Instrumentalists and Renaissance Culture, 1420–1600

This innovative and multilayered study of the music and culture of Renaissance instrumentalists spans the early institutionalization of instrumental music from c.1420 to the rise of the basso continuo and newer roles for players around 1600. Employing a broad cultural narrative interwoven with detailed case studies, close readings of eighteen essential musical sources, and analysis of musical images, Victor Coelho and Keith Polk show that instrumental music formed a vital and dynamic element in the artistic landscape, from rote function to creative fantasy. Instrumentalists occupied a central role in courtly ceremonies and private social rituals during the Renaissance, as banquets, dances, processions, religious celebrations, and weddings all required their participation—regardless of social class. Instrumental genres were highly diverse artistic creations, from polyphonic repertories revealing knowledge of notated styles, to improvisation and flexible practices. Understanding the contributions of instrumentalists is essential for any accurate assessment of Renaissance culture.

Victor Coelho is Professor of Music and Director of the Center for Early Music Studies at Boston University, a fellow of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, and a lutenist and guitarist. His books include Music and Science in the Age of Galileo, The Manuscript Sources of Seventeenth-Century Italian Lute Music, Performance on Lute, Guitar, and Vihuela, and The Cambridge Companion to the Guitar. In 2000 he received the Noah Greenberg Award given by the American Musicological Society for outstanding contributions to the performance of early music, resulting in a recording (with Alan Curtis) that won a Prelude Classical Award in 2004. His recordings as lutenist and director appear on the Stradivarius, Toccata Classics, and Teldec labels: http://people.bu.edu/blues/.

Keith Polk is Professor Emeritus, University of New Hampshire, and has also taught at Brandeis University; the New England Conservatory, and Regents College, London. He is one of the foremost authorities on
Renaissance instrumental music, and has produced numerous articles and several books on the subject, including *German Instrumental Music of the Late Middle Ages* (Cambridge University Press, 1992). He is also a professional player of the French horn, having performed with the San Diego Symphony, the Amsterdam Concertgebouw Orchestra, Boston Baroque, and the Smithsonian Chamber Players. His *Festschrift, Instruments, Ensembles, and Repertory, 1300–1600*, ed. Timothy McGee & Stewart Carter, was published in 2013.
Instrumentalists and Renaissance Culture, 1420–1600

Players of Function and Fantasy

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and

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For Brita
For Janet
Contents

List of figures [page xi]
Preface and acknowledgments [xiv]
List of abbreviations [xvii]

Prologue: The culture of Renaissance instrumental music [1]
Patronage, population, and printing [3]
Perspectives on Renaissance sound and context [5]
The combination of voices and instruments [7]
Case study 1: Josquin in the instrumental repertory of the Renaissance [8]

Renaissance instrumental music and periodization [14]

1 Renaissance instrumental music and its patrons [17]
Patrons and professionals [17]
Burgundy: the model of power – 1400–77 [18]
Case study 2: Magnificent Burgundy: instrumental music during the reign of Philip the Good [19]
The Burgundian model expands – 1480–1520 [22]
The Burgundian model transcended – 1520–50 [27]
Case study 3: Patronage runs rampant: instrumental music at the court of Henry VIII [28]
Francis I – Charles V [32]
A new model of power: Bavaria – 1550–1600 [34]
Church patronage of instrumental music [36]
The fifteenth century: instrumental music through back alleys [37]
The sixteenth century: doors open to instrumental music [41]
Case study 4: Renaissance instrumentalists in the New World and cross-cultural encounters [42]
Civic patronage in the fifteenth century [49]
Germany and Italy – Flanders and England – France and Spain [50]
Civic patronage in the sixteenth century [55]
Case study 5: Players and politics: Tielman Susato and the Antwerp Band, c.1550 [55]
Size matters [58]

2 A source-based history of Renaissance instrumental music [62]
1) A variable repertory for instrumentalists: Faenza, Biblioteca comunale 117 (c.1380–1426) – Faenza [64]
2) Zorzi Trombetta and a watershed moment for ensemble instrumental music: London, British Library, Cotton MS Titus A. xxvi (c.1440) – Zorzi [66]

3) A compendium of fifteenth-century keyboard techniques: The Buxheim Organ Book, Munich, Bayerische Staatsbibliothek, Cim. 352b (formerly Mus.ms. 3725), (c.1460–70) – Buxheim [69]

4) Ensemble instrumental music moves to center stage: Rome, Biblioteca Casanatense, MS 2856 (c.1481–90?) – Casanatense [71]

5) A tipping point for instrumental music: Petrucci’s Harmonice musices Odhecaton A (Venice, 1501) – Odhecaton [76]

6) The end of the beginning of lute music: Francesco Spinacino, Intabulatura de Lauto Libro primo/Libro secondo (Venice, 1507) – Spinacino [78]

7) The chanson tradition challenged: Augsburg, Staats- und Stadtbibliothek MS 2° 142a (c.1510) – Augsburg [85]

8) Introducing the tre corone of Renaissance lute music: Giovanni Antonio Castelonio, Intabulatura di leuto de diversi autori (Milan, 1536) – Castelonio [89]

9) Professionals at work: Copenhagen, Det Kongelige Bibliotek, Gl.Kgl.Sml. 1872-4° (c.1545) – Copenhagen [94]

10) Alonso Mudarra, Tres libros de música en cifras para vihuela (Seville, 1546) – Tres libros [97]

11) Dances for musical recreation: Tielman Susato’s Het derde musyck boecken. . . danserye (Antwerp, 1551) – Danserye [100]

12) Practice meets theory: Vincenzo Galilei’s Intavolature de lauto (Rome, 1563) and Fronimo Dialogo (Venice, 1568) – Fronimo [104]

13) Keyboard music in Venice: Claudio Merulo, Ricercari d’intavolatura d’organo (Venice, 1567) – Ricercari [109]

14) International repertory on the periphery: Lerma, Archivo de San Pedro, MS. Mus. 1 (c.1590) – Lerma [113]

15) Per sonare, non cantare: Giovanni Gabrieli, Sacrae symphoniae (Venice, 1597) [116]

16) Viols, voices, and instrumental music in Elizabethan England: William Byrd, Psalms, Sonets, & songs. . . made into Musicke of five parts (London, 1588) [120]


3 The players [131]

The daily life of an instrumentalist: conditions of work [132]

Income and benefits [134]

Guilds and education [139]

Case study 6: An artist in his own words: Benvenuto Cellini on the training and early career of an instrumentalist [141]
Contents ix

4 Instrumental music for celebration and ceremony [164]
Festivals [165]
Case study 9: Music and political ceremony: the ritual granting of privileges and forgiveness, Bruges, 16 May 1488 [166]
The wedding as festival [169]
Case study 10: Taste and magnificence entwined: the Bavarian wedding of 1568 [169]
Processions [171]
Instrumental music and banquets [173]
Case study 11: Pressing the boundaries of extravagance: the Feast of the Pheasant – Lille, 1454 [174]
Dance and its context [177]
Music in the theater [180]
Instrumental music in sacred celebrations [184]

5 The instrumentalist’s workshop: pedagogy, intabulation, and compositional process [189]
Instruction, composition, and performance in the fifteenth century [191]
Permanence and evanescence in fifteenth-century composition [193]
Case study 12: The theorist speaks: Tinctoris on counterpoint, res facta, and singing super librum [196]
Learning the basics [199]
Acquiring skill on an instrument [203]
Performing the repertory [204]
Performance practice and instrumentalists, 1400–1500 [205]
Instruction, composition, and performance in the sixteenth century [208]
Learning the basics [209]
Composition and arrangement [212]
Intabulations and the musical text [213]
Renaissance translations [217]
Case study 13: Intabulations as translations: Etienne Dolet’s De la manière de bien traduire d’une langue en autre (1540) [220]
Convergence of instrumentalist and composer [224]

6 Renaissance instruments: images and realities [226]
Challenges to invention [227]
Economics, distribution, and ownership [228]
An image-based history [232]
I. Plucked-string instruments [233]
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. String instruments</td>
<td></td>
</tr>
<tr>
<td>Gittern</td>
<td>234</td>
</tr>
<tr>
<td>Lute: fifteenth century</td>
<td>237</td>
</tr>
<tr>
<td>Lute: sixteenth century</td>
<td>239</td>
</tr>
<tr>
<td>Vihuela</td>
<td>242</td>
</tr>
<tr>
<td>Renaissance guitar</td>
<td>245</td>
</tr>
<tr>
<td>Harp</td>
<td>247</td>
</tr>
<tr>
<td>Psaltery and dulcimer</td>
<td>250</td>
</tr>
<tr>
<td>II. Bowed string instruments</td>
<td></td>
</tr>
<tr>
<td>Fiddle</td>
<td>252</td>
</tr>
<tr>
<td>Rebec</td>
<td>254</td>
</tr>
<tr>
<td>Viols</td>
<td>255</td>
</tr>
<tr>
<td>Violins</td>
<td>258</td>
</tr>
<tr>
<td>2. Keyboard instruments</td>
<td></td>
</tr>
<tr>
<td>III.1 Keyboard instruments</td>
<td></td>
</tr>
<tr>
<td>Organ</td>
<td>261</td>
</tr>
<tr>
<td>Portative organ</td>
<td>263</td>
</tr>
<tr>
<td>Positive organ</td>
<td>264</td>
</tr>
<tr>
<td>Regal</td>
<td>265</td>
</tr>
<tr>
<td>III.2 Keyboard string instruments</td>
<td></td>
</tr>
<tr>
<td>Clavichord</td>
<td>267</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>269</td>
</tr>
<tr>
<td>Virginals and other string keyboards</td>
<td>272</td>
</tr>
<tr>
<td>IV. Wind instruments</td>
<td></td>
</tr>
<tr>
<td>Shawn and bombard: early fifteenth century</td>
<td>273</td>
</tr>
<tr>
<td>A slide trumpet?</td>
<td>275</td>
</tr>
<tr>
<td>The bagpipe, pipe and tabor, and douçaine</td>
<td>276</td>
</tr>
<tr>
<td>The wind band c.1500</td>
<td>278</td>
</tr>
<tr>
<td>Cornetts and trombones</td>
<td>279</td>
</tr>
<tr>
<td>Recorders</td>
<td>281</td>
</tr>
<tr>
<td>Crumhorns</td>
<td>282</td>
</tr>
<tr>
<td>Flute</td>
<td>283</td>
</tr>
<tr>
<td>Wind band with shawms: late sixteenth century</td>
<td>285</td>
</tr>
<tr>
<td>Trumpets: early fifteenth century</td>
<td>286</td>
</tr>
<tr>
<td>Trumpets: sixteenth century</td>
<td>289</td>
</tr>
<tr>
<td>Epilogue: function and fantasy</td>
<td>292</td>
</tr>
</tbody>
</table>

**Bibliography**  [296]

**Index of primary sources**  [318]

**General index**  [322]
Figures


6.2 Three-string lute (or gittern): Francesco del Cossa, detail from *The Triumph of Apollo, the Month of May* (1469–70), Ferrara, Palazzo Schifanoia. Scala/Art Resource, New York 


6.5 Vihuela: frontispiece to Luys Milán, *El Maestro* (Valencia, 1536) 

6.6 Renaissance guitar: frontispiece to Guillaume Morlaye, *Le premier livre de chansons, gaillardes, pavanes . . . reduictz en tabulature de Guiterne* (Paris, 1552) 


6.11 Viol: Silvestro di Ganassi, frontispiece to *Regola Rubentina* (Venice, 1542–3) 

List of figures

6.13 Violins playing for a banquet, from Hanns Wagner, *Kurtze doch gegründte Beschreibung* [of the Munich Court Wedding, 1568] (Munich, 1568) [260]


6.16 Clavichord: Italian, end of the sixteenth or early seventeenth century, Boston, Museum of Fine Arts, Lesley Lindsey Mason Collection, 17.1796 [268]


6.18 Virginals, title page from *Parthenia* (1612) [272]

6.19 Courtly dancing with wind band of shawm, bombard, and slide trumpet: Bible of Borso d’Este, executed under the direction of Taddeo Crivelli, 1455–61, Modena, Biblioteca Estense, Ms. VG 12 lat. 422–3, fol. 280 (detail). Alfredo Dagli Orti/Art Resource, New York [274]


6.21 Ceremony with wind band of shawm, bombard, and trombone: coronation of Pope Pius III, Bernardino Pinturicchio (c.1504), Siena, Libreria Piccolomini. Scala/Art Resource, New York [278]


6.25 Flute, with lute and singer: Master of the Female Half Lengths, first half of the sixteenth century, St. Petersburg, the Hermitage Museum. Scala/Art Resource, New York [284]

6.27 Trumpets heading a procession of nobles: the Limbourg brothers, 1412–16, “May” from the Très Riches Heures du Duc de Berry, Ms. 65, fol. 5v (detail). Chantilly, Musée Condé. ©RMN-Grand Palais/Art Resource, New York [287]

6.28 Trumpets in procession: Hans Burgkmair and others, The Triumph of Maximilian I, c.1518, plate 117 [289]
Preface and acknowledgments

Renaissance instrumental music is a vast, sprawling repertory of written and unwritten contributions, original and arranged compositions, and source types in several notations and many formats intended for instruments in an accelerated stage of development. We could never have negotiated this varied and often uncharted musical landscape without the generosity, guidance, and assistance of many colleagues. The chapters on patrons and players build on the foundational documentary and source work by Lewis Lockwood, Bonnie Blackburn, Frank D’Accone, Timothy McGee, and Bill Prizer; for German sources, that of Walter Salmen and Franz Krautwurst; and for those in the Low Countries, that of Reinhard Strohm, Craig Wright, Godelieve Spiessens, and Kris Forney. Scholars working with English sources have been ever helpful, particularly Andrew Ashbee, David Lasocki, and Richard Rastall, while work with French material has been significantly aided by the recent work of David Fiala and Gretchen Peters. Every one of these scholars has provided material either before publication or in addition to what they have committed to print.

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Preface and acknowledgments

Graziano, John Griffiths, Douglas Kirk, Martin Kirnbauer, Ralph Maier, Arthur J. Ness, Franco Pavan, Peter Urquhart, Lorenz Welker, and Blake Wilson. Many friends and colleagues read and commented on the manuscript (or, just, commented) as it evolved over close to a decade, and we especially thank John Kmetz for his detailed reading of the entire book at an intermediate stage, as well as Mike Beckerman and Thomas Peattie.

The topics of pedagogy and performance have attracted a fascinating array of talent. Our ideas concerning music theory have been formed particularly by the efforts of Klaus-Jürgen Sachs and Bonnie Blackburn. Our treatment of performance issues, similarly, is indebted to the research and recordings of a remarkable set of scholars, performers, and scholar-performers, including Paul Beier, the late Alan Curtis, David Dolata, Ross Duffin, Randall Cook, Adam Gilbert, Paul O’Dette, Hopkinson Smith, Crawford Young, the late Robert Spencer, and the late James Tyler. When we turn to the study of individual instruments our list of debts expands even further. One person we have turned to time and again is Herb Myers, who has always willingly put his vast knowledge at our disposal. Also helpful have been Ross Duffin concerning winds, Stewart Carter and Trevor Herbert concerning brasses, the lute maker Grant Tomlinson, and Peter Holman and Ian Woodfield concerning strings.

One of the great pleasures in completing a book of this kind is to be able to recognize the contributions of all of these colleagues. Naturally, of course, we also recognize that any errors remain our responsibility, not theirs.

We would like to thank the many archives, libraries, and digital repositories that have provided access to their holdings and granted permission to use them. We give particular thanks to the Mugar Music Library, the School of Music, and the Office of the Provost at Boston University for material and research support. We are extremely thankful for support from the Martin Picker Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation. Lastly, profound thanks must be given to all of the fellows, staff, and directors at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, for many years of supporting and facilitating this research.

We are deeply grateful to Vicki Cooper, former Senior Commissioning Editor, Music and Theatre, at Cambridge University Press for helping us
Preface and acknowledgments

conceive of this book and for the many hours of counsel, and, of course, to Kate Brett, Publisher, Music and Theatre, at the Press for seeing it through its final stages. Finally, it is a pleasure to acknowledge the careful editorial work, creative solutions, and good spirits throughout of Aishwariya Ravi.

This book has been a joint effort, and another pleasure for both of us is the opportunity to recognize the unfailing encouragement and warm support we have received from our wives Brita and Janet – to whom we dedicate this volume.

Boston, July 2015
Abbreviations

1507₁  Date followed by a subscript refers to the print and inventory as listed in Howard Mayer Brown, *Instrumental Music Printed Before 1600* (Cambridge, MA, 1965)

20r/20v  Refers to manuscript foliation: 20 recto/20 verso

c.  *circa*

CS ₁  Refers to the case studies that appear throughout the book

SBS ₁  Refers to one of the source-based studies contained in Chapter 2

**Journals and editions**

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<thead>
<tr>
<th>AcM</th>
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<tr>
<td>AM</td>
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<td>AMw</td>
<td>Archiv für Musikwissenschaft</td>
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<tr>
<td>BjhM</td>
<td>Basler Jahrbuch für historischen Musikpraxis</td>
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<td>EM</td>
<td>Early Music</td>
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<td>EMH</td>
<td>Early Music History</td>
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<td>GSJ</td>
<td>Galpin Society Journal</td>
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<td>HBSJ</td>
<td>Historic Brass Society Journal</td>
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<tr>
<td>JAMS</td>
<td>Journal of the American Musicological Society</td>
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<tr>
<td>JLSA</td>
<td>Journal of the Lute Society of America</td>
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<tr>
<td>JMR</td>
<td>Journal of Musicological Research</td>
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<td>JSCM</td>
<td>Journal of Seventeenth-Century Music</td>
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<td>LSJ</td>
<td>Lute Society Journal</td>
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<td>MB</td>
<td>Musica Britannica</td>
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<tr>
<td>MD</td>
<td>Musica Disciplina</td>
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<tr>
<td>ML</td>
<td>Music &amp; Letters</td>
</tr>
<tr>
<td>MQ</td>
<td>Musical Quarterly</td>
</tr>
<tr>
<td>PRMA</td>
<td>Proceedings of the Royal Music Society</td>
</tr>
</tbody>
</table>
List of abbreviations

RIM  Rivista Italiana di Musicologia
TVNM  Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis

Sources frequently cited

Augsburg  Augsburg, Staats- und Stadtbibliothek MS 142a
Buxheim  Munich, Bayerische Staatsbibliothek, Case MS -VM 140 C 25
Capirola  Chicago, Newberry Library, Case MS -VM 140 C 25
Casanatense  Rome, Biblioteca Casanatense, MS 2856
Casteliono  Giovanni Antonio Casteliono, Intabulaturt di leuto de diversi autori (Milan, 1536)
Cavalcanti  Brussels, Bibliothèque Royale de Belgique, MS II 275
Copenhagen  Copenhagen, Det Kongelige Bibliotek, Gl.Kgl.Sml. 1872–4°
Copenhagen 1873  Copenhagen, Det Kongelige Bibliotek, Gl.Kgl.Sml. 1873–4°
Danserye  Tielman Susato: Het derde musyck boexken ... danserye (Antwerp, 1551)
Faenza  Faenza, Biblioteca comunale 117
Fitzwilliam  Cambridge, Fitzwilliam Museum, Music MS 168
Florence 176  Florence, Biblioteca Nazionale Centrale, MS Magl. xix. 176
Florence 229  Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229
Fronimo  Vincenzo Galilei, Fronimo Dialogo (Venice, 1568/1584)
Galilei 1584  Florence, Biblioteca Nazionale Centrale: Fondo Anteriori di Galilei 6
Lerma 1  Lerma, Archivo de San Pedro, MS. Mus. 1
Lerma 2  Utrecht, Universiteitsbibliothek MS 3.L.16
Lochamer  Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40613 (olim Wernigerode, Fürstlich Stolbergsche Bibliothek, Zb 14) [Lochamer Liederbuch]
Odhecaton  Ottaviano Petrucci, Harmonice musices Odhecaton A (Venice, 1501)
Pesaro  Pesaro, Biblioteca Oliveriana, Ms. 1144
Pixérécourt  Paris, Bibliothèque Nationale de France, f.fr 15123
List of abbreviations xix

Ricercari Claudio Merulo, Ricercari d'intavolatura d'organo (Venice, 1567)
Sacrae symphoniae Giovanni Gabrieli, Sacrae symphoniae (Venice, 1597)
Spinacino Francesco Spinacino, Intabulatura de Lauto Libro primo/Libro secondo (Venice, 1507/1507)
Tres libros Mudarra, Tres libros de música en cifras para vihuela (Seville, 1546)
Varietie Robert Dowland, A Varietie of Lute Lessons (London, 1610)
Windsheim Berlin, Staatsbibliothek theol. lat. quart. 290
Wurstisen Basel, Universitätsbibliothek, F IX 70
Zorzi London, British Library, Cotton MS Titus A. xxvi

Pitch registers are indicated by the Helmholtz system, as follows: