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The Ordinarium Parts of the Mass by Nicolaus de Radom in Relation to Works by Antonio Zacara da Teramo and Johannes Ciconia¹

Abstract

The aim of the article is to bridge the gap in the study of Nicolaus de Radom's output by presenting a comparative analysis of his works as juxtaposed with other European artists. The prevailing opinion of musicologists, such as Maria Szczepańska and Mirosław Perz, is that Nicolaus de Radom's music is closely related to the works

¹ The article is based on the MA thesis *Twórczość Mikołaja z Radomia na tle polifonii europejskiej schyłku XIV i połowy XV wieku*, written under guidance of Professor Zofia Fabiańska at the Institute of Musicology of the Jagiellonian University in Kraków in 2010. The information provided is taken mainly from the research, results of which were presented in above-mentioned MA thesis. However, it should be underlined that in 2016 Marie Verstraete published an article, in which she presented comparative analysis of Mikołaj de Radom's mass parts and pieces by Zacara da Teramo and Johannes Ciconia. Because of that, in this paper the research and thesis of the author will be presented first, and then, in the conclusion, the reference to the main theses presented by Verstraete will appear. See: M. Verstraete, *Die Ordinariumsvertonungen Mikołaj Radomskis*, "TroJa. Jahrbuch für Renaissancemusik" 12 (2013), 2016.

of northern Italian composers. However, such a claim has not yet been supported with the detailed comparative analysis. The article presents the analysis of the manuscripts of Kras 52 and Wn 378, signed by Nicolaus de Radom, confronted with selected masses by Johannes Ciconia and Antonio Zacara da Teramo. A detailed analysis of a two-sectioned cyclic mass helps to distinguish certain similarities and differences in the unification of the Mass pairs, as they are exemplified in the music of the composers. The works of all of the three artists manifest secular songs' influence on the shaping of the Mass as a genre, although each composer adapts it in a slightly different way. Moreover, it is stated that a thorough analysis of the 15th-century Masses is necessary to determine whether there are any links between Nicolaus de Radom, Antonio Zacara da Teramo and Johannes Ciconia's works, and whether there are any similarities in their compositional technique. Presented analysis of de Radom, Zacara da Teramo and Ciconia's Masses refutes the claim that Nicolaus de Radom's output bears closest relation to those of Zacara da Teramo's. The results of the study reveal that there are no straightforward examples which would support such a theory.

Keywords

Nicolaus de Radom, Johannes Ciconia, Antonio Zacara da Teramo, ars nova, mass

The Nicolaus de Radom's output has been studied numerous times, although nobody has published the composer's monograph yet. What is more, there is lack of systematical and detailed analysis of his works in comparison to compositions written by contemporary European artists. In musicological literature, the stylistic relations of his compositions to the art of Italian and French composers from the first half of the 15th century have been frequently highlighted. This assumption, however, is usually formulated only in general and

has not been developed and proved by detailed stylistic-comparative studies yet.²

Therefore, the Maria Szczepańska's thought remains generally up-to-date. In 1949, in her *Studia o utworach Mikołaja Radomskiego*, she wrote that the output of this composer has not been a subject of the comprehensive studies that would end with publication of a monograph.³ She also underlines lack of detailed critical-comparative studies on his compositions. Szczepańska confined herself to analyze Nicolaus of Radom's works, because, as she wrote, the comparative analysis would not be possible until

The works of the best representatives of Western music from the half of the 14th century to the 15th century will be published, when [...] the deeper base will be created to make the stylistic relations between Polish art and Western art more visible.⁴

From the moment when Maria Szczepańska's papers were written, Antonio Zacara da Teramo's art was published (in 1977)⁵ as well as

² Among the most important publications, in which the stylistic relations of Nicolaus de Radom to the compositions of the European artists are indicated, we can list: M. Szczepańska, *Studia o utworach Mikołaja Radomskiego*, "Kwartalnik Muzyczny" 1949, No. 25, pp. 7–54 and Nos. 29–30, pp. 64–83; *eadem*, *Zabytki muzyki wielogłosowej XV wieku*, [in:] *Z dziejów polskiej kultury muzycznej*, ed. Z. Szwejkowski, vol. 1, *Kultura staropolska*, Kraków 1958, pp. 56–74; R. Strohm, *The Rise of European Music, 1380–1500*, Cambridge 1993, pp. 260–263; M. Perz, *Il carattere internazionale della opera di Mikołaj Radomski*, "Musica Disciplina" 41 (1987), pp. 153–159; *idem*, *Wokół Mikołaja Radomskiego z figlami błazna Bobika*, [in:] *Muzykolog wobec świadectw źródłowych i dokumentów. Księga pamiątkowa dedykowana Profesorowi Piotrowi Poźniakowi w 70. rocznicę urodzin*, Kraków 2009, pp. 67–86; K. Morawska, *Twórczość Mikołaja z Radomia*, [in:] *eadem*, *Średniowiecze. Część 2: 1320–1500*, series «Historia Muzyki Polskiej», ed. S. Sutkowski, vol. 1, Warszawa 1998, pp. 255–262. Such information can be also found in the encyclopedias and dictionaries; compare: K. Morawska, *Mikołaj z Radomia*, [in:] *Encyklopedia Muzyczna PWM. Część biograficzna*, ed. E. Dziębowska, vol. 6 (M), Kraków 2000, pp. 262–263; M. Perz, *Radomski, Mikołaj*, [in:] *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, vol. 20, London 2001, pp. 744–745; *Mikołaj z Radomia*, [in:] *Polski słownik biograficzny*, vol. 29, ed. E. Rostworowski, Wrocław 1986, pp. 737–739.

³ M. Szczepańska, *Studia o utworach...*, *op. cit.*, No. 25, p. 7.

⁴ Translation of a citation from: *ibid.*, p. 7.

⁵ *Early Fifteenth-Century Music. Antonius Zachara de Teramo, Magister Zacharias, Nicolaus Zacharie, Antonius Romanus*, ed. G. Reaney, series «Corpus Mensurabilis Musicae», vol. 11/VI, Roma 1977.

Johannes Ciconia's work (in 1985),⁶ but, as I have mentioned, we still do not have a paper in which Nicolaus de Radom's pieces would be presented in the context of European heritage from the 15th century.

I mention the editions of the works by these particular composers for a reason: their art is presented in literature as the closest to Nicolas de Radom in terms of style. According to researchers, this similarity in the particular way refers to mass compositions.⁷ Polyphonic settings to the texts of *ordinarium missae* by Johannes Ciconia and Antonio Zacara da Teramo also surround the Nicolaus' art in the both Polish sources—manuscripts Kras 52⁸ and Wn 378⁹—in which Nicolaus de Radom's compositions are preserved. The manuscript Wn 378 is particularly significant, because it is supposed that its scribe wanted to create a collection of polyphonic *Gloria* and *Credo* in accordance with the names of their creators in the different quires. These authors are Antonio Zacara da Teramo, Johannes Ciconia and Nicolaus de Radom.¹⁰ Therefore, the scribe may have been inclined to find the stylistic similarities in the mass genre of the mentioned composers.

⁶ *The Works of Johannes Ciconia*, ed. M. Bent, A. Hallmark, series «Polyphonic Music of the Fourteenth Century», vol. 24, Monaco 1985.

⁷ Maria Szczepańska indicated the similarity between Nicolaus de Radom's mass compositions with the compositional technique of Zacharias, Ciconia and Antonius deCivitate (compare: M. Szczepańska, *Studia o utworach...*, *op. cit.*, No. 30, pp. 69–70). Also, the author of works from the second half of the 20th century, e.g. Mirosław Perz and Katarzyna Morawska, said that in the Nicolaus' art we can distinguish element of Italian and French style from the second half of the 14th century and the first half of the 15th century (French *artis novae* and Ciconia's school, represented also by Antonio Zacara da Teramo), as well as features showing the influence of the Burgundian School, namely Guillaume Dufay (compare: K. Morawska, *Twórczość Mikołaja z Radomia*, *op. cit.*, p. 259; M. Perz, *Il carattere...*, *op. cit.*, pp. 158–159.)

⁸ Manuscript No. 52 from the former Krasiński Library is currently kept in the National Library in Warsaw with cat. No. III.3054. A facsimile of this source has been published in the series «Antiquitates Musicae in Polonia» (see: *Sources of Polyphony up to c. 1500. Facsimiles*, ed. M. Perz, *ibid.*, vol. 13, Warszawa–Graz 1973, pp. 37–102).

⁹ Today missing manuscript from the National Library in Warsaw (cat. No. Lat.F.I.378). A facsimile was published in the series «Antiquitates Musicae in Polonia» (see: *Sources of Polyphony...*, *op. cit.*, pp. 107–222).

¹⁰ M. Perz, *The structure of the Lost Manuscript from the National Library in Warsaw, No. 378 (WarN 378)*, [in:] *From Ciconia to Sweelinck. Donum natalicium Willem Elders*, ed. A. Clement, E. Jas, Amsterdam 1994, p. 8.

Because of the reasons indicated before, the following paper is an attempt to present the results of the stylistic-comparative analysis, in which all the mass parts written by Nicholas of Radom are included: *Et in terra I*, *Patrem omnipotentem I*; *Et in terra II*, *Patrem omnipotentem II*; *Et in terra III*, *Patrem omnipotentem III*¹¹ and the compositions by Ciconia and Zacara da Teramo, chosen mainly because of the type of texture (three-voice pieces for canto, tenor and countertenor), as well as elements of contrapuntal techniques (mainly ornamental counterpoint), common for the analyzed compositions. It is why two pairs of mass parts by Johannes Ciconia were used as the material for comparative analysis: *Credo* No. 1¹² (I-Bc Q15 No. 71)—No. 2 (I-Bc Q15 No. 73) and *Gloria*—*Credo* No. 8 (I-Bc Q15 No. 149, No. 242, PL-Wn 52 No. 25, PL-Wn 378 No. 15)—No. 11 (I-Bc Q15 No. 150). From the mass parts of Antonio Zacara da Teramo, I chose four pairs that meet the criteria: *Gloria* „*Rosetta*”—*Credo* „*Scabroso*” No. 12 (I-Bc Q15)—No. 13 (I-Bc Q15); *Gloria* “[Un] *fior gentil*”—*Credo* “*Deus deorum*” No. 14 (I-Bc Q15)—No. 15 (I-Bc Q15); *Gloria* “*Gloria laus honor*”—*Credo* No. 16 (I-Bc Q15)—No. 17 (I-Bc

¹¹ *Et in terra I* and *Patrem omnipotentem I* are preserved in the manuscript Kras 52. There are written next to each other: *Et in terra I*: 187v–189r, *Patrem omnipotentem I*: 189v–191v. In the same source, there is also *Et in terra II* and *Patrem omnipotentem II*, written next to each other as well (200v–201r; 201v–202r), *Et in terra II* can be found also in Wn 378 (23v–24r), that contains also the third pair of mass parts written by Nicolaus de Radom: *Et in terra III* (22v–23r) and *Patrem omnipotentem III* (57v–59r); there parts are not placed next to each other what is a result of the planned order of compositions in the manuscript and what has been mentioned before (compare: p. 2 of the paper). It is worth noticing that Roman numerals after the incipits of Nicholas of Radom’s compositions do not originate from these sources but there are used in literature in order to indicate the connections of cyclical pairs of the mass parts.

¹² The numeration of compositions (further put in the brackets) I use in the order in which there are used in series «Polyphonic Music of the Fourteenth Century» (*op. cit.*, vol. 13 and 24) and «Corpus Mensurabilis Musicae» (*op. cit.*, vol. 11/VI).

The abbreviations concerning sources: I-Bc Q15—a manuscript from Bologna, one of the most important sources in which the Johannes Ciconia and Antonio Zacara da Teramo’s art is preserved (Bologna, Civico Museo Bibliografico Musicale, cat. No. MS Q 15). The rest of the sources—PL-Wn 52 and PL-Wn 378—are discussed in references 8 and 9.

Q15, PL-Wn 378); *Gloria—Credo* No. 10 (PL-Wn 378)—No. 23 (PL-Wn 8054, PL-Wn 378). The following table contains the juxtaposition of the analyzed pieces with the numbers of the pages from the editions, in which they were published.

Composer	Title of composition	Pages
«Antiquitates Musicae in Polonia», vol. 13, Sources of Polyphony up to c. 1500. Facsimiles		
Mikołaj z Radomia	<i>Et in terra I</i>	282–291
	<i>Patrem omnipotentem I</i>	292–301
	<i>Et in terra II</i>	347–351
	<i>Patrem omnipotentem II</i>	353–356
	<i>Et in terra III</i>	443–448
	<i>Patrem omnipotentem III</i>	387–394
«Polyphonic Music of the Fourteenth Century», vol. 24, The Works of Johannes Ciconia		
Johannes Ciconia	<i>Gloria</i> (1)	1–5
	<i>Credo</i> (2)	6–12
	<i>Gloria</i> (8)	44–47
	<i>Credo</i> (11)	62–67
«Corpus Mensurabilis Musicae», vol. 11/VI, Early Fifteenth-Century Music. Antonius Zachara de Teramo, Magister Zacharias, Nicolaus Zacharie, Antonius Romanus		
Antonio Zacara da Teramo	<i>Gloria</i> "Rosetta"	41–48
	<i>Credo</i> "Scabroso"	48–57
	<i>Gloria</i> "[Un] fior gentil"	58–63
	<i>Credo</i> "Deus deorum"	64–71
	<i>Gloria</i> "Gloria laus honor"	72–76
	<i>Credo</i> (17)	77–85

Composer	Title of composition	Pages
«Polyphonic Music of the Fourteenth Century», vol. 13, <i>Italian Sacred and Ceremonial Music</i>		
	<i>Gloria</i> (10)	48–54
	<i>Credo</i> (23)	136–145

Tab. 1: The list of analyzed compositions of Nicolaus de Radom, Johannes Ciconia, Antonio Zacara da Teramo.

Concentrating on the analysis of the mass compositions, and in this case pairs *Gloria–Credo*, seems to be a valid choice also because of the particular historical moment in which the indicated pieces were created. In this context, they appear as the important link between polyphonic settings of the single parts of *ordinarium missae* from the 14th century, that still were not the mass cycle, and the cyclical mass from the 15th century. At the same time, they refer to the stylistic-texture and formal rules characteristic for, on the one hand, the settings of *ordinarium missae*, and from the other to songs of *artis novae*. We will pay attention especially to the aspect of the cyclical connection between this pieces and its reference to the tradition of the polyphony of the late Middle Ages.

Symptoms of the Development of the Cycle

In the polyphonic masses from the first half of the 15th century, we can observe the phenomena that directly caused the development of the cycle mass as a setting of all the parts of *ordinarium missae*, co-linked by the common musical material. Manfred Bukofzer in *Studies in Medieval & Renaissance Music* distinguished two methods of unifying the cycle that are typical for that time. The first one was motto: when composers used characteristic, short motif in one of several voices, that returned and the beginning of every part of a mass in the same or changed form. Motto appeared at the beginning of a whole composition (the first notes) but it did not influenced its further development. The second way to unify the cycle was to use cantus firmus—a melody that was usually

borrowed from Gregorian chant of *proprium missae*, placed in tenor part, that was a base for all parts of the cycle and influenced the melodic structure of the remaining voices. The author assumes as well that cycles with motto were written earlier than these ones with cantus firmus.¹³

During the first stage of the process of unifying, the mass cycle consisted of only two parts: a pair of *Gloria* and *Credo* or *Sanctus* and *Agnus Dei*. At the beginning, they were connected only by the common metric rules (mensura), tonal (mode) and textural (the same set and number of voices).¹⁴ The similar phenomenon exists in Ciconia, Zacara da Teramo's and Radomski's works. Their mass pairs (*Gloria–Credo*) are not based on the common cantus firmus. However, the link between them is indicated by five elements of the musical composition: 1) the same mode; 2) the number of voices; 3) the similar form of exordium; 4) the similar type of texture; 5) the common motifs in the compositions. The detailed analysis of the components that would underline the links between mass parts will let us notice the particular features of the compositional technique of every of these three discussed composers.

Mode. All the pairs of mass parts written by Nicolaus de Radom are linked by the same mode.¹⁵ *Et in terra I* and *Patrem omnipotentem I* are in Hypomixolydian mode, as well as *Et in terra II* and *Patrem omnipotentem II*. The third pair of mass parts *Et in terra III* and *Patrem omnipotentem III* is composed in the Lydian mode.

From the analyzed pairs of mass parts by Ciconia and Zacara da Teramo, only three have the common mode. *Gloria* (1) and *Credo* (1) by Ciconia as well as *Gloria* “*Gloria laus honor*” and *Credo* (17) by Zacara da Teramo are maintained in Lydian mode, and a *Gloria* “[Un] *fior gentil*” and *Credo* “*Deus deorum*” by Zacara da Teramo—in Mixolydian mode. The rest of the pairs are maintained in different modes. So,

¹³ M.F. Bukofzer, *Studies in Medieval & Renaissance Music*, New York 1950, p. 219.

¹⁴ M. Bent, *Ciconia, Johannes*, [in:] *The New Grove Dictionary...*, op. cit., vol. 3, pp. 839–840.

¹⁵ When we define mode in the compositions from the first half of the 15th century, we can take into account such criteria that were connected with the chants in eight church modes. They are, as following: finalis and repercussa, that indicate cadences and the centre points of melody, and ambitus of the tenor voice (in this case, instead of the full ambitus I pay attention to tessitura of tenor voice).

Gloria (8) written by Ciconia was composed in the Mixolydian mode, and *Credo* (11) likened with it—in Hypomixolydian mode. Although they represent the same mode with the same finalis, they differ in terms of repercussa and ambitus, what leads to the different cadences in these parts, as well as different ambitus of tenor.¹⁶ *Gloria* “*Rosetta*” and *Credo* “*Scabroso*” by Antonio Zacara da Teramo belong to the compositions in which mode is not obvious: a main mode of *Gloria* “*Rosetta*” can be interpreted as Lydian mode transposed a fifth below,¹⁷ and the mode of *Credo* “*Scabroso*” is difficult to define clearly although we can assume that it is Hypomixolydian mode.¹⁸ However, these compositions have different finalis and set of cadences, although they are linked by the common key signatures: two flats in tenor and countertenor and one flat in canto. Also *Gloria* (10) and *Credo* (23) written by Antonio Zacara da Teramo have different modes: the first of the pieces is maintained in Hypomixolydian mode, and the second one in Dorian mode.

¹⁶ *Credo* (11) has the greatest number of cadences leading to the sound *g* in tenor, that are also the main cadences. The sound *g* is characteristic for Mixolydian mode as a finalis, whereas the function of repercussa in this mode has the sound *d*. The cadence to *d* that appears frequently in *Credo* (11) does not appear in *Gloria* (8) at all, in which, after the sounds leading to *g*, the most of cadences leads to the sound *c* that is a repercussa in the Hypomixolydian mode. Tenor in exordium from *Gloria* (8) has ambitus of fifth *g-d*¹ that is characteristic for Mixolydian mode, and in *Credo* (11) it is a fourth *d-g*, underlined by the beginning of the phrase by the sound *g* and cadence on the sound *d*. This fourth is an interval characteristic for Hypomixolydian mode.

¹⁷ In *Gloria* “*Rosetta*” the final sound *B* as well as cadences from which the greatest number has sounds *B* and *f* as a base, signalizes transposition of a mode. This interpretation is also suggested by the key signature, rare for this repertoire - two flats in parts of tenor and countertenor and one flat in the canto part. Such qualities allow to interpret the mode of a composition as Lydian transposed a fifth below.

¹⁸ In *Credo* “*Scabroso*”, ending with finalis *c*, most of the cadences leads to the sound *c* (including main cadences) and *g*. The mode of the piece can be therefore interpreted as Hypomixolydian mode with confinalis *c*, in which the greatest amount of cadences has the sound of repercussa as a base. A tessitura of tenor voice in *Credo* “*Scabroso*”, an octave from *c* to *c*¹ is not too characteristic for this mode, and the melodic of tenor voice in exordium underlines the fifth *c-g* (bb. 1–16), characteristic for Hypomixolydian mode. This characteristic of mode would be justified, but the key signature: two flats in tenor and countertenor and one flat in canto signalizes transposition of the Lydian mode; because of that, it is difficult to define the mode of the piece precisely.

Number of voices. *Et in terra I—Patrem omnipotentem I* and *Et in terra II—Patrem omnipotentem II* by Radomski were intended for three-voice ensemble. The characteristic feature of the third pair of the mass parts is the presence of fragments in which there are two lines of canto voice, therefore there are fragments for three and four voices. All the analyzed compositions by Ciconia and Zacara da Teramo are three-voice.

Exordium. In the form of exordium, two pairs of Radomski's mass parts resemble the way of unification of parts by applying the motto. Interrelation of the compositions of the first pair, *Et in terra I* and *Patrem omnipotentem I* was emphasized at the beginning of both parts that is imitation. In both cases, the same order of voices is preserved: the subject is presented in a canto, later in tenor, and then in countertenor voice. Motifs are also similar. It can be even said that the subject of *Patrem omnipotentem I* is a simplified form of the subject *Et in terra I* (Ex. 1a and 1b).



Ex. 1a: Nicolaus de Radom, *Et in terra I*, bb. 1–6 (a fragment of canto voice from exordium).



Ex. 1b: Nicolaus de Radom, *Patrem omnipotentem I*, bb. 1–5 (a fragment of canto voice from exordium).

The form of exordium in the mass parts from the second pair has also many common features. The compositions are linked with each other by the similar shape of the three-note motif in the canto voice that appears at the beginning of the compositions, and also they are connected by the similar form of the voices parts: tenor has long rhythmic values and the melodic shape that underlines fourth c^1-g (descending passage in seconds in the in the area of fourth in *Et in terra II* in bb. 1–4; descending and ascending fourths c^1-g-c^1 in *Et in terra II* in bb. 8–10

and in *Patrem omnipotentem II* in bb. 1–4); melody of countertenor from *Patrem omnipotentem III* is a simplified form of melody from *Et in terra II* (Ex. 2a and 2b).

Among six analyzed pairs of the mass cycles written by Ciconia and Zacara da Teramo, only in two of them we can notice certain similarities in the shape of exordium: in *Gloria* (1) and *Credo* (2) by Ciconia, in first bars, tenor has the same melodic shape and the similar rhythmic structure, what resembles the motto (similarly to Radomski's compositions). *Gloria* “*Gloria laus honor*” and *Credo* (17) by Zacara da Teramo have solo beginning (canto part), but totally different melodic-rhythmic shape.

Ex. 2a: Nicolaus de Radom, *Et in terra II*, bb. 1–4 (a fragment of exordium).

Ex. 2b: Nicolaus de Radom, *Patrem omnipotentem II*, bb. 1–8 (a fragment of exordium).

Texture. In some of the Nicolaus de Radom, Ciconia and Zacara da Teramo's compositions, we can find the similarities in the type of texture. The factor that links *Et in terra III* and *Patrem omnipotentem III* by Nicholas of Radom are textural analogies, especially using contrast in terms of voices provided. In both parts there are two-voice episodes, performed by canto voices, that are then contrasted with the three-part fragments performed by one canto, countertenor and tenor.¹⁹ Such a configuration can be associated style of singing responsories in the chant, what is characterized by dialogue between soloists and choir. In the case of Radomski's compositions, two-voice fragments would correspond with episodes for soloists, and three-voices—with episodes for choir.

Gloria (1) and *Credo* (2) composed by Ciconia are similar in terms of using imitation technique, which almost always appears at the beginning of the verses. Moreover, it is worth mentioning that similarity between these mass parts is visible in the choice of voices, characteristic for Italian ballata, in which two higher voices of the same ambitus are juxtaposed with the third, lower voice. It appears less frequently in the three-voice settings of *ordinarium missae*; consequently, in the case of this pair of mass parts it is one of the important factors proving the similarity between parts.

Analogies in used counterpoint textures refer also to *Gloria* (10) and *Credo* (23) as well as *Gloria* “[Un] fior gentil” and *Credo* “Deus deorum” by Antonio Zacara da Teramo. In the first pair, there are episodes which are intended to be performed by three voices (canto, countertenor and tenor), juxtaposed with two-voice episodes (two canto voices). The textural element that links the second pair—*Gloria* “[Un] fior gentil—*Credo* “Deus deorum” are three- or two-voice imitations, contrasting with the fragments in the nota contra notam technique. The above-mentioned feature refers to the similar counterpoint textures, but in the case of voices provided, there are differences between parts. *Gloria* from the beginning to the end is

¹⁹ This situation can be observed in *Et in terra III* in bars: 29–37, 54–71, 78–90, 107–124, and in *Patrem omnipotentem III* in bars: 1–17, 30–50, 71–87, 105–115, 139–144, 183–192, 224–230.

intended for three voices, and in *Credo* there are alternatively three-voice fragments (canto, countertenor, tenor) and two-voice fragments (two canto voices).²⁰

Motifs. It is difficult to point out the regularities of motifs appearing in the analyzed repertoire of Ciconia, Radomski and Zacara da Teramo. The similarities between motifs are not present in all the pairs of the mass parts; they do not appear in *Gloria* (8) and *Credo* (11) by Ciconia, “[Un] *fior gentil*” and *Credo* “*Deus deorum*”, *Gloria* “*Gloria laus honor*” and *Credo* (17) by Zacara da Teramo; in *Et in terra III* and *Patrem omnipotentem III* by Nicolaus de Radom. In the mass settings, in which they can be found, they are present in different moments of the compositions. In Radomski’s pieces, they are most frequently at the beginning of the verses; in Zacara da Teramo’s compositions in the middle of the piece. The common regularity for both composers is that the common motifs are exposed in the highest voice: canto. I will describe the examples of using common motif below.

Melody of canto voice from *Gloria I* by Mikołaj of Radom in bb. 65–70 is equal with the melody in the canto voice in *Credo I* in bb. 42–46. In the same setting, *Et in terra* in *Amen*, there is a motif repeated in canto in bb. 258–260 that re-appears in *Amen* from *Credo* in bb. 232–237, but in the augmented form as two minimas are added; it is also repeated from different degrees in the canto and tenor voices. Analogies for motifs appear also in the second pair of mass parts. The melodic passage of the canto voice in *Et in terra II* in bb. 30–32 is present also in *Patrem omnipotentem II* in bb. 45–48 in the version that is slightly modified in terms of melody and rhythm; similarly, the line of melody of canto voice from *Et in terra II* in bb. 63–66 can be found in *Patrem omnipotentem II* in canto voice, in bb. 49–52.

In *Gloria* “*Rosetta*” and *Credo* “*Scabroso*” by Zacara da Teramo, the same melodic-rhythmic figure appears—the passage presented in *Gloria* in bb. 14–17 appears frequently both in *Gloria* and *Credo*, but

²⁰ Two pairs: *Gloria* (8) and *Credo* (1) by Ciconia and *Gloria* “*Gloria laus honor*” and *Credo* (17) by Antonio Zacara da Teramo—does not have any important common features in terms of texture. The same appears in the case of *Gloria* “*Rosetta*” and *Credo* “*Scabroso*” by Antonio Zacara da Teramo, in which we can notice only the similarly shaped rhythms, because both compositions usually use long values.

it is modified in many ways (it is sometimes shortened or has slightly different melody). The similar situation takes place in *Gloria* (10) and *Credo* (23). The motif, presented in canto of *Gloria* in bb. 56–57, appears in both pieces, sometimes with insensibly changed rhythm, e.g. in *Credo* (23) in bb. 30–31.

In the Ciconia's composition, the situation is more specific, because the similarity of motifs in *Gloria* (1) and *Credo* (2) links fragments maintained in imitational counterpoint. Verses that begin in the imitational way usually use the same melodic-rhythmic figures (e.g. *Gloria* (1), bb. 67–69, and *Credo* (2), bb. 19–23). The similarities of motifs do not appear, however, in imitational fragments of Zacara da Teramo's pieces, and in Nicolaus de Radom's compositions it is present only once, in exordium of the first parts of the mass parts (compare: pp. 5–6 of the paper).

What is suggested by this description, in the Radomski, Ciconia and Zacara da Teramo's output the phenomenon of unifying the mass parts can be seen, but only a few analyzed pairs are characterized by the features that prove their strong mutual relations. Without doubt, all of the pairs *Gloria*—*Credo* by Nicholas of Radom are among them, because they have the same mode, number of voices, similar shape of exordium (with exception of *Et in terra III—Patrem omnipotentem III*, in which, however, there is similar type of texture) and similar motifs. Among the compositions of Ciconia, only one analyzed pair have all the mentioned features: *Gloria* (1) and *Credo* (2). The similar situation is in the case of Zacara da Teramo: his discussed two pairs of mass parts *Gloria* “*Rosetta*”—*Credo* “*Scabroso*” and *Gloria* (10)—*Credo* (23) do not have the same modes, although they are made for the same number of voices, they have similar type of texture and the similar motifs are visible in them. The remaining compositions by Ciconia and Zacara da Teramo have fewer elements that would prove the correlation between pairs—for example *Gloria* (8) and *Credo* (11) by Ciconia, besides the same number of voices provided and the similar formal scheme do not have other common features. Two pairs by Zacara da Teramo, *Gloria* “[*Un*] *fior gentil*”—*Credo* “*Deus deorum*” and *Gloria* “*Gloria laus honor*”—*Credo* (17) have common mode and the same amount of voices,

but that are not similar in terms of texture and motifs.²¹ Such features as common mode and the same number of voices are too general to prove that two parts of *ordinarium missae* are a pair.

Joining *Gloria* and *Credo* to make a pair is apparently manifested in the three-voice Nicholas of Radom's mass art. What is worth noting here is the significant phenomenon of the similarity between the exordium in *Et in terra I* and *Patrem omnipotentem I* as well as in *Et in terra II* and *Patrem omnipotentem II* written by this composer. In both cases, the beginning have a similar shape and motifs, what reminds us the way of unifying the mass by applying the motto. In the three-voice compositions by Ciconia and Zacara da Teramo, similarities between motifs provided are almost non-existent, with the exception of *Gloria* (1) and *Credo* (2). It takes place, however, in the four-voice mass compositions of these composers, which was not the subject of the presented analysis because of the difference in the number of voices in relation to the works of Nicolaus de Radom. In the pairs of *Gloria* "Micinella" (1) and *Credo* "Cursor" (2) by Zacara da Teramo, as well as in *Gloria* (3) and *Credo* (4) by Ciconia, exordium is similar in terms of motifs provided as well as texture.

The Relation to the Style of Mass Polyphony in the 14th Century. The Role of Texture and Song Form

The detailed analysis of the compositional techniques that make the polyphonic settings of the mass unified, is only one of the elements that are crucial for the comparative studies on the polyphony of the mass from the first half of the 15th century. In order to show the stylistic connotations between mass repertoire of the discussed three composers, it is helpful to analyze the phenomenon of the influence of the song style on the mass genre.

²¹ It is worth mentioning that *Gloria* "[Un]fior gentil" and *Credo* "Deus deorum" take their musical material from two different ballatas, what only proves the assumption that they are not necessarily the pair. Compare: D. Fallows, *Zacara da Teramo, Antonio*, [in:] *The New Grove Dictionary...*, *op. cit.*, vol. 29, p. 703.

The texts of *ordinarium missae* in the epoch of *artis novae* were adapted in three different styles: motet, discant and conductus style.²² These are distinguished based of the textural characteristics (rhythmical register dependencies of voices), associated with the way of placing the text in music, including lack of text under some notes. It is difficult to say in which of the above-mentioned style we can place Radomski's compositions, and the reason for that is the instrumental or vocal character of the lower voices, impossible to define nowadays, only on the basis of the sources. Nevertheless, *Et in terra II* and *Patrem omnipotentem II* are the easiest to define as their text is placed only under the canto voice. On the other hand, in the first pair of mass parts, text is placed under all voices, although melody of the lower voices has instrumental features, such as intervals wider than one octave.²³ In *Et in terra III*, text is placed under every voice, like in the first pair of compositions, and *Patrem omnipotentem III* has text in the source similarly to the second pair. However, in the latter, the liturgical text under the canto voice is incomplete: in bb. 52–54, there are pauses in canto voice, and it starts singing not with words “Deum de Deo”, but the following “lumen de lumine”. Because of that, the publisher reconstructed the missing fragment of the text under tenor and countertenor. The similar situation concerns the missing word “Crucifixus” in bb. 115–118; also here also there are pauses in canto voice (bb. 116–117), and in b. 118 the melody starts with words of *Credo*, i.e. “eciam [sic] pro nobis”. This time, however, the publisher did not decide to reconstruct the missing word in tenor and countertenor voices. The problem of instrumental or vocal character of tenor and countertenor cannot be solved based on the analysis of counterpoint. There are suggestions that missing text in canto should be reconstructed in lower voices, in which it is not written be mistake; especially, that *Patrem omnipotentem III* has associations with responsorial style—the same as *Et in terra III*, in which all the voices have text.

Beside the question of placing the text in voices, and taking into account only textural features, we can decide that mass compositions by Nicolaus de Radom are close to song, i.e. discant style. They have mobile canto voice and two voices that have calm lines (tenor and

²² F. M. Noguera, *Mass*, [in:] *The New Grove Dictionary...*, *op. cit.*, vol. 16, p. 67.

²³ Compare: Mikołaj z Radomia, *Et in terra I*, bb. 49–52.

countertenor), that have melody of instrumental features, what has been discussed above.²⁴ This style predominates in mass settings by Mikołaj z Radomia, although it is frequently disturbed by imitation that appears in all voices, hocket or reference to responsorial singing (as in the third mass pair). Mentioned compositional techniques influence the several moments of compositions so the voices are sometimes equally important.

The influence of song style in Ciconia and Zacara da Teramo's compositions has quite different character. The order of voices in pair of mass parts *Gloria* (1) and *Credo* (2) is equal with the order that is characteristic for ballata (but at the same time imitation technique appears there that is typical for mass compositions from the later time). In the remaining parts of mass by Ciconia, as well as in all the pieces by Zacara da Teramo, the order of voices is characteristic for French ballad: one voice, canto, is juxtaposed with lower voices, countertenor and tenor, that in their melody have instrumental features, namely non-vocal intervals (octaves and wider).

Without doubt, the influence on the texture of mass compositions by Zacara da Teramo, and especially *Gloria* "Rosetta", *Gloria* "[Un] fior gentil" and *Credo* "Deus deorum", should be looked for in use of material from his own songs. *Gloria* "Rosetta" is based on the two-voice ballata *Rosetta che non cambi may colore*,²⁵ precisely its two fragments, presented in *Gloria* in canto and tenor voices in bb. 1–30 (in the further part of the composition, the material does not return, but several melodic-rhythmic references are visible). Due to the fact that the ballata is two-voice, the countertenor voice in the mass was added, while in the remaining voices there are minor melodic differences in relation to the prototype, necessary to construct consonances in the correct way. *Gloria* "[Un] fior gentil" uses the material of the three-voice ballata *Un fior gentil m'apparse*,²⁶ and *Credo* "Deus deorum"—the material of

²⁴ In compositions *Et in terra I*, *Et in terra III*, *Patrem omnipotentem III* in tenor and countertenor voices we have intervals of octave, and tenth. These intervals are not vocal, what can suggest that tenor and countertenor could have been intended for instruments, despite the fact that in three compositions: *Et in terra I*, *Patrem omnipotentem I* and *Et in terra III*, the text is placed under all three voices.

²⁵ «Corpus Mensurabilis Musicae», vol. 11/VI, *op. cit.* (No. 1).

²⁶ *Ibid.* (No. 2).

two-voice ballata *Deus deorum, Pluto, or te rengratio*.²⁷ As in the case of *Gloria* “*Rosetta*”, the countertenor voice in *Credo* “*Deus deorum*” was added.²⁸

Taking the musical material from the song—specifically the ballatas—in the mass settings makes an attempt to characterize the discant style more complicated. In the mass compositions from the 14th century, it was visible in the fact that one mobile voice (or two voices) was juxtaposed with an instrumental voice (or voices) of a calm character. Obviously, from the description provided it can be assumed that the works analyzed here have texture characteristic for the songs, sometimes with the use of imitation or hocket technique. However, in the case of *Gloria* “[*Un*] *fior gentil*” by Zacara da Teramo, the direct influence of the song is present in visible in fourteen-tone imitation in exordium, entirely taken from the ballata *Un fior gentil m'apparse*. It is worth noting that in the discussed mass part, all three voices have text, while in the ballata—only two higher voices (despite the imitation in three voices).

Despite the fact that several mass compositions by Zacara da Teramo take their material from songs, in the form they have any references to the scheme of chorus or formal schemes used in song genres; all the settings of *Gloria* and *Credo* have through-composed form. The influence of song forms is visible, however, in mass parts by Nicolaus de Radom and Ciconia. *Et in terra II* by Mikołaj Radomski consists of the repeated episodes in the order: A (bb. 1–14) B (bb. 15–29) C (bb. 30–56) B (bb. 57–71) C₁ (bb. 72–98) D (bb. 99–119). This scheme somehow resembles the chorus scheme, but it is not strictly any particular song form. Mirosław Perz assumed that it can be reference to the form of ballata, but without returning to the part A and with enrichment of the scheme by arranging the word “Amen” (D) but episodes B and C should be treated together, as *repetitio*, but without two different cadences.²⁹ The interpretation proposed by Perz makes us inclined to assume that

²⁷ *Ibid.* (No. 3).

²⁸ Compare: A. Pirrotta, *Considerazioni sui primi esempi di Missa parodia*, [in:] *Atti del congresso internazionale di musica sacra*, ed. A. Addamiano, F. Luisi, Roma 1950, pp. 315–318; K. von Fischer, *Kontrafakturen und Parodien italienischer Werke des Trecento und frühen Quattrocento*, “*Annales Musicologiques*” 5 (1957), pp. 43–60.

²⁹ M. Perz, *Kontrafaktury ballad w rękopisie Krasińskich No.52 (PL-Wn 8054)*, “*Muzyka*” 1992, No. 4, p. 106.

Gloria II can be a contrafactum of a song. The hypothesis is additionally strengthened by the fact that *Et in terra II*, preserved in two sources: Kras 52 and Wn 378, in first of them has text and in the second has not. Also, the form in which *Credo* from the same pair is written allows us to conclude that also this time it is not a contrafactum, because the text of *ordo missae* was not placed in the whole composition, but only up to words “homo factus est”.

In the art of Ciconia, the scheme of chorus can be found in *Gloria* (8): A (bb. 1–10) B (bb. 11–23) C (bb. 24–44) B (bb. 45–57) C (bb. 58–78) D (bb. 79–94). Also, in *Credo* (11) link with it, there is rule of repeating several episodes: A (bb. 1–4) B (bb. 5–23) C (bb. 24–34) D (bb. 35–41) E (bb. 42–48) F (bb. 49–66) B (bb. 67–85) C (bb. 86–96) G (bb. 97–108). The form of *Credo* (11) is different from the form of *Gloria* (8) in terms of presence of middle parts DEF, what results from the longer text that in *Gloria*, that influence the longevity of a composition:

Gloria: A B C B C D

Credo: A B C D E F B C G

It is worth adding that such a form in the above-discussed compositions by Ciconia is also one of the elements deciding about the periodicity. Although *Gloria* (8) and *Credo* (11) have different mode and do not have characteristic similarities in terms of texture and motifs, their shaping according to similar formal scheme can be qualified as an argument supporting the fact that the composer saw them as a pair.

Taking everything into consideration, the discant style in Ciconia's, Zacara da Teramo's and Radomski's composition is visible in:

a) the order of voices—all discussed compositions by Zacara da Teramo, Nicolaus de Radom, and also *Gloria* (8) and *Credo* (11) by Ciconia have one voice in the high register and two voices in the lower register. Higher voice—canto—is usually distant from tenor and countertenor in an interval of fifth or sixth. Such features are characteristic for order of voices in ballad. In *Gloria* (1)—*Credo* (2) by Ciconia, the order of voices is however characteristic for ballata: there are two soprano voices in the high register, in a distance of sixth from the one lower voice;

b) texture—in the discussed compositions of all three composers, the song texture usually predominates, with the most often movable highest voice remaining in contrast to the less moving lower voices, which in their melodies show instrumental features, although in most compositions they have text;

c) form—although the majority of discussed mass compositions is created in the free way, in two compositions by Ciconia: *Gloria* (8) and *Credo* (11), as well as in one piece by Nicolaus de Radom—*Et in terra II*—there is chorus scheme. In the settings of the text *Gloria* both Ciconia and Mikołaj z Radomia provide the same form: ABCBCD, in *Credo* by Ciconia, however, there is a similar form, with a scheme ABCDEFBCG (there are additional episodes DEF). This form in Nicholas of Radom's composition, that is recognized as a reference to the form of ballata, is a base for assumption that it is a contrafactum, what can refer to both pieces by Ciconia. The fact that the composers used the same pattern is not a prerequisite to say that they are directly linked but is just a proof that in polyphony of the first half of the 15th century, patterns from secular music dominated. Its manifestation can be introducing chorus scheme in mass compositions, and also, as in three pieces by Antonio Zacara da Teramo, the musical material from the ballatas. It is the evidence for the fact that song art influence the mass compositions, and that even genres of polyphonic church and secular music were mixed.

To make a conclusion, it must be noticed that detailed analysis of two-part mass cycles presented in this article let us distinguish several differences in ways of unifying pairs of mass parts in music of discussed composers. All three compositions *Gloria* by Radomski, as it has been mentioned before, are without doubt pairs with particular settings of *Credo*, what is proved by such features as common mode, the same form of exordium, order of voices and similarities in motifs. In three-voice pairs of mass parts by Ciconia, among all the symptoms of forming the cycle that appeared at the beginning of the 15th century, the less visible is the same form of exordium (in some examples, this similarity does not exist at all), whereas in Zacara da Teramo's settings it is difficult to say if the particular three-voice setting of mass texts

are a pair, because the only common features are the same mode and the same number of voices.

The mass compositions by Ciconia, Zacara da Teramo and Nicholas of Radom are connected, as it has been said several times, by the influence of song on their mass parts. Three-voice compositions by Radomski and Zacarada Teramo have references to texture of ballad, and in the compositions by Ciconia it is possible to notice the tendency to break it, what is evident in the relatively larger vocalisation of the lower voices, as well as in the leaving the ballad order of voices and using the order used in ballata, what is visible in *Gloria* (1) and *Credo* (2). The similarity between the settings of *ordinarium missae* by Radomski and Ciconia is also reflected in the use of the chorus scheme (in two compositions by Ciconia and one by Radomski). The presence of the chorus scheme indicates the strong influence of the secular forms (ballads) on the mass parts which, in the church art of Zacara da Teramo, is manifested directly in the derivation of musical material from his compositions of songs. The question of whether such practice was known to Radomski, i.e. whether his mass parts, permeated with the features of the ballad, are based on secular compositions, the current state of research does not allow to answer. It would require broader comparative studies on the song repertoire of the first half of the 15th century; also, we would need to have a greater number of secular works written by Mikołaj of Radom than his two ballad compositions, none of which exhibit relations in terms of motifs with the setting of mass texts.

At the end, it is worthy to express an opinion about the close relation of the Mikołaj z Radomia and Antonio Zacara da Teramo's output, that especially Maria Szczepańska underlined. In her work *Nowe źródło do historii muzyki średniowiecznej w Polsce* she indicated analogies, even reminiscences of two *Credo*—*Patrem omnipotentem III* by Nicolaus de Radom and *Credo* (23) by Antonio Zacara da Teramo (example 3a and 3b).³⁰ Szczepańska claimed that the similarities between indicated twelve bars is not coincidental, because there is lack of stereotypical solutions, that we can find as *loci communes* in compositions from the

³⁰ Number in bracket according to the number in series «Polyphonic Music of the Fourteenth Century» (compare: table 1). In series «Antiquitates Musicae in Polonia», *op. cit.*, this piece has number 26.

manuscript Wn 378.³¹ In addition, according to Szczepańska, the analogies of musical solutions connect here with the same order of voices, the use of two- and three-voice pattern in the three-voice composition, and the use of red notes in the same places to mark the change of the three-part to the two-part mensura.³² The conclusions from not too detailed analysis made Szczepańska suggest that Zacara da Teramo was a teacher of Nicholas of Radom. In *Studia o utworach Mikołaja Radomskiego*, Szczepańska analyzed all genres composed by Radomski, with the annotation of their similarities to the another pieces by composers from the beginning of the 15th century.³³ When analyzing the first pair of mass parts by Nicolaus de Radom, she indicated several techniques and solutions that appears in the art of Zacara da Teramo and Ciconia, and could have been a model for Radomski. Among them, there are: beginning of a part of *ordinarium missae* in imitation or successive leading of voices, the similarities of melody at the beginning of *Et in terra I* by Radomski and *Gloria* “*Gloria, laus, honor*” by Zacara da Teramo (Ex. 4a and 4b), as well as hocket setting of the words “par” in *Et in terra I* by Nicolaus de Radom, that Szczepańska saw as taken from *Gloria* (1) by Ciconia (Ex. 5a and 5b).

The image shows a musical score for three voices: Soprano, Alto, and Bass. The lyrics are: "o - mni - a - fa - cta - sunt per quem o - mni - a - fac - ta". The score is in three staves. The Soprano staff has a treble clef and a key signature of one flat. The Alto staff has a treble clef and a key signature of one flat. The Bass staff has a bass clef and a key signature of one flat. The music features a hocket setting of the word "par" in the bass line, with red notes indicating the change of mensura.

Ex. 3a: Antonio Zacara da Teramo, *Credo* (23), bb. 70–74.

³¹ M. Szczepańska, *Nowe źródło do historii muzyki średniowiecznej w Polsce*, [in:] *Księga pamiątkowa ku czci profesora Adolfa Chybińskiego*, Kraków 1930, p. 53.

³² *Ibid.*, pp. 53–54.

³³ M. Szczepańska, *Studia o utworach...*, *op. cit.*, *passim*.

Et ex Pa - tre na - - tum

Et ex Patre

Et ex Patre

Ex. 3b: Mikołaj z Radomia, *Patrem omnipotentem III*, bb. 38-41.

Et in ter - ra pax ho - mi - ni - bus bo-nae vo - lun -

Ex. 4a: Antonio Zacara da Teramo, *Gloria "Gloria, laus, honor"*, bb. 1-6.

[E]t in ter - - - ra

[Contratenor]

[Tenor]

Ex. 4b: Mikołaj z Radomia, *Et in terra I*, bb. 1-5.

Rmn 87

Et in ter - ra [pax] pax pax

Et in ter - ra pax pax pax

Et in ter - ra pax pax ho

Ex. 5a: Johannes Ciconia, *Gloria* (1), bb. 4–5.

pax ho -

-ra pax ho -

pax ho -

Example 5b. Mikołaj z Radomia, *Et in terra I*, bb. 17–18.

The above-presented examples, mentioned by Szczepańska as crucial to decide if Nicholas of Radom and Zacara da Teramo's works are relative, are based mainly on indicting analogous or slightly changed melodic passages, appearing in music of both composers. On this base, it is impossible to make a desition whether there similarities are the evidence of close relation of both composers or not, especially because all composers of this epoch used such techniques and comparing them would lead to finding several common features.³⁴

Broadening research of the similarities in style of European composers from the 15th century and Mikołaj z Radomia, we can follow Maria Szczepańska and start from searching for melodic similarities.

³⁴ W. Węgrzyn-Klisowska, *Kilka uwag o kształtowaniu frazy w twórczości mszalnej Mikołaja z Radomia*, "Muzyka" 1973, No. 1, p. 92. The article was prepared based on the MA thesis of the author: *Styl części mszalnych Mikołaja z Radomia*, Insitute of Musicology, University of Warsaw, Warszawa 1969.

The author of this article found the similarity even the beginning fragment of *Et in terra II* by Mikołaj Radomski and *Gloria Spiritus et alme* (I-MOe 5.24)³⁵ by Matteo da Perugia (Ex. 6 and 2a).³⁶

Ex. 6: Matteo da Perugia, *Gloria "Spiritus et alme"*, bb. 1-7.

The given example is, obviously, not enough to make conclusions about a contacts between Nicolaus de Radom and the Italian composer, but it indicates that Perugia's art can also be a repertoire adequate to compare it with Radomski's output. The selection of works by Ciconia and Zacara as those that Radomski may have known seems probable because of their presence in Polish sources, but it must be assumed that they were not the only models for the Polish composer. Although Matteo da Perugia's compositions do not appear in the manuscripts of Kras 52 and Wn 378,³⁷ his music could have influenced the work of Nicolaus de Radom, who, according to Friedrich Ludwig, mastered the most modern polyphony technique.³⁸ It can be assumed that such assessment of Radomski's workshop

³⁵ *Polyphonic Music of the Fourteenth Century, op. cit.*, vol. 13 (No. 17). The abbreviation in the bracket refers to the source kept in Biblioteca Estense in Modena with catalogue number I-MOe α.M.5.24 (olim lat. 568).

³⁶ F. Ludwig, *Die mehrstimmige Messe des XIV Jahrhunderts*, "Archiv für Musikwissenschaft" 1925, No. 4, pp. 417-435.

³⁷ It is worthy to add that source I-MOe α.M.5.24, in which Matteo da Perugia's compositions are written, has concordance with manuscripts of Kras 52 and Wn 378. The whole list of concordances Perz put in «Antiquitates Musicae in Polonia», *op. cit.*, vol. 13, pp. XXIII, XXVII.

³⁸ F. Ludwig, *Die mehrstimmige Messe des XIV Jahrhunderts*, "Archiv für Musikwissenschaft" 1925, No. 4, pp. 417-435.

skills, although Ludwig did not use this argument, is probably connected with the fact that he used the fauxbourdon technique in his *Magnificat*, in which one can see the manifestation of the influence by Guillaume Dufay's work. Because any piece of Dufay can be found in Kras 52 and Wn 378, it can be assumed that the composer knew the European repertoire, which was not documented in both Polish collections.³⁹

It must be underlined again that in order to obtain the detailed answer for the question whether similarities in techniques used proves the relations between the mass compositions of Nicolaus de Radom, Zacara da Teramo and Ciconia, or they have coincidental character and result from using the conventional musical language of the epoch by all three composers, it would be necessary to make a detailed analysis of the mass repertoire of the first half of the 15th century, considering the wider corpus of compositions than music preserved in sources containing the output of Radomski. This conclusion appears when we read the article by Marie Verstraete *Die Ordinariumsvertonungen Mikolaj Radomskis*.⁴⁰ In her article, Verstraete presents comparative analysis of works composed by Radomski, Zacara da Teramo and Ciconia. Her analysis also focuses on the characteristics of the compositional technique, but she is primarily interested in the order of voices, the counterpoint technique and the musical interpretation of the text. Less attention is devoted to issues related to the approach to the form of the mass genre, in this case the unification of the pairs of mass parts, and she does not deal with topics related to the influence of secular music on the masses in the 15th century. Focusing on a slightly different area than the ones discussed in this article, however, brings Verstraete to conclusions that are very interesting, but at the same time close to the ones presented here. She states that Nicolaus of Radom's basic compositional skills were not influenced by Ciconia and Zacara da

³⁹ Manuscripts of Kras 52 and Wn 378 do not contain any composition by Guillaume Dufay.

⁴⁰ M. Verstraete, *op. cit.* (see: ref. 1).

Teramo, but their impact is at best visible only in single effects.⁴¹ She also does not suggest that the work of any of these composers was closer to Radomski's art than others.

What is more, the German musicologist creates hypotheses concerning, hitherto unknown, biography of Mikołaj z Radomia. She suggests that he probably acquired basic knowledge of music theory and composition in Poland. What is also probable according to her is the fact that Nicolaus Gerald de Radom gaining benefices from the Pope Boniface IX was the composer⁴² and maybe in 1390 he met Zacara da Teramo and Ciconia when he was in Rome.⁴³

The author of this paper does not aim at creating another hypotheses concerning the biography of Nicolaus de Radom, although the detailed analysis of two-part mass cycle leads to denial that the statement—commonly repeated by musicologists—that the special influence of Antonio Zacara da Teramo is visible in the Radomski's art,⁴⁴ and that

⁴¹ Among these effects mentioned by Verstraete, are: hocket arrangement of a word "PAX" (compare: Ex. 5ab), and also divisi of voices in the third pair of mass parts by Radomski, taken, as the author suggest, from Zacara da Teramo, and similar shape of cadences. It is also worth mentioning that, according to the author, in the second pair of mass parts Nicolaus de Radom creates a form similar to the Ciconia's form in *Gloria* (8)—analogies concern two-parts form and the change in mensura in the similar place. Verstraete gives more elements like that, although these indicated in this appear to be the most transparent. See: *ibid.*, pp. 141–143.

⁴² The name of Mikołaj de Radom appears numerous times in papal documents of Pope Boniface IX in 1390. Henri Musielak in the article *W poszukiwaniu materiałów do biografii Mikołaja z Radomia* cites that the new Roman Pope awarded mentioned Nicolaus Gerald de Radom, presumably for certain merits (H. Musielak, *W poszukiwaniu materiałów do biografii Mikołaja z Radomia*, "Muzyka" 1973, No. 1, p. 83). Research made by historians of music, especially Mirosław Perz, allow probability of the a hypothesis that composer was mentioned Nicolaus Gerali de Radom (M. Perz, *Kontrafaktury ballad...*, *op. cit.*, p. 107).

⁴³ M. Verstraete, *op. cit.*, p. 144.

⁴⁴ The hypothesis the Radomski's pieces show the stylistic relation to Zacara da Teramo's art, M. Perz repeated after Szczepańska in his publications: *Kontrafaktury ballad...*, *op. cit.*, p. 107; *Il carattere internazionale...*, *op. cit.*, p. 158; *Wokół Mikołaja Radomskiego...*, *op. cit.*, p. 70. It appears also in the following papers: K. Morawska, *Twórczość Mikołaja z Radomia*, *op. cit.*, p. 262; *eadem*, *Mikołaj z Radomia*, *op. it.*, pp. 262–263; B. Schmid, *Nikolaus von Radom*, [in:] *Die Musik Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. L. Finscher, vol. 12, Kassel 2006, p. 1122.

he was a teacher of the Polish composer, what is assumed on the base of above-mentioned research of Maria Szczepańska. The detailed stylistic-comparative analysis of the preserved sources indicates that there are not enough evidence for the alleged relation between Nicolaus de Radom and Zacara da Teramo.

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