

Table of Contents

Acknowledgments	XI
List of Illustrations	XIII
List of Music Examples	XVII
Abbreviations	XXI
Note on Terminology	XVI

* * *

1. Introduction	3
Anna Zayaruznaya	
2. Fanfare	11
<i>Agricola IXa: Je nay dueil</i>	
Fabrice Fitch	
I. Chant Transmitted and Reformed	
3. The Old Milanese Hymn for Saint John the Baptist	21
Angelo Rusconi	
4. The Masses for the Holy Cross in Some Italian Manuscripts	41
Luisa Nardini	
5. Updating the Alleluia at Pistoia	71
James Vincent Maiello	
6. Guillaume-Gabriel Nivers's <i>Plain-chant musical</i> Motets in the Repertory of the Maison Royale de Saint-Louis at Saint-Cyr	93
Deborah Kauffman	
7. <i>Missa Eclectica</i> : Lou Harrison and Artistic Ideologies after Vatican II	121
Rebecca G. Marchand	

II. Cults

8. The Tropes for Saint Androchius at the Abbeys of Saint Martial
and Saint Martin in Limoges 149
James Grier
9. The Office of Saint Donatus at Benevento 157
Thomas Forrest Kelly
10. The Great Procession of St. Agatha in Florence and its Antiphon
Paganorum multitudo 175
Michel Huglo† and Barbara Haggh-Huglo
11. Popular Piety in Renaissance Mantua: The Lauda and Flagellant
Confraternities 183
William F. Prizer

III. The Lives of Singers

12. New Light on Recruiting Singers during the Papal Schism:
A Letter from Pope Urban VI 225
Evan A. MacCarthy
13. Orfeo: *Dominus Presbiter Orpheus de Padua* 231
Margaret Bent
14. Dialogus de Johanne Sohier alias Fede 257
Jane Alden and David Fiala
15. *Splendeurs et misères des suppliques*: Breton Singers in the Papal
Chapel in the Late Fifteenth and Early Sixteenth Centuries 285
Richard Sherr
16. Forty-Eight Nights at the Opera: *La compañía lírica francesa*
in Manila in 1865 315
William John Summers

IV. The Lives of Songs

17. Apropos *Ma fin est mon commencement* and *Tout par compas*:
Two Canonic Rondeaux from Reims 349
Alexander Blachly
18. Osservazioni sulla ballata polistrofica nella tradizione musicale
del Trecento 381
Agostino Ziino

19. The Adventures of *La belle se siet* 413
Robert Nosow
20. Affection Unmasked? About the Misleading Transmission of a
“Lost” Song by Johannes Tourout 427
Jaap van Benthem

V. Ceremonial Motets

21. The Latin Poetry of Johannes Ciconia and “Guilhermus” 437
Leofranc Holford-Strevens
22. The Italian Job: Ciconia, Du Fay, and the Musical Aesthetics
of the Fifteenth-Century Italian Motet 471
Carolann Buff
23. The Pagan Virgin? Du Fay’s *Salve Flos*, a Second Consecration
Motet for Santa Maria del Fiore 501
Michael K. Phelps

VI. Sources Reconstructed and Reconsidered

24. *Maria Unbound*: Reconstructing and Contextualizing the Antwerp
Manuscript Fragments M6 517
Kristine K. Forney and Alicia M. Doyle
25. The Velvet Songbooks 551
David Fallows
26. Crispin van Stappen and Petrucci’s *Motetti a cinque* 563
Sean Gallagher
27. Alamire, Pierre de la Rue, and Manuscript Production in the Time
of Charles V 575
Honey Meconi

VII. Attribution and Authority

28. The Status of a Du Fay Contrafactum 617
Reinhard Strohm
29. Sound and Structure: *Le marteau sans maître* and *Mille regretz* 635
Joshua Rifkin
30. Josquin as Authority in Morales’s Four-Voice *Missa de Beata Virgine* 675
Alison Sanders McFarland

VIII. Practicing Theory

31. The World according to Anonymous IV 693
Rob C. Wegman
32. Whatever You Do, Don't Sing D: On the Notation of Obrecht's
Missa L'homme armé 731
Emily Zazulia
33. "Notes Secretly Fitted Together": Theorists on Enigmatic
Canons—and on Josquin's *Hercules Mass*? 743
Bonnie J. Blackburn

IX. Music as Experience

34. *Organa dulcisona docto modulamine compta*: Rhetoric and Musical
Composition in the Winchester *Organa* 763
Susan Rankin
35. Peaks, Valleys, and Form in Ockeghem's Sacred Music 781
Jesse Rodin
36. Gershwin at the Piano: Performance Practice Methodology
and its Limits 805
Jonathan D. Bellman
37. Six Sets of Tropes from Nevers 821
Richard L. Crocker

* * *

Appendix

- Publications, Compositions, and Recordings by Alejandro Enrique Planchart 827
- Notes on Contributors 837
- Index of Manuscripts 843
- General Index 845