

Foreword

Having issued his impressive collection of motets *Opus musicum*, the Institute of Musicology at the Centre of Scientific Research of the Slovene Academy of Sciences and Arts continues to publish compositions by Jakob Gallus, in a new transcription, with a collection of his masses entitled *Selectiores quaedam missae*.

From a chronological point of view this was his first collection, which was published in the second half of 1580 in Prague when Gallus was in his thirties, and, apart from the Festive Chorus *Undique flammatis Olomucum sedibus arsit* composed and issued a year earlier, his first printed work as well. Compositions of this collection had been produced in different places, probably in Wrocław and Zbrdovice, and perhaps also already in Melk, a few years prior to their publication. The title *Selectiores quaedam missae* (Some Selected Masses) clearly indicates that the collection includes only some works of this kind that Gallus had hitherto produced. (In addition to those that were then issued, he composed four more masses, which have been preserved in manuscript.) The denotation "liber I", which for some reason appears on the title-page and relates to the whole edition of this collection, leads to the assumption that it was his intention to publish yet another collection of masses at least. This was not the case, however. One is driven to assume that he might have been discouraged from pursuing his original intention by contradictory reviews of his first collection. Anyway, it is evident that later on he lost his interest in this kind of composition, much appreciated in the sixteenth century.

The collection *Selectiores quaedam missae* comprises four books, each consisting of four masses that are arranged according to the number of voices, just like compositions contained in Gallus's collection of motets and madrigals.

Book I was dedicated to the Bishop of Olomouc, Stanislav Pavlovský, who engaged him as "cappellae praefectus" in the beginning of 1580 or at the end of the previous year. This is why in each part-volume of this book the title-page is followed by Bishop Pavlovský's insignia with two elegiac dedicatory distichs underneath. The

part-volume for tenor carries composers's dedicatory preface, dated September 1, 1580, Prague, and written in a courteous manner customary for such texts in those times. It is of interest to us, among other things, because it contains some information as to how Gallus found himself entering the world of music, the part of his life which is not well documented. Namely, mention is made that he devoted himself to music as a boy — hence probably when he was still in his native Carniola — not for a prospect of material benefits but according to inclination and to his attraction to dignity of this art. The preface is followed by *Musica loquitur*, a poem by Wolfgang Pyrringer, and *Ad authorem*, a poem by Ioannes Ierger, who is known to have been Pavlovský's secretary, further by a list of compositions included in all the four books of the collection, and finally by the four masses of this book: *Missa super Undique flammatis* for seven voices, and *Missa ad imitationem Pater noster*, *Missa ad imitationem Elisabethae impletum est tempus* and *Missa super Casta novenarum* for eight voices. To show full appreciation of his patron Gallus put as the first mass of Book I, and hence of the whole collection, a mass for seven voices, and not for eight, the former being based on his hymn of praise composed a year earlier to celebrate the election of Stanislav Pavlovský as Bishop.

Book II, as well, was dedicated to Pavlovský. It must have appeared shortly after the first book since its dedicatory preface is dated September 29, 1580, in Prague like the first. Also this book carries Bishop Pavlovský's insignia following the title-page of each part-volume, and contains four masses for six voices: *Missa super Dorium*, *Missa super Elisabeth Zachariae*, *Missa super Locutus est Dominus ad Moysen dicens*, and *Missa super Sancta Maria*.

The preface to Book III, dated November 1, 1580, Prague, was dedicated to the Abbot of the Premonstratensian monastery in Zbrdovice near Brno, Caspar Schönauer, whose hospitality Gallus had received before he was employed as choirmaster by Pavlovský. The prelate was one of his most understanding and gracious patrons and he dedicated some other works to him as well. This

book contains four masses for five voices: *Missa super Adesto dolori meo*, *Missa super Transeunte Domino*, *Missa super Im Mayen*, and *Missa super Ich stund am einem Morgen*.

Book IV, the last book of the collection, the preface of which was dated November 22, 1590, Prague, was dedicated to the Abbot of the Cistercian monastery Zwettl in Austria, Johann Rueff. Gallus had met this influential clergyman of high rank several years earlier during his stay in the Benedictine monastery Melk, where Rueff was a capitular at the time. According to Gallus's dedicatory preface, Rueff encouraged him then, kindly but decisively, to compose whilst currently he was also making generous contributions towards publishing expenses for the collection. The four masses contained in this book were written for four voices. They are as follows: *Missa super Ob ich schon arm und elend bin*, *Missa super Mixolydium*, *Missa super Un gay bergir*, and *Missa quattuor vocum ommissis pausis, servatis pausis octo vocum* or *Missa canonica*. Book IV and thus the whole collection, is concluded with two poems in the part-volume for tenor: *Paraclesis ad musices amatorem* by Valentin Kamp, and *Author operi*, which was most likely written by the composer himself. The latter poem expresses author's diffidence as well as confidence at the time when his first works were about to see the light of day; in 1969 it was set to music by the Slovene composer Jakob Jež in his composition *Iacobi Galli Disticha* for mezzo-soprano, cymbal, triangle, and lute.

As their titles indicate, Gallus's masses belong to the category of parody masses or, according to Jeppesen,

transcribed masses. As models for those published in the collection *Selectiores quaedam missae* he selected partly his own compositions and partly pieces by some Flemish, German, Swiss and French composers from the sixteenth century, namely Christian Hollander, Philippe Verdelot, Clemens non Papa, and Giaches de Wert; in three cases German songs were used as models in the setting for several voices by Orlando di Lasso, Ludwig Senfl and Jobst vom Brandt, whereas in one case a French song was used in a once very popular arrangement for four voices by Thomas Crecquillon. Some models, however, remain unknown or their identity cannot be indisputably ascertained.

The parody technique as applied by Gallus in his masses was studied by an Austro-American musicologist, Paul Amadeus Pisk. The result of this endeavour was his doctoral thesis (1916), a shortened version of which appeared in 1918. Pisk also transcribed nineteen of Gallus's masses — all the published ones and the three preserved in manuscript — and issued them in *Denkmäler der Tonkunst in Österreich* (1935, 1959, 1967, and 1969). His transcriptions, however, were neither arranged in any particular order nor the note values were reduced and partly also old clefs were still used. In more recent times, the collection *Selectiores quaedam missae* as designed by Gallus has not been published as such until now when it is being issued in *Monumenta artis musicae Sloveniae* on the occasion of the 400th anniversary of composer's death and 411 years after the publication of the original edition.

Danilo Pokorn