

## Josquin Des Prez And His Musical Legacy An Introductory Guide

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

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. This volume is the first monograph on Renaissance music devoted to discuss compositions which involve symbolism inspired by ideas and themes inherent in the musical culture of the time, and to present means for controlling the process of their interpretation.

Matt Boynick features biographical information about the life and works of French composer Josquin des Prez or Desprez (c. 1440-1521), as part of Classical Music. The biographical information was extracted from "The Grove Concise Dictionary of Music," edited by Stanley Sadie. Desprez wrote sacred works, motets, chansons, and other works. Desprez was one of the most popular Renaissance composers.

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.

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics.

Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history.

Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

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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 from classical rhetoric either to alert the listener to a

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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.

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.

Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

The most up-to-date contribution to the research on one of the most important and internationally famous composers of the Renaissance.

A great deal of research over the past forty years has had an impact on Josquin's music: most of his works are now available in high-quality recordings that make them easily familiar to any researcher, and the main sources have been far more thoroughly explored. Furthermore, new biographical findings, particularly within the last ten years, have shown that much of what was written about Josquin's life was based on documents that concerned other people entirely. For example, Josquin's birthdate has been advanced by more than ten years, with major consequences for our view not only of his music and its chronology, but also of most other music of the time. This book assembles and assesses the newly available material. It builds the main works into the narrative of Josquin's life.

Appendices include a critical listing of the documents about Josquin, a summary of later literary references to him, summaries of the relevant information about the main figures mentioned in the book, a list of other musicians at the time named 'Josquin' or something similar (35 of them!), and much more.

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: *Missa Pange lingua* (Josquin Desprez); *Missa Papae Marcelli* (G. P. da Palestrina); B

Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven); St. Paul (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections-history, analysis, and performance practice. Discussions of history are focused on relevancies-the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror

structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.

Based on extensive documentary and archival research, *Music in Renaissance Ferrara* is a documentary history of music for one of the most important city-states of the Italian Renaissance. Lockwood shows how patrons and musicians created a musical center over the course of the fifteenth-century, tracing the growth of music and musical life in rich detail. It also sheds new light on the careers of such important composers as Dufay, Martini, Obrecht, and Josquin Desprez. This paperback edition features a new preface that re-introduces the book and reflects on its contribution to our modern knowledge of music in the culture of the Italian Renaissance.

*Josquin's Rome* offers a new reading of the works composed by Josquin des Prez during his time as a singer and composer for the pope's private choir. New articles on du Fay and Desprez, on sacred and secular music, and reception history, form a fitting tribute to one of the field's foremost scholars.

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