



Calculemus et Cantemus

Towards a Reconstruction of Mozarabic Chant

Geert Maessen (ed)

Gregoriana Amsterdam 2015

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ISBN 978-90-819969-1-4

Illustrations: Peter van Hugten

Cover design: Edwin Smolders

Illustrations on pages vii, 11, 137 and 283: León antiphoner, fols. 56v, 73, 93v, 198v.

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This publication was funded by Hans Ferwerda and the Dr. M. van Wichienstichting.

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The Mozarabic Rite provided the dominant setting for christian worship on the Iberian Peninsula and Southern France from the sixth till eleventh century. In 1085 the rite was officially abolished in favour of the Roman Rite. By that time Mozarabic Chant was replaced by Gregorian Chant. Over 5000 chants of the Mozarabic Rite have been preserved in unheightened neumatic notation. Since only a few dozen chants have been preserved in pitch readable notation, the vast majority of Mozarabic melodies seems irretrievably lost. Scholars speak about the greatest tragedy in chant history. For the first time ever *Calculemus et Cantemus* offers computer aided reconstructions for the lost chant of the Mozarabic Rite: 50 scores in modern music notation and a audio-CD.

For a better understanding of these reconstructions introductory articles by international experts are included. *Ismael Fernández de la Cuesta* gives a sketch of the Mozarabic liturgical calendar and its deviances. *Herminio González-Barrionuevo* presents the meaning of the León notation in relation to contemporaneous European notations. *Laura Albiero* outlines some of the possible links between Spanish and North-Italian melodies. *Geert Maessen* describes the computational method used in this book and offers a critical reflection. *Rebecca Stewart* introduces modal manners for performing modal music such as Mozarabic Chant. Finally the award winning *Jerome F. Weber* gives an overview of a century of chant recordings.

- 1 All reconstructions in this book agree in all detail with our knowledge of the notation in the most complete Mozarabic manuscript: the tenth-century León antiphoner (E-L 8). The León notation is transcribed above the scores.
- 2 Since our reconstructions are essentially based on computational analysis, personal taste and associations are limited to the absolute minimum.
- 3 Since all reconstructions were sung during Vespers in Amsterdam, all chants are singable. The included audio-CD offers an anthology.
- 4 We give objective criteria showing that some of our melodies must have been very close to their lost originals. Check the critical apparatus!
- 5 We give good reasons to believe our method makes it possible to restore most Mozarabic chants. At least to the same quality as those in this book.

