

MUSICA DISCIPLINA

A YEARBOOK OF THE HISTORY OF MUSIC

Edited by
STANLEY BOORMAN

VOLUME LX, 2015



American Institute of Musicology

MUSICA DISCIPLINA

A YEARBOOK OF THE HISTORY OF MUSIC

VOLUME LX, 2015

Edited by
STANLEY BOORMAN

Editorial Board

Tim Carter	University of North Carolina at Chapel Hill, USA
Anthony Cummings	Lafayette College, USA
Mark Everist	University of Southampton, GB
Dinko Fabris	Conservatorio di Bari, Italy
Barbara Hagg-Huglo	University of Maryland, USA
David Hiley	Universität Regensburg, Germany
Karl Kuegle	Universiteit Utrecht, Netherlands
Birgit Lodes	Universität Wien, Austria
Laurenz Luetteken	Universität Zurich, Switzerland
Anne MacNeil	University of North Carolina at Chapel Hill, USA
Anne Smith	Schola Cantorum Basiliensis, Switzerland
Anne Stone	CUNY, USA

AMERICAN INSTITUTE OF MUSICOLOGY

The American Institute of Musicology publishes seven series of critical editions, scholarly studies, reference works, and this journal, all dedicated to the study of the music and culture of the Medieval, Renaissance, and early Baroque eras. The publications of the Institute are used by scholars and performers alike and constitute a major core collection of early music, theoretical writings on music, and the scholarly analysis of that music and its sources.

For information on establishing a standing order or subscription to this journal or any of our series, or for editorial guidelines on submitting proposals, please contact:

American Institute of Musicology

800 736-0070 (U.S. book orders) / 608 836-9000 (phone) / 608 831-8200 (fax)

<http://www.corpusmusicae.com>

orders@corpusmusicae.com / info@corpusmusicae.com

© 2017 by the American Institute of Musicology, Verlag Corpusmusicae, GmbH. All rights reserved. No part of this journal may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Offprints of individual articles are available upon request.

ISSN 0077-2461 v. 60

Printed in the United States of America. © The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

TABLE OF CONTENTS

Alexander Robinson, <i>The Manuscript Cambridge, Magadeline College, Pepys 1760: a Mirror of the Court of Louis XII (1498–1515)</i>	7
An Early Theory Compendium in Australia: Louise Hanson-Dyer Manuscript 244	
I. Jason Stoessel, <i>The Making of Louise Hanson-Dyer Manuscript 244</i>	67
II. Jan Herlinger, <i>LHD 244: An Early Layer and What it tells us</i>	93
III. Karen Cook and Carol Williams, <i>New Light on Frater Nicolaus de Aversa: His Plainchant Treatise in LHD 244</i>	115
IV. Linda Page Cummins, <i>The Reception of the Compendium Musicale of Nicolaus de Capua: Paris to Melbourne</i>	149
V. Denis Collins, <i>Instructions for Keyboard Accompaniment in in Music Manuscript LHD 244 of the University of Melbourne</i>	173
VI. Jason Stoessel, Jan Herlinger and Linda Page Cummins, <i>Melbourne, University of Melbourne Library, Special Collections, Rare Music, MS LHD 244: Inventory</i>	201
VII. Melbourne, <i>University of Melbourne Library, Special Collections, Rare Music, MS LHD 244: Complete Reproduction</i>	211
* * *	
<i>Directions to Contributors</i>	335

CONTRIBUTORS

DENIS COLLINS is a Senior Lecturer in Musicology at the University of Queensland. His research interests are in the history of counterpoint from the late-fifteenth to mid-eighteenth centuries, and have resulted in several articles, a critical edition of the treatise by Elway Bevin, and the OBO article on counterpoint. He is a Chief Investigator (with Jason Stoessel) on the Australian Research Council Discovery Project “Canon and Musical Change from c.1330 to c.1530,” and an Associate Investigator at the Council’s Centre of Excellence for the History of Emotions in Europe, 1100–1800.

KAREN COOK is Assistant Professor of Music History at the Hartt School of the University of Hartford. Her research focuses on mensural notation in theory and practice in the late medieval period. She also maintains active investigations in music in contemporary media such as television and video games.

LINDA PAGE CUMMINS is Associate Professor of Music at the University of Alabama. Publications include “The *Compendium musicale per presbyterum Nicolaum de Capua ordinatum*: A New Text,” with Jan Herlinger (*Saggiatore musicale*); the monograph *Debussy and the Fragment* (Rodopi); and “Correr 336, Part 4: A New Compendium of Late Medieval Music Theory” (*Philomusica online*).

JAN HERLINGER has edited and translated works by Marchetus de Padua and Prosdocimus de Beldemandis, and has contributed to the *New Grove*, the *New Oxford History of Music*, the *Cambridge History of Western Music Theory*, and journals in the United States and elsewhere. He has been a member of the TML Advisory Committee since its inception in 1990. He is Derryl and Helen Haymon Professor of Music, emeritus, at Louisiana State University and a research associate in the University of Alabama School of Music.

ALEXANDER ROBINSON was educated at Oxford University, King’s College London and the Sorbonne, where he has recently completed a doctoral thesis on music and musicians at the court of Henri IV (1589–1610). He has published in *Early Music* and has several forthcoming publications, notably an article in *French History* and a chapter contribution in *Music and Power in the Baroque Era* (Brepols). He is also currently contributing to the online

database “Prosopographie des chantres de la Renaissance,” a research project organized by David Fiala and Philippe Vendrix (CESR, François Rabelais University, Tours) that aims to provide full biographical data of professional singers trained to perform polyphony in Europe between ca. 1350 and 1600.

JASON STOESSEL is Lecturer in Music at the University of New England, Australia. He has published widely on late medieval music and music theory. He is an Associate Investigator with the Australian Research Council’s Centre of Excellence for the History of Emotions (2014–2017), and holds a three-year Australian Research Council Discovery Grant (DP150102135) with Denis Collins, examining canonic techniques and musical change, c.1330–c.1530. He regularly blogs about his research at jjstoessel.wordpress.com.

CAROL WILLIAMS is an Adjunct Research Fellow at the Centre for Medieval and Renaissance Studies, Monash University. Her research focuses on thirteenth-century plainchant and writings about music, particularly those of Johannes de Grocheio and Guy of Saint-Denis.

The Manuscript Cambridge, Magdalene College, Pepys 1760: A Mirror of the Court of Louis XII (1498–1515)*

ALEXANDER ROBINSON

The task of determining the exact circumstances within which music manuscripts from before 1600 originated is often fraught with difficulties. Documentation elucidating the reasons behind their compilation or relating to the composers themselves is frequently very sparse, with the effect that musicologists typically concentrate instead on issues such as codicological aspects or points arising from the musical contents. Yet if such factors are clearly essential to a better appreciation of these documents, the potential utility of non-music-related sources is still often overlooked. The aim of the present article is thus to demonstrate how a broader contextual approach, exploiting both historical and musicological material, can significantly enhance our understanding of music manuscripts from bygone eras.

As a test piece for this methodology, the focus here is on an important collection of French court music from the reign of Louis XII, now manuscript 1760 in the Pepys Library of Magdalene College, Cambridge (and hereafter cited as CambriP 1760).¹ To date, theories concerning its provenance have been far from unanimous and on only two general points has there been some sort of consensus: a) its connection to the French court and b) a compilation date of sometime between 1498 and 1516. Nevertheless, by re-examining this

* The preliminary stages of research for this paper were originally undertaken as part of the present author's Masters thesis, 'Le manuscrit Magdalene College "Pepys 1760."' A shortened, revised selection of some of these findings was also presented at the Medieval and Renaissance Music Conference, Birmingham, 3–6 July 2014. Among those who I would like to thank at the outset of this paper, I owe a special mention to Nicholas Herman, whose profound knowledge of early sixteenth-century French manuscripts contributed immeasurably to the development of certain ideas advanced herein. I would also like to express my gratitude to Martin Ham, who kindly provided me with access to his research on motets of remembrance prior to its publication. Others to whom I am grateful for having provided feedback and materials (both at the Birmingham Medieval and Renaissance Music Conference and in personal correspondence) include Herbert Kellman, John Brobeck, Roger Wieck, Dominique Le Page, Tim Shephard, Stanley Boorman, and Richard Robinson. Translations are mine unless otherwise indicated.

1. References to manuscripts and prints follow the standardised abbreviations where possible. For details, see the Abbreviations list in Appendix 1.

**An Early Theory Compendium in Australia:
Louise Hanson-Dyer Manuscript 244**

Melbourne, University of Melbourne Library,
Special Collections, Rare Music, MS LHD 244

I. The Making of Louise Hanson-Dyer Manuscript 244 (LHD 244)*

JASON STOESSEL

The Australian philanthropist Louise Hanson-Dyer (1884–1962) is known as the founder, in 1932, of Éditions de l’Oiseau-Lyre, the press responsible for some of the most iconic editions of early music, including the *Œuvres complètes* of François Couperin, the *Polyphonic Music of the Fourteenth Century* series and the multi-volume *Magnus Liber Organi*.¹ Possibly less well known is that during the years leading up to the establishment of L’Oiseau-Lyre, Hanson-Dyer assembled a library of 250 rare books and manuscripts that now form part of Special Collections, Rare Music, in the University of Melbourne Library, Australia. For Medieval, Renaissance and even early Baroque music scholarship, MS Louise Hanson-Dyer 244 (hereafter LHD 244) stands out for several reasons. Above all, it contains the only known copy of a treatise ascribed to Nicolaus de Aversa, a late fourteenth-century music theorist and composer previously known only from references to his notational innova-

* This study has benefited from the contributions of several individuals and institutions. Above all, I thank Linda Page Cummins and Jan Herlinger for drawing my attention to LHD 244, and for their many contributions, corrections and feedback upon this and earlier studies. Richard Excell kindly provided his notes, thoughts and time during periods of consultation of the manuscript. For their respective contributions and feedback, I also thank Denis Collins, Karen Cook, Jim Davison, Jane Morlet Hardie, John Stinson, and Carol Williams. Kerry Murphy, Melbourne Conservatorium of Music, was instrumental in bringing several of the aforementioned scholars together for a symposium on the manuscript, 28 May 2015, at the University of Melbourne Library. Last but not least, I thank the past and present staff at the University of Melbourne, especially Philip Kent, Jennifer Hill, Evelyn Portek, Anthony Tedeschi, and their assistants; Nadja Krajicek of the Tiroler Landesarchiv; and the staff of the Research Section, Performing Arts Library, New York Public Library. This research was partly supported under Australian Research Council’s Discovery Projects funding scheme (project number DP150102135).

1. Margarita M. Hanson, as successor at L’Oiseau-Lyre in 1971 to Hanson-Dyer’s second husband Joseph “Jeff” Hanson, was largely responsible for seeing *Polyphonic Music of the Fourteenth Century* and the *Magnus Liber Organi*, as well as the revised Couperin edition, to completion. Hanson-Dyer had earlier ensured that the Couperin edition was completed for the 200th anniversary of the composer’s death in 1933. The second major arm of L’Oiseau-Lyre was its recording label, sometimes overshadowing the publishing business. The record label was sold to Decca in 1970. On Hanson-Dyer’s life, see Davidson, “Dyer, Louise Berta (1884–1962)”; Davidson, *Lyrebird Rising: Louise Hanson-Dyer of Oiseau-Lyre, 1884–1962*.

II. LHD 244: An Early Layer and What It Tells Us*

JAN HERLINGER

Despite its small size, sometimes faulty readings, and chequered history, LHD 244¹ not only informs us about the interests of its compilers, but also advances our knowledge of medieval music theory. I report on an early layer of the manuscript, which begins where a later contributor (Scribe Y) began numbering its folios with a “1” that he placed in the upper right corner of a recto; it ends on the verso of the folio numbered 58, after which Y began adding psalm-tone formulas on folio 59.² Of these fifty-eight folios only 1–10 and 43–58 survive, the intervening thirty-two having gone missing. The twenty-six folios that remain (whose pages have now been numbered 9–60 in pencil in their lower outside corners) contain nineteen texts on a variety of topics (see Table 1). These are the work of scribes A (pp. 9–50, folios 1–10 and 43–53) and B (pp. 51–60, folios 54–58). All texts are transmitted anonymously except three credited to Nicolaus de Aversa, Nicolaus de Capua, and Nicolaus Burtius. That of Nicolaus de Capua bears the date 1415; that of Nicolaus Burtius consists of excerpts from a book printed in 1487. These are the *termini non ante quos* for the contributions of A and B respectively. The gothic hands of these scribes make a date very far into the sixteenth century unlikely.

What are the most significant contributions this layer of LHD 244 makes to our knowledge of medieval music theory? Scholars had suspected

* Thanks to Jason Stoessel for sharing advance information about the structure of the manuscript and its scribes and for other information, to Karen Cook and Carol Williams for sharing a transcript of Nicolaus de Aversa’s *Ars plane musicae*, to Bonnie J. Blackburn for consultation on the terminology of mensural theory, and to Linda Page Cummins for suggesting revisions to a draft of this essay. I thank also the journal’s anonymous reviewers and its editor for helpful suggestions. The Gladys Kriebel Delmas Foundation supported my travel to Melbourne in May 2015 to study LHD 244 at first hand, as well as earlier related research in Venice; I am very grateful for this support.

1. Melbourne, University of Melbourne Library, Special Collections, Rare Music, LHD 244 (hereafter cited as LHD 244).

2. On the preparation and history of the manuscript, see Jason Stoessel, “The Making of Louise Hanson-Dyer manuscript 244,” in the present volume. Folio numbers that are now illegible can be determined through reference to those that remain legible.

III. New Light on Frater Nicolaus de Aversa: His Plainchant Treatise in LHD 244¹

KAREN COOK AND CAROL WILLIAMS

Until recently, the only known reference to Nicolaus de Aversa was in the treatise *Ars cantus mensurabilis mensurata per modos iuris*.² The author of this treatise, whom musicologists generally call Anonymous V, reports in the chapter on syncopation that a “Frater Nicolaus de Aversa Ordinis Celestinorum” wrote a Credo with several syncopated passages.³ Nicolaus reappears in the chapter on red and void notation, in which Anonymous V reports that he critiqued “Cecchus de Florentia” for improperly using red semi-breves in minor prolation;⁴ Nicolaus himself used the more proper dotted semibreve in his *cantilenae*, a sign that he “imitated the art of the French.”⁵ He also used void minim figures (called imperfect minims by Anonymous V) and void flagged semiminims, although the treatise names no specific work by Nicolaus using these features.⁶

In a later study, Carla Vivarelli makes two insightful remarks about these statements.⁷ She observes that the term *cantilenae* was often applied to polyphonic secular music, and posits that in addition to his sacred Credo, Nicolaus composed secular music, perhaps in *formes fixes*. Secondly, she notices that Anonymous V’s descriptions of Nicolaus’s complicated notational gestures suggest a written exemplar. For example, Anonymous V states: “I saw such figures placed by Brother Nicolaus de Aversa for imperfect minimae—four for

1. Melbourne, University of Melbourne Library, Special Collections, Rare Music, LHD 244.

2. Edmond de Coussemaker published a large section of this treatise as Anonymous V in volume III of his *Scriptorum de musica medii aevi*. C. Matthew Balensuela, retaining Coussemaker’s labeling of Anonymous V, clarified the scope and nature of the treatise in his 1994 critical edition, *Ars cantus mensurabilis mensurata per modos iuris*.

3. Balensuela, *Ars cantus mensurabilis*, 214–15. This Credo is otherwise unknown.

4. Balensuela identifies the “Cecchus de Florentia” as Francesco Landini; however, Michael Scott Cuthbert states that the composer should instead be referred to as Francesco da Firenze, Francesco degli organi or Franciscus cecus. See Cuthbert, “Trecento Fragments,” 492.

5. As translated in Balensuela, *Ars cantus mensurabilis*, 242–43.

6. *Ibid.*, 240–43, 246–47.

7. Carla Vivarelli, “‘Ars cantus mensurabilis mensurata per modos iuris.’”

IV. The Reception of the *Compendium Musicale* of Nicolaus de Capua: Paris to Melbourne*

LINDA PAGE CUMMINS

The caption of the *Compendium musicale* of Nicolaus de Capua as it appears in Melbourne LHD 244:¹

Ad laudem sanctissime trinitatis et gloriose Virginis marie dulcissime matris sue ac totius curie celestis triumphantis. Incipit compendium musicale multis doctoribus et philosophis editum et compositum per presbiterum dominum nicolaum de Capua ordinatum sub anno domini M.cccc^o.xv:

[To the praise of the most holy Trinity, and of the glorious Virgin Mary its sweetest mother, and of all the triumphant celestial court. Here begins the musical compendium produced and composed by many doctors and philosophers, set in order by the priest Nicolaus de Capua in the year of the Lord 1415.]

The 2006 publication of the Hanson-Dyer Music Collection catalog, listing Nicolaus de Capua's *Compendium musicale* among the contents of *Mu*, marked one of the most recent developments in the tangled reception history of this *Compendium* and the identification of its contents.² The opening caption,

* Travel for this project was funded by The University of Alabama's College Academy of Research, Scholarship, and Creative Activity. Thanks are due to Jason Stoessel for coordinating the efforts of those interested in studying LHD 244, to all who planned and participated in the Symposium on the manuscript, to the gracious and helpful University of Melbourne Library staff, and to Jan Herlinger for suggesting revisions to earlier drafts.

1. This caption, with minor variants, opens the three known surviving manuscript copies of the *Compendium musicale* of Nicolaus de Capua: Melbourne, University of Melbourne Library, Special Collections, Rare Music, MS LHD 244 (hereafter *Mu*); Rome, Biblioteca Vallicelliana, B.83 (*Rv*); and Venice, Biblioteca Nazionale Marciana, Lat. VIII.82 (*Vm1*). The caption is reproduced in La Fage, *Nicolai Capuani presbyteri compendium musicale*, 5, and his *Essais de diphthérogaphie musicale*, 309; and in Danjou's "Notices des manuscrits," 198. Five other manuscripts with concordant material will be mentioned: Rome, Biblioteca Casanatense, 1711 (*Rc*); Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. theor. 1010 (*Bs*); Venice, Biblioteca Nazionale Marciana, Lat. VIII.64 (*Vm2*); Florence, Biblioteca Medicea Laurenziana, Ashburnham 1119 and Pluteus XXIX.48; and Seville, Biblioteca Capitular y Colombina, 5-2-25.

2. Herlin, *Catalogue of the Hanson-Dyer Music Collection*, 103.

V. Instructions for Keyboard Accompaniment in Music Manuscript LHD 244 of the University of Melbourne*

DENIS B. COLLINS

Towards the end of Manuscript 244 of the former Louise Hanson-Dyer Collection¹ (hereafter LHD 244), there are two sections written in Italian by anonymous authors that provide instructions for constructing chordal accompaniment on a keyboard instrument. The first section is located in Gathering 7 and occupies pages 80 to 90 according to the modern pagination of the manuscript.² The text begins with “*Modo di sonare sop.^a la parte con facilità*” and continues with twelve rules, each labelled *Regola*. Almost all of these rules are supported by short musical examples for a bass part that include figures comprising Arabic numerals and accidentals, although there are no written out realizations for the added upper notes specified by the verbal text and figuration. Written in a different script, the second section, located in Gatherings 8 and 9 of the manuscript (pages 95–101), is a collection of twenty-one points of advice, each labelled *Auuertimento*, with no overall title or introduction to this material and no musical examples. The material on pages 80–90 has been identified with Hand Y, who likely made the final additions to the manuscript, while the twenty-one *Auuertimenti* belong to Hand X, who appears to also have been involved in the later gatherings of the manuscript.³

The materials presented by these two scribes offer insights into the practical concerns and pedagogical orientation of church musicians active at the turn of the seventeenth century. The rules copied by Hand Y reveal some

* Research for this study was supported by an Australian Research Council Discovery Project (grant number DP150102135). I wish to acknowledge the very helpful contributions of Jason Stoessel in the formation of this study.

1. Melbourne, University of Melbourne Library, Special Collections, Rare Music, LHD 244.

2. See Jason Stoessel's article in this volume for a discussion of page 79 and an earlier version of page 80.

3. Discussion of the different hands involved in the preparation of LHD 244 may be found in Stoessel's palaeographical study of this manuscript, appearing in the present volume. Stoessel suggests that the successive Arabic page numbers were probably added in pencil to the lower outer corners by Denis Herlin, the first cataloguer of this manuscript.

**VI. Melbourne, University of Melbourne Library,
Special Collections, Rare Music, MS LHD 244
Inventory**

PREPARED BY JASON STOESSEL,
JAN HERLINGER AND LINDA PAGE CUMMINS

Abbreviations and Symbols

AH *Analecta hymnica medii aevi. Historiae Rhythmicae.* Edited by Guido Maria Dreves, Clemens Blume and Henry M. Bannister, 55 vols. Leipzig: O.R. Reisland, 1886–1922.

ex., exx. Music examples in the manuscript

LU *The Liber Usualis*, ed. Benedictines of Solesmes. Tournai: Desclée, 1953.

Sachs Sachs, Klaus-Jürgen. *Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen.* Beihefte zum Archiv für Musikwissenschaft 13. Wiesbaden: Franz Steiner, 1974. pp. 207–20 (Verzeichnis der Incipits)

| Indicates a line break in the original

~|| Indicates the fragmented end of a text

||~ Indicates the fragmented beginning of a text

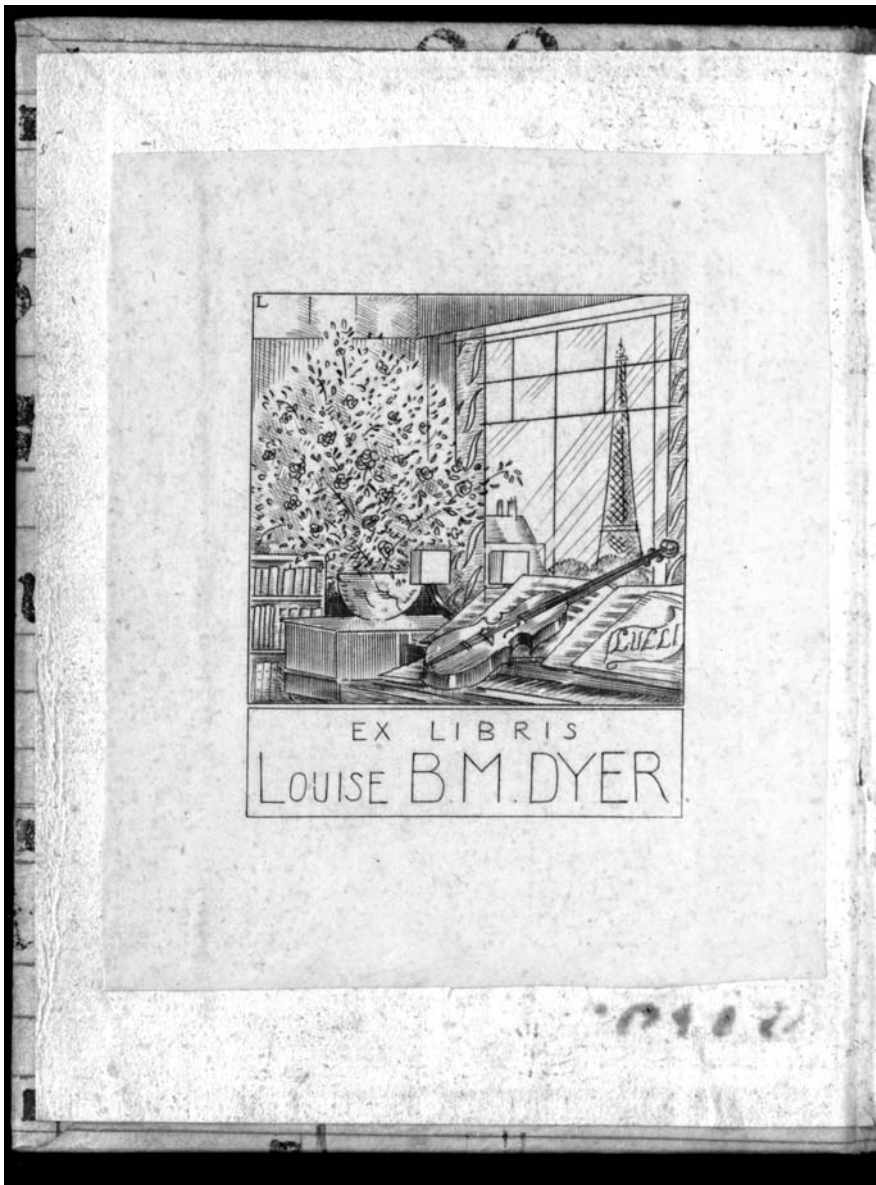
< > Indicate enclosed text is editorial

[[]] Enclose text deleted by the scribe

Physical dimensions

Paper; I + 59 + I folios, 124–31 x 91–102 mm (binding 137–38 x 112–13 mm).





LHD 244 (University of Melbourne), front pastedown

