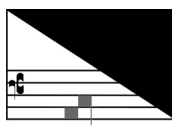


MUSICA DISCIPLINA

A YEARBOOK OF THE HISTORY OF MUSIC

Edited by
STANLEY BOORMAN

VOLUME LVI, 2011



American Institute of Musicology

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HIMMLISCHE HIERARCHIE UND IRDISCHES INSTRUMENTARIUM: ZU DEN NEUN CHÖREN DER ENGEL AM MINDENER ALTAR UND VERWANDTEN RETABELN DER ZEIT UM 1425/30*

BJÖRN R. TAMMEN

1. Prolegomena

In vermeintlich selbstgenügsamen Visualisierungen tragen die Engelskonzerte des Spätmittelalters zu einem festlich-repräsentativen, die himmlische Liturgie vergegenwärtigenden Symbolraum bei, zugleich lassen sie uns—ganz nebenbei—in einer Anschaulichkeit am zeitgenössischen Instrumentarium partizipieren, die ihresgleichen sucht. Man tut sich schwer, Bedeutungen und Funktionen dieses schier ubiquitären Bildmotivs außerhalb jener primär liturgisch bestimmten Vorstellungswelt, die Reinhold Hammerstein vor gut einem halben Jahrhundert in souveräner Verschränkung literarischer und ikonographischer Evidenz aufgearbeitet hat,¹ überhaupt in Betracht zu ziehen.² Und dabei stellt der symbolisch-liturgische Raum nur eine von mehreren Verständnisebenen bereit. Mindestens ebenso wichtig erscheint mir eine Form des sozialen Raumes, der sich praktisch jedem Engelskonzert kraft spezifischer Auswahl und Disposition weltlicher Musikinstrumente in den Umgrenzungen des Bildraumes einschreibt; zusätzlich hinterfangen den symbolischen wie den sozialen Raum jene auf Motiverfindung und Motivtransfer, Kopie, Nachahmung, Abwandlung oder auch Parallelkonzeption beruhenden Verbreitungswege im physisch realen, dem geographischen Raum.

* Der vorliegende Beitrag—erweiterte Fassung meines Vortrags “Symbolical Space: the Minden Altarpiece and the Hierarchy of Angels Reconsidered” (*VI corso di iconografia musicale*, Istituto per i Beni Musicali in Piemonte / Università di Torino, Facoltà di Scienze della Formazione, 8. Mai 2008)—entstand im Rahmen des Forschungsschwerpunkts *Musik—Identität—Raum* (Schnittstelle I: 1430/40) an der Kommission für Musikforschung der Österreichischen Akademie der Wissenschaften.

1. Hammerstein, *Die Musik der Engel*, verstanden als *Beitrag zur mittelalterlichen Musikanschauung* (Untertitel).

2. Überlegungen zu den “Erscheinungsweisen und Funktionen eines allzu vertrauten Bildmotivs” (Untertitel) bei Tammen, “Engelmusik in der Buchmalerei.”

A SENSE OF PROPORTION:
THE PERFORMANCE OF SESQUIALTERA ca. 1515–ca. 1565*

MARTIN HAM

Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!

Shakespeare: *KING RICHARD II* (Act 5, Scene 5)

Introduction

The origins of this paper lie in a request to the writer for advice on historically appropriate interpretations of ternary proportions in a number of 16th century works. The mensural system employed during the late 15th and 16th centuries presents musicologists and performers with a number of challenges, and this, despite previous scholarly considerations, remains one of them. The present study is an attempt to reassess the evidence in order to address the particular issue.

The two main forms of ternary proportion are *tripla* and *sesquialtera*. In simple terms, *tripla* requires the performance of three notes in the time of one, and *sesquialtera* three notes in the time of two. *Sesquialtera* very largely fits either three semibreves (or their equivalent) into the time of two semibreves (major *sesquialtera*), or three minims into the time of two minims (minor *sesquialtera*)—the identical proportion but a different rhythmic grouping.¹

* Versions of parts of this study were read at All Souls College, Oxford, February 2008, at the Medieval and Renaissance Music Conferences of 2009, Utrecht, and 2010, Royal Holloway, and at the Schola Cantorum Basiliensis, January 2011. I am very grateful to a number of colleagues for support and assistance of various kinds in the preparation of this study—in particular, Margaret Bent, Bonnie Blackburn, Marie-Alexis Colin, Cristina Diego, Frank Dobbins, Theodor Dumitrescu, Cathy Ann Elias, Eric Jas, John Milsom, Michael Noone, Manfred Nowak, Owen Rees, Stephen Rice, and Anne Smith. I am also very grateful to Bernd Becker for permission to reproduce examples from his published facsimiles.

1. I will use *sesquialtera* as a general term, and for the proportion in white notation, *hemiola* for it in black. This latter should be distinguished from other uses of colour, such as for duple proportion and, in isolated groups of black notes in imperfect mensurations, for dotted rhythms e.g. a black semibreve and black minim for a dotted minim and a semiminim. The

MUSIC FOR MEDICI FESTIVALS: SOME ADDITIONAL WORKS RECOVERED*

ANTHONY M. CUMMINGS

In 1957, Nino Pirrotta wrote that

[e]ven smaller than the number of *intermedio* descriptions is the number of compositions about which one knows with certainty that they served for *intermedij* (naturally, elevated, courtly *intermedij*). For the sixteenth century, there are: seven pieces by F. Corteccia for the *intermedij* for *Il Commodo* by A. Landi (1539, Florence) in *Musiche fatte nelle Nozze dello Illustrissimo Duca di Firenze* (Venice, 1539, by the composer, with the exclusion of the first and last, newly-published in *Libro II de Madrigali à 4 v.* and *Libro I de Madrigali à 5 & à 6 v.*, both Venice 1547); five “*madrigali nella Comedio del Furto*” also by Corteccia (for *Il furto* by F. d’Ambra, Florence, 1544) in *Libro I de Madrigali à 4 v.* (Venice, 1547); finally the *Intermedi di Concerti . . . nelle Nozze del Serenissimo Don Ferdinando Medici* (Venice, 1591) with music by C. Malvezzi, L. Marenzio, A. Archilei, J. Peri, G. Bardi, and E. de’ Cavalieri, which was performed in the Florentine *intermedij* of 1589. Very incomplete are the few pieces, mostly composed by A. Striggio, for the *intermedij* performed in Florence from 1565 until 1586, which are preserved in his *III Libro de Madrigali à 5 v.* and manuscript 27,731 of the Cons. Royal de Musique in Brussels.¹

Our knowledge of the extant music for the entire series of splendid Florentine public festivals of the *Cinquecento* (which among their traditional elements almost invariably included theatrical *intermedij*) has not measurably increased since these words were written more than half a century ago. What

* My subtitle is adapted, respectfully, from Philip Gossett, “Rossini in Naples: Some Major Works Recovered.” I am very grateful to my colleague and friend Diane Cole Ahl, The Arthur J. ’55 and Barbara S. Rothkopf Professor of Art History at Lafayette College, for invaluable comment. I also wish to record the generous assistance of Andrew T. King in the preparation of the musical examples.

1. Nino Pirrotta, “Intermedium,” col. 1323. The translation is by Professor Franz A. Birgel of Muhlenberg College, to whom I am very grateful.

BECOMING MAGNIFICENT: GIOVANNI GABRIELI FROM HIS ANNUS HORRIBILIS TO HIS DEATH IN 1612

REBECCA EDWARDS

At the beginning of the Venetian calendar year, 1 March 1585, Giovanni Gabrieli, not yet out of his twenties but already a veteran of several years' service at the court of Duke Albrecht V of Bavaria, had just secured two of the most desirable musical employments in the city of Venice—organist positions at the Basilica di San Marco and the Scuola di San Rocco.¹ Renowned throughout Europe and administered by the loftiest ranks of the Venetian patriciate, the Cappella Marciana offered high visibility, enviable salary and excellent opportunities for collaboration with skilled musicians. The Scuola di San Rocco furnished other career-building possibilities, chief among them access to powerful merchants and *cittadini*, citizen ranks as ambitious and ostentatious as the *Signoria* in a Republic known for sumptuous music in both its public and private spheres. Combined, these musical posts promised to keep Giovanni Gabrieli exceedingly busy, well compensated and squarely in the public eye.²

1. Two months earlier, Giovanni Gabrieli had been unanimously elected to the organ post at San Marco abandoned by the distinguished and long-serving Claudio Merulo the previous October. Then on 13 February 1585 he was hired to replace Vincenzo Bell'Haver at San Rocco. In his hand on 4 August 1585, Giovanni "Gabriello" (as he signed his name on that occasion) acknowledged receipt of his full salary at the confraternity for a year that had commenced on 13 February. See Edwards, "Claudio Merulo," 141, and Arnold, "Towards a Biography," 200.

2. The dual employments obligated Giovanni Gabrieli to a formidable schedule of composing and performing commitments. While San Marco, the Doge's private chapel, was served by two organists whose duties alternated weekly, liturgical observances specified, beyond Sunday Mass and Vespers, at least twenty days of the year in which the gold and jewel-encrusted altarpiece, the *pala d'oro*, was ceremoniously displayed, while the choir sang *canto figurato* in the presence of the Doge and his retinue. Included in the Basilica's calendar was an exacting schedule of vigils and services for Advent, Christmas, Lent, Holy Week, Ascension and Corpus Christi, plus additional feasts in honor of Saint Mark, local saints and political events; For details, see Moore, *Vespers at Saint Mark's*, 1:210–28 and Appendix 2, 313–30, and Bryant, "The 'Cori Spezzati' of St. Mark's." Some of the aforementioned "solemni feste," prescribed by the ceremonial books of San Marco included the *andata in trionfo* for at least fourteen occasions, a procession which involved the Doge and the various governmental bodies, the *scuole* and foreign ambassadors. It has been estimated that, by the mid-16th century,

CAROLUS LUYTHON'S *MISSA SUPER BASIM*:
CAESAR VIVE AND HERMETIC ASTROLOGY IN
EARLY SEVENTEENTH-CENTURY PRAGUE*

NICHOLAS JOHNSON

Hence music is God's gift; cease to loath it,
Momus, for the pious life cannot be without it.
Music eagerly gives power to the spirit,
and gently lightens care-weary spirits.
It raises and strengthens the sorrowful, and gives solace,
and distracts the long tedium of a long life.
Indeed, even in a time of tranquil peace,
music loudly extols holy powers to the highest domes.
... In peace it restores its citizens: with unwarlike hand it keeps
from their necks any hostile force or threat.
God admits it into the holy places of His holy temple,
that He may be worshipped with fit honor in Psalms.¹

So wrote Neo-Latin poet Elizabeth Jane Weston in 1602 in a poem dedicated to Philippe de Monte, the most illustrious composer at the court of Holy Roman Emperor Rudolf II in Prague. Weston's stepfather, alchemist and spirit-medium Edward Kelly, had brought his family to Prague in the mid 1580s, where he served briefly as an assistant to occultist and diviner John Dee. Ostracized from other courts due to their heretical and possibly demonic practices, the two joined a multitude of scientific, mystical, and alchemical thinkers at the court of Rudolf II, the so-called "Wizard King."² Under

* Portions of this essay were presented at the Joint Meeting of the American Musicological Society and the Society for Music Theory in Indianapolis, Indiana, November 2010. My research has been supported by a dissertation research fellowship from the CLIR (Center on Library and Information Resources) through the Mellon Foundation.

1. Translation from *Elizabeth Jane Weston: Collected Writings*, 53; excerpt from the poem "a.d. Nobiliss: & Excellensiss: Dn. PHILIPPUM DE MONTE: Sac: Caes. Mtis. Capellae Magistrum, Musicum hoc nostro seculo principem." This poem also appears in Doorslaer, *La vie et les oeuvres*, 271–72.

2. For John Dee's relationship with Rudolf II see Harkness, *Conversations with Angels*. The most thorough biography of Edward Kelly is Wilding, "A Biography of Edward Kelly," 35–89.

NEW LIGHT ON THE SO-CALLED LAUDARIO DI SANT'AGNESE*

FRANCESCO ZIMEI

The name and devotional practices of the *Societas Sanctarum Marie et Agnetis de laudibus*, active in the Florentine church of the Carmine, are usually associated with a certain number of lauda fragments with musical notation, found in various public and private collections in Europe and America. The inadvertent dismembering of this corpus and its simultaneous dispersal, subsequently recorded over the past two centuries on the antiques market,¹ can be attributed to the extraordinary and uniform quality of its illuminations, painted around the fourth decade of the *Trecento* by Pacino di Bonaguida (fl. 1303–40), leader of the “miniaturist tendency” in Florentine painting, and by his frequent and equally important collaborator, the Master of the Dominican Effigies.²

In the wake of attributions made by art historians, musicological interest in these documents, which are often limited to the illuminated area, and in some cases even glued to a rigid support for obsolete exhibition purposes—

* *This article is dedicated to my wife Cristiana.* I wish to thank Eve Borsook, Kathryn Bosi, Jonathan K. Nelson, Giovanni Pagliarulo and Giovanni Trambusti (Villa I Tatti, Florence), Elisabeth Morrison and Christine Sciacca (The J. Paul Getty Museum, Los Angeles), Stella Panayotova (The Fitzwilliam Museum, Cambridge), Justin Clegg (The British Library, London), Michelle Facini and Barbara Wood (The National Gallery of Art, Washington), Barbara Drake Boehm (The Metropolitan Museum of Art, New York), Enrico Frascione (Florence), Francesca Pasut (Monza), Paolo Piccardi (Florence), Craig Plunges (Harvard University), and the late Miklós Boskovits (Florence) for sharing with me photographs as well as bibliographic information.

1. The first sheets of which we have news belonged to the well-known English collector and writer on art William Young Ottley (1771–1836), who probably acquired them in the last decade of the eighteenth century, during his long stay in Italy. After his death, they were sold, together with the rest of his collection, at a Sotheby's auction held in London on 11 May 1838.

2. On the artistic character of the two illuminators and, more particularly, on their recognised roles in illustrating laude, see Offner, *A Critical and Historical Corpus*; Boskovits, *A Critical and Historical Corpus*; Kanter, “Pacino di Bonaguida” and “Master of the Dominican Effigies”; Drake Boehm, “The Laudario”; Bollati, “Pacino di Bonaguida”; Labriola, “Pacino di Bonaguida”; Pasut, “Pacino di Bonaguida”; Panayotova, “New miniatures” and “One leaf and five miniatures.” All these works are also valuable for their abundant photographic content.

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