

Praeludia Hadriani

Emanuel Adriaenssen had his “Novum pratum musicum longe amoenissimum” printed in 1592 in Antwerp by Pierre Phalèse and Jean Bellère. This edition begins with a detailed explanation of the twelve modes. Godelieve Spiessens gives a detailed explanation of this in her doctoral thesis from 1962¹. To illustrate his "Methodus ad Omnes Omnium Tonorum Cantiones in Scalam Testudinis redigendas", Adriaenssen gives fifteen musical examples. They are gems of polyphony, in which he does justice to his mastery. Several fragments also refer to the Fantasias, all of which appeared in Antwerp in prints from 1584, 1592 and 1600².

In November 1594, a nobleman from Riga began to write. In the city library of Brunswick in Lower Saxony, a lute manuscript from the private library of Johann Camman (1584-1649) is kept³. It was rediscovered in 2017. The manuscript in question with the difficult name D-BSstb C39 2° was written by that nobleman from Riga. This would probably be Nicolaus von Vicken⁴, or with his Latin name Nicolaus Ficcius. It is unclear whether it is the same Nicolaus von Vicken who maintained an extensive correspondence with the famous astronomer Johannes Kepler. The manuscript opens with the fifteen preludes by Adriaenssen, only the Praeambulum secundi ex G sol, re ut is somewhat lost on f.8v⁵.

The same praeludium or praeambulum recurs a little later as Praeludium 7 in the "Lautenbuch des Albert Dlugoraj". This assignment to Dlugoraj was only added much later to the very extensive manuscript of around 1619 (D-Lem Ms.II.6.15). It was more than likely put together by someone else.

Both the versions from Adriaenssen 1592 and those from the Brunswick manuscript have been edited, as well as the Praeludium 7 from the "Lautenbuch des Albert Dlugoraj" that is originally notated in German tablature. It is striking that Nicolaus von Vicken also copied the spelling errors from Adriaenssen 1592. Otherwise, the versions are almost identical and where they differ substantially, this is mentioned in the footnotes.

But now let the music speak for itself.

¹ Spiessens G., Leven en werk van de Antwerpse luitcomponist Emanuel Adriaenssen (ca.1554-1604), Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten, jaargang XXXVI, nr.28, Brussel 1974.

² Pratum musicum longe amoenissimum, 1584; Novum pratum musicum longe amoenissimum, 1592; Pratum musicum longe amoenissimum, 1600. The reprint in 1592 from the 1584 book is lost.

³ Christine Ballman, Une intéressante nouvelle source de musique pour luth: Le manuscrit C 39 2 de la Stadtsbibliothek de Brunswick, Yearbook 2017, Belgian Lute Academy.

⁴ Lute News 145, p.12, april 2023.

⁵ On the website of the city library of Brunswick, this praeambulum is incorrectly attributed to Benedikt de Drusina. (consulted on 05/01/2025)

https://leopard.tu-braunschweig.de/rsc/viewer/dbbs_derivate_00043242/images/00000020.jpg?_logicalDiv=LOG_0028