

Rob C. Wegman
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Curriculum vitae & List of Principal Publications
October 2009

1. Appointments

1995–

Princeton University:

Associate Professor (2000–), Assistant Professor (1995–2000).

1993–1995

Corpus Christi College, Oxford:

British Academy Post-Doctoral Research Fellow.

1991–1993

New College, Oxford:

Weston Junior Research Fellow.

1987–1991

University of Amsterdam:

Researcher, Netherlands Organisation for Scientific Research (NWO, The Hague).

1983–1985

University of Amsterdam:

Music Department Assistant Lecturer.

2. Education

Ph.D.

University of Amsterdam, 1993 (Chris Maas); degree awarded *cum laude* on 4 Jan 1993. *Obrecht in Missa: A Study of the Life and Mass Music of Jacob Obrecht (1457/8–1505)* (Ph.D. diss.; xii + 296 pp.); expanded version publ. by Oxford University Press (hardback 1994; paperback 1996).

M.Phil.

University of Manchester, 1990 (David Fallows); degree awarded with distinction on 9 July 1990. *Studies in the Evolution of the Polyphonic Mass Cycle in the Later Fifteenth Century* (M.Phil. diss.; iv + 253 pp.); all chapters publ. in refereed journals (*Early Music History*, *Journal of the Royal Musical Association*, *Music & Letters*, *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, *The Musical Quarterly*).

M.A.

University of Amsterdam, 1986 (Chris Maas, Frits Noske); degree awarded *cum laude* on 29 Aug 1986. “New Data Concerning the Origins and Chronology of Brussels, Koninklijke Bibliotheek, Manuscript 5557” (M.A. thesis; 43 pp.); published in *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986), 5–25.

B.A.

University of Amsterdam, 1983 (Chris Maas, Frits Noske); degree awarded *cum laude* on 28 Jan 1983.

3. Courses Taught

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| MED 227 | The World of the Middle Ages (fall 06) |
| MUS 220 | Introduction to Baroque Music (spring 96) |
| MUS 204 | Introduction to Romantic Music (fall 96) |
| MUS 230 | Music in the Middle Ages (fall 05; spring 09) |
| MUS 232 | Music in the Renaissance (spring 01; spring 05; spring 08) |
| MUS 236 | Music in the Classical Period (fall 03) |
| MUS 260 | Music in the United States (fall 98; fall 00; fall 01; fall 02; fall 03) |
| MUS 264 | Urban Blues and the Golden Age of Rock (spring 03; spring 04; spring 06) |
| MUS 265 | Rock Music, 1970–2001 (fall 06) |
| MUS 301 | Beethoven (spring 99) |
| MUS 303 | Bach and Handel (spring 96) |
| MUS 305 | Mozart's Operas (fall 05) |
| MUS 314 | Music in the Middle Ages (spring 98) |
| MUS 315 | Music in Late-Medieval & Early-Modern Europe (spring 97) |
| MUS 333 | Piano Music in the Romantic Period (fall 96) |
| MUS 334 | Music, Gender and Sexuality from the Middle Ages to Present (fall 98) |
| MUS 335 | A History of Western Musical Aesthetics (fall 00; spring 02) |
| MUS 342 | Music in Antebellum America, 1800–1860 (spring 01; fall 02) |
| MUS 354 | History of African-American Music (fall 01) |
| MUS 431 | Topics in History, Analysis and Interpretation: An Enquiry into Musical Understanding (spring 07) |
| MUS 517 | Topics in the History of Musical Theory to 1725 (spring 03) |
| MUS 525 | Seminar in Renaissance Music (fall 95, spring 97, spring 98, spring 99, spring 02; spring 04; spring 05; spring 06; spring 07; fall 07; spring 08; spring 09) |

4. Grants, Awards, Fellowships

2008

Visiting Scholar, Centre d'Études Supérieures de la Renaissance, Tours, France

2003–2008

Summer travel grants from the Committee on Research in the Humanities and Social Sciences, Princeton University, for research on Alexander Agricola (1446–1506), Music at Troyes Cathedral, BrusBR 5557 and the Paper of Jehan le Bé, and Musical Life in Lancastrian Rouen.

1999

National Endowment for the Humanities: Collaborative Research Grant for International Conference *New Directions in Josquin Scholarship* (Princeton University).

1998

Edward J. Dent Medal, Royal Musical Association (UK) and International Musicological Society (IMS).

1998–2001

Princeton University: John Witherspoon Bicentennial Preceptorship.

1997–1998

Institute for Advanced Study, Princeton: Visitor.

1996–1998

Summer travel grants from the Committee on Research in the Humanities and Social Sciences, Princeton University, for research on Alexander Agricola (1446–1506) and Johannes Tinctoris (1435–1511).

1996

Alfred Einstein Award of the American Musicological Society, for article “*Miserere supplicanti Dufay: The Creation and Transmission of Guillaume Dufay’s Missa Ave regina celorum,*” *Journal of Musicology* 13 (1995), 18–54.

1992

Music & Letters Award, for archival research on Jacob Obrecht (1457/8–1505).

1990

Westrup Prize, *Music & Letters*, for article “Another Mass by Busnoys?,” *Music & Letters* 71 (1990), 1–19.

1988

British Council grant, for graduate studies at the University of Manchester.

5. Organisational Activities

2002

Symposium *Music and Melancholy, 1400–1800*, Princeton University, 26–27 October 2002.

2001

Seminar *Music and Sexual Agression*, Utrecht Early Music Festival, 27 August 2001.

1999

International Conference *New Directions in Josquin Scholarship*, Princeton University, 29–31 October 1999.

1997

Symposium *Music As Heard: Listeners and Listening in Late-Medieval & Early Modern Europe*, Princeton University, 27–28 September 1997

1991

Nineteenth Medieval & Renaissance Music Conference, St Catherine's College, Oxford, 19–22 July 1991 (with Owen Rees).

6. Principal Publications

I. Books

1. *The War of Love in the Late-Medieval Courtly Song* (Woodbridge, Suffolk: Boydell & Brewer, forthcoming).
2. *The Crisis of Music in Early Modern Europe, 1470–1530* (New York: Routledge, 2005; paperback edn. 2007).
3. *Born for the Muses: The Life and Masses of Jacob Obrecht* (Oxford: Oxford University Press, 1994; paperback edn. 1996).

II. Editions

4. *Jacob Obrecht (1457/8): The Quincentenary Conference*, special issue of *Journal of the Alamire Foundation* (projected 2010–11), in progress.
5. *Music As Heard: Listeners and Listening in Late-Medieval & Early Modern Europe*, double issue (3–4) of *The Musical Quarterly* 82 (1998), 427–691.
6. *Choirbook of the Burgundian Court Chapel: Brussels, Koninklijke Bibliotheek, Manuscript 5557* (Peer: Alamire, 1989).
7. *Liber Amicorum Chris Maas: Essays in Musicology in Honour of Chris Maas on his 65th Anniversary* (University of Amsterdam: Music Department, 1987), co-edited with Eddie Vetter.

III. Peer-Reviewed and/or Invited Articles

(a) forthcoming / in press

8. “Obrecht and Erasmus,” to appear in *Jacob Obrecht (1457/8): The Quincentenary Conference*, special issue of *Journal of the Alamire Foundation* (projected 2010–11), in progress.
9. “The Theory and Practice of Augmentation in the Early Fifteenth Century,” *Le Notazioni della polifonia vocale dei secoli ix-xvii. Antologia—Parte seconda: secoli xv-xvii*, ed. Antonio Delfino (Pisa: Edizioni ETS, in progress).
10. “Segovia: The ‘Flemish Hypothesis’ Reconsidered,” *Segovia C Revisited: Eine spanische Renaissance-Handschrift historiographisch neu beleuchtet*, eds. Wolfgang Fuhrmann and Cristina Urchueguía (Turnhout: Brepols, in progress).
11. “Paper Evidence and the Dating of Medieval Choirbooks: A Case Study,” in progress.

12. "Female Musicianship and Heavenly Influence in the Sixteenth Century," in progress.
13. "Publication Before Printing: How Did Flemish Polyphony Travel in Manuscript Culture?" *Books in Transition: Manuscripts and Printed Books at the Time of Philip the Fair / Le livre en transition: Manuscrit et imprimé au temps de Philippe le Beau*, eds. Ann Kelders and Hanno Wijsman (Turnhout: Brepols, in press).
14. "'Tis not so sweet now, as it was before': Origins and Significance of A Musical Topos," *Festschrift für Klaus-Jürgen Sachs*, eds. Rainer Kleinertz und Wolf Frobenius, Veröffentlichungen des Staatlichen Instituts für Musikforschung (Hildesheim: Georg Olms, in press).
15. "Blowing Bubbles in the Postmodern Era," *Enduring Reflections: Histories of Metamorphosis*, ed. Nils Holger Petersen (Turnhout: Brepols, in press).
16. "Compositional Practice in the Fifteenth-Century Motet," *On the Relationship of Imitation and Text Treatment? The Motet around 1500*, ed. Thomas Schmidt-Beste, Epitome musical (Turnhout: Brepols, in press).
17. "The State of the Art," *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c.1300–c.1550* (Leiden: Brill, in press).

(b) published

18. "The Testament of Jehan de Saint Gille (†1501)," *Revue de musicologie*, 95 (2009), 7–36.
19. "Tinctoris's *Magnum Opus*," 'Uno gentile et subtile ingenio': *Studies in Renaissance Music in Honor of Bonnie Blackburn*, ed. Gioia Filocamo and Mary Jennifer Bloxam (Turnhout: Brepols, 2009), 771–82.
20. "The Creation of a Musical Élite in Early Modern Europe," *Institutionalisierung als Prozess – Organisationsformen musikalischer Eliten im Europa des 15. und 16. Jahrhunderts*, eds. Birgit Lodes and Laurenz Lütteken, *Analecta Musicologica*, 43 (Laaber: Laaber Verlag, 2009), 103–14.
21. "Roads Taken and Not Taken in Medieval Music: The Case of False Counterpoint," *Vom Preis des Fortschritts: Gewinn und Verlust in der Musikgeschichte*, eds. Andreas Dorschel and Andreas Haug, *Studien zur Wertungsforschung*, 49 (Vienna: Universal Edition, 2008), 142–60.
22. "The Other Josquin," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 58 (2008), 33–68.
23. "Ockeghem, Brumel, Josquin: New Documents in Troyes," *Early Music*, 36 (2008), 203–18.
24. "Johannes Tinctoris and the Art of Listening," *Studies on Renaissance Music in Honour of Ignace Bossuyt*, ed. Pieter Bergé and Marc Delaere (Leuven: Leuven University Press, 2008), 279–96.

25. “*Pater meus agricola est*: The Early Years of Alexander Agricola,” *Early Music*, 34 (2006): 375–90.
26. “Musical Offerings in the Renaissance,” *Early Music*, 33 (2005): 425–38.
27. “New Music for a World Grown Old: Martin Le Franc and the ‘Contenance angloise’,” *Acta musicologica*, 75 (2003): 201–241.
28. “Johannes Tinctoris and the ‘New Art’,” *Music & Letters*, 84 (2003): 171–88.
29. “Historical Musicology: Is it Still Possible?” in Richard Middleton, Martin Clayton, and Trevor Herbert, eds., *The Cultural Study of Music: A Critical Introduction* (New York: Routledge, 2003), 136–45.
30. “The Minstrel School in the Late Middle Ages,” *Historic Brass Society Journal*, 14 (2002): 11–30.
31. “‘Musical Understanding’ in the Fifteenth Century,” *Early Music*, 30 (2002): 46–66.
32. “Obrecht, Jacob,” *New Grove Dictionary of Music and Musicians* (2nd edn.; London: MacMillan, 2001), 18: 290–307.

Other entries in NG include: Alexander Agricola [biography section], Jacobus Barbireau, The Beach Boys/Brian Wilson, Pieter Bordon, bouteillophone [revision], Jean Escatefer dit Cousin, Jacobus Coutreman, Petrus de Domarto, Pieter Edelinck/Elinc, Guillaume Faugues, Ghent, Improvisation I (Before 1600), Pasquin, Tenor Mass.
33. “Different Strokes for Different Folks? On Tempo and Diminution in Fifteenth-Century Music,” *Journal of the American Musicological Society*, 53 (2000): 461–505.
34. “Who Was Josquin?,” in Richard Sherr, ed., *The Josquin Companion* (Oxford: Oxford University Press, 2000), 21–50.
35. “‘And Josquin Laughed . . .’: Josquin and the Composer’s Anecdote in the Sixteenth Century,” *The Journal of Musicology*, 17 (1999): 319–57.
36. “Mensural Intertextuality in the Sacred Music of Antoine Busnoys,” in Paula Higgins, ed., *Antoine Busnoys: Method Meaning, and Context in Late Medieval Music* (Oxford: Clarendon Press, 1999), 175–214.
37. “‘Das musikalische Hören’ in the Middle Ages and Renaissance: Perspectives from Pre-War Germany,” *The Musical Quarterly*, 82 (1998): 434–455.
38. “Agricola, Bordon, and Obrecht at Ghent: Discoveries and Revisions,” *Revue belge de musicologie*, 51 (1997): 23–62.
39. “From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450–1500,” *Journal of the American Musicological Society*, 49 (1996): 409–79.
40. “For Whom The Bell Tolls: Reading and Hearing Busnoys’s *Anthoni usque limina*,” in Dolores Pesce, ed., *Hearing the Motet: Essays on the Motet of the*

- Middle Ages and Renaissance* (New York: Oxford University Press, 1996), 122–41.
41. “*Miserere supplicanti Dufay*: The Creation and Transmission of Guillaume Dufay’s *Missa Ave regina celorum*,” *Journal of Musicology*, 13 (1995): 18–54.
 42. “Sense and Sensibility in Late-Medieval Music: Reflections on Aesthetics and ‘Authenticity’,” *Early Music*, 23 (1995): 298–312.
 43. “Elaborating Themes: The Collaboration Between Archivists and Historians,” in Barbara Haggh, ed., *Musicology and Archival Research* (Brussels: Archief- en bibliotheekwezen in België, 1994), 27–35.
 44. “De componist Jacob Obrecht (c.1457–1505) was inderdaad een Gentenaar” [jointly with Daniel Lievois], *Handelingen der Maatschappij voor Geschiedenis en Oudheidkunde te Gent*, 47 (1993): 101–25.
 45. “Reviewing Images,” review-article in *Music & Letters*, 76 (1995): 265–73, of Christopher Page, *Discarding Images: Reflections on Music & Culture in Medieval France* (Oxford: Oxford University Press, 1993).
 46. “What is *Acceleratio mensurae*?,” *Music & Letters*, 73 (1992): 515–24.
 47. “*Musica Ficta*,” in Tess Knighton and David Fallows, eds., *Companion to Medieval and Renaissance Music* (London: Dent, 1992), 265–74.
 48. “New Light on Secular Polyphony at the Court of Holland in the Early Fifteenth Century: The Amsterdam Fragments,” *Journal of the Royal Musical Association*, 117 (1992): 181–207.
 49. “Petrus de Domarto’s *Missa Spiritus almus* and the Early History of the Four-Voice Mass in the Fifteenth Century”, *Early Music History*, 10 (1991): 235–303.
 50. “Guillaume Faugues and the Anonymous Masses *Au chant de lalouete* and *Vinnus Vina*,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 41 (1991): 27–64.
 51. “The Anonymous Mass *D’Ung aultre amer*: A Late Fifteenth-Century Experiment,” *The Musical Quarterly*, 74 (1990): 566–94.
 52. “Another Mass by Busnoys?,” *Music & Letters*, 71 (1990): 1–19.
 53. “Music and Musicians at the Guild of Our Lady at Bergen op Zoom, C. 1470–1510,” *Early Music History*, 9 (1989): 175–249.
 54. “Another ‘Imitation’ of Busnoys’s *Missa L’Homme armé*—And Some Observations on *Imitatio* in Renaissance Music,” *Journal of the Royal Musical Association*, 114 (1989): 189–202.
 55. “Concerning Tempo in the English Polyphonic Mass, C. 1420–70,” *Acta musicologica*, 61 (1989): 40–65.
 56. “Busnoys’s *Anthoni usque limina* and the Order of Saint-Antoine-en-Barbefosse in Hainaut,” *Studi musicali*, 17 (1988): 15–31.

57. "The Twelfth Gathering of Brussels, Koninklijke Bibliotheek, Manuscript 5557," in Eddie Vetter and Rob C. Wegman, eds., *Liber Amicorum Chris Maas: Essays in Musicology in Honour of Chris Maas on his 65th Anniversary* (University of Amsterdam: Music Department, 1987), 15–25.
58. "An Anonymous Twin of Johannes Ockeghem's *Missa Quinti toni* in San Pietro B80," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 37 (1987): 25–48.
59. "New Data Concerning the Origins and Chronology of Brussels, Koninklijke Bibliotheek, Manuscript 5557," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 36 (1986): 5–25.

IV. Minor Publications and Reviews

60. Richard Wexler with Dragan Plamenac, eds., *Johannes Ockeghem: Collected Works* (American Musicological Society, 1992), *Music & Letters*, 77 (1996): 158–61.
61. Thomas Forrest Kelly, ed., *Plainsong in the Age of Polyphony* (Cambridge: Cambridge University Press, 1992), *Early Music*, 21 (1993): 273–74.
62. Rudolf Flotzinger, *Choralhandschriften österreichischer Provenienz in der Bodleian Library/Oxford* (Vienna: Verlag der österreichischen Akademie der Wissenschaften, 1991), *Music & Letters*, 74 (1993): 59.
63. Communication [concerning Jennifer Bloxam, "In Praise of Spurious Saints: The Missa Floruit egregiis by Pipelare and La Rue"], *Journal of the American Musicological Society*, 45 (1992): 161–65.
64. Adalbert Roth, *Studien zum frühen Repertoire der Päpstlichen Kapelle unter dem Pontifikat Sixtus' IV (1471–1484)* (Vatican City: Biblioteca Apostolica Vaticana, 1991), *Early Music*, 20 (1992): 152–53.
65. Bonnie Blackburn et al., eds., *A Correspondence of Renaissance Musicians* (Oxford: Oxford University Press, 1991), *Early Music*, 20 (1992): 481–83.
66. Maria Rika Maniates, *The Combinative Chanson: An Anthology* (Madison: A&R Editions, 1989), *Music & Letters*, 72 (1991): 510–13.
67. Walter H. Kemp, *Burgundian Court Song in the Time of Binchois* (Oxford: Oxford University Press, 1990), *Music & Letters*, 72 (1991): 264–68.
68. "Het 'Jacob Hobrecht' portret: enkele biografische observaties," *Musica Antiqua*, 8 (1991): 152–54.
69. "Koorboek van de Bourgondische Hofkapel," *Musica Antiqua*, 8 (1991): 18–20
70. Two communications [concerning my article "Another Mass by Busnoys?," in response to communications by Richard Taruskin], *Music & Letters*, 71 (1990): 633–35; *Music & Letters*, 72 (1991): 350.

71. “Engelenzang in de vijftiende eeuw: Het mysterieuze Eton koorboek,” *Mens & Melodie*, 45 (1990): 482–89.
72. Communication [concerning Richard Taruskin, “Antoine Busnoys and the L’Homme armé Tradition”], *Journal of the American Musicological Society*, 42 (1989): 437–43.
73. Gareth Curtis, ed., *The Brussels Masses* (London: Stainer and Bell, 1989), *Early Music*, 17 (1989): 584–89.