas of Cusa (1401-64) to install a *cantoria* in the chapter church of the Assumption of Our Lady, a school where music was taught to the choirboys, who were mostly six in number at the church of Our Lady.

All these churches provide excellent accomodation (and organs) for various kinds of concerts today.

4. ORGANIZING PARTNERS

Alamire Foundation

The Alamire Foundation, International Centre for the Study of Music in the Low Countries, was established in 1991 as a non-profit co-operative association between the Musicology section of the Katholieke Universiteit Leuven, and Musica, Impulscentrum voor muziek, Neerpelt. The Alamire Foundation undertakes and coordinates musicological research into the musical past of the Low Countries during the Ancien Regime. The Foundation's rationale lies in inventorizing, preserving and studying the musical heritage of Flanders. It aims to make its results accessible to the widest possible public. Focusing on both plainchant and Franco-Flemish polyphony in the 15th and 16th centuries, the research covers a period in which Flanders played a leading role in the international scene of musical life. Close collaboration with scholars of various disciplines results in music and its performance practice being analysed from a broad historical socio-cultural, political and economic point of view. Through its association with numerous prestigious academic institutions, and through organizing and attending international seminars and conferences, a continuous dialogue is maintained with scholars throughout the world. The organization of groundbreaking exhibitions and concerts featuring renowned musicians and ensembles, together with the publication of its Journal of the Alamire Foundation, monographs, and articles endows this research with a lasting social relevance.

www.arts.kuleuven.be/alamire and www.alamirefoundation.org (*opening soon*)



Musica

Musica is an 'impulse-centre' for music. We aim to offer a hand to people involved with music at any level. Musica offers a dynamic guide to professional musicians and music lovers, on their fascinating path between SoundArt (Klankkunst) and musical heritage, between experiment and tradition, between listening and creating. Experienced artists guide children and youngsters in reflecting on sound and tone. They learn to listen differently and get a grip on how artistic ideas can grow and get to work with sound. They will get to work with sound. Musica encourages young and old to discover the richness of sound and to handle it in an inventive way in the SoundArt (Klankkunst) route by means of a large number of projects. Artists, philosophers and pedagogues are stimulated to find new ways to unveil the vast character of sound and to learn to appreciate it. Everyone can find something to their taste in the route Art and Musical Heritage, whether an interested listener or an internationally renowned artist. Musica challenges professional musicians, broadens the perspective of fans and stimulates young artists to consciously work with our musical heritage. In a word, Musica stimulates the musical world on all levels and with effective means. Not as a pedantic institution, but by accompanying the public. Musica creates opportunities, supports and makes initiatives. In a word, indeed, an 'impulse-centre'.

www.musica.be



Resonant

Resonant is a dynamic and open network organization that charts the musical patrimony in Flanders and Brussels Capital Region, stimulates its preservation, and discloses it in an innovative way. By calling upon experts in musical patrimony, Resonants plays a coordinating role between all partners involved in the preservation and validation of musical heritage. Through the sharing of knowledge, an interdisciplinary approach and the creation of an international network, Resonant aims at broadening the basis for musical patrimony, and stimulates an integral approach. By actively working with this threatened cultural patrimony, Resonants wants to contribute to an open society.

www.muzikaalerfgoed.be



Villarte

Villarte offers a different view on music and the visual arts in religious and historical locations. In Sint-Truiden, Villarte works with three main locations. The Academiezaal (Academy Hall) is in the center of the city of Sint-Truiden and is part of the famous Benedictine abbey. Lodewijk Roelandt was the architect that took care of the renovation of the complex after the French Revolution; the Academiezaal was built between 1843-45. The Keizerszaal (Emperor's Hall) is part of the Abbey of St Trudo as well. The late-Roman, early-Gothic church of the beguinage boasts a rightly famous series of thirty-eight wallpaintings, dating from the 13th to the 17th century. These are unique testimonies to medieval devotion. Together with the oldest homogeneously preserved organ in Belgium (Ancion, 1644) it is of great historical importance. In 1998, the beguinage was included in the Unesco list of World Heritage, together with twelve other beguinages.

www.villarte.eu



CANTO APERTO Plainchant Festival is part of the network **EUREGIO grégorien / gregorianik / gregoriaans**, an international cooperation between organizations and institutions in Belgium (Alamire Foundation, Centrum Gregoriaans Drongen), Germany (Folkwang University Essen), and The Netherlands (Conservatory The Hague, Amici Cantus Gregoriani).

www.folkwang-uni.de/de/home/musik/institut-fuer-gregorianik/euregio



5. CONTACT

For musical questions or matters regarding the organization of the festival, please contact **Musica**

- Bart De Vos: bart.devos@musica.be

For musicological questions, please contact the **Alamire Foundation**

- Pieter Mannaerts: pieter.mannaerts@arts.kuleuven.be

6. FUTURE EDITIONS

2014: Chant in the Romantic Era (19th c)

The nineteenth century witnessed the continuation of extant traditions, and simultaneously saw the search for, and the rediscovery of the (real and/or supposed) antique and medieval foundations of chant. 'Cecilianists', Benedictine and other monks, musicologists, and composers such as Choron, Danjou, Lambillotte, Fétis, Gevaert, Lemmens, and Wagner contributed to the revival of chant. This resulted in a wide range of scholarly and artistic approaches to central problems of chant, such as rhythm, accompaniment and adaptation of the melodies, the incorporation of chant into new compositions.

2016: Chant in the Baroque Period (17th c)

The long seventeenth century (1570-1730) was a particularly fascinating era with respect to liturgical chant: many treatises (Aaron, Cerone, Thalesio) devoted particular attention to chant, while, in the era of the Counter-Reformation, the central repertory was continuously subjected to revisions (Medicaea, Nivers), composers were still attracted to the composition of monophonic chant, and the organ conquered a firm place in the liturgy.

2018: Carolingian Chant (8th – 9th c)

The fusion of the Old Roman with the Gallican tradition led to the creation of a new Frankish 'Gregorian' chant repertory. This edition of the festival focuses on the important centres of the Carolingian era, such as Rome, Metz, and Aachen, on the new chant genres of the ninth and early tenth centuries, such as tropes, sequences, and liturgical drama (such as the *Officium stellae* from Munsterbilzen), and on the earliest composers known by name, such as Notker of St Gall, Wipo of Burgundy, Stephen of Liège and Hucbald of St Amand.

2020: Chant of the Renaissance (15th – 16th c)

The fifteenth and sixteenth centuries are primarily known as the golden age of polyphony. That plainchant continued to play a key role in the musical life of these centuries, however, is without question: new chant was still being composed for new devotions and saints, new manuscripts were being written, and polyphonic music frequently used chant melodies in a variety of forms and techniques. This edition of the festival sets out to explore these manifold connections.