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978-1-107-01524-1 - The Cambridge History of Fifteenth-Century Music

Edited by Anna Maria Busse Berger and Jesse Rodin

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- 40.6 Credo *Cardinalis*, beginning, from the *Graduale Romanum* (Venice, 1515) 779
- 40.7 *Conditor alme siderum* written as *cantus fractus* 780

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ANTHONY M. CUMMINGS (M.F.A., Ph.D., historical musicology, Princeton University) is a specialist in the music of the Italian Renaissance and early jazz. He has authored, co-authored, or co-edited nine monographic publications and numerous journal articles in his fields of expertise. His intellectual biography of Nino Pirrotta won the John Frederick Lewis Award from the American Philosophical Society for the best book published by the Society in a particular calendar year. Cummings was formerly Professor of Music at Tulane University and is now Professor of Music and Coordinator of Italian Studies at Lafayette College in Pennsylvania.

DAVID FALLOWS, FBA, studied at Jesus College, Cambridge (B.A., 1967), King's College, London (M.Mus., 1968), and the University of California at Berkeley (Ph.D., 1977). From 1976 to 2010 he taught at the University of Manchester. His books include *Dufay* (1982), *A Catalogue of Polyphonic Songs, 1415–1480* (1999) and *Josquin* (2009); his other publications nearly all concern the "long" fifteenth

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century, ca. 1380–1520, with a focus on the songs. He was elected a Fellow of the British Academy in 1997 and was President of the International Musicological Society, 2002–7.

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JOHN MILSOM is Professorial Fellow in Music at Liverpool Hope University. He has published widely on sixteenth-century music, with particular emphasis on Tudor topics, Josquin des Prez, and the analysis of compositional method in vocal polyphony. He has also created the online Christ Church Library Music Catalogue, a major research resource relating to the contents and provenance history of the internationally important music collections at Christ Church, Oxford.

KLAUS PIETSCHMANN is Professor of Musicology at the Johannes Gutenberg University of Mainz. His principal research interests are the social, institutional, and theological aspects of sacred music in late medieval and early modern Italy and Germany, in particular the papal chapel in the sixteenth century; iconography; and eighteenth- and nineteenth-century Viennese opera. Recent publications include *Kirchenmusik zwischen Tradition und Reform: Die päpstliche Kapelle im Pontifikat Pauls III* (2007); *Musikalische Performanz und päpstliche Repräsentation der Renaissance* (ed., 2014); and *Der Kanon der Musik: Ein Handbuch* (ed. with Melanie Wald-Fuhrmann, 2013).

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KEITH POLK has an M.M. from the University of Wisconsin, Madison, and a Ph.D. from the University of California, Berkeley. He has produced numerous articles and several books on instrumental music of the Renaissance. He is also a French hornist, having performed with the San Diego Symphony, the Amsterdam Concertgebouw Orchestra, the Boston Baroque, and the Smithsonian Chamber

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JESSE RODIN is Associate Professor of Music at Stanford University. He is the author of *Josquin’s Rome: Hearing and Composing in the Sistine Chapel* (2012) and a volume of *L’homme armé* masses for the New Josquin Edition (2014). He directs the Josquin Research Project (josquin.stanford.edu), a digital tool for exploring a large corpus of Renaissance music, and Cut Circle (cutcircle.org), a vocal ensemble performing fifteenth-century music. His work has been recognized with awards and fellowships by the AMS, ACLS, and ASCAP. Current projects include a monograph on “form” in fifteenth-century music.

DAVID J. ROTHENBERG is Associate Professor of Music at Case Western Reserve University. He is author of *The Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (2011) and co-editor, with Robert R. Holzer, of the *Oxford Anthology of Western Music, 1: The Earliest Notations to the Early Eighteenth Century* (2013).

THOMAS SCHMIDT-BESTE is Professor of Music at the University of Manchester. His research interests include vocal music and its sources in the fifteenth and sixteenth centuries, instrumental music of the late eighteenth and nineteenth centuries (Mozart and Mendelssohn in particular), music editing, and the history of musical genres (motet, string quintet, sonata). He is the author of the Cambridge Introduction, *The Sonata* (2011) and a collaborator of the *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy*, and currently leads a major research project on “Production and Reading of Music Sources, 1480–1530.”

PETER SCHUBERT is Professor at McGill University’s Schulich School of Music, where he participates in the ELVIS project with colleague Julie Cumming, and where he recently presented a workshop in Renaissance improvisation with Massimiliano Guido. He has written several articles on Renaissance music and two textbooks on counterpoint (one with Christoph Neidhöfer). In 1998 he

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founded VivaVoce, a vocal ensemble that has released four CDs, most recently “Scenes from the Gospels,” a selection of Renaissance motets, on the ATMA label.

NICOLE SCHWINDT studied musicology and German language and literature (Ph.D., 1986, University of Heidelberg) and is currently Professor of Musicology in the Department for Early Music at the Staatliche Hochschule für Musik in Trossingen, Germany. She has been invited to teach at Bern University (2006–8) and at Stanford University (2015). Since 2001 she has served as the editor of *TroJa – Kolloquium und Jahrbuch für Renaissancemusik*. Her research focuses on secular music of the fifteenth and sixteenth centuries. A comprehensive survey on music and poetry in the Renaissance appeared in 2004 as part of the book *Musikalische Lyrik*.

RICHARD SHERR is the Caroline L. Wall '27 Professor of Music at Smith College. He is the author of *Papal Music Manuscripts in the Late Fifteenth and Early Sixteenth Centuries* (1996) and has published many articles on Renaissance subjects. He is also the editor of *The Josquin Companion* (2000), *Masses for the Sistine Chapel*, *Monuments of Renaissance Music 13* (2009), and is the General Editor of the Sixteenth-Century Motet series (thirty volumes) of transcriptions of motets of the sixteenth century (1987–2000).

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ANNE STONE is Associate Professor of Musicology at the Graduate Center of the City University of New York. She is the author of *Modena, Biblioteca Estense Alpha.M.5.24: Commentary* (2005) and *Chantilly Codex, MS 564: Critical Study and Facsimile Edition* (2008), co-authored with Yolanda Plumley. Current projects include a new edition of the polyphonic songs of Guillaume de Machaut and a monograph whose working title is *Reading Late Medieval Song*.

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RICHARD TARUSKIN briefly inhabited the fifteenth century during the twentieth, but has moved on, though he retains fond memories of the time he spent in the

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BLAKE WILSON is Professor of Music at Dickinson College. He is a former Fellow of Villa I Tatti, where he returned as a visiting professor in spring 2011. He is the author of *Music and Merchants: The Laudesi Companies of Republican Florence* (1992), *Singing Poetry in Renaissance Florence: The Cantasi come Tradition c. 1375–1550* (2009), and articles in the *New Grove Dictionary*, *Journal of Musicology*, *Early Music History*, *Recercare*, *Rivista italiana di musicologia*, and *I Tatti Studies*. He is currently writing a book on oral poetry and improvisatory singing traditions in early modern Italy.

EMILY ZAZULIA is Assistant Professor of Music at the University of Pittsburgh. Her research focuses on the development of music notation, particularly the intersection of musical style, complex notation, and intellectual history, as well as the use of obscenity in early music. She has received fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, and the American Musicological Society. She is currently working on a wide-ranging study of notational aesthetics in polyphonic music, ca. 1380–1520.

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A volume of this scope could not have been produced without the help of many colleagues and friends. We are grateful above all to our authors, not only for tailoring their contributions to the requirements of a book such as this, but also for putting up with myriad requests and tight deadlines.

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In 2011 Alison Frazier kindly organized a session at the Renaissance Society of America meeting in Montreal that was devoted to papers by contributors to this volume (Alison Frazier, Jennifer Bloxam, and David Rothenberg).

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Sigla of manuscripts

| | |
|--------------------|---|
| Aosta 15 | Aosta, Seminario Maggiore, MS 15 (<i>olim</i> A 1 ^o D 19) |
| Apel Codex | Leipzig, Universitätsbibliothek, MS 1494 (“Apel Codex”) |
| Apt 16bis | Apt, Basilique Sainte-Anne, Trésor, 16bis |
| Barcelona 454 | Barcelona, Biblioteca Nacional de Catalunya, MS 454 |
| Berkeley 744 | Berkeley, University of California Music Library, MS 744 |
| Berlin 78.C.28 | Berlin-Dahlem, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, 78.C.28 |
| Bologna 2216 | Bologna, Biblioteca Universitaria, MS 2216 |
| Bologna Q.15 | Museo Internazionale e Biblioteca della Musica di Bologna, MS Q.15 (<i>olim</i> Civico Museo Bibliografico Musicale, MS Q.15; <i>olim</i> Liceo Musicale 37) |
| Bologna Q.16 | Museo Internazionale e Biblioteca della Musica di Bologna, MS Q.16 |
| Bologna Q.17 | Museo Internazionale e Biblioteca della Musica di Bologna, MS Q.17 |
| Brussels 5557 | Brussels, Bibliothèque royale de Belgique/ Koninklijke Bibliotheek van België, MS 5557 |
| Brussels 9085 | Brussels, Bibliothèque royale de Belgique/ Koninklijke Bibliotheek van België, MS 9085 |
| Brussels 9126 | Brussels, Bibliothèque royale de Belgique/ Koninklijke Bibliotheek van België, MS 9126 |
| Buxheim Organ Book | Munich, Bayerische Staatsbibliothek, Cim. 352b (<i>olim</i> Mus. Ms. 3725) |

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| Cambrai 6 | Cambrai, Mediathèque municipale, MS 6 |
| Cambrai 11 | Cambrai, Mediathèque municipale, MS 11 |
| Cambrai 1328 | Cambrai, Mediathèque municipale, MS B. 1328 (<i>olim</i> 1176) |
| Cambridge o.3.58 | Cambridge, Trinity College, o.3.58 (Trinity carol roll) |
| Cancionero de la Colombina | Seville, Catedral Metropolitana, Biblioteca Capítular y Colombina, MS 7-1-28 |
| Cancionero de Palacio | Madrid, Biblioteca de Palacio Real, MS II-1335 |
| Cape Town 3.b.12 | Cape Town, South African Public Library, MS Grey 3.b.12 |
| Chantilly 564 | Chantilly, Bibliothèque et Archives du Château, MS 564 (<i>olim</i> 1047) |
| Chigi Codex | Vatican City, Biblioteca Apostolica Vaticana, Chigi C.VIII.234 |
| Copenhagen 291 | Copenhagen, Det Kongelige Bibliotek, Thott 291.8° |
| Cordiforme Chansonnier | Paris, Bibliothèque nationale de France, Rothschild 2973 |
| Cortona fragment | Cortona, Archivio Storico del Comune, fragment without shelfmark no. 2 |
| Dijon 517 | Dijon, Bibliothèque municipale, MS 517 |
| El Escorial IV.a.24 (EscB) | El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, IV.a.24 |
| El Escorial V.III.24 (EscA) | El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, V.III.24 |
| Emmeram Codex | Munich, Bayerische Staatsbibliothek, Clm 14274 (<i>olim</i> Mus. 3232a; Cim. 352c) |
| Eton Choirbook | Winchester, Eton College, MS 178 |
| Faenza 117 | Faenza, Biblioteca Comunale, MS 117 ("Faenza Codex") |
| Florence 26 | Florence, Biblioteca Nazionale Centrale, Panciatichiano 26 |
| Florence 27 | Florence, Biblioteca Nazionale Centrale, Panciatichiano 27 |
| Florence 112bis | Florence, Biblioteca Nazionale Centrale, Mag. XIX, 112bis |

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| Florence 178 | Florence, Biblioteca Nazionale Centrale, Magl. XIX, 178 |
| Florence 229 | Florence, Biblioteca Nazionale Centrale, Banco rari 229 |
| Florence 230 | Florence, Biblioteca Nazionale Centrale, Banco rari 230 |
| Florence 2211 | Florence, Archivio Capitolare di San Lorenzo, MS 2211 |
| Florence 2794 | Florence, Biblioteca Riccardiana, MS 2794 |
| Foligno s.s. | Foligno, Biblioteca Comunale, MS s.s. |
| Fountains Fragment | London, British Library, Add. MS 40011B |
| Franus Cantionale | Hradec Králové, Krajské Muzeum, Knihovna, MS II A 6 |
| Glogauer Liederbuch | Kraków, Biblioteka Jagiellońska, Mus. 40098 |
| Laborde Chansonnier | Washington, Library of Congress, M.2.1 L25 Case |
| Leiden 2720 | Leiden, Bibliotheek der Rijksuniversiteit, B.P. L. 2720 |
| Leipzig 1084 | Leipzig, Universitätsbibliothek, MS 1084 |
| Leipzig 1236 | Leipzig, Universitätsbibliothek, MS 1236 |
| Lochamer Liederbuch | Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Mus. ms. 40613 |
| London 20 A. xvi | London, British Library, MS Royal 20 A. xvi |
| London 3307 | London, British Library, MS Egerton 3307 |
| London 15224 | London, British Library, Add. MS 15224 |
| London 29987 | London, British Library, Add. MS 29987 |
| Lucca 184 | Lucca, Archivio di Stato, MS 184 |
| Lucca 238 | Lucca, Archivio di Stato, Biblioteca Manoscritti, MS 238 |
| Mellon Chansonnier | Yale University, Beinecke Rare Book and Manuscript Library, MS 91 |
| Milan 2266 | Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 4 |
| Milan 2267 | Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 3 |
| Milan 2268 | Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 2 |