

Introduction

THIS third volume of the selected musical pieces from the Hren choirbooks presents three settings of the Ordinary by Simone Gatto, a Venetian musician active at the Inner-Austrian archducal court in Graz: a *Missa Aller mi fault*, a *Missa Stabunt justi* and a *Missa Andra la nave mia*.

All three Masses are of the parody or imitation type, each derived from a pre-existing polyphonic composition. Specifically, Adrian Willaert's five-part chanson *Aller m'y faut sur la verdure* and Orlando di Lasso's five-part motet *Stabunt justi* serve as the models for two of the Masses, while the source for the third Mass remains unidentified. These compositions reflect the changing aesthetic preferences of the period, characterized by a heightened emphasis on colour contrast and word-painting. The *Missa Andra la nave mia* further exemplifies the increasing esteem for polychoral music at the Graz court towards the close of the sixteenth century, illustrating the growing influence of double-choir music in Inner Austria during this time.

HISTORICAL BACKGROUND

Upon the death of Holy Roman Emperor Ferdinand I in 1564, the Habsburg territories were apportioned among his three sons: Maximilian II, who succeeded as Emperor, was granted Upper and Lower Austria; Ferdinand II received the County of Tyrol, with its *Residenzstadt* at Innsbruck along with Outer Austria; while Karl II was endowed with Inner Austria, establishing his seat at Graz. The latter territory encompassed the archduchies of Styria and Carinthia, the County of Gorizia, the free city of Trieste and finally Carniola, a duchy extending over the territory of the major part of the modern Republic of Slovenia, with Ljubljana as its capital.¹

Archduke Karl (1540–1590) was distinguished for his appreciation of music. His musical patronage is attested by a large number of works dedicated to him.² His wife, Maria of Bavaria, was similarly devoted to music; it is believed that she received instruction from Orlando di Lasso at the court of Munich and maintained her interest in his works after relocating to Graz, where Annibale Padovano became her musical tutor. Archduke Karl's preference for Italian, particularly Venetian, music is evident not only in the repertoire performed at the Archducal Chapel in Graz but also in his selection of musicians to serve there. Among the most notable Italians employed were Padovano, who held the positions of organist and later *Hofkapellmeister*, and Francesco Rovigo, who served as organist and music instructor to the Archduke's children.³ This preference was motivated by both aesthetic and political considerations. Aesthetically, Karl clearly favoured Italian – especially Venetian – music. Politically, in the context of the Counter-Reformation, he perceived Italian musicians as less likely than their northern counterparts to be influenced by Reformation ideas.⁴

1. For an introduction to the history of Inner Austria, see Alexander Novotny and Berthold Sutter, eds., *Innerösterreich, 1564–1619*, Joannea 3 (Graz: Landesregierung, 1968).

2. See, for example, Robert Lindell, "The Wedding of Archduke Charles and Maria of Bavaria in 1571", *Early Music* 18 (1990): 257, <https://doi.org/10.1093/em/XVIII.2.253>.

3. On the interest in Italian music at the Graz court, see Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

4. This may well be the reason why Lambert de Sayve did not make such a prominent career at the court in Graz and why he moved to the chapel of Archduke Matthias, who later became Holy Roman Emperor.

The influx of musicians from the Veneto region gradually shifted the artistic connections of the Graz court from Munich, largely sustained by Maria's musical interests, towards Venice. These ties were further strengthened under the rule of Karl and Maria's son, Archduke Ferdinand II (1578–1637), who later became Holy Roman Emperor. Ferdinand continued to foster these connections by sending musicians from Graz, such as Georg Poss and Alessandro Tadei, to Venice.⁵ Ferdinand was also the dedicatee of many musical works, several of which originated from Italy.

The music heard at the Graz court also permeated other significant musical institutions within Inner Austria. The Prince-Bishop of Ljubljana, Tomaž Hren (Thomas Chrön), was instrumental in introducing repertoire from Graz to Carniola. Serving as the Bishop of Ljubljana from 1597 to 1630 and closely affiliated with the Graz court, particularly during his tenure as Governor of Inner Austria from 1614 to 1621, Hren played a pivotal role in the musical life of the region. He was a great music-lover and personally curated the repertoire for his musical establishments at both the Ljubljana Cathedral and the Co-Cathedral of Gornji Grad.

THE COMPOSER

The Venetian origins of Simone Gatto are unequivocally established by the title of his sole printed collection of masses, *Missae tres, quinis et senis vocibus decantandae, Simonis Gatti Veneti magistri musices serenissimi Caroli archiducis Austriae liber primus*, published in Venice in 1579 by Angelo Gardano. On the basis of his career trajectory, it is generally inferred that Gatto was born between 1540 and 1550.⁶ Given that Gatto described his Masses as youthful composi-

tions in the aforementioned Mass collection, it is plausible that he was born in the latter half of the 1540s.⁷ From 1565 to 1566 Gatto served as a trombonist at Padua Cathedral, and from 1568 to 1571 at the court in Munich, after which he supposedly returned to Venice. The following year he joined the court in Graz as a trombonist and trumpeter, where he was promoted to *obrister musicus* in 1577 and later to *Hofkapellmeister* in 1581, a position that had remained vacant for six years following Annibale Padovano's death.

There are two prevailing theories regarding the individual who may have facilitated Gatto's entry into the Graz court chapel. Federhofer speculates that Padovano might have played an intermediary role,⁸ while Gernot Gruber suggests that Maria of Bavaria, daughter of Duke Albrecht V of Bavaria and wife of the Archduke Karl since 1571, may have acted as a mediator.⁹ Gatto is known to have travelled several times from Graz through Slovenia to Italy, where he recruited new singers and procured instruments. He passed away in Graz at the end of 1594 or the beginning of 1595.¹⁰

Gatto's oeuvre consists almost exclusively of sacred music, comprising eight Masses, fourteen motets, three Magnificats and several litanies. His extant secular works are limited to two piec-

5. For more on music at Ferdinand's court, see Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

6. Hellmut Federhofer posits that the Inner-Austrian Archduke Karl may not have appointed Gatto as head of his music chapel earlier due to Gatto's relative youth. Federhofer, "Einleitung," in *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Vienna: Österreichischer Bundesverlag, 1954), VIII. See, further, the main text.

7. Federhofer suggests that one of these Masses, the *Missa Hodie Christus natus est*, was likely composed between 1571 and 1579. Conversely, Andrea Ammendola proposes the years between 1575 and 1579 as the probable period for the composition of this Mass. Following the death of Annibale Padovano in 1575, so Ammendola argues, Gatto's efforts to compose this Mass and subsequently publish the entire collection, dedicated to Karl II, were probably motivated by his ambition to secure the position of *Kapellmeister* at the court in Graz, which seems to be a compelling thesis. Hellmut Federhofer, "Gatto, Simon," in *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 1st ed., edited by Friedrich Blume, vol. 4 (Kassel: Bärenreiter-Verlag, 1955), 1461; Andrea Ammendola, *Polyphone Herrschermenten (1500–1650): Kontext und Symbolizität*, *Abhandlungen zur Musikgeschichte* 26 (Göttingen: V&R unipress, 2013), 257–258. See also Klemen Grabnar, "Uglasbitev kantika magnifikat Simoneja Gatta na priveru skladbe *Magnificat primi toni*," *Muzikološki zbornik* 59 (2023): 136, note 3.

8. Federhofer, *Musikpflege und Musiker*, 80.

9. Gernot Gruber, "Magnifikatkompositionen in Parodiertechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich," *Kirchenmusikalisches Jahrbuch* 51 (1967): 36.

10. For further details on Gatto's biographical information, see Federhofer, *Musikpflege und Musiker*, 80–88.

es set to Italian texts: a canzona and a dialogue.¹¹ The majority of his motets, many of which were published in the collection *Motectorum IIII. v. VI. VII. VIII. X. & XII. vocibus Simonis Gatti [...] tum Annibalis Perini [...] insequens opus hoc levidense noviter collectorum*, are not fully preserved.¹² Among the extant works, the eight-part motet *Obsecro vos fratres* stands out as Gatto's most widely disseminated piece,¹³ having been printed and copied several times. In light of the fact that no previous catalogue of his works is comprehensive, I present here a new list, which also includes references to the original compositions upon which some of these pieces are based:

- *Missa Scarco di doglia* a 5 (on Rore's madrigal);¹⁴
- *Missa Hodie Christus natus est* a 5 (on Rore's motet);¹⁵
- *Missa Dont vient cela* a 6 (on Crecquillon's chanson);¹⁶
- *Missa Aller mi fault* a 5 (on Willaert's chanson);¹⁷
- *Missa Stabunt justi* a 5 (on Lasso's motet);¹⁸
- *Missa Veni Domine et noli tardare* a 6 (on Palestrina's motet);¹⁹

- *Missa Andra la nave mia* a 8 (model unidentified);²⁰
- *Missa Ecco chio lasso il core* a 15 (on Striggio's madrigal);²¹
- *Magnificat primi toni* a 5;²²
- *Magnificat Domine Dominus noster* a 6 (on Lasso's motet);²³
- *Magnificat Alma se stata fossi* a 7 (on Bartolomeo Spontone's dialogue);²⁴
- *Asperges me* a 5;²⁵
- *Salve Regina* a 5;²⁶
- *Salve Regina* a 6;²⁷
- *Pater manifestavi* a 5;²⁸
- *Domine Deus Abraham* a 5;²⁹
- *Verba mea auribus percipe* a 5;³⁰
- *In die tribulationis meae* a 5;³¹
- *In te Domine speravi* a 6;³²
- *O bone Jesu* a 6;³³
- *Paratum cor meum Deus* a 7;³⁴
- *Obsecro vos fratres* a 8;³⁵
- *Vidi Dominum sedentem* a 12;³⁶
- *Tota pulchra es* a 12;³⁷
- *Jubilare Deo omnis terra* a 12;³⁸

11. See the list of his works in Federhofer, "Gatto, Simon", 1460–1461; Federhofer, "Gatto, Simone [Simon]", in *Grove Music Online*, accessed 23 February 2023, <https://www.oxfordmusiconline.com/grovemusic>.

12. The collection was edited by Orazio Sardena and printed in 1604 by Ricciardo Amadino in Venice. Only the bassus and octavus volumes have survived, in the British Library. According to the inventory of the *musicalia* from Ljubljana Cathedral, a copy of this collection was also kept in Ljubljana during the episcopate of Bishop Tomaž Hren. See Janez Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 134 and 135 (entry no. 22).

13. The other two fully preserved motets are the five-part *Asperges me* and the six-part *Salve Regina*.

14. Simone Gatto, *Missae tres, quinis et senis vocibus decantandae* (Venice: Angelo Gardano, 1579); Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka (SI-Lnr), MS 342.

15. Gatto, *Missae tres*.

16. Gatto, *Missae tres*; Vienna, Österreichische Nationalbibliothek (A-Wn), Mus.Hs.15506 (incomplete, without *Osanna & Agnus Dei*).

17. SI-Lnr, MS 339.

18. SI-Lnr, MS 340.

19. A-Wn, Mus.Hs.15506; A-Wn, Mus.Hs.15946.

20. SI-Lnr, MS 341; Graz, Universitätsbibliothek (A-Gu), MS 22; A-Gu, MS 82.

21. A-Wn, Mus.Hs.16707-GF (incomplete, without *primus chorus*); Győr, Püspöki Papnevelő Intézet Könyvtára (H-Gc), XI.b.54 (org.).

22. SI-Lnr, MS 341.

23. A-Gu, MS 12; SI-Lnr, MS 341.

24. A-Gu, MS 12; A-Gu, MS 22; Kassel, Universitätsbibliothek (D-Kub), 2° Ms. Mus. 13.

25. A-Wn, Mus.Hs.15506.

26. SI-Lnr, MS 207 (incomplete, altus only).

27. A-Gu, MS 8; Warsaw, Biblioteka Narodowa (PL-Wn), Mus.2083 (incomplete, bassus only).

28. Orazio Sardena, ed., *Motectorum [...] noviter collectorum* (Venice: Ricciardo Amadino, 1604) (incomplete, bassus and octavus only).

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid.

33. Ibid.

34. Ibid.

35. Ibid.; A-Wn, Mus.Hs.16703-GF; Budapest, Országos Széchényi Könyvtár (H-Bn), ms Bártfa 1; H-Bn, ms Bártfa 16 (incomplete, tenor and bassus only); Abraham Schädäus, ed., *Promptuarii musici sacras harmonias sive motetas* (Strasbourg: Typis Caroli Kiefferi, sumptibus Pauli Ledertz, 1611); Erhard Bodenschatz, ed., *Florilegium Portense* (Leipzig: Andreas Mamitzsch, 1621); PL-Wn, Mus.327 Cim. (org.).

36. Sardena, *Motectorum [...] noviter collectorum*.

37. Ibid.

38. Ibid.; H-Gc, XI.b.54 (org.).

- Litanies;³⁹
- *Perche lontana da fallaci scogli* a 5;⁴⁰
- *Hor che la nova e vaga* a 12.⁴¹

A major portion of Gatto's works has survived in manuscripts produced by the copying workshop in Graz, where Georg Kuglmann, a bassist at the Graz court chapel, played a prominent role and who served as a copyist from at least 1587 until his death in 1613 or 1615 (see Critical Report).

GATTO'S MATURE MASSES

Missa *Aller mi fault*

As stated above, the model for the first Mass is the five-part chanson *Aller m'y faut sur la verdure* by the Flemish composer Adrian Willaert (c. 1490–1562), a figure of considerable influence in the musical landscape of his era. Willaert spent the majority of his career as the *maestro di cappella* at San Marco in Venice, where he exerted a profound influence on a generation of younger Italian composers, particularly those who worked alongside him in Venice.⁴² It is highly likely that Gatto was familiar with Willaert's compositions, having presumably received his musical training in Venice during his youth. Thus, Gatto's choice to employ Willaert's chanson as a model is unsurprising.⁴³

39. These litanies have different texts but use the same music. See the list (with sources indicated) in Klemen Grabnar, "The 'Litaniarum liber' (SI-Lnr, Ms 344): Transmission of Musical Litanies from Graz to the Duchy of Carniola", in *Music Migration in the Early Modern Age: Centres and Peripheries — People, Works, Styles, Path of Dissemination and Influence*, edited by Jolanta Guzy-Pasiak and Aneta Markuszewska (Warsaw: Liber Pro Arte, 2016), 183–197.

40. *Musica de virtuosi* (Venice: Gerolamo Scotto, 1569).

41. Sardenia, *Motectorum [...] noviter collectorum*.

42. For more on Willaert, see, for example, Jessie Ann Owens, Michele Fromson, Lewis Lockwood and Giulio Ongaro, "Willaert [Vuigliart, etc.], Adrian", *Grove Music Online*, accessed 18 August 2024, <https://www.oxfordmusiconline.com/grovemusic>; and David M. Kidger, *Adrian Willaert: A Guide to Research*, Routledge Music Bibliographies (New York: Routledge, 2005).

43. Willaert's music was also well known in other important musical centres, including Graz, where Andreas Zweiller wrote a parody Magnificat based on his chanson *A la fontaine du prez*.

The chanson *Aller m'y faut sur la verdure*, which reflects a confluence of longing, courage and a desire for love or connection, set against the backdrop of nature,⁴⁴ first appeared in print in 1560.⁴⁵ It was included in the chanson anthology *Livre de Meslanges contenant six vingtz chansons*, published that year by Adrian Le Roy and Robert Ballard, the foremost music printers in Paris during the latter half of the sixteenth century. In this edition, however, the chanson is attributed to Jacques Arcadelt. In the second edition of this anthology, entitled *Mellange de chansons* (1572), the piece is correctly attributed to Willaert. Jane A. Bernstein, through her analysis of Arcadelt's chansons, has confirmed that this particular chanson does not align with Arcadelt's typical style but is consistent with Willaert's compositional approach. Consequently, she attributes the work to Willaert.⁴⁶ The *Aller m'y faut* is not one of Willaert's best-known chansons, but was still appreciated after his death, as evidenced, for instance, by an intabulation of this piece for two lutes by Giovanni Antonio Terzi, which was published in his *Secondo libro de intavolatura di liuto* (Venice: Giacomo Vincenti, 1599).

In his Mass, Gatto retains the low-clef *cantus mollis* G tonality of the chanson, which can be identified as the second mode transposed up a fourth. However, he frequently enriches the harmonic fabric through the use of E flat and occasionally B natural. Overall, the Mass features a significant amount of material both directly and more distantly derived from the model, alongside entirely newly composed sections.

The first Kyrie is structured entirely around the opening phrase of Willaert's chanson, with the first seven bars being adopted almost verba-

44. The text reads as follows: "Aller m'y faut sur la verdure, / Chercher parti en quelque bonne part, / Etre hardi, joyeux, frisque et gaillard, / Oncqu' ne trouva couard pâture. / Ami je n'ai qui me procure, / Aller m'y faut sur la verdure. / Ami je n'ai qui me procure. / Du jeu d'amour, las tant j'endure, / Aller m'y faut sur la verdure. / Du jeu d'amour, las tant j'endure. / Si trouvais un gallois, / De mon vouloir ferait ouverture. / Si j'entrerais en ce bois, / Rencontrais quelque créature. / Aller m'y faut sur la verdure, / Aller m'y faut sur la verdure."

45. A modern edition is available in Adrian Willaert, *The Complete Five and Six-Voice Chansons*, edited by Jane A. Bernstein, *The Sixteenth-Century Chanson* 23 (New York: Garland, 1992), 14–23.

46. *Ibid.*, xii.

tim. The *Christe* section presents an arrangement of material from the centre of the model, where Gatto takes a prominent phrase as a starting point and treats it polyphonically, relying more heavily on the original model at a central portion in this section. Here, we can also observe the intriguing techniques that Gatto has adapted from the chanson. The opening motif appears in one voice alone, while other voices introduce material from elsewhere in the chanson. In the second *Kyrie*, Gatto picks up much of the musical material from the point where he had previously left off. The music unfolds in a varied homophony, where the composer juxtaposes two distinct groups of voices at the outset, which results in a somewhat more colourful effect. He then draws material from the penultimate section of the chanson – once again a prominent phrase, just before the final repetition of the opening words – so that the movement does not conclude with material from the end of the model, which is somewhat unusual. This can be explained by two factors: (1) the musical similarity between the beginning and end of the chanson (both sections also have the same text), and (2) the fact that this similarity would have resulted in two consecutive sections using identical musical material, noting that in liturgical usage the *Kyrie* is followed immediately by the *Gloria*.

The opening of the *Gloria*, much like that of the *Kyrie*, is likewise based on the beginning of the model. Given the longer text of this movement, homophonic sections emerge shortly after the beginning, creating a denser musical texture. In these more or less homophonic sections Gatto often omits one or two voices, thus alternating between different groups of voices, as already observed in the *Kyrie*. There is scarcely a phrase where at least one voice is not taken from the original, although it may be heavily reworked. Gatto's versatility is evident in the varied textures he employs, moving between strict homophony and a modified homophony achieved by shifting one or two voices forwards or backwards, in contrast to the much more continuously contrapuntal texture of Willaert's chanson. The movement is also harmonically diverse. There is less homophony in the *Qui tollis* section, with the exception of the words "*Jesu Christe*", which are given particular prominence through their treatment. This section concludes with a return to the same motif used to close the *Kyrie*.

The *Credo* similarly draws upon the opening of the model but is somewhat more distant from it. Contrary to expectations, there is hardly any homophony, despite the even longer text. Gatto appears to have reserved this technique for special effect, deploying it clearly in the *Et incarnatus est* section, which is given particular emphasis because of the significance of the text and its distinct texture. The *Crucifixus*, following custom, is set for a reduced number of voices (four), although it is unusual for an additional *altus* to be included in this section, which remains distinctly polyphonic. Within the *Credo* there are passages that display little connection to the model. Perhaps this is why, in the following section – *Et in Spiritum* – Gatto returns to the opening motif, once again clearly referencing the chanson. In subsequent passages he keeps close to the original material. At the word *Resurrectionem* pure homophony supervenes, partly without a *bas* – this is the second-most significant part of the text, achieving emphasis by the same means as *Et incarnatus est*, thus creating a connection between incarnation and resurrection. At the conclusion of the *Credo*, the opening motif reappears; this also serves as the closing motif of the chanson, thus linking the ending of the movement to the model's conclusion.

The *Sanctus* begins as expected with the model's opening motif, and its texture is polyphonic, although it becomes homophonic towards the end of the section. The *Benedictus* is also polyphonic and written for four voices, while the *Osanna* is in triple metre and is consistently polyphonic. Although the musical material in this movement is derived from the model, it is developed quite independently. In a surprising departure, Gatto concludes this movement in a musical manner distinct from that found in the *Kyrie*, *Gloria* and *Credo* alike.

The *Agnus Dei* also opens with material from the model, though the opening motif is confined to the upper voice. There is a distinctive opening motif on the word "*miserere*" that also serves as the closing motif, so that the end of the Mass most closely resembles the end of the model in comparison with any other movement.

In this Mass Gatto takes prominent phrases from Willaert's chanson and develops them in various ways or uses only fragments to highlight the most important parts of the text, thus paying homage to the great master. He for the most part

refrains from using the chanson's final phrase to conclude the Mass movements – sometimes with an obvious reason but at other times seemingly just in order to avoid cliché. By diverging from conventional approaches to parody Mass composition, Gatto demonstrates a considerable inventiveness. This Mass reveals Gatto to be a skilled composer who deftly employs the musical material of the original according to his needs, responding to the liturgical text with a range of musical devices, such as the careful positioning of homophonic sections amid polyphonic textures and the use of musical figures to illustrate the meaning of the words (e.g., the descending fifth on “descendit” and the use of the highest note (E flat) on “Altissimus”). His craftsmanship thus clearly marks out this work as the product of an experienced composer.

Missa Stabunt justi

The model for the second Mass, as previously mentioned, is the five-part motet *Stabunt justi* by the renowned Franco-Flemish composer Orlando di Lasso, active most of his time as *Kapellmeister* at the Wittelsbach Court in Munich.⁴⁷ Gatto must have got to know Lasso personally during his time in Munich. The motet *Stabunt justi* was first printed in his *Moduli quinis vocibus numquam hactenus editi* (Paris: Le Roy & Ballard, 1571), and a few years earlier it had already been copied into one of the Munich choirbooks.⁴⁸ The text is biblical and taken from the Book of Wisdom.⁴⁹ It is present in the liturgy

as the readings of the Mass for the martyr. The music of this motet is varied through the use of relatively contrasting musical elements, but since not all the elements contrast with one another simultaneously, it still achieves a unified effect. In several places the musical reflection of the text is very pronounced.

Gatto's Mass begins with a direct reference to the opening of Lasso's motet, though the material is subtly altered rhythmically to accommodate the different text. The part-writing is also modified, leading to some harmonic changes. After reworking the first phrase of Lasso's motet, Gatto proceeds to embed the musical material of the subsequent section. As in the motet, the Mass exhibits a polyphonic texture, with imitative treatment of both the basic and inverted versions of the motif, although in certain instances two voices enter simultaneously. The *Christe* is entirely derived from the model, beginning with a descending bass line employed across most voices and maintaining a texture closely resembling that of the model. Subsequently, the bassus and cantus lines are treated polyphonically, often appearing concurrently in two voices. The second Kyrie draws upon the musical material from the beginning of the *secunda pars* of the motet. As in the model, the upper three voices (cantus, altus and tenor I) begin with longer note values, although their melodic lines soon become more ornate and extended. This material then appears in the lower voices (tenor II and bassus), creating a fuller sound in the Mass. Gatto employs imitation in all voices to treat short motifs taken from the model. The movement concludes with a cadence, only slightly altered from the original. Throughout the Kyrie movement Gatto applies the same compositional procedures as found in the motet, although the treatment of the model's material is often more expansive than in the corresponding sections in the original work.

The Gloria begins by referencing the introductory material of the model. As with the Kyrie, the initial long note values are subdivided into shorter ones. Initially, the part-writing departs somewhat from the model but soon becomes closer to it. The next portion likewise uses the model's subsequent material, but now in a different manner. The basic motif, beginning with a lower alternating note, first appears simultaneously in the altus and tenor I, is then repeated a fifth lower in the tenor II and bassus and finally

47. The latest full-length study devoted to Lasso is Annie Coeurdevey, *Roland de Lassus* ([Paris]: Fayard, 2003).

48. Munich, Bayerische Staatsbibliothek (D-Mbs), Mus. Ms. 24. The manuscript is thought to have been written around 1565. Bernhold Schmid, “Kritischer Bericht”, in Orlando di Lasso, *Sämtliche Werke*, vol. 7, *Motetten 4 (Magnum opus musicum, Teil IV): Motetten für 5 Stimmen*, 2nd ed., edited by Bernhold Schmid (Wiesbaden: Breitkopf & Härtel, 2007), LXVII. This volume presents on pages 61–67 a modern edition of the motet *Stabunt justi*.

49. It reads as follows: “Stabunt justi in magna constantia adversus eos qui se angustiauerunt, et qui abstulerunt labores eorum. Videntes turbabuntur timore horribili, et mirabuntur in subitatione insperatae salutis; Dicentes intra se, poenitentiam agentes, et prae angustia spiritus gementes.

Hi sunt quos habuimus aliquando in derisum, et in similitudinem improprietatis. Nos insensati, vitam illorum existimabamus insaniam, et finem illorum sine honore; Ecce quomodo computati sunt inter filios Dei, et inter sanctos sors illorum est.”

emerges in the cantus, accompanied homophonically by the alto and tenor I. The descending bassus motif from the continuation of the model is then imitated, as in the earlier movement. The setting of the words “Gratias agimus tibi” does not relate to the motet, while “propter magnam” is a reworking of the setting of the words “turbabuntur” in the model, with the lowest voice being retained in a minimally altered form. The following cadence on “gloriam tuam” echoes the conclusion of the first part of the model. The first section of the Gloria ends in triple metre, with two brief returns to duple metre at “Deus Pater omnipotens” and “Jesu Christe.” These triple-metre sections draw heavily from the model, which is also in triple metre. A textual connection links the three sections (“Domine Deus,” “Domine Fili,” and again “Domine Deus”), which Gatto translates into the music. The first triple-metre section features three voices (cantus, altus and tenor II), with the opening material drawn from the model, apart from the final notes. The upper voices and lowest voice are also derived from the model, though the latter is transposed an octave higher and assigned to tenor II. While the melodic lines are similar to the model, they appear in different voices (e.g., the bassus line is moved to tenor I, the cantus line to the bassus, etc.). The final triple metre section, in five voices, remains closest to the model, with the harmonic progression in the last four bars reminiscent of the model’s final five bars. The second part of the Gloria opens similarly to the *secunda pars* of the motet, with the upper three voices (cantus, altus, and tenor I) entering in a manner that is both rhythmically and harmonically aligned with the model. However, the melodic lines soon diverge, and the lower voices (tenor II and bassus) enter with similar material. The text “Qui tollis peccata mundi” is repeated twice, with the bassus imitating the opening motif from the second part of the Gloria. The three iterations of this text are followed by “miserere nobis,” “suscipe deprecationem nostram,” and another “miserere nobis,” all set differently. The first “miserere nobis” is independent of the model, while the “suscipe deprecationem nostram” is based on material from the penultimate section of the motet. The second “miserere nobis” uses different material, and the entire section is transposed a third higher in the Mass. The next portion (“Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissi-

mus”) is freely composed, featuring a polyphonic texture where an imitation of a new motif initially appears across all voices, followed by various groups of three voices. The setting of “Jesu Christe. Cum Sancto Spiritu” echoes the material following the triple-metre section of the model, especially harmonically and partly melodically, although the texture in the Mass is more polyphonic. In setting “in gloria,” Gatto reuses a motif from the motet, treating it imitatively, often with two voices entering simultaneously. This section of the Mass is somewhat more extended than in the model, concluding with a cadence that closely resembles that of the motet. Not all sections of the Gloria are linked in this way to the model, and the borrowing of material does not strictly follow the original order.

The Credo opens with characteristic entries on E and B in long note values and harmonies on E, then A. From bar 7 Gatto departs from the model, with the freely composed portion predominantly polyphonic. Groups of three voices, with two entering together and the third following, frequently alternate with another group of three voices. Although the motives resemble those of the model (for example, an initial lower auxiliary note is frequent), they cannot be directly linked to specific motifs. A notable exception is the descending motif on the words “Filius Dei,” which bears a resemblance to the model. Gatto relies more heavily on the model at the end of the first section, adopting the conclusion of the first part of the motet with only minor adjustments. The second section – Et incarnatus est – begins with longer note values and is reminiscent of the opening of the *secunda pars* of the motet, although it soon diverges. The final part of this section is related to the conclusion of the *prima pars*, with differences primarily in rhythm and cadential structure. The third section – Crucifixus – is written for three voices and is distinctly polyphonic, featuring short motifs treated imitatively in a style reminiscent of the central portion of the model. The musical material, with one brief exception near the end, is not directly borrowed from the model but reflects its stylistic characteristics. In the final section (Et in Spiritum), Gatto returns to the beginning of the *secunda pars* of the motet before departing again. The setting of “et vivificantem” closely mirrors the treatment of “et qui abstulerunt” from the model, probably on account of the textual

similarity (both phrases begin with “et” and have the same number of syllables). When the text is repeated, Gatto abandons the formal principles of the model, employing instead a descending line in the lowest voice, which is then imitated by the other voices. The same technique is used for “qui ex Patre Filioque.” The setting of “Qui cum Patre et Filio” is likewise polyphonic, drawing upon the melodic contour of a motif from the middle of the motet, though Gatto subsequently diverges slightly from the model. However, he remains faithful to its style, evident in the texture and phrasing. Gatto leans more heavily on the model in the setting of “Confiteor unum baptismum,” where the motif from the second section of the model (“adversus eos”) is treated imitatively, appearing in both its basic and its inverted form. The final section, in triple metre, features increasingly dense entries, with two voices entering together at the end. Thus, while long portions of the Credo are not directly derived from the model, they are composed in its style, with Gatto juxtaposing two groups of three voices and occasionally creating the impression of six voices, a technique also present in the model.

The Sanctus is divided into three sections. The first section begins with a heavily reworked version of the model’s opening, condensed in the Mass (with no long note values or rests). In addition to the motif, which appears first in tenor I and is then imitated in the cantus and bassus, a descending melodic line is introduced, first in tenor II and later in the other voices. The next section (“Dominus Deus Sabaoth”) echoes the harmony of the triple-metre section of the model (“existimabamus”), except at the cadence, although the part-writing differs. The setting of “Pleni sunt coeli” more closely follows this section, the part-writing coming close to the model. At the end of this first section Gatto treats imitatively a motif derived from the word “poenitentiam” in the model, and its cadence is similar to the model’s final cadence. The Benedictus, written for four voices (altus, tenors I & II and bassus), is distinctly polyphonic, though its motifs are not borrowed from the model but resemble it in treatment. Notably, the initial motif is always accompanied by a counter-subject; this motif first appears in the alto, with the counter-subject in tenor I, then in tenor II with the counter-subject in alto, and so on. The final section – Osanna – is in triple metre and is based on a single mo-

tif, treated imitatively (including in inversion). Though this motif is not derived from the model, it shares its style. The final cadence is identical to the model’s.

The Agnus Dei opens with material from the beginning of the model, reworked similarly to the previous movements but slightly expanded. Gatto then departs from the model when he sets the words “qui tollis peccata mundi”. The words “miserere nobis” are set to the last motif of the model, treated imitatively as in the motet.

In this Mass Gatto adheres more closely to the conventions of parody Mass composition than in the *Missa Aller mi fault*.⁵⁰ Beyond the use of Lasso’s composition as its foundation, Lasso’s influence is evident in the external structure of the Mass Ordinary, particularly in the relatively long Kyrie, the shorter three-part Sanctus with a final triple-metre section, and the brief Agnus Dei. The presence of extended, freely composed sections in the style of the model, especially in the Credo, further demonstrates Lasso’s impact. Significantly, Gatto does not adopt the elements of the model that directly reflect the text, such as the octave leap on “in magna” (as seen in the openings of the Kyrie and Gloria) or the homophonic sections with short note values. This is most probably due to the wealth of varied material offered by Lasso’s motet. While Gatto does not incorporate all aspects of the model, the Mass reveals his strong affinity for Lasso’s style, also evident in the other two Masses in this edition. Gatto’s skill in reworking and emulating specific elements of the model is clear. His profound admiration for Lasso as a composer aligns with the musical tastes of Maria of Bavaria, wife of Archduke Charles II.⁵¹

50. There are several contemporary references to applying the parody technique, the most important of which are Pietro Pontio’s *Ragionamento di musica* (Parma: Viotto, 1588; facsimile, Kassel: Bärenreiter, 1959), 155–156; and Pietro Cerone’s, *El Mellopeo y maestro: tractado de música theórica y práctica* (Naples: Gargano & Nucci, 1613; facsimile, Barcelona: Consejo Superior de Investigaciones Científicas, 2007), 687–688.

51. As Steven Saunders surmised, Maria of Bavaria was not only a Wittelsbach princess, but may also have been a pupil of Orlando di Lasso. Saunders, *Cross, Sword and Lyre*, 8. In 1576, she demonstrated her strong enthusiasm for Lasso’s music by writing to her brother, informing him of her intention to send a catalogue of Lasso’s works held at

Missa Andra la nave mia

Although the model for the third Mass, *Missa Andra la nave mia*, is so far undiscovered, it seems to have been a setting for four or eight voices of the poem *Andra la nave mia solcando l'onde* by Remigio Nannini, also known as Remigio Fiorentino. This poem uses the metaphor of a ship navigating a perilous sea to explore themes of love, fate and despair. The poet likens his life to a ship caught between dangerous rocks and turbulent waves, guided by an uncertain wind and a distant, sometimes obscured, star. He reflects on his journey away from the safety of land (perhaps representing security or a past love) towards an uncertain future, where he is continually buffeted by challenges (the rocks and waves). Despite occasional glimpses of hope (the star and the sight of land), he fears he may never reach a safe harbour and instead may perish amid the struggles. The poem ultimately expresses a longing for guidance and a return to safety, symbolized by the poet's plea for the wind to lead him back to port.⁵² There are two known settings of this poem: one is Vincenzo Cossa's four-part madrigal⁵³ and the other Matteo Ruffilo's five-part madrigal,⁵⁴ but neither of the two corresponds musically to Gatto's Mass.

The *Missa Andra la nave mia* is written for two choirs, each comprising four voices and using equal choirs, which is a common feature of polychoral music outside Venice. Gatto's polychoral technique is characterized by the use of both literal and varied antiphonal repetition as well as by non-repetitive antiphony and fairly large amount of tutti writing.

At the outset, in the first Kyrie, Gatto opens with a phrase delivered by the first choir, which is then fully repeated by the second choir. Subsequently, the next phrase is assigned to the first choir alone, after which the tutti begins, lasting for approximately two-thirds of this section. In the *Christe* he employs both varied and straightforward antiphonal repetition, concluding with a shorter tutti, which functions as a final punctuation mark for this section. In the concluding Kyrie, the first phrase, initially presented by the second choir and repeated by the first, exhibits a clearly polyphonic character, in contrast to the phrases of the two preceding sections. The ensuing tutti, which comprises half of this section and serves as the climactic point of the Kyrie, is also markedly polyphonic.

The subsequent movements, the Gloria and Credo, contain a substantial amount of text and are thus significantly condensed. Numerous phrases are assigned to either of the two choirs alone, and the antiphonal repetitions follow on from the first statements with the tiniest of overlaps. Gatto, in an unusual approach, begins the Gloria with a tutti, in which the characteristic melodic material introduced in the opening of the Kyrie and later in the Credo and Agnus Dei is not immediately discernible, representing a departure from the typical compositional pattern of Masses in parody technique.⁵⁵ Through this deviation Gatto achieves greater variety between the individual movements of the Mass. Nevertheless, coherence is maintained by preserving the distinctive opening rhythm, together with individual musical elements from the opening material reappearing later in the Gloria. The initial tutti is not a mere homophonic block of chords, whether in simple or elaborated homophony; rather, the first choir begins homophonically, while the second choir enters in polyphony, a procedure reminiscent of some pieces by Lasso.

The Gloria splits into two sections, the break occurring at the first *Qui tollis*, while the Credo is divided into four sections: *Patrem*, *Et incarnatus*, *Crucifixus* and *Et in spiritum*. As is frequently the case, the *Crucifixus* is written for a reduced number of voices – it is assigned to only a single choir. Nevertheless, Gatto initially conveys an impression of polychorality in this section.

Graz, with the aim of acquiring those items that were absent from the court's collection. On multiple occasions she also requested her brother to provide her with additional compositions by Lasso. Johanna Wehner, "Maria von Bayern, Erzherzogin von Österreich: Ihr Leben zum Tode ihres Gemahls (1590)" (PhD diss., Universität Graz, 1965), 147. See also Grabnar, "The 'Litaniarum liber'", 192–193.

52. Basic information and a facsimile of the poem are available at <https://lyra.unil.ch/poems/489>.

53. The madrigal was published in his *Il primo libro de madrigali a quatro voci, con due canzoni* (Venice: Antonio Gardano, 1569).

54. Published in his *Il primo libro de madrigali a cinque voci* (Venice: Gerolamo Scotto, 1561).

55. See note 50.

Specifically, paired cantus and altus voices enter first, followed by an almost identical repetition by paired tenor and bassus, with the content of the cantus line ingeniously transferred to the bassus one octave lower and that of the altus to the tenor a fourth lower. The remainder of the movement is predominantly polyphonic, interspersed with occasional homophonic fragments.

The Sanctus often departs from the original musical material of the model to a greater extent, a fact that is evident even in this particular case where the model itself is unknown. The opening is characterized by two antiphonal repetitions: the first being a literal repetition, and the second freer in its approach. This is soon followed by a polyphonic tutti, which transitions into homophony in the second part and is set in triple metre. As is customary, the Benedictus is scored for a reduced number of voices – in this case, two cantus,⁵⁶ altus and tenor – and, with the exception of its opening, is distinctly polyphonic. The Osanna stands out within the context of the Mass for its homophonic texture and its setting in triple metre. Here again, two antiphonal repetitions occur, with the second choir leading and the first choir introducing slight variations in the repetitions. This is followed by a tutti, which provides a powerful conclusion to the movement, owing to its straightforward texture.

In the Agnus Dei the opening material is recognisable, the second choir taking the lead and the first responding in both precise and varied repetitions. As the Agnus serves as the conclusion of the entire piece, the final tutti may initially appear to be somewhat brief and less powerful compared with those in the other movements; however, this characteristic is shaped by the nature of the text being set. Gatto's sensitivity to the text is also evident in other sections of the work, such as the setting of "ex Maria Virgine", where during a double-choir section the second choir alone is employed to create a more intimate atmosphere.

In general, Gatto employs exact repetitions in the Mass, though he does not adhere to them rigidly, as one might to a rote formula. Instead, he

introduces variations in these repetitions in several ways – for instance, a repeated phrase may begin similarly but conclude differently, the part-writing may be altered, or the responding choir may extend the phrase – in order to achieve a degree of variety. Likewise, while the tutti sections are predominantly conceived as polyphonic, they can at times be homophonic. The musical textures are similarly varied. Overall, Gatto seeks to maintain a balance between these elements. His familiarity with the polychoral music of the preceding generation of Venetian composers is evident, particularly in his extensive use of non-repetitive antiphony in the Gloria and Credo movements, a technique characteristic of Willaert. In certain sections we also observe close imitations of simple, scale-like figures reminiscent of Annibale Padovano.

Gatto's style is distinguished by his integration of various elements taken from different polychoral traditions, even if not following the Venetian school. This is particularly evident in the freer interplay between the two choirs, which feature both repetitive (exact as well as varied) and non-repetitive antiphony alongside the tutti sections. As previously mentioned, the Mass includes a considerable proportion of tutti writing, a feature also observable in Lasso's early polychoral works. In Gatto's compositions the tutti sections are often shaped by the textual content, which is used to highlight or illustrate particular phrases, as in the setting of "Pleni sunt coeli". In other instances, beyond their function as summative conclusions, the tutti sections seem to showcase his capacity to evoke a conventional grandeur.

Though Gatto is not an innovator and does not engage with the latest trends in polychoral composition, as epitomized by Andrea Gabrieli, the true founder of the Venetian polychoral style,⁵⁷ he is nevertheless a competent composer. His competence in writing for multiple parts and his ability to synthesize different approaches – very likely influenced primarily by the music of Lasso – demonstrates his considerable skill.

56. As can be seen from the manuscript A-Gu, ms 82, which contains only music for the first choir, neither of the two cantus belongs to the first choir. One is therefore cantus I and the other is an additional cantus (simply labelled c in the edition).

57. In contrast to Gatto's approach, Gabrieli's antiphonal repetitions, for example, are typically hardly ever at the same pitch. For the different branches in polychoral writing, see the unsurpassed study of polychoral music by Anthony Carver, *Cori spezzati*, vol. 1, *The Development of Sacred Polychoral Music to the Time of Schütz* (Cambridge: Cambridge University Press, 1988).

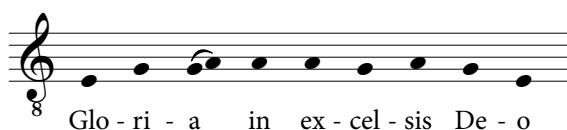
NOTES ON PERFORMANCE

All three Masses in this edition use the standard clefs: C1, C2, C3, C4, F4 in the *Missa Aller mi fault*; C1, C3, C4, C4, F4 in the *Missa Stabunt justi*; and C1, C3, C4, F4 | C1, C3, C4, F4 in the *Missa Andra la nave mia*, which is therefore scored for two choirs of identical make-up. Their parts all fall within the standard vocal ranges, individually and collectively. However, the performance options were not purely vocal. Indeed, it is almost certain that vocal parts were sometimes doubled on instruments, their use with voices being attested in the practice of the *Hofkapelle* and of other institutions in Inner Austria, including Ljubljana cathedral and Gornji Grad co-cathedral.

The *Missa Andra la nave mia*, although written for two choirs, is not classically polychoral – i.e., written for *cori spezzati* – since the compasses of the lowest parts in the respective choirs are sometimes a fifth apart. Gatto's concept of double-choir writing thus does not seem to have been a spatial one. Accordingly, the two choirs should not be spatially separated but instead placed side by side. Furthermore, the source itself points to this manner of performance: the music for both choirs is written in the same choirbook: that for the first choir on the left-hand page of the opened book and that for the second choir on the right-hand page, both choirs proceeding in parallel.

The intonations for the Gloria and Credo sections of the Masses are, as usual, not written into the manuscripts, and are similarly not provided in the edition. However, liturgically correct performances would include plainchant intonations for the first four words prior to the beginning of the polyphony. Among the common chant incipits, the following are suitable:⁵⁸

58. Chant intonations are supplied from *The Liber Usualis* (Tournai: Desclée, 1961).

*Missa Aller mi fault*Gloria⁵⁹Credo⁶⁰*Missa Stabunt justi*Gloria⁶¹Credo⁶²*Missa Andra la nave mia*Gloria⁶³Credo⁶⁴

59. Ibid., 46 (Gloria XI, transposed up a fourth).

60. Ibid., 71 (Credo IV, transposed up a fourth).

61. Ibid., 57 (Gloria XV).

62. Ibid., 64 (Credo I, transposed up a tone).

63. Ibid., 51 (Gloria XIII).

64. Ibid., 71 (Credo IV).

There is additionally a strong textual reason for including the plainchant intonation: without the first four words, the Gloria and Credo each begin in mid-sentence.

All the Masses have just one Agnus Dei, which ends with the words “miserere nobis”, except that the *Missa Aller mi fault* is preserved without the text. The question arises how one is to realize the threefold structure of the Agnus demanded by the liturgy. This can be achieved in one of the following ways:

- if we assume that the polyphonic movement set by the composer is for the second Agnus Dei, *alternatim* performance becomes an option, with the insertion of plainchant before and after the polyphony;
- one can also sing the Agnus three times consecutively, the words “dona nobis pacem” being substituted on the last occasion.

The practice of *alternatim* singing was very well established in liturgical celebrations (as shown by the *alternatim* singing of psalms and hymns).⁶⁵ Although there is no visible evidence to tell us what plainchant melody for the Agnus should be used, Agnus Dei XII (transposed up a fourth) from the *Liber usualis*⁶⁶ could be used for the *Missa Aller mi fault*, Agnus Dei III for the *Missa Stabunt justi*⁶⁷ and Agnus Dei XIII for the *Missa Andra la nave mia*,⁶⁸ for example. On the other hand, since the Agnus Dei in all three Masses is not a long movement, unlike in some other Masses, singing it three times would not make the Agnus a longish section, but proportionally well balanced. Therefore, choosing either of the two performance options for these Masses possessing a single Agnus Dei seems adequate.

65. With regard to the performance of the Agnus Dei within Mass cycles from the period 1450–1600, see David Fallows, “The Last Agnus Dei; or, The Cyclic Mass, 1450–1600, as forme fixe”, in *Polyphone Messen im 15. und 16. Jahrhundert: Funktion, Kontext, Symbol*, edited by Andrea Ammendola, Daniel Glowotz and Jürgen Heidrich (Göttingen: v&R unipress, 2012), 58–62.

66. *Liber usualis*, 50.

67. *Ibid.*, 25.

68. *Ibid.*, 53.