

JACOBUS GALLUS (1550-1591)

SK 64305
DDD
DIGITAL RECORDING

Opus musicum

[1]	Venite ascendamus	3'11
[2]	Obsecro Domine	2'07
[3]	Tribus miraculis	2'48
[4]	Mirabile misterium	3'32
[5]	Ab oriente venerunt magi	2'13
[6]	Pater noster	3'31
[7]	Lamentatur Jacob	6'33
[8]	Eripe me	4'32
[9]	Versa est in luctum cithara mea	3'38
[10]	Quo mihi crude dolor	3'43
[11]	O beata Trinitas	2'30
[12]	Planxit David	4'19
[13]	Jesu dulcis memoria	3'26
[14]	Domine Deus exaudi orationem	4'42

Missa super "Sancta Maria"

[15]	Kyrie	3'35
[16]	Gloria	4'25
[17]	Credo	8'16
[18]	Sanctus	4'22
[19]	Agnus Dei	2'16

Total time: 73'49

Huelgas Ensemble
Paul Van Nevel

01-064305-10

VIVARTE



Jacobus Gallus (1550-1591)
Opus Musicum • Missa super "Sancta Maria"
Huelgas Ensemble
Paul Van Nevel



JACOBUS GALLUS (1550–1591)

Opus musicum

IN ADVENTU DOMINI NOSTRI JESU CHRISTI

[1]	Venite ascendamus à 8	3'11
[2]	Obsecro Domine à 4	2'07

DE NATIVITATE CIRCUMCISIONE ET EPIPHANIA DOMINI

[3]	Tribus miraculis à 12	2'48
[4]	Mirabile misterium à 5	3'32
[5]	Ab oriente venerunt magi à 4	2'13

AD DOMINICAE SEPTUAGESIMAE PER QUADRAGESIMAM DE POENITENTIA

[6]	Pater noster à 8	3'31
[7]	Lamentatur Jacob à 6	6'33
[8]	Eripe me à 5	4'32
[9]	Versa est in luctum cithara mea à 5	3'38

DE RESURRECTIONE ET ASCENSIONE DOMINI NOSTRI JESU CHRISTI

[10]	Quo mihi crude dolor. Colloquium Magdalenae cum Christo ad modum echo à 8	3'43
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DE SANCTA TRINITATE ET DE CORPORE CHRISTI

[11]	O beata Trinitas à 8	2'30
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IN DEDICATIONE TEMPLI ET A DOMINICA POST PENTECOSTEM USQUE AD ADVENTUM DOMINI

[12]	Planxit David à 8	4'19
[13]	Jesu dulcis memoria à 6	3'26
[14]	Domine Deus exaudi orationem à 16	4'42

Time:

Missa super “Sancta Maria” à 6

[15]	Kyrie eleison	3'35
[16]	Gloria	4'25
[17]	Credo	8'16
[18]	Sanctus	4'22
[19]	Agnus Dei	2'16

Total time: 73'49

For this recording 20-bit technology was used for “high definition sound”.

Producer/Recording Supervisor: Wolf Erichson.

Engineer/Editing: Markus Heiland (TRITONUS).

Recorded at the Chapel of Abdij Marienlof, Borgloon, Belgium, January 10–12, 1994.

Booklet Editor: Arthur Intelmann.

HUEL GAS ENSEMBLE

Lize van Jaarsveld	Superius
Katelijne Van Laethem	Superius
Marie-Claude Vallin	Superius
Claudio Cavina	Altus
Steve Dugardin	Altus
Marius van Altena	Tenor
Harry van Berne	Tenor
Stéphane van Dyck	Tenor
Eric Mentzel	Tenor
Otto Rastbichler	Tenor
Willem Ceuleers	Bassus
Lieven Deroo	Bassus
Harry van der Kamp	Bassus

PERFORMERS

Bart Coen

INSTRUMENTS / MAKERS

Alto Recorder (G) / Alt-Blockflöte (G) / Flûte à bec alto (sol)
Yoav Ran, 1990

Basset Recorder (F) / Bassett-Blockflöte (F) / Flûte à bec basset (fa)
Baldrick Deerenberg, 1993

Bass Recorder (C) / Baß-Blockflöte (C) / Flûte à bec basse (ut)
Ture Bergström, 1987
Reproductions of authentic instruments

Peter De Clercq

Alto Recorder (G) / Alt-Blockflöte (G) / Flûte à bec alto (sol)
Baldrick Deerenberg, 1990

Basset Flute (F) / Bassett-Flöte (F) / Flûte à bec basset (fa)
Baldrick Deerenberg, 1990

Bass Recorder (C) / Baß-Blockflöte (C) / Flûte à bec basse (ut)
Ture Bergström, 1987, after Rauch v. Schratt, Brussels

Bass Recorder (B flat) / Baß-Blockflöte (B)
Flûte à bec basse (si bémol)
Ture Bergström, 1987, after Rauch v. Schratt, Brussels

Baldrick Deerenberg

Basset Recorder (F) / Bassett-Blockflöte (F) / Flute à bec basset (fa)
Baldrick Deerenberg, 1993

Basset Recorder (G) / Bassett-Blockflöte (G) / Flûte à bec basset (sol)
Baldrick Deerenberg, 1988

Bass Recorder (C) / Baß-Blockflöte (C) / Flûte à bec basse (ut)
Baldrick Deerenberg, 1991

Wim Becu

Tenor Sackbut / Tenor-Posaune / Saquebute ténor
Meinl & Lauber, 1979, after Paul Hainlein

Bass Sackbut / Baß-Posaune / Saquebute basse
Meinl & Lauber, 1978, after Isaac Ehe

Simen Van Mechelen

Alto Sackbut / Alt-Posaune / Saquebute alto
Heribert Glassl, Nauheim, 1989, after Michael Nagel, 1656

Harry Ries

Alto Sackbut / Alt-Posaune / Saquebute alto
J. Monke, 1978

Tenor Sackbut / Tenor-Posaune / Saquebute ténor
Heribert Glassl, Nauheim, 1985
Reproductions of authentic instruments

Michèle Van den Broucq

Bass Dulcian / Baß-Dulzian / Dulcian basse
Eric Moulder, London, 1983, reproduction of authentic instrument in Linz Museum

René Van Laken

Tenor Dulcian / Tenor-Dulzian / Dulcian ténor
Eric Moulder, London, 1983, reproduction of authentic instrument

Jean Tubéry

Cornett / Zink / Cornet à bouquin
Reproduction by Paolo Fanciulacci, 1990

Mute Cornett / Stiller Zink / Cornet à bouquin muet
Reproduction by Henri Gohin, 1991

Paul Van Nevel, Conductor

Though born a Slovene, Jacobus Gallus centered his entire work around Vienna, Prague and the diocesan city of Olomouc (Olmütz). The surprising mobility of Gallus's truly Renaissance career shows him as a model of the sixteenth-century composer. Gallus was active at both abbey and court, though at times for only a brief period before moving on: Melk, Brno (Brünn), Wrocław (Breslau), Legnica (Liegnitz), Görlitz, Zwettl, and elsewhere. His cosmopolitan spirit is reflected, moreover, in the numerous variations of his name: Handl, Petelin, Haehn, Handelius, Coq, Kohoutek.

Jakob Handl, who sometimes used the latinized form of his name, Jacobus Gallus, in the printed editions of his works, was born in 1550 in the Slovenian town of Ribniča (Reifniz) near Ljubljana (Laibach). Little is known of his childhood. He probably received his early formal education at the Cistercian monastery at Stična (Sittich). His compositional style, clearly influenced by the Venetian polychoral idiom, may indicate that he studied in Trieste or Fiume, but this is only speculation.

It is, however, known that Gallus left his native country sometime between 1564 and 1566 – perhaps because the pressures of the Reformation, which was on the foremark, were becoming too strong for him. In this context, it is significant that years later he con-

demned Protestantism in the preface to the first volume of his *Opus musicum* (Prague 1586).

Gallus spent some time in the famous abbey at Melk, where he was presumably a choirboy. In the preface to his first printed masses (*Selectiores quaedam missae*, Prague 1580), he wrote that he had studied music even as a boy because of a deep inner need and out of admiration for the great composers. It was during this time that Gallus came into contact with the bishop Wilhelm Prusinovsky, whose residence was at Olomouc, about eighty kilometres north of Brno.

There then followed an important step in the life of Jacobus Gallus: around 1567 he went to Vienna where he became a singer in the imperial chapel of Maximilian II. Several Slovenian singers had preceded him, such as Johannes Globokar and Michael Carbonarius. Gallus had gained entry into one of the most highly reputed and best-known choirs in Central Europe if not the entire Western world. No lesser a kapellmeister than Philippe de Monte (1521–1603) was employed there, and was to remain until his death. At the time Gallus entered the chapel of the imperial court, Jan Pluvier and Jan Lotinus were the voice instructors; singers and composers included Lambert de Sayve (c.1549–1614) and Jacob Regnart (c.1545–99). The Italianate elements

in Gallus's compositional style are in part due to them, and of course to Philippe de Monte himself. Regnart had studied in Italy; de Sayve's polychoral compositions (for as many as sixteen voices) are similar to Gallus's own, and de Monte had, after all, been brought to Vienna from Rome by the Emperor Maximilian II.

The atmosphere at the imperial chapel of the Holy Roman Empire proved a blessing for Gallus. The size of the choir and its richness gave unlimited scope for musical experimentation with different combinations of tonal color. Under Philippe de Monte, the chapel grew to over one hundred musicians including an average of sixty-five singers in addition to the instrumentalists, players of various string and wind instruments as well as organists. It was here also that Gallus may have become familiar with the Flemish style of polyphony: many singers were recruited from Flanders (by de Monte personally), and it was no coincidence that the court chapel was known for its "Brabandisch discantiern" (counterpointing in the style of Brabant).

The account books of the Viennese court attest that on March 14, 1574 the sum of twenty florins was paid to the father of Jacobus Gallus because he had come from such a distance to see his son. Jacobus's brother Georgius had accompanied his father. In this document, Jacobus is incidentally still referred to as "choirboy of the chapel" – at the age of twenty-four!

In 1575, Jacobus Gallus left the Vienna court chapel. From this time his trail becomes indistinct, at least as far as the chronology of his activities is concerned. It is known that he traveled through Silesia, Moravia, Bohemia and other parts of Central Europe. Gallus seems to have maintained direct or indirect contact with cities such as Wrocław, Prague and Görlitz over a long period. In Wrocław, several of his compositions were copied long before they appeared in print. Martin Mylius, the rector in Görlitz, noted in his annals upon Gallus's death in 1591 that nearly all the works of this, "the most outstanding and delightful musician of our time," had been performed by the musical society of the city, the "laudable Convivium."

In the course of his numerous journeys about this time, Gallus paused at the Premonstratensian monastery at Zábřeh near Brno, where he appears as teacher and choir-master. Meantime, the first of Gallus's compositions were being copied in Legnica and elsewhere: in Legnica, Gallus's motets were collected along with works by Orlando di Lasso. It was not until 1586, however, that Gallus's first volume of motets (*Opus musicum tomus primus*) appeared in print. A basically convivial man, the composer was at first not interested in having his work become widely known. He was not concerned with fame, and was sometimes guilty of exaggerated modesty. In his second book of masses (*Selectiores quaedam missae*, Prague 1580), he mentioned

his own work in a belittling way ("...quod nulum est..."). However, the criticism of his opponents, aimed principally at his occasionally progressive and eccentric compositional style and his impractical vocal settings, must have affected him deeply at times, for he neglected no occasion in the prefaces of his works to answer his critics.

Gallus was of course aware of the relatively long period between the composition and the appearance of his works. In the introduction to the first volume of his monumental motet collection *Opus musicum* (Prague 1586), the composer remarked that the edition contained a good vintage that had aged for over nine years. Was Gallus the humanist referring to Horace, who in his *Ars Poetica* (line 388) counsels the poet to let his work ripen for nine years ("nonumque prematur in annum")? In any event, Gallus here provides indication that his first great productive period must indeed be dated around 1575.

After 1575, we find Gallus back in Zábřeh, where he developed a friendship with the abbot Caspar Schönauer – a friendship that was to last the rest of his life. Schönauer was to become Gallus's mentor, and encouraged him to publish his compositions; he also provided his friend with financial as well as moral support; and fortunately, he was far from alone in this, for Gallus's work was reaching mammoth proportions. In the preface to the second volume of the *Opus musicum*, Gallus complained openly that a chronic lack of funds

was restraining his publishing zeal; and that, after the works had all been written! Ultimately, though, few composers have been able to count on assistance from so many patrons, benevolent contributors and official sources in realizing their life's work: archbishops, bishops, abbots, monasteries, imperial offices, imperial treasuries, befriended humanists, magistrates, and – truly a case of the "widow's mite" – even rectors, all contributed to the printing of Gallus's gigantic work, which included compositions for as many as twenty-four voices.

After 1575, Gallus must also have had contacts with Prague. This presumably came about as a result of Emperor Rudolf II transferring his residence and court chapel there from Vienna (1579/80). It was in this period as well that Gallus became acquainted with Stanislaus Pavlovský. When Pavlovský was consecrated Bishop of Olomouc in late 1579, he immediately appointed Gallus as kapellmeister, and from 1580 to 1585 Gallus seems to have enjoyed the benefits of a secure position.



For five years, Jacobus Gallus thus led the episcopal chapel of Bishop Pavlovský in Olomouc and in Kroměříž (Kremsier), the secondary residence. In addition to his regular duties as composer and choirmaster, Gallus busied himself – particularly in the first years of his stay – with the publication of his first monumental collection of sixteen masses. This was followed

by the appearance, in 1580 and within the period of a few months, of his *Selectiores quaedam missae* on texts by Jiří Černý (Georg Nigrin). The work, published in Prague, is divided into four parts. The first volume includes three masses with eight voices and one with seven. The second volume contains four six-voice masses including the *Missa super "Sancta Maria"*. Four five-voice masses make up the third volume, while the fourth consists of four masses of four voices. The works are in the style of parody masses: that is, they are based on musical material from other, earlier compositions. Gallus's choice of models is interesting, for it gives an idea of the areas of music that he knew and was interested in. The *Missa super "Sancta Maria"* is based on a motet by Philippe Verdelot; other models are to be found in Orlando di Lasso, Thomas Crecquillon, Giaches De Wert, Clemens non Papa and Christian Hollander. Gallus also used motets of his own as models, the eight-voice *Pater noster* being one example.

In this connection, it is curious to note that the motets from his own pen selected for parodying were printed only later, after 1586. In the introduction to his first edition of masses, Gallus spreads a veil of mystery over the question of how it had been possible for a choirmaster as peripatetic as himself to compose, within the short period of fifteen years, such an immense work comprising 20 masses, 374 motets (many in several parts), more than 100 *Moralia* and a number of occasional works. Gallus himself

wrote that many of these compositions had been written at night. Could it be that this feverish activity was one reason for his early and unexpected death at the age of forty-one?

The masses demonstrate the rich and occasionally unconventional stylistic devices used by the composer, who, throughout long passages, managed to combine the Venetian style – polychoral and rather homophonic – with the flowing, polyphonic Flemish idiom. The knowledge of singing that he must have gained under Philippe de Monte accords with this impression.

The publication of the twenty masses turned the itinerant composer of merely local significance into a figure that would soon range among the greats. Soon Gallus's works were being copied into the choirbooks of Germany, Austria, Silesia, Bohemia and Moravia. Christoph Leibfried, an organist friend of Orlando di Lasso's, arranged some of his pieces for organ; and important commissions arrived from music centers of distinction. This arguably provides the background for Gallus's 1585 decision to turn his back on Olomouc, which had probably become too small for him.



The exact reasons for Gallus's departure from the court chapel of Bishop Stanislaus Pavlovský are no longer known. Was it that the bishop's anti-Reformation fanaticism had become too grating for Gallus, who had always maintained

good relations to the Protestant milieu as well as to Protestant musicians? Was the musical quality of the chapel no longer sufficient? Did the composer long for the atmosphere in which he had begun his career: the chapel of the imperial court, now residing in Prague? Or was the reason more pragmatic, in light of the fact that the publication of the motets, Gallus's greatest collection of works, began in Prague the next year?

One thing is clear in any event: Gallus kept up good relations with the bishop's residence in Olomouc for the rest of his life: nor did Bishop Pavlovský disguise his admiration for the composer in the letter of reference destined for Gallus's future employers. In it, he described the composer as a good man, and an extraordinarily experienced and outstanding artist: "...illum ut virum bonum et honestum artisque in primis suae peritiae singulari insignem de meliori nota commendantes...". Taking the role of the patron, Pavlovský even gave Gallus fifty taler for the publication of his first collection of motets.

Gallus must have been in touch with the imperial chapel of Rudolph II as well, for only a few months after his departure from Olomouc we find him again in Prague. Here, in 1586, he became choirmaster of St Jan na Brzehu (St. John-on-the-Riverbank), where he was to remain until his untimely death in 1591. This church was under the patronage of the Emperor Rudolph II, and as a matter of course, Gallus kept up contacts with the members of the im-

perial court chapel. Thus he wrote a motet for Jacob Chimarraeus (1546-1614), one of the chapel's tenors: *Chimarrae tibi io*. In the preface to his *Harmoniae morales* (1589), Gallus wrote that works of his were being performed in Prague on an everyday basis.

The first volume of *Opus musicum*, his extensive collection of motets for four to twenty-four voices, was published on November 1, 1586 under the title *Tomus primus musici operis, harmoniarum quatuor, quinque, sex, octo et plurium vocum*. The second and third volumes appeared in 1587, the last in 1590. The collection includes motets (but also lamentations and two passions in motet style) on texts for the entire liturgical year, systematically arranged in chronological order. The majority of the texts come from the Bible and some of them are theological commentaries.

It is above all the preface to the third volume of Gallus's *Opus musicum* that provides interesting information on the performance practices surrounding his work, as well as on the criticism that he had to answer. Here, he wrote that his compositions were for experienced and skilled singers. In the *Instructio ad musicos* he reacted to the criticism that many choirs were not able to sing his polyphonic works simply because not enough voices were available, and that his compositions in this style held small choirs up to ridicule. Gallus replied that every city had its instrumentalists and each choir its organ; and that any of his works could be performed by using these

instruments to make up the lack. This, by the way, is yet more evidence that a cappella performance certainly need not be regarded as the only possibility. The score of his twelve-voice motet *Laus et perennis gloria*, preserved in Wrocław, illustrates this practice clearly. Noted in the score are remarks such as "12 voices 3rd choir on the organ" and "Add the first choir" as well as "Add the middle choir on the organ."

Late in life, Gallus tried his hand at secular music – though here, too, the texts were Latin, chosen mainly from the classical authors. In 1589–90, three volumes of *Harmoniae morales* were published, madrigals on texts by Horace, Virgil, Ovid, Catullus, Martial and others, with all the works in these volumes being for four voices. A last volume, *Moralia*, contains settings of secular texts in Latin for four to eight voices and was issued posthumously in 1596 by Gallus's brother, Georgius.

Jacobus Gallus died on July 18, 1591. His brother was present as the will was read and the list of his worldly goods opened. The inventory of books included the scores of works by Orlando di Lasso, Gallus Dressler, Leonhard Lechner, Leonhard Paminger, and others.

Gallus's death was followed by an unending succession of new editions, manuscripts and tabulatures, occasionally in combination with works by other composers. In 1603, the collection *Florilegium selectissimarum* was published in Leipzig, with nineteen works from Gallus's pen and nine by Orlando di Lasso. We find Gallus's works still being copied around

1620 (for example, ms. Berlin, Ms.mus. 40209). In 1651, the *Cantionale sacrum* was published in Gotha with his works. Even in 1843, we find diverse works by the composer being published in Paris, in the *Recueil des morceaux de musique ancienne*.

Gallus also found frequent mention in textbooks, treatises and critical works well into the eighteenth century. In his *Dissertatio apologetica pro lingua slavonica, praecipue bohémica*, Bohuslav Balbinus (1621–88) speaks of the credit reflected upon this land by the composer; Burmeister mentions Gallus as a model in his *Musica poetica* (Rostock 1606); Michael Praetorius writes extensively of Gallus in his treatise on the theory of proportions (*Syntagma musicum III*, Wolfenbüttel 1619), printing with the text a score of no less than thirteen pages. Even Charles Butler mentions Gallus in his book *The Principles of Music* (London 1636).



The style in which Gallus composed cannot be described in a few words. The fascination of his work derives from the harmonious association of different streams: on the one hand, a tendency which, despite the variety of stylistic means used, is basically conservative (the Northern influence) and, on the other, ideas which – sparse at times, but richly applied at others – range from the liberal to the progressive.

To begin with the texts: with very few exceptions, Gallus composed all his music to

sacred texts in Latin; and he was to remain true to this stately language throughout his career, though he used secular sources in his late work. In the preface to his first book of masses, Gallus explained that he avoided frivolous texts because of his conviction that music was in its essence a godly art which the use of worldly texts would profane. Despite this conservatism, Gallus was very inventive and expressive in handling text. The very treatment of the second choir in the two-choir piece *Quo mihi crude dolor* speaks volumes: this choir sings only word fragments, as an echo at the ends of phrases, and in so doing comments on the rest of the story: “dominare (..minare)”; “clamor (..amor)”. Also, his selection of text treatment options – either syllabic (one note per syllable) or melismatic (several notes per syllable) – are always well thought out. In *Pater noster*, Gallus brings a syllabic text to a close with an unexpected and melismatic “Amen”.

The composer also took great care with prosody and accentuation: thus Gallus regularly changed the mensuration in the course of a work to allow the words to be pronounced smoothly. For example, in *Obsecro Domine*, the last part of the movement (“et libera nos”) is set in a triple measure – also because of the content. Incidentally, Gallus also sometimes applied the very old idea of using color in black notation to indicate triple measure: see the text “Et iterum...” in the Credo of the *Missa super “Sancta Maria”*.

Gallus's treatment of motifs and melodies is one of the reasons why he occasionally refers to himself as an innovator – just as it is the reason for most of the criticism levelled at him by the traditionalists. His melodic inventions vary between archaic figures (in the descending fauxbourdon movements of *Jesu dulcis memoria*, for example) to melodic lines rich in contours and with a very great range (the text “descendit de caelis” in the Credo). Also, Gallus particularly favored the “forbidden” intervals (augmented seconds, tritones), thus turning his back on the aesthetics of classical polyphony in the style of Palestrina. The form of his works shifted emphasis from melody to the expressiveness of the word. Examples for such elements of style are numerous: in the magnificent *Planxit David* (on the words “jacet, jacet”) Gallus wrote the motif A – G sharp – B flat – A; the chromatic *Mirabile mysterium* teems with diminished and augmented fourths; in the motet *Pater noster*, at the words “panem nostrum,” an augmented second occurs that must not be corrected – and we find the same motif in Gallus's parody mass on this motet. Other exemplary instances of this versatile idiom which Gallus used to imbue his melodic forms with ever new life include the broken triads in *Eripe me*, or the scale figures, used symbolically, in *Venite ascendamus*.

However, Gallus is at once most interesting and progressive in his handling of *cori spezzati* technique, in his treatment of homophony and in the use of chords. Completely familiar with

polychoral technique, he succeeded in using not only form but especially content to infuse his polychoral settings with meaning and color. In *Tribus miraculis*, for example, a three-choir work, he gives each choir its own tonal color: the clefs in which the piece is written show that the first choir is meant for high voices, the second is a “tenor” choir, while the third spans four deep registers. In the monumental *Deus exaudi orationem*, the symbolism goes further. In this four-choir work, Gallus calls the first choir “Pueri” (children), the second “Juvenes” (youths), the third “Viri” (men), and the fourth “Senes” (the old). With this “instrumentation,” writes Gallus, the intention was to have the representatives of first one age-group, then the other, then all together, sing their praises of God; and between the invocations of the individual groups, rest could even be built in! “...Quattuor id Vocum quater esto: sonabit ubique; Sive choros jungas, distribuasque choros. Servatis pausis omnes conjungito Voces: Omissis pausis quilibet ordo sonat. Sicque sonant Pueri, Iuvenesque, Virique, Senesque, Divisim atque simul dant pia vota Deo.” (*Opus musicum III*).

Indeed, all Gallus's works are quickened by the *cori spezzati* technique: contrasting tonal effects, echoes, and alternation between high and low tones are to be found even in those of his compositions that are not polychoral.

As to harmony, Gallus's work is a true garden of delight. His sensitivity in using thirds is even more masterly than Lasso's: whether dual or triple, Gallus gave every passage careful consideration. In this context, the manifest omission of a third in a chord is an expressive stylistic element. But also his daring use of fourths, false relations and chromaticism, his chordal successions (many are based on thirds, for example D – F), his extensive use of the diminished seventh degree, the increasing employment of tonality as opposed to modality, and the perfect mastery of homophony in addition to and besides polyphony – all this makes Gallus's technique a true treasure of musical expression. His tone characteristic belongs to the best that the Late Renaissance has to offer.

Paul Van Nevel
(Translation: © 1994 Griffin Anderson)

IN ADVENTU DOMINI NOSTRI JESU CHRISTI

[1] Venite ascendamus ad montem Domini
quia de Sion exiit lex
et verbum Domini de Jerusalem.
Congregamini et confortamini populi;
ecce laetificabo vos et adducam vos
in montem sanctum meum.
Venite, benedicti patris mei, possidete regnum,
quod vobis paratum est a constitutione mundi.
Congregamini et confortamini populi;
ecce laetificabo vos et adducam vos
in montem sanctum meum.

[2] Obsecro Domine:
mitte quem missurus es,
et vide afflictionem populi tui,
sicut locutus es;
veni et libera nos.

Come, let us go up to the mountain of the Lord,
because the law will go forth from Zion
and the word of the Lord from Jerusalem.
Come together and take solace, O nations;
see, I shall make you happy and lead you
into my holy mountain.
Come, my father's blessed ones, take possession of the kingdom,
which has been prepared for you since the creation of the world.
Come together and take solace, O nations;
see, I shall make you happy and lead you
into my holy mountain.

I beseech you, Lord:
send the one you intend,
and see the suffering of your people,
just as you have spoken;
come and set us free.

DE NATIVITATE CIRCUMCISIONE ET EPIPHANIA DOMINI

[3] Tribus miraculis
ornatum diem sanctum colimus;
hodie stella magos duxit ad praesepe;
hodie vinum ex aqua factum est ad nuptias;
hodie in Jordane Christus baptizari voluit,
ut salvaret nos, universos.
Haec est dies illa, quam fecit Dominus;
exsultemus et laetemur in ea.
Alleluia.

We celebrate a holy day
graced by three miracles;
today a star led the Magi to the manger;
today wine was turned to water at the wedding;
today Christ wished to be baptized in the river Jordan
so that he might save us all.
This is the day which the Lord has made;
let us rejoice and be glad in it.
Alleluia.

[4] Mirabile misterium
declaratur hodie,
innovantur naturae;
Deus homo factus est,
id, quod fuit, permansit,
et quod non erat, assumpsit,
non commixtionem passus,
neque divisionem.

A miraculous mystery
is proclaimed today:
nature is remade.
God has become man;
what he was he is still,
and what he was not he has become,
without suffering dilution
or separation.

[5] Ab oriente venerunt magi in Bethlehem
adorare Dominum;
et apertis thesauris suis
preciosa munera obtulerunt:
aurum sicut regi magno,
thus sicut Deo vero,
myrrham sepulturae ejus.
Alleluia.

Out of the East came the Magi to Bethlehem
to worship the Lord,
and from their open treasuries
they brought him precious gifts:
gold as for a great king,
frankincense as for the true God,
myrrh for his burial.
Alleluia.

A DOMINICA SEPTUAGESIMAE PER QUADRAGESIMAM DE POENITENTIA

[6] Pater noster qui es in caelis,
sanctificetur nomen tuum;
adveniat regnum tuum;
fiat voluntas tua
sicut in caelo et in terra;
panem nostrum quotidianum da nobis hodie,
et dimitte nobis debita nostra
sicut et nos dimittimus debitoribus nostris;
et ne nos inducas in tentationem
sed libera nos a malo.
Amen.

Our Father, who art in heaven,
hallowed be thy name.
Thy kingdom come;
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses
as we forgive those who trespass against us.
And lead us not into temptation
but deliver us from evil.
Amen.

[7] Lamentatur Jacob de duobus filiis suis:
Heu me! Dolens sum de Joseph perditio
et tristis nimis de Benjamin,
ducto pro alimoniis;
precor caelestem regem
ut me dolentem nimium
faciat eos cernere.
Prosternens se Jacob vehementer
cum lacrimis pronus in terram et adorans ait:
precor caelestem regem
ut me dolentem nimium
faciat eos cernere.

Jacob mourns his two sons.
Alas! I am grieving for my lost Joseph
and sad to excess for Benjamin,
taken in exchange for food.
I pray to the heavenly King
to let me in my intense grief
set eyes upon them.
Prostrating himself and shedding abundant tears face down
upon the earth, Jacob worshipped and said,
I pray to the heavenly King
to let me in my intense grief
set eyes upon them.

8 Eripe me de inimicis meis Deus meus
et ab insurgentibus in me libera me.
Eripe me de operantibus iniquitatem
et de viris sanguinum salva me;
quia dixerunt inimici mei mihi,
et qui custodiebant animam meam,
consilium fecerunt in unum dicentes:
Deus dereliquit eum,
persequimini et comprehendite eum,
quia non est qui eripiat.
Deus, ne elongeris a me,
Deus meus, in auxilium meum respice;
confundantur et deficiant,
detrahentes animae meae,
operiantur confusione et pudore,
qui quaerunt mala mihi.
Ego autem semper sperabo
et adiciam super omnem laudem tuam,
exultabunt labia mea,
cum cantavero tibi,
et anima mea quam redemisti.
Sed et lingua mea tota die meditabitur
justitiam tuam cum confusi et reverti fuerint
qui quaerunt mala mihi.

9 Versa est in luctum cithara mea
et organum meum in vocem flentium;
parce mihi Domine,
nihil enim sunt dies mei.

Deliver me from my enemies, my God,
and from my attackers free me.
Deliver me from the evil-doers
and from men of blood rescue me.
For my enemies and those who
imprisoned my soul have spoken,
they made a plan against a lone man and said,
God has abandoned him,
hunt him down and capture him,
for there is no one to deliver him.
God, be not far from me,
my God, see to my protection.
Let those who seek my life
be thrown into confusion and defeated;
let those who seek to harm me
be beset by confusion and shame.
But I shall always hope
and heap up praise for you.
My lips shall rejoice,
when I sing to you,
and my soul, which you have redeemed.
But my tongue shall proclaim all day your justice
because those who sought to harm me
have been confounded and hurled back.

My harp has turned to lamentation
and my instrument to the voice of mourners.
Spare me, Lord,
for my days are nothing.

DE RESURRECTIONE ET ASCENSIONE DOMINI NOSTRI JESU CHRISTI

10 Quo mihi crude dolor
tantum dominare? (...minare)
Quid miser exhaustit viscera clamor? (...amor)
Haurit amor verum?
Unde mihi responso? (...sponso)
Vitane iam sponso sit sua reddita. (...ita)
Ah, spes vana, echo dum
dicta reverberat. (...errat)
Ergo hic quem lacrimis mens mea quaerit. (...erit)
Num capis hos gemitus,
tumulo dum clauderis? (...audis)
At mihi quis saxum hoc inde levabit. (...abit)
Vere abit ingrediar;
sed ubi tu, Christe? (...resiste)
Me fugis o quanam te foveat ora? (...mora)
Rumpe moras, oro, miserere gementis, (...ementis)
heu emptum est frustra te nisi inungat. (...agat)
At quid agat,
dum te complexibus abstrahis? (...adsis)
O mea vita, decus, subsidium fave; (...ave)
O mihi quos peperit, Jesu dulcissime,
luctus mors tua,
quam mentem fixit acerba meam!
Iam lacrimis stat vena meis, dolor excidit omnis,
te redeunte redit gloria, Christe, mea.
Haecine discipulis vis gaudia perfero? (...ferro)
Curo, feram cunctis dulce levamen. (...amen)

Cruel grief, why do you
overcome me so? (...menace)
What will bring this clamour to an end? (...love)
Is it truly love?
Whence comes this answer to me? (...the bridegroom)
Life has been returned to the bridegroom? (...Yes)
Ah, empty hope, while the spoken
echo reverberates. (...he walks abroad)
Then He whom my mind seeks in tears. (...shall be at hand)
Surely you do not perceive my mourning
enclosed in the crypt? (...as you hear)
But who will take away this stone for me? (...it will depart)
It departs indeed. I shall enter.
But where are you, Christ? (...stand back)
You shun me? Oh, what prayer could reach you? (...wait)
End the waiting, I pray, take pity on my cries, (...redeemed)
alas, redeemed in vain unless there is joining with you. (...let it)
Let it what,
seeing that you avoid my embrace? (...come)
O my life, my glory, support me; (...Hail!)
O sweet Jesus, what sorrows
your death caused me,
how bitterly it pierced my mind!
Now there is relief for my tears, all grief has departed,
with you my glory returns, Christ.
Do you wish me to report this joy to your disciples? (...report it)
I shall see to it that I bring sweet relief to them all. (...Amen)

DE SANCTA TRINITATE ET DE CORPORE CHRISTI

11 O beata Trinitas,
te invocamus, te laudamus, te adoramus.
O beata Trinitas,
spes nostra, salus nostra, honor noster.
O beata Trinitas,
libera nos, salva nos, vivifica nos,
O beata Trinitas!

O blessed Trinity,
we call on you, we praise you, we worship you.
O blessed Trinity,
our hope, our salvation, our glory.
O blessed Trinity,
grant us deliverance, salvation, and life.
O blessed Trinity.

IN DEDICATIONE TEMPLI ET A DOMINICA POST PENTECOSTEM USQUE AD ADVENTUM DOMINI

[12] Planxit David rex Absalon natum suum:
O nate mi, cur non licet pro te mori?
Fili, parentum nobilis sanguis, iaces,
spes alta regni, cura divorum potens.
Eheu dolor.
Diadema, sceptrum, regium nomen vale;
natus meorum ille dux fortis iacet.
Fili, quid istud?
Corde confosso impie?
O Absalon, dilecte mi fili, vale.
Eheu dolor.

[13] Jesu dulcis memoria
dans vera cordis gaudia
sed super mel et omnia
ejus dulcis praesentia
nil canitur suavius
auditur nil jucundius
nil cogitatur dulcius
quam Jesus Dei filius.

[14] Domine Deus exaudi orationem
servorum tuorum
et preces eorum omnium,
qui invocant nomen tuum:
inclina aures tuae pietatis
et exaudi preces nostras;
aperi oculos tuae majestatis,
respice propitius famulos tuos,
intuere infantes et pueros tuos;
juvenes et virgines custodias,
caelibes et conjugatos ut protegas,
senes cum debilioribus defendas.
Exaudi clamantes ad te;
exaudi Domine, placare, Domine,
attende Domine, ignosce Domine,
miserere nostri, Deus,
secundum magnam misericordiam tuam.

King David lamented Absalom, his son.
O my son, why am I not permitted to die in your place?
My child, noble blood of your ancestors, you lay slain,
high hope of the kingdom, powerful concern of the angels.
Alas for grief.
Jewel of my crown, my scepter, royal name, farewell.
My son, the mighty leader of my people lies slain.
What is that you say, my son?
Impious, stabbed in the heart?
O Absalom, my beloved son, farewell.
Alas for grief.

Sweet is the remembrance of Jesus
which gives true joys of the heart.
But it is his presence
which is sweeter than honey and all else.
Nothing gentler can be sung,
nothing more delightful can be heard,
nothing sweeter can be thought
than Jesus the Son of God.

Lord God, hear the prayer
of your servants
and the entreaties of all
who call upon your name.
Lend the ears of your faithfulness
and hear our entreaties.
Open the eyes of your majesty,
look favorably upon your attendants,
protect your infants and children,
guard the youths and maidens,
shelter the unwed and the wed,
defend the elders together with the helpless.
Hear those who cry out to you,
hear us Lord, be propitious, Lord,
pay attention to us, Lord, forgive us, Lord,
have pity on us, God,
in accordance with your great mercy.

MISSA SUPER "SANCTA MARIA"

Kyrie

[15] Kyrie eleison
Christe eleison
Kyrie eleison

Gloria

[16] Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus, Pater omnipotens, Domine Fili
unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi
miserere nobis,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis,
quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum sancto spiritu
in gloria Dei Patris.
Amen.

Credo

[17] Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilibus omnium
et invisibilibus.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
and peace
to his people on earth.
Lord God, heavenly King,
almighty God and Father, we worship you.
We give you thanks,
we praise you for your glory,
Lord Jesus Christ,
only Son
of the Father.
Lord God,
Lamb of God,
you take away the sins of the world:
have mercy
on us;
you are seated at the right hand of the Father:
receive our prayer.
For you alone are the Holy One,
you alone are the Lord, you alone
are the Most High, Jesus Christ.
With the Holy Spirit,
in the glory of God the Father.
Amen.

Credo

We believe in one God,
the Father Almighty,
maker of heaven and earth,
of all that is seen
and unseen.

Et in unum Dominum, Jesum Christum,
 Filium Dei unigenitum,
 et ex Patre natum
 ante omnia saecula,
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero,
 genitum non factum,
 consubstantialem Patri,
 per quem omnia facta sunt,
 qui propter nos homines
 et propter nostram salutem
 descendit de caelis.
 Et incarnatus est de Spiritu Sancto
 ex Maria virgine,
 et homo factus est.
 Crucifixus etiam pro nobis
 sub Pontio Pilato,
 passus et sepultus est,
 et resurrexit tertia die
 secundum scripturas,
 et ascendit in caelum,
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria
 judicare vivos et mortuos,
 cujus regni non erit finis.
 Et in Spiritum Sanctum,
 Dominum et vivificantem,
 qui ex Patre Filioque procedit,
 qui cum Patre et Filio
 simul adoratur et conglorificatur,
 qui locutus est per prophetas,
 et unam Sanctam Catholicam
 et Apostolicam ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum,
 et expecto resurrectionem mortuorum
 et vitam venturi saeculi.
 Amen.

We believe in one Lord, Jesus Christ,
 the only Son of God,
 eternally begotten
 of the Father;
 God from God, Light from Light,
 true God from true God,
 begotten, not made,
 one in Being with the Father,
 through him all things were made.
 For us men
 and for our salvation
 he came down from heaven.
 By the power of the Holy Spirit
 he was born of the Virgin Mary,
 and became man.
 For our sake he was crucified
 under Pontius Pilate;
 he suffered, died, and was buried.
 On the third day he rose again
 in fulfilment of the Scriptures;
 he ascended into heaven
 and is seated at the right hand of the Father.
 He will come again in glory
 to judge the living and the dead,
 and his kingdom will have no end.
 We believe in the Holy Spirit,
 the Lord, the giver of life,
 who proceeds from the Father and the Son.
 With the Father and the Son
 he is worshipped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic
 and apostolic Church.
 We acknowledge one baptism
 for the forgiveness of sins.
 We look for the resurrection of the dead,
 and the life of the world to come.
 Amen.

Sanctus

- [18] Sanctus, sanctus, sanctus
 Dominus Deus Sabaoth!
 Pleni sunt caeli et terra
 gloria tua.
 Hosanna in excelsis.
 Benedictus
 qui venit in nomine Domini.
 Hosanna in excelsis.

Agnus Dei

- [19] Agnus Dei, qui tollis peccata mundi,
 miserere nobis;
 Agnus Dei, qui tollis peccata mundi,
 dona nobis pacem!

Sanctus

Holy, holy, holy Lord,
 God of power and might!
 Heaven and earth
 are full of your glory.
 Hosanna in the highest.
 Blessed is he
 who comes in the name of the Lord.
 Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the world:
 have mercy on us!
 Lamb of God, you take away the sins of the world:
 grant us peace!

Translation: © 1994 David Seward ([1]–[14])

JACOBUS GALLUS (1550-1591)

SK 64 305

DDD

DIGITAL RECORDING

Opus musicum

1	Venite ascendamus	3'11
2	Obsecro Domine	2'07
3	Tribus miraculis	2'48
4	Mirabile misterium	3'32
5	Ab oriente venerunt magi	2'13
6	Pater noster	3'31
7	Lamentatur Jacob	6'33
8	Eripe me	4'32
9	Versa est in luctum cithara mea	3'38
10	Quo mihi crude dolor	3'43
11	O beata Trinitas	2'30
12	Planxit David	4'19
13	Jesu dulcis memoria	3'26
14	Domine Deus exaudi orationem	4'42

Missa super "Sancta Maria"

15	Kyrie	3'35
16	Gloria	4'25
17	Credo	8'16
18	Sanctus	4'22
19	Agnus Dei	2'16

Total time: 73'49

Huelgas Ensemble
Paul Van Nevel

SBM

For this recording 20-bit technology was used for "high definition sound".

Producer / Recording Supervisor: **Wolff Erichson**.

Engineer / Editing: **Markus Helland** (Tritonus).

Recorded at Chapel of Abdij Marienlof, Borgloon, Belgium, January 10-12, 1994.

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