

The Singers of the French Chapel at War (1494-1515): Ritual, Repertoire, and Repercussions

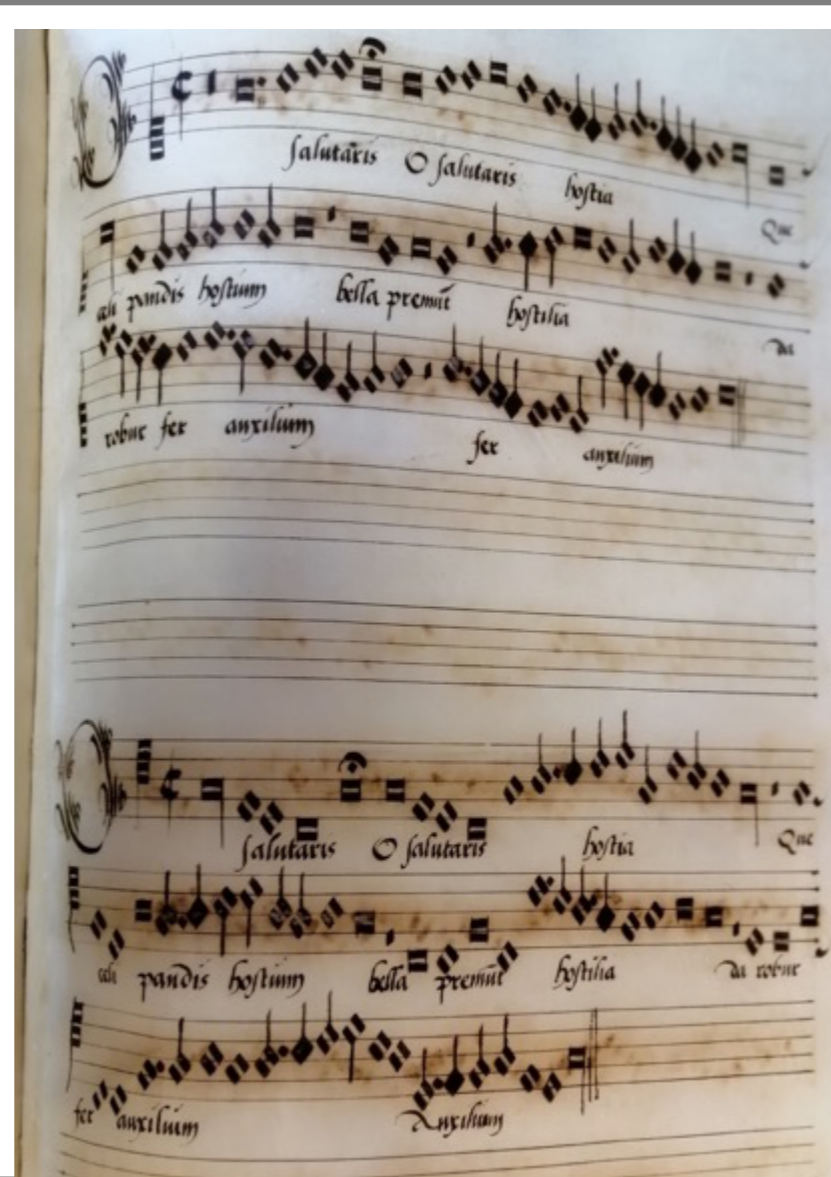
Research goals

This dissertation addresses the activity of French Renaissance chapel singers during the early Italian wars from 1494-1515. The role of singers in the battle campaigns of their patrons is an underserved area of research in Renaissance musicology. This work aims to address this gap by understanding the rituals and music that singers performed at war and the impact of war on their lives and livelihoods.

Ritual

Singers are there to both sing and be seen. Eyewitnesses documented their presence in major political celebrations, and they played an important role in princely decorum and self-representation.

- Triumphal masses following major victories in Milan (1499) and Brescia (1509)
- Triumphal procession after a victory in Genoa (1507)
- Feast days in Poggibonsi and Turin (1507)
- Masses during diplomatic meetings in Savona (1507) and Bologna (1515)



Sources

- Musical manuscripts
- Music prints
- Chronicles
- Memoires
- Leaflets
- Letters
- Ritual texts
- Liturgical sources
- Miniatures



Louis XII's entry in Genoa in 1507 in Jean Marot, *Le Voyage de Gênes*, Bibliothèque nationale de France, Fr. 5091, f. 22v.

People

The experience of singers during times of war was both dangerous and full of opportunities.

- Exposure to violence en route
- Limits in mobility and employment
- Contact with other singers and music copyists
- Freedom to depart and return

Music

War music is not a clearly defined genre. Nevertheless, music composed during times of war could serve diverse purposes.

- Celebration of victory: *Exalta regina Galliae* (Mouton)
- Prayer for peace: *O salutaris hostia* (Mouton)
- Publication of a treaty: *Quis numerare queat* (Compère)

Jean Mouton, *O salutaris hostia*, MS alpha.N.1.2, Biblioteca Estense, Modena, ff. 153v-154r