Stanford



# Jesse Rodin

Osgood Hooker Professor of Fine Arts

Music

## Bio

### BIO

Jesse Rodin strives to make contact with lived musical experiences of the distant past. Immersing himself in original sources, he sings from choirbooks, memorizes melodies and their texts, and recreates performances held at weddings, liturgical ceremonies, and feasts. A passionate teacher, Rodin has led seminars, workshops, and masterclasses at institutions such as Princeton University, the Schola Cantorum (Basel, Switzerland), the University of Vienna, and the Centre d'Études Supérieures de la Renaissance (Tours, France).

Rodin's recent monograph "The Art of Counterpoint from Du Fay to Josquin" (Cambridge University Press, 2024) presents a theory of how fifteenth-century polyphonic music happens in time. Other published works include a volume in honor of Joshua Rifkin (2024), "The Cambridge History of Fifteenth-Century Music" (2015), a volume for the "New Josquin Edition" (2014), "Josquin's Rome: Hearing and Composing in the Sistine Chapel" (Oxford University Press, 2012), and articles that bring historiographical, analytical, evidentiary, practical, and embodied perspectives to a range of subjects. An in-progress co-edited book aims to clear the ground and offer a new path forward in Josquin studies.

As director of the vocal ensemble Cut Circle Rodin performs internationally. In partnership with the Belgian label Musique en Wallonie, Cut Circle recently embarked on a project to record the complete music of Josquin des Prez (ca. 1450/51–1521). The first album appeared in 2023; the second, titled "JOSQUIN: II. Motets milanais ; Missa L'ami Baudichon," is forthcoming in fall 2025. Other albums include a disc of anonymous fifteenth-century masses (2021) as well as double albums devoted to the complete songs of Johannes Okeghem (2020), the late masses of Guillaume Du Fay (2016), and music from the Sistine Chapel (2012). A short film titled "Sounds of Renaissance Florence" (2021) recaptures the soundscape of fifteenth-century Italy.

Two projects in the digital humanities strive to make the period as a whole more accessible. Rodin directs the "Josquin Research Project" (josquin.stanford.edu), a digital tool for exploring a large musical corpus. He co-directs "Mapping the Musical Renaissance," which facilitates basic understanding as well as serendipitous discovery.

Rodin is the recipient of awards and fellowships from the Guggenheim Foundation; the Université Libre de Bruxelles; the American Council of Learned Societies; the American Society of Composers, Authors, and Publishers; the Harvard University Center for Italian Renaissance Studies; and the American Musicological Society. He has been featured in a variety of public forums, including The New Yorker. He prepares new editions of all the music Cut Circle performs; these are freely available through the Josquin Research Project. For his work with Cut Circle he has received the Prix Olivier

Messiaen, the Noah Greenberg Award, Editor's Choice (Gramophone), and a Diapason d'Or. Cut Circle's latest album was a finalist for a Gramophone Award.

At Stanford Rodin directs the Facsimile Singers, in which students develop native fluency in old musical notation. He has organized symposia on the composer Johannes Okeghem, medieval music pedagogy, musical analysis in the digital age, and regional Italian cooking.

## ACADEMIC APPOINTMENTS

- Professor, Music

## ADMINISTRATIVE APPOINTMENTS

- Osgood Hooker Professor in Fine Arts, Department of Music, Stanford University, (2024- present)
- Visiting Researcher, Institut de recherche en musicologie, Centre national de la recherche scientifique (CNRS), Paris, (2022-2023)
- Frederick Burkhardt Residential Fellow, Villa I Tatti, Harvard Center for Italian Renaissance Studies, Florence, (2017-2018)
- Co-editor, Journal of Musicology, (2015-2019)
- Associate Professor of Music, Stanford University, (2014-2024)
- Faculty Fellow, Stanford University, (2011-2013)
- Director, Josquin Research Project, (2010- present)
- Assistant Professor of Music, Stanford University, (2007-2014)
- Director, Cut Circle, (2003- present)
- Teaching Assistant, Harvard University, (2002-2004)

## HONORS AND AWARDS

- Guggenheim Fellowship (awarded 2017), John Simon Guggenheim Foundation (2022–23)
- Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars, American Council of Learned Societies (2017–18)
- Villa I Tatti postdoctoral fellowship (declined), Harvard University Center for Italian Renaissance Studies (2017–18)
- Prix Banneux for scholarship on the history, culture, and geography of Wallonia, Université Libre de Bruxelles (2014)
- Digital Innovation Fellowship, American Council of Learned Societies (ACLS) (2013–14)
- Deems Taylor Award for "Josquin's Rome: Hearing and Composing in the Sistine Chapel", American Society of Composers, Authors, and Publishers (2013)
- Graves Award in the Humanities, American Council of Learned Societies and Pomona College (2010)
- Hellman Faculty Scholar Award, The Hellman Fellow Fund (2010)
- Noah Greenberg Award, American Musicological Society (2010)
- Alvin H. Johnson AMS 50 Dissertation-Year Fellowship, American Musicological Society (2006–7)
- Nino Pirrotta Fellowship, Harvard University (2006)
- Paul A. Pisk Prize, American Musicological Society (2006)
- Oscar S. Schafer Award for excellence in teaching non-majors, Harvard University (2005–6)
- Term Time Award, Graduate School of Arts and Sciences, Harvard (2005)
- Richard F. French Prize, Harvard University (2003)
- Excellence in Teaching Awards, Committee on Undergraduate Education, Harvard (2002)
- Phi Beta Kappa, University of Pennsylvania (2000)

### BOARDS, ADVISORY COMMITTEES, PROFESSIONAL ORGANIZATIONS

- Editor, Journal of Musicology (2015 - present)
- Member, AMS Council (2013 - present)
- Director, Josquin Research Project (josquin.stanford.edu) (2010 - present)
- Chair, Undergraduate Studies Committee, Stanford Music, Stanford University (2008 - 2010)
- Member, Graduate Studies Committee, Stanford Music, Stanford University (2007 - 2008)
- Artistic Director, Cut Circle (vocal ensemble; cutcircle.org) (2003 - present)
- President, Graduate Music Forum, Harvard University (2003 - 2005)

### PROFESSIONAL EDUCATION

- PhD, Harvard University , Musicology (2007)
- BA, University of Pennsylvania , Music (2000)

### LINKS

- Jesse Rodin - Department of Music: https://music.stanford.edu/people/jesse-rodin

## Teaching

### COURSES

**2026-27**

- Music History to 1600: MUSIC 40 (Aut)
- Renaissance Notation: MUSIC 300B (Win)
- Stanford Facsimile Singers: MUSIC 159K (Aut)
- Stanford Facsimile Singers: MUSIC 159KZ (Aut)

**2025-26**

- Music History to 1600: MUSIC 40 (Aut)
- Research Seminar in Musicology: MUSIC 310 (Spr)
- Stanford Facsimile Singers: MUSIC 159K (Aut)
- Stanford Facsimile Singers: MUSIC 159KZ (Aut, Spr)

**2024-25**

- Music History to 1600: MUSIC 40 (Aut)
- Musicology Dissertation Colloquium: MUSIC 330 (Win)
- Renaissance Notation: MUSIC 300B (Win)
- Stanford Facsimile Singers: MUSIC 159K (Spr)
- Stanford Facsimile Singers: MUSIC 159KZ (Spr)

**2023-24**

- Music History to 1600: MUSIC 40 (Win)
- Musicology Dissertation Colloquium: MUSIC 330 (Spr)
- Renaissance Notation: MUSIC 300B (Win)
- Research Seminar in Musicology: MUSIC 310 (Aut)

### STANFORD ADVISEES

**Doctoral Dissertation Advisor (AC)**

Zach Haines, Daniel Koplitz

**Doctoral (Program)**

Simon Frisch, Zach Haines, Daniel Koplitz, Qing Lee

## Publications

### PUBLICATIONS

- **The Josquin canon at 500 with an appendix produced in collaboration with Joshua Rifkin** *EARLY MUSIC*
  Rodin, J., Rifkin, J.
  2021; 49 (4): 473-497
- **The Songbook as Sensory Artifact** *SENSORY REFLECTIONS: TRACES OF EXPERIENCE IN MEDIEVAL ARTIFACTS*
  Rodin, J.
  edited by Griffiths, F., Starkey, K.
  2018; 1: 22–49
- **"Form and Experience in Fifteenth-Century Music: Problems, Fallacies, New Directions"** *Journal of the Alamire Foundation*
  Rodin, J.
  2016; 8: 275–92
- **The Cambridge History of Fifteenth-Century Music**
  edited by Rodin, J., Berger, A.
  Cambridge University Press.2015
- **New Josquin Edition vl. 6 (critical edition of the L'homme armé masses of Josquin des Prez)**
  edited by Rodin, J.
  Royal Society for Music History of The Netherlands.2014
- **Josquin des Prez** *Lexikon der Musik der Renaissance*
  Rodin, J.
  edited by Schmierer, E.
  Laaber-Verlag.2012
- **Josquin's Rome: Hearing and Composing in the Sistine Chapel**
  Rodin, J.
  Oxford University Press and American Musicological Society Studies in Music.2012
- **With a Flourish: Melismatic Writing in Du Fay's Early Songs** *Essays on Renaissance Music in Honour of David Fallows: Bon jour, bon mois, et bonne estrenne*
  Rodin, J.
  edited by Fitch, F., Keil, J.
  Woodbridge: Boydell Press.2011: 114–23
- **Ockeghem's Highpoints** *The Soul of Wit: Micro-Festschrift Rob Wegman zum 50. Geburtstag*
  Rodin, J.
  edited by Cuthbert, M. S.
  Somerville, MA: Wall Status Press.2011
- **UNRESOLVED** *MUSIC & LETTERS*
  Rodin, J.
  2009; 90 (4): 535-554
- **When Josquin Became Josquin** *ACTA MUSICOLOGICA*

Rodin, J.
2009; 81 (1): 23-38

- **A ‘Most Laudable Competition’? Hearing and Composing the Beata Virgine Masses of Josquin and Brumel** *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*
  Rodin, J.
  2009; 60: 3-24
- **Unresolved** *Music & Letters*
  Rodin, J.
  2009; 90: 535-54
- **"When in Rome ...": What Josquin learned in the Sistine Chapel (Josquin des Prez)** *72nd Annual Meeting of the American-Musicological-Society*
  Rodin, J.
  UNIV CALIFORNIA PRESS.2008: 307–72
- **'When in Rome…': What Josquin Learned in the Sistine Chapel** *Journal of the American Musicological Society*
  Rodin, J.
  2008; 62: 307-72
- **A Josquin substitution** *EARLY MUSIC*
  Rodin, J.
  2006; 34 (2): 249-?
- **Finishing Josquin's "unfinished" mass: A case of stylistic imitation in the 'Cappella Sistina'** *JOURNAL OF MUSICOLOGY*
  Rodin, J.
  2005; 22 (3): 412-453