

the time an origin within the “international” style of Franco-Flemish polyphony of the 1540s (Clemens and Gombert in particular), his musical language developed on this basis forms a unique synthesis of contrasting elements, such as: (1) frequent use of a double choir in the Central-European manner; (2) a profound sensitivity for the rhythmic shaping of phrases as well as an acute feeling for form in the widest sense; (3) an influence from monastic environments; (4) a mastery of vocal “orchestration” and clef combinations, probably the most varied in the whole sixteenth-century repertory. This virtuosic handling of registral combination emerges with particular force in the many compositions for equal voices (*ad voces aequales*), among themselves featuring very diverse cleffing. Such compact texture is frequently found in Czech Utraquist repertoires, as exemplified by the compositions of Jan Trojan Turnovský and Jiří Rychnovský. Equally, it could reflect polyphonic practices cultivated within monastic settings.

Taken as a whole, Gallus’s creativity presents a multi-faceted picture where Counter-Reformation motets with sparkling, almost percussive rhythms sit alongside polyphonic writing rooted in a deep and interiorized sense of spirituality, as well as short, syllabically declaimed stanzas rich in irony and word-painting. Parallels to this work can be found in a repertoire that has never really taken off as music for modern audiences: composers such as Lambert de Sayve, Blasius Amon, Johan Knöfel and Johannes Nucius are far more evocative of the aesthetic background surrounding Gallus’s compositions than the better-known masterpieces of Lasso or de Monte and even the Venetian double-choir music with which his works have all too often been compared.

A similar statement could be formulated about Gallus’s stylistic legacy as well. This legacy is hardly perceptible in any of the prominent composers of the early seventeenth century acclaimed by posterity, and the loss of all the music of the only known disciple of Gallus in Olomouc, Abraham Nymphäus, is an additional setback in our attempt to evaluate the composer’s posterity.⁵⁰ Developments

50. For a summary of the archival mentions devoted to Abraham Nymphäus, cantor of Saint-Mauritius in Olomouc, see Hana Studeničová, “Městská hudební kultura na

of the stylistic features typical of Gallus are to be found, however, in the musical language of such composers as Philipp Dulichius, Melchior Vulpius and particularly Nicolaus Zangius (c. 1570–1617), for whom recent research has demonstrated both links to the Moravian aristocracy and some striking stylistic features shared with Gallus that make Zangius probably the most noteworthy follower of the Carniolan composer.⁵¹

Many of Gallus’s compositions have not appeared in print, nor in modern editions, up to the present day. A group of these compositions comprising four masses and four motets has been assembled in a volume of the present MAMS series (*Compositions preserved in manuscript*, MAMS 28). They do not represent the sum total of the composer’s musical legacy still not known through a modern edition, as can immediately be verified from Marko Motnik’s thematic catalogue,⁵² and this is especially the case with the German *Lieder* on secular or spiritual texts. Unfortunately, several of these compositions have not survived in their entirety, and their authorship is often questionable. Considering the wealth of material found in several archival collections (particularly in Silesia and Sweden), it is to be hoped that future editions will at last make these pieces available to the modern reader and musician, thereby completing the picture of the fascinating musical legacy bequeathed by Gallus.

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Moravě v předbělohorském období” (PhD diss., Masarykova univerzita Brno, 2019), 49, 54, 169, and 170.

51. On Zangius, see Vladimír Mañas, *Nicolaus Zangius: hudebník přelomu 16. a 17. století; Na stopě neznámému* (Brno: Masarykova univerzita, 2020), as well as the recording by *Cantiones sacrae* directed by the same scholar, Ensemble Versus & Capella Ornamentata, CD Opera Diversa, 2017.

52. Motnik’s catalogue (*Jacob Handl-Gallus*) lists 48 manuscript compositions (HK 497–544) of still uncertain authorship.