

Quomodo cantabimus canticum?



Studies in Honor of Edward H. Roesner

Edited by

David Butler Cannata, Gabriela Initchi Currie,
Rena Charnin Mueller, and John Louis Nádas



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MISCELLANEA

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AMERICAN INSTITUTE OF MUSICOLOGY

Paul L. Ranzini, Director

Miscellanea 7

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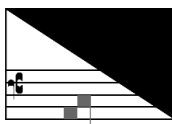
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AMERICAN INSTITUTE OF MUSICOLOGY
Middleton, Wisconsin

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An Appreciation

Mary Carruthers

Remarque Professor of Literature &
Former Dean for Humanities, New York University

Edward Roesner has been a mainstay of the Medieval and Renaissance Center at New York University, as he was of its predecessors, the Medieval and Renaissance Studies Program and the Center for Research in the Middle Ages and Renaissance. The popular image, which sometimes hits a truth, of the lonely, self-involved and “absent-minded” scholar lost in a preciously abstruse world of his own making does not match Edward at all. It fits neither his scholarly nor his institutional style.

When I arrived at NYU in Fall 1991, Edward had just completed his magisterial introduction to the Fauvel manuscript facsimile, a project requiring the best sort of interdisciplinary study, in which a scholar who is master of his own discipline thinks together with other scholars who are masters of theirs, about a subject whose richness can only be recovered by such means. Since I was committed to cross-disciplinary research myself, I felt immediately at home. NYU has been home for decades and generations to a remarkable and remarkably generous group of medievalists, who have shared a passion for all aspects of their subject and have worked together to develop similar passion in their students. No one of us has been more successful at this than Edward, who has invited his students to broaden their intellectual experiences by working with scholars in several literatures, history, and art history. All of them may not have taken up that invitation, but those who did certainly enlivened my seminars and those of my colleagues.

He served generously and well as Chair of Music at NYU for many years. Institutions need such beneficent faculty colleagues to thrive, and NYU’s success in building its programs to international stature has rested with the skill, knowledge, and devotion of faculty members like Edward. To say he will be missed is obvious. Can he be replaced? Of course not. Will his combination of professional and personal gifts be emulated by those who follow him? We all hope so. I thank Rena Mueller for giving me this occasion to record my appreciation of Edward. Others do so far more eloquently and copiously in the essays that enliven this fine collection which she, David Cannata, and others have assembled in his honor. I’m glad to have a small part in celebrating my dear friend and most excellent colleague.

A Personal Recollection

In September 1964, a rather motley crew of aspiring musicologists arrived at Washington Square to begin graduate work with Martin Bernstein, Jan LaRue, Gustave Reese, Victor Fell Yellin, *et alia*. We came from amazingly different backgrounds: some were native New Yorkers who had gone through New York City schools, such as Juilliard, and Hunter College (before there was a City University of New York), and others who hailed—academically, that is—from Brown, Harvard, Wellesley, Bryn Mawr, the University of Washington, and the Cincinnati Conservatory. Through the years we finished our doctorates at what can only be termed varying rates of speed: of that class, some flew through the program in record time, like Allan Atlas, Ellen Rosand, and Steven Ledbetter. Others took a little longer—Linda Correll, Louise Litterick, and Marian Cobin. And still others of us seemed to take forever (the present writer, for example). Some went on to make an indelible imprint on the discipline, like Joshua Rifkin. But through it all, there was always one person who, as a graduate student, teaching assistant, junior faculty member, and then, as Chair of the Department for entirely new generations of graduate students, or just as a friend, in one way or another guided us, formed us, cajoled us—simply made us what we are today.

This is not the place to go into the myriad of stories we all have concerning little Eddie Roesner's capers in Cincinnati, before he came to NYU: leave it to say that the locals were delighted when he picked up and left for graduate school in New York, although it does give one pause to imagine an early Roesner stage appearance as a super in *Aida*, accompanying the giraffes and donkeys around the stage of the Cincinnati Zoo. And once at NYU, as Gustave Reese's assistant, his was the experience of a lifetime, enduring any number of zany exploits with the great man, all of which are the stuff of legend. His seminal dissertation on the organa of W_1 , completed during the year he spent as Hans Tischler's sabbatical replacement at Indiana, was always the *ne plus ultra* in rigor and style for those of us who came after. The publication of his first article on W_1 in JAMS—in which he insisted that his greatest achievement were printed pages where there was one line of text and the remainder consisted entirely of footnote material!—secured his place among the foremost medievalists of the century, something he denies to this day. The University of Maryland was a stopping point on the way back to NYU, where his return cemented the long and storied tradition of excellence there that Reese, and Curt Sachs before him, had made synonymous with the study of early music. His was the longest chairmanship of the Department of Music save that of Martin Bernstein. For the American Musicological Society, he served as Review Editor for JAMS, and he served on the Publications Committee—both as Chair and as a member—

Suavis et morosus: The Ways of a Word

Leofranc Holford-Strevens
Oxford

It is customary to begin articles in *Festschriften* with praises for the honorand's achievements and reminiscences from personal acquaintance. The former it would be presumptuous of me to assay when so many others better qualified to speak on the subject will do so in this very volume; but I can integrate my offering under the latter head with my contribution to the whole, for it was Edward Roesner himself whose invitation to review the first three fascicles of the *Lexicon musicum Latinum medii aevi* concentrated my mind on the pairing *suavis et morosus*.¹ That invaluable work promised in its preface an article on the latter adjective, a favorite with music theorists, but not the former, which conveyed nothing specific in musical contexts and was used in equal measure (*gleichmaßen*) throughout medieval Latin writing.²

Readers will at once recognize an allusion to the standing description of the eighth psalm-tone, first found (so far as I can determine from the *Thesaurus Musicarum Latinarum*, without which this and many other articles could not have been written) in the anonymous 12th-century, possibly Low Country author of two treatises in British Library, MS Egerton 2888, hereafter called Anonymus Egertonensis.³ In the second treatise, which is headed *De tractatu tonorum*, the Anonymus describes the affects of the eight psalm-tones:

*Primus tonus dicitur mobilis et habilis, eo quod ad omnes affectus aptus sit. Secundus gravis et flebilis quia modulatio eius convenientior videtur tristibus miseris. Tertius dicitur severus et incitabilis in cursu suo fractus habens saltus, per hunc modum quando plurimi provocantur ad furiam. Unde Boetius: Quod Pythagoras adolescentem quondam tertii modi sono incitatum per secundum rediderit mitiorem. Quartus describitur blandus et garrulus, qui manifeste adulatoribus convenit. Quintus modestus et delectabilis, qui tristes et anxios letificat, lapsos et desperantes revocat. Sextus dicitur pius et lacrimabilis. Hic modus congruit his qui de facili provocantur ad lacrimas. Septimus dicitur lascivus et iocundus varios habens saltus, et est modus adolescentiae. Octavus suavis et morosus, et est modus discretorum.*⁴

[The first tone is said to be mobile and adaptable, as being appropriate to all affects. The second, grave and weepy, since making music⁵ in it seems more appropriate for dolorous woes. The third is called severe and stirring, having

Concentum caeli quis dormire faciet? Eriugenian Cosmic Song and Carolingian Planetary Astronomy

Gabriela Ilnitchi Currie
University of Minnesota

C current discourses on the survival and transmission of the notion of celestial harmony in medieval thought are often, and rightly so, framed in such a way as to underscore its philosophical, theological, and to a lesser extent cosmological implications. One could argue persuasively that such a conceptual program has led to a significantly richer and more nuanced understanding of the medieval and Renaissance preoccupation with macro- and micro-cosmic ontological correspondences, and that it has done so precisely by capitalizing on the profoundly Neoplatonic epistemology and cosmology embedded in most of the texts that helped disseminate among medieval scholars the concept of a sounding universe structured according to mathematical and, therefore, musical proportions. However, one could argue just as persuasively that, as worthwhile as this dominant analytical and discursive mode may have been thus far, the intense, almost exclusive concentration on the philosophical dimension of the medieval notion of cosmic music can ultimately prove conceptually limiting; it effectually streamlines the historical narrative and underscores the conceptual continuance of a philosophical notion rather than the variances manifest in its medieval adaptations. In doing so, it inadvertently puts forward a highly idealized, homogeneous medieval view of the celestial harmony.

It goes without saying that the very notion of cosmic harmony was and remains part and parcel of the Neoplatonic thought. As heirs to this philosophical world view, pre- and early modern musical cosmologies exhibit two analytically distinct yet conceptually intertwining notions, rooted in the Platonic cosmogonical and mythical accounts in *Timaeus* and the *Republic*, respectively: the concept of World Harmony at large, and that of the “music of the spheres.” As transmitted in the medieval Latin world, the Timaeian cosmic harmony develops from a complex set of mathematical proportions manifest in the cosmic configurations and often conceived as analogous to musical *symphoniae*. The music of the spheres, although often understood as a particular case or a localized expression of the World Harmony, pertains to a universe in which each of the planets produces a distinctive sound in its revolution and these sounds most often form together a well-defined musical scale.

The Making of Carolingian Mass Chant Books

Susan Rankin

Emmanuel College, Cambridge

"80. To all the clergy: that they are to learn the Roman chant thoroughly and that it is to be performed according to the rite at the night- and day offices, following that which our father of blessed memory, King Pippin, fought for that it might happen, when he "took away" [*tulit*] the Gallican [chant] for the sake of unanimity of the apostolic seat and the peaceful concord of the holy church of God." (*Admonitio generalis*)¹

Among the many official royal injunctions set out in Charlemagne's *Admonitio generalis* of 789 is one which deals with liturgical singing: the clergy should now sing *cantus Romanus* rather than Gallican chant. While this part of the capitulary appears to refer to chants of the office, it has generally been understood that Charlemagne (and predecessors) had chants for both mass and office in mind. But how could cantors in late eighth-century Francia actually go about the business of "learning the Roman chant thoroughly?" Even if much of what they already sang conformed with Roman chant, how could they know in what Roman as opposed to Gallican practice consisted? While some may have been visited by Roman singers, or, like Amalarius in the ninth century, may have visited Rome themselves, the vast majority are unlikely to have been so privileged. The clear implication is that books of chant, whether themselves from Rome, or copied from Roman books, or believed to be copied from Roman books, were available.² The intention that all clergy should have direct access to a chant book is also manifest in lists issued by Carolingian bishops of books which were considered necessary to priests for teaching the Christian faith. An episcopal capitulary written by Bishop Haito of Basel between 806 and 813 includes the following list of *desiderata*: sacramentary, lectionary, antiphoner, baptisterium, computus, canon penitentialis, psalter, and an homiliary suitable for the whole year as well as for single feasts.³ Different versions of such lists can be followed through sources from the late eighth to the late ninth century: even in the shorter versions an antiphoner is almost never absent.⁴

To what extent did reality match these intentions? Through the library catalogues and inventories of large monastic houses, the possession of substantial numbers of chant books can be ascertained: six "antiphoners" at St. Riquier in 831, six "antiphoners" given

Re-Reading Notker's Preface

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Universität Erlangen-Nürnberg

Notker of Saint Gall (d. 912) wrote the famous preface dedicating his collection of sequences as a letter to Liutward, bishop of Vercelli, abbot of the monastery of Saint Columbanus in Bobbio, and arch-chaplain of emperor Charles III, thus to one of the most powerful and influential persons of his time.² Though directed to a single person, at the same time the letter functions as a prologue, combining the “paratextual” functions of a dedication letter and a preface,³ opening the dialog between the author of the book and any of its readers, introducing a new genre of liturgical poetry, and expounding in narrative form its poetical criteria to an audience of the period sufficiently acquainted with the liturgical, poetical, and musical context. The present paper is an attempt to reread and to re-appraise that frequently cited, often overinterpreted, but just as often “underinterpreted” text, which can be dated between the coronation of Charles III and the deposition of Liutward, that is between 881 and 887. The following discussion presents a close reading, one that listens precisely to the wording and vocabulary of the text, cautiously resuming its contents, and considering their implications. Four premises will be stated for this reading.

Premise 1: Notker knows what he is saying, and he knows why he says it the way he does. Thus, we will neither suspect him to be distorting or confusing facts, nor accuse him for being misleading and applying improper, loose or faulty terminology (as earlier readers have done),⁴ nor shake our heads in supercilious astonishment, when we find our own observations and notions different from what he states (as another earlier reader did).⁵

Premise 2: Notker has reasons for saying what he says. That what he says is true, can be one reason for him to say it; but this is only one reason, and indeed the most trivial one. Hence, any statement of the text can and will be understood without regard to the question, whether it reports a fact or whether what it states is fabricated.

Premise 3 concerns what Notker does not say: his text is unspecific or entirely tacit about many details, prerequisites and connections. In part because of the ambiguity of his statements, in part because of the leaps within his text, the information provided appears incomplete, and in many cases insufficient to us. However, our reading will

Properchant: English Theory at Home and Abroad, with an Excursus on Amerus/Aluredus and his Tradition

Bonnie J. Blackburn¹
Oxford

In an English carol of the early 16th century, a lusty friar leads a nun into temptation by teaching her music:

*Inducas, inducas,
In temptacionibus.
Ther was a frier of order gray,
Inducas,
Which loued a nunne full meny a day
In temptacionibus.
This fryer was lusty, proper, and yong,
Inducas,
He offerd the nunne to lerne her syng
In temptacionibus.
O the re me fa the frier her taught,
Inducas,
Sol la, this nunne he kyst full oft
In temptacionibus.
By proper chaunt and segnory,
Inducas,
This nunne he groped with flattery
In temptacionibus [...]*²

So successful was he in this endeavor that *Of the nunne he begate a cristenyd sowle.*

In the decades around 1500 solmization syllables in poetry and musical texts often bespeak an erotic subtext, and this carol is no exception.³ But our friar also taught the nun *proper chaunt* and *segnory*. What is *proper chaunt*? Chant for the Proper of the Mass? The correct version of chant? The answer may be found in Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), where he sets out the gamut and explains the "three properties of singing," "B *quarre*, Properchant, and b *molle*." The student asks: "What is Properchant?," and Morley replies: "It is a property of singing wherein you may

The Manuscript Processionals of Notre Dame of Paris

Michel Huglo

Centre National de la Recherche Scientifique, Paris

The 17th Symposium held in Wolfenbüttel 15–19 April 1985, convened by Fritz Reckow on the subject of *Das Ereignis Notre-Dame*,¹ marked a point of departure for numerous projects and publications on the sources of the polyphony of the cathedral of Notre Dame of Paris in the 12th and 13th centuries. Several years later, the first volume appeared in the masterly series edited by Edward Roesner, the *Magnus liber organi* (Monaco 1993–). Among the papers presented in Wolfenbüttel concerning the different manuscripts that bear witnesses to the polyphony of Notre Dame, that by Rebecca Baltzer about the two processionals, Brussels, Bibliothèque Royale, MSS 1799 and 4334, was decisive in establishing their date of copy. In fact, at the time of the Wolfenbüttel Symposium, scholars knew of the existence of these two processionals, which had been first revealed by Jacques Handschin,² but they had never questioned the 15th-century date assigned in the catalogue of manuscripts of the Bibliothèque Royale.³ Baltzer reminded us that canon Leroquais had questioned this very late date and proposed the 1220s instead for the date of copying of these two processionals.⁴ After frequent examinations of the two manuscripts, I suggested the end of the 13th century for the redaction of MS 1799 and several years later for MS 4334, which is less carefully copied.⁵ As for the origin and destination of the two processionals, there can be no doubt: it must certainly be the cathedral of Notre Dame of Paris.⁶

Before proceeding to an analysis of the content of these two manuscripts, we should remember that a third, more recent processional of Notre Dame of Paris exists.⁷ It was written and notated after 1518, and is very precious because it allows us to identify the changes in use at Notre Dame over a period of three centuries, between 1220 and 1520. As a matter of convenience, I have assigned individual sigla as follows:

Pr1: Brussels, BR 1799

Pr2: Brussels, BR 4334

Pr3: Paris, Arsenal 158

The analysis of the rubrics and chant in *Pr1* and *Pr2* reveals several archaisms, whose disappearance over the course of the centuries is confirmed by their absence in *Pr3*. Moreover, the liturgical archaisms confirm the early date of the models of the first two

The Manuscript Makers of W₁: Further Evidence for an Early Date

Rebecca A. Baltzer
The University of Texas at Austin

Chronologically speaking, the manuscript known to music history as W₁¹—so important to the work of Edward Roesner—for the past 100 years has been something of a moving object. Friedrich Ludwig considered the manuscript to date from the 14th century,² even though he believed the main fascicles of its contents represented the earliest extant state of organa originating at Notre-Dame of Paris. He knew that in the 14th century the manuscript already resided at the Augustinian house of St. Andrews in Scotland, and that in the 16th century it had relocated to Germany, ultimately arriving in the ducal library at Wolfenbüttel. Even though he believed that the manuscript was produced in France, he was aware that some of its music was of insular origin.³ His remarkable *catalogue raisonné* of the contents of W₁ and other sources is still useful today, nearly a century after its publication in 1910.

In the 1920s, several articles by Jacques Handschin commented on W₁ and the apparent English origin of some of its contents. By 1927 he expressed the opinion that the manuscript itself “must have been written in England,”⁴ and by the end of that decade his work had persuaded Ludwig, at the time of his death, to recant his initial idea that the manuscript originated in France.⁵ But nothing changed about the date.

In 1931, the year following Ludwig’s death, J. H. Baxter published a complete photographic facsimile of W₁, and in his introduction he reaffirmed that “all the fascicules were probably written in the first half of the 14th century.”⁶ A year after Baxter’s facsimile, in 1932, the first half of Jacques Handschin’s article “A Monument of English Mediaeval Polyphony: The Manuscript Wolfenbüttel 677,” appeared in the *Musical Times*, and in it he commented:

The manuscript as such might have been written at St. Andrew’s [sic.], the ecclesiastical metropolis of mediaeval Scotland, for, as F. Ludwig has noted, it was already there in the 14th century; and this is just the century in the beginning of which it was very likely written.⁷

What is Isorhythm?

Margaret Bent¹
All Souls College, Oxford

The isorhythmic motet is assuredly one of the most splendid creations of the musical thought of mankind. The rigid laws governing its composition brought about a rationalisation of that most irrational of psychic activities—artistic inspiration; and by means of numbers, of which it is a sonorous expression, they succeeded in subjugating the movements of musical fantasy to the solid framework of a preconceived idea, product of the rational mind. What could be further removed from our present conception of music than this art, whose smallest details were foreordained, and to which any sort of lyric sentiment was as foreign as to the numbers that determined the form and dimension of the work. It is indeed hardly proper to call by the same word “music” that product of scholastic rationalism, and the creations of today, whose fundamental laws were edicted in order to make of music the vehicle of sentiments born in the heart of man. [...] The isorhythmic motet is the purest expression of a hermetic art, whose subtleness can only be grasped by the innermost regions of the mind, by those faculties which seem to lie midway between the *mens* and the *anima*. Such music was not written to please the ear, and those who seek therein a message for the heart must needs be disappointed.

Isorhythmy was the finest expression of the XIVth century musical ideal, the *arcantum* which only the few could penetrate, and which constituted the supreme test of the composer’s ability. However, excessive rationalisation brought about its decadence, inasmuch as the rigidity of its character determined a *nec plus ultra* against which a reaction was inevitable. The embryo of this salutary escape from the sterility of the *ratio* was hidden in the music of the Italian schools, animated by the golden dawn of Humanism.²

In these elevated terms, Guillaume De Van introduced his edition of Du Fay’s motets in 1948, less than half a century after the modern term isorhythm had first been appropriated for musicology. The language may be unusually extravagant, but the status of the isorhythmic motet which it presents has long been taken for granted. It is regularly referred to in terms such as “the grandiose manifestation of the speculative medieval view,”³ “that great monument of medieval rationalism,”⁴ and chapter headings such as “Die Spätblüte der isorhythmischen Motette”⁵ or “The pride of the isorhythmic motet”⁶ are not uncommon.⁷

Two Abbots and a Rotulus: New Light on Brussels 19606

Karl Kügle¹
Universiteit Utrecht

The rotulus Brussels, Koninklijke Bibliotheek van België/Bibliothèque Royale de Belgique, MS 19606 is no stranger to musicologists. Friedrich Ludwig was the first to offer a brief assessment of the source in the commentary volume of his Machaut edition,² and the manuscript was once again brought to musicologists' attention in 1955 by Richard Hoppin, who, for the first time, discussed the rotulus in detail.³ The repertory of Brussels 19606 was essential to Ernest Sanders's essay on "The Early Motets of Philippe de Vitry,"⁴ and ever since, Brussels 19606 remained close to the minds of scholars interested in the works and career of Philippe de Vitry, and in early 14th-century Parisian motets.⁵ Despite all this, however, our acquaintance with the manuscript must still be described as casual at best.⁶ Owing to the fact that the main concordance of the Brussels rotulus is manuscript F-Pn fr. 146, the notoriously famous edition of the *Roman de Fauvel* prepared in the early years of the reign of Philip V (1317–22), it quickly—and almost invariably—found (and continues to find) itself reduced to a Cinderella-like position, inevitably receiving mention but seemingly forever banished to the basement of the page as a footnote in the many articles dealing with *Fauvel* and its endlessly fascinating make-up and repertoire.

It is ironic, then, but hardly surprising that the wealth of recent studies on *Fauvel* investigating a multitude of aspects of that monumental source also shed much new light on a great deal of particulars of the music copied in the Brussels scroll—but never, of course, from a point of view that places the Brussels repertoire at the center, let alone considers Brussels 19606 on its own terms. While we thus know a great deal more about the possible meanings and contexts of the Brussels pieces in their Fauvel settings, our grasp of the Brussels source itself remains shaky: Nothing certain is known about the provenance of the rotulus; and its dating of "ca. 1320" is an educated guess.⁷ Its repertory, while interesting enough on its own terms, never was investigated for the purpose of recovering any source-specific meanings that may have been intended by the producers of Brussels 19606 (who were, after all, using the Fauvel pieces for their own purposes, thereby offering us an alternative reading of these settings).⁸ Consequently, any elucidation of matters related to the Brussels rotulus might conceivably shed further light on *Fauvel*, too.

Who Really Composed *Mille regretz*?

Joshua Rifkin
Cambridge, Mass.

“At first glance,” writes David Fallows, the case looks easy. The song that for over a century has counted for vocal groups and their audiences as the most famous and moving work of Josquin des Prez cannot really be by him. Among twenty-four sixteenth-century sources, the only ones to credit it to Josquin are Narváez’s vihuela tablature of 1538 and just two of the four partbooks of Susato’s *Unziesme livre* published in 1549. The earliest known sources of the piece are from 1533, already twelve years after the composer’s death.¹

Fallows goes on to make the case look even easier. One of the sources from 1533, Attaingnant’s *Chansons musicales a quatre parties* (RISM 1533⁵), gives a name for the composer—not Josquin but “J.lemaire.”² As Fallows shows, this cannot very well refer to the poet Jean Lemaire, although some would surely wish it did.³ As for the music, he points out that there “is little need to elaborate on the observation that *Mille regretz* has nothing in common with what is otherwise known of Josquin’s four-voice works.”⁴ Not only that, but whatever signs we have for the evolution of the “Parisian” chanson “between about 1510 and the first Attaingnant prints of 1528 ... would certainly encourage the notion that *Mille regretz* comes from the later 1520s.”⁵ Should we wish to explain the attribution to Josquin, an answer lies readily to hand: more than one German source renders the incipit of Josquin’s very famous, and indubitably genuine, *Plus nulz regretz* as *Plus mille regretz* or something very similar.⁶

Skepticism, in other words, would plainly seem warranted; and while doubts about *Mille regretz* have taken a long time to reach print, Fallows and at least two other colleagues have shared them since the attribution to Lemaire became known at the end of the 1960s.⁷ As one of those colleagues, I can only applaud and endorse his lucid presentation of the evidence. But Fallows has set forth that evidence with an unexpected purpose; for his examination of the sources in connection with volume 28 of the New Josquin Edition has led him to conclude that Josquin composed *Mille regretz* after all.⁸ Not surprisingly, he constructs a resourceful argument for this position. I do not, however, find the argument so compelling as to make me change my mind.⁹

Reconsidering the Toledo Codex of the Cantigas de Santa Maria in the Eighteenth Century

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✠ The renewal of arts and letters during the reign of Ferdinand VI of Spain (1746–59) comprised not only the importation of such foreign luminaries as the famed castrato Farinelli, the composers Domenico Scarlatti and François Courcelle, and the painter Corrado Giaquinto, but also the creation of learned societies that formed an integral part of the Spanish Bourbon cultural program.¹ The most consequential of the major historical research initiatives begun under Ferdinand was the Royal Commission on the Archives, created in 1749 with the prominent Jesuit scholar Andrés Marcos Burriel at its head.² The Commission was charged with locating and transcribing medieval archival documents relating to ecclesiastical benefices, to be used as evidence in the ongoing negotiations with the Vatican over the *patronato real* (in this context, the jurisdiction of the Crown over ecclesiastical property in Spain).³

Soon after being appointed director in 1749, Burriel formulated a wide-ranging research program that extended far beyond the narrowly political aims of the regalists at court. He viewed the Commission as an opportunity to undertake a broad-based renewal of Spanish culture in all its domains.⁴ The stated aim of the project, as outlined in the government's letter of introduction for the team, addressed to the cathedral chapter in October 1750, was to write a new ecclesiastical history of Spain,⁵ an ambitious goal that ultimately would entail a broad investigation of all the written sources available in the cathedral archive and library. Only about a year after Burriel had arrived in Toledo with the renowned philologist Francisco Pérez Bayer, the inventories, transcriptions, and copies of those documents in the cathedral archive most essential to the negotiations had already been completed in large part.⁶ In the autumn of 1751, Burriel and his colleagues broadened their initial survey of documents in the archive to encompass the medieval manuscripts of literature, history, theology, patristics, and canon law. With the help of several amanuenses, they prepared transcriptions and collations of manuscripts in preparation for planned textual editions. The team also copied medieval documents and manuscripts with a degree of accuracy that was unprecedented.

Patronage and Friendship in the Mid-Nineteenth Century:
An Unpublished Autograph Letter from Clara Schumann
to Carl Gustav Carus, Physician to the Saxon Court,
Natural Philosopher and Landscape Artist

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T This letter was given to Edward and Linda Roesner as a wedding gift in May 1969 by Gustave Reese, Professor of Music at New York University, Edward's *Doktorvater* and friend.

[fol. 1r] Hochgeehrter Herr, wollen Sie gütigst entschuldigen, wenn ich im Vertrauen auf Ihr mir früher so vielfach erwiesenes Wohlwollen es wage, Sie mit einer Bitte zu belästigen. Ich denke in 8 Tagen nach Wien zu reisen, und wollte Sie nun ersuchen mir vom Hofe, vielleicht von der verwithweten Königin,¹ oder auch der jetzt regierenden,² an den oesterreichischen Hof Empfehlungsbrief zu verschaffen. Die verwithwete Königen war mir gnädig gesinnt, vielleicht gäbe sie mir Brief an die Erzherzogin Sophie?³ oder an den Kaiser?⁴ Sie erwiesen mir einen großen [fol. 1v] Dienst, freilich müßte ich Sie dann noch um gütige Sendung des Briefes bitten, und zwar nach Leipzig unter der Adresse: "Frau Emma Preußner,⁵ Querstraße N^{ro} 12 zu gefälliger Abgabe an Frau Sch.,["] Ich komme am 28^{ten} Abends nach Leipzig, und will dann gleich direct nach Wien. Auf meiner Rückreise von dort denke ich nach vielen Aufforderungen in Dresden Concerte zu geben, und dann hoffe ich Sie und Ihre theuere Familie zu sehen. Grüßen Sie die lieben Ihrigen—mit innigster Theilnahme bin ich Ihrem Gesckicke gefolgt,⁶ der Himel hat Sie [fol. 2r] und mich schwer heimgesucht—er schickt das Schwere, giebt aber auch die Kraft es zu tragen. Nochmals um Ihre freundliche Nachsicht bittend verbleibe ich, hochverehrter Herr Ihre ganz ergebene Clara Schumann Düsseldorf d. 21[.] Dez. 1855.

[Highly esteemed sir, will you kindly forgive me, if I venture in confidence to presume upon your goodwill, so abundantly demonstrated in the past, to trouble you with a request. In 8 days I plan to travel to Vienna, and wish to ask you to secure for me from the (Saxon) Court—perhaps from the dowager Queen, or (perhaps) also from the reigning Queen—a letter of recommendation to the Austrian Court. The dowager Queen was favorably disposed towards me, perhaps she might give me a letter to the Archduchess Sophie? or to the

Messiaen Reads the Infancy Gospels: The *Vingt Regards sur l'Enfant-Jésus* as Christology

David Butler Cannata¹
Temple University

Praeloquium

Ingressio

*Quia per incarnati Verbi mysterium,
nova mentis nostræ oculis lux tuæ claritatis infulsit:
ut dum visibiliter Deum cognoscimus,
per hunc in invisibilium amorem rapiamur.*²

Intonatio

Some years ago now, when speaking of graduate seminars with Edward Roesner, the lament arose: “The only difficulty with a Messiaen class is that so much time would be devoted to Theology, leaving so little time for the music.”

“That!” Edward replied, “is exactly what he would have wanted.”³

And maybe it is. After all, with his *Technique de mon langage musical* (2 vols.; Paris, 1944), Messiaen brought us into the syntax of his novel musical rhetoric, freeing us to ponder his various inspirations.⁴ These, too, he made manifestly clear, providing programs such as that from John 6:56—*Celui qui mange ma chair et boit mon sang demeure en moi et moi en lui* (He who eats my flesh and drinks my blood lives in me and I in him)—printed on the title page of his early organ fantasy, *Le Banquet céleste* (1928).⁵

This writing, therefore, has little to do with Messiaen’s music. Instead, it will focus on that aspect he unabashedly acknowledged as the basic premise of his artistic vision—faith. Faith, something he esteemed “higher than reason and intuition;”⁶ a confidence that identified him as an all-too-easy target for those supercilious critics quick to deride him with their tongue-in-cheek reviews. For example:

If ever a composer was a slave to inspiration it is Olivier Messiaen. Perhaps the supreme gift is that he is morally [...] incapable of performing an act of mere jobbery: morally, because for him the manufacture of a single unfelt bar would be tantamount to blasphemy.⁷

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