

MUSICOLOGICAL STUDIES & DOCUMENTS

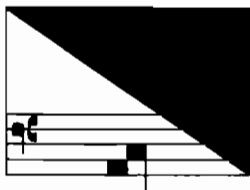
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THE CYPRIOT-FRENCH REPERTORY OF THE
MANUSCRIPT TORINO J.II.9

Report of the
International Musicological Congress, Paphos 20-25 March, 1992,
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Ursula Günther, University of Göttingen,
and Ludwig Finscher, University of Heidelberg,
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and the Associazione Piemontese per la Ricerca delle Fonti Musicali

edited by

URSULA GÜNTHER & LUDWIG FINSCHER



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URSULA GÜNTHER
General Editor

THE CYPRIOT-FRENCH REPERTORY OF THE
MANUSCRIPT TORINO J.II.9

Ursula Günther & Ludwig Finscher (eds.)

AMERICAN INSTITUTE OF MUSICOLOGY
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Ludwig Finscher

Preface

The idea for the Cyprus Conference – the proceedings of which are published in this volume – was born during one of the Novacella/Neustift conferences which are organized every three years by Ursula Günther and Ludwig Finscher at the Novacella abbey in Southern Tyrolia. There was a general agreement that, after the pioneering and indispensable work of Richard Hoppin, musical scholarship was in need of a fresh look at the famous Turin manuscript, and that this fresh look should focus on historical and analytical topics. It was a sad coincidence that Richard Hoppin himself, who had fervently wished to join us, could not take part in the conference after all. He died on 1st November 1991. In him, medieval scholarship has lost one of its most enthusiastic and most profound supporters. His memory will stay alive in his writings and in his splendid edition of the Cyprus manuscript.

The idea to situate the conference on Cyprus, the site of the manuscript itself, at first sounded outlandish, but as on so many other occasions, Ursula Günther made the seemingly impossible possible. The government of Cyprus extended a most generous invitation to hold the conference at one of the splendid beach hotels at Paphos. It also offered excursions which led us to the little known but fascinating cultural remains of the island's history from Antiquity to the Renaissance. The mediterranean climate helped, although the sea was still cold; only Christian Berger and Ludwig Finscher braved the open seas.

The conference was enriched by concerts of the ensemble *Sine Nomine Frankfurt* under the direction of Eric Fiedler, which performed music from the Cyprus manuscript in Paphos, Larnaca and Nicosia – always to full houses – in front of a wide-awake audience which embraced this far from "easy" music enthusiastically as part of its cultural heritage. The conference was followed by a sequel at the Biblioteca Nazionale Universitaria of Torino where the manuscript has been housed at least since the 18th century. This second conference, at which again Eric Fiedler and his musicians gave a concert, was organized and sponsored by the Società Italiana di Musicologia and the Associazione Piemontese per la Ricerca delle Fonti Musicali. Both had already given invaluable support

Nicholas Coureas

Cyprus under the Lusignans: Aspects of Evolution

This year (1992) marks the eight hundredth anniversary of the Lusignans' arrival in Cyprus, which had been captured by King Richard I of England in 1191. Richard's capture of the island had taken place in the course of the third crusade. In the spring of 1191 he had disembarked at Limassol and had begun the conquest of the island, allegedly because Isaac Komnenos, the ruler of Cyprus, had mistreated Richard's sister and refused her provisions when her ship had arrived there. Whether Richard's arrival in Cyprus had been actuated by Isaac's ill-treatment of his sister or by premeditated strategic considerations regarding Cyprus' utility to the Crusading movement is debatable,¹ but his appreciation of the island's value to the crusading movement comes through clearly.² It was an excellent forward base for the armies of the crusades, which could draw victuals and other supplies from it, and could serve as a nearby reservoir of men, money and provisions for the hard pressed Latin states of Syria and Palestine, the territories of which had been reduced by Saladin's conquests of 1187, and which consequently were suffering even more acute shortages of men and resources than previously.

Cyprus' population had been mainly Greek prior to Richard's conquest, although a large Syrian community also existed that shared the Greeks' Orthodox faith and identification with Byzantium. There also existed small communities of Venetian and Genoese merchants, Armenians, Nestorians, and Jews.³ But socially most people on Cyprus were peasants. Their oppression at the hands of rapacious Byzantine tax

¹ BRUNDAGE 1976, pp. 63-70; and PRESTWICH 1981, pp. 8-9, discuss the possibility of Richard's occupation of Cyprus having been premeditated. EDBURY 1991, p. 8, subscribes to the contrary view.

² GESTA RICARDI, vol. 1, pp. 199-200.

³ NICOL 1988, p. 81, points out that Venetians settled on Cyprus shortly after the Byzantine emperor John Komnenos granted them trading priveleges in 1126. TUDELA, pp. 14-15, stated that a Jewish community had established itself by 1170. Wilbrand of Oldenburg, who visited Cyprus in 1211, mentioned Armenians as living on Cyprus. See WILBRAND PEREGRINATIO, p. 180.

Panicos Giorgoudes

The Basic Structure and Morphology of the Musical Tradition of Cyprus

Cypriot musicologists and other interested people working on the analysis of Cypriot traditional music have a considerable amount of information on the background of the musical tradition of the island. Distinct influences on this background are traced back to Ancient Greek Music, Byzantine Music and, to a much lesser degree, Western Music.

The relationship between our tradition and the first two influences, namely the Ancient and the Byzantine, has been proved and there is no reason for us to elaborate on it. Furthermore, the continuity of the traditional music of Cyprus is also profound and, as such, it will be treated in the same way.

Similarly, the relationship between Cypriot traditional music and the western music is very weak and, as such, it has little, if any, influence upon it, because our traditional music contains only traces of the European system. A careful analysis of Cypriot traditional tunes reveals that some of them are in the Major and Minor scales. The melodies in these scales are very few, and therefore are not considered as products of pure traditional creation. As will be shown below they are simply foreign cultural elements which have been imported, modified and assimilated in the Cypriot traditional music, without any significant impact on the formation of the character of the traditional music of Cyprus.

The authentic Cypriot music is based on the particular scales of modes (tropos). Compared to the European System these modes have considerable differences in the following aspects:

- (a) The number and the order of the notes in a scale,
- (b) the position of the tones and semitones, and
- (c) the intervals which are used only in traditional music.

As a result of a careful study and analysis of a large number of traditional tunes of Cyprus we are convinced beyond reasonable doubt that the great majority of them can be classified as melodies in the Mode of D.

Andrew Wathey

European Politics and Musical Culture at the Court of Cyprus

Between 1191, when Richard Lion Heart ousted Isaac Ducas Comnenus, and 1489, when the Venetians assumed control, the island of Cyprus was settled by a Latin community under Lusignan rule.¹ In this period Cyprus became a vital base for the crusade against the infidel. It also became a focus for (and microcosm of) the eastern ambitions of the Roman church in general, and of the Military Orders in particular. In the later medieval period, therefore, it occupied a special position with respect to the politics of Europe, and, more important, with respect to the long-term ideals of the European political community. Musicologists accept as a commonplace the dictum that political and social structures made their effects felt on the shape and dynamics of musical cultures, even though the full implications of this position have been traced out only recently. Crude notions of 'influence', of a binary opposition between centre and periphery, and of the universal availability of musical repertory are rejected. The retrospective ethnography that frequently characterises the historian's craft is increasingly the practice of the music historian. The special position of medieval Cyprus and its relations with the European mainland, conducted over long distance, therefore offer the opportunity to observe the process of cultural transmission under novel circumstances, both from the historical standpoint and in terms of the genesis of musical repertories. For defining patterns of transmission and reception we are uniquely fortunate to have the manuscript Torino J.II.9. But there is a need also to scrutinize closely the politics of Cyprus's rulers, and the intricate fretwork of their relations with the European mainland.

The Lusignan kings of Cyprus were in effect an ex-patriate French dynasty, held within the European fold by marriage, by the necessity for

¹ For general accounts of the history of Cyprus during this period, see DELAVILLE 1948; HILL 1948, vol. 2, pp. 261-496; SETTON 1976; HOUSLEY 1980; RUDT DE COLLENBERG 1984. The abbreviations used in this article are listed on p. 51.

Barbara Wiemes

Historical Figures from Cyprus Mentioned in the Manuscript Torino J.II.9

The manuscript Torino J.II.9 contains seven motets and two offices, in which five saints and King Janus play a part. The saints are Hilarion, Anne, Michael, Catherine and Helena. It is the aim of my article to clarify the historical situation surrounding the emergence of the manuscript Torino J.II.9 and to show how certain historical figures were related to Cyprus.

In 1191, during the Third Crusade, King Richard I of England defeated Isaak Komnenos, who had previously been installed as Byzantine governor and had assumed the title of "Emperor of Cyprus" in 1184. Later in 1191 King Richard sold the island to the order of the Templars. Robert de Sablé, Grand Master of the order, bought it for the sum of 100,000 Saracen bezants. These consisted of an initial downpayment of 40,000, and a further 60,000 which were to be paid by instalments from the revenues the Templars would obtain from Cyprus. To raise these revenues, the Templars imposed new and unpopular market taxes, which provoked a rebellion among the Cypriots in Easter 1192. It was crushed, but the Templars no longer wished to hold Cyprus, and returned their island to King Richard, who refused, however, to give them back their down payment. Instead he sold the island a second time to Guy de Lusignan, the former King of Jerusalem, for 100,000 Saracen bezants. Guy paid 60,000 and promised to pay the balance later, but Richard, realising his poverty, relieved him of this obligation. In any case, Richard had obtained a combined total of 100,000 Saracen bezants from the Templars and Guy, for he had not returned the original Templar deposit.¹

Guy de Lusignan came from a noble Catholic family from Poitou. He "took possession of Cyprus in May, 1192, after doing homage to Richard for the fief which he was to hold only during his lifetime. On the death of Guy in 1194, however, the nobles of Cyprus elected his

¹ COUREAS 1994, pp. 154-156 and notes 1-3.

Isabella Fragalà Data

The Savoy Ducal Library in the 15th Century: Origin and Consistency

It is not possible to speak of the Cypriot-French codex of the Biblioteca Nazionale in Turin without knowing its historical origins, its acquisition and its preservation, because this would mean to prevent a profound knowledge of a treasure the contents of which arouse lively interest. On our way back into centuries past, we start from the present location – the Biblioteca Nazionale Universitaria in Turin – and first arrive at the Ducal Library of Savoy and then at the original core of this library whose magnificence and wealth are testified both by account books referring to expenses for illuminators, copyists and book acquisitions and by the 11 inventories made between 1431 and 1498 in various ducal residences on both sides of the Alps (that is between Savoy and Piemont).

The first evidence of the existence of a library dates back to the 13th century, when Peter II, Count of Savoy, born in 1203, succeeded his nephew Bonifacius, son of his brother Amadeus IV. Peter II was a shrewd politician and successful conqueror (he increased the Savoyard estates from Piemont to Genova, Vaud, Vallese, even as far as England), he became Count in 1263 and was nicknamed "Little Charlemagne"; he also was the first to really organise of the small Savoyard state. The institution of judicatures together with the publication of the first Savoyard repertory of criminal law show Peter's aim of overcoming feudal disgregation and unifying the estates. He created the first archives of the Savoyard estates which was made up of 25,000 rolls (modelled on the English pipe-rolls), written on prachment in an elegant Gothic chancery hand. They were written between 1257 and 1460-1480, when they were replaced by paper volumes. The first proof of the existence of a library appears no sooner than 1297. In the first roll of the series "Comptes des receveurs et trésoriers généraux de Savoie" we find the expenses of Count Amadeus V (1249-1323), successor of his uncles Peter II and Philip I and Countess Mary of Brabant, daughter of Earl John I. These expenses refer to the commission of book illuminators both local and from Paris and

Jean Widaman, Andrew Wathey and Daniel Leech-Wilkinson¹

The Structure and Copying of Torino J.II.9

Introduction

Although rediscovered in 1902,² the extraordinary manuscript of Cypriot-French music in the national library in Turin has waited ninety years for a detailed analysis of its physical structure and writing. While this must be due in part to the general neglect arising from its apparently 'peripheral' contents, the chief cause is clearly the damage it sustained in the fire which swept through the library on the night of 25th-26th January 1904. From the pile of charred and sodden manuscripts which remained, the contents of J.II.9 came out relatively unscathed. The outer edges of the book were badly charred and the inner margins destroyed, water from the firemen's hoses caused the initials to run and left stains on the parchment, and the combination of heat and water shrank the edges of the pages, yet hardly any music or text was lost.³ Consequently

¹ This article amalgamates two separate studies. In 1983 Jean Widaman examined the manuscript, and provisionally worked out the gathering structure and the relationship between scribes and scripts, but her work remained incomplete and unpublished. In March 1992, at the Cyprus conference, Andrew Wathey (working mainly on the physical structure) and Daniel Leech-Wilkinson (working mainly on the scripts) used a set of colour slides, loaned to the conference by the Biblioteca Nazionale, for the same purpose, and (as we later discovered) produced largely identical results. At the conference Virginia Newes drew attention to Widaman's work, and Dr Widaman was kind enough to send a copy of the paper she gave in May 1992 at Kalamazoo outlining her findings. Leech-Wilkinson visited the manuscript in September 1992, revised the findings of both studies and wrote up the results. A final visit to the manuscript by Wathey, in December 1992, allowed checks and improvements and the addition of further material, particularly with regard to the gathering structure and ruling.


² By W. Meyer, as reported by BESSELER 1925, p. 209, n. 5.

³ For details of the fire, the damage to J.II.9 and its restoration see the catalogue of the exhibition GIACCARIA 1986, esp. pp. 61-62. A small colour reproduction of fol. 100v-101r is included as Tav. XII, plate 50, giving a good idea of the present state of the manuscript.

Maria Teresa Rosa-Barezzani

The Notation of the Manuscript Torino J.II.9: A Journey through Rhythmic Problems and Melodic Fragments¹

Other than the usual notational procedures already identified, such as the inclusion of isolated red notes either in groups or in ligatures, which are nearly always intended to stimulate or check chains of syncopation, other phenomena come to our notice due to their very frequency and the constancy of their components. Occurring in several pieces, they lend a sense of unity to the repertory and, in certain specific cases, allow us to conclude that we are dealing with just one composer. Among seemingly programmed procedures (like those found in the Ballades in *tempus perfectum et prolatio maior*, based entirely on the *imperfectio* of the B in all its applications) several which are easy to identify by their frequency, allow – within reasonable limits – the development of the composer's thought pattern to be traced alongside the perfecting of the techniques employed. The syncopation systems could be considered an example of this, becoming much more refined as the codex progresses and finally becoming much more subtle. The technique used in the compositions tends towards symmetry, both in the metric arrangement and as far as melodic aspects are concerned. This is particularly evident in progressions where diverse and simultaneous procedures merge, an indication that this skill is not merely considered an end in itself.

This paper will examine two very evident procedures, the first connected with the problems of syncopation, the second determined by the melodic inflexion which appears in much of this repertory, bringing with it harmonic movements that can be categorised in a small number of distinct groupings. The notation comprises consistent characters throughout the codex, with *figurae* typical of the French *Ars Nova*, – black and red, all entirely filled; the *c.o.p.* ligatures which occur in the form 

¹ The abbreviations used in this paper are described on page 148.

Karl Kügle

The Repertory of Manuscript Torino, Biblioteca Nazionale J.II.9, and the French Tradition of the 14th and Early 15th Centuries

Manuscript Torino, Biblioteca Nazionale J.II.9, is in many ways one of the most unusual sources of late medieval music. Traditionally believed to have originated on the island of Cyprus, it ostensibly preserves the repertory of an outpost of Latin Christendom in the eastern Mediterranean, making it the only source of medieval Western polyphony from the Levante.¹ Regardless of its purported origins, however, Torino J.II.9 stands out within the context of the manuscript transmission of late medieval Western polyphony: It is the only source of the early fifteenth century housing an exclusively French or French-derived repertory (all other sources transmit mixed repertories with music of French, English and Italian provenance); with two rhymed Offices, thirty plainchant melodies for the Proper and the Ordinary of the Mass, and 228 polyphonic entries, it is by far the largest repository of French music – or at least of music in the French tradition – between the *Ars Nova* compilations of the fourteenth and the Franco-Burgundian manuscripts of the late fifteenth century; and it is the only source of its period that remained entirely devoid of composer attributions.

Torino J.II.9 thus presents itself as a document somewhat outside the apparent mainstream of musical transmission prevailing between 1400 and 1450. While conventional wisdom might attribute this to the exotic provenance of the source, such a view runs askance of Richard Hoppin's opinion that "the music of *Tu B*, despite the accident of its origin in Cyprus, must be regarded as a typical product of French musical activity

¹ The hypothesis of Cypriot origin dates back to the 1920s, when it was proposed by BESSELER 1925, pp. 209-218 and, especially, p. 210. It was subsequently adopted by Richard Hoppin in his studies on Torino J.II.9, and has since remained unchallenged, aside from a passing hint at a possible Savoyard connection by Reinhard Strohm. See HOPPIN 1957, pp. 79 and 93; TORINO J.II.9, vol. 1, p. iii; STROHM 1981, p. 317. For a possible alternative scenario, see below.

Francesco Luisi

Some Observations on *Musica Ficta* in the Manuscript Torino J.II.9

The present paper is based on an analysis of just the secular repertory included in the Cypriot codex. The selection was in fact determined by the need to find a unifying mechanism within a group of compositions as homogeneous in style as possible.

On the whole, the results of my analysis indicate that even the use of accidentals suggests that the compositional individuality of the Cypriot codex repertory is also due to complexities in rhythm, melody and the harmonic progressions. However, our observations on the so-called practice of *musica ficta* are rendered difficult by two different types of problem: firstly, they are based on the cases expressed by the notation; and secondly, they are measured by our (not always completely reliable) intuitions in matters concerning performance practice and musical style. The two problems – which are indeed inseparable – are not exclusive to the use of accidentals; they also apply to problems concerning the mensural and semiological interpretation of musical texts. In fact it is only by identifying the relationship between mensural symbol and semiological meaning that one can correctly interpret the notation, which in the case of the Cypriot codex appears to be greatly indebted to convention and praxis. This is certainly not the first case in which certain notational functions seem to appear as isolated phenomena; after all these functions were by no means fully theorized and were experienced according to an individual awareness of custom, with a strong tendency towards virtuosity and musical freedom of choice. The real problem is that our capacity for observation cannot penetrate beyond the written page and is completely deprived of an authentic musical experience. It therefore follows that certain elements in the notation remain inexplicable as we have lost all awareness of their semiological meaning, and the way these elements are rendered in conventional editing poses problems of interpretation that are resolved merely on the level of philological analysis of the musical texts and in the light of traditional stylistic models. In certain cases the music of the past can even be said to

Jehoash Hirshberg

Machaut and the Cypriot Repertory - A Comparison of Hexachordal and Modal Structures

One of the aspects of fourteenth-century secular music that has not yet been explained on the basis of a comprehensive theoretical model is the organization of pitch. Leonard Meyer's definition of style may serve as a point of departure: "Style is a replication of patterning ... that results from a series of choices made within some set of constraints."¹ It is true that fourteenth-century contemporary theorists presented no explicit theory of pitch organization, as distinct from the rules of mensuration. Yet, a definition of the constraints within which the music of the fourteenth century was conceived may pave the way to a formulation of such a theory. The so-called 'emic' point of view will be adopted in the present study, following Margaret Bent's well-supported point that "we should beware of assuming that older concepts and terminology are inadequate to their purpose, and of being too hasty to resort to our own theoretical equipment".²

The present study has been based on two fundamental premises:

1. Composers conceive their music within a hierarchical mental framework, which may be graphically delineated as a visual model.
2. A preliminary requirement for the formation of a satisfactory theoretical model is a high level of agreement and coordination between discrete sets of empirical data.

The proposed model will be based on a comparison of relevant parameters and indicators from the secular works of Machaut and of Torino J.II.9 (hereafter the Cypriot Codex). The rationale for such a comparison is the probability of direct links between the two repertories,³ and the stylistic homogeneity of the Cypriot repertory, which strongly

1 MEYER 1989, p. 3.

2 BENT 1984, p. 7.

3 HOPPIN 1957, p. 82.

Christian Berger

Modality and Texture in the Chansons of the Manuscript Torino J.II.9

Like all medieval art-music, the polyphonic music of the fourteenth and fifteenth century is controlled by the system of the 8 modes, the *modi* or *toni*. There is only one statement to the contrary, by Johannes de Grocheo, as opposed to a host of positive contemporaneous statements confirming this observation.¹ The justification of this premise is not at issue here, but it serves the most important presupposition for the following statement: The singer of this period used the system of the three hexachords to organize the performance of a notated piece of music. These two statements are closely interrelated: The system of the 8 modes forms the basis upon which the singer chooses the correct combination of hexachords, while on the other hand the rules of solmization aid the singer in determining the correct choice of two out of the three possible hexachords. Thus he is always able to choose correctly among the two variable tones, which are inherent in each of the 8 modes. I will demonstrate this by means of the following example, the Virelai *Quant je verrai vostre figure* from the Turin manuscript.² This piece is an extreme example, because the two lower voices have a signature of two flats, *b*-flat and *e*-flat, whereas the top voice, the cantus, only has the signature of one *b*-flat. It is possible to find many similar pieces, even without any signature in the cantus whatsoever, in the older, French part of the Codex Reina, and even in the Chansons of Dufay and Binchois. In musical scholarship, this problem is dealt with under the term "partial signatures", and the latest contribution to this discussion has been Carl Dahlhaus' essay on the so called "diverging signatures in the chansons of Binchois".³ In opposition to this discussion, I simply state that in such pieces we are not faced with a conflict of mode or any conflict of anything else, but rather a notational problem or, to put it more

1 BERGER 1992, pp. 129ff.

2 TORINO J.II.9, vol. 4, No. 7, pp. 9ff.; cf. Example 7.

3 DAHLHAUS 1989.

Giulio Cattin

The Texts of the Offices of Sts. Hylarion and Anne in the Cypriot Manuscript Torino J.II.9

Richard Hoppin's studies on the monodic texts of the Manuscript Torino, Biblioteca Nazionale, J.II.9 (Cip), were the work of an enlightened pioneer who, with a timelessness uncommon in those years, managed to publish a facsimile of the entire section of the manuscript dedicated to monodic chants, namely the Offices of St. Anne and St. Hylarion and the Kyries (unfortunately, through no fault of his own, it is of no use in many passages either for the texts or for the melodies). So it is to him that we owe our thanks inasmuch as he sensed the importance of this repertory and studied its characteristics, if only with the research methods and instruments available at that time. Note that the volume *Cypriot Plainchant*¹ was published in 1968. Since then research on the monodic repertory of Medieval liturgy has grown considerably, and the aims and methods of work have changed. In any case, it is to Hoppin's credit that scholars' attention has been drawn to this late production which in 1968 aroused little interest.

The preconception that the late Medieval repertory is not worth any attention or study has, at least partly, been challenged. Consequently there has been an increase in publications and research, even on rhymed Offices. Take, for example, Andrew Hughes' contributions, not only those already published, but above all the long-awaited for repertory of rhymed Offices set to music. Historians of Medieval Latin literature have for some time performed their duty: consider Chevalier's *Repertorium Hymnologicum* (which is still the most complete), or the 55 volumes of the *Analecta Hymnica*,² still irreplaceable despite the various gaps.

The editors of these collections did not know of the Cypriot manuscript Torino, nor was this Hoppin's concern. He saw to a partial reprinting of the hymns, after Stäblein had published the melodies and

¹ TORINO PLAINCHANT.

² CHEVALIER 1892-1921; AH.

Shai Burstyn

Compositional Technique in the Mass Cycle of Manuscript Torino J.II.9

Research over the last twenty-five years on individual Mass movements, Mass pairs and cyclic Masses of various types has greatly clarified the picture of the development of the cyclic Mass in the early 15th century. The picture remains incomplete, however. While the nature and state of manuscript evidence may prevent us from ever attaining definitive answers to questions of chronological priority and stylistic influences, much valuable information can be gleaned from the surviving manuscripts. When the available evidence is evaluated, it becomes clear that the Cypriot Mass cycle occupies a place of special interest among the manifold contemporary experiments to musically unify the Ordinary of the Mass. Its claim to chronological and stylistic priority has usually been played down due to its presence in an enigmatic, peripheral source whose composer/s, provenance and circumstances of origin are little known. Thus, no credible stylistic links could be comfortably contemplated between it and continental – let alone English – developments. Nevertheless, the concept of a polyphonic Ordinary musically unified by a tenor c.f. and/or head motives was in the air at the time of its writing, and it is possible that early experiments led to similar though not necessarily stylistically dependent solutions.

Music historians, in their detailed examinations of individual compositions, strove to identify unifying elements and techniques in early polyphonic Mass movements. Thus, they tended to take for granted or give only cursory consideration to the implications inherent in the very concept of a unified musical composition, to say nothing of how it might have been understood in the cultural environment of the late 14th and early 15th centuries. This article addresses some issues concerning the concept of a unified Mass, and evaluates them against what is possibly the earliest and certainly one of the most interesting early attempts to unify the Mass Ordinary, the Kyrie-Gloria-Credo-Sanctus cycle from manuscript Torino J.II.9.

Francesco Facchin

Some Remarks about the Polyphonic Mass Movements in the Manuscript Torino J.II.9 (Mass Movements and their Musical Background)

Introduction

Since Richard Hoppin's article of 1957¹ and his edition of 1963,² a great deal of new information about the sources of the various fourteenth- and fifteenth-century musical repertoires has emerged. For this reason, it is now possible to gain a clearer understanding of the Cypriot manuscript, and also a more precise idea of its place in the polyphonic Mass repertoire. Hoppin's questions regarding some lexical and syntactical features of the musical contents of Torino J.II.9³ represent the starting point for this study inside the fourteenth- and fifteenth-Century Italian and French Mass movements.⁴ Since, for me, the works of Johannes Ciconia mark the *terminus ante quem* for the musical background of the manuscript, I have interpreted Hoppin's remark in a restrictive sense; thus I consider the anonymous writer (or writers) part of – or rather a follower of – the generation of the late fourteenth century rather than a precursor of – or belonging to – the generation after Ciconia.

Going over the phases of Hoppin's first publication, I resolved to examine certain attitudes, passages, melodic features and figures which do, or perhaps do not fall, within the sphere of linguistic habits in Torino J.II.9. My purpose in the present study is to focus upon the background in which the source was born and assumed its final shape,

1 HOPPIN 1957.

2 TORINO J.II.9, vol. 4.

3 The question about the stylistic features of the repertoire is: "... [are these] characteristics more international than Besseler believed?"; and about the Mass cycle (but, in my opinion, this is a matter of general interest) the difficulty in believing that "... a composer who adopted these new and progressive ideas, would write in a melodic and harmonic style that would have been somewhat archaic even in 1425". HOPPIN 1957, pp. 116 and 124.

4 For this study the volumes PMFC 4, 12, 13, 16, 23, and 24 were consulted.

F. Alberto Gallo

Annominatio and Introitus: Parallelisms and Intermingling of Rhetorical Figures

Amongst the outstanding features of the Cyprus repertoire collected in the J. II. 9 manuscript held by the National Library of Turin, noteworthy are the direct references made, in the Latin texts of the motets, to the singers performing the compositions.¹ The group of singers is variously referred to as "noster chorus," in the duplum of motet No. 3; "nostra contio," in the duplum of No. 10, "huic clero," in the triplum of No. 14, "istam plebem" and "nostrum consortium," respectively in the triplum and duplum of No. 15, "huncque gregem," in the duplum of No. 17, "noster chorus" once more, in the triplum of No. 33, and "nostra turba," in the triplum of No. 34. The frequency with which these references appear, together with the uniformity of style and structure already noted by other scholars,² leads to believe that the Latin texts of the motets were probably drafted by the same author. Moreover, the recurrent use of the adjective "noster" would seem to establish a personal identification with the group of performers. This, together with frequent references to the musical intonation with which the motets were to be performed ("hoc melos" in the triplum of No. 6, "cantica nostra" in the triplum of No. 14, "his cantibus" in the duplum of No. 17), tends to suggest that the single author of the Latin texts, if not the same person as the probably single author of the music,³ could at least be someone who must have worked in very close collaboration with the composer and the performers.

Generally speaking, information as to the authors of the Latin texts of these types of polyphonic compositions and to their relationship with the composers, is extremely scarce. Not surprisingly, the topic has received little attention. To quote an example contemporary to the

1 The references are to the edition by Hoppin, TORINO J.II.9, vol. 2.

2 HOPPIN 1957, pp. 102-103.

3 LEECH-WILKINSON 1995.

Margaret Bent

Some Aspects of the Motets in the Cyprus Manuscript

The forty-one motets in the Cyprus manuscript have often been excluded from stylistic and statistical surveys, although they constitute a significant proportion of the surviving motets of the period. The absence of composers' names and of links through concordances with other repertoires have conspired to leave them with the appearance of a self-contained repertory, perhaps influenced by but not seminal to other European collections. Ursula Günther's most imaginative conference plan has given us all the opportunity to come to terms with this large but isolated and under-studied repertory. As one who has tried, for some English music, to soften the stigma of anonymity, I appreciate the irony of my own neglect, and the opportunity to rectify it at least with respect to the motets in the Cyprus manuscript. However, knowing I am not alone in having paid them less attention than they deserve, I take the liberty of beginning with a summary outline of the corpus, adding to Hoppin's account observations and emphases of my own.¹

33 have Latin texts, 8 French (M19, M35-41). The only entirely secular motets, M39, M40, have triplum texts that have been partly erased. All other French texts seem to honour the Virgin Mary. The Latin motet group ends with a pair of *Deo gratias* motets M33, M34, each with an acrostic of *Deo gratias* in both texts (in the case of M34, *Deo gratias Amen*) and with less strict end-rhyme. M3 and M4 form an *Ave Maria* pair. M4, *Ave Maria*, has both acrostic and rhyme. M3 also has acrostics, not noted by Hoppin; the first letter(s) of each verse yield in the triplum *Ave Maria* and in the duplum *Gratia plena*. Both the tenor and the texts of M1 are based on *Victime paschali*.

All the motets are a4, for two cantus parts, tenor and contratenor, except M11, M12 and M14, which are a3 without contratenor. All the contratenors are non-essential. In all cases, the trio of two cantus parts and tenor makes complete grammatical sense, and is therefore primary.

¹ HOPPIN 1957; TORINO J.II.9, vol. 2. See also the complementary essay of Karl Kügle in this volume, KÜGLE 1995.

Agostino Ziino

On the Poetic and Musical Form of Six Ballades of the Manuscript Torino J.II.9

In the manuscript Torino, Biblioteca Nazionale, J.II.9 there are six ballades, out of a total of 102, with a particular musical structure, which is partially different from that "typical" of the ballade. They are *En amer tres loyaument* (No. 8), *Qui moult veult parler* (No. 20), *Pour haut et liement chanter* (No. 21), *Sous un bel arbre ou d'amour fort pensoye* (No. 32), *Pymalion qui moult subtilz estoit* (No. 39) and finally *Dolour d'amer, qui en mon ceur repaire* (No. 77).¹

The most common musical form of the ballade is as follows:

A A' / B

The first section is subdivided into two identical parts but with different cadences: one – the first – *ouvert* and the other *clos* (A A'); the second section (the *cauda*) has a freely composed structure (B). In these six ballades, however, the second section, as well as the first, is subdivided into two identical parts with different cadences, the first *ouvert* and the second *clos*:

A (*ouvert*) A' (*clos*)/B (*ouvert*) B' (*clos*)

This may happen obviously only when the second section has an even-numbered structure of verses: e. g. the strophe *Huitains* (abab/baba; or abab/cdcd; or abab/ccdd), or the strophe *Douzains* (aabaab/bbabba). Normally, however, the second section in most cases has an odd-numbered structure of verses: e. g. the strophe *Septains* (abab/bcc); the strophe *Neuvains* (abab/ccdcd); or the *Onzains* (abab/ccddede). Anyway, it is interesting to note that in the ballades with the even-numbered *cauda* the second section is not always subdivided into two musically identical parts: in fact, this happens only in very few cases.

¹ All poetic texts quoted here and below – the first strophe only – are published in the Appendix. See TORINO J.II.9, vol. 3, respectively pp. 14-16, 33-34, 34-36, 55-56, 67-68, 137-139.

Daniel Leech-Wilkinson

The Cyprus Songs

This study presents a hypothesis about the origins of the ballades, virelais and rondeaux of Torino J.II.9. It is an extreme hypothesis, but one that may be useful as an ultimate position to be argued against and (no doubt) withdrawn from. Yet it is not an impossible hypothesis; in some respects it makes the best use of the evidence so far revealed, and it sets out a position towards which other studies presented at the Conference have been pointing.¹ The work involved in disproving it will, I hope, throw up new and valuable information about the stylistic world(s) of the Cyprus songs.

Introduction

Reading through Hoppin's edition of the ballades, virelais and rondeaux in the Cyprus manuscript leaves one overriding impression – that the music is strikingly similar in piece after piece. We see the same melodic shapes, the same rhythms, the same accompanimental figures in the tenor and contratenor; cadences, textures, phrasings are all consistent on page after page. This is not commonly so in fourteenth- or fifteenth-century manuscripts, and it immediately raises the thought that many of these songs (even all of them?) might be the work of a very small group of very similar composers. And that "very small" and "very similar", following Occam's razor, leads one inevitably to consider the possibility that there might be only one composer, a thought that the peculiar isolation of the manuscript only encourages. In that case the Cyprus manuscript would be an immensely important resource, comparable to the collected works of Machaut or Landini or Dufay as evidence of the range of one man's taste and skill. But it would also raise questions about the rate at which the music was produced, for if the pieces are so similar they are likely to have been composed over a relatively short period of time.

¹ Especially the studies by BENT 1995, BURSTYN 1995, GÜNTHER 1995 and PERKINS 1995.

Leeman L. Perkins

At the Intersection of Social History and Musical Style: The Rondeaux and Virelais of the Manuscript Torino J.II.9

Perhaps one of the most striking features of the musical repertoires that constitute the Torino manuscript is the combination of comprehensive coverage and orderly arrangement reflected in its leaves. As Richard Hoppin's detailed description of the source and its contents makes abundantly clear, the organization of the collection by genre and the disposition of the individual works within each section suggest careful planning beforehand and tidy execution of the design once the copying had begun.¹ In the section containing the rondeaux and virelais, for example, the notation was copied almost entirely by one of the two hands that can be distinguished among the musical texts – the same, apparently, that copied as well most of the ballades – and the verse, similarly, by a single scribe whose work is found only in that segment of the manuscript.² With only three exceptions³ the compositions were copied systematically two to a page. And although the rondeaux outnumber virelais two to one – there are only 21 of the latter and 43 of the former – thus precluding regular alternation of the two formal types throughout the fascicle, that is in fact the pattern followed at the beginning. In

¹ See his published study of the collection, HOPPIN 1957, pp. 92-94.

² Hoppin distinguished between two music hands in the copying of the polyphonic chansons of the collection on the basis of two different styles of *custos*, the one with a straight line as continuation of the pitch indication, the other with a hooked tail. In a more recent codicological study of the manuscript by Jean Widaman, Andrew Wathey and Daniel Leech-Wilkinson, the authors have concluded that both *custodes* were used at different times by the same scribe, who is thought to have copied all of the music in the manuscript (at the very least, all of the polyphony); they also believe the text hand that copied all of the rondeaux and virelais to be that of the music scribe. See *infra*, WIDAMAN/WATHEY/LEECH-WILKINSON 1995, pp. 104 ff.

³ These are on fol. 144 (recto and verso), each of which carries but a single piece of exceptional length (Virelais 3 and 4 respectively), and on fol. 151, which carries four pieces in two parts (Rondeaux 16 through 19).

Ursula Günther

Some Polymetric Songs in the Manuscript Torino J.II.9

The Cypriot-French repertory contains, as we know from Richard Hoppin's introductory article,¹ only some pieces which show the extreme rhythmic difficulties common to so many compositions from other sources of the *Ars subtilior*. Hoppin stressed that "the most striking examples of complicated rhythms and notation are to be found in the secular songs," especially in one *virelai* and some *ballades* with different note shapes and many proportional signs explained in a verbal canon. In these pieces, he concluded, "the introduction of a multitude of notational problems seems to have been the composer's chief objective."

The second part of my paper will deal with some of these extremely difficult pieces with lengthy canons, but first of all I want to turn to two simpler songs in which all four basic mensurations, C, Ċ, O and Ȯ, are used in a quite systematic manner: In *Moult fort me plaist* (Ballade No. 3) three, or at least two of them, always function at the same time, in *Tant est douce la morsure* (Rondeau 5, No. 12) the texted upper part has several changes between all four signs, while tenor and contratenor remain throughout in C (2/4).² In both pieces the constant value in all mensurations is the minim, as also in Motet 36, "where the upper voices change freely from one mensuration to another".³ This technique seems to have had a special importance for the composer or composers involved. Could he (or they) have known older compositions with similar constructions? And if so, how do the new polymetric songs deviate from the existing models?

We know that the composers of the *Ars nova* and *Ars subtilior* must have become increasingly fascinated by the rich rhythmic possibilities of the still developing mensural notation of their age. They applied three methods to heighten the rhythmic complexity of their music: syncopation, changes of metre and the simultaneous use of different

1 See HOPPIN 1957, esp. pp. 1-5/6.

2 See TORINO J.II.9, vol. 3, No. 3 and vol. 4, No. 12.

3 See TORINO J.II.9, vol. 2, No. 36, and HOPPIN 1957, p. 104.

The Bitextual Ballade from the Manuscript Torino J.II.9 and its Models

In his 1957 article on the manuscript Torino J.II.9, Richard Hoppin stated that there is "little or nothing in the Cypriot repertory that does not find its counterpart in the music of the West."¹ Indeed, with the exception of the "realistic" virelai, most of the compositional and textual *topoi* familiar to us from the fourteenth-century French tradition, and even some compositional types showing more Italianate leanings, find their place in the Cyprus collection. As a number of studies presented at this conference have shown,² the royal composers, arriving in 1411 in the retinue of Charlotte of Bourbon, brought with them to Cyprus a profound knowledge of European compositional procedures, both of their own time and of the decades immediately preceding. It is therefore not surprising that although not a single number from this manuscript has been found in any other source, hints of "thematic" affinity between Cypriot and continental polyphony have turned up, along with direct references to specific works.³ I will propose further links between the Cypriot collection and a small segment of continental repertory in a comparison of its unique bitextual⁴ ballade to similar pieces in the

1 HOPPIN 1957, p. 80.

2 See in particular the contributions of Margaret Bent (BENT 1995), Ursula Günther (GÜNTHER 1995), and Leeman L. Perkins (PERKINS 1995).

3 The texts of motet no. 12 are directly dependent on the texts of a motet by Philippe de Vitry, while a rondeau text borrows the rhymes of a Machaut rondeau in reverse order; see HOPPIN 1957, pp. 98-99; TORINO J.II.9, vol. 4, pp. viii-ix, xxv. The Cypriot rondeau *Je la remire, la belle*, with its notated solmisation pun, recalls the virelai *Je la remiray sans mesure* from the manuscript F-Pn 6771; GÜNTHER 1972, p. 60.

4 I use this term, along with the synonyms "two-cantus" and "double-texted," in preference to "double ballade." According to Egidius de Murino (AEGIDIUS DE MURINO, p. 128b), the double ballade, or *ballada duplex*, has an *ouvert* and a *clos* both in the middle and at the end; in other words, the second half, including the