

RENAISSANCE MANUSCRIPT STUDIES

2

DAVID CRAWFORD

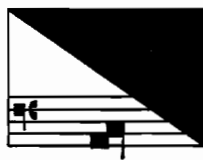
SIXTEENTH-CENTURY CHOIRBOOKS

IN THE

ARCHIVIO CAPITOLARE

AT

CASALE MONFERRATO



AMERICAN INSTITUTE OF MUSICOLOGY

1975

RENAISSANCE MANUSCRIPT STUDIES

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General Editor

SIXTEENTH-CENTURY CHOIRBOOKS

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CASALE MONFERRATO

PUBLICATIONS

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AMERICAN INSTITUTE OF MUSICOLOGY

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Director

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The Musicological Archives for Renaissance Manuscript Studies were established at the University of Illinois in Urbana in 1969. Detailed information on all manuscript sources of polyphonic music for the period 1400-1550 has been collected in the Archives, together with inventories and microfilms of each source. The Archives function as a research center, with its materials available to all qualified scholars and students of Renaissance music.

Charles Hamm serves as Director and Herbert Kellman as Associate Director. Associate members who contribute to the work of the Archives are Professors David Crawford of the University of Michigan, Leeman Perkins of the University of Texas, Joshua Rifkin of Brandeis University, Andrew Hughes of the University of Toronto, Lewis Lockwood of Princeton University, Tom Ward of Illinois, and Robert Snow, formerly of the University of Pittsburgh but now living in Spain. Much of the work has been done by research assistants, appointed and funded by the University of Illinois; these have included David Crawford, Patricia Myers, Sister Bertha Fox, David Stigberg, Valerie Weinhouse O'Donoghue, Kathryn Bumpass, Jerry Call, and Dale Cockrell.

An agreement was reached with Dr. Armen Carapetyan in 1972 that the American Institute of Musicology would publish a monograph series sponsored by the Archives, *Renaissance Manuscript Studies*, with Charles Hamm serving as General Editor. The first item in the series will be a census-catalog of Renaissance manuscripts containing polyphony written between 1400 and 1550; this will be a four-volume set, with the first volume, containing entries on all sources found in cities beginning with A-J.

The present study by David Crawford of a set of cathedral manuscripts in Casale Monferrato, RMS II, is the first of the series to be printed. This is an important monograph not only because of its content — it deals with a set of little-known manuscripts containing, among other things, some previously

unknown pieces by several major composers and some interesting works by local musicians — but also because of its methods. Many of the pieces in this repertory have not been preserved in printed sources; almost all of the several hundred compositions are anonymous in manuscripts at Casale Monferrato, but Crawford has identified the composers of a large percentage of them through a concordance study of many hundreds of contemporary manuscripts and prints. Some studies of 16th-century music have depended almost exclusively on printed sources for materials and information. The present study should demonstrate how essential it is that manuscript sources of 16th-century music be located and studied, even though the printing of music had become so widespread by that time.

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PREFACE

Although formal musicology is only a few generations old, it has already become unusual to be able to introduce a large but generally unknown set of sources central to internationally esteemed repertoires. But this is the case with Casale Monferrato's manuscripts, sources which contain over 1600 pages of music, copied between about 1515 and 1560. The names of about 40 composers can be connected to this music, and many of them are stars of the first magnitude, ranging from Compère and Josquin to Willaert, Jachet of Mantua, and Costanzo Festa. Concordances exist with hundreds of other sources from the period, but about 90 *unica* remain. Those *unica* reveal, among other things, newly discovered masses by Andrea de Silva, Jean Mouton, Ninot le Petit, Hotinet Barra, and Antoine Bruhier. The choirbooks demonstrate the musical splendor of a heretofore unrecognized cathedral chapel and they also add music by two composers, Nicolaus de Madis and Francesco Cellavenia, to the known works by native musicians.

Accompanying this good fortune of mine has been the unnerving task of dealing with over 230 compositions, of which only seventeen bear attributions in the manuscripts. My first order of business has been to study the manuscripts as historical documents, rather than as collections of musical composition. Now that this introductory description of the manuscripts is available, the harvest can begin more easily. The repertory at Casale Monferrato is so large that it calls for many more years of work than the following study reflects. But I have already shared knowledge of these manuscripts with numerous colleagues for use in their own work, and other scholars will also benefit from Casale's sources, so I am bringing out my work without further delay.

Many people and agencies aided me with this project. I first saw the manuscripts during the spring of 1969 while on a Horace G. Rackham Grant and Fellowship from the University of

CHAPTER I

INTRODUCTION

An Overview of Early Music in the Region

Our knowledge of Renaissance music in Italy is built largely upon the activities in major cities such as Rome, Florence, Venice, and Milan. Yet the Piedmont and Monferrato regions occupied a strategic position with their proximity to France inviting an absorption of French fashion.

Monferrato, an area between Turin and Genoa, did serve as a southeastern outpost for French music, and in this capacity Monferrato leaves a deep mark upon medieval music. At the end of the twelfth century, the court of the Marquis of Monferrato was the refuge for Rambaut de Vaqueiras, Peire Vidal, and other troubadours who were fleeing the Albigensian Crusade. While at Monferrato, Rambaut heard a performance by two French jongleurs and he converted that music into his own well-known *Kalenda maya*.¹ Rambaut thought highly enough of his new home to remain there for the last several decades of his life.² His writings praise the refinements of the court and that praise seems to have been no empty boast; numerous other musicians were present, for in 1216 the Marquis sent 24 of his instrumentalists to perform at Genoa.³ In the next century, Boccaccio further illustrates the sophistication of Monferrato's court and its association with France. In the *Decameron* (first day, fifth tale), he portrays the Marquise as possessor of a luxurious court and clever enough to outwit her guest, the king of France. By the time of Boccaccio, Monferrato was being

¹ Jean Boutière and A.-H. Schutz, *Biographies des Troubadours* (Paris, 1964), pp. 465-8.

² Giulio Bertoni, *I Trovatori d'Italia* (Modena, 1915), pp. 8-15, 48-51.

³ Remo Giazotto, *La Musica a Genova* (Genoa, 1951), pp. 16, 29.

THE MASS CHOIRBOOKS

M(D), 107 folios. c1515-1518, 1538-c1545

Masses: Silva (3), Bruhier (2), one each by Josquin, Mouton, Prioris, la Rue, two anonymous, and one anonymous Credo.

Motets: (later additions) Three anonymous and one by Jachet of Mantua.

Unica: Two masses by Bruhier, two by Silva, one by Mouton, one anonymous, an anonymous Credo, and two anonymous motets.

L(B), 71 folios. 1515-1518, 1521-c1526

Masses: One each by Barra, Moulu, Ninot le Petit, and two anonymous. One Credo each by Compère, Josquin or Brumel, and one anonymous.

Motets: (later additions) Nicolaus de Madis (1), Mouton (1), and two anonymous.

Unica: One anonymous mass and one each by Barra and Le Petit, an anonymous Credo, a motet by Madis, and both anonymous motets.

P(E), 133 folios. 1521-c1526

Masses: One each by A. Févin, L'Héritier, Janequin, Misonne, Moulu, Silva, and two anonymous.

Motets: One each by L'Héritier, Madis, Silva, Willaert, Févin or Mouton, and three anonymous.

Two hymns (one anonymous and one perhaps by Madis) and an anonymous Kyrie and Credo.

Unica: Works by Madis and all anonymous pieces except one mass.

2. 9'19 (*Mass*) *sile fragor*. 4v. Anonymous.

Musical score for 'sile fragor' in 4 voices. The score consists of five staves of music. The lyrics are: Kirie Kirie Kirie Sile; Et Et Et Et; Patrem Patrem Patrem Patrem; Sanctus Sanctus Sanctus Sanctus; Agnus Agnus Agnus Agnus.

Based upon Compère's motet, *Sile fragor* (edited in CompèreO, IV, 49-51).

3. 19'27 (*Mass*) *Angelus ad pastores ait*. 4v. A(ndrea) de Silva.

Musical score for 'Angelus ad pastores ait' in 4 voices. The score consists of four staves of music. The lyrics are: Kirie Angelus Kirie Kirie; Et Angelus Et Et; Patrem Factorem Patrem Angelus; Sanctus Sanctus Sanctus Sanctus.

Based upon the Nativity Antiphon, *Angelus ad pastores* (LU, p. 397).