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## Education

Harvard University	Ph.D.	Musicology	1988
Smith College	M.A.	Musicology and Composition	1982
Westminster Choir College	M.M.	Choral Conducting	1978
Princeton University	A.B.	Chemistry	1974

Dissertation under advisors Lewis Lockwood and David Lewin: “Canon, Partial Signatures and ‘Musica Ficta’ in Works by Josquin DesPrez and Contemporaries,” Harvard Univ.

Master’s Thesis under advisor Richard Sherr: “Cadence, Mode, and Structure in the Motets of Josquin DesPrez,” Smith College

Choral Conducting Master’s degree with Joseph Flummerfelt, Westminster Choir College

## Publications

“Remarks on Some Chansons by Jean Mouton, and Related Matters,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 65 (2015), pp. 37-65

“Issues of Counterpoint in Gombert’s *Missa Tempore paschali*,” *Journal of Musicology* 32, no. 3 (summer, 2015), pp. 411-440

“*Ad fugam*, de Orto, and a Defense of the ‘Early Josquin’,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 62 (2012), pp. 3-27

*Missa Ad fugam*, Vol. 12.1 of the *New Josquin Edition*, Willem Elders, general editor (Utrecht: KVNMM, 2012), two vols.: Critical Commentary, pp. 1-71; Score volume, pp. xi-xii, 2-33

“Evidence Contrary to the A-cappella Hypothesis for the Fifteenth-century Chanson,” written with former student Heather deSavage, *Early Music*, 39 (2011), pp. 359-378

“Evidence in Support of Choral Singing of Polyphony c. 1500,” in *Marvinschrift*, a festschrift for Jameson Marvin, Harvard Univ. (Lulu, Dec., 2010), pp. 41-47

“The Persistence of Exact Canon through the Sixteenth Century,” in *Canons and Canonic Techniques, 14th-16th Centuries: Theory, Practice, and Reception History*, ed. Katelijne Schiltz and Bonnie J. Blackburn (Leuven: Peeters, 2007), pp. 171-196

“Susato’s *Le Septiesme Livre* (1545) and the Persistence of Exact Canon” in *Tielman Susato and the Music of his Time*, ed. Keith Polk (Pendragon, 2005), pp. 165-90

- “Another Impolitic Observation on *Absalon, fili mi*,” *Journal of Musicology*, 21 (2004), pp. 343-80
- “Forbidden Intervals in Josquin: Evidence from the Alamire Sources,” in *The Burgundian-Habsburg Court Complex of Music Manuscript (1500-1535) and the Workshop of Petrus Alamire* (Leuven: Alamire, 2003), pp. 233-45
- “Canon,” article by Alfred Mann, J. Kenneth Wilson and Peter Urquhart, *The New Grove Dictionary of Music and Musicians*, 2001
- Annotated Discography and Worklist in *The Josquin Companion*, ed. Richard Sherr (Oxford: Oxford Univ. Press, 2000), pp. 581-639
- “False Concords in Busnoys,” in *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music* (Proceedings of the Busnoys Conference at Notre Dame, Nov. 1992), ed. Paula Higgins (Oxford: Clarendon Press, 1999), pp. 361-87
- “Calculated to Please the Ear: Ockeghem’s Canonic Legacy,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 47 (1997), pp. 72-98
- “Musica ficta (15th-16th centuries),” article in *Die Musik in Geschichte und Gegenwart*, Sachteil 6, Ludwig Finscher, general editor (Bärenreiter, 1997)
- “Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem,” in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. by Jessie Ann Owens and Anthony Cummings (Warren, Michigan: Harmonie Park Press, 1996), pp. 465-81
- “An Accidental Flat in Josquin’s *Sine nomine* Mass,” in *From Ciconia to Sweelinck: Donum natalicum Willem Elders*, ed. Albert Clement and Eric Jas (Amsterdam: Rodopi, 1994), pp. 125-52
- Josquin Desprez, *Missa De beata Virgine*, ed. by P. Urquhart; Paul Hillier, general editor (Helsinki: Fazer, 1993)
- “Cross-Relations by Franco-Flemish Composers after Josquin,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 43 (1993), pp. 3-41
- “The Mechanism of  $\beta$ -hydride Elimination from Transition Metal Alkyls: Kinetic Deuterium Isotope Effect,” by John Evans, Jeffrey Schwartz, and Peter W. Urquhart, *Journal of Organometallic Chemistry*, 81 (1974), C37-C39

## Current Scholarly Work

### *Submitted and forthcoming*

Book project, *Sound and Sense in Franco-Flemish Music of the Renaissance: Sharps, Flats, and the Problem of "Musica ficta"* is slated for publication by Peeters Publishers (Leuven, Belgium)

"Three Perspectives on Three Rules: A Very Short Presentation on *Musica Ficta*" submitted on invitation for publication in the *Journal of the Alamire Foundation*; publication expected in 2019

"Troublesome accidentals in editing 16<sup>th</sup> c. music" is in proofs, for publication in *La notazione della polifonia vocale dei secoli IX-XIV, parte seconda: secoli XV-XVII* (Pisa: Edizioni ETS), eds. Caraci-Vela and Delfino

### *In process or planned*

*Five American Folk-Hymns*, created for St. John's Episcopal Church Choir, Portsmouth, will be submitted for publication in 2019

*A little book of canons*: an edition of Antico's *Motetti novi et chanzoni* (1520). A practical, scholarly and critical facsimile edition with full explication of how to realize the canons

Edition of music by Pierrequin de Thérache, for the series *Recent Researches in Music of the Renaissance*, A-R Editions, expected 2020

An article, "A Tale of Two Cities; Transmission of Music from Cambrai to Rome," is in the research stage currently, and was the subject of my graduate course at Boston Univ. in Spring, 2019

## Recordings

*Du bon du coeur: Music by Bauldeweyn, Mouton, Willaert, and others*. Capella Alamire and the Alamire Consort, dir. by P. Urquhart. Centaur Records CRC 3637 (2018)

*Music of Pierrequin de Thérache*. Capella Alamire and the Alamire Consort, dir. by P. Urquhart. Centaur Records CRC 3282 (2013)

*Music by Nicolas Gombert: Motets and Chansons*. Capella Alamire, the Woodman Consort of Viols and Noël Bisson, soprano, directed by P. Urquhart. Naxos 8.570180 (2006)

*Music of the Modes: Three masses by Johannes Ockeghem*. Capella Alamire, dir. by P. Urquhart. Dorian Recordings DIS-80152 (1997)

*The Early Josquin: Missa L'ami baudechon and other works by Josquin Des Prez*. Capella Alamire, dir. by P. Urquhart. Dorian Recordings DIS-80131 (1995)

*Motets by Antoine Busnoys, Josquin DesPrez and Nicolas Gombert.* Capella Alamire, dir. by P. Urquhart. Titanic Records Ti-202 (1992)

*Masses by Johannes Ockeghem and Josquin DesPrez.* Capella Alamire, dir. by P. Urquhart. Musical Heritage Society (CD)MHS-512756L (1991)

*Sacred Music by Josquin and Fayrfax.* Capella Alamire, dir. by Peter Urquhart. Musical Heritage Society (CD)MHS-512280M (1988)

## Reviews

Review of *Chromatic Beauty in the Late Medieval Chanson: An Interpretation of Manuscript Accidentals* by Thomas Brothers (Cambridge, 1997), in *MLA Notes* (Dec., 1998), pp. 645-647

Review of *Born for the Muses, the Life and Masses of Jacob Obrecht* by Rob C. Wegman (Oxford, 1994), in *Early Music* 23 (Fall, 1995), pp. 697-99

Review of *A Correspondence of Renaissance Musicians*, by Bonnie Blackburn, Clement Miller, and Edward Lowinsky (Oxford, 1991), in *Journal of Musicological Research*, 14 (1994), pp. 93-97

Review of *Aural Images of Lost Traditions / Sharps and Flats in the Sixteenth Century* by Robert Toft (Toronto, 1992), in *MLA Notes* (Sept., 1994), pp. 109-112

Review of *Essays on Italian Music in the Cinquecento*, ed. by Richard Charteris (Sydney, 1990), in *Renaissance Quarterly*, 46 (1993), pp. 210-14

Review of *Antoine Busnoys: Collected Works*, ed. by Richard Taruskin (New York, 1990), in *Historical Performance*, 5 (1992), pp. 96-100

Review of *Musica Ficta: Theories of Accidental Inflections . . .*, by Karol Berger (Cambridge, 1987), in *Historical Performance*, 2 (1989), pp. 35-38

Review of the *New Obrecht Edition* and *Phillipe de Monte: Opera Omnia*, in *MLA Notes* (Sept., 1987), pp. 144-48

## Papers read at conferences

“Questions about pitch content in 16th c. performance of *Benedicta es*,” at the *47th Medieval & Renaissance Music Conference 2019*, Basel, Switzerland, July 3, 2019

“Can’t we come to some agreement? Cadences in La Rue’s sacred music,” at the Alamire Foundation conference, *Pierre de la Rue and Music at the Habsburg-Burgundian Court*, Mechelen, Nov. 21, 2018

- “A revision of the rules described as *musica ficta* for Franco-Flemish music,” at the conference *Tonal Structures in Early Music, at Twenty*, Society for Music Theory, Brandeis Univ., June 2, 2018
- “Improvisation, Cadence, and the Issue of *musica ficta*,” at the *International Conference on Historical Performance*, Indiana Univ. Jacobs School of Music, May 19, 2018
- “Sequences and (dare I say it) Tonality in Weerbeke,” at the International Conference “*Gaspar van Weerbeke: Works and Contexts*,” Salzburg, Austria, June 30, 2017
- “How to Construe Sequences in Late 15th c. Music” at the *International Conference on Historical Performance*, Indiana Univ. Jacobs School of Music, May 20, 2017
- “An Interpretation of Antico’s 1520 Print of Double Canons,” in session #10438, *Music Printing, Patrons, and Publics in the 16th c.*, at the *Renaissance Society of America National Meeting*, Boston, March 31, 2016. A similar paper was read at the *45th Medieval & Renaissance Music Conference 2017*, in Prague, Czechia, July 8, 2017
- “Clemens and the Cadence” at the International Conference *Valorizing Clemens non Papa: Towards a Polycentric Model for Renaissance Music*, Boston Univ., Nov. 6-7, 2015
- “Renaissance Choral Music Revisited” at the International Conference in Antwerp, Belgium, *Laus Polyphoniae 2015: Petrus Alamire New Perspectives on Polyphony*, Aug. 22, 2015
- “A Very Short Presentation on *Musica Ficta*” at the International Conference in Antwerp, *Laus Polyphoniae 2015: Petrus Alamire New Perspectives on Polyphony*, Aug. 21, 2015
- “Providing a context for analysis of Palestrina’s 1563 motet volume,” informal talk at the *Symposium/Discussion for Richard Sherr*, Smith College, Apr. 26, 2015
- “Four-ex-two Canons, Dissonance, and the Early Josquin,” *42nd Medieval and Renaissance Music Conference*, Univ. of Birmingham, July 5, 2014
- “Thoughts on Gombert’s *Homo erat*; beginnings and endings,” a conference presentation at *Talking about the Lost Generation*, organized by Julie Cumming and Peter Schubert, McGill Univ., May 19-20, 2012
- “Revising the ‘Rules of *musica ficta*’ and their Ordering,” a seminar presentation on invitation from CUNY Graduate Center, Mar. 22, 2011
- “At Sixes and Sevens over Eight Sounds” a conference presentation at Stanford Univ., Mar. 3, 2011; a similar paper was delivered at the Orpheus Institute, Ghent, Belgium, Apr. 6, 2011

- “The Format of Music c. 1500, and Why It Matters”, seminar at Princeton Music Dept., Nov. 2010; a similar paper delivered at the Institute for Advanced Study, Dec. 2010
- “He Really Shouldn’t Have Written That; or At Sixes and Sevens,” *Renaissance Society of America Conference*, Chicago, IL, April 5, 2008
- “The Final Cadence of Josquin’s *Benedicta es* and the Fermata,” *Medieval and Renaissance Music Conference* in Vienna, August 11, 2007
- “Re-evaluating the ‘English Heresy’: the Contratenor,” *New England Chapter Meeting of the American Musicological Society (AMS)*, May 5, 2007
- “The Persistence of Exact Canon through the 16th Century,” *Canons and Canonic Techniques, 14th-16th Century*, an international conference at Katholieke Universiteit, Leuven, Belgium, Oct. 4-6, 2005
- “No Scores, No Barlines: Renaissance Polyphonic Creativity,” with Jessie Ann Owens at the *Conductors Guild 2005 Annual Conference*, Boston, Jan. 8, 2005
- “Forbidden Intervals as Heard; Evidence from the Alamire Sources,” *Alamire Conference*, Leuven, Belgium, Nov. 25-28, 1999
- “A tune is a tune is a tune: Inflection of the Cantus Firmus in Four Josquin Masses,” a seminar at the colloquium series at the Univ. of Illinois, Urbana, Oct. 29, 1999. The colloquium was followed by a guest rehearsal, conducting works by Josquin
- “Susato’s *Le Septiesme Livre* (1545) and the Persistence of Exact Canon,” *Susato Conference* at the Univ. of New Hampshire, Apr. 22, 1999
- “Contra ‘mi contra fa’: Challenging the Harmonic ‘Rule of Musica Ficta’,” *AMS National Meeting*, Boston, Oct. 31, 1998; also given at the *Medieval and Renaissance Music Conference*, Univ. of York, July 13, 1994
- “What did Renaissance musicians hear?” a presentation at the *International Conference on “Music as Heard,”* at Princeton Univ., Sept. 27-28, 1997
- “Contra ‘Mi contra Fa,’” a presentation for a colloquium series at Univ. of North Carolina-Chapel Hill, Sept. 27, 1996
- “Do Not Untune the Sky,” *AMS National Meeting*, New York City, Nov. 1995
- “Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem,” *Medieval and Renaissance Music Conference*, Univ. of Glasgow, 1994
- “Continental Roots for Byrd’s Canonic Practice,” *AMS National Meeting*, Oakland, Nov. 10, 1990

“The Myth of Ockeghem’s *Cuiusvis Toni Mass*,” *Medieval and Renaissance Music Conference*, Univ. of London, Egham, July 9, 1990

“Composers’ Accidentals and Signatures? Josquin in the Alamire manuscripts,” International Conference *Music at the Court of Marguerite of Austria*, Mechelen, Belgium, Sept. 26, 1987

“*Canon in diapente*, Partial Signatures, and ‘Musica ficta’ in Josquin’s *de Beata Virgine Mass*,” *AMS National Meeting*, Cleveland, Nov. 9, 1986

“Canons and Partial Signatures in Josquin Chansons,” *New England Chapter Meeting of the American Musicological Soc.*, Brandeis Univ., Feb. 22, 1986

### **Awards and Fellowships**

- 2018 Donald Steele Award for Research in Musicology, for a trip to Rome and Mechelen: research at the Vatican on Cappella Sistina MS 23 was followed by participation in the La Rue conference in Mechelen
- 2017 Donald Steele Award for Research in Musicology, for a trip to Salzburg, Prague and other Czech cities: conference presentations in the first two cities was followed by music archive studies in Brno, Hradec Králové, and Wolfenbüttel
- 2015 Donald Steele Award for Research in Musicology, for a trip to Cambrai (Fr) and Antwerp (B) for manuscript research and a conference
- 2011 UNH Faculty Development Grant, for a trip to Cambrai (Fr), Ghent (B), and ‘s-Hertogenbosch (NL) for manuscript research and conference
- 2010 Fellowship at the Institute for Advanced Study, Princeton, NJ, to complete chapters in *Sound and Sense in Franco-Flemish Music of the Renaissance*
- 2007 UNH Center for International Education Travel Grant for a trip to Colmar, Alsace, and Vienna, Austria
- 2005 UNH Faculty Development Grant for study of a manuscript in Brussels for a performers’ edition for the Tallis Scholars, Peter Philips, dir.
- 2002 UNH Research Discretionary Fund for Recording a CD by Capella Alamire
- 2000 UNH Award for Excellence in College Teaching
- 1999 UNH Faculty Scholar Award, for one semester research leave
- 1998 UNH Faculty Development Grant for trip to Ives Conference, Yale Univ.
- 1995-6 National Endowment for the Humanities Fellowship (sabbatical year)

- 1991 UNH Summer Faculty Fellowship, for research support
- 1988-89 Fellowship at Villa I Tatti, Harvard Univ. Center for Italian Renaissance Studies in Florence, Italy
- 1987 Noah Greenberg Award, given by the American Musicological Society “for distinguished contribution to the study and performance of early music” on the basis of the edition and recording of Josquin’s *Missa De beata Virgine* by Capella Alamire (MHS, 1988)
- 1987 Francis Boott Prize for Musical Composition, Harvard University, for *Three Christmas Motets* for women’s choir and piano

### **Experience-teaching, performance, composition, service**

#### *At the University of New Hampshire*

- Graduate Seminar on the Pitch System and the Design of Melody (2017)
- Graduate Choral Literature seminar (2016)
- Graduate Analysis seminar on Form and Structure (2015)
- Graduate seminars in music history: Med./Renaiss., Baroque/Classical, 19-20th c.
- Graduate Bibliography Seminar
- Introductory and upper-level music history courses for majors and non-majors
- Upper level undergraduate courses in Counterpoint: Canon and Fugue
- Upper level undergraduate course in Notation
- Upper level undergrad course on Analysis: The Music of Charles Ives
- First and second year theory for undergraduate music majors
- The UNH Chamber Singers, a small choir of 17 voices, 1989-2001
- An honors music history course emphasizing Bells, for non-majors
- Introductory music history courses for non-majors

2003 to present: Appointed as University carillonneur. Contributed 130 works to the recorded body of music played daily on the UNH carillon, including my compositions and arrangements of American folkhymns and popular film themes requested by Student Homecoming committees in 2013 and 2014. Two campus-wide composition contests in 2007 and 2016 resulted in student and faculty compositions for the carillon.

1995 to present: Associate Professor of Music, University of New Hampshire, with attendant committee work on promotion and tenure, faculty searches, and campus-wide committees on general education, faculty senate, student-designed majors, the graduate school, and academic standards.

1989-1995: Assistant Professor of Music, University of New Hampshire

#### *Outside UNH*

2019 Spring: Visiting Professor at Boston Univ., for a graduate Renaissance seminar



- 2014-6 Composed a series of five Pentatonic American Folkhymns based on shape-note tenors, for the St. John's Choir, Portsmouth, NH
- 2014 Ad Hoc Tenure Committee for Brandeis University
- 2014 Spring: Acting director of St. John's Choir, St. John's Episcopal Church, Portsmouth
- 2001 Spring: Visiting Professor at Brandeis Univ., for a graduate Renaissance seminar
- 2000 Fall: Visiting Professor at Harvard University, for a graduate Renaissance seminar
- 1999 Appointed to the Noah Greenberg Award Committee, AMS, chairing in 2001-2
- 1996-98: Chair of the New England Chapter of the American Musicological Society

### *Capella Alamire*

1984 to present: Founded and directed **Capella Alamire**, a small choir devoted to the performance of Renaissance polyphony, which until 1999 gave 10 concerts a year in the Boston/NH area. Eight recordings have been released, on Centaur, Naxos, and Dorian labels. The group was invited to perform at the Currier Gallery, Manchester (1997), the Monadnock Music Festival (1996), and the Library of Congress in Washington, DC (1993), and performed at American Musicological Society meetings in Montreal (1993) and New York (1995).

Radio interviews as director of the Capella were aired by WGBH-Boston (Richard Knisely, 2003), WWFM-New Jersey (Marjorie Herman 2014), and North German State Radio-Hamburg (2015).

Since 2000, the work of **Capella Alamire** has been combined with instrumental consorts, including the completion of a 6th recording of works by Gombert with the Woodman Consort of Viols, released in Dec. 2006 on Naxos. The Capella was invited to perform five concerts in 2003 for the Cambridge Society for Early Music, and to present on WGBH-Boston.

Another ensemble was created in 2006, the **Alamire Consort** with members of the UNH Music Dept., to complete the Capella's seventh CD of music by Pierrequin de Thérache. The **Consort** has played at the Viola da Gamba Society-NE meeting, May 2007, and at the 2007, 2011, and 2013 *Boston Early Music Festival Concurrent Events*. Both ensembles contributed to the eighth CD, of music by Jean Mouton and Noel Bauldeweyn. Recent concerts in Durham, Portsmouth, and the Boston area have included the following:

- Music of Tudor England at the Time of Shakespeare (2016)
- The Legacy of Johannes Mouton, Chansons and Bauldeweyn mass (2011-15)
- The Legacy of Johannes Ockeghem (2014)
- Songs and Instrumental Works by Busnoys and Agricola (2013)
- Music by Heinrich Isaac: Vocal or Instrumental? (2012)
- The Beginnings of Instrumental Music in the 15th Century (2010)