

## Jury report Jan Pieter Heije Prijs (2014)

The jury of the Heije Prize has unanimously decided to grant the prize to Pedro Memelsdorff for his study

*'The Filiation and Transmission of Instrumental Polyphony in Late Medieval Italy: The Codex Faenza 117'* (University of Utrecht, 2010). Abstract in Dutch, pp. 505–8.

The jury has singled out this outstanding work from a total of seven excellent dissertations. Together, they demonstrate a wealth of talent and commitment among a new generation of researchers. The jury is pleased to be able to confirm that, judging from these dissertations, the musicological discipline is in good health. Many challenging views are developed, new areas explored, and new perspectives for our field of study. However, when it came to decide on the one dissertation that stands out among the very rich crop, the work of Pedro Memelsdorff presented itself as the only possible choice. Its excellence is partly due to the fact that it is the work of a mature scholar. The study has been prepared over many years as a book and has been published as the introduction to Memelsdorff's facsimile edition of the Faenza Codex.

The thesis is a detailed study of an extremely important fifteenth-century manuscript of keyboard or instrumental music (just which has been a matter of some controversy); it had been published in a poor facsimile edition earlier, an edition was published in 1972, and there have been many articles on it or the repertory, but no book-length study. Moreover, the manuscript, later owned by the theorist Johannes Bonadies also includes a layer of music theory that has hardly been studied. The thesis comprises three sections: a detailed codicological study, in which earlier and later layers are distinguished, together with its later history, when it came into Padre Martini's hands; consideration of the notation, its numerous corrections, and a detailed study of the repertory (50 two-part pieces, highly ornamented) and its sources, both instrumental and vocal; and the origin and context of the earlier and the later corpus, together with a study of the theoretical section, which brings in a newly discovered fragmentary manuscript with the same type of notation, and new discoveries about Bonadies, the unknown Carmelite composer Luca Lanfredini, and John Hothby's music through the recently discovered source Mantua 518. This is followed by five appendices, including some transcriptions made possible by digital restoration of palimpsest leaves.

The thesis is a magisterial piece of work, at once detailed and wide ranging, and is full of original insights and new discoveries, covering both music and music theory of the fifteenth century. Any one of its three sections alone would have made a self-sufficient thesis. This path-breaking work is quite simply one of the most important books on late medieval music to have been written in the last decade.

As the numbers two and third on the ranking, we have chosen for:

2) Rebekah Susannah Arendt, *A Second Refuge: French Opera and the Huguenot Migration, c. 1680-c.1710*.

3) Jael Kraut, *From Silence to Muteness (Music and Philosophy in the 20th Century)*.

Francis Maes  
Chair  
Bonnie Blackburn  
J.P.E. Harper-Scott