

The Peabody Institute of The Johns Hopkins University is delighted to host a conference, *Reading and Writing: The Pedagogy of the Renaissance (The Student, the Study Materials, and the Teacher of Music, 1470–1650)*, that brings together eminent musicologists and scholars in sister disciplines from the United States and abroad. This conference will serve as a foundation for a volume of essays and an electronic bibliographic database, all of which are sponsored in large part by a Collaborative Research Award from the National Endowment for the Humanities.

Keynote addresses by Professors James Haar, Anthony Grafton, and Jessie Ann Owens frame scholarly sessions, musical performances, and an exhibition in the George Peabody Library, *Art, Science, Spirit, Soul: Mastering Music in the Renaissance*, that features pedagogical artifacts from distinguished collections in the Baltimore–Washington region, including The Johns Hopkins University's Friedheim and Sheridan Libraries, the Walters Art Museum, the Folger Shakespeare Library, and the Library of Congress. Evidence of teaching and learning during the Renaissance appears in books, manuscripts, images, and in surviving musical instruments. Organized into five overarching themes—*The Renaissance Rediscovery of Ancient Music Theory, The Relationship of Music to the Other Liberal Arts, Evidence of Music Literacy, Music Manuals and Other Contemporary How-To Books*, and *Representations of Musicians and Instruments*—the exhibition provides an overview of the rich and multifaceted aspects of musical learning and a wonderful complement to the conference.

Anthony Grafton, Dodge Professor of History at Princeton University, is a noted author and historian. He received his A.B. and Ph.D. degrees at the University of Chicago, studied briefly at the University of London, and retains an association with the Warburg Institute. His many books include a study (2 vols., 1983–93) of the scholarship and chronology of the foremost classical scholar of the late Renaissance, *Joseph Scaliger*; an account of the significance of Renaissance education, *From Humanism to the Humanities* (with Lisa Jardine); a volume of essays, *Rome Reborn: The Vatican Library and Renaissance Culture* (Yale University Press, 1993); and more recently, studies of Girolamo Cardano as an astrologer (1999) and Leon Battista Alberti (2000). The best introduction to his preoccupation with the relations between scholarship and science in the early modern period is perhaps *Defenders of the Text* (1991). One of his most original and accessible books is *The Footnote: A Curious History* (1997). Professor Grafton is a corresponding fellow of the British Academy and a recipient of the Balzan Prize.

James Haar, professor emeritus, University of North Carolina, Chapel Hill, graduated from Harvard, received an M.A. at the University of North Carolina, and a Ph.D. from Harvard in 1961 with a dissertation on *musica mundana*. He taught at Harvard, the University of Pennsylvania, New York University, and in 1978 became professor at the University of North Carolina, Chapel Hill. He has written widely on the 16th-century madrigal, the history of music theory in the 16th and 17th centuries, and manifestations of humanist thought in the music of that period. His work on the madrigal has focused on the early cinquecento, stressing its independence from the *frottola* and its relationship to the French *chanson*. In addition to his activities as teacher and scholar, Haar served as general editor of the *Journal of the American Musicological Society* (1966–69) and president of the American Musicological Society (1976–78). In 1987, he became a member of the American Academy of Arts and Sciences.

Jessie Ann Owens is Louis, Frances and Jeffrey Sachar Professor of Music at Brandeis University. She received her B.A. from Barnard College and her M.F.A. and Ph.D. from Princeton University. Before coming to Brandeis in 1984, she taught at the Eastman School of Music. Owens is a scholar of Renaissance and early modern music and music theory. Her book *Composers at Work: The Craft of Musical Composition 1450–1600* (Oxford University Press, 1997), the first systematic investigation of composers' autograph manuscripts from before 1600, offers a view of the conceptual foundations of musical language and earned her the 1998 ASCAP–Deems Taylor Award. Professor Owens served as dean of Arts and Sciences at Brandeis from 2000 to 2003. She is past president of the American Musicological Society and president of the Renaissance Society of America. She was elected a fellow of the American Academy of Arts and Sciences in 2003. At present she is working on a book about key in early modern England.

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JOHNS HOPKINS
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THE Peabody
INSTITUTE
OF THE JOHNS HOPKINS UNIVERSITY

READING AND WRITING THE PEDAGOGY OF THE RENAISSANCE

*The Student, the Study Materials,
and the Teacher of Music*
1470–1650

A Three-Day
International Conference
June 2 – June 4, 2005



THURSDAY, JUNE 2

	<i>Morning (Peabody Institute/Mt. Vernon)</i>	
9:30–10:30	Walking Tour of Mt. Vernon with Anne Garside, Peabody Institute <i>(Meet at visitor's desk, Mt. Vernon entrance)</i>	
11:00–noon	Private Tour of Manuscripts with Will Noel, The Walters Art Museum <i>(5 West Mount Vernon—ticket required)</i>	
	<i>Afternoon (Johns Hopkins University, Homewood Campus)</i>	
noon–5:00	Registration	<i>Mudd Hall</i>
2:00–3:30	Welcome Remarks from Elizabeth Arndt <i>Program Officer, National Endowment for the Humanities</i> Keynote Address: James Haar <i>(University of North Carolina)</i> “Musical Pedagogy: Some Introductory Remarks”	
4:00–5:30	Paper Sessions The Materials of Teaching: Treatises and Musical Sources <i>Mudd Auditorium</i> Chair: Elizabeth Rodini <i>(Johns Hopkins University, The Walters Art Museum, and The Baltimore Museum of Art)</i> Janet Pollack <i>(University of Puget Sound)</i> “Parthenia, England’s Early Music Pedagogy” Deborah Lawrence <i>(St. Mary’s University)</i> “The Spanish Vihuela Prints as Commonplace Books” Candace Bailey <i>(North Carolina Central University)</i> “ <i>Elizabeth Rogers hir virginall book</i> as Pedagogy: Teaching Women in Early Modern Britain” Pedagogy: Teaching Specific Topics <i>AMR 2</i> Chair: Suhnne Ahn <i>(The Peabody Institute, Johns Hopkins University)</i> Blake Wilson <i>(Dickinson College)</i> “Isaac the Teacher: Pedagogy and Literacy in Laurentian Florence” Timothy McGee <i>(Ontario, Canada)</i> “Teaching Vocal Ornamentation in Italy at the End of the 16th Century” Peter Schubert <i>(McGill University)</i> “Commonplaces for Renaissance Polyphony”	
6:00	Reception , hosted by the University of Delaware	<i>Wolman Hall</i>
8:00–10:00	Roundtable: Other Arts, Other Pedagogies <i>Mudd Auditorium</i> Chair: Peter Lukehart <i>(National Gallery of Art, Washington D.C.)</i> Participants: Elizabeth Rodini, Griffith Mann, William Noel, John Buchtel, Leopoldine Prosperetti, Andrew Morrall, Peter Lukehart, Stephen Nichols	

FRIDAY, JUNE 3

	<i>(The Peabody Conservatory)</i>	
7:30	Registration/Breakfast	<i>Bank of America Lounge</i>
8:30–10:30	Paper Sessions Contextual Matters: Teaching’s Role and Place <i>Cohen Davison Theatre</i> Chair: Suzanne Burton <i>(University of Delaware)</i> Pamela Starr <i>(University of Nebraska)</i> “ ‘A Great Ornament and Pleasure’: The Place of Music in the Educational Formation of Early Modern English Society” Dietrich Helms <i>(Institut für Musik und ihre Didaktik, Universität Dortmund)</i> “Henry VIII’s Book: Teaching Music to Noble Children” Pilar Ramos <i>(Universidad de Gerona)</i> “Eiximenis and Vives on Music and Music Education” Respondent: Linda Austern <i>(Northwestern University)</i>	
	Teachers and Learners: Theorists and Composers as Teachers: <i>Goodwin Hall</i> Chair: Margaret Bent <i>(All Souls College)</i> Adam Gilbert <i>(Stanford University)</i> “Children of Tubalcain: Heinrich Isaac and His Students” Stefano Mengozzi <i>(University of Michigan)</i>	

	“The Pedagogical Agenda of Gafori’s Practica musicae” John Griffiths <i>(University of Melbourne)</i> “Juan Bermudo, Self-instruction and the Amateur Instrumentalist” Respondent: Ann Moyer <i>(University of Pennsylvania)</i>	
	Break <i>Bank of America Lounge</i>	
10:45–12:15	Roundtable: Performance and/as Pedagogy <i>Griswold Hall</i> Chair: Adam Gilbert <i>(Stanford University)</i> Participants: Tina Chancey, Mark Cudek, Ronn McFarlane, Mary Anne Ballard, Webb Wiggins, Victor Coelho, Larry Lipkis, Adam Gilbert, Gwyn Roberts	
12:30–1:45	Lunch <i>(ticket required)</i> <i>Bank of America Lounge</i>	
2:00–4:00	Paper Sessions The Materials of Teaching: (Re)Using the Printed Page <i>Cohen Davison Theatre</i> Chair: Allan Atlas <i>(City University of New York)</i> Sarah Davies <i>(New York University)</i> “Ohne Meister, Ohne Gesang: Aims of the Printed Lute and Keyboard Tablature Tutor in the German Renaissance” Jane Flynn <i>(Leeds, England)</i> “Instruction in the Chant called Descant on the Monochord, Clavichord and Organ” Susan F. Weiss <i>(The Peabody Institute, Johns Hopkins University)</i> “Vandalism in Renaissance Books: Marginalia, Graffiti and Other Evidence of Musical Literacy” Royston Gustavson <i>(Australian National University)</i> “Learning Mensural Music in the German Latin Schools in the 16th Century: Evidence from Their Music Holdings and User-made Markings to Music Surviving from Their Collections”	
	The Materials of Teaching: Treatises and Musical Sources <i>Goodwin Hall</i> Chair: Alexander Silbiger <i>(Duke University)</i> Mark Janello <i>(The Peabody Institute, Johns Hopkins University)</i> “Improvisation for Dummies, ca. 1675: The Nova Instructio of Spridion a Monte Carmelo” Ken Kreitner <i>(University of Memphis)</i> “The Segovia Manuscript and the Education of Prince Juan” Ralph Lorenz <i>(Kent State University)</i> “Coclico’s Compendium musices: A Pseudo-Josquin Approach to Aural Theory” Ross Duffin <i>(Case Western Reserve University)</i> “Benedetti and the Just Tuning Conundrum”	
	Break <i>Bank of America Lounge</i>	
4:30–5:30	Remarks from Robert Sirota <i>Griswold Hall</i> <i>Director, The Peabody Conservatory of Music</i>	
	Keynote Address: Anthony Grafton <i>(Princeton University)</i> “How Renaissance Students Learned to Read the Classics: Visions, Techniques, Memories”	
6:00–8:00	Exhibition, the George Peabody Library: Art, Science, Spirit, Soul: Mastering Music in the Renaissance. <i>Presented by The Sheridan Libraries of The Johns Hopkins University, The Arthur Friedheim Library, The Walters Art Museum, The Folger Shakespeare Library, and The Library of Congress.</i> <i>Reception</i> , hosted by Venable, LLP <i>The Peabody Mews Gallery</i>	
8:00–10:00	Roundtable: Learning in the Medieval Era <i>Cohen Davison Theatre</i> Chair: Dolores Pesce <i>(Washington University)</i> Participants: Charles Atkinson, Susan Boynton, Dolores Pesce	
8:00–10:00	Jazz at An die Musik, 409 North Charles Street <i>(ticket required)</i>	

SATURDAY, JUNE 4

	<i>(The Johns Hopkins University, Homewood Campus)</i>	
7:30	Registration/Breakfast	<i>Glass Pavillion</i>
8:30–10:00	Paper Sessions The Institutions: Institutions and Their Teachers <i>Mudd Auditorium</i> Chair: Ronald Walters <i>(Johns Hopkins University)</i> John Kmetz <i>(Holtz Rubenstein Reminick LLP, New York)</i> “Bring on the Girls: Music at St. Martin’s Mädchenschule, Basel, c. 1534” Kristine Forney <i>(California State University, Long Beach)</i> “Teaching Music in Renaissance Antwerp” Gordon Munro <i>(The Royal Scottish Academy of Music and Drama)</i> “‘Sang Schwylls’ to ‘Music Schools’: Musical Education in Scotland, 1560–1650”	
	The Institutions: Women as Teachers and Students <i>AMR 2</i> Chair: Charles Atkinson <i>(Ohio State University)</i> Cynthia J. Cyrus <i>(Vanderbilt University)</i> “The Educational Practices of Benedictine Nuns: A Salzburg Abbey Case Study” Colleen Baade <i>(Lincoln, Neb.)</i> “Spanish Nun Musicians as Students and Teachers” Respondent: Susan Boynton <i>(Columbia University)</i>	
	Break <i>Mudd Hall</i>	
10:30–noon	Short Plenary Session: Learning in Renaissance Augsburg <i>Mudd Auditorium</i> Chair: Griffith Mann <i>(The Walters Art Museum)</i> Andrew Morrall <i>(Bard College)</i> “Craftsmen, Mathematics and Princely Education” Leopoldine Prosperetti <i>(Johns Hopkins University)</i> “Letitia inanis, devotum gaudium, celestisharmonia: Petrarch’s Lesson on How to Think About Music and Its Visualization by an Augsburg Printmaker”	
noon–12:45	Lunch <i>(ticket required)</i> <i>Glass Pavilion</i>	
1:00–3:30	Paper Sessions Philosophy and Pedagogy: The Goals of the Teacher <i>Mudd Auditorium</i> Chair: Dolores Pesce <i>(Washington University)</i> Jeffrey Dean <i>(Manchester, England)</i> “Josquin in Cambrai: His Teaching and Its Influence” Gary Towne <i>(University of North Dakota)</i> “The Good Maestro: Pietro Cerone on the Pedagogical Relationship” Christopher R. Wilson <i>(University of Reading)</i> “Campion’s Music Treatise (c.1614): Its Aims and Readership”	
	Philosophy and Pedagogy: Pedagogy in Action <i>AMR 2</i> Chair: William Prizer <i>(University of California, Santa Barbara)</i> Cristle Collins Judd <i>(University of Pennsylvania)</i> “Learning to Compose in the 1540s: Gioseffo Zarlino’s Si bona suscepimus and a Complex of Motets and Masses” Russell E. Murray Jr. <i>(University of Delaware)</i> “Zacconi as Teacher: A Pedagogical Style in Words and Deeds” Respondent: Honey Meconi <i>(University of Rochester/Eastman School of Music)</i>	
	Break <i>Mudd Hall</i>	
4:00–5:00	Closing Remarks from Steven Knapp <i>(Provost, Johns Hopkins University)</i>	
	Keynote Address: Jessie Ann Owens <i>(Brandeis University)</i> <i>Mudd Auditorium</i> “You Can Tell a Book by Its Cover: Reflections on Format in Music”	
5:15	Closing Reception , hosted by the Office of the Provost	<i>Shriver Hall</i>
8:00	Concert: The Baltimore Consort <i>(ticket required)</i>	<i>Griswold Hall</i>

All events are included in registration fee unless otherwise noted.