

Alejandro Planchart

vitae

Born: Caracas, Venezuela, 29 July 1935
Citizenship: United States

Private Studies in Music

Piano: Arthur B. Hague, New Haven, 1953-1954
Helen Barère, New York, 1954-1956
Walter Giesecking, Caracas, summer 1955
Harpsichord: Robert Conant, New Haven, 1954-1956
Ralph Kirkpatrick, New Haven, 1956-1958
Music Theory: Marvin Duchow, Montreal, 1953
Paul Hindemith, New Haven, 1952
Pierre Boulez, Caracas, summer 1956

Colegio América, Caracas, 1941-1951
Colegio San Ignacio, Caracas, 1959-1952, Bachiller: Filosofía y Letras

Escuela Preparatoria de Música, Caracas, 1945-1952

Piano: Istvan Nádas
Theory: Flor Estévez, Juan Bautista Plaza
Harmony: Angel Sauce

Escuela Superior de Música, Caracas, 1951-1952

Counterpoint: Vicente Emilio Sojo

Yale University School of Music, 1954-1958, Mus.B. 1958
Yale University School of Music, 1958-1960, Mus.M. 1960

Piano: Arthur B. Hague
Music Theory: David Kraehenbuehl, Allen Forte
Music History: Richard Crocker, Janet Knapp, Leo Schrade
Composition: Richard Donovan, Quincy Porter

Harvard University, Residence 1964-1967, Ph.D. 1971

Music History: James Haar, David G. Hughes, Nino Pirrotta,
John Ward, Elliot Forbes

Music Theory: Leon Kirchner, Randall Thompson

Dissertation: "The Repertory of Tropes at Winchester"

TEACHING EXPERIENCE AND APPOINTMENTS

1960-1964 Private teacher, piano, theory New Haven

1965-1967 Teaching Fellow Harvard University

1967-1968 Acting Instructor Yale University

1968-1970 Instructor Yale University

1970-1975 Assistant Professor Yale University

1975-1976 Associate Professor University of Victoria

1976-1977 Lecturer U.C. Santa Barbara

1977-1980 Associate Professor U.C. Santa Barbara

1979 Visiting Professor Boston University (summer)

1980-1982 Professor U.C. Santa Barbara

1982-1983 Professor Brandeis University

1983-2003 Professor U.C. Santa Barbara

1989-1990 Visiting Professor Harvard University

OTHER PROFESSIONAL EXPERIENCE

1960- Numerous appearances as pianist and conductor in concerts of new music

1962-1964 Board of Directors, New Haven Chapter of the ISCM

1963-1975 Conductor of the Cappella Cordina of New Haven

1967-1969 Reviews Editor, Journal of Music Theory

1975 Performance Committee, American Musicological Society

1977-1978 Performance Committee, American Musicological Society

1980- Editorial Board, Journal of Musicology

1980-1982 Council Member, American Musicological Society

1981 Council Nominating Committee, American Musicological Society

1982-1992 Conductor, teacher, and coach, Amherst Early Music Festival

1984-1987 Steering Committee, Early Music America

1984-1988 Fellowship Committee, American Musicological Society
1985-1992 Editorial Board, Journal of the American Musicological Society
1988 Nominating Committee, American Musicological Society
1990-1991 Board of Directors, American Musicological Society
1994-1996 Council Member, American Musicological Society
2003- Music Director, Polymhymnia

AWARDS

New York Music Club Composition Prize, Harvard, 1965, for *Clausulae* for Piano
Morse Research Fellowship, Yale University, 1972-1973
Gustave O. Arlt Award, Council of Graduate Schools in The United States, 1979, for *The Repertory of Tropes at Winchester*, 2 vols. (Princeton, 1977)
University of California Research Grants, 1979, 1981, 1983, 1985
John Simon Guggenheim Fellowship, 1987-1988

MEMBERSHIP IN PROFESSIONAL SOCIETIES

American Musicological Society

PUBLICATIONS

A. Books and Articles

"A Study of the Theories of Giuseppe Tartini," *Journal of Music Theory* 4 (1960), 32-61.

Missae Caput, Collegium Musicum [Series I] 5 (New Haven: Yale University Graduate School, 1964, R, Madison: A-R Editions, 1967)

"The Musical Landscape of the Beatles," *Yale Literary Magazine* 136 (March 1967), 36-40.

"Guillaume Dufay's Masses: Notes and Revisions," *The Musical Quarterly* 58 (1972), 1-23.

"Donald Martino," *Dictionary of Contemporary Music*, ed. John Vinton (New York: E, P, Dutton, 1974), 454-455.

"Guillaume Dufay's Masses: A View of the Manuscript Traditions," *Papers*

Read at the Dufay Quincentenary Conference, ed. Allan W. Atlas (Brooklyn: Brooklyn College, 1976), 20-60, 150-151.

The Repertory of Tropes at Winchester, 2 vols. (Princeton: Princeton University Press, 1977).

"Index of Chants," *Hucbald, Guido, and John on Music: Three Medieval Treatises*, ed. Claude Palisca, trans. Warren Babb (New Haven: Yale University Press, 1978).

"Communication," *Journal of the American Musicological Society* 31 (1979), 154.

"Caracas; José Antonio Caro de Boesi; José Cayetano Carreño; Ekkehard I-V of St. Gall; Jumièges; José Angel Lamas; Juan José Landaeta; Pedro Ramón Palacios y Sojo; Juan Bautista Plaza; Saint Gall; Saint Martial I-II; Vicente Emilio Sojo; Tuotilo," *New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980).

"The Transmission of Medieval Chant," *Music in Medieval and Early Modern Europe*, ed. Ian Fenlon (Cambridge: Cambridge University Press, 1980), 347-363.

"Fifteenth-Century Masses: Notes on Chronology and Performance," *Studi Musicali* 10 (1981), 3-29.

"The Relative Speed of Tempora in the Period of Dufay," *Research Chronicle of the Royal Musical Association* 17 (1981), 33-51.

"The Ars Nova and the Renaissance," *Schirmer History of Music*, ed. Lèonie Rosenstiel (New York: Schirmer Books, 1982), Chapters 7-12.

"The Performance of Early Music in America," *Journal of Musicology* 1 (1982), 19-28.

"Walter Odington; Trent Codices; Winchester Tropers," *Dictionary of the Middle Ages*, 12 vols., ed. Marshall de Bruhl (New York: Charles Scribner's Sons, 1982)

"About Tropes," *Schweizer Jahrbuch für Musikwissenschaft*, New Ser. 2 (1982), 125-138.

"Parts with Words and Without Words: The Evidence for Multiple Texts in Fifteenth Century Masses," *Studies in the Performance of Late Medieval Music*, ed. Stanley Boorman (Cambridge: Cambridge University Press, 1983), 228-251.

"Italian Tropes," *Mosaic* 18/4 (Fall 1985), 11-31.

"What's in a Name? Reflections on some Works of Guillaume Du Fay," *Early Music* 16 (1988), 165-175.

"Fragments, Palimpsests, and Marginalia," *Journal of Musicology* 6 (1988),

293-339.

"On the Nature of Transmission and Change in Trope Repertories," *Journal of the American Musicological Society* 61 (1988), 215-249.

"Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," *Early Music History* 8 (1988), 117-171.

"Tempo and Proportions," *Performance Practice: Music Before 1600*, ed. Howard Mayer Brown and Stanley Sadie (London: Macmillan, 1989), 126-144.

"The Interaction Between Montecassino and Benevento," *La Tradizione dei Tropi Liturgici*, ed. Claudio Leonardi and Enrico Menestò (Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1990), 385-407.

"Two Fifteenth-Century Songs and their Texts in a Close Reading," *Basler Jahrbuch für historische Musikpraxis* 14 (1990), 13-36.

"Music in the Christian Courts of Spain," *Musical Repercussions of 1492, Encounters in Text and Performance*, ed. Carol E. Robertson (Washington: Smithsonian Institution Press, 1992), 149-166.

"The Early Career of Guillaume Du Fay," *Journal of the American Musicological Society* 46 (1993), 341-368.

"Northern Repertories in Florence in the Fifteenth Century," *La musica a Firenze al tempo di Lorenzo il Magnifico*, ed. Piero Gargiulo, Quaderni della Rivista Italiana di Musicologia 30 (Florence: Leo S. Olshki, 1993), 101-112.

"An Aquitanian Sequentia in Italian Sources," *Recherches nouvelles sur les tropes liturgiques*, ed. Wulf Arlt and Gunilla Björkvall, *Studia Latina Stockholmiensia* 36 (Stockholm: Almqvist & Wiskell, 1993), 371-394.

"Old Wine in New Bottles," *De Musica et Cantu, Studien zur Geschichte der Kirchenmusik und der Oper, Helmut Hucke zum 60. Geburtstag*, ed. Peter Cahn and Ann Katrin Heimer (Hildesheim: Georg Olms, 1993), 41-64.

"On Singing and the Vocal Ensemble II," *A Performer's Guide to Renaissance Music*, ed. Jeffery T. Kite-Powell (New York: Schirmer Books, 1994), 13-25.
Beneventanum Troporum Corpus I, Tropes of the Proper of the Mass from Southern Italy, A.D. 1000-1250, 3 vols. in 2, *Recent Researches in the Music of the Middle Ages and the Early Renaissance* 16-18 (Madison: A-R Editions, 1994).

"Relations between Cambrai and the Papal Chapel from 1417 to 1447," *Collectanea II, Studien zur Geschichte der Päpstlichen Kapelle, Tagungsbericht Heidelberg 1989*, ed. Bernhard Janz, *Capellae Apostolicae Sixtinaeque Collectanea Acta Monumenta* 4 (Vatican City: Biblioteca Apostolica Vaticana, 1994), 559-573.

"Notes on the Tropes in Manuscripts of the Rite of Aquileia," *Essays on Medieval Music in Honor of David G. Hughes*, ed. Graeme M. Boone, Isham Library Papers 4, Cambridge: Harvard University Press, 1995, 333-369.

"Notes on Guillaume Du Fay's Last Works," *The Journal of Musicology* 13 (1995), 55-72.

"Guillaume Du Fay's Second Style," *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie Ann Owens and Anthony M. Cummings (Warren, MI: Harmonie Park Press, 1996), 307-340.

"Music for the Papal Chapel in the Early Fifteenth Century," *Papal music and Musicians in Late Medieval and Renaissance Rome*, ed. Richard Sherr (Oxford: Clarendon Press, 1998), 93-124

"Masses on Plainsong Cantus Firmi," *The Josquin Companion*, ed. Richard Sherr (Oxford: Oxford University Press, 2000), 89-150.

"Concerning Du Fay's Birthplace," *Revue Belge de Musicologie*, 54 (2000), 226-230.

"Guillaume Du Fay, Trope, Sequence (polyphonic), Psalm (polyphonic), Cristóbal de Morales," *New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (London: Macmillan, 2001).

"Proses in the Sources of Roman Chant and their Alleluias," *The Study of Medieval Chant: Paths and Bridges, East and West: in Honor of Kenneth Levy*, ed. Peter Jeffery (Woodbridge: Boydell Press, 2001), 313-339.

"Out of the Shadows: Binchois Ascendant," *Early Music* 30 (2002), 104-116.

"The Entrance Chant at Easter in the Latin West," *Scriti in Onore Agostino Ziino* (Florence: Olshki, 2003), 61-96.

B. Reviews

"Current Musicology, ed. Austin Clarkson," *Journal of Music Theory* 10 (1976), 381-382.

"The Early Trope Repertory of Saint Martial de Limoges, by Paul Evans," *The Musical Quarterly* 57 (1971), 519-525.

"Antiphons, Responsories, and Other Chants of the Mozarabic Rite, by Clyde W. Brouckett, Jr.," *Speculum* 47 (1972), 517-519.

"Manuscript Accidentals: Ficta in Focus, 1350-1450, by Andrew Hughes," *Journal of Music Theory* 17 (1973), 326-329.

"The Theory of Hexachord, Solmization, and the Modal System, by Gaston Allaire," *Journal of Music Theory* 18 (1974), 213-223.

"Music from the Middle Ages to the Renaissance, ed. F. W. Sternfeld," *The Musical Quarterly* 60 (1974), 646-655.

"Tactus, Tempo, and Notation in Mensural Music from the 13th to the 17th Century, by J. A. Bank," *Journal of Music Theory* 19 (1975), 154-160.

"The Early Medieval Sequence, by Richard Crocker," *Journal of the American Musicological Society* 32 (1979), 141-150.

"The Music of the Medieval Church Drama, by William L. Smoldon," *The Musical Quarterly* 69 (1983), 120-125.

"The Chansonnier El Escorial IV, A, 24, ed. Martha K. Hanen," *Journal of the American Musicological Society* 38 (1985), 362-369.

"Anonymous Pieces in the Chansonnier El Escorial Biblioteca del Monasterio, Cod. V, III, 24 (ca. 1430-1455), ed. Walter H. Kemp," *Early Music* 14 (1986), 101-103.

"José Angel Lamas y su época, by Walter Guido," *Latin American Music Review* 7 (1986), 347-352.

"Juan Bautista Plaza: Una vida por la música y por Venezuela, by Miguel Castillo Didier," *Latin American Music Review* 7 (1986), 352-358.

"The Lucidarium of Marchetto of Padua, ed. trans. Jan W. Herlinger," *Journal of the American Musicological Society* 60 (1987), 23-31.

"Carmina Burana: Gesamtausgabe der mittelalterlichen Melodien mit den dazugehörigen Texten, Edited by René Clemencic, Ulrich Müller, and Michael Korth, Munich: Heimeran Verlag, 1979, Studies on the Cantigas de Santa Maria: Art, Music, and Poetry, Edited by Israel Katz and John E. Keller, Madison: Hispanic Seminary of Medieval Studies, The Lyrics and Melodies of Adam de la Halle, Translated and edited by Deborah Hubbard Nelson; melodies edited by Hendrik van der Werf, Garland Library of Medieval Literature 24, Series A, New York: Garland, 1985," *Notes* 47 (1990-1), 712-715.

"Anicius Manlius Severinus Boethius, The Fundamentals of Music, Translated with an Introduction and Notes by Calvin Bower," *Journal of the American Musicological Society* 65 (1992), 121-123.

"Music and Ceremony at Notre Dame of Paris, 500-1500 by Craig Wright," *Journal of Musicology* 10 (1992), 522-536.

"Johannes Ockeghem, Collected Works, Vol. 3, Eds. Dragan Plamenac and Richard Wexler," *Journal of the American Musicological Society* 47 (1994), 521-531.

"Towards Europe: The Achievement of the 15th Century, Reinhard Strohm, The Rise of European Music, 1380-1500," *Early Music* 22 (1994), 677-679.

"Fifteenth-Century Masses," *Early Music* 31 (2003), 266-272.

C. Compositions

Microsonatas 1-3, for piano, in Triad 2 (1958), n.p.

Divertimento for Percussion Trio (New York: Music for Percussion, 1964)/

Five Poems of James Joyce for High Voice and Piano (Fort Lauderdale: Serenissima Music Company, 1984).

Sonata for Solo Violin (Santa Barbara: Marisol Press, 1994).

Four Valentines, for soprano and bassoon or cello (Santa Barbara: Marisol Press, 1994).

Nine Japanese Miniatures, for soprano and piano (Santa Barbara: Marisol Press, 1994).

Nine Japanese Miniatures, for soprano and chamber orchestra (Santa Barbara: Marisol Press, 1994).

somewhere i have never travelled. for soprano and piano (Santa Barbara: Marisol Press, 1994).

Sesquialtera for Piano (Santa Barbara: Marisol Press, 1996).

Four Villancicos, for soprano and violoncello (Santa Barbara: Marisol Press, 2003)

Work in Press

"The Opening Chant at Easter in the Latin West," *Scritti in Onore di Agostino Ziino*, ed. T. Gialdroni (Florence: Olshki, 2003)

"The Books Guillaume Du Fay Left to the Chapel of Saint Stephen," *Studi in Onore Giulio Cattin*, ed. F. Alberto Gallo (Padova: La Linea, 2003)

"The Flower's Children," *Journal of Musicological Research* 17 (2003)

"Problems of Authenticity, Transmission, and Performance in Morales," *The Echo of Music: Essays in Honor of Marie Louise Göllner*, ed. Blair Sullivan (Warren: Harmonie Park Press, 2003)

RECORDINGS

The Ars Nova. Music of the Middle Ages 9. Expériences Anonymes 83. 1966.

Guillaume Dufay. Missa Caput, Isorhythmic Motets. Lyrichord 7190. 1967.

Jacob Arcadelt. Missa Noé noé, Secular Works. Lyrichord 7199. 1968.

Johannes Ockeghem. Missa Caput, Motets, Chansons. Lyrichord 7213. 1968.

Josquin Desprez. Missa sine nomine, Motets, Chansons. Lyrichord 7214. 1969.

Guillaume Dufay. Missa Ave regina, Motets, Chansons. Lyrichord, 7233. 1971.

Anonymous. Missa Fuit homo missus. Guillaume Dufay. Missa sine nomine. Lyrichord 7234. 1971.
Johannes Ockeghem. Missa Ecce ancilla. Anonymous. Missa Sanctissimae Trinitatis. Guillaume Dufay. Benedicamus domino. Lyrichord 7273. 1971.
Nicholas Gombert. Missa Da pacem. Nicholas Gombert, Adrian Willaert, Clemens non Papa, Johannes L'Héritier. Motets. Lyrichord 7245. 1972.
Walter Frye. Missa Nobilis et pulchra, Motets, Chansons. John Bedingham. Myn hertis lust. Lyrichord, 7246. 1972.
Josquin Desprez. Missa Gaudeamus, Motets. Lyrichord, 7265. 1973.
Francesco Layolle. Missa Ces fascheux soetz, Motets, Secular Works. Lyrichord 7266. 1973.
Cristóbal de Morales. Missa L'homme armé II, Gregorian Propers for Saint James. Lyrichord 7267. 1973.
Jacob Obrecht. Missa Caput, Salve crux. Lyrichord 7273. 1973.
Guillaume Dufay. Missa Se la face ay pale, Chansons. Lyrichord 7274. 1974.
Guillaume Dufay. Missa Sancti Jacobi, Isorhythmic Motets. Lyrichord 7275. 1974.
Johannes Ockeghem. Missa L'homme armé, Chansons. Robert Morton. L'homme armé. Musical Heritage Society 4472. 1982.
Guillaume Du Fay. Missa Ave regina caelorum (original version), Ave regina caelorum III. Musical Heritage Society 4343A. 1983.
Cipriano de Rore. Missa Vivat felix Hercules, Madrigals, Nulla scientia melior. Musical Heritage Society 4980X. 1984.
Clemens non Papa. Missa Ecce quam bonum, motets, chansons, souterliedken. Musical Heritage Society 5874X. 1987

Re-releases as CD in 1996

Cristóbal de Morales. Missa L'homme armé II, Gregorian Propers for Saint James. Lyrichord 7267. 1973. CD Lyrichord LEMS 8009
Guillaume Dufay. Missa Se la face ay pale, Chansons. Lyrichord 7274. 1974. and Missa Sancti Jacobi, Isorhythmic Motets. Lyrichord 7275. 1974. Two CD Lyrichord LEMS 8013

In production

Josquin des Prez, Missa Sine Nomine, Motets by Isaac, Lupi, Richafort, Morales, Mouton. Recorded 1996.