



3rd INTERNATIONAL SYMPOSIUM ON
SALIVARY GLANDS IN HONOR OF NIELS STENSEN

Okazaki, October 20-24, 2006

JSPS International Symposium

National Institute for Physiological Sciences, NINS

Chairmen: M Murakami, H Sugiyama, A Riva



A Program of STENSEN III for Opening Day on 20th October 2006

Opening Ceremony 17:00-17:15

Opening **Masataka Murakami** President of Organizing committee for STENSEN III
Welcome **Noboru Mizuno**, President of National Institute for Physiological Sciences
Messages from

Japan Salivary Gland Society

Yasunobu Okada President of Physiological Society of Japan

Angelo Volpi Science & Technology Attache of Embassy of Italy in Tokyo

Masaru Ishikawa Dupty Mayor of Okazaki City

Opening Talk 17:15-17:40

The work of Fabricius ab Aquapendente (Harvey's Teacher) in the light of the recently restored Tabulae Pictae: its influence in the development of modern anatomy in Europe and in Japan.

Riva A.¹, Kumakura K.², Murakami M.³

¹Dept of Cytomorphology, University of Cagliari, Italy, ²Life Science Institute, Shophia University, Tokyo, ³Nano Structure Physiology, NIPS, Okazaki.

In the dedication of his *De Visione, Voce, Auditu*, Fabricius ab Aquapendente (1533-1619) reports that he had in preparation an atlas of human and animal anatomy of which, in 1600, he had ready more than 300 tables (the *Tabulae Pictae*) all in colour and life-size. The painted tables, lost after Fabricius's death, were traced in 1909 by Giuseppe Sterzi (1876-1919) in the Marciana, the former state library of the Venetian Republic. In the Marciana there are 169 large oil-painted illustrations collected in eight files, while the rest (43) are in 3 volumes containing 5 Fabricius's published works. Most of them are true masterpiece of figurative art. The *Tabulae* are unlabeled and are the work of many artists still unknown. The evaluation of the *Tabulae Pictae* under the anatomical profile, fully endorses both the great admiration of Fabricius's contemporaries, and Sterzi's statement that they represent the most important anatomical work of the XV-XVII centuries. There are, in fact, many priorities that will be reported here. Fabricius is the man who introduced Aristotelian anatomy at Padua. He was the first to describe, inter alia, the sensitivity of pupil to light, the disappearance of the ductus arteriosus and of the umbilical vessels, and the discoverer, in fowl, of the lymphatic organ which now bears his name (bursa of Fabricius). His research program greatly influenced his students, among who

there were Julius Casserius (1552-1616), Adrianus Spigelius (1578-1625), Johannes Veslingius (1598-1646), William Harvey (1578-1657) and many others from all Europe. Even if Casserius became Fabricius's fierce academic rival, and Harvey, on the valves of the veins, reached conclusions opposite to those of his erstwhile teacher, all their published works are based on Aristotle's philosophy. Unlike Leonardo's drawings and Eustachius's engravings, that also were lost for centuries and, therefore, could not influence the development of the new anatomical science, many discoveries contained in Fabricius tables that during his lifetime were freely available (1) are incorporated in many books published by Anatomists that had been his pupils. In fact, it is through the "*Syntagma Anatomicum*", a book originally published in Venice by Veslingius (Johannes Wesling), who belonged to Fabricius's school and was one of his successors in the chair of Padua, that Western Anatomy first entered Japan (2, 3). Moreover, it has been said that most of the illustrations of Kulmus's "*Ontleedkundige Tafelen*", the book that gave rise to "the dawn of Western medicine in Japan", were taken just from the "*Syntagma Anatomicum*" (4).

[References]

- 1) Ongaro G. *Fabrici: dai manoscritti alla stampa*. In: Rippa Bonati M and Pardo-Tomás J, eds. *Il Teatro dei Corpi: le Pitture Colorate di Fabrici d'Acquapendente*. Milano: Medimed, 2004:17-30.
- 2) Ogawa T. *History of Medicine*. (in Japanese) Tokyo: Chuokoron-Sha, 1964.
- 3) Bowers JZ. *Western medical pioneers in feudal Japan*. Baltimore: J Hopkins, 1970:66
- 4) Luyendijk-Elshout AM: *Ontleedinge (Anatomy) as underlying principle of Western Medicine in Japan*. In: Beukers et al. Eds. *Red-Hair Medicine. Dutch-Japanese medical relations*. Amsterdam: Rodopi, 1991: 32.



3rd INTERNATIONAL SYMPOSIUM ON
SALIVARY GLANDS IN HONOR OF NIELS STENSEN

Okazaki, October 20-24, 2006

JSPS International Symposium

National Institute for Physiological Sciences, NINS

Chairmen: M Murakami, H Sugiyama, A Riva



Opening Concert 17:40-18:40

Program for Lute Concert in Okazaki on 20th October 2006

Terrell Stone – lute

8 course lute by Paul Thomson, 1989

Lute Music from the Court of Francis the 1st

Prelude	Pierre Attaingnant
<i>Regi Seculorum</i>	Claude de Sermisy/Albert de Rippe
Basse dance 'La brosse'	Pierre Attaingnant
<i>D'amour je suis desheritée</i>	Jean Richafort/P. Attaingnant
2 branles	Pierre Attaingnant
<i>C'est Boucane</i>	Anon/P. Attaingnant
4 Branles de Burgogne	A. LeRoy
Fantasia XVIII	A. de Rippe
Pavane 'Veneziana' e Gaillard 'La roque'	P. Attaingnant
<i>Fortune laisse</i>	P. Attaingnant
<i>O passi sparsi</i>	Costanzo Festa/A. de Rippe
Gaillarde piedmontese	G. Morlaye

Pause

Paduan Lute Music from the 16th Century

Reccerchar	A. Rotta
Pasa'e mezzo, Saltarel, Padovana <i>ala villana</i>	
<i>Gentil Madonna</i>	
<i>Rose e viole</i>	
<i>La rocha'l fuso</i>	
Recerchare	J. Barbetta
Baletto de Rusia, Baletto deto <i>del Capello Cinganesco</i>	
Aria Prima	
Padoana Terza, deta <i>la Lubiana</i>	
Aria Seconda	
Padoana Ottava deto <i>Zo per la Brenta</i>	
Baletto de Ruscia deto <i>Duda</i>	
Almande	from the Herold ms.
Galliarda	
Balletto <i>Diomedi</i>	
Courante	
<i>Volte quant ie voy ce bel oeil</i>	
Pavana <i>Lachrime</i>	
Bergamasca	

PROGRAM NOTES

Pierre Attaingnant (c 1494 - late 1551 or 1552)

French printer and publisher. Son-in-law and heir of the printer-engraver Philippe Pigouchet (fl. 1490-1514). Beginning with a collection of chansons dated April 4, 1527/28, he invented and introduced a new method of printing music in which the staff-segments and notes were combined, so that both could be printed in a single printing. Royal privileges protecting his music books

were granted or renewed three times, about a year after the first book was printed, in 1531, and in 1537. His publications include several books of pieces in lute tablature or keyboard score, seven books of Masses, fourteen books of motets, and over thirty-six books of chansons, plus numerous re-editions. New music by French composers from the time of Francis I dominates most of these books, and, in contrast to the usual practice of the times,



3rd INTERNATIONAL SYMPOSIUM ON
SALIVARY GLANDS IN HONOR OF NIELS STENSEN

Okazaki, October 20-24, 2006

JSPS International Symposium

National Institute for Physiological Sciences, NINS

Chairmen: M Murakami, H Sugiyama, A Riva



very little material comes from the publications of his national and foreign competitors. It is rather unlikely that Attaignant composed the lute music in his collections and probably appropriated music by famous lutenists such as Pierre Blondeau.

Claudin de Sermisy (c1490 - 1562)

French composer. Possibly a choirboy at the Sainte Chapelle in Paris; a singer there in 1508, when he was appointed a singer in the Royal Chapel of Louis XII. With Francis I he travelled to Italy in 1515 and he was among the musicians who delighted their hearers when Francis and Henry VIII met at the Field of the Cloth of Gold in 1520. He became *sous-maître* of the Sainte Chapelle in 1530. In 1533, Claudin was made a canon of the Sainte Chapelle (where he had served briefly in 1508), thus being assured a substantial salary as a canon there in 1533, and finally attaining the rank of choirmaster in 1547. He and Louis Hérault shared the post in 1547 and retained it under Henry II.

Claudin (as he is usually known) published three books of motets, eleven Masses and a Passion, but is best known for the 160 or so chansons which came out in many printed anthologies, including Attaignant's first collection of 1528 where he is represented by no fewer than seventeen pieces of the thirty-one. These constitute the quintessential French chansons—lyrical miniatures with attractive melodies carefully declaiming the words in mainly syllabic fashion, and a chordal idiom without much contrapuntal elaboration in a basic 4-part texture. Many of the texts are by contemporary poets of the royal circle; he set 22 of Clément Marot's text—more than any other composer did—and the initial results of their collaboration, which appear anonymously in Attaignant's *Chansons nouvelles* (1528), antedate by four years the first literary edition of the same poems in the *Adolescence clémentine*.

Guillaume de Morlaye (c1510 - after 1558)

French lutenist editor and composer. Said to have maintained a variety of commercial interests; in 1548 he was involved in the slave trade and between 1549 and 1553 he dealt in engravings. He was a student of Albert de Rippe, whose music he published with his own in six volumes between 1553 and 1558 under a ten year royal privilege. He also published dances and his own arrangements for voice and lute of Certon's psalm-settings; he wrote for guitar as well as lute.

Albert de Rippe (Alberto da Ripa) (c1480 - 1551)

Italian lutenist and composer. He was in the service of Ercole Gonzaga, Cardinal of Mantua, on 12 February 1529, when he played before Henry VIII. Three months later he was in the service of Francis I; with the exception of a visit to Rome in 1531, he appears to have remained at the French court until his death. A renowned virtuoso whose death provoked tributes from such well-known poets as Marot and Ronsard. Like other virtuosos of the

16th century, he appears to have been reluctant to publish his music. Six volumes of his music were published posthumously by his pupil Morlaye; the surviving order to the printer to produce 1500 copies of one of them is testimony to the popularity of the lute and of Alberto da Ripa's music in sixteenth century France.

Adrien Le Roy (c1520 - 1598)

French publisher/printer, composer, lutenist and writer. From 1551 he ran the firm of Le Roy and Ballard in partnership with his brother-in-law Robert Ballard, of which he was artistic director and whose productions included many volumes of chansons and *airs de cour*. The firm was virtually without competition in France from 1551 to 1598. He was a friend of many composers, including Lassus, most of whose works he printed; he was author of long-popular pedagogical books for plucked string instruments. Le Roy had great skill in arranging vocal music for the lute, and his *Instruction ...* (reprinted 1574) describes how to do this, using Lassus' chansons as examples, as well as giving instruction in playing. He was a composer of chansons, accompanied songs, and pieces for cittern, lute, and guitar.

Costanzo Festa (c1480 - 1545)

Italian composer. He served the d'Avalos family on Ischia around 1510 and then seems to have studied with Mouton in Paris. In 1517 he entered the service of the Papal chapel in Rome as a singer, remaining there until his death. He was one of the few native Italians in the choir, which was at this time dominated by musicians from northern Europe.

He was one of the principal composers (and again one of the few native Italians) in the generation of early madrigalists. Festa took up the fashion for *note nere* madrigals (i.e. with black notes, thus faster crotchet movement). His style sometimes harked back to the chansons of Josquin; some such madrigals are written for very low voice ranges, suggesting solo performance with instrumental support. Festa contributed two ceremonial madrigals to the Duke of Florence's wedding entertainment in 1539.

Jean Richafort (c1480 - c1547)

Franco-Flemish composer. When Pope Leo X met with Francis I in 1516 to devise the Concordat of Bologna, the pope demonstrated his graciousness by rewarding many members of Francis' entourage. He made two of the leading French composers, Longueval and Mouton, apostolic notaries, and he gave lesser gifts to various other singers, among them Claudin de Sermisy and Richafort. A master contrapuntist following Josquin Desprez's example, Richafort was among those who attempted to deepen and enhance the relationship between words and music

Antonio Rotta (?-1549)

Although biographical information concerning Antonio Rotta is rather scarce, we are able to acquire intriguing insights regarding the activities of Rotta thanks mostly to archival documents. We



3rd INTERNATIONAL SYMPOSIUM ON
SALIVARY GLANDS IN HONOR OF NIELS STENSEN

Okazaki, October 20-24, 2006

JSPS International Symposium

National Institute for Physiological Sciences, NINS

Chairmen: M Murakami, H Sugiyama, A Riva



know for example that Rotta lived in *contrada Rudena* near the Basilica of St. Anthony and became quite wealthy as a lutenist. Further documents attest to a duel Rotta had, for unknown motives, with a certain Agostino Lavandaro. It seems that Rotta lost the swordfight resulting in rather serious injury and was unable to carry on his teaching activities for more than a month, which led him to take legal action against Lavandaro for medical expenses, and lost income. The Court records show that in 1532 Rotta had 32 lute students (most of them foreign) and gave lessons daily to many of them. Do to his intense teaching activity it is not surprising that he published only one book of lute music. In 1546, Rotta's *INTABOLATURA DE LAUTO* was published in Venice. The *INTABOLATURA* is a well-organized book containing groups of dances (mostly in form of *pass'e mezzo - gagliada - padoana*), vocal intabulations (motets, madrigals and french chansons) and *recercare*. The appearance of pieces from the *INTABOLATURA* in important non-Italian anthologies for the lute (edited by Pierre Phalèse in France and Hans Gerle in Germany) attest to the popularity and diffusion of Rotta's music throughout Europe during the mid 16th century.

Julio Cesare Barbetta (c. 1540 – after 1603)

Most of the biographical information we have concerning Julio Cesare Barbetta is gleaned from his 4 extant publications for lute: *IL PRIMO LIBRO / DELL'INTAVOLATURA / DE LIUTO...* Venice, 1569; *NOVAE / TABULAE MU/SICAE...* Strasbourg, 1582; *INTAVOLA/TURA DI LIUTO...* Venice, 1585; and *INTAVOLATURA / DI LIUTO / DELLE CANZONETTE / A TRE VOCI* Venice, 1603. On each of the title pages he invariably includes the adjective *Padoano* after his name proudly attesting to his origins. We also learn from these editions that Julio Cesare Barbetta Padovano enjoyed friendships and acquaintances with dignitaries and merchants both foreign and local. In the 1585 publication used for this recording Barbetta explains that he was persuaded by his patrons and friends to compose pieces "*nel modo da moderni usato*". The collection includes an assortment of characteristic dance music coming from "*diverse nationi*" such as France, Germany, England, Poland, Russia, and Slovenia in addition to Italy. Barbetta was perhaps the greatest advocate of his time for the development of the seventh course on the lute, an endeavor that was credibly facilitated by the presence in Padua of excellent lute makers.

The Herold Manuscript (1602)

The title page of the Herold Manuscript states that it was copied in Padua by Christoph Herold (Christophori Herholdess) in 1602. Christoph Herold was born in Halle in 1578, studied jurisprudence at the University of Leiden from 1598 to 1601 transferring to the University of Padua in 1601 where he earned his Doctoral degree in 1603. While at the University of Padua, he became the leader of the assembly of German law students known as "*natio germanica*

uristarum". During his studies at the Leiden University, he probably became the student of the well-known Netherlands composer-lutenist Joachim van den Hove (1567 – 1620) who taught lute in Leiden to several students at the University. Several pieces in the Herold Manuscript are by van den Hove or share concordances with pieces published by van den Hove. The musical contents of the Herold Manuscript demonstrate a wide variety of national influences representing music from England, Germany, France, the Netherlands and Italy. Interestingly, the last piece of the manuscript is the *Balletto de Russia / deto Duda* by Julio Cesare Barbetta.

Terrell Stone began his musical studies in the United States dedicating himself to the study of the lute since 1974. He studied lute as an internal student at the "Schola Cantorum Basiliensis" in Basel, Switzerland with Eugene Dombois and Hopkinson Smith and in Paris, France with Frank Eyler. He earned his diploma in lute with highest marks at the Italian State Conservatory "F. E. Dall'Abaco" in Verona under the guidance of Orlando Cristoforetti. For many years he has performed as a soloist and has participated in important music festivals in North and South America and in Europe and in the Middle East. He is also very active as a chamber musician realizing *basso continuo* on the lute, archlute and theorbo.

Stone has recorded for television, radio and recording companies and has over thirty recordings to his credit. His solo recordings include a compact disc of the solo music of Giuseppe Brescianello for gallichone, a 3 CD set of the music of Silvius Weiss for baroque lute from the Warsaw manuscript RM 4137, and most recently, a CD containing music of 16th century Paduan lute composers recorded in the world famous Anatomical Theater of the University of Padova.

Stone has resided in Italy for over 25 years and has taught lute at the Conservatory "Santa Cecilia" in Rome, Italy, at the Conservatory "N. Piccini" in Bari, Italy and is presently Professor of lute and President of the Early Music Department at the Conservatory "A. Pedrollo" in Vicenza, Italy.

In addition to his performing, recording and teaching activities, he has edited several modern editions of music for lute and has conducted research and has written scholarly articles concerning early music. Stone devised the computer program '*Tastar de Corde*' for writing lute tablature and its' transcription to modern notation.

Acknowledgement

This concert was planned by organizing committee of the 3rd International Symposium on Salivary Glands in Honor of Niels Stensen (STENSEN III, 20-24 October 2006, Okazaki Japan) and financially supported by Institute of Italian Culture Tokyo and the participants of STENSEN III.