

Abstracts

Volker Reinhardt: Josquin des Prez in Italy. Power, Court and Culture in Milan, Rome and Ferrara

The subject of the following paper is Josquin des Prez's sojourn in Italy between 1484 and 1504, which will be newly contextualised and interpreted from the vantage point of social history. At the centre of the study is the grand musician's affiliation with Cardinal Ascanio Maria Sforza's patronage. This social inclusion of des Prez carries a series of precisely defined responsibilities, of which the most important was to support the patron's prestige through an innovative and radiant art. Not only the Cardinal, but also his brother Ludovico, the controversial ruler of Milan at that time, as well as the recently from obscure origins risen Sforza family were in dire need of such a propaganda, primarily because of their ambitions to distinguish themselves between the well-established ruling families of Renaissance Italy. Furthermore, Josquin's activity within the papal chapel will also be highlighted from the viewpoint of Cardinal Sforza's patronage, whose influence inside the Curia had dominated the first years of Alexander VI's pontificate. That des Prez would eventually retreat himself from Italy after a short intermezzo in Ferrara after 1504, is thus to be interpreted as a direct consequence of the diverse crises in this politically unstable country.

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Philine Helas: The Portrait of the Composer and Music Theorist. A New Pictorial Theme in Italy in the 15th Century

We do not know of an artist or work of art that can be surely associated with Josquin des Prez. Starting from the portrait of a musician by Leonardo da Vinci, the article is concerned with portraits of composers and music theorists. In contrast to musicians and singers, who were often represented in the Middle Ages, these are a new pictorial theme in 15th century Italy, which develops in parallel with the appreciation of the composer.

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Laurenz Lütteken: Musarum decus? Josquin's Realities and the Reality of Josquin

Josquin is probably the first composer in music history to have had a continuous, unbroken reception-history since his lifetime. However, in the course of the 17th century, this perception was limited to a few stereotypes, for

which Glarean's *Dodekachordon* was just as much a point of reference as Luther's Josquin-Apology. The article attempts to return to a kind of ›historical‹ perception using a few examples. The aim is to try to explore where Josquin's fame for his contemporaries could have been based. The main focus lies on the large chansons, the relationship to antiquity and the idea of mass composition as a genre.



Christiane Wiesenfeldt: Between Ordo and Varietas. Strategies of Retelling in Josquin's Mass Works

The subject of the article is the literary concept of retelling from a musicological perspective. For this literary concept the distinction between ›materia‹ and ›artificium‹ is fundamental. In modern times, the ›artificium‹ became more and more important for the shape and identity of an artist's work, while in the pre-modern era the ›materia‹ formed the aesthetic primacy of cultural memory. Thus, the ›materia‹ was constantly repeated, it was ›retold‹ over centuries and always remained present. As Josquin's masses are always altering between ›ordo‹ and ›varietas‹, while dealing with the same text and traditional cantus firmi, the concept of retelling as an analytical tool may open up new perspectives.



Klaus Pietschmann: Sublimated Sensuality. Josquin's Masses in Liturgical and Piety-Historical Perspective Using the Example of the *Missa Gaudeamus*

The article reflects on possibilities to understand Josquin's masses within the context of late medieval piety and liturgy. The theological training of a 15th century cleric-composer and the liturgical conditions in the context of the papal chapel are considered in order to understand the spiritual background and reception of Josquin's masses. A hitherto unconsidered report on a mass in the title church of Cardinal Ascanio Sforza on 15 June 1489, the month of Josquin's admission to the papal chapel, serves as a more detailed example. It is argued that the *Missa Gaudeamus* was composed for this occasion.



Daniel Tiemeyer: Josquin's Marian Compositions in the Context of Contemporary Piety

This article examines the devotional and contemporary context of the cult of the Virgin Mary around 1500 and Josquin's Marian compositions, which constitute a large portion of his works. It highlights the significant role of

Mary as the *Mediatrix*, the most important devotional practices as well as her major feats and the liturgical framework that structured the daily practice of religious services. Besides that, the essay investigates the huge importance for Josquin by compiling his Marian repertory and giving a brief overview of each genre that the composer utilized in order to pay tribute and reverence to her.



Stefan Menzel: Josquin's motets in the Lutheran Service

The German speaking lands were the center of Josquin's posthumous popularity. Here his motets belonged to the core repertoire of Lutheran service music forming a tradition of performance that was still vivid at the beginning of the seventeenth century. This article explores the role of motets in the Lutheran liturgy between c. 1520 and 1600, providing a framework for understanding how specific textual and musical characteristics were conceptualized by Lutheran intellectuals. Within this conceptual framework, additionally, possible Lutheran readings of Josquin's motet *Praeter rerum seriem/Virtus Sancti Spiritus* 6 v. will be discussed.



Thomas Schmidt: Imitation Technique or Textual Treatment? Two Complementary Principles of Composition in the Motets of Josquin

Josquin's motets have been regarded as exemplary in their synthesis of imitative motivic counterpoint with an effective text setting in rhetorical and declamatory terms, understood as »humanistic« in modern times, at least since Ludwig Finscher's 1979 essay »On the Relationship between Imitation Technique and Text Treatment in the Age of Josquin«. The motivic density and consistency found in Josquin's oeuvre, which has attracted much attention in music scholarship in recent decades, does not, however, automatically go hand in hand with »good« text treatment. On the contrary, the linear prose texts (above all the Psalms), which from around 1500 onwards became the primary basis for motets, at first sight seem to resist a unification of the musical material and its treatment. This essay attempts to show how Josquin nevertheless undertakes to combine his motivic and textural »obsessiveness« (Jesse Rodin) with a sensitive setting of the text.



Michael Meyer: Work Individuality, Canon and Prayer. Reflections on Josquin's Ostinato Tenor Motets

Despite the fact that Josquin's ostinato tenor motets – *Illibata dei virgo*, *Miserere mei*, *Deus*, *Salve regina* and *Ut Phebi radiis* – comprehend some the composer's most celebrated works, they have scarcely been discussed as a group. After a brief analytical overview, this article tries to assess the relevance of a selection of overall contexts, particularly of the contemporary discussion about varieties, of the subgenre's history regarding other composers, and of the culture of prayer and devotion. It is shown that Josquin used the ostentatious tenor repetition structures to empower the idea of musical authorship and the individuality of his works.

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Felix Diergarten: Wondrously Beautiful. In Defense of *Ecce tu pulchra es*

Josquin's motet *Ecce tu pulchra es* took pride of place in Petrucci's print *Misse Josquin* of 1502, where it was the sole motet published together with five polyphonic mass cycles. The piece fell from grace, however, in the 20th century. While it showcases the whole gamut of cantus firmus free imitative counterpoint in magnificent elegance and beauty (probably the reason why Petrucci published it in such a prominent position), Josquin's motet is rather reserved in its rhetoric – the likely cause for the disappointment it inspired in many 20th-century listeners.

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Esma Cerkovnik: *Poenitentia*, *devotio* and *conversio*. About Josquin's Penitential Psalm Motets

What do we know about the nature of Josquin's penitential psalms? This text seeks to contribute to the argument that Josquin, in his penitential psalm motets, offered his thorough reading of these texts. His psalm exegesis seems in this sense to be twofold: he not only appears to be making choices of and in the psalm texts, but he offers his interpretation also through music. Specific musical solutions correspond to some aspects of the context regarding penitence around 1500, particularly in the specific treatment of the sense of hearing, a feature characteristic of almost all of the penitential psalms set to music by Josquin.

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Nicole Schwindt: »*Josquin des Prez, ne faites plus chanson*«. Josquin and the Imperative of the Cantilena

To his contemporaries, Josquin's chansons seem to have been as representative of his output as the sacred genres. During his lifetime, the musician experienced a fundamental change in chanson composition. He still knew the melismatic style of the Dufay generation, but worked mainly on the type based on »popular« tunes. Their short melodic phrases were particularly convenient to his interest in rational and economic procedures (among other things, in canons), but they were at odds with the tradition of the arched melodic line. The main focus of the article is on Josquin's engagement with the chanson »cantilena« in his earlier periods and the presumed synthesis of melodic and rational demands in his late compositions.

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Guido Heidloff-Herzig: A Look into Josquin's Composing Room. Six-part Movement Concepts in the Chanson *Se congié prens*

A characteristic feature in the chansons for five or six voices by Josquin is the underlying structure of a two-voice canon. Composing for six voices must have been a highly intellectual challenge in the Renaissance due to working without score and mainly composing in mind.

At about 1500 also Josquin begins to master this challenge by developing solutions on the basis of two-voice canons. By the means of forensic analyses, a possible genesis of the chanson *Se congié prens* will be reconstructed in order to detect Josquins novel approaches.

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Michael Chizzali: *Aufer a nobis domine*, a newly discovered Contrafactum of Josquin's Chanson *N'esse pas ung grant desplaisir*, and the Relevance of »Humanistic« Approaches to the Text

The partbooks with the signature 69.2.45 situated at the Zwickau Ratsschulbibliothek contain *Aufer a nobis domine*, a hitherto unknown contrafactum of Josquin's chanson *N'esse pas ung grant desplaisir*. A crucial feature of the manuscript is the intertextual density which strongly refers to an academic environment. Analysis of the interaction between music and new text highlights the relevance of Humanism in Central Germany in the second half of the sixteenth century, not only as a concept of education but also as a basic frame for subtle text underlying. Within Josquin's German reception, this is an aspect mostly ignored until now.

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Gesa zur Nieden: The Path into the Unknown. Ernst Bloch's Josquin Reception in the Field of Tension between the Historical Philosophy of Interiority and Music History

From 1916 to the 1960s, Ernst Bloch worked on a philosophy of music based on the utopian expressiveness and inwardness of music. For this purpose, he designed a non-chronological history of music based on the connection between counterpoint and harmonic design in Bach, Beethoven and Wagner, as well as on their handling of the forms of the fugue and the symphony. The essay examines the incorporation of Renaissance music, and Josquin in particular, into Bloch's philosophy of music. As his orientations to Ambros, Riemann and Křenek show, Bloch relied less on strictly music-historical designs than on practice-oriented music histories, which were far more forward-looking than music-historical works in his time.