

Preface

The cult of Mary greatly influenced medieval and renaissance culture, specifically literature, architecture and the visual and musical arts. Cathedrals, churches and chapels dedicated to Mary, poetic writings extolling her compassion and beauty, images in paintings and sculptures adorned chapels in honor of her beneficence and virtues. Whereas the medieval period witnessed the creation of chant, literature, art, and the construction of churches, lady chapels and cathedrals to honor Mary, the Renaissance experienced a flourishing of the arts and specifically polyphonic settings of Marian texts, not only of the four seasonal antiphons that are the focus of this catalogue, but other texts including the Magnificat.¹ A plethora of polyphonic settings of the Marian antiphons by composers of the fifteenth and sixteenth centuries were presented not only in monasteries and cathedrals at appropriate Offices and festivals but also in private chapels and educational institutions.

Renaissance composers favored settings of Scripture, most notably the Magnificat,¹ and poetic texts leaving a substantial repertoire of Masses, motets, and hymns to honor the Virgin Mary. This catalogue contains more than 1,300 polyphonic settings of the four seasonal Marian antiphons composed during the period of approximately 1400-1615 attributed to 325 composers and a significant number of anonymous composers. Specifically, this includes 129 settings of *Alma redemptoris mater*, 187 of *Ave regina caelorum*, 312 of *Regina caeli*, and 406 of *Salve regina*. An additional 276 settings of the four Marian antiphons no longer extant, incomplete or in damaged manuscripts and printed editions are also listed in the catalogue. Thirteen *alternatim* settings of *Salve regina* for organ have also been included.

I am indebted to countless scholars who published editions of more than four hundred Marian antiphons in monumental sets, critical editions, dissertations and theses that have been examined for this catalogue. I would like to acknowledge the dissertations of Kuo-Huan Han, Sonja S. Ingram and Michael B. O'Connor. Han surveys the contributions of renaissance composers to the repertoire of Marian seasonal antiphons but does not take into account unattributed works. In "The Polyphonic *Salve Regina*, 1425-1550,"³ Ingram focuses upon 150 antiphon settings of Franco-Flemish composers. Although O'Connor concentrates on the Marian compositions by Juan de Esquivel Barahona in his dissertation,⁴ Chapter 2, Marian Devotion

and Music for the Office in Spain includes contributions to the four seasonal antiphons by Spanish composers.

I wish to acknowledge the gracious assistance of Herbert Kellman, Director of the Renaissance Archive,⁵ and John Wagstaff, Music Librarian, at the University of Illinois. The microfilm collection of fifteenth and sixteenth-century manuscripts and printed editions of the first half of the sixteenth century⁶ provided core material for the antiphon catalogue. The Motet Database Catalogue Online⁷ compiled by Jennifer Thomas, University of Florida, effectively complements the holdings of the Renaissance Archive.

Two databases provide detailed information relative to printed editions of the sixteenth and seventeenth centuries. “A Catalogue of Mass, Office and Holy Week, Music Printed in Italy, 1516-1770,” compiled by Jeffrey G. Kurtzmann and Anne Schnoebelen, appears in Instruments of the *Journal of Seventeenth-Century Music*⁸ issued in 2014. The catalogue contains about 2000 prints published in Italy. *Printed Sacred Music in Europe 1500-1800*, a database in progress, has been compiled and published by RISM-Switzerland.⁹

A catalogue of extant seasonal antiphons could not have been accomplished without the assistance of numerous colleagues. For providing assistance with the acquisition of antiphons and related materials, I am grateful to Sara Barton, Lucina Battagin, Sergio Bezerra, Susannah Cleveland, Bradley Conner, John Core, Libby Ehlers, Gertrude Gaukesbrink, Agnieszka Kubiak, William Hettrick, David Hunter, Ursula Korber, Malgorzata Krzos, Anna Kuczynska, Jeffrey Kurtzmann, Fabien Laforge, Thomas Lux, Marco Mazzotti, Michael Mullen, Michael O'Connor, Jeffrey Peterson, Morris Phibbs, Jesse Rosenberg, Beth Royal, Lucia Signori, Nathalie Vanballenberghe, and Grayson Wagstaff. I wish to express my deep appreciation to staff members of the Moody University Library at Baylor University: De Anna Burks, Ben Johansen, Beth Farwell, James Floyd and Sha Towers. Jamie Duerksen, Music Librarian in the Crouch Music Library at Baylor University, and Joel Bacon, Organist in Residence in the School of Music at Colorado State University, gave invaluable assistance to this research project. Aaron Houston expertly converted the four antiphons (Appendices 1-4) contained in sixteenth-century antiphonaries to Finale. I am extremely grateful to Janet Kemp for assistance with Latin texts and to Normand Rioux for translation of French chanson texts. Mark Whitney graciously offered suggestions that greatly improved the introductory remarks.

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1. Winfried Kirsch records 1,160 Magnificats in *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts*, (Tutzing: Hans Schneiderr), 1966.

2. Kuo-Huang Han, "The Use of the Marian Antiphons in Renaissance Motets," (Ph.D. diss., Northwestern University, 1974).

3. Sonja S. Ingram, "The Polyphonic *Salve Regina*, 1425-1550," (Ph.D. diss., University of North Carolina, 1973).

4. Michael Brian O'Connor, "The Polyphonic Compositions on Marian Texts by Juan de Esquivel Barahona: a Study of Institutional Marian Devotion in Late Renaissance Spain," (Ph.D. diss., Florida State University, 2006).

5. *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400-1550*. 5 vols. Vol. 1 edited by Charles Hamm and Herbert Kellman. Vols. 2-5 edited by Herbert Kellman. Renaissance Manuscript Studies 1. (Neuhausen-Stuttgart: Hänssler/AIM, 1979-88).

6. Howard Mayer Brown's Catalogue of Printed Editions, 1500-50. Manuscript resides in Renaissance Archive in Music Library at the University of Illinois at Urbana-Champaign.
7. <http://legacy.arts.ufl.edu/motet/search/asp>
8. <http://scm-jscm.org/wordpress/instrumenta-volumes/instrumenta-volume-2>
9. <http://www.printed-sacred-music.org>