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# Pierre de la Rue

and Musical Life at the  
Habsburg-Burgundian Court



Honey Meconi

# Pierre De La Rue And Musical Life At The Habsburg Burgundian Court

**S Ashworth**



## **Pierre De La Rue And Musical Life At The Habsburg Burgundian Court:**

**Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court** Honey Meconi, 2003 Pierre de la Rue composer at the grande chapelle of the Habsburg Burgundian court for nearly a quarter of a century composed for one of the leading musical institutions of his day Serving successive rulers Maximilian I Philip the Fair Juana of Castile Marguerite of Austria and the future Charles V La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy Honey Meconi presents the first ever study in English of la Rue s life and career exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century [Music and Ceremony at the Court of Charles V](#) Mary Tiffany Ferer, 2012 Music and Ceremony reconstructs musical life at the court of Charles V examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the Emperor s prestigious chapel which reflected his power and influence **A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries**, 2020-09-25 A Companion to Music at the Habsburgs Courts in the Sixteenth and Seventeenth Centuries edited by Andrew H Weaver is the first in depth survey of Habsburg musical patronage over a broad timeframe Bringing together existing research and drawing upon primary sources the authors all established experts provide overviews of the musical institutions the functions of music the styles and genres cultivated and the historical political and cultural contexts for music at the Habsburg courts The wide geographical scope includes the imperial courts in Vienna and Prague the royal court in Madrid the archducal courts in Graz and Innsbruck and others This broad view of Habsburg musical activities affirms the dynasty s unique position in the cultural life of early modern Europe Contributors are Lawrence Bennett Charles E Brewer Drew Edward Davies Paula Sutter Fichtner Alexander J Fisher Christine Getz Beth L Glixon Jeffrey Kurtzman Virginia Christy Lamothe Honey Meconi Sara Pecknold Jonas Pfohl Pablo L Rodr guez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver **The Book of Requiems, 1450-1550** David Burn, 2022-06-15 Reference work for musicologists music theorists performers and music lovers Few western musical repertoires speak more to the imagination than the Requiem mass for the dead The Book of Requiems presents in depth essays on the most important works in this tradition from the origins of the genre up to the present day Each chapter is devoted to a specific Requiem and offers both historical information and a detailed work discussion Conceived as a multi volume essay collection by leading experts TheBook of Requiems is an authoritative reference publication intended as a first port of call for musicologists music theorists and performers both professional and student **Early Printed Music and Material Culture in Central and Western Europe** Andrea Lindmayr-Brandl, Grantley McDonald, 2021-05-04 This book presents a varied and nuanced analysis of the dynamics of the printing publication and trade

of music in the sixteenth and early seventeenth centuries across Western and Northern Europe Chapters consider dimensions of music printing in Britain the Holy Roman Empire the Netherlands France Spain and Italy showing how this area of inquiry can engage a wide range of cultural historical and theoretical issues From the economic consequences of the international book trade to the history of women music printers the contributors explore the nuances of the interrelation between the materiality of print music and cultural aesthetic religious legal gender and economic history Engaging with the theoretical turns in the humanities towards material culture mobility studies and digital research this book offers a wealth of new insights that will be relevant to researchers of early modern music and early print culture alike Early Musical Borrowing Honey Meconi, 2004-03 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company

*St Anne in Renaissance Music* Michael Alan Anderson, 2014-05-12 Devotion to St 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 honoured 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 St 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 modelled a number of valuable roles that rulers reflected in the music of their devotional programmes to project their noble lineage and prestige Hieronymus Bosch Margaret D. Carroll, 2022-06-28 A new and exciting interpretation of Bosch s masterpiece repositioning the triptych as a history of humanity and the natural world Hieronymus Bosch s c 1450 1516 Garden of Earthly Delights has elicited a sense of wonder for centuries Over ten feet long and seven feet tall it demands that we step back to take it in while its surface intricately covered with fantastical creatures in dazzling detail draws us closer In this highly original reassessment Margaret D Carroll reads the Garden as a speculation about the origin of the cosmos the life history of earth and the transformation of humankind from the first age of world history to the last Upending traditional interpretations of the painting as a moralizing depiction of God s wrath human sinfulness and demonic agency Carroll argues that it represents Bosch s exploration of progressive changes in the human condition and the natural world Extensively researched and beautifully illustrated this groundbreaking secular analysis draws on new findings about Bosch s idiosyncratic painting technique his curiosity about natural history his connections to the Burgundian court and his experience of contemporary politics The book offers fresh insights into the artist and his most beloved and elusive painting *The Music of Juan de Anchieta* Tess Knighton, Kenneth Kreitner, 2019-04-01 This book explores Juan de Anchieta s life and his music and for the first time presents a critical study of the life and works of a major Spanish composer from the time of Ferdinand and Isabel A key figure in musical developments in Spain in the decades around 1500 Anchieta served in the Castilian royal chapel for over thirty years from his appointment

in 1489 as a singer in the household of Queen Isabel and he continued to receive a pension from her grandson the Emperor Charles V until his death in 1523 He traveled to Flanders in the service of the Catholic Monarchs daughter Juana and was briefly music master to Charles himself Anchieta along with Francisco de Pe alosa his contemporary in the Aragonese chapel and a few others was a key figure in the rise of elaborate written polyphony in the Spain of Josquin s time The book brings together two of the leading specialists in Spanish music of the era in order to review and revise the rich biographical material relating to Anchieta s life and the historiographical traditions which have dominated its telling After a biographical overview the chapters focus on specific genres of his music sacred and secular with suggestions as to a possible chronology of his work based on its codicology and style and consideration of the contexts in which it was conceived and performed A final chapter summarizes his achievement and his influence in his own time and after his death As the first comprehensive study of Anchieta s life and works *The Music of Juan de Anchieta* is an essential addition to the history of Spanish music

*Remembering Oliver Strunk, Teacher and Scholar* William Oliver Strunk, 2005 This volume celebrates the life and work of William Oliver Strunk 1901 1980 professor of musicology at Princeton University eminent scholar and author and beloved teacher It presents the papers from a conference held on January 18 19 2002 at the American Academy in Rome and the Badia Greca of Grottaferrata Some of these have been expanded for publication and one additional contribution has been included

**Canons and Canonic Techniques, 14th-16th Centuries** Katelijne Schiltz, Bonnie J. Blackburn, 2007 Although canons pervade music of the Middle Ages and the Renaissance they have not received proportionate attention in the musicological literature The contributions in this book shed light on canons and canonic techniques from a wide range of perspectives such as music theory and analysis compositional and performance practice palaeography and notation as well as listening expectations and strategies Especially in the case of riddle canons insights from other disciplines such as literature theology iconography emblematics and philosophy have proved crucial for a better understanding and interpretation of how such pieces were created The essays extend from the early period of canonic writing to the seventeenth century ending with three contributions concerned with the reception history of medieval and Renaissance canons in music and writings on music from the Age of Enlightenment to the present This book was awarded the Special Citation by the Society for Music Theory in November 2008

**Composing Community in Late Medieval Music** Jane D. Hatter, 2019-05-02 An exploration of what self referential compositions reveal about late medieval musical networks linking choirboys to canons and performers to theorists

*Juana I* Gillian B. Fleming, 2018-04-03 This book examines the deep and lengthy crisis of legitimacy triggered by the death of Prince Juan of Castile and Aragon in 1497 and the subsequent ascent of Juana I to the throne in 1504 Confined by historiography and myth to the madwoman s attic Juana emerges here as a key figure at the heart of a period of tremendous upheaval reaching its peak in the war of the Comunidades or comunero uprising of 1520 1522 Gillian Fleming traces the conflicts generated by the ambitions of Juana s father husband and son and the controversial marginalisation and

imprisonment of Isabel of Castile's legitimate heir Analysing Juana's problems and strategies failures and successes Fleming argues that the period cannot be properly understood without taking into account the long shadow that Juana I cast over her kingdoms and over a crucial period of transition for Spain and Europe

**Companion to Music in the Age of the Catholic Monarchs**, 2016-10-05 The Companion to Music in the Age of the Catholic Monarchs edited by Tess Knighton offers a major new study that deepens and enriches our understanding of the forms and functions of music that flourished in late medieval Spanish society The fifteen essays written by leading authorities in the field present a synthesis based on recently discovered material that throws new light on different aspects of musical life during the reign of Ferdinand and Isabel 1474-1516 sacred and secular music making in royal and aristocratic circles the cathedral music environment liturgy and power musical connections with Rome Portugal and the New World theoretical and unwritten musical practices women as patrons and performers and the legacy of Jewish musical tradition Contributors are Mercedes Castillo Ferreira Giuseppe Fiorentino Roberta Freund Schwartz Eleazar Gutwirth Tess Knighton Kenneth Kreitner Javier Marín López Ascensi n Mazuela Anguita Bernadette Nelson Pilar Ramos López Emilio Ros Fregas Juan Ruiz Jiménez Richard Sherr Ronald Surtz and Jane Whetnall

**Henricus Isaac (c.1450/5-1517)** Stefan Gasch, Markus Grassl, August Valentin Rabe, 2019-12-02 Henricus Isaac gehörte zu jenen frankoflämischen Komponisten die durch ihr Wirken an zentralen musikalischen Institutionen Europas die Musik um 1500 maßgeblich beeinflussten Seine Tätigkeit u. a. für Kaiser Maximilian I. brachte ihn in Kontakt mit verschiedenen kompositorischen Traditionen Musizierpraktiken und Repertoires was sich auch in der Art und Stil seiner Kompositionen niederschlug Der vorliegende Band präsentiert Beiträge die anlässlich des 500. Todesjahres Isaacs im Jahr 2017 entstanden sind und die unterschiedlichsten Bereiche von dessen Wirken berücksichtigen Schwerpunkte bilden Untersuchungen zu seinen Wirkungsfeldern Fragen der Quellenüberlieferung und die Auseinandersetzung mit der instrumental-rezeptiven und Aufführungspraxis seiner Werke

**The Cambridge History of Fifteenth-Century Music** Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 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

**Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of

content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

**Reforming Music** Chiara Bertoglio, 2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg The sound of Luther's mythical hammer however was by no means the only aural manifestation of the religious Reformations This book describes the birth of Lutheran Chorales and Calvinist Psalmody of how music was practised by Catholic nuns Lutheran schoolchildren battling Huguenots missionaries and martyrs cardinals at Trent and heretics in hiding at a time when Palestrina Lasso and Tallis were composing their masterpieces and forbidden songs were concealed smuggled and sung in taverns and princely courts alike Music expressed faith in the Evangelicals emerging worships and in the Catholics ancient rites through it new beliefs were spread and heresy countered analysed by humanist theorists it comforted and consoled miners housewives and persecuted preachers it was both the symbol of new conflicting identities and the only surviving trace of a lost unity of faith The music of the Reformations thus was music reformed music reforming and the reform of music this book shows what the Reformations sounded like and how music became one of the protagonists in the religious conflicts of the sixteenth century

*The Sounds and Sights of Performance in Early Music* Maureen Epp, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the

Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance

**Josquin's Rome** Jesse Rodin, 2012-11-07 In the late fifteenth century the newly built Sistine Chapel was home to a vigorous culture of musical composition and performance Josquin des Prez stood at its center singing and composing for the pope's private choir Josquin's Rome offers a new reading of the composer's work in light of the repertory he and his fellow papal singers performed from the chapel's singers' box Comprising the single largest surviving corpus of late fifteenth century sacred music these pieces served as a backdrop for elaborately choreographed liturgical ceremonies a sonic analogue to the frescoes by Botticelli Perugino and their contemporaries that adorn the chapel's walls Jesse Rodin uses a comparative approach to uncover this aesthetically and intellectually rich musical tradition He confronts longstanding problems concerning the authenticity and chronology of Josquin's music while offering nuanced readings of scandalously understudied works by the composer's contemporaries The book further contextualizes Josquin by locating intersections between his music and the wider soundscape of the Cappella Sistina Central to Rodin's argument is the idea that these pieces lived in performance The author puts his interpretations into practice through a series of exquisite recordings by his ensemble Cut Circle available both on the companion website and as a CD from Musique en Wallonie Josquin's Rome is an essential resource for musicologists scholars of the Italian Renaissance and enthusiasts of early music

This book delves into Pierre De La Rue And Musical Life At The Habsburg Burgundian Court. Pierre De La Rue And Musical Life At The Habsburg Burgundian Court is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Pierre De La Rue And Musical Life At The Habsburg Burgundian Court, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
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    - Chapter 3: Pierre De La Rue And Musical Life At The Habsburg Burgundian Court in Everyday Life
    - Chapter 4: Pierre De La Rue And Musical Life At The Habsburg Burgundian Court in Specific Contexts
    - Chapter 5: Conclusion
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  3. In chapter 2, the author will delve into the foundational concepts of Pierre De La Rue And Musical Life At The Habsburg Burgundian Court. The second chapter will elucidate the essential principles that need to be understood to grasp Pierre De La Rue And Musical Life At The Habsburg Burgundian Court in its entirety.
  4. In chapter 3, this book will examine the practical applications of Pierre De La Rue And Musical Life At The Habsburg Burgundian Court in daily life. This chapter will showcase real-world examples of how Pierre De La Rue And Musical Life At The Habsburg Burgundian Court can be effectively utilized in everyday scenarios.
  5. In chapter 4, the author will scrutinize the relevance of Pierre De La Rue And Musical Life At The Habsburg Burgundian Court in specific contexts. The fourth chapter will explore how Pierre De La Rue And Musical Life At The Habsburg Burgundian Court is applied in specialized fields, such as education, business, and technology.
  6. In chapter 5, the author will draw a conclusion about Pierre De La Rue And Musical Life At The Habsburg Burgundian Court. The final chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Pierre De La Rue And Musical Life At The Habsburg Burgundian Court.

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### **Pierre De La Rue And Musical Life At The Habsburg Burgundian Court Introduction**

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