St. Anne in Renaissance Music

Devotion to Saint Anne, the apocryphal mother of the Virgin Mary, reached its height in the fifteenth and early sixteenth centuries. Until now, Anne's reception history and political symbolism during this period have been primarily discussed through the lens of art history. This is the first study to explore the music that honored the saint and its connections to some of the most prominent court cultures of Western Europe. Michael Alan Anderson examines plainchant and polyphonic music for Saint Anne, in sources both familiar and previously unstudied, to illuminate not only Anne's wide-ranging intercessional capabilities but also the political force of the music devoted to her. Whether viewed as a fertility aide, wise mother, or dynastic protector, she modeled a number of valuable roles that rulers reflected in the music of their devotional programs to project their noble lineage and prestige.

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St. Anne in Renaissance Music

Devotion and Politics

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For Julie
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Abbreviations and Conventions

AH  *Analecta hymnica medii aevi*. 55 vols. Ed. G. Dreves, C. Blume, H. Bannister. Leipzig, 1886–1922 (volume [dot] number is used to indicate the office, sequence, or hymn number, instead of page numbers).


RISM  *Répertoire International de Sources Musicales. Series A/I.*


The system of representing single musical pitches in this study will begin with capital letters for the lowest register, while the octave above will be lowercase letter names. Prime and double prime marks will be included for successive octaves. “Middle C” on the keyboard would be written c. The possible pitches on F ascending in octaves would be $F, f, f', f''$. Harmonies are listed simply as capital letters.