

Cantai mentre dispiacqu'al mio bel sole, 6vv, 1596, M; Chi vuol vedere un bosco, 6vv, 1603, Chiesi un guardo, 6vv, 1603; Chi vi mira, 6vv, 1596, M; Come portò, 6vv, 1598, M; Corca vezosamente, 6vv, 1603, M; Deb ferma, 6vv, 1603, M; Di perle lagrimose, 6vv, 1596; Dispiagate, guancia amata, 6vv, 1598, M; Ditemi, O diva mia, 8vv, 1591<sup>11</sup>; Donna mi fuggè ogn'ora, 8vv, 1598

Echo figlia, 8vv, 1598; Era in acquario il sole, 6vv, 1603, M; Fece da voi partita, 6vv, 1596, M [see also KEYBOARD]; Fili leggiadra e bella, 8vv, 1598, Hor che dal sonno vinta, 8vv, 1598, M; Il dolce mormorio, 6vv, 1596, M; Io son ferito, 6vv, 1596; Lascian le fresche linfe, 6vv, 1596; Lasso, non è morte, 6vv, 1603, M; Madonna udite, 6vv, 1603; Mentre hor humile, 6vv, 1596, M; Nero manto vi cinge, 6vv, 1603; Non è ferro, 6vv, 1603 124; Non è, non è più cor, 6vv, 1603, M; Non più guerra, pietate, 8vv, 1598, M; Nov'herbe e vaghe fiori, 5vv, 1596<sup>11</sup>, M; O che dolce morire, 6vv, 1601

Passando con pensiero, 8vv, 1598, M; Perché con tanto ardore, 6vv, 1603, M; Perché non debbo, 8vv, 1596<sup>11</sup>; Piangea Fillide mia, 6vv, 1603; Poi che voi non volete, 6vv, 1596, M; Porta nel viso Aprile, 6vv, 1603; Questa che cog'occhi, 8vv, 1598, M; Questa mercè ch'amore, 6vv, 1603, M; Questa vita mortale, 6vv, 1603, M; Qui sott'ombrosi mirri, 6vv, 1603, M; Scherza madonna e dice, 6vv, 1603, M; Se per gridar, 8vv, 1598, S; Se, me diceste, 6vv, 1596; Tanta ne' capei biondi, 6vv, 1603; Tocca la vista mia, 6vv, 1603, M; The nightingale, 5vv, 1598<sup>11</sup>; Ur te mi fa sol la, 6vv, 1596, M; Voi volete ch'io muoia, 4vv, 1591<sup>11</sup>, M

## KEYBOARD

in *GB-Cfm Mus. 32.G.29* unless otherwise stated

Amarilli, 1603 (after G. Caccini); F, 329  
Benedicam Dominum, *GB-Och* 1113  
Bon jour mon cœur, 1602 (after Lassus); F, 317  
Chi fara fede al cielo (after A. Striggio II), also in S. de Caus: *Les raisons des forces mouvantes*, i (Frankfurt, 1615/R), f.38r; F, 312  
Fantasia (Chi fara fede; after Striggio, another setting), *B-Lu Mus. 888*; ed. in *Archives des Maîtres de l'Orgue*, x (Paris, 1910), 153  
Fece da voi (after the madrigal in *Il primo libro*); F, 288  
Le rossignol, 1595 (after Lassus); F, 346  
Margot laborez, 1605 (after Lassus); F, 332  
Tirsi [morir volea], Freno [Tirsi il desio], Così morirò (after Martenico); F, 280  
Veni creator Spiritus, *GB-Och* 89 (actually Veni Sancte Spiritus)  
Almande, *Och* 1003, 1113  
Fantasia, 1582; F, 354  
Fantasia, F, 335  
Passamezzo Pavan and Galliard, 1592; F, 299  
Pavan and Galliard Dolorosa, 1593; F, 321  
Pavan and Galliard Pagnet; F, 291  
Pavan, 1580; F, 343  
Galliard; F, 351

## OTHER INSTRUMENTAL

3 trios, in S. de Caus: *Institution harmonique*, ii (Frankfurt, 1615); ed. in *Archives des Maîtres de l'Orgue*, x (Paris, 1910), 169  
Aria a 4, 1621<sup>11</sup>  
Fuga a 4, pavan, *F-Tr* Giordano 7, Foà  
Pavan and galliard, 1607<sup>11</sup>  
Pavan and Galliard Dolorosa, Pavan and Galliard Pa[get], pavan and galliard, 5 dances, 6 settings of dances by A. Bassano, Holborne, Morley, Galilei: *GB-Lbl Eg. 3665*  
Fantasia, pavan a 6, *Ob Mus.Sch.E.437-42*  
Pavan Passamezzo, *Ob Mus.Sch.E.437-42*, *Och* 423-8 (called Deo gratias), *US-Nyp Drexel* 4302; ed. in *MB*, ix (1955, 2/1962), 155  
Pavan [1580] and galliard, in T. Morley: *The First Booke of Consort Lessons* (London, 1599); ed. S. Beck (New York, 1959)

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J. Steele: 'Calendar of the Life of Peter Philips': introduction to *Peter Philips: Select Italian Madrigals*, *MB*, xxxix (1970), pp.xvi-xxi  
L. Pike: 'Peter Philips' *Les rosignols spirituels*, *The Consort*, no.27 (1971), 50-63

L. Pike: 'The Performance of Triple Rhythms in Peter Philips' *Vocal Music*, *The Consort*, no.28 (1972), 88-103  
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JOHN STEELE

Philips, Thomas. See PHELYPPIS, THOMAS.

Philip the Chancellor (b Paris, c1160-70; d Paris, 326 Dec 1236). French theologian and Latin lyric poet. He was the illegitimate son of Philippe, Archdeacon of Paris (d 1184-5), and part of an aristocratic family from Nemours whose members included chamberlains to Louis VII and Philippe II Auguste, and bishops of Paris, Meaux, Noyon and Châlons. He studied theology and possibly canon law in Paris, became Archdeacon of Noyon between 1202 and 1211 and was made chancellor of Notre Dame in the early months of 1217, retaining both posts until his death. As chief overseer of education in Paris, Philip was active during a time of crisis and evolution within the city's schools, and his authority dwindled steadily as a result of conflicts with the university. He vigorously protested the election of William of Auvergne as Bishop of Paris, and defied him on the accumulation of ecclesiastical benefices in 1235. Although Philip is often portrayed as an enemy of the newly established mendicant orders, such claims have been exaggerated; he was even buried in a Franciscan house, and possibly donned the habit just before his death. He was afterwards vilified by the Dominican chronicler Thomas of Cantimpré in his *Bonum universale de apibus*, and lauded by the poet Henri d'Andeli, whose *Dit du Chancelier Philippe* fantastically recounts his last moments.

In addition to his influential *Summa de Bono* (1230) and an unedited corpus of over 700 sermons (catalogued by Schneyer), Philip remains one of the most prolific of medieval lyric poets, with 83 texts ascribed to him in medieval sources and dozens of others suggested by modern scholars. His poetic style had been described as vitriolic in its rhetoric, virtuosic in its rhyming, word play and use of images, learned in its classical and biblical references, and prophetic in its appropriation of the voices of Christ, the Church, and other allegorical personae to admonish and condemn (see Dronke). Philip particularly favoured apostrophes to mankind (*Homo*), and the *altercatio*, or debate poem, where two or more personified contenders argue theological, moral or ethical controversies in the manner of the jeu parti and the *disputationes* of the Paris schools.

Although no conclusive evidence proves he was a composer, and though many of his songs are *contracta* or *proslus* of pre-existent works, Philip was nonetheless closely attuned to the music of his day. Nearly all his poems include musical settings and these exploit the entire gamut of genres and styles available to Notre Dame composers. His conductus range from simple strophic songs to melismatic through-composed works which use the latest rhythmic and constructive devices. Several

works reveal contact with the composer Perotinus; indeed Philip textured his organa, conductus and discant clausula, thus furnishing some of the earliest examples of the medieval MOTET. The organum prosulas survive with single voices which can be recognized as parts of Perotinian organa; it is unclear whether they were intended to be performed monophonically, with all the voices of the organum, or with the tenor alone. Philip deserves consideration as one of the principal forces behind Notre Dame music. He is often confused with Philippe de Grève, a dean of Sens (d 1220), who left no known writings.

## WORKS

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*The Earliest Motets (to circa 1270): a Complete Comparative Edition*, ed. H. Tischler (New Haven, CT, 1982) [EM]  
*Secular Medieval Latin Song: an Anthology*, ed. B. Gillingham (Ottawa, 1993) [SM]

- A.[no.] - number in Anderson, MMA, vi-vii (1972-3)  
 F.[no.] - number in Falck (1981)  
 G.[no.] - number in Genrich (1957)

## MONOPHONIC CONDUCTUS

including sequences, hymns, French chansons and pieces without music

## medieval attributions

- Ad cor tuum revertere, A.K10, F.6; ND  
 Annapae quamvis sero, A.K3, F.19; ND  
 Ave gloriosa virginum regina, A.K75, F.28; ND (sequence; French contrafacta)  
 Beata nobis gaudio reduxit, A.K44, F.41; ND (for the coronation of Louis VIII, 1223)  
 Beata viscera Marie virginis cuius, A.K14, F.42; ND (music by Perotinus; unlikely medieval attrib. Walter of Châtillon; French contrafacta)  
 Bonum est confidere in dominum, A.K37, F.50; ND  
 Occiderunt in preclaris (sequence)  
 Christus assistens pontiphex, A.K48, F.61 (for the installation of Philip's uncle Peter of Nemours as Bishop of Paris, 1208)  
 Crux de te volo conquire, A.K59, F.71; ND (unlikely medieval attrib. Jacopone da Todi and Bernard of Clairvaux)  
 Cum sis omnis caro ferum, A.L3, F.76; SM  
 Excitator de pulvere, A.K26, F.113; ND  
 Elysiurge dormis domine, A.K24, F.118; ND  
 Frons dies agritur, A.N16, F.121; ND (Latin rondeau)  
 Frons in rivulum, A.K6, F.130; ND  
 Homo considera, A.K56, F.156; ND (French contrafacta)  
 Homo natus ad laborem et avis, A.L7, F.159; SM  
 Homo natus ad laborem tui status, A.K1, F.160; ND (possible confusion with 'Homo natus ad laborem et avis')  
 Homo quis semper moreris, A.K32, F.162; ND  
 Homo vide que pro te patior, A.K53, F.164; ND (unlikely medieval attrib. Bernard of Clairvaux)  
 In hoc carere accidente, A.K5, F.174; ND  
 Inter membra singulari, A.L2, F.186; SM  
 Li cuers se vai de Foil, L.32.1, R.349 (Latin contrafactum of 'Lato carens et latere, A.F1, M6, F.200; ND (also 3vv version; Latin rondeau)  
 Nihil in vestrum, A.K54, F.219; ND (French contrafacta)  
 O labus scotis humane status, A.K30, F.234; ND  
 O naves cogita, A.K57, F.240; ND  
 Pater sancte ductus Lotarius, A.K61, F.267; ND (for the installation of Pope Innocent III, 1198)  
 Phylus per dyametem (PL-WR U.102; text only, goliardic stanza)  
 Qui non itea que ascendit transiens (US-BAU 88; sequence)  
 Qui non itea cili facere, A.K17, F.288; ND  
 Quisquis (or Si quis) cordis et oculi, A.K52, F.291; ND (French and Provençal contrafacta, including 'Li cuers se vai')  
 Quis vult quo progredieris, A.K31, F.293; ND  
 Quis vult modo cantabimus, A.K25, F.296; ND  
 Rex in sacerdos prelat, A.K49, F.308; ND (on a dispute between Pope Innocent III and Emperor Otto IV, 1209-10)

- Si vis vera frui luce, A.K40, F.329; ND (sequence)  
 Sol est in meridie, A.N17, F.332; ND (Latin rondeau)  
 Sol oritur in sidere, A.K13, F.333; ND  
 Suspirat spiritus, A.L6, F.344; ND (French and Latin contrafacta, both monophonic and polyphonic)  
 Tempus adest gratie, A.M51, F.345; ND (Latin rondeau)  
 Thronus tuus Christe ihesu (US-BAU 88; text only; sequence)  
 Vanitas vanitatum, A.K18, F.355; ND  
 Ve mundo a scandalis, A.K27, F.356; ND  
 Veni sancte spiritus spes, A.N19, F.363; ND (French contrafacta also employed as refrains in motets; Latin rondeau)  
 Venit ihesus in propria, A.K42, F.365; ND (on the fall of Jerusalem, 1187)  
 Veritas equitas largitas, A.K62, F.375; ND (Latin lai; French and Provençal contrafacta; possible references to the reign of Louis IX under the regency of Blanche of Castile, 1226-36)  
 Veritas veritatum, A.K19, F.376; ND  
 Vide quo fastu rumpers, A.K11, F.381; ND  
 Vita virtutibus, A.L4, F.388; SM

## modern attributions

- Adulari nesciens, A.K35, F.10; ND  
 Aque vive dat fluenta, A.K65, F.18; ND (part of a group with 'Terit Bernardus' and 'In paupertatis predio' in *I-FI* Plut.29.1, fasc.10, after the central collection of Philip's works)  
 Aurelianus civitas, A.K60, F.25; ND (on the massacre of students in Orleans, 1236; found within a series of Philip's works in *I-FI* Plut.29.1, fasc.10; textual correspondences with a sermon of his from 1230)  
 Clavus clavo retunditur, A.K51, F.64; ND (on the loss of the holy nail of St Denis, 1233)  
 Cum omne quod componitur, A.K59, F.74; ND  
 Diu homo cor aberit (text only; also attrib. Bernard of Clairvaux)  
 Dogmatum falsas species, A.K55, F.97; ND  
 Homo cor degeneras, A.K68, F.157; ND  
 Homo cor properas, A.K69, F.158; ND  
 In paupertatis predio, A.K64, F.179; ND (part of a group with 'Terit Bernardus' and 'Aque vive dat fluenta' in *I-FI* Plut.29.1, fasc.10, after the central collection of Philip's works)  
 In superna civitate (sequence; associated with 'Occiderunt in preclaris')  
 Lignum vite querimus (sequence; text only)  
 O Christi longanimitas, A.Q99 (text only; also attrib. Bernard of Clairvaux; also found with incipit 'O mira Christi pietas')  
 O coris hominum, A.K21, F.231; ND  
 Post peccatum hominis (text only; goliardic stanza)  
 Quod lude murmuratio, A.L22, F.294; ND (*F-Pn* lat.15139, with Philip's 'Inter membra' and 'Agmina micile')  
 Quomodo sunt oculi (text only)  
 Tuum Syon exilium (text only)  
 Terit Bernardus, A.K63, F.347; ND (part of a group with 'Aque vive dat fluenta' and 'In paupertatis predio' in *I-FI* Plut.29.1, fasc.10, after the central collection of Philip's works)

## POLYPHONIC CONDUCTUS

## medieval attributions

- Ave virgo virginum verbi, 3vv, A.F16, A.P44, F.39; ND  
 Venter caput circulus, 2vv, A.J38, F.57; ND  
 Christus veritas, 3vv, A.C3, F.94; ND (used for Philip's conductus prosulas 'Bulla fulminante' and 'Vesti nuptial'; on the conflict between Innocent III and King Philip II Auguste over Ingeborg of Denmark, 1198)  
 Gedeonis acerra, 3vv, A.15, F.143; ND  
 Luto carens et latere, 3vv, A.F1, A.M6, F.200; ND (also 1vv version; Latin rondeau)  
 Mundus mundicia, 3vv, A.F17, F.212; ND (possible Provençal contrafactum)  
 O Maria virgine flos, 3vv, A.E14, F.239; ND  
 Regis decus et regine, 2vv, A.J47, F.301; ND

## modern attributions

- Caput in caudam vertitur, 2vv, A.J3, F.54; ND (immediately before 2 works by Philip in *I-FI* Plut.29.1, fasc.7)  
 Clavus pugnis acumine, 2vv, A.J39, F.65; ND (on the loss of the holy nail of St Denis, 1233)  
 Huius nati de St Denis, 1233  
 Consequens antecedente, 2vv, A.H2, F.68; ND  
 Deduc Syon uberrima, 2vv, A.A6, F.85; ND  
 Heu quo progredieris, 2vv, A.J26, F.155; ND  
 Inflexu casuali verbum, A.P18; ND  
 Luger Rachel iterum, 2vv, A.J40, F.199; ND

- Non livoris ex rancore, 3vv, A.F14, F.222; ND (between works by Philip in *FI* Plut.29.1, fasc.6)  
 Quod promisit ab eterno, 2vv, A.G6, F.295; ND (cauda is texted)  
 Regnum dei vim paritur, 2vv, A.H33, F.302; ND  
 Relegerat ab aera, 3vv, A.C6, F.304; ND (music possibly by Perotinus; cauda is texted)

ORGANUM PROSULAS  
 medieval attributions

- Adesse festina/Adiuva me domine, 1v, A.A12, G.58; ND (music from the verse of Perotinus's organum *Sederunt principes*, 4vv; paired with 'De Stephani')  
 Associa tecum in patria/Sancte Eligi, 1v, A.K80, F.22; ND (music from the organum *Sancte Germaine*, 3vv, which has modern attrib. Perotinus; text indicates the prosula was intended for St Eligius, not Germanus; on the transfer of a relic of Eligius from Noyon to Paris, 1212)  
 De Stephani roseo sanguine/Sederunt, 1v, A.A11, G.57; ND (music from Perotinus's organum *Sederunt principes*, 4vv; paired with 'Adesse festina')  
 Homo cum mandato dato/Omnes, 1v, A.A10, G.3; ND (music from Perotinus's organum *Viderunt omnes*, 4vv; paired with 'Vide prophetic')  
 Vide prophetic/Viderunt, 1v, A.A9, G.2; ND (music from Perotinus's organum *Viderunt omnes*, 4vv; paired with 'Homo cum mandato')

CONDUCTUS PROSULAS  
 medieval attributions

- Bulla fulminante, 1v, A.L5, F.53; SM (from Philip's conductus 'Dic Christi veritas', music possibly by Perotinus; Latin contrafactum, 'Veste nuptialis')  
 Minor nati filius, 1v, A.K82, F.208; ND  
 Veste nuptialis, 1v, A.K81, F.377; ND (see 'Bulla fulminante')

modern attributions

- Anima iuge lacrimas, 1v, A.K45, F.15; ND (strophes successively notated; can be combined to form 3-voice piece)  
 Crucifigat omnes, 3vv, A.D3, F.70; ND (call to the fifth Crusade, 1219-20; Latin contrafacta)

MOTETS

medieval attributions

- Agmina milicie/Agmina, 3vv, G.532; EM (conductus motet; music possibly by Perotinus; French and Provençal contrafacta)  
 Homo quam sit pura/Latus, 3vv, G.231; EM (strophic conductus motet; Latin contrafactum 'Stupeat natura')  
 In omni fratre tuo/In seculum, 2vv, G.197; MC  
 In veritate comperi/Veritatem, 3vv, G.451; EM (conductus motet; questionable lost medieval attrib. Bishop William of Auvergne)  
 Lacqueus contentur/Laqueus contritus, 2vv, G.95; MC  
 Venditores laborum/Eius (or Domino), 2vv, G.760; EM (double motet, combined with triplum 'O quam necessarium', G.759, probably by a different author)

modern attributions

- Doce nos hodie/Docebit, 3vv, G.345; EM (conductus motet; possibly the work intended for *CZ-Pa* N.VIII, instead of the probably spurious 'Doce nos optime')  
 Et exaltavi plebis humilem/Et exaltavi, 3vv, G.517; EM (conductus motet; found before 'Agmina milicie' in *I-F* Plut.29.1, fasc.8; music has modern attrib. Perotinus)  
 Ex semine rose prodis spina/Ex semine Abrahe divino/Ex semine, 3vv, G.483/484; EM (double motet, both texts by Philip; music by Perotinus; French contrafacta)  
 Flos de spina rumpitur/Regnat, 3vv, G.437; EM (conductus motet; music has modern attrib. Perotinus)  
 Homo qui vigeat/Et gaudebit, 3vv, G.313; EM (conductus motet; music has modern attrib. Perotinus; French contrafacta)  
 Latex silice/Latus, 4vv, A.A2, F.190, G.228; EM (strophic conductus motet)  
 Manere vivere/Manere, 2vv, G.70; EM (Latin contrafactum; music has modern attrib. Perotinus)  
 Mens fidem seminat/In odorem, 2vv, G.495; EM (music has modern attrib. Perotinus; textual correspondences with Philip's *Summa de Bono*; French contrafacta)  
 Mors que stimulo/Mors moria tua venenato/Mors, 3vv, G.255/254, MC (double motet; see 'Mors a perni'; Latin contrafactum)  
 Non orphannum te deserant/Et gaudebit, 2vv, G.322; EM (music has modern attrib. Perotinus; French contrafactum)

- Nostrum est impletum/Nostrum, 3vv, G.216; EM (conductus motet; music has modern attrib. Perotinus; French contrafactum)  
 Velut stelle firmamentum/Et gaudebit, 3vv, G.315; EM (double motet with 'Ypocrite pseudopontifices'; the music has modern attrib. Perotinus; French and Latin contrafacta)  
 Ypocrite pseudopontifices (1v), G.316; EM (triplum of double motet, 3vv; surviving motet include the modern attrib. 'Velut stelle'; music of the source clausula has modern attrib. Perotinus; French contrafactum)

DOUBTFUL, SPURIOUS OR TENTATIVE ATTRIBUTIONS  
 monophonic conductus; medieval attributions

- Angelus ad virginum, A.O15 (later polyphonic versions; English contrafacta)  
 Ave dei genitricis et immaculata (text only; conflicting attrib. Robert Grosseteste)  
 Dum medium silentium tenerent, A.K15, F.99; ND (medieval ascription to Walter of Châtillon more probable since part of a sermon Walter gave at the University of Bologna, c.1174)  
 Inter natos mulierum ut testatur (sequence)  
 J'ai un cuer mort lait ma ioie m'annour, L.253.1, R.202b ('Thibaut', perhaps Thibaut d'Amiens, identifies himself as poet in text)  
 Missus Gabriel de celis (I-F Plut.25.3; sequence; also attrib. 'prior Montis Acuti')  
 O amor deus deitas, A.L56 (CH-Bu B XI 8)  
 Pange lingua (or Collaudemus) Magdalene (hymn; often associated with 'Aestimavit hortulanum' and 'O Maria noli'; modern attrib. Alexander Neckham, 1157-1217, more likely)  
 Quo me verum nescio, A.K28, F.292; ND (modern attrib. Peter of Blois)  
 Venite exultemus regnante, A.Q1 (CH-Bu B XI 8; text only)  
 Virgo triumph trinitatis (I-F Plut.25.3; text only; gloss on 'Ave Maria')

monophonic conductus; modern attributions

- Aestimavit hortulanum (hymn; associated with 'Pange lingua Magdalene' and 'O Maria noli'; see 'Pange lingua' for discussion)  
 Alabastrum fragitur, A.K50, F.12; ND (found prior to central collection of Philip's works in *I-F* Plut.29.1, fasc.10)  
 Dum medium silentium componit, A.K16, F.98; ND (apparently confused with Walter of Châtillon's 'Dum medium silentium tenerent' in D-DS 2777; latter poem was entered, but former inserted)  
 Fons (or Flos) preclusus, A.L145, A.K72, F.129; ND (modern attrib. to Peter of Blois; French and Provençal contrafacta)  
 In nova terra animus via gressus, A.K29, F.176 (modern attrib. Peter of Blois)  
 Nec mare flumini (text only; attrib. Peter of Blois and Bernard of Clairvaux)  
 Non te luisse pudeat, A.K47, F.223; ND (also attrib. Peter of Blois and Stephen Langton)  
 O Maria noli flere (hymn; often associated with 'Pange lingua Magdalene' and 'Aestimavit hortulanum'; see 'Pange lingua' for discussion)  
 O Maria O felix puerpera, A.K58, F.237; ND (found in a group of Philip's works in *I-F* Plut.29.1, fasc.10; French contrafacta)  
 Post diabum post nugatorium (text only; modern attrib. Peter of Blois)  
 Regis et pontificis (sequence)  
 Veri solis radius lucerna, A.K66, F.371; ND

polyphonic conductus; modern attributions

- Austro terris influente, 2vv, A.G1, F.26; ND (cauda is texted)  
 Dum sigillum summi patris, 2vv, A.J24, F.100; ND (music by Perotinus)  
 Gratuletur populus, 2vv, A.H6, F.147; ND  
 O levis aurula, 2vv, A.J34, F.235; ND  
 Veni creator spiritus receptor, 3vv, A.E13, F.361; ND

motets; medieval attributions

- Doce nos optime/Docebit, 3vv, G.346; EM (conductus motet; possibly confused with 'Doce nos hodie')  
 In salvatoris nomine, 1v, G.452; MC (triplum of double motet; probably included among Philip's works only because of connection with 'In veritate comperi')

motets; modern attributions

- Memor tui creatoris/Et gaudebit, 2vv, G.320; EM (contrafactum of 'Velut stelle firmamentum'; music has modern attrib. Perotinus)

- Mors a premi patris (Iv), G.256; MC (quadruplum to be combined with 'Mors morsu' and 'Mors que stimulo' to form triple motet, 3vv; music has modern attrib. Perotinus; this text probably not by Philip on stylistic grounds)
- Mors vite vivificationis/Mors, 2vv, G.257; EM (contrafactum of 'Mors morsu'; music has modern attrib. Perotinus)
- Quam necessarium (Iv), G.759; EM (triplum of double motet, 3vv; motetum 'Venditores laborum' attrib. Philip)
- Serena virginum/Manere, 4vv, A.A.I, F.323, G.69; EM (strophic conductus motet; music has modern attrib. Perotinus; contrafactum of 'Manere vivere')
- Spectat natura/Latus, 2vv, G.232; EM (strophic; contrafactum of 'Homo quam sit pura')

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- For further bibliography see CONDUCTUS; MOTET.

THOMAS B. PAYNE

**Philippus Francis** (fl mid-15th century). ?Bohemian composer. An identification has been suggested with PHILIPPE BASTON but the style of his music is clearly Germanic.

## WORKS

- Missa 'Hilf und gib Ra'* (Gl, Cr, San, Ag), 4vv; ed. in Snow, 330-72
- O gloriosa mater* (halve regina/Gaude rosa, 4vv, also in I-Trmp 1376 189); ed. in Snow, 373-84 [probably orig. Ky of Missa 'Hilf und gib Ra' (see Strahou)]
- Missa-Agnus Dei*, 3vv
- Regina caeli*, 3vv

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- Phillips, Peter. See PHILIPS, PETER.
- Phillips, Anna Maria. See CROUCH, ANNA MARIA.

**Phillips, Arthur** (b Winchester, 1605; d Harting, Sussex, 27 March 1695). English organist and composer. He became a clerk of New College, Oxford, in 1622, and organist of Bristol Cathedral in 1638. In 1639 he succeeded Richard Nicholson as organist of Magdalen College, Oxford, and as professor of music in that university; he graduated BMus on 9 July 1640. He left England for France as organist to Queen Henrietta Maria and returned after the Restoration, when he 'was entertained in the family of [John] Caryl, a gentleman of the Romish persuasion in Sussex' (Hawkins).

An imaginative set of variations for keyboard on a four-bar ground (in *GB-Lb*) is in Thomas Tomkins's hand and is assigned to Tomkins in the index of the manuscript (which is in the hand of Nathaniel Tomkins). Although it is known, from a note in the manuscript *F-Pc* Rés.1122, that Tomkins did write a set of variations on this same ground, the music itself bears an ascription to Phillips (in Thomas Tomkins's hand) and in style the ground resembles the other keyboard variations attributed to Phillips. The consort pieces are notable for their active bass parts.

## WORKS

- Hear O thou shepherd, anthem, *GB-WO* (inc.)  
10 airs, tr, b, *Ob*  
2 pavans, 2 [airs], corant, 2 tr, b, *Ob*  
Almaine, corante, serrabrand, *Och* (inc.) [b only]  
Ground, *kbd*, *Lb* [24 vars.]; ed. in MB, v (2/1964)  
Ground, *kbd*, *US-NP* [22 vars.]  
The Rebeck, or the Liberty of an imprisoned Royalist, 1641, The Resurrection, 1649 and other settings of verse by T. Pierce, lost

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JOHN CALDWELL/ALAN BROWN

**Phillips, Burrill** (b Omaha, NE, 9 Nov 1907; d Berkeley, 22 June 1988). American composer and pianist. His history and composition teachers were Edwin Stringham at the Denver College of Music (1928-31) and Howard Hanson and Bernard Rogers at the Eastman School (BM 1932, MM 1933). He has been a faculty member at Eastman (1933-49, 1965-6), the University of Illinois (professor, 1949-64), the Juilliard School (1968-9) and Cornell University (1972-3), as well as visiting composer at the universities of Texas, Kansas, Southern California and Hawaii. Among his awards are two Guggenheim Fellowships (1942-3, 1961-2) and an award from the American Academy of Arts and Letters (1944). He was a Fulbright Lecturer at the University of Barcelona (1960-61). He received commissions from the League of Composers (Scherzo for orchestra, 1944), the Koussevitzky Foundation (*Tom Paine*, overture for orchestra, 1946), the Fromm Foundation (*The Return of Odysseus*, 1956) and the Elizabeth Sprague Coolidge Foundation (String Quartet no. 2, 1958).

Phillips's first important orchestral work, *Selections from McGuffey's Reader* (1933), was an immediate success and established his reputation as a composer with a consciously American style - a reputation that has tended to overshadow the subsequent development of his musical language. The elements of his early style - an emphasis on melodic line, a rich harmonic texture, and rhythmic associations with jazz - had evolved by the late