

# MUSICA DISCIPLINA

## A YEARBOOK OF THE HISTORY OF MUSIC

Edited by  
STANLEY BOORMAN

VOLUME LV, 2010



American Institute of Musicology

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## THE ENDS OF THEORY AND PRACTICE IN THE SPECULUM MUSICAE

GEORGE A. HARNE

As an object of scholarly inquiry, Jacobus (b. ca. 1260, d. after 1330), the author of the *Speculum musicae*, has enlivened narratives of fourteenth-century musical culture, being portrayed as the long-winded curmudgeon of Liège. After being misidentified from 1864 until 1925, Jacobus emerged under his own name and came to be recognized as the final and most ardent defender of the *ars Franconis*.<sup>1</sup> His vigorous and polemical defense of the music and musical thinkers from the generation preceding his own established him as one of the most memorable figures in traditional narratives of medieval music.

Yet the details of Jacobus' opposition to the music of the *ars nova* lie hidden within an *opus* that is daunting for both its size and the breadth of the learning it contains. While Max Haas, Dorit Tanay, Karen Desmond and Frank Hentschel have, in recent years, given careful consideration to the contents and the context of the *Speculum musicae*, substantial questions remain.<sup>2</sup> A fresh consideration of the seventh book of the *Speculum musicae*—the book devoted to Jacobus' polemic against the *ars nova*—suggests that fundamental features of this polemic await clarification.

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1. Jacobus of Liège, *Speculum musicae*, vol. 1, vi–vii with nn3 and 11.

2. In a survey of the philosophical context of late medieval writings on music, Max Haas considered the *Speculum musicae* in light of the writings of Robert Kilwardby (d. 1279) and Albertus Magnus (d. 1280): “Das *Speculum* des Jacobus von Lüttich und *De ortu scientiarum* von Robert Kilwardby” in his “Studien, I.” Dorit Tanay analyzed the philosophical context of the *Speculum musicae* in her “Music in the Age of Ockham.” Tanay revised her dissertation as *Noting Music*. Jan Aertsen considered Jacobus' spectacular claim that *musica* (conceived most broadly) is congruent with the whole of *philosophia* and discerned within the *Speculum* the taxonomic tensions present in late-medieval philosophy: Aertsen, “*Speculum musicae*.”

Karen Desmond has given the most recent and comprehensive treatment of Jacobus' biography in her “New Light on Jacobus.” In her dissertation, Desmond has offered a magisterial treatment of the impetus behind the creation of the *Speculum*, as well as its liturgical, mathematical, scientific, theological, and philosophical contexts. Desmond has, in effect, drawn the map for future studies of Jacobus and the *Speculum*: Desmond, “Behind the Mirror.”

Frank Hentschel has considered the satirical and ironic aspects of the *Speculum musicae* in his “Der Streit um die Ars Nova.” In his published dissertation—*Sinnlichkeit und*

# NOTATION, DEVOTION UND EMOTION IN SPÄTMITTELALTERLICHEN ANDACHTSBÜCHERN AUS DEM KLOSTER MEDINGEN

ULRIKE HASCHER-BURGER

## Andachtsbücher aus dem Kloster Medingen

Über die Lüneburger Heide im Norden Deutschlands verteilt liegen zwischen Celle und Lüneburg, Verden und Uelzen sechs evangelische Damenstifte: Ebstorf, Isenhagen, Lüne, Medingen, Walsrode und Wienhausen. Sie bilden eine Gruppe von Konventen, die schon im Mittelalter ein Netz vielfältiger Beziehungen untereinander aufwies: Die ‚Lüneburger Klöster‘. Nach der lutherischen Reformation wurden sie von benediktinischen und zisterziensischen Nonnenklöstern in lutherische Damenstifte umgeformt und existieren in dieser Form noch heute.

Eines dieser Nonnenklöster, der ehemalige Zisterzienserinnenkonvent Medingen, zeichnete sich im späten Mittelalter durch eine beachtliche Buchproduktion aus. Rund 30 Andachtsbücher aus dem ausgehenden 15. und beginnenden 16. Jahrhundert sind aus diesem Kloster heute bekannt, und die Entdeckung weiterer Orationalien dauert bis in die Gegenwart fort.<sup>1</sup> Aufgrund ihrer auf den ersten Blick archaisch anmutenden Aufmachung und Schrift ging der Hymnologe Walther Lipphardt in den siebziger Jahren des 20. Jahrhunderts von einer sehr frühen Entstehungszeit aus, als er einige der Handschriften ins 13. Jahrhundert datierte.<sup>2</sup> Die codicologischen Untersuchungen Gerard Achten wiesen die Medinger Orationalien jedoch überzeugend dem ausgehenden 15. und beginnenden 16. Jahrhundert zu.<sup>3</sup> In dieser Periode musste sich auch Medingen wie viele andere Klöster im Zuge

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1. Erst vor kurzem wurde die Handschrift London 1886/2629 als weiteres Andachtsbuch aus dem Kloster Medingen identifiziert. Zu dieser Handschrift Lähnemann, „Schnipsel, Schleier“. Eine Übersicht zu den Medinger Handschriften gibt die Datenbank *Medingen Manuscripts*: <http://research.ncl.ac.uk/medingen/>. Letzter Zugriff am 30.9.2010.

2. Lipphardt, „Medinger Gebetbücher“, 276; Koldau, *Frauen*, 708, übernahm Lipphardts Datierung.

3. Achten, „De gebedenboeken“, 173–88.

## FRANCESCO LUPINO: A MID-16TH-CENTURY COMPOSER FROM THE MARCHE

VALERIO MORUCCI

The Marche region of Italy, long under the rule of the powerful Della Rovere family, produced fewer notable musicians than some other regions of Renaissance Italy. One little-known master stands out for his contributions to sacred music, written under the watchful eye of both Guidobaldo II, duke of Urbino, and his brother Cardinal Giulio Feltrino della Rovere. Francesco Lupino, a native of Ancona, is the first prominent *maestro di cappella* in the region, and he built the musical establishment in Fano, then at the Santa Casa of Loreto, and finally at the SS Sacramento in Urbino. Recognized in his day as an eminent composer and liturgist, Lupino's music has remained in obscurity, despite the publication of his *Primo libro di mottetti* by Gardano in 1549,<sup>1</sup> from which works were disseminated to German, French, and Eastern Europe sources. This study presents new documents on Lupino's life and music, and confirms his role in the development of Italian sacred music, including the emerging polychoral style, and his association with a well-known circle of composers and theorists.<sup>2</sup>

The studies of Paolucci, Ligi, and Alfieri,<sup>3</sup> carried out during the last century, were an important starting point for further research on Lupino, which has resulted in the documents presented in this study.

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1. *Di Francesco Lupino Anconitano Maestro di Cappella del duomo di Urbino il primo libro dei mottetti a quattro voci da lui composti e non piu' messi in luce* (Venice: Gardano, 1549) (RISM L3090).

2. A critical edition of Lupino's music is in preparation for publication. I would like to thank Kristine Forney, Alycia Doyle, William Prizer, David Nutter, Stanley Boorman, Alejandro Planchart, Jessie Ann Owens and the anonymous readers for their helpful suggestions. I also would like to express my gratitude to the following librarians and archivists: Giuseppe Benetton at the Archivio Capitolare del Duomo di Treviso, Barbara Ventura at the Museo Internazionale e Biblioteca della Musica di Bologna, Monsignor Gregoriato e Monsignor Negroni at the Archivio Capitolare di Urbino, Anna Maria Giomaro and Alessandra Vetri at the Archivio della Cappella Musicale del SS. Sacramento, Floriano Grimaldi and Dr. Sordi at the Archivio della Santa Casa di Loreto, don Ubaldo Braccini and Catuscia Marionni at the Biblioteca Vescovile Fonti e Archivio Diocesano di Gubbio, and Dr. Tombari at the Archivio del Duomo di Fano.

3. Paolucci, "La cappella musicale", Ligi, *La cappella musicale*; Alfieri, *La cappella musicale*. See also Tebaldini, *L'Archivio musicale*, and Grimaldi, *La cappella musicale*.

# SALVE REGINA / SALVE REX CHRISTE: LUTHERAN ENGAGEMENT WITH THE MARIAN ANTIPHONS IN THE AGE OF ORTHODOXY AND PIETY

MARY E. FRANDBSEN

## Introduction

Martin Luther (1483–1546) and the Reformation that he helped to bring about caused upheaval in the lives of many sixteenth-century Continental Europeans, both those who subscribed to his views, and those who did not. For those who sympathized with Luther, the public and private religious experience was altered significantly or even transformed altogether. Not only did he alter the content, shape, and language of the liturgy, he also introduced a new group of active participants in the rite: the members of the congregation. Luther's reformed theology not only gave birth to a new church and new worship materials, including the congregational chorale, but also spawned a vast and rich new repertoire of art music, one that first emerged in the chorale motets of Johann Walter, and culminated in the cantatas of Johann Sebastian Bach. The impact of Luther's theology on music and liturgy has stimulated scholarly interest for many decades now; benefitting most from this attention have been those genres that developed in direct response to his expressed desire, radical for its time, for the direct involvement of the people in the liturgy and music of the church, and for new worship resources in the common tongue. Thus numerous studies have been devoted to the genres of music

This article is an expanded version of a paper delivered at the 2009 Annual Meeting of the American Musicological Society. It has been enriched significantly by the generous contributions of a number of scholars, to whom I would like to express my thanks and appreciation. Joseph Herl shared a considerable number of resources with me from his personal library, and Bonnie Blackburn provided me with numerous citations of monophonic and polyphonic examples of the *Salve Regina* in altered versions. Royston Gustavson provided me with portions of his unpublished dissertation, Esther Criscuola de Laix and Stephen Crist informed me of the existence of the de-Marianized *Salve Regina* in hymnals, and provided both texts and hymnal facsimiles, and Jeffrey Kurtzman alerted me to the presence of Marian pieces with altered texts in the Breslau collection, and provided examples. Alexander Blachly, Leofranc Holford-Strevens, and Margot Fassler assisted with some of the translations, and three graduate students at the University of Notre Dame, Nicole Eddy, Nathaniel Campbell, and Daniel Perett, provided numerous Latin translations. The article also benefited from the comments of the anonymous reader for *Musica Disciplina*.

**“VENUS’S CUPID COMMANDS ME TO SING”:  
JACOB PRAETORIUS’S WEDDING MOTETS  
FOR HAMBURG, 1600–1635**

ESTHER CRISCUOLA DE LAIX

In the early years of the seventeenth century, church and civic musicians in North Germany were often called upon to provide music for the weddings and other celebrations of wealthy burghers. Such music encompassed a great variety of forms and genres, from Latin motets to German arias, madrigals, *villanelle*, and cantional *Lieder*, and was typically printed in pamphlets or on sheets for distribution to guests.<sup>1</sup> Though wedding music predominated, motets and songs were also produced for such diverse occasions as funerals, academic promotions, and city council elections, and as gifts of homage to patrons and princes. On one hand, the fragile materiality of the printed music produced for such occasions—in which one part occupied a small broadsheet or a pamphlet of two to eight folios—aptly embodied both the fleeting nature of the celebratory moment and the “accidental” role played by occasional music in the careers of North German cantors and organists; the composition of wedding and funeral music was not an official duty for these musicians, but rather a source of extra income. For the families preparing for wedding celebrations, however, printed *accidentia* were another important expense to be borne, and stood alongside gifts, feasting, music, and the sheer numbers of guests as yet another opportunity for exhibiting wealth and status. And, indeed, the grandiose scope and texture of much occasional music bears this out: motets for large textures (five or more voices, two or more choirs) were especially popular, testifying both to the festivity of the occasion and to the rank and wealth of those who participated in it.

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This article grew from a paper presented on 17 April 2005 at the annual meeting of the Society for Seventeenth-Century Music in Evanston, Illinois. All English translations are my own unless otherwise noted. I am grateful to Stanley Boorman, Frederick Gable, Davitt Moroney, Kate van Orden, and my two anonymous readers for their insightful comments on early versions, and to Darcy Krasne for her help in translating the Latin texts.

1. Rose, “Schein’s Occasional Music,” 255–61, and Koretzki, “Kasualdrucke,” 57.