

EARLY MUSIC HISTORY

13

Studies in
medieval and
early modern
music

Edited by Iain Fenlon

EARLY MUSIC HISTORY 13

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STUDIES IN MEDIEVAL AND EARLY MODERN MUSIC

Edited by

IAIN FENLON

Fellow of King's College, Cambridge



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to language, e.g. San Andrea, S. Maria, SS. Pietro e Paolo, St Paul, St Agnes, St Denis, Ste Clothilde.

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EDITOR'S NOTE

Shortly before his death in 1993, Howard Mayer Brown finished the first draft of an extended article, including supporting bibliographies and other apparatus, on the subject of music in France in the second half of the sixteenth century. In choosing to return to material which had interested him since the beginning of his career (it was precisely thirty years since *Music in the French Secular Theater, 1400–1500* had appeared), Howard's purpose was to attract attention to an unevenly studied and at times confusing area, that comparatively dark terrain that lies between the death of Henry II and the achievements of the 'grand siècle'. This was not to deny the interest or importance of the work of D. P. Walker, Frances Yates and others on the Académie, the *ballet de cour* and the phenomenon of *musique mesurée à l'antique*, though it was perhaps to suggest (with characteristic Brownian mischief) that the amount of attention paid to these developments was out of all proportion to their contemporary significance and influence. Certainly the repertory that circulated in the Académie – much of it a kind of *musica reservata* that was published, and then only in part, some decades after it had been composed – represents only a fraction of the music written in France during the second half of the sixteenth century. What of the rest?

The contributions to this volume of *Early Music History* all approach this question in different ways and with different emphases. The original idea had been that Howard's paper, 'the monster that I have created' as he called it in a letter written shortly before his death, distributed to the participants in advance, was to provide the starting point for three days of discussion at King's College, Cambridge, at Easter 1993. Tragically robbed of its *éminence grise*, the seminar, attended by

Editor's Note

musicologists, literary and theatre historians, was convened nevertheless, thanks to the generous support of the Managers of the King's College Research Centre and of the Centre d'Études Supérieures de la Renaissance (Tours) and its director, Jean-Michel Vaccaro. The articles in this volume are considered versions, recast in the light of the fruitful experience of those extraordinarily energetic and warmly collaborative few days in Cambridge; they are printed here, together with a revised version of Howard Brown's original text, as a tribute to the memory of a great scholar and true friend.

Iain Fenlon