

MUSICA DISCIPLINA

A YEARBOOK OF THE HISTORY OF MUSIC

Edited by
STANLEY BOORMAN

VOLUME LIV, 2009



American Institute of Musicology

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MENSURALNOTATION ZWISCHEN ARS ANTIQUA UND ARS NOVA

IRMGARD LERCH

In mehreren französischen Quellen mit Mensuralnotation findet man eine Notationsweise, die gewöhnlich auf Petrus de Cruce zurückgeführt wird, mit Tempus-Gruppen, die durch Punkte voneinander getrennt sind, häufig mit mehr als drei Semibreves pro Brevis ohne weitere Kennzeichnung ihrer Dauer. Das Repertoire, in dem sie verwendet wird, reicht von den letzten Jahrzehnten des 13. Jahrhunderts bis in die Zeit von Guillaume de Machaut. Die wichtigsten Quellen mit dieser Notation sind:

Ms. Montpellier (F-MO 196), 7. und 8. Faszikel;
der Kodex Turin, B. reale vari 42 (I-TU 42) mit zahlreichen
Konkordanzen mit MO;
Ms. des *Roman de Fauvel* (F-Pn 146), mit einigen Konkordanzen in F-Pn
571 und dem Corpus der Cambraier Fragmente (F-CA 1328(n));
ausserdem findet sie Verwendung in zahlreichen kleineren, hauptsächlich
englischen Manuskripten bis nach der Mitte des 14. Jahrhunderts.¹

Es handelt sich also um eine sehr grosse Zeitspanne, in der sie vorkommt, einerseits parallel mit der selteneren Form der franconischen Notation ohne Punkte, die nur bis drei Semibreves pro Tempus zulässt, andererseits Seite an Seite mit der vollentwickelten französischen Notation der Ars Nova, die die Semibrevis minima durch einen Hals nach oben kennzeichnet.

Es ist zu fragen, ob es sich bei diesem Notationstyp, wie zu vermuten wäre, tatsächlich um ein Übergangsstadium zwischen der franconischen und der Ars-Nova-Notation handelt, sowie, ob er selbst einheitlich ist, oder ob es verschiedene Interpretationsweisen dafür gibt (selbstverständlich in Bezug auf den Rhythmus, das zentrale Problem der spätmittelalterlichen Notation), und, wenn ja, wovon sie abhängen und in welchen Fällen sie anzuwenden sind, und schliesslich, ob die später so genannten 4 prolacions

Dieser Aufsatz ist eine überarbeitete Version meines gleichnamigen Vortrags vom 18. Kongress der Internationalen Gesellschaft für Musikwissenschaft „Passagen“, Zürich, 10.–15.7.2007.

1. Patrick, „Definition“.

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TIPPING THE ICEBERG: MISSING ITALIAN POLYPHONY FROM THE AGE OF SCHISM

MICHAEL SCOTT CUTHBERT

Describing a collection of music is impossible without understanding its extent. It takes seeing the repertory as a whole to distill its salient features, its internal subdivisions, and, above all, the distinctive exceptions that invigorate music and inspire composers. But we doubt our ability to get a handle on a repertory when it is distant or largely incomplete. In these cases our perspective is obscured, our understanding partial. Our conclusions are subject to revision. They are, in short, inconclusive.

We would be more assured about our work if we were convinced that we lacked only a little from the repertory being studied. But Medieval and Renaissance musicology is particularly stymied by its anxiety over how much material has been lost. We are warned repeatedly that we possess only the tip of the iceberg and therefore are incapable of seeing the reality of the past.¹

I wish to acknowledge most particularly Lisa Friedland (Department of Computer Science, University of Massachusetts, Amherst) for conversations and advice which resulted in many of the mathematical models used in this paper, David Tabak (National Economic Research Associates) for first noting the similarities to animal population sampling methods, and, for discussions on specific statistical techniques used in this project, Shahar Boneh (Department of Mathematical and Computer Sciences, Metropolitan State College of Denver) and William Bossert (Department of Biophysics, Harvard University). On the humanities side, I am grateful for conversations with and comments from Albert Ascoli, Margaret Bent, Sean Gallagher, Oliver Huck, Thomas Forrest Kelly, John Nádas, and Agostino Ziino. Earlier versions of this paper were read in 2005 at Kalamazoo and Tours.

1. The specific metaphor of “the tip of the iceberg” for surviving music appears, *inter alios*, in Godwin, “‘Main Divers Acors’,” 159, regarding the surviving music of the repertory discussed in this paper; Dean, “Evolution of a Canon,” 151, referring to surviving music sung at the papal chapel; Flack, Letter, 169, with respect to surviving round canons (replying to a suggestion about unwritten repertories made by Ernest H. Sanders, similar in spirit if not in vocabulary); Stevens, “Musique d’orgue,” 141, regarding the proportion of surviving music from pre-Reformation England; Robertson, “Benedicamus Domino,” 14, as a rhetorical question about the size of the unwritten tradition; Litterick, “Italian instrumental ensemble music,” 129, referring to the relative numbers of notated vs. unwritten texts; Pirrotta, “Oral and Written Traditions,” 72, describing the relationship between written and unwritten music (his statement has been quoted in Petrobelli, “Pirrotta,” *xiv*, and Treitler, *Voice and Pen*, 11); Zazlaw, “Review,” 43, comparing known to unknown composers. I believe, but cannot prove, that this list represents less than the tip of the iceberg of the total number of iceberg metaphors used to describe lost Medieval and Renaissance music.

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DU FAY'S HYMN CYCLE AND PAPAL LITURGY DURING THE PONTIFICATE OF EUGENE IV

MICHAEL K. PHELPS

The primary purpose of this study is to shed light on the solemn celebrations of the Roman curia during the first half of the fifteenth century, specifically during the pontificate of Pope Eugene IV (r. 1431–47). A further aim is to relate Du Fay's well-known cycle of hymns as they appear in the manuscript Modena, Biblioteca Estense Universitaria, α .X.1.11 (hereafter *ModB*)¹ to the celebration of Papal Vespers. Finally, I shall show that, in several instances, Du Fay's settings of two versions of the same hymn text (one fully composed for three voices and another *a fauxbourdon*) were composed for use during certain seasons of the year when feasts of three to nine lessons of greater and lesser rank were celebrated by the Papal chapel.

Papal manuscripts show considerable change and much flexibility in papal liturgy in the years following the Great Schism and until Pope Eugene's return to Rome, after nearly a decade of exile, in 1443. The rubrics found in these manuals provide evidence of a liturgical practice that changed and adapted to the needs of a papacy in transition. So it should not be surprising that instructions for any number of feast days, over time, may appear contradictory when placed side by side. Different circumstances required different solutions and the papal rite would only begin to be codified during the reign of Eugene's successor Nicholas V (r. 1447–55), the first pope in more than a century to spend his entire pontificate in Rome.

Over the last few decades several modern editions, taking different points of departure, have illuminated papal practice from the time of the papacy's removal to Avignon in the early fourteenth century until its final re-establishment at Rome under Nicholas V.² The appendix to this article, based on published and unpublished collections of papal manuals, presents a collection of rubrics for solemn papal celebrations. These give instructions

1. I believe that *ModB* was prepared in Florence by a scribe, perhaps the composer Benoit, for the use of singers in the chapel of Pope Eugene IV, who was then resident in Florence. I have discussed the issue at length in my doctoral dissertation, Phelps, "Repertory," and a study of the relevant material, currently in preparation.

2. See the two editions by Dykmans, *Le Pontifical romain* and *Le Cérémonial*, and Schimmelpfennig, *Die Zeremonienbücher*.

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NON SOLO JOSQUIN: PATRONAGE ED INTERESSI MUSICALI DI ASCANIO MARIA SFORZA

FRANCESCO ROCCO ROSSI

[Serafino] alli servizi de Ascanio Cardinale Sforza fu ammesso, con el quale per tre anni con grandissimo sdegno e fastidio ebbe perseveranza; imperocché, essendo le nature diverse, averie voluto il Cardinale como la più parte deli principi e non ingiustamente che Serafino alli costumi suoi se fusse conformato, e la virtù che mai volontiera po patire subiezione, non lo tollerava. Così tuttavia il Signore con imperio e il servo con pigra disposizione erano alle mani. Ma tra molte male conformatati una tutte le altre superava; questa era la caccia, alla quale essendovi il Cardinale tanto dedito che ogni altra cura interlasciava.¹

Con queste parole, Vincenzo Calmeta² nella *Vita del facondo poeta vulgare Serafino Aquilano* ha consegnato all'aneddotica musicologica un'immagine di Ascanio Maria Sforza quale patrono musicale avaro, interessato quasi esclusivamente alla caccia ed indifferente alla musica e alle esigenze dei cantori al proprio servizio.³ Un ritratto impietoso che, tra l'altro, troverebbe conferma nei mordaci versi di Serafino Aquilano⁴—poeta-musico-improvvisatore alla corte di Ascanio in un periodo (forse) compreso tra il 1484 ed il 1490⁵—che in un celebre sonetto ne stigmatizzò l'avarizia e l'insensibilità nei confronti di Josquin des Prez, anch'egli all'epoca nell'*entourage* dello Sforza:

Iusquin, non dir che'l ciel sia crudo et empio
ché te adornò de sì sublime ingegno,
e se alcun veste ben, lassa lo sdegno,
che di ciò gaude alcun buffone o scempio.⁶

1. Calmeta, "Vita," 61.

2. Vincenzo Calmeta fu biografo di Serafino Aquilano.

3. "It is the common belief that Cardinal Ascanio Sforza was a niggardly patron" (Lowinsky, "Ascanio," 42).

4. "Serafino's patron Cardinal Ascanio Sforza is presented as the worst kind of patron, a man passionately devoted to hunting with little interest in either music or literature" (Kolsky, "The Courtier," 162).

5. Cfr. Merkley e Merkley, *Music*, 449.

6. Aquilano, *Sonetti*, 141.

IL CICLO DI MOTTETTI “IN HONOREM SANCTI SPIRITUS” DI GASPAR VAN WEERBEKE: UN’IPOTESI SULLA SUA ORIGINE

AGNESE PAVANELLO

Nell’ambito dei tre cicli di mottetti tramandati sotto il nome di Gaspar van Weerbeke il ciclo *Spiritus Domini replevit* ha ricevuto fino ad oggi la minor attenzione. Descritto da Gerhard Croll nella sua trattazione sui mottetti di Weerbeke, il ciclo è stato oggetto di discussione principalmente nell’articolo di Halpern Ward dedicato al repertorio dei “mottetti missales” di ambito milanese e interpretato in relazione ad una sua supposta origine nella città lombarda;¹ inoltre, in un articolo di Lindmayr-Brandl centrato sull’analisi di un mottetto attribuito al ciclo in questione da Halpern Ward.² Come espressione del genere “mottetti missales” *Spiritus Domini replevit* è stato pubblicato nel volume dell’edizione critica delle opere di Weerbeke dedicato ai cicli di mottetti.³

Eppure il ciclo presenta caratteristiche proprie sia nella sua trasmissione, sia nella fattura complessiva rispetto agli altri due cicli di Weerbeke, tali da sollevare interrogativi specifici sul suo assetto strutturale e sulla sua origine. Mentre gli altri due cicli, *Ave mundi Domina* e *Quam pulchra es*, sono traditi l’uno di seguito all’altro dalla stessa fonte manoscritta, il primo dei libroni del duomo di Milano compilati sotto la direzione di Franchino Gaffurio, e rivelano, nella successione di otto mottetti, notevoli affinità strutturali e stilistiche,⁴ il ciclo *Spiritus Domini replevit* fu stampato a Venezia

Per scambi di idee, suggerimenti, indicazioni utili o riferimenti bibliografici pertinenti vorrei ringraziare qui Stanley Boorman, Alessio Brugnoli, Marco Gozzi, Andrea Lindmayr-Brandl, Birgit Lodes, Arnaldo Morelli, Klaus Pitschmann e Andreas Rehberg. Ognuno di loro ha contribuito, in modo diverso, alla realizzazione del mio lavoro e a donare entusiasmo ad ogni sua piccola tappa.

1. Halpern Ward, “The Motetti Missales,” 520–22.

2. Lindmayr-Brandl, “Gaspar van Weerbeke,” 105–31.

3. Cfr. Lindmayr-Brandl, Introduction to Weerbeke, *The Motet Cycles*, IX–XII.

4. I due cicli occupano i fogli da 126v a 143r del primo dei cosiddetti libroni di Gaffurius (I-Mfd, 2269). Il codice fu probabilmente copiato, secondo quanto emerge dalle ricerche più recenti, tra la fine del 1489 e giugno 1490 (la data del 23 giugno 1490 è contenuta in un’iscrizione del manoscritto di mano di Gaffurio). Per questa ipotesi di datazione cfr. Merkle e Merkle, *Music and Patronage*, 328–29. Sui codici di Gaffurio si rimanda ai riferimenti bibliografici consultabili online nel sito del DIAMM.