

**Conference lectures:**

- 26 July 2009 – lecture about the liturgy of St James the Great at the Pauline Ruins, Jakab-hegy, Pécs (HU) – musical examples provided by the Schola Sancti Pauli. Organized as part of the “Borderless Mystery” program series of Pécs, European Capital of Culture;
- 17 April 2010 – lecture titled “The Storms of Boanerges” about the musical pieces in Codex Calixtinus, “Laudate Dominum” Conference on Church Music (Theological College of Pécs).

**Course-leader:**

- 24-28 April 2006 – professional week at the University of Pécs, Faculty of Music and Visual Arts: course titled “Organum Workshop” on early polyphony – theory and practice with closing concert.

**Activity as university lecturer:**

- Fall 2006 – Medieval polyphony incorporated as a new subject within the “analysis and interpretation” module in the curriculum of the University of Pécs, Faculty of Music and Visual Arts;
- 10 May 2007 – course closing concert (University of Pécs, Faculty of Music and Visual Arts);
- Academic year of 2009-2010 – medieval polyphony became an accredited compulsory course at the Teacher-training in Music and Choral Conducting MA degree curriculum.

DLA Theses

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The Codex Calixtinus:

liturgy and musical repertoire assigned in honor of  
of Saint James the Great

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Doctoral School No. 28 for the History of Art and Culture

Budapest

2012

## I. Antecedents of the research

International reference literature on the *Codex Calixtinus* has grown rather extensive by now. The musical movements comprising the liturgy of St. James have also been widely discussed, although the abstracts of these publications are scarcely cited in those chapters of Hungarian music history books that focus on 12<sup>th</sup> century music. There has been no comprehensive study on this subject published in Hungarian so far.

The present dissertation might function as a gap-filling study for two reasons, both reasons being objectives as well. The first objective of this work is to present the *Codex Calixtinus* and the structure of the liturgy of St. James with special respect to its cultural significance, and provide a liturgical and musical guide for the items included in the *Codex*.

The second objective is the mission of making medieval polyphony available for both study and use in accordance with current researches on the subject, granting it an appropriate position in music history, arguing that albeit they represent a rather early stage within the history polyphony, the compositions preserved in the *Codex Calixtinus* display a musical language of high standards.

- Kyrie – Rex immense
- Alleluja – Vocavit Ihesus Iacobum
- Congaudeant catholici – conductus
- Exultet celi curia – benedicamus tropus
- Gratulemur et letemur – prosa
- Kyrie – Cunctipotens genitor
- Psallat chorus celestinum – hymnus;

- 24 May 2008 – “The Pauline Heritage” Conference on the 750<sup>th</sup> anniversary of the founding of the Pauline Order, at the Pauline Ruins, Jakab-hegy, Pécs (HU) (pieces performed: a selection of the pieces listed above);
- 27 July 2008 – consecration mass of the Pauline Ruins on the Jakab-hegy, Pécs (HU) (pieces from the *Calixtinus* and *Las Huelgas* codices, and renaissance pieces);
- 10-18 July – concert tour in Italy, including the opening ceremony of the “Arti e Mestieri a Castel Belfiore” medieval Festival (pieces from the *Calixtinus*, *Huelgas*, *Montpellier*, and *Montserrat* codices, and Gregorian chants);
- 17 April 2010 – Conference on Church music – concert (*Calixtinus*, Machaut, Vitry);
- CD recording: *Congaudeant catholici* (unpublished).

At each of its concerts, the Schola performs at least one piece from the *Codex Calixtinus*.

extent ‘finished music’ is never capable of offering. Such music harnesses creativity in way quite different from that of accurately notated pieces, and this in turn tends to have a positive effect on performance. The feature I find most moving is that this music is considerably closer to contemporary music than the music of any other ages might be.

Thirdly, I might remark that Leo Treitler, the expert of early notation and polyphony was right in saying that “...the question for us is not »how must they have sung this music?« but rather »how can we sing it?«”<sup>4</sup> Thus, even if it might be exciting to discover the way these pieces were originally performed, it is a still more significant question whether we are able to adopt former authors’ and performers’ approach, which is modern and contemporary by nature. This in turn enables us to speak the language of this style – namely, to sing.

## V. Documentation of Activity Related to Dissertation

Performing activity as conductor of the *Schola Sancti Pauli*:

- 2003 – yearly, on the Sunday closest to 25 July: St James’s Feast at the Pauline Ruins, Jakab-hegy, Pécs (HU). Pieces regularly performed:
  - O adiutor omnium – responsorium

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<sup>4</sup> Leo Treitler: „The Polyphony of St. Martial”. *Journal of the American Musicological Society*, 17/1 (1964. Spring): 29–42. 42.

## II. Sources

The three primary sources I have relied on during my research are the following:

- the Madrid issue of the Codex Calixtinus which includes the complete liturgy as well as the polyphonic appendix (black and white),
- the colored replica of the *Codex*’s polyphonic material published by José López-Caló<sup>1</sup>, and
- Marcel Pérès’s issue from 2004<sup>2</sup>, which is a unique transcription featuring a diplomatic notation.

As for reference literature on the Codex Calixtinus, I mostly consulted monographs and articles available in English and German. Since a thorough study of the problems of transcription and interpretation requires up-to-date knowledge on the subject, the number of consulted journal articles is considerably higher than that of monographs. In the course of my investigation, I have constantly studied and compared researches and articles by Sarah Fuller, David Hiley, Willi Apel, Dom Anselm Hughes, Higinio Angles, Christopher Hohler, Bruno Stäblein, Walther Krüger, Leo Treitler, Michel Huglo, Theodor Karp, and Hendrik van der Werf,

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<sup>1</sup> López-Caló, José: *La Música medieval en Galicia* (La Coruña: Fundación Pedro Barrie de la Maza, 1982). fol. 131; 131v; 185-190v; 193.

<sup>2</sup> Malcom Bothwell – Marcel Pérès: *Codex Calixtinus. Missa in vigilia sancti Iacobi; Missa sancti Iacobi; Farsa officii misse sancti Iacobi*. (Moissac: Scriptorium – CIRMA, 2004).

paying special attention to disputes between different scholars. Such comparative studies have provided me with an elaborate and comprehensive approach to the polyphonic material of the *Codex Calixtinus* and gave a more complex insight on the hypotheses and arguments of former disputes.

### III. Research Methods

The musical repertoire of the *Codex Calixtinus* presents a rather unified musical world, however it is far more heterogeneous concerning its genres. Although it would have been quite an obvious solution to discuss the pieces in the order of their appearance in the *Codex*, a deeper study into the complete musical repertoire convinced me to discuss each piece according to its most typical common features and at a place most characteristic to it. In certain cases however, I thought it necessary to analyze complete pieces in a more complex way.

My analytic aspects were the following: genre, key, tone, characteristic phrases, rhythm, questions of transcription and interpretation, an overview on related disputes and my reflections on them. In the appendix of my dissertation, I included all polyphonic compositions of the *Codex Calixtinus* in my own transcription. Similarly to the verbal part of the dissertation, I consider these transcriptions an integral part of my analysis,

especially because investigations into the problems of alignments are traceable in two phases of the transcription process here.

Having seeing it relevant, justifiable, and accurate enough, I mostly used the classical terminology, since I suppose present-day musicians and music theorists might find these terms more applicable to questions of music, notes, form, rhythm, and polyphony.

### IV. Research Results

The pieces in *Codex Calixtinus* are in fact recorded improvisations of high quality, suggesting that their unknown composers and performers had built their music in a logical and organic way. “...*Codex Calixtinus* is not experimental or primitive; instead, it is a repertory of well-developed and sound traditions.”<sup>3</sup> I am bold enough to state that the musical maturity of the *Calixtinus* suggests a fully developed state much rather than a beginning. With this statement, I wish to contradict those assumptions that consider the Saint Martial or Compostela as a mere precursor to the Notre Dame school.

The following remark is merely of musical nature. The era under discussion allows for an insight into ‘pure music’ to an

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<sup>3</sup> Hendrik van der Werf: „The Polyphonic Music”. In: John Williams – Alison Stones (szerk.): *The Codex Calixtinus and Shrine of St. James. Jacobus-Studien* 3. (Tübingen: Gunter Narr Verlag, 1992): 125–185. 128.