

Preface

The Musicological Institute of the Scientific Research Centre at the Slovene Academy of Sciences and Arts has as its special duty in the series *Monumenta artis musicae Sloveniae* to present the complete output of J. Gallus in a modern transcription and thus to make it accessible for present-day production practice and available as historical document. Through the help of revision reports it will be valuable also for experts professionally interested in the composer's oeuvre. In view of the extensive extant material, J. Gallus' works will be issued at time intervals and will, in addition to original prints, include also compositions which have not as yet appeared in printed form.

The presentation of the entire work, addressed to the Slovene and no less to the international musical scene, is started with the successive publication of individual books and their sections of the collection *Opus musicum*, which was in 1899—1919 period — following the original material — prepared by J. Mantuani and E. Bezcny in *Denkmäler der Tonkunst in Oesterreich*. The composer had devoted most of his creative effort to this collection dedicated to the motet, which in the second half of the Renaissance century reached a flourishing point. In the case of Gallus this branch of art signified the musical setting of liturgical and biblical texts.

The first motets by Gallus were conceived already at the time when he was composing his masses, thus prior to 1580. Evidence are instances that according to Mantuani might be dated already into the year 1575 and the fact that in his masses the composer already used also thematic material from some of his own motets. This is clear also from the composer's own words when in the introduction to the first volume of his motets (1586) he says that he has gradually collected »pure vine more than nine years old«. Even if this stylistic phrase is borrowed from Horace, there is no doubt about the truth of it. Accordingly, the beginning of his compositional work in the sphere of the motet can be dated somewhere into the year 1576. Most of the motets were probably written when he was leader of the bishop's chapel at Olomouc (1580—1585) and some later on in Prague, when he was composing madrigals as well.

Opus musicum was published in four books.

The first one was brought out in Prague in 1586. Gallus dedicated it to the Archbishop of Prague and to the Bishops at Olomouc and Wroclaw; in the introduction he underlined their merits for the spread of Christian faith as well as their continued attention paid to music. Next follow verses intended for the church, the reader, the musician, and the author. Their author is not known, but possibly they were written by Gallus himself. Of special interest are verses addressed to the reader: here it is said that the work is designed for different set-ups of voices and is written with fine attention to the practical needs for specific days and months in the calendar. The texts given in the introduction are followed by a list of all the compositions in this book. Then, in three sections, follow motets referring to Advent, Christmas, Lord's circumcision, Epiphany, and to the period from septuagesima throughout lent. There are 103 of them.

The second book was published in 1587 in Prague; it is dedicated to abbots and other church dignitaries, protectors worthy of full respect. In the introduction to this volume Gallus wrote that it is brought out thanks to the initiative of his patrons, but mentions also the difficulties he had with printing. The introduction is followed by verses somebody has written for church and for the author. The list contains 70 motets, arranged in four sections and referring to the Lord's suffering, the lamentations of Jeremiah, Christ's resurrection, ascension, and the Holy Spirit.

The third book was likewise published in Prague in 1587. In the introduction Gallus says that he has been thinking of the estate of consuls, patricians, citizens, serious and earnest men, when deciding to whom to dedicate the volume, which he was composing with prolonged and no easy effort. The introduction is followed by the instructions for the musician, and these are followed by verses written for the church. This book comprises 57 motets, and it was published »Cvm Gratia et Privilegio Sac. Caes. Maiest:«. It has two sections; the first is dedicated to the Holy Trinity and to Corpus Christi, the second to the consecration of the temple and to the period from the third Sunday after Whitsuntide until the beginning of Advent.

The fourth book contains 144 motets, it was published in 1590, also in Prague. The introduction is written for Abbot Ambrosius Teleczenus from Zabrdovice, the title page brings almost the same text as found already in book three about the »benevolence and the special permission of His Holy Imperial Majesty«, which suggests that the author has found security as regards the publishing of his compositions. Added in this volume is a portrait of Gallus and an accompanying text saying that the author will be singing to his Lord in his life and will be singing to God as long as alive. Compositions from this last volume, given also in the list, are written for Maria, apostles, evangelists, martyrs, disciples, virgins and holy women. At the end come four triumphal psalms in honour of all the Saints, of which the last two are written for 24 voices (Cantate Domino canticum novum, Laudate Dominum in sanctis eius).

The collection *Opus musicum* contains 374 motets, or rather 445 when taking into consideration that some have two or more parts each representing an independent whole. In artistic value they rate high, and they will serve to ennoble both the listeners of today and the generations to come.

Dragotin Cvetko