Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

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PHILIPPE CANGUILHEM is Professor of Musicology at the University of Toulouse. His work focuses on Italian music in the sixteenth century, with special emphasis on Florentine musical life. He is also interested in improvised counterpoint in the Renaissance; he has published an edition and translation of Vicente Lusitano’s counterpoint treatises (2013). In addition to articles in Early Music History, Urban History, Revue de musicologie, Recercare, etc., he has published two books, on Vincenzo Galilei (2001) and Andrea and Giovanni Gabrieli (2003).


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
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.

DAVID FIALA is Associate Professor of Musicology at the Centre d’Études Supérieures de la Renaissance in Tours (CESR, UMR 7323). He served as editor of the Revue de musicologie from 2007 to 2013. His research interests focus on music patronage and musicians’ careers in the late medieval and early modern periods. His main projects include an online “Prosopography of Renaissance Singers,” a book on “The Musical Patronage of the Dukes of Burgundy and Princes of the Habsburg Household, 1467–1506,” a complete edition of the works of Guillaume Costeley, and a co-edited volume on music and musicians in the Saintes-Chapelles, thirteenth–eighteenth centuries.

ALISON K. FRAZIER , Associate Professor of History at the University of Texas at Austin, works on late medieval and Renaissance religious and intellectual history, with an emphasis on manuscript and early print. She has held fellowships from the American Academy in Rome, the Guggenheim Foundation, and Villa I Tatti Harvard University Center for Italian Renaissance Studies. Her current projects include studies of the execution of Pietro Paolo Boscoli (1513), of a humanist vita of Catherine of Siena (1501), and of fifteenth-century hexameral commentary.

JAMES HANKINS , Professor of History at Harvard University, is the author of numerous books and articles on Italian Renaissance subjects. He is the General Editor of the I Tatti Renaissance Library.

LEOFRANC HOLFORD-STREVENS retired in 2011 as Consultant Scholar-Editor at Oxford University Press. He is a classical scholar (the author of Aulus Gellius: An Antonine Scholar and his Achievement, 2003) with wide-ranging interests, particularly in calendrical studies (The History of Time: A Very Short Introduction, 2005) and musicology, in which he has written several articles on the Latinity of theorists and composers. Together with Bonnie J. Blackburn he has edited Florentius de Faxolis: Book on Music (2010).

DEBORAH HOWARD , FBA, is Professor Emerita of Architectural History and Director of Research in the Faculty of Architecture and History of Art in the University of Cambridge and a Fellow of St John’s College, Cambridge. Her principal research interests are the art and architecture of Venice and the Veneto; music and architecture in the Renaissance; and the relationship between Italy and the Eastern Mediterranean. Her recent books include Sound and Space in Renaissance Venice (with Laura Moretti, 2009), Venice Disputed (2011); The Music Room in Early Modern France and Italy (ed. with Laura Moretti, 2012); and Architecture and Pilgrimage (ed. with Paul Davies and Wendy Pullan, 2013).
ANDREW KIRKMAN is Peyton and Barber Professor of Music at the University of Birmingham (UK), where he teaches on a broad range of historical topics. His research centers on sacred music of the fifteenth century, and he has published and lectured widely on English and Continental music of the period, including the music of Du Fay, Binchois, Ockeghem, and Josquin. He is also very active as a conductor of vocal and instrumental ensembles, including the award-winning Binchois Consort, with which he has recorded nine CDs on the Hyperion label.

MICHAEL LONG is Professor of Musicology at Indiana University. He has published articles on music of the fourteenth and fifteenth centuries and a book, Beautiful Monsters: Imagining the Classic in Musical Media (2008). His current projects include a study of Machaut reception and a book on music and the filmic visionary.

LAURENZ LÜTTEKEN is Professor of Musicology at the University of Zurich. He has published extensively on music between the fourteenth and twentieth centuries, including Guillaume Dufay und die isorhythmische Motette, Musik der Renaissance, and, most recently, Richard Strauss: Musik der Moderne. In 2013–14 he was a Fellow at the Wissenschaftskolleg zu Berlin. Since 2014 he has served as general editor of MGG-online.

EVAN A. MACCARTHY is Assistant Professor of Music History at West Virginia University. He earned his Ph.D. in historical musicology from Harvard University with a dissertation on music and intellectual life in fifteenth-century Ferrara, has published articles on late medieval music and music theory, and is currently writing a book on the intersections of music, pedagogy, and the revival of classical literature across the Italian peninsula in the fifteenth century. In 2012–13 he was the CRIA Fellow at the Villa I Tatti Harvard University Center for Italian Renaissance Studies in Florence, Italy.

PATRICK MACEY is Professor of Musicology at the Eastman School of Music, University of Rochester. His research focuses on music in Florence in the late fifteenth century, and his book, Bonfire Songs: Savonarola’s Musical Legacy (1998), received the Phyllis Goodhart Gordan Award from the Renaissance Society of America. He has also published articles on the music of Josquin des Prez, and serves on the editorial board of the New Josquin Edition, for which he is editing the five- and six-voice chansons.

HONEY MECONI teaches at the University of Rochester, where she is Susan B. Anthony Professor of Gender and Women’s Studies, Professor of Music in the College Music Department, and Professor of Musicology at the Eastman School of Music. Her publications include Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court; Early Musical Borrowing; Fortuna desperata: Thirty-Six Settings of an Italian Song; and many shorter works. Her book on Hildegard of Bingen is
forthcoming. Honors received include NEH, Mellon, and Fulbright Fellowships and the AMS Noah Greenberg Award for “distinguished contribution to the study and performance of early music.”

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).

ALEJANDRO ENRIQUE PLANCHART is Emeritus Professor of Music at the University of California, Santa Barbara, where he taught music history, composition, and Latin paleography and conducted the early music ensembles. He has also taught at Brandeis, Yale, and Harvard Universities. He has published articles and books on Latin plainsong, Guillaume Du Fay and other Renaissance topics, Latin American music, and twentieth-century music, plus over one hundred musical compositions, including symphonies, songs, and chamber music. He is the recipient of a Guggenheim fellowship, the Howard Mayer Brown Award from Early Music America, and the medal of the city of Tours.

YOLANDA PLUMLEY is Professor of Historical Musicology at the University of Exeter. She is author of The Art of Grafted Song: Citation and Allusion in the Age of Machaut (2013), The Grammar of Fourteenth-Century Melody (1996), Codex Chantilly, Bibliothèque du Château de Chantilly, MS 564 (2008, with Anne Stone), and (with R. Barton Palmer) is general editor of a new edition of the complete poetic and musical works of Guillaume de Machaut.

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
Players, among others. He is Professor Emeritus, University of New Hampshire, and has also taught at Brandeis University, the New England Conservatory, and Regents College, London.

ANNE WALTERS ROBERTSON is the Claire Dux Swift Distinguished Service Professor of Music at the University of Chicago. Her publications include *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002); “The Savior, the Woman, and the Head of the Dragon in the Caput Masses and Motet,” *JAMS* 59 (2006), which was awarded the H. Colin Slim Award of the American Musicological Society; and “The Man with the Pale Face, the Shroud, and Du Fay’s Missa Se la face ay pale,” *Journal of Musicology* 27 (2010).

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 arné* 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
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).

Pamela F. Starr is Professor of Music History at the University of Nebraska-Lincoln and a Fellow of the American Academy in Rome, and has served three terms as Secretary of the American Musicological Society. Her publications on music and institutional patronage of the fifteenth centuries and early modern England have been supported by the NEH, ACLS, Folger and Huntington Libraries, among others, and have appeared in Early Music History, Journal of Musicology, Early Music, JAMS, and other journals.

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.

Reinhard Strohm, FBA, has taught at King’s College, London, and Yale University, and, from 1996 to 2007, he was Heather Professor of Music at Oxford University. In 2012 he received the Balzan Prize in Musicology. His books include Music in Late Medieval Bruges (1985); The Rise of European Music (Cambridge, 1993); and Music as Concept and Practice in the Late Middle Ages (ed. with Bonnie J. Blackburn, 2001).

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
company of Ockeghem and Busnoys. His contribution to this volume reflects his overriding interest in the more recent past, as reflected in his monograph *Stravinsky and the Russian Traditions* and the *Oxford History of Western Music*, which devotes two of its five volumes to the twentieth century. He is Class of 1955 Professor Emeritus at the University of California at Berkeley, where he taught in the music department from 1987 to 2014.

**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.
Acknowledgments

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).

Special thanks are due to Joshua Walden, whose help with many aspects of this project was invaluable.
### Abbreviations

#### Sigla of manuscripts

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<th>Sigla</th>
<th>Description</th>
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<td>Florence 112bis</td>
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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
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
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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
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Milan 2268 Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 2