P: Josquin Festival Conference programs, etc.

THE CITY UNIVERSITY OF NEW YORK
Graduate Center
33 West 42nd Street
New York, New York 10036

A Josquin Sing!

Presented by the
Ph.D. Program in Music

Details Inside

Open to the public

Admission Free

International JOSQUIN Festival-Conference

IOSQVINVS PRATENSIS.

Lincoln Center, New York City
June 21-25, 1971

Sponsored by The American Musicological Society
Co-sponsored by The International Musicological Society
and The Renaissance Society of America

PRELIMINARY PROGRAM

Opening Session
Monday, June 21, 10:00 A.M.
Josquin des Prez, Fanfare for four wind instruments
Welcome
Two lamentations on the death of Josquin des Prez
Musae Jovis ter maximi, *Nicolas Gombert*
O mors inevitabilis, *Hieronymus Vinders*
Opening address by Friedrich Blume
Two lamentations by Josquin des Prez
Planxit autem David
Déploration d'Ockeghem
The four ensembles will share in the performance of the music for the opening session.

Four Concerts at Alice Tully Hall
= *Monday, June 21, 8:30 P.M.* =
New York Pro Musica (Paul Maynard, Conductor)
= *Tuesday, June 22, 8:30 P.M.* =
Prague Madrigal Singers (Miroslav Venhoda, Conductor)
= *Thursday, June 24, 8:30 P.M.* =
Schola Cantorum of the Süddeutscher Rundfunk
(Clytus Gottwald, Conductor)
= *Friday, June 25, 8:30 P.M.* =
Capella Antiqua (Konrad Ruhland, Conductor)

In addition to a rich selection of motets and secular music, the following five Masses will be performed in their entirety:

Missa L'ami baudichon
Missa D'ung aultre amer
Missa Fortuna desperata
Missa La sol fa re mi
Missa de Beata Virgine

Workshops: *The Performance and Interpretation of Josquin's Music*

Tuesday, June 22, 3:00 P.M. Masses
Thursday, June 24, 3:00 P.M. Motets
Friday, June 25, 3:00 P.M. Secular Music

The workshops will be directed by scholar-musicians whose names will be announced later. The four ensembles and a few musicologists will co-operate in exploring various ways of performing and interpreting Josquin's compositions. In the center of the workshops stand experimental demonstration and the debate between performers and scholars.

Symposium: *Problems in Editing the Music of Josquin des Prez*

Wednesday, June 23, 3:00 P.M.

A critique of the first edition and proposals for the second edition. The participants will be: Myroslaw Antonowycz, Ludwig Finscher, René B. Lenaerts, Lewis Lockwood, Edward Lowinsky, Arthur Mendel.

Papers

Monday, June 21, 3:00 P.M. Tuesday, June 22, 9:00 A.M.
Wednesday, June 23, 9:00 A.M. Thursday, June 24, 9:00 A.M.
Friday, June 25, 9:00 A.M.

Following is the list of speakers and topics:

Myroslaw Antonowycz: Illibata Dei Virgo: *A melodic self-portrait of Josquin des Prez"*

Jaap van Benthem: "A critique of the readings of Josquin's three-part chansons in manuscripts and prints"

Nanie Bridgman: "On the discography of Josquin and the interpretation of his music in recordings"

Howard Mayer Brown: "Instrumental transcriptions of Josquin's motets"

Frank D'Accone: "The performance of sacred music in Italy during Josquin's time, ca. 1475–1525"

Carl Dahlhaus: "Dissonance treatment in the motets of Josquin des Prez"

Willem Elders: "The plainchant in the motets of Josquin des Prez"

Ludwig Finscher: "Historical reconstruction versus structural interpretation in the performance of Josquin's motets"

Claudio Gallico: "Josquin's compositions on Italian texts and the frottola: affinities and differences"

Maria Luisa Gatti Perer: "Art and Architecture in Lombardy at the time of Josquin des Prez"

James Haar: "Some remarks on the Missa La sol fa re mi*"*

Don Harran: "Ambros and Burney as students and editors of Josquin's music"

Lothar Hoffmann-Erbrecht: "Problems in the interdependence of Josquin sources"

Brian Jeffery: "The literary texts of Josquin's chansons"
Herbert Kellman: "Josquin and the courts of the Netherlands and France: the evidence of the sources"
Winfried Kirsch: "The German Josquin tradition: sources, repertory, and musical peculiarities of the German reception in the 16th century"
René B. Lenaerts: "Musical structure and performance practice in Masses and motets of Josquin and Obrecht"
Lewis Lockwood: "Josquin at Ferrara: new documents and letters"
Edward Lowinsky: "Ascanio Sforza's life: a key to Josquin's biography and an aid to the chronology of his works"
Arthur Mendel: "Chronology and authenticity: some attempts to apply objective style criteria"
Saul Novack: "Tonal tendencies in Josquin's use of harmony"
Leeman Perkins: "Aspects of modal treatment in Josquin's Masses"
Martin Picker: "Josquiniana in some manuscripts at Piacenza"
Nino Pirrotta: "Josquin in the literary and musical writings of the 16th century"
Gustave Reese: Topic to be announced
Walter Rubsamen: "Unifying techniques in selected Masses of Josquin and La Rue: a stylistic comparison"
Edgar Sparks: "Problems of authenticity in Josquin's motets"
Robert Stevenson: "Josquin in the music of Spain"
Geneviève Thibault: "Instrumental transcriptions of Josquin's secular music"
John White: "Performance variables in the secular works of Josquin"

Walter Wiora: "The structure of wide spanned melodic lines in early and late works of Josquin"

All sessions except the concerts will take place in the Juilliard School.

PRE-REGISTRATION

We urge all those interested in attending the Josquin Commemoration to register now. Early registration will allow us to estimate the number of those planning to attend and to reserve the conference rooms needed to seat the participants. Juilliard School is the host for the Conference and can offer halls for 500 or 1000 persons.

Registration now is the most effective form of support you can give to the Festival.

Claude V. Palisca
President, American Musicological Society

Edward Lowinsky
Director, International Josquin Festival-Conference

The registration fee of $20 ($12.50 for students) includes admission to the four concerts. The pre-registration fee is half the amount of the registration fee. Payment of the whole registration fee now, if preferred, is possible and is welcome. If there is a considerable demand for additional seats by Conference participants for spouses or friends—only requests for series tickets can be considered—an attempt will be made to meet that demand.

Information on the Conference hotel will be sent out later.

Please send the form below, together with your check, to:

Edward Lowinsky, Director
Josquin Festival-Conference
7440 South Constance
Chicago, Illinois 60649

Name: _____
(Please print or type)
Address: _____

_____

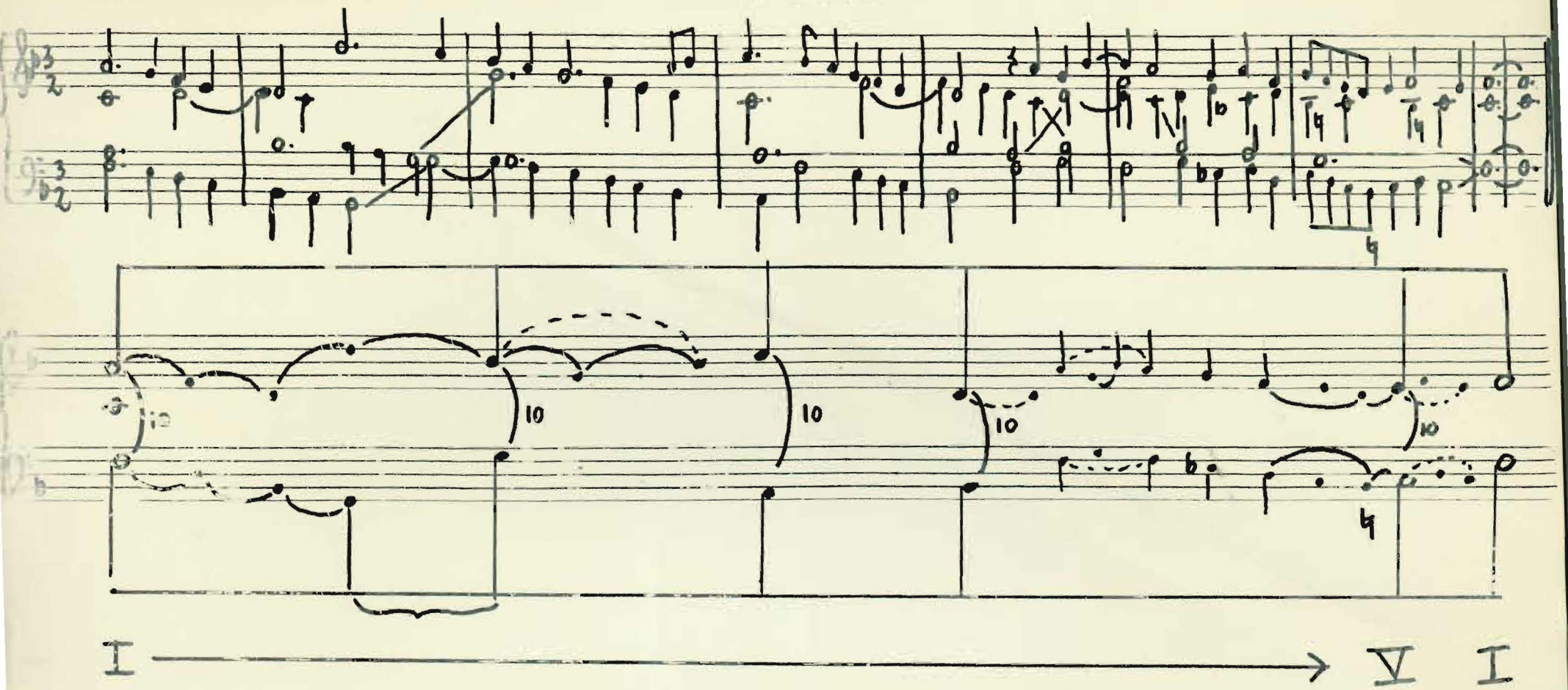
Affiliation: _____

I am enclosing a check for $____ made payable to:
A.M.S. (Josquin Festival)
I should be interested in receiving ___ extra series tickets.

Robertus Guiliermus Chicagoensis scripsit

Printed in U.S.A.

DOMINE DEUS, AGNUS DEI, FILIUS PATRIS (Gloria, b.50-58)



TONAL TENDENCIES IN JOSQUIN'S USE OF HARMONY

Saul Novack

Note: There are 20 pages of text and 5 pages of footnotes.

There are 9 musical examples. With the exception of one example (#3), located on page 7, all examples follow the page to which reference to them is made. These examples are on the following pages:

3A, 5A, 9A, 12A, 13A, 14A, 15A, 17A.

MOTETTEN

titel	stemmen	deel	no.	aflevering
Absalon, fili mi	4	Suppl.	5	55
Absolve, quaesumus, Domine	6	V	82	49
Alma Redemptoris Mater — Ave Regina	4	I	21	7
II: Tu quae genuisti — Gaude virgo				
Alma Redemptoris Mater	4	II	38	21
II: Tu quae genuisti				
Ave Christe	4	V	76	46
II: Salve lux mundi				
Ave Maria . . . benedicta tu	4	I	2	2
Ave Maria . . . virgo serena [= Josquin]	4	I	1	2
Ave Maria . . . virgo serena [= anoniem]	6	I	1a	2
Ave Maria . . . virgo serena	7	Suppl.	16	55
Ave maris stella	3—4	Suppl.	1	55
Ave maris stella	4	V	94	52
II: Virgo singularis				
Ave mundi spes, Maria	4	Suppl.	15	55
II: Ave gemma, coeli luminarium				
III: O castitatis lilium				
Ave nobilissima creatura	6	II	34	18
II: Tibi, domina gloriosa				
Ave verum	2—3	I	12	4
II: Cuius latus				
III: O dulcis				
Ave verum	5	V	80	48
II: Cuius latus				
III: O dulcis				
Beati quorum remissae sunt iniquitates	5	IV	62	40
II: Verumtamen in diluvio				
III: In camo et freno				
Benedicite omnia opera Domini Domino	4	III	53	37
Benedicta es, caelorum Regina	6	III	46	35
II: Per illud ave prolatum				
III: Nunc Mater exora				
Caeli enarrant gloriam Dei	4	III	61	39
II: Lex Domini immaculata				
III: Delicta quis intelligit				
Cantate Domino canticum novum	5	V	72	45
II: Tollite hostias				
Christum ducem	4	I	4	2
Christus mortuus est pro nobis	6	V	87	51
De profundis clamavi	4	III	47	35
II: A custodia matutina				
De profundis clamavi	4	V	91	52
II: A custodia matutina				
De profundis clamavi	5	V	90	51
Descendi in ortum meum	4	Suppl.	6	55
Deus, in nomine tuo salvum me fac	4	II	44	25
Deus pacis reduxit a mortuis	4	III	57	38
Domine, Dominus noster	5	V	89	51

Domine, exaudi orationem meam	4	V	92	52
II: Memor fui				
III: Spiritus tuus bonus				
Domine, ne in furore tuo arguas me	4	II	39	21
II: Cor meum conturbatum est				
Domine, ne in furore tuo arguas me	4	III	59	39
II: Turbatus est a furore				
Domine, ne projicias me	4	IV	64	40
II: Sed tibi soli peccavi				
Domine, non secundum peccata	2—4	I	13	4
II: Domine, ne memineris				
III: Quia pauperes				
IV: Adjuva nos Deus				
Dominus regnavit, decorem indutum est	4	IV	65	41
II: Mirabiles elationis maris.				
Ecce Maria genuit	4	I	9	2
Ecce, tu pulchra es, amica mea	4	II	30	16
Factum est autem	4	I	16	6
II: Qui fuit Heli				
III: Qui fuit Obed				
Gaude virgo, Mater Christi	4	I	23	7
Germinavit radix Jesse	4	I	8	2
Homo quidam fecit coenam magnam	5	I	28	9
II: Venite, comedite				
Honor, decus, imperium	4	Suppl.	2	55
Huc me sydereo descendere jussit Olympo	6	II	32	16
II: Felle sitim magni regis				
Illibata Dei virgo nutrix	5	I	27	9
II: Ave virginum				
In Domino confido	4	V	73	45
II: Oculi ejus in pauperem				
In exitu Israel de Egypto	4	III	51	36
II: Deus autem noster				
III: Dominus memor fuit nostri				
In illo tempore assumpsit Jesus	4	V	79	48
In illo tempore stetit Jesus	6	III	55	38
In principio erat Verbum	4	III	56	38
II: Fuit homo				
III: Et Verbum caro				
Iniquos odio habui	4	Suppl.	17	55
Inter natos mulierum	6	V	84	49
Inviolata, integra et casta es, Maria	5	II	42	25
II: Nostra ut pura				
III: O benigna				
Inviolata, integra et casta es, Maria	12	Suppl.	10	55
Jubilate Deo omnis terra	4	IV	66	41
II: Laudate nomen ejus				
Laudate, pueri, Dominum	4	IV	68	42
II: Ut collocet eum Dominus				
Lectio actuum apostolorum	4	II	41	24
II: Facta autem hac voce				
Levavi oculos meos in montes	4	IV	70	42
II: Dominus custodit te				
Liber generationis Jesu Christi	4	I	15	6

II: Salomon autem genuit Roboam				
III: Et post transmigrationem				
Magnificat	2—4	Suppl.	7	55
Magnificat tertii toni	4	V	77	47
Magnificat quarti toni	4	V	78	47
Magnus es tu, Domine	4	I	19	6
II: Tu pauperum refugium				
Memor esto verbi tui	4	II	31	16
II: Portio mea, Domine				
Mirabilia testimonia tua, Domine	4	IV	69	42
II: Justus es, Domine				
Miserere mei, Deus	5	II	37	21
II: Auditui meo				
III: Domine, labia mea aperies				
Misericordias Domini in aeternum cantabo	4	II	43	25
II: Quoniam est Dominus suavis				
III: Miserere nostri, Domine				
Missus est Gabriel angelus	4	I	17	6
Missus est Gabriel angelus	5	II	40	24
II: Hic erit magnus				
Mittit ad virginem	4	I	3	2
II: Accede, nuncia				
Nesciens Mater virgo virum	5	V	71	45
II: Ipsum Regem angelorum				
Nunc dimittis servum tuum	4	V	93	52
O admirabile commercium	4	I	5	2
O bone et dulcis Domine Jesu	4	I	18	6
O bone et dulcissime Jesu	4	V	96	52
II: Si ego commisi				
O Domine Jesu Christe	4	I	10	4
II-V: O Domine Jesu Christe				
O virgo prudentissima	6	III	45	35
II: Audi, virgo puerpera				
O virgo virginum	6	V	83	49
II: Filiae Jerusalem				
Paratum cor meum, Deus	4	IV	67	41
II: Salvum fac dextera tua				
III: In Idumaeam				
Pater noster, qui es in caelis	6	III	50	36
II: Ave Maria . . . benedicta tu				
Planxit autem David	4	I	20	6
II: Montes Gelboe				
III: Sagitta Jonathae				
IV: Doleo super te				
Praeter rerum seriem	6	II	33	18
II: Virtus sancti Spiritus				
Quando natus es	4	I	6	2
Qui habitat in adjutorio Altissimi	4	III	52	37
II: Non accedat ad te malum				
Qui regis Israel, intende	5	IV	63	40
Qui velatus facie fuisti	4	I	11	4
II: Hora qui ductus tertia				
III: In flagellis				
IV: In amara				

V: Qui jacuisti mortuus				
VI: Christum ducem				
Recordare, virgo Mater	4	Suppl.	8	55
Regina caeli	4	Suppl.	3	55
II: Resurrexit, sicut dixit				
Requiem	5	I	29	9
Responde mihi	4	V	75	46
II: Posuisti in nervo pedem meum				
Responsum acceperat Simeon	6	V	85	49
II: Cum ergo cognovisset				
II: Nunc dimittis servum tuum				
Rubum quem viderat Moyses	4	I	7	2
Salve regina (4)	4	V	95	52
Salve regina	5	III	48	35
II: Eja ergo advocata nostra				
III: Et Jesum				
Salve, sancta facies	4	Suppl.	4	55
Sancta Mater, istud agas	4	Suppl.	9	55
Sancti Dei omnes (Mouton)	4	V	74	46
Sic Deus dilexit mundum	6	V	86	51
Stabat Mater dolorosa	5	II	36	21
II: Eia Mater, fons amoris				
Stetit autem Salomon	4	III	58	39
II: Benedic, Domine, domum istam				
Tribulatio et angustia invenerunt me	4	III	54	37
Tu solus qui facis mirabilia	4	I	14	4
II: Nobis esset fallacia				
Usquequo, Domine, oblivisceris me	4	III	60	39
II: Oculos meos				
Ut Phoebi radiis	4	I	22	7
Veni, sancte Spiritus	6	III	49	36
II: O lux beatissima				
Verbum caro factum est	5	V	88	51
Victimae paschali laudes	4	I	26	9
II: Dic nobis, Maria				
Victimae paschali laudes	6	V	81	48
II: Sepulcrum Christi viventis				
Virgo prudentissima	4	I	25	9
Virgo salutiferi	5	II	35	18
II: Tu potis es primae				
III: Nunc, caeli regina				
Vultum tuum deprecabantur	4	I	24	7
II: Sancta Dei Genitrix				
III: Intemerata virgo				
IV: O Maria				
V: Mente tota				
VI: Ora pro nobis				
VII: Christe, Fili Dei				
in bijlage:			blz.	
Ave Maria . . . virgo serena (Sennfl)	6	I	157	9
II: Ave vera humilitas				

VULTUM TUUM DEPRECABUNTUR (Part VI) ~~Cat. no. 24~~

Ex. 1

431 de qua lu- men or- 435 tum est 440 in te- ne-

A

I III I V I IV (II 7)

bris 445 rec- tis cor- III 449 de.

A

V I 7-6 N 4-3 I

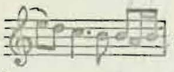
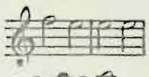
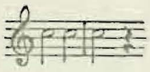
(II6) V I

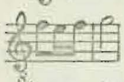
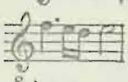
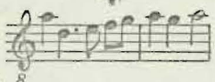
III III

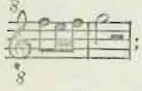
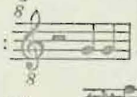
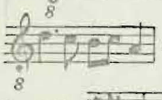
P. 34A

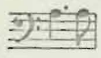
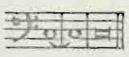
2. Kassel, LANDESBIBLIOTHEK. Ms. Mus. 24.
Superius, 31_2 : semiminima b in plaats van g: 74_2 : minima d in plaats van c.
Tenor. 47_{2-4} : gebonden.
Bassus. 132_{1-2} : gebonden.

3. Verona. BIBLIOTECA CAPITOLARE, Ms. 760

Superius. 47_{1-3} :  ; 93 :  ; 130—131 :  ; 135—136_1 :  .

Altus. 20_{5-6}—21 :  ; 48 :  ; 52—53 :  ; 129_3—130_1: niet gebonden.

Tenor. 17_5—18 :  ; 98 :  ; 122 :  .

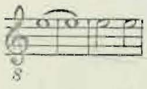
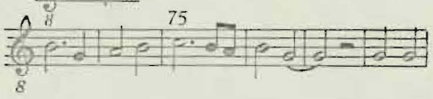
Bassus. 41_1—42_1 : niet gebonden; 58_{3-4} :  ; 83—85 :  ; 104_{3-5} :  .

92. DOMINE, EXAUDI ORATIONEM MEAM

Bronnen:

TOMUS TERTIUS PSALMORUM SELECTORUM . . . NORIMBERGAE, 1553.

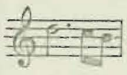
Superius. 73_2—74_1 : niet gebonden; 88 : semibrevis rust ontbreekt; 100_1—150_3 : mezzosopraansleutel; 264—265_1 : gebonden.
Altus. 69_1 : minima d in paats van c: 166_{1-2} :  ; 204 : twee semibreves f.

Tenor. 22_1—24_2 :  ; 73_1—80_1 :  .

Bassus. 156—157_1 : gebonden.

Kassel, LANDESBIBLIOTHEK, Ms. Mus. 24.

Superius. 100_1—124 : mezzosopraansleutel;
147 : longa in plaats van brevis.

Altus. 88 :  ; 204_{1-2} : gebonden; 269_3—270_1 : niet gebonden.

Tenor. 300_2—303_1 : ontbreekt.
Bassus. 156—157_1 : gebonden.

93. NUNC DIMITTIS SERVUM TUUM DOMINE

Bron:

Bologna, BIBLIOTECA DEL LICEO MUSICALE. Ms. Q 20. Geen aantekeningen.

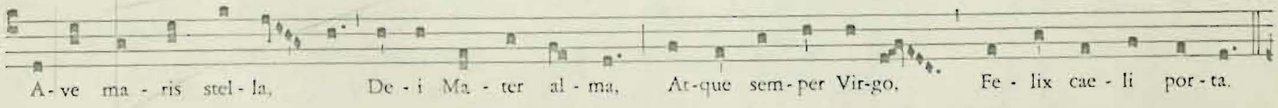
94. AVE MARIS STELLA

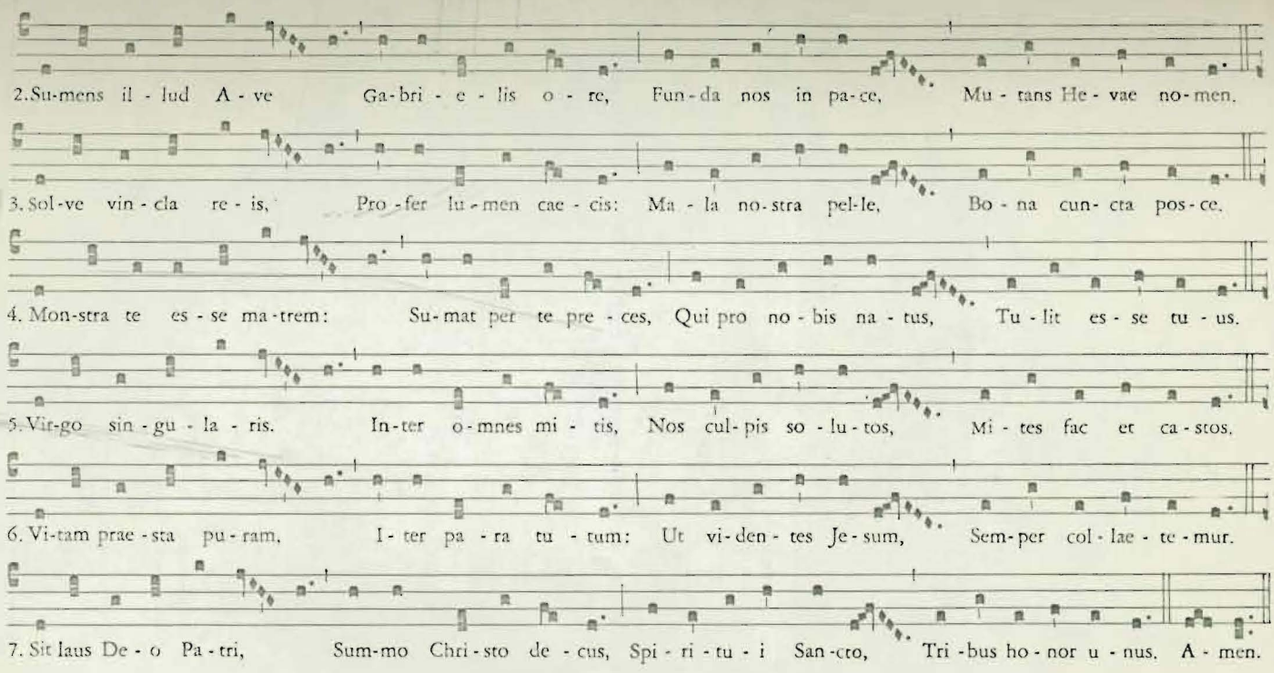
Bron:

Bologna, BIBLIOTECA DEL LICEO MUSICALE. Ms. Q 20. Geen aantekeningen.

Vgl. Antiphonale Romanum . . . Desclee & Co., Paris (1924), p. [117—118].

HYMNUS





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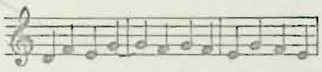
Altus. $119_1 - 121_4$:  .

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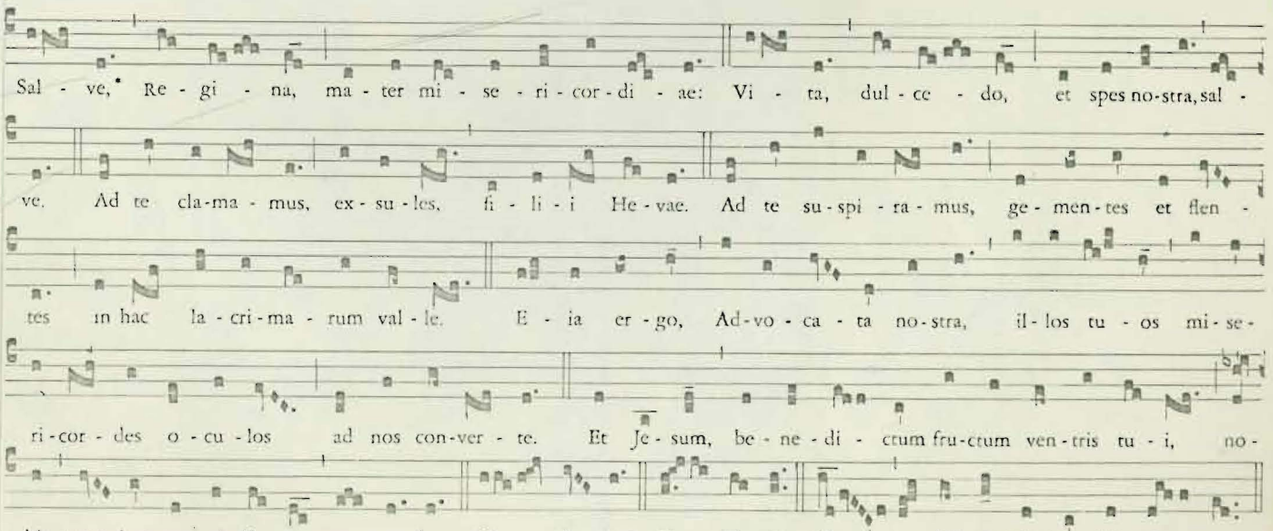

7440 So. Constance
Chicago, Ill. 60649

THE UNIVERSITY OF CHICAGO
THE DEPARTMENT OF MUSIC
5835 UNIVERSITY AVENUE
CHICAGO · ILLINOIS 60637

December 29, 1970

Prof. Saul Novack
232 Beach 132nd St.
Belle Harbor, New York

Dear Saul,

Many thanks for your letter of December 13.

Professor Rowen sounds fine, except that I really need people willing to serve without reservations. Concerning a "social coordinator" I have asked Claire Brook whether she could possibly take on the task all by herself, and Iam glad to say she responded with enthusiasm ("without reservations").

Do you know Benjamin Peck? I am a bit surprised that I have not heard from him at all since Toronto. Could you perhaps discuss with Barry the choice of a second student representative who would bring motivation and practicality to this work?

Your recommendation of Joel Newman, Lewis Lockwood and Martin Picker sound fine, except that the two latter would probably now want to come to New York for a meeting of the committee and they are of course also very busy. Would you be willing to call them and find out (the expense will be carried by the Josquin Festival, upon presentation of a copy of your telephone bill). Please remember that we need people willing to work without reservations. Feel free to say that you have cleared this with me and that I should be delighted if they wanted to serve. It will be helpful if you can give them a concrete idea of what it is they would have to do.

Incidentally, I shall have to be in New York at the beginning of February and if we have a committee assembled by that time I'd be delighted to meet with them.

Looking forward to seeing you in New York, but hoping to hear from you long before then, and wishing you a Happy New Year,

Cordially,

Ed

Edward Lowinsky

232 Beach 132nd Street
Belle Harbor, NY 11694

Dr. Edward Lowinsky
7440 So. Constance Ave
Chicago, Ill. 60649

Jan.16, 1971

Dear Ed:

This letter has been delayed for several reasons, chiefly because I have been unable to contact Martin Picker (his phone is "unlisted", and it has been impossible to get through the Rutgers University switchboard!) and Benjamin Peck (he does not have a phone under his name.). I finally have written to both of them and hope to have a response, to include their phone numbers, very soon. Meanwhile I am very pleased that Lewis Lockwood and Joel Newman have accepted your invitation. Joel was enthusiastic in his response as a reflection of his love for Josquin. Lockwood will come to New York for the initial meeting, and even though he may not be available for further meetings, we can always call upon him telephonically in matters of policy. It is important to have his name on the correspondence of the committee for the purpose of wide representation, and hopefully, Martin Picker will reply positively to add to this feature. I spoke to Barry Brook about a graduate student, and he thought it best to wait until my Josquin seminar is in operation so that we could select an appropriate member thereof. I am counting on Ruth Rowen who is more than willing to work (I think you misunderstood my remarks regarding her), as long as she is not left with the sole responsibility of executing all the decisions and the ~~[illegible]~~ details of labor. You must let me know as soon as you have made your plans when you will be in New York, and give me several possible dates for the meeting (very late afternoon, to include dinner, at the City University, would be best.), so that I can make arrangements with the fewest conflicts.

I am glad that you have settled the "social" coordinator. Mrs. Friedland will be glad to assist Claire, particularly since they are friends and would find it easy to work together. Shall I make this official, i.e., re Bea Friedland?

Otherwise all is well, but impossibly hectic.

Cordially,

HAPPY NEW YEAR!

232 Beach 132nd St
Belle Harbor, N.Y.
December 13, 1970

Dr. Edward Lowinsky
7440 So. Constance Ave.
Chicago, Ill. 60649

Dear Ed:

These are some suggestions in connection with our phone conversation the other night:

I spoke to Ruth Rowen about the committee and, after explaining its purpose and scope, asked her if she would be willing to serve as chairman. She was a bit wary about assuming too much responsibility, but was very willing to serve as chairman provided that I would be a member and make myself available. After my assurances she was quite positive. I told her I was not issuing the invitation, but that this would come directly from you if you should decide to move in that direction. Dr. Rowen is an Associate Professor at City College and works closely with Barry Brook in aspects of administering the Ph.D. program. She is conscientious and very able. I have known her since 1939. Dr. Ruth Rowen 207 West 106th Street, New York, N.Y. 10025 (Apt. 10D).

A recommended choice for the social coordinator (or "Personal Representative") is Mrs. Bea Friedland 155 West 20th Street, New York, N.Y. 10011. She teaches part-time at Queens College and has just successfully passed the comprehensive examinations for the Ph.D. at the City University. She is an older person, a late comer to graduate study, with a lot of verve and social personality. She has been to Europe quite a number of times. Barry and Claire know her very well. She is willing to serve in that capacity provided that she knows just what it entails. She does not relish the idea of having to run to Kennedy Airport to pick up European delegates. You will have to clarify the duties involved.

Additional members of the committee on student participation could include the following: Lewis Lockwood, Martin Picker, Joel Newman, as well as Benjamin Peck. The latter's address is: 314 West 100th Street New York, NY 10014.

I send this hurriedly to you since I know the importance of time in these matters. It was so good to talk to you after the series of written letters.

Cordially,

232 Beach 132nd Street
Belle Harbor, N.Y. 11694
September 28, 1970

Dr. Edward Lowinsky
7440 So. Constance Ave.
Chicago, Ill 60649

Dear Ed:

Despite my expressed intentions in my letter earlier this month, I have not been able to reply until now. The new semester began on the 14th, and the problems have been considerable. First of all, I have four courses, with two new preparations. Secondly, we are now in "open admissions", a new policy whereby all students graduating from N.Y.C. high schools are eligible to attend the City University, no matter what their level of attainment or abilities may be. We have been given no adequate opportunity to prepare for this onslaught. We are terribly overcrowded, teaching is difficult, and curriculum is inappropriate for many students. Our City Fathers and the Board of Higher Education operate primarily on political principles, and we, faculty and students, are the victims. To add to this, we already have had several bomb scares. Such is academic life these days.

I want to say again that I appreciate your critical observations about my article in your letter of last month, and would like to comment on them briefly. In paragraph 3, page 1, you remark on the Phrygian, "For example, the role of C major in E Phrygian is not really defined..etc." I was well aware of the problem. On page 189 I had said that "while one is mindful of the different conditions offered by each mode for achieving tonality, and the relative degrees of intensity and success of each, the entire question is tangential, and is not pursued at this time, though its importance deserves extensive investigation." You may recall that one topic I proposed in my first letter was "Josquin's use of the Phrygian mode". I do not feel that one can make observations about modes on the basis of a few examples. Each case is different, and J.'s view of the mode in its polyphonic environment is flexible, depending on a number of circumstances. I did not even bother to bring in the comment of Glareanus on the mode of the Miserére, for that would have been confusing without going into an analysis of mode conditions. Regarding your own remark, I view the nature of C major in Phrygian as quite different from C major in Lydian. But this requires extensive elaboration, which I unfortunately cannot provide now.

In the same paragraph, in reference to the interpretation of the beginning of the Crucifixus as I and II in C, I feel this to be valid. There is internal evidence to show frequent connections from one section to another. Et Incarnatus Est is conceived in its entirety in C, a bold and significant treatment, particularly in view of the fact that it supports a paraphrase of a Phrygian melody at its very beginning! It calls to mind Bach's similar treatment of Hassler's famous Phrygian melody. Tehn again, note the preparation for Et Incarnatus Est in the preceding section, achieving a direct motion into it through the fifth relationship.

As to authenticity, you are right to raise this point, and perhaps Sancti Dei omnes should have had an appropriate footnote. I would not have hesitated to include it anyway since I was not concerned primarily with Josquin. My origninal title to the article did not contain the names of Josquin and Isaac. My primary concern was with the concepts in the music of the time.. Also, you may have noted that I dismissed this piece as unrewarding, and did not offer one note of analysis! Yet 57 pages are devoted to three works only, and these are the crucial ones.

On page 2, paragraph 1, you take me to task for musica ficta interpretations. I agree with your criticism of the tritone leap. My mistake was "accidental" (!) rather than judgmental in the direction of forcing the tonality issue. For even with ms.10-14 in transposed Phrygian, the basic interpretaion of the section would not have been altered. This is the essential point of disagreement, it seems to me: namely that neither major nor minor is necessary for tonality. Thus, my case is that the entire Mass is in the tonality of E Phrygian. I say this not in defense of faulty musica ficta decisions.

I am sorry you have misgivings about my proposed topic on harmony. I never intended to render a 25 minute paper using Schenkerian techniques. One composition requires a full paper. I appreciate your suggested change of title, but offer the following in its place: "Josquin's cencepts of harmonic function in major-minor tonality". Under this heading the outline can remain as it is without basic change, subject, of course, to modification as I write the paper. As I pointed out in an earlier letter, I would not and could not apply the Schenkerian analytical procedure to such a paper, but on the other hand, my way of hearing and thinking about music would lead to a rather individual approach.

If you think you can use such a paper, I would be delighted to participate. If you find it too difficult to accept at this point, I will understand. At this point, I am somewhat reluctant about the other topic, for other people can do a better job. But on the topic of"harmony", here I feel I have a meaningful and original contribution to make, even though it undoubtedly would generate strong differences of opinion.

No matter what your decision may be, it will affect neither my personal nor my professional relationship with you. I reiterate my readiness to serve on your committee. I am ever mindful of the Event's importance and the necessity for its successful fealization, and I look forward to it.

With warm thoughts and best wishes for the NEW YEAR, I remain, ever yours,

Saul Novack

232 Beach 132nd Street
Belle Harbor, N.Y. 11694
September 2, 1970

Dr. Edward Lowinsky
7440 So. Constance Ave
Chicago, Ill. 60649

Dear Ed:

Your immediate "special delivery" response to my last letter while in the midst of other pressing priorities was deeply appreciated. My own failure to answer before this time was due wholly to unexpected problems in my recuperation, to which is now added a foot fracture suffered by my wife. All these will heal in good time.

This, therefore, is an interim letter rather than a response in detail to your critical observations and questions. As things stand now, you are right in questioning my ability to take on additional responsibilities. Health problems are more than I had anticipated, and it will probably be some time before I am back in normal operation. I am sure, however, that while unable to chair the committee, I will be able to serve as a member. Further, in late Winter and Spring I will be available to you for other help you may need in preparation for the June events.

My contacts outside the City University are somewhat limited, but I offer the following names as possibilities for the chairmanship, - several of which you undoubtedly have thought of as well: Victor Mattfeld (now at Richmond College in the City University); Lewis Lockwood; Martin Picker; Ruth Rowen (City College of the CUNY). The last named person, while not a Renaissance scholar, is highly interested in this area, and is a hard and very reliable worker. If none of the above seems attractive to you, Barry Brook may be able to offer some suggestions in view of his great activity in musicological matters in this general area.

I hope to be able to write to you again within the next ten days. With kindest thoughts and wishes,

Faithfully,

232 Beach 132nd St
Belle Harbor, NY
11694
July 15, 1970

Dear Ed:

Your letter of the 10th came today, and I hasten to respond immediately. I appreciate very much your warm response and interest.

First of all, I have arranged with Columbia University Press to send to you at once, via air mail (possibly reaching you before this letter) a "signature"copy of my article. They were very kind to do so, and you will be seeing my study in print before I will. Actual publication, further delayed, will not come until early August. I do not have an adequate copy in typewritten form since I made a number of changes, and took out some examples and portions since they found it a bit too lengthy. As is, the paper runs from page 187 to page 263, which makes it a substantial study, at least quantitatively!

Since I am anxious to post this letter today, I am not including the abstracts on topics 1 and 4, as you suggest. This material will follow in a few days and should provide you with an adequate preliminary view of the emphasis and scope in each possible study. I am glad that these topics appeal to you. On topic 1 I already have written large portions and can actually give you a list of examples which illustrate the points I may wish to make in word-tone relationships. Topic 4 is closer to my heart, and I would hope to be able to contribute some highly original thinking in this area. I am so glad that you give this problem such priority. My notes in this aspect are not systematized as they are for topic 1, but I do have enough to provide you with a preliminary outline.

Finally, I want you to know that I will be very willing to head the committee you suggest. I do not think the committee need be large, - perhaps four members would be sufficient. As I see it, its task might be directed as follows:

1. Establish liaison faculty representatives, one at each college or university chosen. This becomes the more important "working arm" of the committee.

2. Provide each representative with an advance program by November, if possible, so that he will be able to see the direction and scope of the Conference.

3. Encourage the undertaking of Josquin and Josquin-relat3
related topics in seminars or as tutorial topics for assign-

ment to good students, these studies to be done during the Spring semester. The advantages are obvious: the students will feel involved; the Conference will come as the culmination of their studies.

4. Publish a list of seminar studies undertaken, including the name of the faculty member, in the official program of the Festival Conference. This will appeal to the ego of the faculty and will encourage participation.

5. Encourage the performance of Josquin works and works of his contemporaries by Collegia Musica and choral groups during the Spring semester, publishing a list of such performances in the offical program. This might attract choral directors, particularly if the Conference includes a "workshop" session with one of the performing groups. Could there not be a specific program of Josquin compositions, to include one of the unrecorded masses, which everyone could prepare for in advance and then participate in...similar to choral Sings? While this may be objectionable from a stylistic viewpoint, getting to know the music and to participate in its performance may be an enormous stimulant.

6. Establish some liaison with the Music Library Association for some coordinated work leading to the Festival. Music libraries could possibly post lists of recordings to stimulate interest.

7. Establish a host sub-committee, to include graduate students drawn from institutions in New York City, the purpose of this committee to arrange for accommodations of visiting students at the home of faculty and students living in New York, all this done in early Spring, completely detailed in coordination with liaison faculty. This would draw students normally discouraged by the high cost of staying in New York.

If you could involve the City University in some way as a co-sponsor, you might find the functioning apparatus of the institution very helpful in various ways. I'm sure Barry Brook would be most cooperative and willing to enter into such an enterprise. The host sub-committee could operate feasibly under its auspices.

These are just a few thoughts. My next letter will follow in a few days.

Faithfully,

P.S. Did you hear that Paul Maynard is taking over as director of the N.Y. Pro Musica. He is still retaining his position at Queens.

232 Beach 132nd St
Belle Harbor, N.Y. 11694
July 17, 1970

Dear Ed:

The abstracts of topics 1 and 4 are enclosed. These are detailed outlines which I was able to draw up on the basis of my collected notes. There are examples to illustrate each of the points. I did not include a list of them, for there are so many, and that detail, requiring rechecking, etc, would have delayed this communication. These are therefore not preliminary outlines, giving you an adequate indication of the nature and scope of each proposed topic. As I said in the preceding letter, it is the study of harmonic principles that is my first choice. I also realize that the topics as detailed would result in too long a paper, but I do not have any idea of the time that would be allotted. Paring, therefore, may be necessary.

I hope you received the copy of my article from Columbia University Press. Because of the nature of the study, and the publication, my article reflects a strong application of Schenkerian principles. I make no apologies for that, but not all of my thinking is directed towards the exposition of the Urlinie! In both of the enclosed proposed topics no such attempt is made, though the discipline of linear thinking is always involved in my analyses. You should have no fear of my placing on a screen detailed Schenkerian graphs which no one might understand.

I await also your reactions to my suggestions regarding the committee, the name of which might conceivably be: Committee on Regional Participation. If you find my suggestions attractive, you very well may have in this novel Conference on Josquin a sterling model which might be used as a basis for regular meetings of such nature, i.e., once each year, under the sponsorship of the AMS. Graduate students would be brought together to hear a group of papers on a central topic on which these students have been working in seminar or tutorially during the year. The host institution provides accommodations, etc,.dormitory space being available during the month of June. This can become a very exciting innovation in graduate education. Or am I being too idealistic to consider this a possibility? But more about the committee after I hear from you.

Faithfully,

The Influence of Text on Josquin's Compositional Processes

Secular music is excluded from this study. Little attention is given to word-painting, already well known through a number of examples. Also, expressive techniques and devices, while of great importance, are not treated. Central to the consideration in these observations is the emergence in Josquin's works of musical unities which are identical with textual unities. This has a great bearing on the subsequent development of musical form, thematic identity, and continuity. The exposition which follows is an attempt to clarify the relationships between word and music within the framework of the above. The categories chosen are not intended for classification. Rather, they are grouped conceptually.

1. The fusion of syllabic rhythm and musical rhythm.

2. Motivic repetition as an intensification of text meaning.

3. Text repetitions: their effect on musical procedure; musical and textual repetition fused; symmetry and symbolic significance.

4. Word and texture (musical).

5. Text organization and musical organization: paired voices; points of imitation; musical repetition of text, and relationship to tonality.

6. Word meaning and musical climax.

7. Poetic influences: quasi-poetic aspects in the Mass; rhyme schemes and repetition of music; sub-divisions, divisions, and the roles of the cadence; rhyme, rhythmic motive and repetition.

Conclusions.

Wherever possible, illustrative material is given via taped performances and/or screen projection.

The Development of Harmonic Principles IN Josquin's Music

The emergence of the leading-tpne led in the 15th century to its reinforcement through the 5th relationship, i.e., the V-I phenomenon. Josquin's use and expansion of this relationship constitutes an artistic achievement of the highest significance. The exposition which follows seeks to illuminate some aspects of Josquin's discipline of harmony within the context of its significance.

Stylistic details: the leading-tone and the 5th relationship, and expandsions thereof; chordal structures; rhythmic aspects; the new importance of outer voices - the new bass line, -the top line; 5ths in succession and the circle of 5ths.

The modal apparatus: a new significance of musica ficta; the mutation of the modes and the emergence of the Aeolian and Ionian modes in relationship to tonality and harmonic functions; problems in the Phrygian mode, and Josquin's compensatory techniques.

The position of the harmonic relationship: the drive to the cadence, the penultimate, repetition and tonal tensions; harmonic function and imitation at the beginning of the compositions or large sections; the significance of the IV-I function.

Other factors: harmonic intensification through ostinato and sequence; influences of the cantus firmus on chord succession; alteration or adaptation of source material for harmonic purposes.

Spatial aspects: harmonic factors in sectional organization and form; prolongation and "modulation2, their meaning.

Conclusions: the great significance of Josquin's concept of harmony: tonal structure; musical form; expressivity.

Remarks: While all of the above points are illustrated, the limitations of time preclude the possibility of ample examples. Therefore, a list of additional examples for each point made will be provided the listener or reader for reference and further study. Taped performances and screen projections will be used.

232 Beach 132nd Street
Belle Harbor, N.Y. 11694
August 14, 1970

Dear Ed:

I have just returned from the hospital where I had been since the beginning of August. I underwent surgery for the removal of a tumor, and it was a complicated business. I am now recuperating satisfactorily at home, and am ready to begin my work again, perhaps at a slower pace than I had in mind.

I was disappointed not to find a response to my letters of the 15th and 17th of July, and fear a mishap in the mail, i.e., the non-receipt of either of these two letters, or the copy of the article from Columbia University Press. At any rate, I am at a loss to know in which direction to proceed. I am particularly anxious to know since so little time remains before the beginning of the academic year and the usual demands thereof, so much of my time having been cut out by my unexpected illness.

Of course there may be the possibility of a very negative reaction to my article, resulting in your desire not to include me in the program. I feel, nevertheless, that you would not hesitate to let me know <u>either</u> way.

I hope this finds you and your family well. Warmest greetings.

Faithfully,

7440 So. Constance
Chicago, Ill. 60649

THE UNIVERSITY OF CHICAGO
CHICAGO · ILLINOIS 60637

THE DEPARTMENT OF MUSIC
5831 SOUTH UNIVERSITY AVENUE

SPECIAL DELIVERY

August 18, 1970

Prof. Saul Novack
232 Beach 132nd St.
Belle Harbor, New York 11694

Dear Saul,

I am terribly sorry to hear of your hospitalization. I do hope that the surgery provided the needed relief and that the healing will proceed in good order.

I owe you indeed an apology for the absolutely unplanned and unpremeditated delay in my answer to your good letters and the article, all of which I received in good order. The Josquin Festival and its unbelievable demands on my time and energies have played havoc with all my other work. An article (12,500 words) for the new Dictionary of the History of Ideas that I had contracted to write had a deadline for March 15. Finally I received an order to produce: result? I simply had to lay everything aside and do it. (I am now revising the article.)

I was very glad to receive your article which, I must confess, put me somewhat in a quandary. It has, as I would expect from you, many fine observations. But the applicability of Schenkerian analytical principles does lead one to see more tonality than is necessarily justified. For example, the role of C major in E Phrygian is not really defined. Indeed, the problem is not even raised. And I have not the time now to give it the thought it deserves. Phrygian, being the very special mode it is, demands very special thought. Perhaps one could say that Josquin uses C major in Phrygian very much like he uses the dominant C major in F Lydian, always allowing for the special character of Phrygian. On p. 216 is it an accurate understanding of the harmonic order to interpret the beginning of the Crucifixus as I and II of C, presumably because the preceding Incarnatus ended on C? I think not. I confess that I am worried what such an approach would do to a general investigation of "harmonic principles" in Josquin's music.

Et/

I am also worried to see that you chose (without necessity) dubious works as representing Josquin's authentic style without even a word on their dubious character. The Missa Mater Patris, according to Osthoff, is a doubtful work. I share his doubts; other scholars do not. But why select a dubious work in the first place? Sancti Dei omnes is most certainly not Josquin. With Osthoff's monograph available (and in Vol. II, p. 22, he says clearly that the motet cannot go under Josquin's name), why just concentrate on this work, when there are over 100 genuine and undoubted motets?

I am further worried about your application of musica ficta. Only one example: p. 201: against the key signature, against the gravest prohibition, and without the slightest necessity, you prescribe the leap of a tritone from F to B-natural in m. 10, bass. All accidentals from m. 10 through 14 should be cancelled. The passage is clearly in transposed Phrygian. I fear, again, that the application of Schenkerian principles leads to an overdoing of "tonality," in this case, A minor--and you realize that this criticism comes from one who indeed believes in the presence of tonal principles in modal music.

None of this prevents me from assuming that you could, if you worked with the greatest care (e.g., in the selection of works and refraining as much as possible from over-interpreting tonal tendencies) make a fine, indeed an outstanding contribution to the interpretation of Josquin. But I need your help at this moment. I simply cannot decide where you would make the most valuable contribution, in "text" or in "harmony." The outline of the latter seems to me directed toward a one sided emphasis on the "tonal" aspects of Josquin's harmony. If you want to do that, then the topic ought to be "Tonal tendencies in Josquin's use of harmony." This is a possibility and I would prefer for title and analysis to match. You would save yourself a lot of criticism that way. But if you wish to study Josquin's harmony in all its richness, if you wish to distill from it "harmonic principles," then you need to write a somewhat different outline, taking a much more positive and objective view of the contribution that modal thinking makes to Josquin's harmonic palette.

Should you intend to concentrate on "text," then would you please clarify what you mean under 4: "word and texture (musical)"? 6: "word meaning and musical climax"? "quasi-poetic aspects in the Mass"?

For the rest, our understanding remains what it was. If you will supply me at the earliest opportunity with a good and sufficient outline, I will gladly submit it to the Planning Committee. It is true that the schedule is already very full; but lectures are going to be cancelled; that always happens, particularly when people have to come across the ocean. Incidentally, I believe we shall be able to allot 25 minutes to each lecture.

You can go ahead and work with confidence, for even in the case of a negative decision on the part of the Planning Committee both topics are so important that there is little doubt you will be able to place them for publication.

Finally, my warmest thanks for your great kindness in so enthusiastically accepting my suggestion that you head the "Committee for Regional Participation." I agree wholeheartedly with almost all of your recommendations, save for including lists of seminar studies and concerts undertaken in the various universities in the official program of an international congress. This cannot be done. But for the rest your ideas are splendid. I worry only about one thing: can you, in your weakened state, take on the energy-draining work of chairman of the committee--and, if not, whom would you recommend? I still hope you would serve as member of the Committee.

With warmest good wishes for an early and complete recovery,

Sincerely,

Ed

Edward Lowinsky

December 9, 1970

Mr. Benjamin S. Peck
314 West 100th Street
New York, N.Y. 10014

Dear Mr. Peck:

I am organizing a committee to promote student attendance and involvement in the Josquin Festival to be held in New York next June. Last night, in a telephone coversation, Professor Lowinsky mentioned your name in this connection. He said that he had met you at the AMS meeting in Toronto, and that you had indicated a strong interest.

I would be happy to have your help and ask if you are willing to serve on such a committee. Please let me know as soon as possible. A brief note with your telephone number and suggested times to contact you would be most helpful.

I do hope you will be able to participate.

Cordially,

Saul Novack
Professor of Music

7440 So. Constance
Chicago, Ill. 60649

THE UNIVERSITY OF CHICAGO
THE DEPARTMENT OF MUSIC
5835 UNIVERSITY AVENUE
CHICAGO · ILLINOIS 60637

July 10, 1970

Prof. Saul Novack
232 Beach 132nd Street
Belle Harbor (Queens)
New York, 11694

Dear Saul,

Many thanks for your good letter of July 4! To my regret, I never received the earlier letter that you mention. As a matter of fact, I called you a number of times on a Sunday during my last stay in New York in the beginning of February, but there was no answer.

Let me say first of all that I appreciate your writing me about wishing to participate in the Josquin Festival-Conference and that I find all of your topics very interesting. I shall be pleased to submit your name and topic to the Planning Committee, but two things are needed: speed and a copy of your paper to be published in The Music Forum....

I have just sent the program in its present outline to the Planning Committee. If I make a new addition I must be in a position to introduce the new speaker as a Josquin scholar (hence the need for your paper) and I must be able to propose a topic of particular significance to justify an additional speaker to an already lengthy list.

Leeman Perkins is scheduled to speak on "The treatment of modes in the Masses of Josquin des Prez." Willem Elders will deal with "The use of Gregorian Chant in the music of Josquin des Prez." Thus your topics 2 and 5 are at least partially going to be treated. Needless to say, I am fully aware that you may have entirely different, and at any rate interesting, things to say about these topics; but we must avoid duplication. However, I hope there will be an opportunity for discussion, in which you may make a contribution.

I feel that the most original topic proposed by you and the one that is most neglected and, in my opinion, central to Josquin's music, is no. 4: "The development of harmonic principles in Josquin's music." Just as central, but much more in the general consciousness, is topic 1: "The relationship between word and tone as a factor in Josquin's compositional process." I am glad to note that both of these are topics

with which you feel most familiar in view of your statement that you could furnish me with an abstract of them by the end of the summer rather than the end of November. But even this is too long away. I need preliminary abstracts right away and a more thought-out abstract by the middle of August. Can you provide me with the preliminary abstracts of 1 and 4 immediately? I shall then choose one of the two and you can go to work on the final abstract and send it on to me by mid-August. In the case of topic 4 you have the field all to yourself; in the case of topic 1 you should emphasize in what way the generaly known importance of the word-tone relationship in Josquin can be viewed under aspects so far ignored or insufficiently explored.

I am likewise very grateful to you for your offer to help me in preparing the Josquin Festival-Conference. I have had all too few such offers, and this one, coming from an old and trusted friend and colleague, is particularly welcome. At this moment I can think in particular of one task that I cannot very well undertake but that is essential: would you be willing to head a committee of college and university professors who would undertake a campaign in the music departments of the East (NYU, Princeton, Yale, Smith, Vassar, Brandeis, Harvard, etc.) to get students of musicology to attend the Josquin Commemoration? Your thoughts on such an assignment--provided you have the time and energy left for it--would be much appreciated. (I would ask you first of all whom you would recommend for committee membership. We would then discuss these things. All invitations would be issued by myself, but I would not wish to appoint anyone whom you do not approve. And the choice of good and hard working people, preferably younger ones, is the first ingredient of success.)

Thank you also for your reminiscing about Josquin's Fortuna. As a matter of fact, Strunk knew the Spinacino transcription independently of Hertzmann. He transcribed a considerable part of Spinacino in 1928 in a seminar under Schering at the University of Berlin. He placed all of his transcriptions of Spinacino at my disposal. He told me that Hertzmann had another transcription of the Fortuna piece. I can still remember that the two transcriptions by Strunk and Hertzmann were different (as lute transcriptions are bound to be) but I can't recall whose transcription I eventually used.

I am pleased at renewing our relationship and I look forward to hearing from you.

Cordially,

Edward Lowinsky

Lowinsky
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THE DEPARTMENT OF MUSIC

Prof. Saul Novack
232 Beach 132nd Street
Belle Harbor (Queens), New York 11694

232 Beach 132nd Street
Belle Harbor (Queens)
New York, 11694
July 4, 1970

Dr. Edward E. Lowinsky
University of Chicago
Chicago, Ill.

Dear Ed:

An earlier letter was sent to you last Spring on the eve of the mail strike. Not having heard from you, I can only assume that it was lost in the local disruption of service, as happened to another letter mailed at the same time.

Since my first letter was only an initial inquiry, I shall be more extensive now, hoping that it will reach you in sufficient time to permit you to consider the matter appropriately in advance as you plan the details of the Josquin Celebration for next June. It was in this connection that Barry Brook suggested I write to you.

As you may know, I have been interested in Josquin for a long time, and have become quite familiar with his music. In my very early interest in the development of pre-fugal imitation, I became momentarily involved in the partial signature problem as it related to imitative techniques. In 1940, before Helen Hewitt's transcriptions were available, I went through the Odhecaton, noted the interesting characteristics of the "Fortuna" piece, and discovered the Spinaccino transcription which Eric Hertzmann eventually must have called to Oliver Strunk's attention. When I returned from overseas duty after the War and read your "Goddess Fortuna" article in MQ1943, I was pleased that I had made a minor contribution indirectly. Later on, after reading your Secret Chromatic Art, I realized that it was you I should have been working under. Had circumstances been more fortuitous, my direction and development would have been much different. It was from that time that I became one of your greatest admirers, and have followed all your publications with great interest and reward.

During all these years my occasional study of Josquin has given me a good knowledge of the music itself. Last semester I conducted a seminar (M.A.) on the Masses, and next Spring I am scheduled to hold a doctoral Analysis seminar for which the topic will be the Motets of Josquin. Several years ago I wrote

a lengthy article on aspects of tonality and musical structure in Josquin and Isaac. It is scheduled to appear momentarily in Vol. II of The Music Forum, the publication of which is long overdue. As a matter of fact, some of my ideas have changed since I wrote the article, but could not make any changes. In it the Missa Pange Lingua and the Motet, Miserere Mei are treated in considerable detail.

On the basis of my collected notes I am ready to begin specific work on any one of the Josquin topics, some more extensively than others:

1. The relationship between word and music as a factor in Josquin's compositional process. (A tentative title.)

2. (a) Josquin's concept of modes (a difficult subject).
or,
(b) Josquin's use of the Phrygian Mode.

3. Poetic aspects and musical form in the motets.

4. The development of harmonic principles in J.'s music.

5. The influence on the source material on the compositional process of J. in his Masses.

6. Sequence, ostinato and motive in J.'s music

7. J.'s settings of the Kyrie: a study in abstract musical thought.

I could furnish you with an abstract of any of the above by the end of November; On 1, 4, or 6, by the end of Summer.

From the above you will understand the aspects of my involvement in Josquin. Needless to say, I consider him a real giant, and in many respects the "father" of large-scale musical thought and order which from his time flows uninterruptedly to the creation of the climactic species of abstract musical thought, the sonata-allegro. It is marvelous and exciting that you have conceived this "celebration" honoring the memory of this very great musical personality, and you can understand why I am so anxious to participate in it. I would be honored by the opportunity to read a paper or to participate in a symposium or round-table discussion.

On a personal note, I want to tell you that I was sorry to have missed your lectures last year at the City University. I was on sabbatical leave, and was in Italy and Israel during the Spring, both of them great experiences, the latter, profoundly moving and soul-shattering.

Meanwhile, I hope this finds you and your family well. If you come to New York at any time, and can squeeze in lunch or dinner with me, I would be happy to have the chance to talk personally with you. I await your thoughts on this letter.

With warm regards,

Cordially,

Saul Novack

P.S. I am available to you to help in any matters of preparation of the June events. Since I am based in New York, this may be advantageous.

667-5960 312

7440 So. Constance
Chicago, Illinois 60649

American Musicological Society, Incorporated

Constituent Member of the American Council of Learned Societies

May 4, 1971

To the Speakers at the International Josquin Festival-Conference:

The Festival-Conference is now only six weeks away and I wish to take care of the last-minute details.

EQUIPMENT

On the next sheet I am listing the equipment that will be made available if needed. I have checked off what you requested before; please confirm or make any changes necessary and send the page to me by return mail.

LECTURES

May I suggest that you rehearse your lecture, including illustrations, to insure that it will not run over the 25 minute time limit. If you can fit your paper into less time, please let me know. It is important for the chairmen of the sessions in planning the time for discussion.

HANDOUTS

Printed material to be used as handouts should be sent before June 1. Please use a dark typewriter ribbon, limit the copy to 3-4 pages, and send it unfolded. Corrections should not be visible; the copy must be photo-offset directly from your material.

PREPARATION OF PAPERS

Please keep a copy of everything!

Please bring in addition to your lecture the version of your paper as you wish it to appear in print, free of error, complete with footnotes, music examples, and plates. The material should be prepared double-spaced with wide margins on good quality paper, unfolded. We wish to publish the papers as soon after the Conference as possible and ask you to indicate your assent on the enclosed form to publishing your paper only in the Proceedings of the International Josquin Festival-Conference.

RECEPTION

We are planning a special reception for speakers and artists on Sunday evening, June 20, 8:00-10:00 P.M. at the New York Hilton. Please indicate whether you will be able to attend.

Through the courtesy of Dr. Charles Ryskamp, Director, and the Board of Trustees of the Pierpont Morgan Library, the speakers and conductors participating in the Josquin Festival will be able to attend a special exhibit of the Library's extraordinary music treasures, extending from the famous Machaut Codex through the great autograph collection of 18th-, 19th-, and 20th-century composers from the newly acquired Mary Flagler Cary collection. The manuscripts and autographs will be shown by the Curator of Manuscripts, Mr. Herbert Cahoon. This exhibit will take place on a day when the Library is ordinarily closed, on Saturday, June 26, from 10 to 12 in the morning. Since it is a special honor extended by the Pierpont Morgan Library to the scholars and conductors speaking and performing at the Festival-Conference, it would be advisable not to mention this exhibit to other Congress participants.

SPECIAL EXHIBIT AT THE PIERPONT MORGAN LIBRARY Saturday, June 26, 10 A.M. - 12 Noon

For the speakers from Europe: I suggest that you take the proper steps to obtain a visitor's visa at the nearest American Consulate without delay. Please make your own travel arrangements and let me know time and date of your arrival.

VISA

For other information concerning the Conference, may I refer you to the three-page information sheet that you should have received by now.

I am looking forward to welcoming you in New York.

Sincerely yours,

Edward Lowinsky

Edward Lowinsky
Director, International Josquin
Festival-Conference

P.S. You are scheduled to speak at the morning session of June 25, chaired by Louise Cuyler.

232 Beach 132nd St
Belle Harbor, N.Y.
11694
June 30, 1971

Professor Edward E. Lowinsky
7440 So, Constance
Chicago, Illinois 60649

Dear Ed:

I would have handed you the paper in its article form after the conference last Friday, but I had to make some revisions in the musical examples. I had prepared my examples for projection as transparencies, but when it became apparent to me during the course of the sessions that such projection would be disastrous (they could not be seen from the back third of the theater), I hurriedly had photo-offsets of the examples made, at my own expense, of course, gladly. The result was that I had to use a body of materials upon which corrections had not been made. I live much too distant from the city to have been able to go home, get the original corrected forms, etc.

The Festival-Conference was a huge success, and my admiration and appreciation for what you have done is immeasurable to convey in words.

I must tell you that I did take your advice in regard to cutting down on my examples, etc. as you had suggested over the phone. I had timed the reading of my article several times and I did come within the time limit! But I was warned by Miss Cuyler much too soon (at approximately 17 minutes, as timed by my wife, who was in the audience), the result being that I had to gallop through the rest of the paper in such fashion as to make it appear ludicrous. A key example, therefore, was almost ignored. I should have been as unmindful of the chairman's warning as two other speakers who had preceded me, one of whometook almost 50 minutes in the delivery of his paper!

I am leaving in a few days for Europe, and will return at the end of August. If you have reason to contact me regarding the article, I shall respond quickly. At that time I also will write to you in great length about some intellectual matters in our musicological world which distress me very much.

I know you have much work ahead of you. Best wishes and stay well.

Cordially,

Saul Novack