



Scholarships: Don Lurio Dance Scholarship Scholarships in Sweden

The Foundation is the owner of a Property in Central Italy that gives an annual income to cover Scholarships to the National Dance Academy in Italy, and to individual research projects in the rest of the World. The [Don Lurio Scholarship fund](#) continues to grow and produce income. We are paying for the total tuition (including food and clothing) for European born students at the National Dance Academy in Rome. According to his wishes the money left over is being used to pay for other scholarships for women in music.

We give contributions to the following affiliates in our Network for materials, books, fieldwork and ongoing musicological research:

We are supporting the field work of a musicologist, Karin Strinnholm Lagergren, member of our affiliate organisation in Sweden, Evterpe Kvinnor i Musik

(Director - Maria Lagergreen, musicologist)

**Report on contribution from
Fondazione Adkins Chiti: Donne in Musica
by Karin Strinnholm Lagergren**

The Bridgettine manuscript KB Den Haag 71 A 21 was studied at the Royal Library in the Hague, where it is kept. Three days were spent in the abbey Maria Refuge in Uden. This abbey is the same as the late medieval Mariënwater, but because of antagonism during the Dutch reformation they were forced to move during the 18th century to Uden. Next to the abbey is the National Museum for religious art situated. This museum holds collections of religious art from all over the Netherlands, in particular Bridgettine material. In the abbey library, which is kept inside the abbey and thus separated from the museum, I had the opportunity to study several Bridgettine manuscripts containing music. I learnt about the fantastic variety in how the Bridgettine liturgy Cantus Sororum can be arranged in different manuscripts. Even if the disposition follows the same structure beginning the weekly cycle of offices with Sunday, following the week through until Saturday, it differs much between how much information that is given in the different manuscripts. KB Den

Haag 71 A 21 is by far the most complete and informative, where all the readings and prayers are entirely written out and all verses from the Book of Psalms. Then there is a big variety, from manuscripts where only the most important material is given- in particularly antiphons, responsorial and psalm tones – to manuscripts where no prayers or text meant to be read are included. Sometimes, the manuscripts can include “additional information” like Kyrie and songs for Saint Mary like Salve Regina at the very end of the manuscripts, often inserted by a second hand. All manuscripts are complete concerning the fact that the office for all the seven days of the week are to be found in all manuscripts I have studied. Square notation is by far the notation most used but occasional examples of hufnagel notation can be found. This is an evidence of that this manuscript is produced in a German speaking area, in this aspect also including Dutch. It seems as different scribes, as the manuscripts always contains the work of several hands, have had different difficulties notating with either square or hufnagel notation, and therefore to various degrees preferred either square or hufnagel. Of great interest turned out to be the translated manuscripts of Cantus Sororum into the Dutch language. These translations were made in order to make the liturgy accessible in the vernacular for the sisters. They form a parallel to a Swedish translation of Cantus Sororum, made in 1519 under the title Jungfru Marie Örtagård. None of these manuscripts, neither Swedish nor Dutch, contains music but only the texts. Except for these manuscript studies in Uden, I participated in the liturgy together with the sisters in the abbey there and had valuable conversations with them about the situation for the Bridgettine order today, both old and new branches, the Bridgettine heritage in the Netherlands and how they made between KB Den Haag 71 A 21 and the manuscript A 84, a manuscript now kept in the Royal Library in Stockholm. This manuscript is most probably not of Swedish origin and has only been in Sweden since the very end of the 19th century when it was purchased in Italy. This manuscript is often used as a reference source in studies on Bridgettine chant. I found that if KB Den Haag 71 A 21 was very complete concerning giving all the texts, A 84 only gives antiphons, responsorial, and the first verse of the psalms. To the hymns, only text is given, and no melody, which may indicate that this material was very known. A troublesome fact is that the provenance for A 84 cannot be decided, which makes it impossible to draw any conclusions concerning regional styles in this repertory, something that I had hoped being able to do. Worth to note is that the ligatures in some cases differs so much between the two manuscripts that it gives important consequences for the placing of the text. This could in an extended study of more manuscripts offer as a base for discussion about regional styles in the practice in singing and copying of manuscripts, if the provenance for A 84 could be solved. The problem of provenance makes it not possible to draw any conclusions concerning the

much-discussed notational sign plica, which I had aimed for. What I can say is that in KB Den Haag 71 A 21 another way of notating plica is used, in form of an individual note. In all, these travels gave valuable information to my knowledge of Bridgettine manuscripts and many new questions which I hope I can be able to go further with I future studies. *And I hereby express my gratitude for The Foundation's important contribution to this study. It is to be hoped that in 2006 with a further help I can complete this work.*

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