

INTRODUCTION TO INSTALMENT 2

Since Trent 89 Instalment 1 contained two Masses using Germanic cantus firmus, I take the opportunity here to present the remaining cyclic Masses in this manuscript with more-or-less proven non-western associations in a single batch. Here we have a Mass based on the famous *Christ ist erstanden* tune (no. 7) and two lied-based Masses which have very different textures. No. 6 is texturally very like the song on which it is based, and no. 14 (the *Missa Groß senen*) is one of the most ambitious and lengthy mid-century cantus firmus Masses extant.

The Masses not mentioned above (nos 8 and 12, plus associate works presented with them) have connections to Johannes Touront and a second (anonymous) composer who is likely to have been another westerner working in the Empire. A little of the discussion regarding Mass no. 7 above might also connect it with the ‘Philippus’ represented in Strahov (possibly another western composer who worked at a German or Austrian centre). Mass no. 14 also has similarities with Touront’s more forward-looking pieces. Significantly there is not a single scrap of evidence to connect any of this music to native composers from the German-speaking world; all could conceivably be the production of visiting Franco-Flemings. Perhaps even Mass no. 6.

Whoever the anonymous composers were, most of this music speaks highly of musical standards in the fifteenth-century Empire. I have long been waiting to hear conscientious performances of these pieces, and hope that an interested and suitable group of singers might be found for them. At this stage in writing these works are now ‘old friends’. I have had transcriptions of them for over 35 years and their editorial text underlay, ficta and mensural usages have been re-examined by me many times. It is quite a relief to get rid of draft copies that are now falling apart and almost as time-worn as some fifteenth-century manuscripts.

This instalment is continuously paginated in sequence with Trent 89 Instalment 1. For those making double-sided print-outs of the whole instalment, the start of the critical commentary (p. 268) should go on the reverse side of the last page of music (p. 267).

My thanks for help with finishing this batch (and for providing interesting and related private correspondence) go in no particular order to Margaret Bent, David Fallows, Reinhard Strohm, Jaap van Benthem, Bonnie Blackburn, Rob Wegman, and Peter Wright.

.....

Postscript (August 2016): the *Missa Fa Ut* in this instalment is now also available in van Benthem, J. (ed), Johannes Touront, Ascribed and attributable compositions (Vol. II), 2016, pp. 53-77.

