

The Identity of Nicolaus de Radom

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Referred to as the first Polish composer of polyphonic music known by name, Nicolaus de Radom¹ has achieved a fair amount of prominence in literature on Polish Music in the Late Middle Ages.² He has been credited with ten compositions—most are sacred works—that appear in two Polish manuscripts: Wn 378 and Kras 52, dated to the mid-fifteenth century.³ The difficulty with the historical study of Nicolaus de Radom is the uncertainty of his biographical details. His life span has been posited as lying somewhere between the mid-fourteenth and late fifteenth centuries, but documentary evidence points to a number of people called Nicolaus de Radom. The main aspect that is lacking in current literature on Nicolaus de Radom is an examination of his music and his historical context together, and the implications that each has on the other. The reason for questioning the biographical details of Nicolaus de

¹ The Latin name 'Nicolaus de Radom' is referred to in Polish as 'Mikolaj z Radomia' or more colloquially with the Polish suffix -ski, viz. 'Mikolaj Radomski' or simply 'Radomski'. For the purpose of this article, the Latinised spelling 'Nicolaus de Radom' has been adopted.

² Polish histories of music: Józef M. Chominski and Krystyna Wilkowska-Chominska, *Historia Muzyki Polskiej cz. 1* [*The History of Polish Music part 1*] (Kraków: Polskie Wydawnictwo Muzyczne, 1995). Histories of Poland containing references to Nicolaus de Radom: Adam Zamoyski, *The Polish Way* (London: John Murray, 1987); Norman Davies, *God's Playground: A History of Poland*, vol. 1 'The Origins to 1795' (Oxford: OUP, 1981). See also music history texts such as Reinhard Strohm, *The Rise of European Music, 1380-1500* (Cambridge: CUP, 1995).

³ The manuscripts Kras 52 and Wn 378 have been dated to ca. 1440. These two manuscripts are commonly known as Kras 52 and Wn 378. Their full references are: Warsaw, National Library, MS III. 8054 (Olim Kras 52) or PL-Wn8054 (*RISM*); Warsaw, National Library, MS Lat. F. I. 378 or PL-Wn378 (*RISM*). They have been described by Mirosław Perz and Henryk Kowalewicz in 'Sources of polyphony up to c.1500, facsimiles', *Antiquitates Musicae in Polonia*, vol. 13 (Warsaw: Państwowe Wydawnictwo Naukowe, 1976) XXII-XXIX. Kras 52 is from the second quarter of the fifteenth century. The manuscript contains 205 paper leaves measuring 304mm x 220mm contained in a nineteenth century yellow leather binding. The paper leaves contain watermarks which have been traced to a paper manufacturer located in Northern Italy. This manuscript comprises two sections: the first (ff. 1-172) is written by a hand estimated to be from 1445 and contains Latin texts, sermons, Roman histories, theological treatises; the second (ff. 173-205) contains mainly liturgical music. According to Perz and Kowalewicz, the whole manuscript is written in the same hand (XXII). Wn 378 has had a turbulent history and today only exists in a photographic copy due to its loss in World War II. It was kept at the Żaluski Library or the Public Library in Warsaw until around the beginning of the nineteenth century, then was taken to the Tsarist Library in St Petersburg. It was returned to Poland between 1923-1928 then kept at the University Library of Warsaw, and finally the National Library in Warsaw. Maria Szczepalska photographed it before its disappearance and wrote editorial comments and a physical description of it. Wn 378 has many similarities to Kras 52, and Polish musicologists believe it is slightly more recent (XXXVII). Wn 378 consists of 34 paper leaves measuring 290mm x 215mm.

Radom is the further implications that any hypothesis on this question would have. For instance, if Nicolaus de Radom can be proved to have been active in the later stages of the fourteenth century up until the mid-fifteenth century, then he could be seen as an important 'bridging' composer between the styles of Ciconia and Dufay. However, if the composer in question were only active in the early to middle stages of the fifteenth century, then the stylistic trends in his music can be seen as an assimilation of the prevalent styles of the time. It is my belief that a more detailed account of his biography, together with a contextual musical analysis, will lead to a greater understanding of his significance in early Polish music and early European music, as well as revealing important details of music's assimilation and transmission during this period. Information leading to a greater understanding of the biography of Nicolaus de Radom can be divided into two areas, one that looks purely at the archival information concerning his name, and the other that analyses the music with the intent of defining the stylistic component.

The main written evidence concerning the existence of a composer named Nicolaus de Radom is the inscription of his name on several pieces of music. However, a problem arises from the fact that Nicolaus or 'Mikolaj' was a very popular name, and there was more than one Nicolaus de Radom in fifteenth-century Poland. Radom is a town in Poland, however no literature has provided any link with it and this particular composer, although it could be assumed that his lineage could be traced to this town. Two broad possibilities as to Nicolaus de Radom's identity and life span have been outlined by Henryk Musielak who suggests that de Radom may have flourished either between around 1360 to 1440 or around 1400 to 1480.⁴

The latter of the two possibilities takes into account the entrance records of Kraków University in the early fifteenth century. In this period, three people with a similar name entered the University: Nicolaus Janussi de Radomske (1400), Nicolaus Johannis de Radom (1420) and Nicolaus Andree de Radom, jr (1426). Charles Brewer considers this information and takes the stance that the composer in question was most likely Nicolaus Johannis de Radom, who entered the University of Kraków in 1420, possibly at around the age of twenty.⁵ However, there is still another, earlier possibility that the composer was Nicolaus Geraldi de Radom, whose name appears in the records of Pope Boniface IX dated 3, 6, 26 April and 23 June 1390.⁶ According to Giuliano Di Bacco and John Nadas, Nicolaus de Radom may have been in Rome in the 1390s.⁷ It is documented that Boniface granted him favours in exchange for his services, and this coincides with Poland's favour with this Pope. If Nicolaus Geraldi de Radom is indeed the composer in question, then he may have met with a certain Antonio Zachara de Teramo who was in the entourage of Boniface IX. This earlier composer may also be the person whose name appears in the records of the University of Prague in 1379: 'Nicolaus de Radom, natio Polonorum [of Poland]'. At this time, the University of Prague was linked to

⁴ Henryk Musielak, 'W poszukiwaniu materiałów do biografii Mikolaja z Radomia [In Search of Materials for a Biography of Nicolaus de Radom]' *Muzyka* 18.1 (1973) 83.

⁵ Charles Brewer, *The Introduction of the 'Ars Nova' into East Central Europe: A Study of Late Medieval Polish Sources*, PhD thesis, City University of New York, 1984, 268.

⁶ Musielak, 'W poszukiwaniu' 85.

⁷ Giuliano Di Bacco and John Nadas, 'The Papal Chapels and Italian Sources of Polyphony During the Great Schism,' *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. Richard Sherr (Oxford: OUP, 1998).

the University of Paris, therefore this Nicolaus de Radom may even have studied at Paris. Unfortunately, records at the University of Paris were mishandled at this time, so there is no written evidence.⁸

The largest piece of evidence used to ascertain the date of the subject composer has been the musical composition 'Hystorigraphi Aciem', a panegyric poem written to commemorate the birth, or more specifically the christening in 1426, of King Jagiello's second son, Prince Kazimierz. The text to this piece was written by Stanislaw Ciolek, a student who enrolled at the University of Kraków in 1420, the same year as Nicolaus Johannis de Radom. Ciolek was born around 1382 and received his early education at the University of Prague, later becoming Bishop of Poznan. However, there is no solid evidence that Ciolek collaborated directly with Nicolaus de Radom.

The music to which Nicolaus de Radom set the text of 'Hystorigraphi Aciem' may have been an older melody. Therefore, 'Hystorigraphi Aciem' may be a *contrafacta* and this necessitates further considerations for dating. The idea that this piece may contain an older melody was developed by Mirosław Perz.⁹ Perz based this idea on the fact that if the text underlay is set differently to that which has been transcribed currently (as in the case of another composition from the same manuscript), it may have been a *ballade* written quite some time before 1426. This theory can be justified further by the fact that there is an untexted piece ascribed to Nicolaus de Radom that may have been in the process of receiving a text. Furthermore, Perz makes the somewhat optimistic suggestion that these two pieces may have originally been *ballades* containing a Polish vernacular, perhaps even secular, text.¹⁰

Nicolaus de Radom's works are unique, with the exception of one work with a concordance (*Gloria II* in Kras 52 and Wn 378). There are three cyclic pairs of *Gloria/Credo* which have been noted as I, II and III, and an *Alleluia* that is linked by its physical proximity to *Gloria/Credo II*. There is also a *Magnificat* and two non-liturgical pieces. Table 1 shows a summary of Nicolaus de Radom's works.

The evidence that Nicolaus de Radom composed these works has been indicated by either stylistic similarities in the *Gloria/Credo* pairs, concordance (one piece) or by the scribe with rubrics. The name Nicolaus de Radom has mainly been inscribed in the Latin form, 'O[pus] Nicolai de Radom' in Kras 52, while in Wn 378 it is inscribed in a Polish dialect as 'slowye micolayowo radomskiego' ('work of Mikolaj Radomski').¹¹ There are also performance instructions written in this dialect, for instance, 'Gladly sing this glory be to God on high'.¹² According to Perz and Kowalewicz, this is a linguistic dialect of Wielkopolska (with the capital being Poznan). Poznan was the region where Stanislaw Ciolek became bishop, and therefore the manuscript Wn 378 may be linked to him.

The focus of this article is chiefly on Nicolaus de Radom's *Magnificat* and *Alleluia* because of their inherent similarities to the music of Dufay, thus pointing to its use, based on dates, in

⁸ Musielak, 'W poszukiwaniu' 87.

⁹ Mirosław Perz, 'Kontrafaktry ballad w rekopisie Krasinski nr 52 (PL-Wn 8054) [Contrafacta of ballades in the Krasinsky manuscript no. 52 (PL-Wn 8054)]', *Muzyka* 37.4 (1992):147.

¹⁰ Perz, 'Kontrafaktry ballad' 108-110.

¹¹ Perz and Kowalewicz, 'Sources ... facsimilies' XXIX.

¹² Perz and Kowalewicz, 'Sources ... facsimilies' XXIX.

Table 1. Summary of the Works of Nicolaus de Radom

Incipit	Mass Part	Manuscript	Folio	AMiP No.*
Non-liturgical				
Hystorigraphi Aciem	–	Kras 52	174v-175r	2
– (untexted)	–	Kras 52	185v	17
Liturgical				
Magnificat	–	Kras 52	182r-183r	13
Et In Terra (I)	Gloria	Kras 52	187v-189r	22
Patrem Omnipotentem (I)	Credo	Kras 52	189v-191r	23
Et In Terra(II)	Gloria	Kras 52 / Wn 378	200v-201r / 23v-24r	31 / 14
Alleluia	–	Kras 52	201v	31a
Patrem Omnipotentem (II)	Credo	Kras 52	201v-202r	32
Et In Terra (III)	Gloria	Wn 378	4v-6r	3
Patrem Omnipotentem (III)	Credo	Wn 378	22v-23r	13

* Perz and Kowalewicz have given these names in AMiP according to the order of appearance of the pieces in both manuscripts, for example, 'Hystorigraphi Aciem' is Kras No. 2.

determining biographical features.¹³ A brief description of the *Gloria/Credo* pairs is given, however, before turning to those matters.

The fact that Nicolaus de Radom mainly wrote *Gloria/Credo* pairs provides a potential link to the early fifteenth century Italian tradition which centred around Ciconia. It may also suggest a link to the English tradition where the *Kyrie* was rarely set to polyphonic music. Hoppin states that Ciconia 'was the first composer who consistently wrote musically related *Gloria-Credo* pairs.'¹⁴ There are six *Glorias* and four *Credos* written by Ciconia which were probably composed in Padua.¹⁵ Given the links that Nicolaus de Radom had to Italy, he may have adopted this practice directly from Ciconia's circle. In the second quarter of the fifteenth century, Dufay, Binchois and Dunstable set the complete Mass to music; it is therefore proposed that the tradition Nicolaus de Radom adopted was most probably the one that preceded these composers.

It can be seen that these pairs are unified through a number of methods. In the first two pairs, the initial method was similarity of motivic material. In the third pair, unity is achieved by the similar feature of duet writing, as well as a comparable approach to the *Amen*. The use of related motivic material to unify compositions has been found in Dufay's settings of the *Gloria* and *Credo*. Hamm has defined this as a 'head-motif, that is, melodic identity in one or more voices at the beginning of the two sections.'¹⁶

¹³ A more detailed musical analysis was conducted as part of my honours thesis, *The Significance of Nicolaus de Radom in the History of Polish Music*, BMus(Hons), Monash University, 2000. This article summarises some of the more important details of that analysis.

¹⁴ Hoppin, *Medieval Music* (1978) 499.

¹⁵ Ruth Steiner et. al., 'Mass', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) vol. 11: 783.

¹⁶ Charles Hamm, 'Dufay, Guillaume', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) vol. 5: 678.

On one occasion, Nicolaus de Radom uses an extremely similar method to Ciconia for setting the word 'Pax' in that he makes different voices reiterate the word 'Pax' in staggered succession (see Example 1). Hoppin pays particular attention to this occurrence:

Nowhere in Ciconia's works does he exploit the dramatic effect of repeated words more tellingly than at the beginning of the Gloria ... By his treatment and repetition of the word 'pax,' the opening phrase becomes a personal plea for peace in times that were singularly troubled by civil, political, and religious strife.¹⁷

We are thus left to wonder exactly why Nicolaus de Radom has used this same method of emphasising the word 'pax', perhaps this is a reflection of turbulent times in Poland or simply an imitation of Ciconia.

Example 1a. Johannes Ciconia, *Gloria* bb. 3–5

1b. Nicolaus de Radom, *Gloria* bb. 17–18

The *Alleluia* appears at the end of *Gloria II* (Kras 52, f. 201r). It is an extremely succinct composition with a strong rhythmic theme and a well-written, small canonic section. The pitch area is in the lower registers, with the contratenor often being in a higher pitch area than the discantus. It starts with a strong D chord played as three notes in rhythmic unison, instantly cadencing up a fourth on G. However, the cadence is fairly odd: the essential stepwise downward tone is in the discantus, while the tenor and contratenor both leap up a fourth. A strong V–I tendency appears to be the basis for the whole piece. The tonal area is based on D which moves and cadences in the middle on the A (fifth), then returns to D. Example 2 highlights the tonal structure of this composition.

Example 2. Tonal structure in Nicolaus de Radom's *Alleluia*

In recent literature, Marcin Majchrowski has found a link with this *Alleluia* and one of Dufay's chansons, namely *Bon jour, bon mois*.¹⁸ (According to Hamm, this Dufay Chanson was

¹⁷ Hoppin, *Medieval Music* 498.

¹⁸ Marcin Majchrowski, 'Powiazania *Alleluia* przypisywanego Mikołajowi Radomskiemu z *chanson* Bon jour, bon mois Guillaume'a Dufaya [Links between an *Alleluia* attributed to Nicolaus de Radom and Guillaume Dufay's *chanson* Bon jour, bon mois]', *Muzyka* 39.2 (1994).

written between 1423 and 1433.¹⁹) The similarity lies in the melodic line of the canonic imitation, which in both cases cadences on A. Examination of these compositions clearly shows the similarities (see Example 3).

Example 3a. Nicolaus de Radom, *Alleluia* bb. 4–12

Example 3b. Guillaume Dufay, *Bon hour, bon mois* bb.1–9

Nicolaus de Radom's *Magnificat* is widely acknowledged to be his masterpiece, displaying, as it does, a more 'avant-garde' character than his other works. Ewa Obniska describes it as 'the most beautiful of Mikolaj's works, and the most modern. In it, the composer refers directly to Dufay's famous *Magnificat sexti toni* with its stately progression of falsobordone chords ... unprecedented in their softness and fullness of sound.'²⁰ Thus, because of the inherent similarities, it appears relevant to analyse Nicolaus de Radom's *Magnificat* with regard to the *Magnificat sexti toni*. Such an analysis can also bring forth important information upon which to set a biographical date for Nicolaus de Radom.

Nicolaus de Radom's *Magnificat* is based on the first mode as compared to Dufay's which is based on the sixth mode. However, both have similarities including the same recitation note of A. A closer look at the discantus line demonstrates that it is in close accord with the original chant which later switches to the tenor. The word 'Magnificat' appears at the start of the piece in three-voice polyphony, not intoned in plainchant as the *Gloria* and *Credo* pairs presumably were, or as Dufay's *Magnificat toni sexti* is (it begins on 'Anima'). Gustave Reese states that most Magnificats of the early Renaissance are only half set to polyphonic music (with the other half performed in chant) and are usually intoned in plainchant on the word 'Magnificat.' However, 'some Magnificats are composed straight through, and in very rare instances the

¹⁹ Charles Hamm, *A Chronology of the Works of Guillaume Dufay, Based on a Study of Mensural Practice* (1964) 35.

²⁰ Ewa Obniska, 'Komentarz [Commentary], 'Mikolaj z Radomia: Dzieła wszystkie [notes accompanying CD] (Warsaw: Dux Recording Producers, 1995) [3].

word 'Magnificat' is polyphonically set—as it was, for example, by Monteverdi and Mortaro.²¹ Nicolaus de Radom's *Magnificat* is rare on both counts in being composed straight through, as well as not having the word 'Magnificat' intoned.

The fauxbourdon sections contain extremely similar melodic lines, demonstrating an expansion of the original melodic features of the initial section. The differences in the fauxbourdon sections occur mainly as a reaction to the setting of a different text. The refrain-like repetition of the fauxbourdon sections (with the main cadential difference occurring in the final repetition), as well as the formal structure of the piece, makes the fauxbourdon sections appear to be a refrain that is stated after the first section, then after every three sections of three-part polyphony.

Nicolaus de Radom's *Magnificat* does not contain a final section. Brewer has suggested that because the doxology in Dufay's *Magnificat* repeats sections seven and eight, this same pattern could be applied to Nicolaus de Radom's *Magnificat* to give it the final section, otherwise the final section could be set to the music of a previous verse.²² However, because there are still empty bar lines after the ending, the scribe seems purposefully to have omitted the final section, thus suggesting a plainchant ending.

Musical settings of the Magnificat were common in Europe in the early fifteenth century. Apart from the Mass, Ruth Steiner states that the Magnificat was the liturgical text most often set to polyphonic music.²³ This tradition was begun by composers such as Dufay and Binchois. Further, early Magnificats were most often set with the features of fauxbourdon, a style which traces its beginnings to England. In the analysis, the main point of reference to Nicolaus de Radom's *Magnificat* was Dufay's *Magnificat sexti toni*, however it must be remembered that this *Magnificat* is only questionably attributed to Dufay, with concordant appearances attributed to Dunstable and Binchois.²⁴ The Magnificat most often appears in fifteenth century Italian sources,²⁵ which once again suggests that the subject composer received his inspiration through the currents of Italy.

To summarize the music of Nicolaus de Radom, his style can be seen as containing an assimilation of known forms with personal additions; discant writing, with close attention to counterpoint; close attention to formal structures, both through central sonorities and the high consistency of cadential formulae; use of a 'head-motif' to unify Mass pairs; and *cantus firmus* setting in fauxbourdon style. More specifically, his music contains the use of imitation, canon, sequence and hocket with careful regard to contrapuntal writing. Thus, it contains a broad assimilation of styles from the late fourteenth century to the mid fifteenth century—perhaps this assimilation of styles is too broad to have been written by one composer.

The hypothesis of this article was that the biography of Nicolaus de Radom, which is substantially ambiguous, can be illuminated through the study of historical context as well as through the analysis of his music. The summary of Nicolaus de Radom's music shows that he

²¹ Gustave Reese, 'The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers' *American Musicological Society Journal* 13 (1960): 69–70.

²² Brewer, Introduction of the 'Ars Nova' 291.

²³ Ruth Steiner, et al., 'Magnificat' *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: McMillan, 1980), vol. 11, 495.

²⁴ Hamm, 'Dufay' 680.

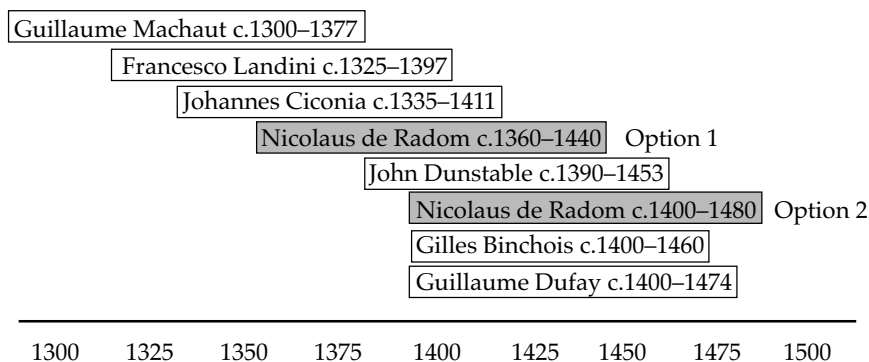
²⁵ Steiner, et al., 'Magnificat' 495.

composed in a wide variety of historical styles which can be divided into three main categories, namely the French *Ballade* style of the non-liturgical compositions (possible pre-1400 melody, though most likely composed around 1426), the Mass settings in the style of Ciconia and his contemporaries (c. 1400), and the *Magnificat* and *Alleluia* in the style of Dufay (after 1430). All of these groups of compositions are unified by some points of similarity in technique.

There is no evidence that any foreign composers held significant positions within Poland, or even that they passed through Poland, apart from Machaut, whose visits have not been proven to have left any musical traces or influence. Nor is there a large collection of foreign compositions in manuscripts; the study of manuscript transmission has demonstrated that Kras 52 and Wn 378 are two of the very few manuscripts within Poland to contain compositions by European composers. Therefore, Nicolaus de Radom's familiarity with European trends in composition would have to be assumed to have come from outside Poland.

The biographical study has pointed to two possibilities for the lifespan of Nicolaus de Radom, c. 1360–1440 and c. 1400–1480. It has been observed that both of these possibilities have their merits and flaws. Diagram 1 is a timeline showing where these possibilities would fit in relation to other composers of the time.

Diagram 1. Approximate Life Spans of Selected Composers, 1300–1500



If the first possibility (1360–1440) is assumed, and Miroslaw Perz's suggestion that *Hystorigraphi Aciem* was written in the style of an older French *Ballade* is correct, then the melody of this composition must have been known by Nicolaus de Radom and was used for its quality or significance. However, were this first possibility to be correct, how could one explain the more modern style of the *Magnificat* and the *Alleluia*?

The manuscripts Kras 52 and Wn378 display an untidy approach, and perhaps the scribe is at fault here for attributing the *Magnificat* to Nicolaus de Radom. Therefore, this may be a similar case to the confusion of attributions of the *Magnificat sexti toni* to Dufay, Binchois or Dunstable. Nevertheless, it is not beyond possibility that Nicolaus de Radom wrote the *Magnificat* in 1430 towards the end of his life, at around the age of seventy; Machaut also continued to write music into his seventies.²⁶ If this were the case, de Radom might then have been quite influential—with his knowledge of the earlier Burgundian style—in the creation of the *Magnificat* style, as the *Magnificat sexti toni* is from the same period. The first possibility is

²⁶ Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York: Garland, 1995) 40–51.

further justified by the fact that Nicolaus de Radom wrote parts of the Mass using a style similar to that of Zachara and Ciconia. Also, the Nicolaus Geraldi de Radom who was in the service of Boniface IX would have had to have been a competent musician and composer. He may have composed the Mass parts for this Pope.

If the second possibility of life span (1400–1480) is assumed, then the *Ballades* of Nicolaus de Radom could be contrafacta that he took from well-known French *Ballades* that existed in Poland and, in this case, the *Magnificat* could more easily be justified as his own composition. The *Magnificat* and *Alleluia* would demonstrate an eagerness to assimilate a new style at the age of forty, which is more reasonable than after seventy, which would be the case if the first date-range possibility is accepted. However, his style demonstrates a sound knowledge of the compositions of Ciconia and Zachara, a knowledge that most likely would not have been accessible unless through direct contact with these composers, or a good knowledge of their sources, and in the case of Poland, there is no evidence prior to about 1440 (Kras 52 and Wn 378) of any direct transmission of the music of Ciconia or Zachara. Nor is there any evidence of their presence in Poland. If de Radom's *Magnificat* were written in his forties, why does his output stop at a time when he would have been in the prime of his life?

Another possibility is that the identity of Nicolaus de Radom is somewhat like that of the composer Zacar,²⁷ and there may have been more than one Nicolaus de Radom who composed the music in Kras 52 and Wn 378. This possibility would explain why there was more than one Nicolaus de Radom documented with reference to music,²⁸ as well as justifying why the compositions of 'Nicolaus de Radom' display such a broad stylistic time frame. Thus de Radom, judging by the style of music attributed to this name, may have been at least two, maybe even three composers working during this period. Such a possibility has not been thoroughly examined and, though compelling, remains hypothetical.

One further avenue of research is the Conciliar Movement of the fifteenth century, with Councils at Pisa, Constance, Pavia/Siena, and Ferrara/Florence/Basel. These Councils, in particular the Council of Constance (1414–1418) attracted vast numbers of people from all over Europe and may have been a key point for international music transmission in the fifteenth century. One area of composition that supports this theory is the polyphonic settings of the *Magnificat*, a style that saw its beginnings in various parts of Europe. Was the *Magnificat* performed at these Councils? The argument that the small Polish repertory that has been the topic of this article may indeed be a consequence of the Council of Constance or the Council of Basle has been suggested by Strohm.²⁹ The theories circulating about Nicolaus de Radom clearly suggest that he would have been in the Papal Chapel of Pope Boniface IX, and may well have been present at the Council of Constance. Together with the fact that Dufay was most likely present at the Council of Constance,³⁰ this would seem like the perfect environment for stylistic transmission.

²⁷ Gilbert Reaney, 'Zacar', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) vol. 20: 609–10. Here Reaney states that there may be a number of composers associated with the name Zacar or Zachara.

²⁸ That is, the 'Nicolaus Geraldi de Radom' in the service of Pope Boniface IX in 1390 and the 'Nicolaus Janussi de Radom' who appears in the University records of Kraków in 1420.

²⁹ Strohm, *Rise of European Music*.

³⁰ 'Dufay's presence at the Council of Constance is easily explained, and it is the hypothesis that makes the best sense of what followed', David Fallows, *Dufay* (London: JM Dent, 1987) 18.

Rather than suggesting a conclusive answer to the question of the identity of our Nicolaus de Radom, this article emphasises how important any decision on this matter could be, in that if we were to assume one life-span or the other, it could influence the way that the history of Polish music is perceived, and the position that Poland has in the history of Western music. To further justify any stance, more research is required, including the analysis of newly discovered manuscript materials, further study of the trends of other composers of the period and further study of Polish and Papal records. The stylistic analysis of the music of Nicolaus de Radom and the suggested theories on his identity can unearth further information on music composition, assimilation and transmission in Europe throughout the fifteenth century.