

SOAR Research Proposal: SUMMER 2012
Cantigas and Cancioneros: Preparing a Performer's Guide to the
Music of Medieval and Renaissance Spain

Faculty: Dr. Hilde Binford, Chair, Department of Music *and*
Dr. Larry Lipkis, Professor, Department of Music
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Spanish GPA: [REDACTED]
Dates: May 29, 2012 – August 3, 2012. Ten weeks.

Project Description

Cantigas and Cancioneros: Preparing a Performer's Guide to the Music of Medieval and Renaissance Spain describes both the research activity and the final outcome of the research Victoria hopes to undertake in summer 2013. Victoria is a double major in Music and Spanish, and she is preparing to apply for graduate school in musicology. In this proposed SOAR project, she will gain invaluable experience in preparing modern performance editions of *cantigas* and *cancioneros* from academic editions or facsimiles when available. She will be conducting research in different research libraries, most importantly Princeton. This project is closely aligned and in support of a new NEH Institute proposed for summer 2013, which will be directed by Dr. Binford and feature Dr. Lipkis as one of the lecturers and performers. In addition, Dr. Lipkis anticipates using her editions for the early music ensembles at Moravian. The period from 711 (when 10,000 Muslim invaders conquered the Iberian peninsula) to 1492 (when Ferdinand and Isabella defeated the last Muslim hold in Granada and expelled all of Spain's Jews) has been described as *la convivencia*, a unique culture where the Jews, Moors (Iberian Muslims of African Berber descent) and Christians co-existed peacefully in the various kingdoms of medieval Spain. Our focus will be on the courts of Alfonso X and Ferdinand and Isabella prior to 1492.

The thirteenth-century court of Alfonso X, the king of Castile, illustrates both the religious tension and the peaceful collaboration among the three groups. Alfonso demanded the death penalty for any Christian who converted to Judaism, and also led crusades against Muslim North Africa. At the same time, he supported Jewish scholars and even created an alliance with a Muslim dynasty against his own son, a Christian prince. Alfonso's passion for the arts extended across the lines of religion, culture and geography as he gathered writers, poets and musicians from across Europe. One of the greatest musical collections of medieval Spain is the *Cantigas de Santa Maria*, Alfonso's collection of over 400 songs recounting the miracles of Mary. Each song is accompanied by a miniature illumination that provides us with a great deal of information about musical performance of the time. It shows musicians of all three religious groups playing together and features over 70 instruments, including some of Arabic origin (the lute, guitar and *rebec*). Many of the narratives in the song texts provide additional insight into the relationship between the Moors and the Christians. Thus, Alfonso's court provides a perfect venue for an examination of the ways in which Muslim, Jewish and Christian musicians and artists worked together and influenced their artistic creations.

For two more centuries, the *convivencia* continued with a center in Toledo and further collaborations of musicians and artists. However, Ferdinand and Isabella married in 1469 and ruled their two kingdoms of Castile and Aragon with common policies and direction. Ferdinand and Isabella aggressively fought for Christian control of the entire Iberian peninsula, finally

succeeding with the conquest of the last Moorish kingdom of Granada in 1492. They hoped to achieve a mono-religious state, forcing the Jews to either convert to Christianity or to leave. Similar policies were later applied to the Muslims by their successors.

Like Alfonso, Ferdinand and Isabella were also patrons of music and the arts. They left a remarkable legacy in their *Cancionero de Palacio*, or Palace Songbook, which contains over 500 *villancicos* and *romances*. The *romance* is the Spanish equivalent of an English ballad and was often paired with a *villancico*, which served as a commentary or expansion of the *romance* text. These texts help document the final years of the unique culture that existed before 1492. There is both fascination with and prejudice against the Moors evident in the texts, many of which recount the battles for Christian control of the peninsula. Yet the composers continue to portray a world where different perspectives are expressed. For example, composer Juan del Encina, of Jewish *converso* (Christian convert) descent was present at the siege of Granada. He recommends that the *villancico*, “*Levants, Pascual, levanta,*” which urges a rider to make haste to Granada for news that the city has been taken, be sung immediately after the ballad, “*Qué es de ti, desconsolado,*” which chronicles the fate of the Moorish king. In these texts of the *Cantigas*, as well as the texts of the *cancioneros* from the Palace Songbook, it is possible to see the relationships deteriorate, especially between the Moors and Christians. While it is important to celebrate the unique culture of Iberia in the medieval period, it is also important to understand some of the currents that caused the culture to unravel. The hundreds of *romances* and miracle stories that have been preserved in these musical traditions make this possible.

Victoria will be working on a performing edition of many of these songs and texts, in addition to providing background history and context for each song. In summer 2013, the collection will be printed and provided to the teachers participating in the Institute. Furthermore, the project director at NEH believes that this will be a perfect project for the “Supplemental Digital Grant,” which could provide additional funding for publishing Victoria’s work on the institute’s website. Although the NEH grant will not be finalized until summer 2012, the NEH project director is optimistic that it will be approved. She is emphatic that if the 2013 project is not approved, then she will work with Dr. Binford to make the changes necessary for 2014.

Roles and Responsibilities, Schedule

The summer project will encompass the ten weeks from May 29 – August 3.

May 29 – June 1	Review of resources and planning. Create outline and overview of works considered.
June 4 – July 20	Work on transcriptions and editions, historical background and context.
July 23 – August 3	Prepare final print-ready copy of booklet and performance edition.

Victoria will meet with both Dr. Lipkis and Dr. Binford weekly to review her progress and to offer guidance. In the early weeks of the summer, more meetings will be scheduled as necessary.

Benefits

The benefits to Victoria are many: practical experience in scholarly music editing from original sources, along with their history and performance decisions; and experience in reading and

deciphering early scripts. The final product can be used in future NEH Institutes related to medieval and Renaissance music in Spain. This work will benefit both Dr. Binford and Dr. Lipkis as they prepare for a lecture-recital involving teachers for summer 2013 as part of a proposed NEH Institute.

Budget

1.	Victoria will need on-campus housing from May 29 through August 3.	
2.	Travel to Princeton and other research libraries as necessary	\$500.00
3.	Stipend for Victoria (40 hours/week, 10 weeks)	\$3,000.00
	Total expenditures requested	\$3,500.00

Other Information

Through this project, Victoria will be the principal editor of these music works, making all the preliminary editorial decisions and thus learning in the best way possible the challenges, difficulties, and rewards of scholarly music editing. Both Dr. Binford and Dr. Lipkis will supervise the project. Dr. Lipkis has performed much of this repertory and will be able to assist with editorial decisions relating to performance suggestions, and Dr. Binford has worked with many of these early manuscripts as related to her medieval studies in graduate school.

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On-campus housing is requested.

A brief discussion of your rationale to participate in this project:

Since taking Western Music to 1750 with Dr. Binford in the Fall of 2010, I have been very interested in Medieval and Renaissance music: listening, analyzing and placing the music in its historical context. This is the class in which I discovered my passion for musicology. Since then, I started to seek out more knowledge of the Medieval and Renaissance time period. I took the History of England through the Reign of Elizabeth, which gave a very broad view of the culture and politics of Europe in the Medieval and Renaissance period. However, it was after I took Cross-Cultural Philosophies: Islam, Judaism, and Christianity in Medieval Spain, that I began to realize my interest in Medieval Spain. Due to this new found interest, I decided to take History of Islamic Spain to the Colonial Period, which both reinforced some of the ideology learned in the Philosophy class as well as gave me a solid foundation in Spanish history. Knowing a little bit more about Spanish and European Medieval and Renaissance history made everything I learned in Dr. Binford's class have historical context.

Being a Spanish major as well as Music major has made it very easy to choose to study Spanish music, and my love of this era furthers my desire to participate in this project. I am currently studying abroad in Granada, Spain, which is one of the foremost historical cities in Andalusia. After a brief study abroad trip here this summer, I knew I wanted to take a semester and study in a city rich in Medieval history to be able to experience first hand my desired area of study. This experience will both help and enhance my participation in the project.

Expected outcomes for the project:

My goal after graduation is to obtain a graduate degree in musicology. The opportunity with which Dr. Binford and Dr. Lipkis are providing me will be an amazing first experience in reading and analyzing historical texts and manuscripts. These new skills will be vital in my future musicology studies. I hope to use this experience as both preparation for an honors project as well as my graduate career.