

Cambridge University Press

978-0-521-44045-5 - Music in the German Renaissance: Sources, Styles, and Contexts

Edited by John Kmetz

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This collection of fourteen essays, written by an eminent group of scholars, explores the musical culture of the German-speaking realm between *c.* 1450 and 1600. The essays demonstrate the important role played by German speakers in the development of instrumental music in the Renaissance, in the shaping of the curricula of musical education in the modern age, in setting patterns of musical patronage, in establishing congregational singing in church, and in developing commercial music printing. The essays shed new light on the music that flourished at imperial and ducal courts, universities, parish churches, collegiate schools, as well as in the homes of prosperous merchants. The volume thus provides an overview of German polyphonic music in the age of Gutenberg, Dürer, and Luther and documents the changing social status of music in Germany during a crucial epoch of its history.

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To the memory of Howard Mayer Brown
(12 April 1930 – 20 February 1993)

“Here was a Caesar! when comes such another?”
Julius Caesar, III, 2, 269

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Frontmatter

[More information](#)

Contents

<i>List of illustrations</i>	<i>page</i> xi
<i>Preface</i>	xiii
<i>List of abbreviations</i>	xvii

Part I: Sources

1	Dufay songs in German manuscripts LORENZ WELKER	3
2	An Isaac autograph JESSIE ANN OWENS	27
3	Music in the library of Johannes Klein TOM R. WARD	54
4	Heinrich Glarean's books IAIN FENLON	74
5	Georg Knoff: bibliophile and devotee of Italian music in late sixteenth-century Danzig MARTIN MORELL	103

Part II: Styles

6	Polyphony based on chant in a late fifteenth-century German manuscript MARTIN JUST	129
7	An early <i>Missa brevis</i> in Trent Codex 91 ADELYN PECK LEVERETT	152
8	The constitution of the fifteenth-century German tenor lied: drafting the history of a musical genre MARTIN STAEHELIN	174
9	Lied and madrigal, 1580–1600 LUDWIG FINSCHER	182

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Edited by John Kmetz

Frontmatter

[More information](#)**Part III: Contexts**

10	The motet texts of Philippe de Vitry in German humanist manuscripts of the fifteenth century ANDREW WATHEY	195
11	Innovation in instrumental music 1450–1520: the role of German performers within European culture KEITH POLK	202
12	The Piperinus–Amerbach partbooks: six months of music lessons in Renaissance Basle JOHN KMETZ	215
13	The Salzburg liturgy and single-impression music printing STANLEY BOORMAN	235
14	Music and patronage at the court of Rudolf II ROBERT LINDELL	254
	<i>Indices</i>	
	<i>Manuscripts</i>	272
	<i>Printed editions of music</i>	275
	<i>General</i>	279

Illustrations

1.1	Dufay's <i>J'en languis</i> with ascription to "Dufay" placed above an erased ascription to "Dunstabl" (Trent, Museo Provinciale d'Arte, Castello del Buon Consiglio, MS 92, fol. 227v, top).	page 14
2.1–2.3	Autograph manuscript of Heinrich Isaac's setting of the sequence for St. Catherine, <i>Sanctissimae virginis votiva festa</i> (Berlin, Staatsbibliothek Preußischer Kulturbesitz, MS Mus. 40021, fols. 255v, 256r, and 256v respectively).	34–6
3.1	Conclusion of prefatory material on modes and mnemonic verses followed by the beginning of the treatise proper – "Musica est ars ex septem liberalibus una" – and its commentary in smaller script (Leipzig, Universitätsbibliothek, MS 1236, fol. 142r).	64
3.2	Tenor of Dufay's <i>Alma redemptoris mater</i> written in both mensural and chant notation; followed by theoretical writings and Dufay's <i>Craindre vous</i> (Leipzig, Universitätsbibliothek, MS 1084, fol. 231r).	67
4.1	Didymus, <i>Σχόλια εἰς τὴν Ἰλιάδα καὶ εἰς τὴν Ὀδύσσεια</i> (Rome: Aldus, September 1517), with marginalia in Glarean's hand (Munich, Universitätsbibliothek, 2 ^o A.gr. 311, fol. 3r).	81
4.2	Didymus, <i>Σχόλια εἰς τὴν Ἰλιάδα καὶ εἰς τὴν Ὀδύσσεια</i> (Rome: Aldus, September 1517), binding (Munich, Universitätsbibliothek, 2 ^o A.gr. 311).	82
4.3	Gaffurius, <i>Practicae musicae</i> (Brescia: A. Britannicus, 23 November 1497), with marginalia in Glarean's hand (Munich, Universitätsbibliothek, 2 ^o Inc. Lat. 1209, fol. 204r).	86
4.4–4.6	Binding rolls used on Glarean's books.	98–9
4.7	Pliny, <i>Epistolarum libri decem</i> (Venice: Aldus, 1508), binding (Munich, Universitätsbibliothek, 8 ^o A. Lat. 1031).	100
5.1	Georg Knoff's coat-of-arms (Gdańsk, Archiwum Państwowe, Sygn. 416, 57/21, p. 192).	113
12.1a–c	Handwriting examples of scribe S1 (= Christoph Piperinus): <i>1a</i> Title page of Basle, Universitätsbibliothek, MS F IX 34, fol. 1r; <i>1b</i> Rudiments of music in F IX 33, fol. 7v; <i>1c</i> Tenor of Thomas Stolzer's <i>Ich klag den tag</i> , F IX 33, fol. 16r.	221–2

Illustrations

12.2	Letter of Christoph Piperinus to Bonifacius Amerbach (12 November 1546) discussing the compilation of Basle, Universitätsbibliothek, MS F IX 32–4 (Basle, Universitätsbibliothek, MS G II 23, fol. 116r).	224
12.3	Comparison of the Latin text hand of Christoph Piperinus (letter of 12 November 1546) with that of scribe S1 (Basle, Universitätsbibliothek, MS F IX 33, fols. 5r–9r).	225
12.4	Handwriting of scribe S2 (= Basilius Amerbach: Basle, Universitätsbibliothek, MS F IX 34, fol. 9r).	226
13.1	A single-impression music sort of a <i>clivis</i> mounted on its own short piece of stave. (<i>Missale Salzburgensis</i> [Vienna: Winterburg, 27. IV. 1510], fol. 130v.)	245
14.1	A wind band performing for the arrival of Emperor Rudolf II to Breslau (Wrocław) on 24 May 1577 (engraving by Johann Twenger, 1577: Nuremberg, Germanisches Nationalmuseum, HB 325).	259
14.2	Detail from the J. Twenger engraving showing the instrumental ensemble: a cornett, two sackbuts, two shawms, and a bass curtal.	260

Preface

Scholars have never doubted that musical culture in the German-speaking realm entered a new frontier between *c.* 1450 and 1600. During this period which we today call the Renaissance the region cultivated a polyphonic soundscape that could be classified for the first time as not only truly “Germanic,” but also as musically sophisticated. By the middle of the fifteenth century, for example, the region witnessed the birth of its first important “school” of polyphonic composers, represented by Adam von Fulda, Heinrich Finck, and Paul Hofhaimer. In the hands of Heinrich Isaac, Thomas Stölzer, and Ludwig Senfl, the German tenor lied later emerged as a genre which finally secured Germany a respectable place among the musical nations of Europe. It was during this period that such musicians as Conrad Paumann, Arnold Schlick, Hans Buchner, and Hans Newsidler set new standards in instrumental performance. Following on, German instrumentalists and German-made instruments became a hot commodity, and consequently were sought after in European courts in much the same way as Franco-Netherlandish composers. Aside from contributing significantly to the development of instrumental music, German speakers played a crucial role in shaping the curricula of musical education in the modern age, in setting patterns of musical patronage, in establishing congregational singing in church, and in developing music printing as a viable commercial industry. In short, it was during this period in the history of the German-speaking people that “German” music first came into its own. One could indeed even suggest that if it were not for the collective accomplishments of the above-mentioned composers, the musical legacy left to us by the ensuing generations of Schütz and Bach might never have existed.

Despite these significant accomplishments, research on the music of the German Renaissance has, on the whole, been amazingly thin. Granted, there are numerous editions, catalogues, articles, and monographs available which document the activities of many German-speakers who made, performed, or copied music as a profession or pastime. However, much of this scholarship was published before the Second World War, and as such is often in desperate need of revision. This would include, for example, our so-called “modern” editions of the Schedel, Oeglin, Schöffler, and Arnt von Aich *Liederbücher* which appeared in print between 1880 and 1933. Moreover, almost all of our comprehensive studies of German secular music of the Renaissance have already celebrated their sixty-fifth birthdays. Yet none of these studies can be retired, since there are no new ones to take their place.

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Frontmatter

[More information](#)*Preface*

The same problem holds true for the vast number of catalogues and articles on the German Renaissance that appeared in *Monatshefte für Musikgeschichte* (1869–1905). However, with these studies we are dealing mostly with bona fide centenarians, and their insights into the music are almost as dated as the music itself.

During the 1950s and 1960s editors of the German, Swiss, Bavarian, and Austrian “Monuments of Music” contributed significantly to our knowledge of the German Renaissance. By either updating earlier editions, or by publishing collections of music that had yet to be edited, such scholars as Kurt Gudewill, Arnold Geering, Bertha Wallner, and Walter Salmen shed new light on dozens of important fifteenth- and sixteenth-century musical sources of German provenance. However, there still remains an equally large body of German Renaissance music for which no modern edition exists. For example, while no one would question the significance of the Trent Codices as documents of Austrian–German musical culture in the fifteenth century, we still do not possess a complete edition of them. The same problem applies to the famous choirbook of Nikolaus Leopold, or to the equally well-known St. Emmeram and Pernner Codices. Mention should be also made of the hundreds of *unica* preserved in *Liederhandschriften* from Basle, Munich, Regensburg, and Vienna, and of the alarming fact that there are still no complete editions for the works of such masters as Heinrich Isaac and Ludwig Senfl.

Aside from the lack of editions, our understanding of musical culture in the German Renaissance would benefit greatly from more serious archival work. Regardless of whether one is drawn to the musical life that flourished at imperial or ducal courts, universities, parish churches, collegiate schools, or within the homes of prosperous merchants and guilded craftsmen, many of our German, Austrian, Swiss, and Eastern European archives present virgin ground for such research. This is especially true, from at least my own experience, of the court music of Stuttgart, where the rich musical world cultivated by Duke Ulrich von Württemberg could be documented in painstaking detail, if one could only take the time. Indeed, with the recent collapse of the Iron Curtain and the unification of Germany, it is now possible to investigate at first hand musical and archival documents which have been unavailable to Western scholars for nearly half a century. This is an exciting prospect! In fact, one could say that we, as musicologists, are now embarking on a new frontier in the history of our discipline; one which is actually not all that different from the frontier German-speaking musicians entered around 1450.

In light of these opportunities, it is perhaps not surprising that research on the music of the German Renaissance has recently witnessed its own “Renaissance.” The purpose of this volume is to document the type of scholarship that is now being conducted on the topic. Aside from offering the musicological community its first collection of essays devoted exclusively to this *Blütezeit* of German music history, the volume will address a number of issues that are presently in vogue among music historians, regardless of their area of specialization. These include compositional process, performance practice, the concept of genre, contextual and manuscript studies, as well as essays on music education, patronage, and printing. As such, the volume should serve not only as a touchstone of current musicological research methods and philosophies, but also, and perhaps more importantly, as an indication of the types of research that are still so desperately needed to fill the gaping hole that presently exists in our knowledge of German music during the age

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of Gutenberg, Dürer, and Luther and, in turn, of its relationship to that of other European musical cultures.

The volume contains fourteen essays grouped into three parts. In the first part there are five essays, each focusing on a particular source or collection of sources. Included among the manuscripts and prints singled out for discussion are a group of sources documenting the transmission of Dufay's music in the German-speaking realm, an autograph of Heinrich Isaac, and three hitherto unknown, or neglected, collections of books revealing the musical tastes, interests, and abilities of a Leipzig professor, a famous Swiss music theorist, and a Danzig merchant.

The second part, consisting of four essays, addresses issues of musical style inherent in both the sacred and secular polyphony written by German-speaking composers or by foreign composers residing in the German *Sprachgebiet*. Aside from offering significant new insights into the rise and fall of the German tenor lied, these style analytical studies shed new light on the origins of the German *Choralbearbeitung*, and on the early history of the *Missa brevis*.

The five essays that make up the third and final part focus on music making within such diverse settings as parish churches, princely courts, bourgeois homes, Latin schools, humanist circles, and commercial printing houses. These contextual studies, when taken together with those on sources and styles, provide a general overview of the German polyphonic soundscape in the wake of the political, religious, and economic upheaval brought about by two important church councils and the subsequent Protestant Reformation. As such, they also document the changing social status of music in Germany during a crucial epoch of its history.

The idea for this volume grew out of a colloquium on the German Renaissance that was held at New York University and at the University of Chicago on 30 November and 1 December 1990, respectively. The participants included Ludwig Finscher, John Kmetz, Martin Morell, and Martin Staehelin, and the sessions were chaired by Stanley Boorman (New York) and Howard Mayer Brown (Chicago). The enthusiasm displayed for the topic at both universities was extraordinary, and consequently made clear to all present that a volume on the subject was long overdue. Before leaving Chicago, we (Finscher, Kmetz, and Staehelin) started to work out some details with H. M. Brown, who from the outset supported the project, and in turn its editor, in the way that only he could: that is, completely. Unfortunately, Howard never saw this volume, or his intended contribution to it, in print. While his article on "Music and ideology in sixteenth-century Nuremberg" will certainly be missed, his presence as a scholar, teacher, and close friend will be missed even more. On behalf of all of the contributors, I therefore most properly and gratefully dedicate our work to the memory of this great man, whose life will always be remembered as long as there remains an interest in the sources, styles, and contexts of music in the Renaissance.

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Abbreviations

<i>AcM</i>	<i>Acta musicologica</i>
<i>AMf</i>	<i>Archiv für Musikforschung</i>
<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>AnMc</i>	<i>Analecta musicologica</i>
<i>CCMS</i>	<i>Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550</i>
<i>CMM</i>	<i>Corpus mensurabilis musicae</i>
<i>Cw</i>	<i>Das Chorwerk</i>
<i>DTÖ</i>	<i>Denkmäler der Tonkunst in Österreich</i>
<i>EDM</i>	<i>Das Erbe deutscher Musik</i>
<i>EM</i>	<i>Early Music</i>
<i>EMH</i>	<i>Early Music History</i>
<i>Grove6</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JM</i>	<i>Journal of Musicology</i>
<i>KJb</i>	<i>Kirchenmusikalisches Jahrbuch</i>
<i>MD</i>	<i>Musica Disciplina</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MMg</i>	<i>Monatshefte für Musikgeschichte</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MRM</i>	<i>Monuments of Renaissance Music</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>
<i>RISM</i>	<i>Répertoire international des sources musicales</i>
<i>RMI</i>	<i>Rivista musicale italiana</i>
<i>TVNM</i>	<i>Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

Note: The essay by Tom Ward cites manuscripts using the abbreviation system of the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, ed. Charles Hamm and Herbert Kellman, 1 vol., 5 parts (Neuhausen-Stuttgart, 1979–88). All other essays cite manuscripts using the abbreviation system of *The New Grove Dictionary of Music & Musicians*, ed. Stanley Sadie, 20 vols. (London, 1980).

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