

## **UC Irvine**

### **UC Irvine Previously Published Works**

**Title**

Hayne van Ghizeghem Lutenist?

**Permalink**

<https://escholarship.org/uc/item/2g36t9fg>

**Journal**

Lute News: The Lute Society Magazine, 86

**Author**

Minamino, Hiroyuki

**Publication Date**

2008

Peer reviewed

*We have just passed the 500th anniversary year of the first printed lute music, Spinacino's two lute books of 1507, and to mark the occasion here is a paper considering the life of a composer—and perhaps lutenist—who wrote some of the songs intabulated and printed by Spinacino.*

During the reign of Philip the Good the lutenists employed at the court of Burgundy cultivated a monophonic ensemble style; the treble-dominated duo, with another musician or musicians perhaps sometimes joining in.<sup>1</sup> The introduction of a new lute technique and a new lute style to the court of Burgundy coincided with the shift of the political power from Philip the Good to Charles the Bold. The cultivation of the new style of lute playing that occurred during the new monarch's ten-year reign is reported by the Flemish theorist and composer Johannes Tinctoris in his music treatise *De inventione et usu musicae*, in which one Henricus, recently in the service of Charles the Bold ('ac Henricus Carolo Burgundionum duci fortissimo nuper serviens'), is noted as one of the pre-eminent lutenists in the performance of polyphonic compositions on the solo lute.<sup>2</sup> Tinctoris may have obtained his information on the lutenist when he made a trip north (though this is undocumented) between 1476 and 1480, since he seems to have written his treatise in Naples in 1480 or shortly thereafter.<sup>3</sup>

Whether the polyphonic manner of lute-playing was invented independently by the lutenists at the court of Burgundy or it was a new importation from elsewhere is not clear. If the latter is the case, one possible source for the new lute practice at the Burgundian court was Germany, in general, and Conrad Paumann in particular. Paumann is recorded as having been rewarded by Philip the Good at Landshut in 1454 for playing several instruments; perhaps Paumann had already mastered the new manner of lute playing by then and demonstrated it at the occasion.<sup>4</sup> At all events, the musicians employed during the reign of Charles the Bold had ample opportunities to encounter the finger-plucking technique on the lute, which may have been known at the court from the late 1460s. In this paper I would like to suggest that the chanson composer Hayne van Ghezeghem, whose chansons 'De tous bien plaine', 'Amours, amours' and 'Mon souvenir' were intabulated by Spinacino in 1507, (the first of these is also found in the Fribourg, Capirola and Pesaro lute MSS, while Hayne's 'Allez regretz' was intabulated by Gerle in 1533) may well himself have played the lute, and in the new polyphonic style.

Hayne van Ghizegem had a close association with Charles the Bold throughout the Duke's reign. Philippe de Commines reported Charles's enthusiasm in educating the young,<sup>5</sup> and Hayne was under the protection of the Duke much of his early life.<sup>6</sup> It was indeed Charles, then Count of Charolais, who entrusted the young Hayne's education to Constans Breuwe in 1456. The first record of payment to Hayne at the Burgundian court for the year 1467, listing him as a singer and *valet de chambre*, is found in Charles's account book. In the following year, a special payment was made to Hayne for the preparation to accompany Charles's campaign against Liège. A court record of 6 July 1472 shows that Hayne was with Charles at the siege of Beauvais. The lack of documents concerning Hayne's whereabouts after the siege of Beauvais led some scholars to speculate that he died there.

Yet the transmission of Hayne's works in manuscripts of the late 15th and early 16th centuries and in the publications of Ottaviano Petrucci, the stylistic diversity of his attributed works,

and the references to him by poets and theorists, becoming more frequent in the early part of the 16th century, all suggest that Hayne survived that disastrous siege.<sup>7</sup> It has been suggested that Hayne left the Burgundian court, perhaps soon after Charles's death in 1477 (considering his close ties with the Duke), and entered the service of the French court.<sup>8</sup>

The diverse roles Hayne fulfilled at the court of Burgundy included military service, court duties as a *valet de chambre*, and provision of music and poetry for courtly entertainments. Hayne's musical roles as a singer and composer of polyphonic chansons are likely to have extended to playing some musical instruments including the lute, a talent hinted at in contemporary and posthumous documents concerning his life and musical skills. One such document is an anonymous poem 'La plus grant chie jamais', perhaps written to commemorate the visit of Charles the Bold to Cambrai in October 1468. A musical performance of this rondeau by Hayne and his colleague Robert Morton is said to have taken place at the ceremony of planting leafy branches in front of the dwellings of those who were to be honoured:

Encores vous jure et promet  
Sur bas instruments a plantè  
Ont jovè, et si fort chantè  
Qu'on les [a] ouy pres de Mais.<sup>9</sup>

What kind of singing and playing so astonished the audience is a matter for speculation; nor is there any indication that the lute was one of the *bas* instruments Hayne or Morton played for the occasion.

A more direct indication that Hayne was a lutenist comes from Guillaume Crétin's 'Deploration', written as a eulogy for the death of Johannes Ockeghem in 1497. Crétin's imaginary performance of Ockeghem's musical compositions by musicians welcoming him to the afterworld includes Hayne, performing one of Ockeghem's motets:

Hayne, en la fin dict avecques son lucz  
Ce motet, *Ut heremita solus*  
Que chascun tint une chose excellente.<sup>10</sup>

(Hayne, at the end, performed with his lute  
The motet, *Ut heremita solus*  
which all held to be an excellent thing)

The credibility of this account as an accurate record of performance practice is certainly diminished by the fact that it is after all an imaginary event and that, Crétin implies, Hayne was no longer alive, yet there must be some significance in Crétin's choice of the lute as Hayne's instrument. He seems to remark on Hayne's performance as 'an excellent thing', which praise would surely be unlikely if he had no reason to suppose that Hayne actually played the lute at all. Moreover, Crétin's choice of 'Ut heremita solus' as the composition Hayne performed suggests he thought of Hayne as a skilled lutenist. The motet is constructed with a sequence of short motifs around a *cantus firmus* which is notated as a complicated puzzle.<sup>11</sup> This stylistic distinction suggests that the motet was conceived for or playable on instruments.<sup>12</sup> Admittedly a polyphonic performance of the motet is hard to realise literally on the solo lute. The motet would be more easily performable if Hayne's sung to the lute. The *cantus firmus* could be sung, although no text survives for the motet.<sup>13</sup> Even so, the rest of the three voices

This image shows a page of handwritten musical notation for lute. At the top left, there is a large, ornate initial letter 'A' in a decorative script. To its right, the text 'ALLEGRO' is written above the first staff. The page contains ten systems of music, each consisting of six-line staves. The notation includes rhythmic values (such as 0, 1, 2, 3, 4, 5, 6, 7, 8) and various musical symbols (accents, slurs, and clefs). The tablature is written on the lower lines of the staves, while the upper lines contain rhythmic and melodic notation. The handwriting is in a historical style, characteristic of the 16th century.

Hayne van Ghizegem's 'Amours, amours', intabulated by Spinacino in his *Intabulatura de Lauto, Libro Secondo* (1507) f. 22<sup>r</sup>.

requires a polyphonic accompaniment and would demand a great technical virtuosity to the lutenist.

Hayne as a courtier, composer of chansons, singer, and lutenist offers an interesting speculation about the performance practice of his chansons. A miniature in Valerius Maximus's *Facte et dicta memorabilia*, made about 1470, for instance, depicts a bath scene where a lutenist provides entertainment for the amorous courtiers and ladies, their behaviour disapproved of by the king and his councillor who look on.<sup>14</sup> Although Maximus's book is a collection of anecdotes gathered from Greek and Roman history to illustrate moral or philosophical precepts, and the miniature is the symbolic presentation of the condemnation of lust, the scene is undoubtedly a depiction of the real contemporary court life at Bruges with which its illuminator Philippe de Mazerolles must have been quite familiar.<sup>15</sup> It may not be a mere fancy to imagine that a court lutenist, if put into a situation like this, chose to perform Hayne's chanson such as 'Amours, amours' or 'De tous biens plaine' by singing the superius while accompanying himself by playing the lower two voices on the lute; this performance style is suitable for Hayne's chansons that are mostly in three voices in a treble-dominated texture.<sup>16</sup> Indeed, the lutenist in Maximus's miniature uses the technique of playing the lute with the thumb and index finger for plucking two courses simultaneously that enables him to produce two-voice polyphony on a single lute. Thus, the newly established polyphonic manner of lute playing may have made contribution to the performance practice of the chanson that formed the predominant genre in secular music-making at the court of Burgundy and that was undoubtedly the most important repertory for the lutenists working there, among them Hayne van Ghizeghem.<sup>17</sup>

## Notes

1 For the minstrels employed at the court of Burgundy during the reign of Philip the Good, see Jeanne Marix, *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420-1467)*, Sammlung musikwissenschaftlicher Abhandlungen, vol. 29 (Baden-Baden, 1974). For the minstrels employed before the reign of Philip the Good, see Craig Wright, *Music at the Court of Burgundy 1364-1419* (Henryville, [Penn.], 1979), pp. 23-53. The first notable lutenists regularly employed at the court of Burgundy were Jehan de Cordoval and Jehan Ferrandez. Their musical style will be discussed in my study *The Lute Style of Jehan de Cordoval and Jehan Ferrandez*. Johannes and Carolus Fernandez were the sons of Jehan Ferrandez. On the musical style of Johannes and Carolus Fernandez, see my paper, *Johannes and Carolus Fernandez, Fifteenth-Century Composers of Music for Lute*, *The Lute: The Journal of the Lute Society* xxxvii (1997): pp. 5-8.

2 For the relevant passages, see Karl Weinmann, *Johannes Tinctoris (1445-1511) und sein unbekannter Traktat 'De inventione et usu musicae'*, 2nd ed. (Tutzing, 1961), p. 45; and Anthony Baines, 'Fifteenth-Century Instruments in Tinctoris's *De inventione et usu musicae*', *The Galpin Society Journal* 3 (1950): p. 24. The identity of Tinctoris's 'Henricus' is discussed in a paper in *The Lute* xxxvi, (2006)

3 For the date of the compilation of the treatise, see Ronald Woodley, 'The Printing and Scope of Tinctoris's Fragmentary Treatise *De inventione et usu musicae*', *Early Music History* 5 (1985): pp. 241-45. For Tinctoris's trip north, see idem., 'Johannes Tinctoris: A review of the Documentary Biographical Evidence', *JAMS* 34 (1981): pp. 235-36.

4 For the identification of 'Orbus ille germanus' as Conrad Paumann, see Hiroyuki Minamino, 'Conrad Paumann and the Evolution of Solo Lute Practice in the Fifteenth Century', *Journal of Musicological Research* 6 (1986): pp. 291-310. For the document concerning Paumann's presence at the Burgundian court, see Marix, *Histoire de la musique*, 72.

5 The relevant passages are translated in James Bruce Ross and Mary Martin McLaughlin, eds., *The Portable Medieval Reader* (New York, 1949), p. 400.

6 See Marix, *Histoire de la musique*, pp. 206-7. For Hayne's biography, see idem., 'Hayne van Ghizeghem: Musician at the Court of the 15th-Century Burgundian Dukes', *The Musical Quarterly* 28 (1942): pp. 276-87.

7 Discussed *ibid.*, pp. 281-87.

8 See Louise Litterick, entry for Hayne van Ghizeghem in *Grove Music Online* (as at July 16, 2007).

9 Quoted from Marix, *Histoire de la musique*, p. 207. See also idem., 'Hayne van Ghizeghem,' pp. 279-80. A setting of the chanson is published in modern edition idem., ed., *Les musiciens de la cour de Bourgogne au XVe siècle (1420-1467)* (Paris, 1937), p. 86. See also Allan Atlas, ed., *Robert Morton: The Collected Works, Masters and Monuments of the Renaissance*, 2 (New York, 1981), xx.

10 The text is reproduced and translated idem., 'Hayne van Ghizeghem', p. 280. Crètin's choosing Hayne as the last performer may offer an assumption that Hayne had died just prior to 1497.

11 A modern edition may be found in Arnold Schering, ed., *Geschichte der Musik in Beispielen* (Wiesbaden, 1959), pp. 44-48.

12 See Gustave Reese, *Music in the Renaissance* (New York, 1959), 124; and Leeman L. Perkins, 'Ockeghem, Johannes', *New Grove Dictionary*, 13: 493.

13 Marix, 'Hayne van Ghizeghem', p. 280, suggests Hayne's performance style of the *metet* to be singing to the lute.

14 Reproduced, among others, in Edmund A. Bowles, *Musikleben im 15. Jahrhundert* (Leipzig, 1977), pl. 145; and in Herman Liebaers, ed., *Flemish Art* (New York, 1985), p. 165.

15 For bathing in mediaeval times, see Bowles, *Musikleben*, p. 150; and Danielle Regnier-Bohler, 'Imagining the Self', in *Revelations of the Medieval World*, vol. 2 of *A History of Private Life*, edited by Georges Duby (Cambridge, Mass., 1988), pp. 363-66.

16 Hayne's chansons are edited in Barton Hudson, ed., *Hayne van Ghizeghem Opera omnia*, Corpus Mensurabilis Musicae 74 (American Institute of Musicology, 1977). Hayne's works are discussed in Otto Gombosi, 'Ghizeghem und Compère: Zur Stilgeschichte der burgundischen Chanson', in *Studien zur Musikgeschichte: Festschrift für Guido Adler zum 75. Geburtstag* (Vienna, 1930), pp. 100-6; and Reese, *Music in the Renaissance*, p. 99.

17 The lute intabulations of Hayne's chansons appear in several late 15th and early 16th lute manuscripts and prints, although none of the intabulations are attributed to Hayne: Pesaro, Biblioteca Oliveriana, Ms. 1144, p. 65 'De tous bie[n]se'; Bibliothèque National, Paris, Vmd. Ms. 27, f. 53<sup>v</sup> 'Amors, amors' [tenor and contratenor of the chanson]; Fribourg, Couvent des Capucins, Ms. Falk Z 105, f. 2 ['De tous biens plaines']; Newberry Library, Chicago, Case MS VM C.25: Compositione di meser Vincenzo Capirola, gentil homo bresano, f. 20<sup>v</sup> 'De to biens plaene'; Francesco Spinacino, *Intabulatura de lauto libro primo* (Venice, 1507), f. 16: 'De tous biens [for two lutes]' [compare with f. 37<sup>v</sup>, 'Recercare de tous biens'], f. 35<sup>v</sup> 'Mon souvenir'; Francesco Spinacino, *Intabulatura de lauto libro secondo* (Venice, 1507), f. 22<sup>v</sup> 'Amours amours'; Hans Gerle, *Tabulatur auff die Laudten* (Nuremberg, 1533), f. 43<sup>v</sup> 'Ales regres'. I am indebted to Denys Stephens for providing me his arrangement of Hayne's 'De tous biens plaine' for a voice and lute accompaniment.