Josquin Des Prez And His Musical Legacy An Introductory Guide

The first quarter of the sixteenth century witnessed tightening connections between rhetoric, poetry, and music. In theoretical writings, composers of this period are evaluated according to their ability to reflect successfully the emotions and meaning of the text set in musical terms. The same period also witnessed the rise of the five- and six-voice chanson, whose most important exponents are Josquin des Prez, Pierre de La Rue, and Jean Mouton. The new expanded textures posed several compositional challenges but also offered greater opportunities for text expression. Rhetorical analysis is particularly suitable for this repertory as it is justified by the composers' contacts with humanistic ideals and the newer text-expressive approach. Especially Josquin's exposure to humanism must have been extensive during his long-lasting residence in Italy, before returning to Northern France, where he most likely composed his multi-voice chansons. The present dissertation explores the musico-rhetorical resources that demonstrate how composers read and interpreted contemporary poetic texts in conjunction with their efforts to accommodate larger textures in the secular domain. Musical rhetoric is thus understood as the totality of musical gestures that aim to secure a successful delivery of musical speech. Musico-rhetorical analysis of the repertory demonstrates that composers of the time read more in the poetry they set than the rhyme scheme and the syntax of the verses. They responded, albeit by various and subtle musical means, to the semantic implications of the text, its bawdy, serious, or mixed register, to the changes from indirect speech to personal declaration or third-person address, to the sonorous quality of the verse and its projection through the expanded polyphonic fabric, and to the resonances of the text with other texts or musical settings. Especially in chansons in the courtly register, composers frequently employed gestures derived form classical rhetoric either to alert the listener to a specific textual point or to weave meaningful connections that project the larger argument of the text. The expanded texture functioned as a multi-layered canvas on which multiple readings of the text were juxtaposed in intricate relationships.

Josquin des Prez and His Musical Legacy is the most up-to-date contribution to the research on one of the most important and internationally famous composers of the Renaissance. This monograph offers factual information on the composer as well as insights into his 16th-century and modern reception, a survey of the sources of his music, and a discussion of the thorny issue of authorship. Willem Elders, one of the most distinguished scholars of Josquin's music, also discusses the influence of Gregorian chant as a source of inspiration and explains the various aspects of Josquin's symbolic language. Each individual work (including some of those in the old Josquin edition now considered inauthentic) receives a short discussion of relevant contextual aspects and interesting musical features. Ranges and lengths are given for each work. The style is adapted to the professional musicologist as well as to the 'music lover' and performer. Includes 45 figures and 90 musical examples.

The fifteenth and sixteenth centuries represented a true golden age in the musical history of the Netherlands, Belgium, and Northern France, producing such widely influential composers as Josquin des Prez, Ockeghem, Obrecht, and others, whose music is still acclaimed today for its contrapuntal skill and sublime beauty. This study considers this unique school of composers in the broader context of Renaissance culture. Dealing systematically with sacred, secular, and instrumental compositions that are representative of the period, Elders examines the identity of the so-called Netherlands School and explains the extraordinary trend of migration southwards. The book includes numerous illustrations and musical examples, short biographies and summaries of over fifty composers, and a glossary of musicological terms.

This Companion presents the most complete discussion ever published in English on the music of the greatest composer of the late fifteenth and early sixteenth centuries. A collaborative effort by a team of distinguished scholars, the volume provides a basic survey of Josquin's music and the many problems that attend it. Taking account of the most recent research, the book also includes a sampler CD of Josquin's works specially recorded by The Clerk's Group.

Josquin Des Prez and His Musical Legacy is a comprehensive guide to the life and works of one of the most important composers of the Renaissance. It is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

In an article published in 1979, Ludwig Finscher defined imitation and text treatment as the main parameters of the stylistic shift he detected in motet composition around 1500, and Josquin Desprez as the composer whose works embodied them most clearly. This volume of twenty-five essays by leading Renaissance musicologists - based on a conference which took place in Bangor (Wales) in 2007 - takes stock of developments in motet research in the intervening three decades. It does focus considerable attention on text treatment and compositional technique (texture and cantus firmus manipulation as much as imitation in the strict sense), but also on questions such as regional repertoires (such as Bohemia and Spain), manuscripts (such as the 'Medici Codex'), and semantic aspects (devotion, symbolism etc.). Josquin's oeuvre, while still the focus of several essays, is contextualized through studies on composers as diverse as Regis, Busnoys, Obrecht, Fevin, Moulu, Gascongne, Gaffurio, Martini, and Senfl. Although there are still many questions to be answered about the motet around 1500 - a period which, according to Joshua Rifkin, is like a 'black hole' for the genre given the lack of extant works, ascriptions, and stylistic consistency - the volume is an important step forward in exploring and understanding this crucial repertoire.

The most up-to-date contribution to the research on one of the most important and internationally famous composers of the Renaissance.
Covering the Renaissance and Reformation, this volume introduces a unique set of interdisciplinary biographical dictionaries covering the great cultural figures of Western civilization.

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