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# The American Recorder

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PSALMI

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# The American Recorder

VOLUME XXII NUMBER 3 AUGUST 1981

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# Making Up Your Own Baroque Ornamentation



Betty Bang Mather

STUDENTS AND OTHERS OFTEN SAY TO me, "I'd like to do some of my own Baroque ornamentation, but how do I begin and how go about it? What pieces and which passages should I ornament, and which not? How do I know what ornaments are suitable for a certain passage? Where can I find authentic examples to use as models? What are the most common ornaments? What ways of practicing ornamentation are best for developing my skill?" In this article I will try to answer these and related questions.

## Set ornaments

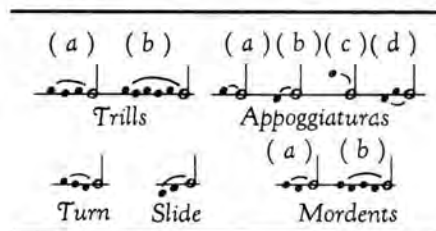
Baroque ornamentation falls into two more or less distinct categories. The most familiar contains the "essential," "fixed," or "set" ornaments such as trills, appoggiaturas, turns, slides, and mordents. Set ornaments are written into the music as either signs or a few notes in small notation. Their time is not calculated as part of the measure. Composers writing at different times, in different localities, and for different instruments often used different signs for set ornaments.



Example 1. Sample notations of some set ornaments

Each set ornament is made up of a few specified pitches combined in certain characteristic ways. The pitches always include a "principal" or "main" note in

the melody as well as several "auxiliary" notes. The auxiliary notes usually lie a step above or below the principal note. However, an appoggiatura occasionally lies a third, sixth, or octave away, and some appoggiaturas are "double," as in the slide.

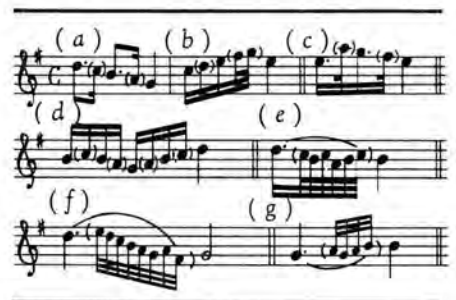


Example 2. Pitches and shapes of some set ornaments

## Free ornaments

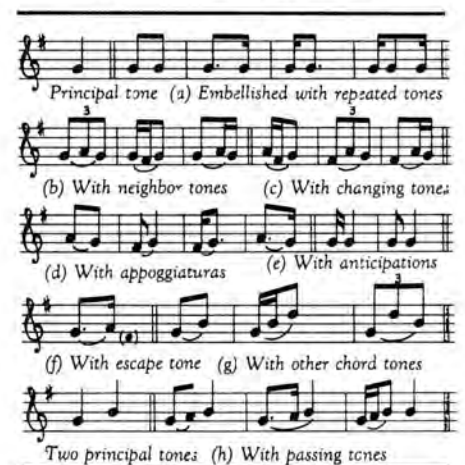
The other category of Baroque ornaments contains the "arbitrary," "extemporary," or "free" ornaments, so called for their more optional, improvised, and imaginative choice of pitches and melodic contours. Free ornaments are written into the music as large (occasionally as small) notes. Their time is always figured as part of the time of the measure, though sometimes inexactly, as the small notes in Example 3 (f). (From Boismortier's Suite in G major, these should have been written as sixty-fourth notes.) Some set ornaments, like the appoggiatura and turn, are often written in large note values—that is, as free ornaments.

Free ornaments have a large number of possible melodic shapes. Although they sometimes center around a principal note, more often they fill in the interval between two. Among the free ornaments in Example 3, the notes in editorial parentheses are auxiliary.



Example 3. Notation, pitches, and shapes of some free ornaments

Auxiliary notes used in free ornaments (Example 4) include (a) repeated notes, (b) neighbor tones, (c) changing tones, (d) written-out appoggiaturas, (e) anticipations, (f) escape tones, (g) other chord tones, and (h) passing tones. These appear in a variety of rhythms.



Example 4. Auxiliary notes in free ornaments

To make other simple free ornaments, you may repeat one of the above ornaments (Example 5, a through c) or combine two different ones (d through g).

(a) Scale fragment (passing tones between chord or principal tones)



(b) Arpeggio (three or more chord tones)



(c) Scale of seconds (anticipations and/or appoggiaturas)



(d) Repeated and neighbor tones



(e) Repeated and passing tones



(f) Chord leap and neighbor tone



(g) Written-out turn (appoggiatura and neighbor tone)



#### Example 5. Other simple free ornaments

Longer and more complex free ornaments are made by stringing together simple ornaments.

#### Practicing the most common ornaments

To further develop your ornamentation vocabulary, you should practice the most common set and free ornaments until each is fully established in your ear, fingers, and memory. First, repeat each set ornament (Example 2) on each step of a scale. Practice in a different key each day, until you are familiar with the ornament in all keys used on your instrument during the Baroque period.

Second, repeat each of the common arbitrary ornaments (Examples 4 and 5) three or four times on each scale step in all suitable keys. Practice with the various rhythmic shapes and articulation markings found in the written music of the period. (Non-chord tones should usually be slurred to the chord tone or tones next to them, especially in slow movements.)

#### Picking out ornaments written into the music

Eighteenth-century composers often wrote ornaments (a) directly into their music, (b) into a later revision of a work,

or (c) to be used as instruction. An excellent way to learn authentic ornamentation practices is to play through ornamented music. A passage may include set ornaments, free ones, or both together. As you play, identify the principal notes and the set and free ornaments the composer has written into the music. Notice where and how each is used. Notice the effect on the character and emotion of the music. The ornaments may appear in several situations:

1. *Figuration in quick movements.* Blavet's ornamentations were highly admired in his time. In Example 6, notice (a) the chord leaps and trill in m. 5, (b) the descending scale of seconds (anticipations) in mm. 6-7, (c) the trill in the melody and broken chords plus neighbor tone in the bass of m. 8, (d) the scale fragment in m. 9 (which ornaments the same basic melody found in m. 5), and (e) the chord leap and neighbor tone figure in m. 10.

Blavet's melody

Simplified

Bass

Example 6. Blavet, *Sonata in d, Op. II/2, "La Vibray"* (1732), *Allegro* (5th mv.), mm. 5-10

2. *Written-out ornamentations in slow movements.* Telemann's *Methodical Sonatas and Trios*, intended as teaching pieces, include fifteen slow movements in which Telemann gives

his own suggested ornamentations for their plain melodies.

Plain

Telemann's suggested ornamentation

Bass

Example 7. Telemann, *Methodical Sonata III in e* (1728), *Grave* (1st mv.), mm. 1-4

Similarly, Bach's works include many slow movements in which the composer has written out his own ornamentation. (In fact, Bach was criticized for this practice, the complaint being that he left the performer no chance to show off his own skills.) In a somewhat later style, Quantz's *On Playing the Flute* (1752) includes a number of possible ornamentations for various melodic fragments in given harmonic contexts, plus a long ornamented Adagio movement.

3. *Repetition of a single phrase.* The phrase may be long (Example 6, mm. 5 and 9) or short (Example 8). It may occur in a fast or slow movement.

Plain      Ornamented

Example 8. Handel, *Sonata in G, Op. I/5* (1730), *Adagio* (1st mv.), m. 6

4. *Repetition of a whole section.* This may occur (a) in the refrain of a rondeau form, as in Boismortier's *Suites*, Op. 35 (see bibliography) and Caix's *Suites* (Example 9); (b) when the two sections of a binary form are written out and varied on repetition, as in Montéclair's *Concerts for two flutes*;

and (c) in "doubles" (fully written-out variations often following French dances and songs), as in the Polonaise of Bach's B minor Suite for flute, strings, and continuo.

The image shows a musical score for Example 9, titled 'Caix d'Hervelois, Suite III (1726), Gavotte en Rondzeau (3rd mut.)'. The score is in 3/4 time and G major. It consists of four staves: 'Plain' (top), 'First ornamentation', 'Second ornamentation', and 'Bass' (bottom). The 'Plain' staff shows a simple melody. The 'First ornamentation' and 'Second ornamentation' staves show the same melody with trills (tr) and mordents (tr) added. The 'Bass' staff shows a simple accompaniment. The score is marked with measure numbers 1-4, 12-24, and 32-36.

Example 9. *Caix d'Hervelois, Suite III (1726), Gavotte en Rondzeau (3rd mut.)*, mm. 1-4, 33-36, 49-52

Of course the best models for ornamenting, say, a Handel flute sonata are other flute sonatas by Handel. However, you should look through his oboe, recorder, violin, and even organ sonatas as well. Also investigate his vocal works and the few surviving ornamentations of his arias by singers of his day (see bibliography). Then play over music by other composers of approximately his period and area. With discretion, you might use Bach and Telemann as secondary models for Handel, and early eighteenth-century French composers as models for his gavottes, minuets, and other French dances.

The above written-out ornamentations (Examples 6-9) are taken from flute works, a particularly rich source and the one I naturally know best. Readers with alert eyes and ears will find further examples in other Baroque literature. Similar principles apply to ornamentation by all instruments and voice, though each has developed an ornamental style particularly suited to its capabilities. In the bibliography, I have

listed the sources mentioned above plus several modern collections of ornamentation by Baroque composers and performers.

#### When and how to ornament

Some composers fully ornamented most of their music. Others allowed and sometimes required performers to add ornamentation. Although only taste and experience can tell you which music to ornament and how to do so, a few rules will serve as general guidelines:

1. Elaborate and highly contrapuntal music allows little, if any, ornamentation to be added. Here, free ornaments are unsuitable.
2. The more voices in a work, the less appropriate is free ornamentation.
3. Monophonic slow movements (those with an accompanied melody) are normally ornamented by the composer or performer, even when "through-composed" (having no large repeated sections). Here a predominance of free ornaments is most suitable.
4. The repeated sections of monophonic songs and dances usually allow some ornamentation by the composer or performer. Free and/or set ornaments may be used.
5. The next-to-last chord at the close of a large section of music should usually be ornamented by a trill.
6. Set ornaments using the upper auxiliary note (trills and upper appoggiaturas) should usually be approached from above.
7. Set ornaments using the lower auxiliary note (mordents and lower appoggiaturas) should usually be approached from below.
8. A simple scale fragment is seldom the best way to ornament a large interval. Alternatives are an appropriate set ornament on the second of the two principal notes or between the two, or a modified scale passage as in Example 3 (f).
9. Fast ornaments (especially short trills, slides, and mordents) make the melody more brilliant.
10. Slow ornaments (especially long appoggiaturas and accelerating trills) make the melody more dissonant and thus more poignant.
11. Ornaments filling the interval between two principal notes make the melody more smooth, graceful, and flowing.

More information on the most appropriate usage of the various set ornaments can be found in Chapter II of

C.P.E. Bach's *Essay on the True Art of Playing Keyboard Instruments (1753)*, Chapter VIII of Quantz's *On Playing the Flute*, and Part III of my *Interpretation of French Music*.

To find if a through-composed slow movement or a single passage in such a movement already includes free ornamentation by the composer, look at the time values of the quickest notes as well as their frequency. When a melody in 3/4 meter (like Telemann's plain melody in Example 7) consists mainly of quarter notes, or one in 4/4 meter has mostly eighth notes, the composer probably intended you to add some ornamentation. When the melody includes a number of sixteenth notes in 3/4 meter (as in Telemann's suggested ornamentation in Example 7) or thirty-second notes in 4/4 meter, he probably did not want further ornamentation. When, however, as in many slow movements of Handel's Sonatas Op. 1, a 3/4 meter includes eighth notes but few or no sixteenths, or a 4/4 meter includes sixteenth notes but few or no thirty-seconds, some further ornamentation is usually appropriate or even expected, especially at the final cadence (discussed later).

#### Analyzing and memorizing free ornaments found in music

When you locate a free ornament written into the music, you should note it down as in Example 6:

1. top line—original (ornamented) melody,
2. second line—simplified melody,
3. third line—bass.

Analyze each ornament in terms of its auxiliary notes. Then play each measure of the ornamentation (the original melody) while watching the plain (simplified) form. (Thus you play the ornamentation by memory but feel that you are improvising on the plain form.) Play each measure several times this way. This method should also be followed in studying the ornamentation in Telemann's *Methodical Sonatas and Trios*, as well as that in the various collections listed in the bibliography.

#### Hearing the accompaniment when you experiment

As you begin to add the various set and arbitrary ornaments to the music you play, you should keep the accompaniment clearly in your ear. You can do this in three ways:

1. Experiment at the piano. Play the bass line with your left hand and your ornamented melody with your right.

2. Tape the accompaniment, or at least the bass line, on the piano or harpsichord. (If you do not play well enough, ask a friend to tape this for you. Do it yourself if you can.) Use a metronome and count off a measure aloud before you begin. As you play back the taped accompaniment, try various ornaments on your instrument.
3. Play along with a commercial recording of the work. Choose a recording in which the melodic line is not ornamented by the performer. (The disadvantage of this method is that the recording artist may use a tempo and rhythmic "swing" different from your conception.)

### Experimenting with one ornament at a time

At first, choose one ornament to practice each day: trill, passing tone, neighbor tone, etc. On the day you practice neighbor tones, go through your music and find all the places you might add these ornaments. Then play the piece along with its accompaniment, adding as many neighbor tones as possible and in different rhythmic shapes. As you play, sense how these ornaments fit into the flow of the music. Do they seem natural, as if the composer had written them himself? Do they fit the character of the music? Are they similar to written-out ornaments by that composer, or by others writing in a similar style?

The next day, experiment in the same way with another simple ornament. Finally, play the piece over many times with its accompaniment, gradually determining which ornaments flow most naturally and convincingly in each measure, and which most enhance the music.

If one particular interval, melodic fragment, or rhythmic figure defies your abilities to find a suitable ornament, return to other music by the composer or his stylistic peers. Find the same figure and see how it is treated. Often, an ornament copied directly from another similar piece sounds more suitable than any you think of yourself.

### Longer cadential embellishments

Sometimes a longer ornamentation is necessary or possible. For instance, some kind of flourish is required at the end of most of the slow movements in Handel's *Sonatas*, Op. 1. There the bass usually moves from the sixth to the fifth degree, with the figures 7-6 under the sixth degree and a major third in the

final dominant chord. Ways of treating this progression are found in Telemann's *Methodical Sonatas* and Quantz's *On Playing the Flute*.

The image shows a musical score for a piece in B-flat major, Adagio. It consists of three staves. The top staff is labeled 'Plain' and 'Adagio', showing a simple melodic line. The middle staff is labeled 'Telemann's suggested ornamentation' and 'Adagio', showing the same melodic line with various ornaments (trills, grace notes, etc.) added. The bottom staff is labeled 'Bass' and 'Adagio', showing the bass line. The piece ends with a fermata over a final chord. The measure numbers 7 and 64 are indicated at the bottom of the staves.

Example 10. Telemann, *Methodical Sonata X in B<sup>b</sup>, Largo (1st mv.), mm. 46-47*

Other versions of this and other longer cadential embellishments are found in *The Classical Woodwind Cadenza: A Workbook* by David Lasocki and myself.

### General precautions

Eighteenth-century writers repeatedly caution players against using excessive or inappropriate ornamentation. To this end, Quantz in his Chapter XIII sums up the matter with the following guidelines:

1. You must never ornament a well-written melody that is already sufficiently pleasing in itself, unless you believe you can improve it.
2. If you wish to vary something, you must always do it so that your addition makes singing phrases still more agreeable and brilliant passage-work still more brilliant than they are as written. No little insight and experience are required for this.
3. Without an understanding of composition, success in ornamenting seems impossible. If you lack this skill you should always prefer the composer's invention to your own fancies.
4. Ornamentations must be undertaken only after the plain air has already been heard. Otherwise the listener cannot know if ornaments are actually present. [Exceptions seem to be the melodies of through-composed song forms, which allow ornamentation without repeating the material.]
5. A long series of quick notes does not always suffice. They may indeed excite admiration, but they do not touch the heart as easily as the plain notes, and this, after all, is the true object of music and the most difficult one.

6. If you indulge a passion for ornamentation prematurely, before you have acquired some taste in music, your spirit becomes so accustomed to this excess of motley notes that eventually you can no longer endure a plain air. The same is true of your tongue: once you have accustomed it to strongly spiced foods, it can no longer taste healthy, simple ones.
7. Therefore my advice is not to give yourself over too much to ornamentation, but rather to apply yourself to playing a plain air nobly, truly, and clearly. If a noble, plain air does not touch you who execute it, it can make but a slight impression on your listeners.

If Quantz considered these precautions to be necessary for eighteenth-century performers, certainly they are even more necessary for us today.

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*The excerpts from the Blavet, Handel and Telemann sonatas were taken from original editions in the New York Public Library, Library of Congress, and Berlin Staatsbibliothek respectively. An original edition of the suites by Caix d'Hervelois is in my personal library.*

Betty Bang Mather is Professor of Music at the University of Iowa. She studied at Oberlin, Juilliard, Tanglewood, Columbia Teachers College, the Paris Conservatory, and the Freiburg (Germany) Hochschule für Musik; her teachers have included Henry Zlotnik, Harry Peters, Arthur Lora, William Kincaid, Jean-Pierre Rampaal, Gaston Crunelle, Gustav Scheck, and, more recently, her husband, Roger Mather. Mrs. Mather has lectured on and performed Baroque music throughout the United States and in England, France, and Germany, and has published a number of books and articles on Baroque performance practices.

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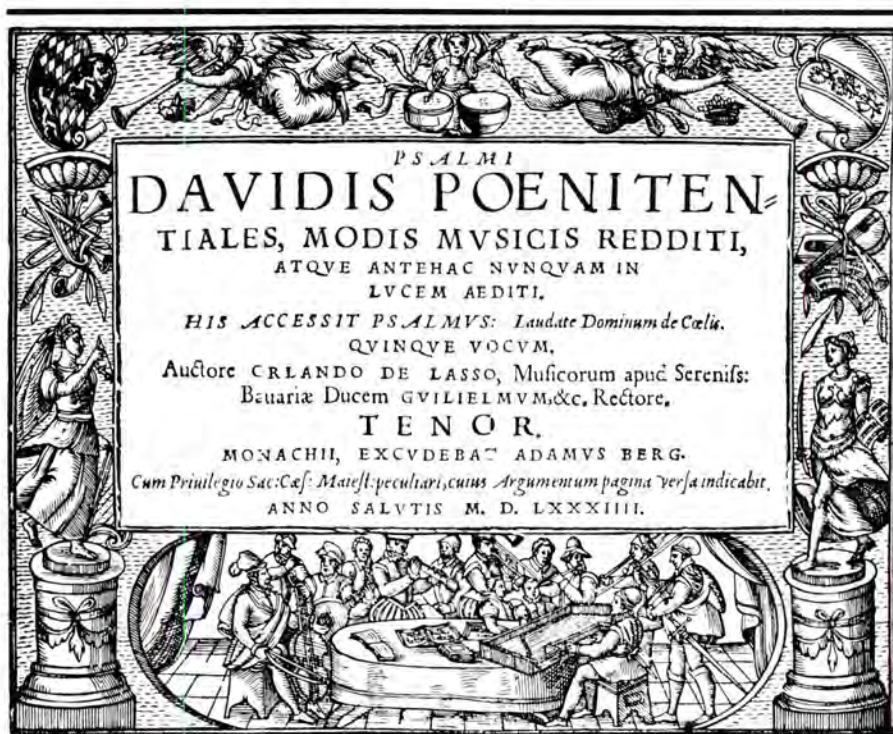


# The Motets of Orlandus Lassus

## Their sources and stylistic idiom

Paul C. Echols

### Part III



Title page of the tenor partbook for the *Psalmi Davidis Poenitentiales* (Munich: Adam Berg, 1584). Although Lassus' Penitential Psalms, together with his setting of *Laudate Dominum de coelis* (Psalms 148 and 150 run together as a single work), were composed c. 1560, they remained in manuscript until Berg printed them. The illustration showing a group of musicians performing was used by Berg as a trademark in a number of his publications; a slightly altered version appears in the volumes of his *Patrocinium musices*.

In certain respects Lassus' career fits symmetrically into a prototypical framework of early, middle, and late periods set off by major turning points in his life. A formative period, spent mostly in Italy, came to a close in 1557 when he moved to Munich at about age twenty-five to join the court chapel of the Bavarian Duke Albrecht V. Over the next two decades he achieved enormous fame and guided the chapel to a position as one of the largest and most brilliant musical establishments in Europe. The turn into his final period began in late 1579 when Albrecht died and was succeeded by his son Wilhelm. Then almost fifty, Lassus acknowledged the onset of old age in a letter written in response to an offer of a position in Dresden as chapel master to the Saxon court. Writing only several months after Albrecht's death, Lassus politely declined the invitation, giving as reasons the fact that he was financially secure, did not want to leave the comforts of his house and garden, and was "beginning to grow old."<sup>78</sup> Of more immediate consequence to his composition, however, was the sudden and drastic reduction in the membership of the Munich chapel. As a result of the new regime's economizing measures, the number of

For ease in cross referencing, the footnotes in this article have been numbered consecutively: 1-34 in part I (this journal, XXI [February 1981], pp. 155-161), 35-77 in part II (this journal, XXII [May 1981], pp. 3-12), and 78-136 in part III.

<sup>78</sup>From a low of seventeen the number of chapel musicians was gradually increased once again, reaching thirty-eight in 1591. See Wolfgang Boetticher, *Orlando di Lasso und seine Zeit, I: Monographie* (Kassel, 1958; abbreviated hereafter as Boetticher I) for an extensive survey—spread over pp. 154-69, 331-43, 431-42, 533-51, and 655-71—of conditions in the chapel during Lassus'

tenure; individual singers and instrumentalists are identified and excerpts from numerous contemporary documents are included. Further information based on archival research may be found in Boetticher's more recent monograph, *Aus Orlando di Lassos Wirkungskreis* (Kassel, 1963), especially pp. 44-137, which includes a discussion on the training of Lassus' choirboys.

<sup>79</sup>On this letter see n. 77.

musicians was cut from forty-four to twenty-two in 1581, and shortly afterwards further reduced to a low of seventeen.<sup>79</sup>

Other than his letter to Dresden, written before the cutbacks in chapel membership, we have no first-hand documentation of Lassus' reaction to the events of 1579–81. But whatever his private thoughts, there was no apparent diminution in his professional activities. The composition of motets and other religious music continued apace, with no fewer than six major new collections appearing in print during the first half of the 1580s. Lassus continued to accompany the Bavarian court on various state visits within the Empire, and undertook two further trips to Italy—a short one to Verona in April of 1582, and a longer one in the fall of 1585 during which he made a pilgrimage to the Holy House of the Virgin in Loreto and stopped in Verona and Ferrara. On both visits he was able to hear some of the most advanced music then being written in Europe. Toward the end of the decade, however, he was finally forced to slow down. Ill health set in, and he also began to suffer from intermittent periods of mental depression—"melancholia hypocondriaca"—for which he was treated with varying degrees of success by Thomas Mermann, a court physician who became Lassus' good friend.

Significant changes of style in his motet composition during the last period of his life are hard to pinpoint. Throughout his years in Munich Lassus was careful to keep abreast of the latest Italian musical developments, not only in madrigal writing but also in the rapidly evolving concertato and monodic idioms.

Similarities to the Venetian concertato style show up as early as the 1560s, particularly—as one might expect—in his motets for six or more voices: an em-

phasis on sonorous contrast between high and low semichoruses in the six-voice works; exploitation of dialogue technique in the eight-voice works for double chorus; the use of slow-moving bass lines functioning as harmonic foundations; and reliance on affective chord sequences, often chromatically inflected, for pictorial or symbolic purposes. During the 1570s and 80s still newer elements make their appearance: treble-dominated homorhythmic textures, sometimes moving in dance-like rhythms in the manner of the Italian villanella or canzonetta; polyphonic textures built up from short, angular motives following one another in relatively quick succession; tonally oriented harmonic progressions emphasizing tonic-dominant relationships; and melodic lines ornamented with rapid decorative figuration, sometimes moving in sequential patterns.<sup>80</sup>

Such elements, however, were never exploited systematically enough to effect any major changes in direction. Instead, Lassus subsumed them individually into a motet style that remained rooted in his own particular fusion of Franco-Flemish contrapuntal techniques and the Italian madrigal vocabulary of the 1550s. But by the 1580s he was no longer in the ranks of the avant-garde, and certain aspects of his style begin to look conservative. His treatment of chromaticism is a case in point: derived principally from the innovations of Nicola Vicentino and Cipriano de Rore, and first elaborated in the *Prophetiae sibyllarum* of the late 1550s, it was and remained essentially triadic in conception. While the upper voices move for the most part in stepwise motion, the bass line moves by root progression, often in intervals of fourths and fifths. Hence the sonority tends to be heard as a series of major and minor chords juxtaposed in interesting and novel ways.<sup>81</sup>

The most advanced type of chromatic

writing during the 1580s was being done in Italy by madrigalists, chiefly Giaches de Wert in Mantua and, to a lesser extent, Luzzasco Luzzaschi in Ferrara and Luca Marenzio in Rome. These composers created expressionistic melodic dissonances both by degree inflection and by wide-leaping or unusual intervals such as sevenths and tritones, and they began expanding their harmonic vocabulary to include unprepared dissonances, irregular resolutions, and augmented and diminished intervals and triads. One can be sure that these novelties were brought out for Lassus' inspection during his visit to Ferrara in 1585, but neither the extravagant gestures of the new melodic style nor the expanded range of dissonance treatment found any true resonance in his own composition. Indeed one of the most deliberately conservative features of Lassus' late style is his use of melodic dissonance, which remained primarily restricted to the classic devices of the high Renaissance: suspensions (mostly of the 4–3 type), anticipations, and passing and neighboring tones.

In a more progressive vein, Lassus' marvelous command of coloristic harmony, his cultivation of rich sonorities, and the varied approaches he took in experimenting with a declamatory chordal style were fully in line with late sixteenth-century tendencies away from a more strictly linear conception of musical fabric. Together with the increasing emphasis on vertical sonority and harmonic organization went a search for new formal schemes to replace the older Franco-Flemish methods of through-composition based on pervading imitation. Lassus occasionally took up sectional form in his motets, alternating chordal with contrapuntal textures and contrasting duple- and triple-meter passages after the fashion of the late sixteenth-century ensemble canzona. But unlike Venetians such as Giovanni

<sup>80</sup>On Lassus' polychoral music and its relationship to the Venetian concertato style see the following writings by Denis Arnold: "The Grand Motets of Orlandus Lassus," *Early Music*, VI (1978), pp. 170–81; "Cori spezzati," *The New Grove Dictionary* (1980), IV, pp. 776–78; and *Giovanni Gabrieli* (London, 1979), especially pp. 2–14 and 69–97. Progressive tendencies in Lassus' style from the 1570s on are discussed in Wolfgang Boetticher, "Anticipations of Dramatic Monody in the Late Works of Lassus," *Essays on Opera and English Music in Honour of Sir Jack Westrup* (Oxford, 1975), pp. 84–102. See also Boetticher I, pp. 511–15 (on Lassus' "villanella crisis" of the 1570s) and Bernhard Meier, "Alter und neuer Stil in lateinisch textierten Werken von Orlando di Lasso,"

*Archiv für Musikwissenschaft*, XV (1958), pp. 151–61.

The degree to which Lassus may have directly influenced the development of Venetian polychoral music (particularly through his relationship with Andrea and Giovanni Gabrieli) has yet to be thoroughly explored; and relatively little seems to be known in general about the cultivation of polychoral music in northern countries prior to the work of Hans Leo Hassler (in the closing decades of the sixteenth century) and Michael Praetorius and Heinrich Schütz (at the beginning of the seventeenth). One of the important factors in considering mutual influences among composers in the evolution of new compositional idioms is the extent to which they knew and studied one another's works.

In the case of Lassus, a major source of information about his knowledge of contemporary music can be found in his numerous parody Masses and Magnificats modelled on other composers' madrigals, chansons, and motets. The works list in James Haar's article on Lassus in *The New Grove*, X, p. 492ff, identifies the polyphonic models; for further information see James Erb, *Parody Technique in the Magnificats of Orlando di Lasso* (Ph.D. dissertation, Harvard University, 1974).

<sup>81</sup>The most recent general study of Lassus' harmonic style is Horst-Willi Gross, *Klangliche Struktur und Klangverhältnis in Messen und lateinischen Motetten Orlando di Lassos* (Tutzing, 1977); more specialized studies on his early chromaticism are listed in n. 28.

Gabrieli, who exploited sectional contrast as a structural device in developing new forms for the motet, Lassus preferred to use such contrasts for expressive and word-painting purposes. While Gabrieli tended to articulate his motet structure with refrain patterns, dramatic pauses, and strong, clear-cut cadences, Lassus generally worked in the opposite direction. With few exceptions he remained indifferent to fixed schemes such as responsory and rondo forms or variation-chain techniques. His most characteristic design was rather a periodic succession of kaleidoscopically changing textures fitted together without major structural seams. In selectively taking up new stylistic procedures emanating from Italy, he invariably turned them to his own expressive ends, deliberately disregarding their potential as structural building blocks toward the development of what was to become the *seconda prattica* of the next century.<sup>82</sup>

Given the fluid and highly individual mixture of older and newer elements in Lassus' motets of the 1580s and 90s, it hardly seems useful to describe his late style simply by labelling aspects of it conservative or progressive. If there is a major stylistic trend, it is in the direction of an increasingly refined distillation of his technique. On one hand he moves towards almost epigrammatic brevity in matters of form, harmonic organization, and conciseness of thematic ideas; on the other, his textures become increasingly dense, his counterpoint more complex.

Far more apparent than any stylistic trend of the period, however, is Lassus'

increasing religious fervor. The force of the Counter-Reformation, felt in Bavaria as early as the 1560s, greatly accelerated after Wilhelm—later surnamed the Pious—came to power in 1579 and the Jesuit order greatly expanded its educational activities within the duchy. How much of the composer's growing preoccupation with spiritual matters was in sympathetic response to the changing times and how much derived from deepening inner convictions is, of course, impossible to say. But there were always two sides to his personality—along with the playful man of the world who wrote amusing letters, motets in praise of wine, and bawdy songs there was the introspective, meditative composer of the Penitential Psalms and the Lessons of Job. One can go through his motets looking at the texts: for every jubilant setting of *alleluia* in rocketing counterpoint there is a gravely sonorous *miserere*—by my count his two most commonly set single words.

Religious concerns clearly became ascendant in Lassus' old age, and they set in early in the 1580s, well before the deterioration of his health and mental stability. He published collections of *madrigali spirituali* in 1585 and 1587, and a group of fifty *Teutsche Psalmen* in 1588, consisting of arrangements a3 of German (Catholic) hymn tunes.<sup>83</sup> As one would expect, his motet publications featured increasing numbers of devotional and penitential works, but a relatively new category also became noticeable: settings of moralizing and didactic texts, both sacred (chiefly from

the Old Testament books of Proverbs, Ecclesiastes, and Sirach) and secular (Neo-Latin verse of the type coming out of Jesuit schools and colleges).

The important new motet collections of the 1580s were all initially brought out by the Munich printer Adam Berg and appeared in two groups—the first three clustered at the beginning of 1582, the rest coming in 1585—separated by the publication in 1584, almost a quarter of a century after they were composed, of the seven Penitential Psalms.<sup>84</sup>

First to appear, its dedication to the Archbishop of Würzburg signed and dated by Lassus on 1 January 1582, was a four-voice collection of *Lectiones sacrae novem ex libris Hiob. . . iam recens compositae: nec non aliae nonnullae piaecantiones*—"Nine sacred lessons from the book of Job. . . just recently composed: and also several other holy songs." The "holy songs," no doubt added to broaden the appeal of the collection, consist of eleven motets, seven of which belong to a cycle of Mass offertories written shortly after 1580 and published for the most part in the *Sacrae cantiones a4* of 1585 (discussed below).<sup>85</sup> These offertories, however, form only one of several liturgical cycles Lassus turned out during his extraordinarily creative period of 1580–85. Four that he did not publish include a group of thirty-two hymn settings a4 and a5 (dating from 1580–81); two sets of responsories—one a5 for Matins of Christmas Day (undated), the other a4 for the second and third nocturns of Matins on the last three days of Holy Week (dated 28. III.

<sup>82</sup>Can Lassus be considered a mannerist composer? On this question see the articles in *Studi Musicali*, III (1974) by Edward E. Lowinsky, "The Problem of Mannerism in Music: An Attempt at a Definition," pp. 131–218, especially p. 154ff, and Claude V. Palisca, "Towards an Intrinsically Musical Definition of Mannerism in the Sixteenth Century," pp. 313–46. The authors define Mannerism differently and reach opposite conclusions. For Lowinsky, essential traits of Mannerism include "the disturbance of the traditional tone system. . . the rejection of all conventional canons of art. . . and striving for imbalance and incoherence" (p. 174); hence Lassus was most manneristic in his early, avant-garde chromatic works and "cannot be classified as a mannerist for the remainder of his life and for his whole gigantic oeuvre" (p. 159). Palisca, however, regards as mannerist those composers who "set out to represent and evoke through musical rhetoric the meaning, feeling, and images of a text" (p. 330), and so regards Lassus as "the greatest master of Mannerism. . . [whose] contemporaries recognized him as exemplary in those techniques that I call Mannerist" (p. 318).

<sup>83</sup>Lassus' collection of *Madrigali novamente composti a cinque voci* (Nuremberg: Catharina Gerlach, 1585), was his fifth madrigal book, coming almost

twenty years after the publication of his fourth; it comprised seven settings of religious sonnets from the *Rime spirituali* of Gabriele Fiamma, Bishop of Chioggia, and five settings of serious verses by Petrarch. Dedicated to Count Mario Bevilacqua of Verona, the book was personally presented to him during Lassus' visit to Verona in 1585. The *Madrigali a quattro, cinque, et sei voci* (Nuremberg: Catharina Gerlach, 1587) was dedicated to Lassus' physician and friend Thomas Mermann, and contained seven works a4, seven a5, and nine a6, all settings of religious texts, mainly by Fiamma and Francesco Beccuti. For a list of contents and description of these two collections see Boetticher I, pp. 580–91; see also Alfred Einstein, *The Italian Madrigal* (3 vols., Princeton, 1949), II, pp. 491–96. On the *Teutsche Psalmen* see n. 125.

<sup>84</sup>On the *Psalmi Davidis poenitentiales* (indexed as RISM 1584e) see n. 31 and Boetticher I, pp. 248–54. The publication, rather curiously, was dedicated to Duke Wilhelm's second son Philipp, postulant to the Bishopric of Ratisbon and then only seven years old. In his dedicatory note Lassus explained the reason for the long delay in publishing the cycle: "It has been, more or less, twenty-five years since the seven Penitential Psalms were set to music, which were hitherto

reserved for the private use of your most serene grandfather, Duke Albrecht of blessed memory, and so could not be passed into other hands. These, at last printed through the good will of that best of princes, your father, I dedicate in your name. . . ."

<sup>85</sup>On the eleven motets appended to the *Lectiones sacrae* (RISM 1582f) see Boetticher I, pp. 554–55, which also provides the dates on which a number of them were copied into one of the chapel choir-books. The seven offertories are listed in n. 115. The other four motets are *O bone Jesu, O piissime Jesu*, a votive prayer (Franz X. Haberl and Adolf Sandberger [eds.], *Orlando di Lasso: Sämtliche Werke*, Vol. I, p. 69; hereafter referred to as *Werke*); *Qui tribulant me*, a setting of Psalm 26(27): 2b–4 (*Werke* I, 145); *Quid facies, facies Veneris cum veneris*, a secular work with a clever, punning text (*Werke* III, 100), and the Epistle motet *Diliges proximum*, a setting of Galatians 5:14b–24 in which St. Paul enumerates and warns against the sins of the flesh (*Werke* I, 113). Claude Palisca, in the article cited in n. 82, describes this work as "one of the most intensely manneristic of all [Lassus'] motets," and includes an analysis of the first part together with a music example (pp. 327–29).

<sup>86</sup>Lassus' hymn settings were copied into a chapel

1582 in the manuscript); and a set of Mass propers *a4* for the Feast of the Purification of the Virgin Mary (undated).<sup>86</sup>

The 1582 *Lectiones* from the book of Job—liturgically appropriate to Matins in the Office of the Dead—differ markedly from those published in 1565.<sup>87</sup> While the early lessons were composed in a flowing contrapuntal manner, Lassus set the late ones in *falsobordone* style, employing strict chordal declamation from beginning to end. This unrelieved species of homophony—with basically one triad per syllable—was offset by careful phrase structure, faithfully mirroring the organization and speech rhythms of the text, and by chromatic inflections in the flowing stream of triads.<sup>88</sup>

In contrast to the austerity of the *Lectiones*, the following two motet books of 1582—one *a5*, the other *a6*—offer some of the most brilliant and moving music Lassus ever composed. The *Sacrae can-*

*tiones quinque vocum*, dedicated on 1 February to the city council of Nuremberg, is the last in a series of publications devoted to five-voice motets that began with the splendid Nuremberg Motet Book of 1562 and continued with the *Cantiones aliquot* of 1569 (Adam Berg's first volume of music by Lassus) and the three books of *Moduli quinque vocibus* issued during 1571 by Le Roy & Ballard in conjunction with Lassus' visit to Paris that year.

These collections are all miscellanies. Judging from their contents, Lassus assembled each by going through the motets he currently had on hand, regardless of whether or not they had been originally intended for liturgical use; and on the basis of their varying texts and moods he made a selection designed to appeal to the widest possible clientele, from court chapels and church choirs down to middle-class households of amateur singers and instrumentalists. What the *Sacrae cantiones* of 1582 has

most in common with the Nuremberg Motet Book of thirty years earlier is the same catholicity in selection.<sup>89</sup> Its twenty-one motets—all but one printed for the first time—include eight settings of liturgical texts, three psalm settings (none of more than three verses),<sup>90</sup> a Song of Solomon motet,<sup>91</sup> three settings of moralizing texts (two secular, one sacred),<sup>92</sup> a humorous parody of the hymn *Ut queant laxis*,<sup>93</sup> and five settings of miscellaneous sacred texts.<sup>94</sup>

The motets on liturgical texts are for the most part the finest works in the collection. Lassus included beautiful and dignified settings of *O salutaris hostia*, a verse traditionally sung in honor of the Blessed Sacrament, and *O sacrum convivium*, the Magnificat antiphon for second Vespers of Corpus Christi.<sup>95</sup> Of the three offertories, two are proper to Sundays in Advent and the third, for the Feast of All Saints, is the famous *Iustorum animae*—"The souls of the righteous are in the hand of God," from the

choirbook (Munich, Bayerische Staatsbibliothek, Ms. mus. 55) over a period extending from late 1580 to September 1581; and although the cycle was not published during his lifetime, four other manuscript sources come down to us, dating from 1584 to 1622. The texts he set are for the most part Office hymns appropriate to major feasts—of the Lord, the Virgin Mary and various saints—throughout the church year (there are a number of textual variants between the modern versions of these hymns and the older, unreformed versions Lassus employed). In contrast to the dozen or so hymn settings published by Lassus that are written in a through-composed free motet style, these are all *alternatim* works—the odd-numbered verses left in plainchant, the even-numbered verses set polyphonically in *cantus-firmus* style (one exception is *Pange lingua gloriosi* in which the scheme is reversed). The chant melody, normally given to the tenor voice, sometimes moves in long note values but more often is decorated; the polyphony tends to be simple, the voices either paraphrasing the chant in imitation or moving together in homophony.

The hymns are listed and discussed in Boetticher I, pp. 644–50, and published in the *Werke: Neue Reihe*, XVIII, Marie-Louise Göllner (ed.), *Das Hymnarium aus dem Jahre 1580/81*. In the works list in *The New Grove*, X, p. 494, the settings are identified only by the first words of the second verse, where Lassus' polyphony begins.

For Christmas Matins Lassus composed complete settings of the first three responsories: *Hodie nobis coelorum rex* ("On this day the king of heaven deigned to be born for us"), *Hodie nobis de caelo pax* ("This day true peace has come down to us"), and *Quem vidistis, pastores?* ("Whom have you seen, O shepherds?"—not to be confused with the setting *a5* of the antiphon for Christmas Lauds that begins with the same words, on which see n. 65). These responsories were copied into a chapel choirbook sometime during 1585–90 (Munich Ms. mus. 48); their date of composition remains unknown but was probably about or shortly before 1585. They remain unpublished; see Boetticher I, p. 658 for a

description. On Lassus' settings *a4* of the corresponding first three lessons of Christmas Matins see n. 69 and Boetticher I, p. 528.

Lassus' responsories for Matins of the last three days in Holy Week, unpublished to date, are discussed in Boetticher I, pp. 658–59; see also n. 55. The *Officium a 4 voc. In Purificatione B.M. Virginis* (as it was titled when copied into a choirbook, Munich Ms. mus. 32) was composed sometime during 1583–85, and consists of rather syllabic *cantus-firmus* settings of the five proper texts. This cycle also remains unpublished; see Boetticher I, p. 659.

<sup>87</sup>The late settings of the Lessons of Job, reprinted in 1587 and again in 1588, have yet to appear in a modern edition; for a discussion and comparison with the earlier Lessons of 1565 see Boetticher I, pp. 639–43; also see n. 30.

<sup>88</sup>Lassus' other major cycle of *falsobordone* consists of ten very simple works composed about 1578 and copied shortly thereafter into a choirbook (Munich Ms. mus. 2748). Three of them (two *a5*, one *a4*) are textless; the others, all *a5*, include settings in various church modes of the psalms used for Marian Vespers (109[110], 112[113], 121[122], 126[127], and 147[147:12–20]); they were intended for *alternatim* performance, the even-numbered verses set as *falsobordone*, and are therefore identified by the first words of the second verse of each psalm. They remain unpublished; see Boetticher I, pp. 528–29.

<sup>89</sup>On the *Sacrae cantiones* (RISM 1582d) see Boetticher I, pp. 555–56, which also includes the dates on which a number of works in the collection were copied into choirbooks; judging from this evidence, about half the motets had been completed by 1577. On the Nuremberg Motet Book, which was Lassus' most widely reprinted motet collection, see Boetticher I, pp. 187–200.

<sup>90</sup>*Ego sum pauper* (Psalm 68[69]:30—*Werke* IX, 159), not to be confused with a setting *a3* of the same text; *Feci iudicium* (Psalm 118[119]:121–24—*Werke* IX, 120); and *Impulsus eversus sum* (Psalm 117[118]:13–15—*Werke* IX, 114).

<sup>91</sup>*Anima mea liquefacta est*, from the Song of

Solomon 5:6b–8, "My soul failed me when he spake" (*Werke* IX, 42). All nine of Lassus' Song of Solomon motets are listed in n. 20.

<sup>92</sup>*Auris bona est* on virtuous behavior (*Werke* VII, 56); *Evehor invidia pressus* against the sin of envy (*Werke* XI, 53); and *Beatus vir qui inventus est*, adapted from Sirach (Ecclesiasticus) 31:8–9, "Blessed is the man who is found blameless, and who does not go after gold" (*Werke* IX, 117).

<sup>93</sup>This setting of the famous solmization hymn ("Free from guilt your servants' unclean lips," in honor of St. John the Baptist—*Werke* V, 152) is only twenty-two measures long and features the tenor voice singing the isolated notes of the hexachord (ut, re, mi, etc.), after which the other voices enter in homophony with the rest of the line of verse. Did Lassus originally write this to amuse the boys in his choir school? He composed a full *alternatim* setting of the text in his hymn cycle of 1580–81 (see n. 86).

<sup>94</sup>*Peccata mea, Domine*, a penitential work, its text derived from a mixture of scriptural verses (*Werke* IX, 3); *Popule meus*, the text of its first part drawn from the *Impropria* or Reproaches on Good Friday and the text of the second part from Jeremiah 18:20 (*Werke* V, 34); *Domine Jesu Christe qui cognoscis* (see n. 98); and two Gospel motets: *Qui sunt hi sermones*, a setting of Luke 24:17–19, in which Jesus speaks to the disciples at Emmaus after his resurrection, "What manner of communications are these that ye have one to another as ye walk?" (*Werke* VII, 9; see n. 123) and *Ego sum panis vivus*, Jesus' words to his followers at Capernaum as told in John 6:51–52, "I am the living bread, which came down from heaven" (*Werke* V, 71).

<sup>95</sup>*O salutaris hostia* ("O saving victim, opening wide heaven's gate"—*Werke* V, 79) is the fifth stanza of St. Thomas Aquinas' hymn *Verbum supernum prodiens*, sung at Lauds of Corpus Christi; from the fifteenth century on this verse was frequently set polyphonically as a separate devotional work for use at Mass during the elevation of the Host or during Benediction in honor of the Sacrament; *O sacrum convivium* ("Holy is the feast in which Christ is received"—*Werke* V, 68).

Wisdom of Solomon 3:1–3.<sup>96</sup> There are three Matins responds: *Cantantibus organis* for the Feast of St. Cecilia, patron saint of musicians; *Respexit Elias ad caput suum* for Corpus Christi; and *Christus resurgens* for Eastertide, a radiant setting, well known today, of Romans 6:9–10, “Christ being raised from the dead dieth no more.”<sup>97</sup>

Despite the phrase “just recently composed” featured on the title page, some of the works in the *Sacrae cantiones* date back to the 1570s. Perhaps the earliest of these is *Domine Jesu Christe qui cognoscis*, a deeply felt penitential prayer, which was awarded first prize in the *puy de musique* at Evreux in 1575 and published two years later by Le Roy & Ballard. By coincidence, another motet in the collection, *Cantantibus organis*, also won first prize at Evreux when it was submitted to the contest in 1583. An eloquent setting of St. Cecilia’s invocation to the Lord—“May my heart and my body be immaculate, that I may not be put to shame”—it features a superb example of the most characteristic type of melodic design found in Lassus’ late-period works. The motet opens with three contraposed thematic ideas: a fanfare-like figure on “cantantibus,” an exultant flight of fancy built from melismatic sequences for

Example 1.

While the instruments played, the virgin Cecilia (sang to the Lord)...

“organis,” and a syllabically concise setting of “Cecilia virgo.” While their motivic structure is quite simple, these ideas are nonetheless endowed with distinctive melodic and rhythmic contours, thus enabling Lassus to alter and recombine them in various ways without compromising their thematic identity.<sup>98</sup>

The *Motetta sex vocum typis nondum uspiam excusa*—its title rather florid Latin for “six-voice motets, not yet printed in type anywhere”—is a com-

panion volume to the *Sacrae cantiones*, equally full of superb music.<sup>99</sup> Its twenty motets, some of which also date back to the 1570s, offer similar textual variety: eight liturgical items (all antiphons or offertories),<sup>100</sup> three hymns,<sup>101</sup> three psalm settings (two of which are complete), a Song of Solomon motet,<sup>102</sup> two settings of contemporary moralizing verses,<sup>103</sup> and three settings of New Testament texts—two from St. Paul’s epistles and one from the Revelation of St. John.<sup>104</sup>

For other Corpus Christi motets see n. 97.

<sup>96</sup>*Iustorum animae* (Werke V, 139); performing edition, transposed down a tone to Eb, by Anthony G. Petti for J. & W. Chester. The Advent offertories are *Deus tu conversus* [= *convertens* in modern chant books] *vivificabis nos* for the second Sunday in Advent (Werke IX, 46), and *Benedixisti, Domine, terram tuam* for the third Sunday (Werke IX, 179).

Lassus also set the text of the offertories for the two remaining Sundays in Advent: *Ave Maria, gratia plena* a5 for the fourth Sunday (Werke V, 118—this well-known text is adapted from the angel Gabriel’s salutation to Mary as told in Luke 1:28ff); and *Ad te levavi animam meam* a6 for the first Sunday (Werke XVII, 121—the third word of the text, “Domine,” is omitted in his setting). All four settings were copied into a chapel choirbook (Munich Ms. mus. 2744) about 1581 with the heading “In adventu Domini quando agitur in Missa de tempore Offertoria”; but *Ave Maria, gratia plena* did not appear in print until the *Magnum opus musicum* of 1604. *Ad te levavi animam meam*, the only six-voice setting, was published in the *Motetta sex vocum* of 1582. Its text, however, is also proper to Mass on two different weekdays in Lent (see n. 114).

<sup>97</sup>For *Cantantibus organis* see n. 98; for *Christus resurgens* and other Easter motets see n. 123 (performing edition, transposed down a tone to Bb, available from E. C. Schirmer; the first nine measures are given in *The New Oxford History of Music*, Vol. IV, p. 343). *Respexit Elias ad caput suum* (“Elijah saw at his head a cake baked on hot stones”—Werke V, 158) is a setting of the respond portion only of the third responsory for Matins of Corpus Christi; its text is drawn from the passage

in I Kings 19:6–8 relating how Elijah was fed in the wilderness by an angel.

In addition to *Respexit Elias ad caput suum* and the settings of *O sacrum convivium* and *O salutaris hostia* listed in n. 95, Lassus’ motets for Corpus Christi also include the following: *O quam suavis est, Domine, spiritus tuus* a6, the Magnificat antiphon for first Vespers (“O how loving is thy spirit, Lord”—Werke XIII, 61); settings of St. Thomas Aquinas’ two great hymns, *Lauda Sion salvatorem* a6 (the Sequence hymn at Mass, see n. 76) and *Pange lingua gloriosi corporis mysterium* a5 (an Office hymn used primarily for Matins or Vespers, Werke: *Neue Reihe* XVIII, 71, see n. 86); and two settings of *Verbum caro panem verum*, the fourth stanza of Aquinas’ *Pange lingua* (the setting a3 in the Werke I, 58; the setting a4 in the Werke I, 111).

<sup>98</sup>For *Domine Jesu Christe qui cognoscis* (Werke V, 91) and the *puy* at Evreux see n. 75, 76; *Cantantibus organis* (Werke V, 164) was copied into a choirbook (Munich Ms. mus. 23) and dated 6 July 1579.

<sup>99</sup>On this collection (RISM 1582e) see Boetticher I, pp. 556–58, which lists the dates, going back into the 1570s, on which a number of motets were copied into choirbooks. Lassus dedicated the collection to Johann Jacob Fugger, a member of the powerful Augsburg banking family who was closely associated with the Munich court.

<sup>100</sup>The two offertories are *Deus meus in simplicitate cordis mei* for Mass at the dedication of a church (see n. 132) and *Ad te levavi animam meam* (see n. 96, 114). The antiphons include a setting of *Da pacem, Domine*, the prayer for peace used liturgically as the last antiphon of the Suffrages in

Compline (Werke XIII, 72; this setting, which Boetticher labels A, is one of three; setting B, also a6, is in the Werke XIII, 74; setting C, a5, is in the Werke: *Neue Reihe* I, 62); for the remaining five antiphons see n. 107, 108.

<sup>101</sup>*O gloriosa Domina* (Werke XIII, 139) is for the Feast of the Purification of the Virgin Mary, its text adapted from a hymn traditionally attributed to the sixth-century churchman Venantius Fortunatus (the setting, copied in manuscript sometime during 1570–75, is contemporary with another, also a6, published in 1573 and found in the Werke XIII, 145). *Lauda mater ecclesia* (Werke XV, 3), in honor of Mary Magdalene, has been traditionally attributed to the tenth-century saint Odo of Cluny; Lassus composed two other settings of this hymn, both a5: one published in 1597 (Werke V, 171), the other an *alternatim* setting in his hymn cycle of 1580–81 (Werke: *Neue Reihe* XVIII, 93). *Ave verum corpus* (Werke XIII, 66) is an anonymous late medieval hymn frequently used at Mass during the elevation of the Host.

<sup>102</sup>On the two complete psalm settings see n. 105; the partial psalm setting is *Cantate Domino canticum novum* (Psalm 95[96]:1–9, Werke XIX, 14; Lassus composed two other settings of the same text, one a3 and one a5). *Vulnerasti cor meum* (Song of Solomon 4:9–10, “Thou hast ravished my heart, my sister, my spouse”—Werke XIII, 154; see also n. 91).

<sup>103</sup>*Certa fortiter* (Werke XV, 82), a madrigalesque setting of a series of maxims beginning “Content bravely, pray fervently, work diligently...”; *O decus celsi* (Werke XI, 156), in praise of virtue.

<sup>104</sup>For *Cum essem parvulus* see n. 109; *O altitudo divitiarum* (Romans 11:33–36, “O the depth of

Do- mi- re, quid mul- ti- pli- ca- ti sunt qui tri- bu- lant me;  
mul- ti in- sur- gunt ad- ver- sum me; mul- ti di- cunt a- ni- mae me- ae

**Example 2.**

Lord, how are they increased that trouble me; many are they that rise up against me. Many there be which say of my soul. . . — Psalm 3:1–2.

Among the most interesting works in the collection are the two complete psalm settings, *Domine quid multiplicati sunt* (“Lord, how are they increased that trouble me” — Psalm 3) and *Deus in adiutorium meum intende* (“Make haste, O God, to deliver me” — Psalm 69[70]), both of which were copied in manuscript during 1579.<sup>105</sup> Written in a declamatory chordal style with irregular rhythmic groupings of two and three beats, they appear to be exercises in applying to psalm texts the techniques

Lassus used for setting Latin metrical odes to music. The beginning of *Domine quid multiplicati sunt* is given above.

Polyphonic settings of Latin odes written in the style of Horace had been cultivated in German schools and academic circles since the beginning of the sixteenth century (both Ludwig Senfl and Paul Hofhaimer published a number of them *a4*). Their purpose was primarily instructional, and they were composed homorhythmically to illustrate the metrical patterns of classical

verse forms such as sapphics, iambics, and dactylic hexameters — the three most commonly employed in Neo-Latin odes. Lassus turned out a number of such settings *a5* and *a6*, one of which — *O decus celsi* in praise of virtue — is also in the *Motetta sex vocum*; presumably they were made to order for his choir school or the Jesuit *Gymnasium* in Munich.<sup>106</sup> The homorhythmic psalms — curious but not ineffective works — are more rhythmically elastic than the odes since the Vulgate texts are cast in non-metrical free verse. And unlike Lassus’ *falsobordone* settings, they feature textural variety through the contrast of full sonorities with three- and four-voice writing in both high and low registers.

The liturgical works in the *Motetta sex vocum* include settings of three of the four Marian antiphons. Lassus composed no fewer than twenty-two settings for three to eight voices of these texts, but only six were published during his lifetime. The *Ave regina caelorum*, *Salve regina*, and *Alma redemptoris mater* printed in this collection are works of great dignity and restrained passion.<sup>107</sup> There are also two other fine antiphon settings for Pentecost: *Veni sancte spiritus*, the invocation to the Holy Spirit, and *Hodie completi sunt*, the Magnificat antiphon for second Vespers.<sup>108</sup> The undisputed masterpiece of the collection, however, is the Epistle motet, *Cum essem parvulus* (“When I was a child, I spake as a child” — I Corinthians 13:11–13), copied in manuscript

riches both of the wisdom and knowledge of God” — *Werke* XI, 133); *Benedictio et claritas* (Revelation 7:12, “Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever. Amen.” — *Werke* XI, 139).

<sup>105</sup>*Domine quid multiplicati sunt* (*Werke* XVII, 110); *Deus in adiutorium meum intende* (*Werke* XVII, 160). Lassus composed another setting of *Domine quid multiplicati sunt* *a12*, which was first published in the *Magnum opus musicum* of 1604 (*Werke* XXI, 135).

<sup>106</sup>Lassus’ ode settings are found in the *Werke* mixed together with other secular works at the beginning of Vol. XI (works *a5*) and in the middle of Vol. XIX (works *a6*). Although the chordal style employed in most of these settings seems to spring directly from German antecedents, the influence of French *musique mesurée à l’antique* should not be overlooked. The experiments by the poet Jean-Antoine de Baif and his circle in applying principles of classical metrical verse to contemporary French poetry aroused great interest during the last third of the sixteenth century. Lassus’ visit to Paris in 1571 came just after Baif’s *Académie de Poésie et Musique* had been established under royal patronage, and he would have been able, therefore, to hear some of the musical settings of *vers mesurés* by composers such as Guillaume Costeley and Claude Le Jeune. While the impulse behind the German

tradition of Latin ode settings was primarily academic and antiquarian, the French poets and composers were interested in creating a new musico-poetic idiom (and in this their efforts paralleled the work of the Florentine Camerata in developing the far more influential monodic style).

French composers not only wrote homophonic chansons in *musique mesurée*, but also applied the technique in setting French versions of the psalms. Lassus’ best-known compositions in this style are chansons, including a setting of Baif’s delightful *Une puce j’ay dedans l’oreill’ a5* (“I have a flea in my ear” — *Werke* XIV, 114) and the macaronic drinking song *Lucescit jam o socii a4*, which features alternating lines in Latin and French (*Werke: Neue Reihe* I, 121). There is also a Latin work, *Bestia curvafra pulices a5*, another “Song of the Flea” (*Werke: Neue Reihe* I, 67; also in the *Werke* XI, 44, its text transformed by Lassus’ sons into a rather grim moralizing homily, *Bestia stultus homo*). A fine summary of Baif’s movement is in Gustave Reese, *Music in the Renaissance* (New York, rev. ed., 1959), pp. 381–87; see also Boetticher I, pp. 594–608 and pp. 86–87 of Boetticher’s article cited in n. 80.

<sup>107</sup>Lassus’ settings of the four Marian antiphons mostly date from the 1570s and 80s and, except where noted below, were first published in the *Magnum opus musicum* of 1604. Settings of *Ave regina caelorum* include one each *a3* (pub. 1577),

*a4*, *a5*, and two *a6* (the work pub. in 1582, labelled A by Boetticher, is in the *Werke* XIII, 111). Settings of *Salve regina* include two *a4* (one pub. in 1573; neither of these includes the third word of the text, “mater”), one *a5* (pub. 1597), two *a6* (the work pub. in 1582, labelled A by Boetticher, is in the *Werke* XIII, 125), and one *a8* for double chorus. The *Alma redemptoris mater* settings include one *a5* (pub. 1597), two *a6* (the work pub. in 1582, labelled A by Boetticher, is in the *Werke* XIII, 105), and one *a8* for double chorus. The *Regina caeli laetare* settings include one *a4*, three *a5*, two *a6* (one pub. in 1585), and one *a7*. Although none of the three antiphons appearing in the *Motetta sex vocum* of 1582 is based on plainchant, fully half of these settings are *cantus-firmus* works.

One each of the settings *a5* (including *Regina caeli B*) is included in a performing edition by Hanns Hübsch in the series *Laudate Dominum: Die Marianischen Antiphonen*, Heft VII (Willy Müller-Süddeutscher Musikverlag [C.F. Peters]); there is also a performing edition of one of the *Salve regina* settings *a4* (pub. in the *Magnum opus musicum*), transposed up a tone to e, by Robert Hufstader for Mercury Music (Theodore Presser).

<sup>108</sup>*Veni sancte spiritus*, a *cantus-firmus* setting not to be confused with the Sequence hymn for Mass on Whitsunday that begins with the same words (“Come Holy Spirit, fill the hearts of thy faithful” — *Werke* XIII, 53); *Hodie completi sunt* (“Today the

during August of 1579; it is discussed in the concluding section of this essay.<sup>109</sup>

The three great collections of 1585 follow the same pattern in their contents as those of 1582: a liturgical cycle followed by two motet books. The cycle, titled *Hieremiae prophetae lamentationes et aliae piae cantiones*, contains settings a5 of the nine Lamentations of Jeremiah, followed by a group of motets, also a5.<sup>110</sup> Liturgically, the Lamentations function as the first three lessons of Matins on Maundy Thursday, Good Friday, and Holy Saturday; the selection and order of verses from the Old Testament book of Lamentations was standardized during the mid-sixteenth century by the Council of Trent. Each set of lessons opens with a preface ("Here begin the Lamentations of Jeremiah" is used for Thursday; the wording differs slightly for the other two days), and the individual lessons all end with the refrain, "Jerusalem, Jerusalem, return to the Lord thy God," adapted from Hosea 14:1. Except in the final lesson for Saturday, titled "The prayer of the prophet Jeremiah," every verse is designated by a letter of the Hebrew alphabet—Aleph, Beth, Gimel, etc. (the letters are in the Vulgate but not in the King James version).

In their organization and style the Lamentations recall Lassus' earlier Penitential Psalms. The individual numbers in each cycle are divided into sections corresponding to the verse structure; there is the same mixture of part writing, ranging in the Lamentations from three to five voices, the same contrast between contrapuntal and homophonic textures, and the same attention paid to setting words clearly and sensitively. But since the texts of the Lamentations fall into three distinct

Example 3.

From the *Lamentations of the prophet Jeremiah*...

categories (prefaces and refrains, letters of the alphabet, and the verses themselves), Lassus is able to treat them in diverse ways. The verses are the most restrained in style; here the principal object is to ensure that the words be understood, and so the textures, whether contrapuntal or more chordal, remain transparent, the melodic lines generally smooth and undulating. Richer sonorities are exploited in the prefaces and refrains, always set for the full complement of voices. But the affects of sorrow and penitence pervading the Lamentations receive their fullest ex-

pression in the rise and fall of dense, melismatic counterpoint employed for the Hebrew letters.

These settings — exquisitely crafted music of great devotion and depth of feeling — are in every way the equal of the Penitential Psalms. The opening of the first Lamentation for Holy Saturday is given above.<sup>111</sup>

The second publication of 1585, another book of *Sacrae cantiones*, contains thirty-one motets a4 and a concluding work a8 for double chorus, Lassus' only setting of the *Stabat mater*.<sup>112</sup> Although they are not so in-

feast of Pentecost has come" — *Werke* XIII, 32). Both settings were copied into a chapel choirbook during 1577.

Lassus' other motets appropriate to Pentecost include a setting of the offertory for Mass on Whitsunday, *Confirma hoc Deus* a6 (*Werke* XVII, 96); two settings — one a6, the other a5 — of the great Office hymn *Veni creator spiritus* ("Come Creator Spirit, and visit the souls that are yours" — the setting a6 is in the *Werke* XIII, 43; the setting a5, which is an *alternatim* work from Lassus' hymn cycle of 1580–81, is in the *Neue Reihe* XVIII, 65); and three settings of Gospel texts: *In illo tempore* a6, the first responsory for Matins on the Vigil of Pentecost (from John 14:15, "At that time, Jesus said to his disciples, 'If ye love me, keep my commandments'" — *Werke* XV, 20); *Jam non dicam* a6, the first responsory for Matins on Monday within the Octave of Pentecost (from John 15:15, "Henceforth I call you not servants, but my friends" — *Werke* XIII, 38); and *Non vos me eligistis* a5, the first responsory

for Matins on Friday within the Octave of Pentecost (from John 15:16, "Ye have not chosen me, but I have chosen you" — *Werke* V, 141).

<sup>109</sup>*Cum essem parvulus* (*Werke* XV, 72); the first part of the motet is in Claude V. Palisca (ed.), *Norton Anthology of Western Music* (New York, 1980), Vol. I, pp. 142–47; the same excerpt is also in Palisca's essay, cited in n. 82, in which the work is discussed as an example of late sixteenth-century Mannerism (p. 329).

<sup>110</sup>Lassus also composed a four-voice setting of the nine Lamentations about 1588, which remains unpublished; see Boetticher I, pp. 654–57 for a discussion of these cycles. The six motets included in this publication (RISM 1585d) are listed in Boetticher I, p. 560.

<sup>111</sup>The Lamentations were published in score (original clefs and note values) by Franz Commer (ed.), *Musica Sacra*, Vol. XII (Berlin, 1867; on the confusing publishing history of Commer's series see Reese, *Music in the Renaissance*, p. 889 under

"BockM"). There is a performing edition, based on Commer, by Paul Bøepple of the first Lamentation for Holy Saturday (Mercury Music [Theodore Presser]). Judging from Commer's edition, it appears that Lassus did not set all of the verses in each Lamentation as they appear in present-day liturgical books. Not having seen the original source, I cannot tell if these omissions are Lassus' or Commer's; if they are Lassus', further study will be necessary to determine whether the composer was working from a text dating before the standardization effected by the Council of Trent or deliberately chose to set only some of the verses.

<sup>112</sup>On this collection (RISM 1585a), dedicated to another member of the Fugger family, Alexander, Provost of Freising cathedral (cf. n. 99), see Boetticher I, pp. 558–59. The *Stabat mater* was not published in the *Magnum opus musicum* and thus does not appear in the *Werke*; there is a performing edition by István Homolya for Edition

dictated on the title page, all but two of the four-voice works are settings of Mass offertories and form the major portion of a cycle composed for the most part during the early 1580s.<sup>113</sup> The only other comparable sixteenth-century cycle of offertories in motet style is Palestrina's, published in 1593, which contains sixty-eight settings *a5* for Sundays and major feasts of the church year (a smaller group of fifteen works is embedded within William Byrd's *Gradualia*, published in 1605–07; the sets of Mass propers by Heinrich Isaac and Ludwig Senfl contain no offertories). Lassus' cycle of thirty-seven works *a4*, one *a5*, and one *a6* is an unusual and interesting entity. Unlike Palestrina's collection, it covers only a specific part of the church year, comprising settings for all but two of the daily and Sunday Masses in Lent, from Sexagesima Sunday through Wednesday in Holy Week; unaccountably missing are settings for the third and fourth Sundays in Lent. There are other irregularities as well: the settings *a5* and *a6* obviously do not fit into the scheme of a four-voice cycle; furthermore, the setting *a5* and one of those *a4* were both published many years before the others, while the setting *a6* was included in the *Motetta sex vocum* of 1582.<sup>114</sup> It seems reasonable to assume, therefore, that these three works were composed before Lassus decided on a uniform Lenten cycle.

Beginning in September of 1581 and

continuing through the spring of 1583, almost all of the four-voice works were copied in manuscript for use by the Munich chapel. The scribe often inserted the dates on which the works were copied, and the resulting chronology roughly matches the sequence in which the offertories appear during Lent. Thus in all probability Lassus composed the works in liturgical order, passing them on to his copyist in small batches. While preparing the Lessons of Job for publication in early 1582, he no doubt decided that a group of these offertories would make an appropriate addition to the work, and so included the first seven copied out in the fall of 1581. These settings cover the period from Ash Wednesday through the following Wednesday with one exception—the offertory for the day after Ash Wednesday, which Lassus presumably had already set for six voices.<sup>115</sup> The rest of the cycle was then published in the *Sacrae cantiones* of 1585 except for one work, which did not appear in print until the *Magnum opus musicum* of 1604.<sup>116</sup>

Why were the offertories not brought out together as an integral set? Lacking documentary evidence on this point, we can only speculate as to what Lassus' intentions may have been. Ostensibly, it would seem that the works were originally composed as a liturgical cycle for use by the Munich chapel, that their publication was of secondary interest, proceeding on an *ad hoc* basis, and that

in releasing them in partial groups Lassus decided it would be more practical (and ecumenical) to label the works *cantiones pie* or *sacrae* rather than *offertoria*.

Of all Lassus' liturgical cycles, however, this one is the most unusual as regards choice of texts. Why did he elect to set a relatively obscure group of daily offertories from Lent instead of those for major feasts or Sunday Masses throughout the church year? Was there a change in the way Lenten daily Masses were celebrated at court that called for specially set polyphonic offertories? Or, given the fact that offertory texts in the Roman rite normally consist of verses drawn from the psalms, is it possible that Lassus turned to the Lenten offertories not for any liturgical purpose but rather because they furnished a convenient source of ready-made texts appropriate to a series of devotional works? Certainly there is nothing in the psalm verses of these offertories or in the style of Lassus' settings that would preclude their use—by either Catholics or Protestants—as sacred music applicable to a variety of forms of worship, and so perhaps they are best understood as a series of brief psalm motets.

Regardless of whether or not the offertories *a4* were meant to function as a liturgical entity, they clearly form a unified artistic statement. Freely composed without any reference to plainchant, they offer an extensive and detailed

Eulenberg (C.F. Peters).

<sup>113</sup>The two works that are not offertories are *Domine labia mea aperies*, a setting of Psalm 50(51):17 that functions liturgically as the opening versicle for the Ordinary of Matins (*Werke* III, 66), and *Adorna thalamum tuum Sion*, a processional antiphon for the Feast of the Purification of the Virgin Mary (*Werke* I, 91). Both works are included in a fine performing edition by Rudolf Budde, *Orlandus Lassus: 22 Fugger Motetten* (Hänsler-Verlag), which consists of a selection of twenty-two motets from the *Sacrae cantiones* of 1585. Individual octavo editions are also available for the following works: *Custodi me, Domine*, edited by C. Buell Agey at pitch for G. Schirmer; *Domine labia mea aperies*, transposed down a minor third to A, no editor named (Arista Music Co.); *Improprium expectavit cor meum*, edited by Mason Martens up a tone to e for McAfee Music (Belwin-Mills); and *Jubilate Deo*, edited by C. Buell Agey up a tone to G for G. Schirmer, also edited, at the same transposition, by Robert Hufstader for Mercury Music (Theodore Presser).

<sup>114</sup>The setting *a5*, *Si ambulavero in medio tribulationis* (*Werke* IX, 18), is proper to Thursday following the third Sunday in Lent and was published as far back as the Antwerp Motet Book of 1556 (and subsequently copied in manuscript—Munich Mus. ms. 2744—at the end of the section devoted to four-voice offertories). The setting *a4*, *Eripe me de inimicis meis Domine: ad te confugi*

(*Werke* I, 150), is proper to Monday following Palm Sunday and was published in 1573 (and also copied in Munich Mus. ms. 2744). The text of the setting *a6*, *Ad te levavi animam meam*, is proper not only to two different weekdays in Lent but also to the first Sunday in Advent; since Lassus composed settings of the other three offertories for Sundays in Advent, it seems likely that this work was originally composed as part of another, smaller cycle (see n. 96).

<sup>115</sup>Lassus' cycle includes the offertories for Sexagesima and Quinquagesima Sundays (the two Sundays preceding Ash Wednesday). Why did he publish these two settings in 1585 instead of including them with those in the book of *Lectiones*? Unfortunately, there are no manuscript sources for these two works, and so there seems to be no way of knowing at present whether Lassus originally began the cycle with Sexagesima Sunday or instead began with Ash Wednesday and then doubled back later to include offertories for the previous two Sundays. See Boetticher I, pp. 555, 558–59.

In neither the *Lectiones* of 1582 nor the *Sacrae cantiones* of 1585 are the offertories arranged in liturgical order. However, the thirty-five settings *a4* and one setting *a5* copied in Munich Ms. ms. 2744 are in approximate liturgical order. They begin with the offertory for the first Sunday in Lent; works for the preceding days are inserted further on; a few other works are also out of order (see Julius Maier, *Die musikalischen Handschriften der*

*K. Hof- und Staatsbibliothek* [Munich, 1879], Vol. I, pp. 94–95). The first twelve offertories of the cycle—including the seven works published with the *Lectiones*—are listed below in correct liturgical sequence (for each entry the proper day, date of publication, and location in the *Werke* are indicated): 1. *Perfice gressus meos* (Sexagesima Sun., 1585, III, 86), 2. *Benedictus es Domine . . . in labiis meis* (Quinquagesima Sun., 1585, III, 49), 3. *Exaltabo te Domine* (Ash Wed., 1582, III, 59), 4. *Ad te levavi animam meam a6* (Thu., 1582, XVII, 121), 5. *Domine, vivifica me* (Fri. and Sat., 1582, III, 81), 6. *Scapulis suis* (1st Sun. in Lent, 1582, III, 12), 7. *Levabo oculos meos* (Mon., 1582, III, 29), 8. *In te speravi, Domine* (Tue., 1582, III, 82), 9. *Meditabor in mandatis* (Wed., 1582, III, 83), 10. *Immitte angelus Domini* (Thu., 1582, III, 69), 11. *Benedic anima mea Domino* (Fri., 1585, I, 152), 12. *Domine Deus salutis meae* (Sat., 1585, III, 91). For the remainder of the offertory cycle see the following note.

<sup>116</sup>For a discussion of Lassus' offertory cycle and comparison with Palestrina's, see Walther Lipphardt, *Die Geschichte des mehrstimmigen Proprium Missae* (Heidelberg, 1950), p. 55ff. In his reconstruction of the contents of the *Sacrae cantiones* of 1585, Reese, *Music in the Renaissance* (p. 694), incorrectly states that Lassus' cycle is divided between the 1585 publication and the *Sacrae cantiones a5* of 1582 (it should be the *Lectiones a4* of 1582; on the three offertories published in the



catalogue of contrapuntal techniques in four-voice writing. Their style is conservative in many respects: Lassus restricts his chromatic palette to various types of melodic inflections, mostly on leading tones; he employs almost no modulatory chord progressions, likewise avoiding the major-minor ambiguities of mode so characteristic of his normal harmonic idiom; in fact he is careful throughout to observe traditional modal propriety. The spirit of Adrian Willaert, the great mid-century Netherlands master of motet composition, hovers about these works. Indeed Lassus seems intent on re-exploring the constructive and expressive vocabulary of the motet in its classic phase of development at the hands of Willaert and his contemporaries. In his search for resources still to be mined from what was rapidly becoming the *stile antico*, Lassus focuses almost entirely on melody, and the most outstanding feature of the offertories is their consistently high level of thematic and con-

trapuntal invention.

Lassus' final motet book of 1585, the *Cantica sacra*, contains fifteen motets a6 and a concluding one a8.<sup>117</sup> In the wide assortment of texts represented and the magisterial craftsmanship of the musical settings, this collection may be considered a sequel to the splendid *Motetta sex vocum* of 1582. Lassus included five liturgical works,<sup>118</sup> four psalm settings (one complete, the others partial),<sup>119</sup> four settings of moralizing texts (two from the book of Ecclesiastes, two Neo-Latin didactic verses),<sup>120</sup> a setting from the Song of Solomon, an Epistle motet, and a dedicatory motet to Ernst, Archbishop of Cologne since 1583 and younger brother of Duke Wilhelm.<sup>121</sup>

Three works particularly stand out: *Memor est verbi tui*, a sumptuous setting of Psalm 118[119]:49-50 ("Remember thy word unto thy servant"),<sup>122</sup> the brilliant Easter motet *Angelus Domini descendit* ("The angel of the Lord descended"),<sup>123</sup> and *Omnia tempus habent*,

a setting a8 for double chorus of Ecclesiastes 3:1-8 ("To everything there is a season, and a time to every purpose under heaven").<sup>124</sup> In this great Biblical passage, Lassus found a text perfectly suited to double-chorus technique. The musical design—one of the most intense period structures he ever composed—springs directly out of the dialectical form of the text—"a time to be born, and a time to die. . . a time to weep, and a time to laugh. . ." The choruses (one SSAT, the other ATTB) answer each other antiphonally, coming together at climactic points. Where individual word painting is appropriate, Lassus uses deft, vivid strokes; where the text is more abstract, he relies on a variety of rhetorico-musical figures. His ability to translate the affective connotations of the paired verbs (kill/heal, break down/build up, weep/laugh, etc.) into a series of powerful musical images is shown to good advantage in the closing measures of the first part of the motet.

*Sacrae cantiones* a5 see n. 96).

In the following list of Lassus' offertories, continued in liturgical order from n. 115, all works are understood to have been published in 1585 unless otherwise indicated: 13. *Meditabor in mandatis* (2nd Sun. in Lent, same as No. 9); 14. *Benedicam Dominum* (Mon., III, 73), 15. *Miserere mei Domine* (Tue., III, 31), 16. *Ad te levavi animam meam* a6 (Wed., 1582, same as No. 4), 17. *Precatus est Moyses* (Thu., III, 23), 18. *Domine in auxilium meum* (Fri., III, 92), 19. *Illumina oculos meos* (Sat., 1604, I, 107), 20. "Justitiae Domini rectae" (3rd Sun. in Lent, missing or not composed by Lassus), 21. *Exaudi Deus orationem meam* (Mon., III, 20), 22. *Dextera Domini fecit virtutem* (Tue., I, 158), 23. *Domine, fac mecum* (Wed., III, 63), 24. *Si ambulavero in medio tribulationis* a5 (Thu., 1556, IX, 18), 25. *Intende voci orationis meae* (Fri., III, 19), 26. *Gressus meo dirige Domine* (Sat., III, 70), 27. "Laudate Dominum, quia benignus est" (4th Sun. in Lent, missing or not composed by Lassus), 28. *Jubilare Deo omnis terra* (Mon., III, 62), 29. *Expectans expectavi Dominum* (Tue., III, 72), 30. *Benedicite, gentes, Dominum Deum* (Wed., I, 157), 31. *Domine, ad adjuvandum me festina* (Thu., III, 32), 32. *Populum humilem* (Fri., III, 67), 33. *Factus est Dominus* (Sat., III, 85), 34. *Confitebor tibi, Domine* (Passion Sun., III, 16), 35. *Domine convertere* (Mon., III, 17), 36. *Sperent in te omnes* (Tue., I, 155), 37. *Eripe me de inimicis meis, Deus meus* (Wed., III, 60), 38. *Super flumina Babylonis* (Thu., III, 25), 39. *Benedictus es, Domine. . . et non tradas* (Fri. and Sat., III, 65), 40. *Improprium expectavit cor meum* (Palm Sun., III, 21), 41. *Eripe me de inimicis meis Domine: ad te confugi* (Mon., 1573, I, 150), 42. *Custodi me, Domine* (Tue., III, 88), 43. *Domine, exaudi orationem meam* (Wed., III, 33).

<sup>117</sup>The publication (RISM 1585b) was dedicated to Count Eitel-Friedrich von Hohenzollern at whose court in Hechingen Lassus' son Ferdinand had just been appointed chapel master; see Boetticher I, pp. 559-60.

<sup>118</sup>*Regina coeli laetare*, one of the four Marian antiphons (Werke XIII, 118; see n. 107); *Pater noster*, the Lord's prayer (Werke XIII, 77; this setting,

labelled A by Boetticher, is one of two a6; there is another a4); *Andreas Christi famulus*, the third antiphon for Vespers on the Feast of St. Andrew ("Andrew, a servant of Christ" — Werke XV, 1); *Haec est vera fraternitas*, its text derived from the eighth responsory for Matins of the Common of Martyrs ("This is true brotherhood, impervious to all conflict" — Werke XIII, 167); and *Angelus Domini descendit* (see n. 123).

<sup>119</sup>The complete psalm setting is *Domine non est exaltatum cor meum* (Psalm 130[131], Werke XVII, 117; there are two other settings of the complete psalm, which contains only three verses, one a3, the other a5). The three partial psalm settings are *Memor esto verbi tui* (see n. 122), *Oculi mei semper ad Dominum* (Psalm 24[25]:15-18, Werke XVII, 15), and *Domine, da nobis auxilium* (Psalm 59:13-14[60:11-12], Werke XVII, 19).

<sup>120</sup>The settings from Ecclesiastes are *Omnia tempus habent* (see n. 124) and *Omnis enim homo, a very madrigalesque setting of 3:13, "That every man should eat and drink, and enjoy the good of his labor is the gift of God" (Werke XV, 58). The settings of contemporary Latin texts are *In religione homo vivit* (Werke XV, 66) and *Conveniens homini est famam affectare* (Werke XV, 92).*

<sup>121</sup>*Quam pulchra es*, a sumptuous setting of Song of Solomon 7:6-7 and 9, "How fair and pleasant thou art, O love" (Werke XIII, 149; see n. 91); *Fratres gaudete in Domino*, from Philippians 4:4-7, "Rejoice in the Lord always, and again I say, rejoice" (Werke XV, 97); and *Huc ades, O Erneste* (Werke XI, 105; Boetticher I, p. 570, suggests that it may have been composed for Ernst's enthronement as Archbishop).

<sup>122</sup>*Memor esto verbi tui* (Werke XVII, 32).

<sup>123</sup>*Angelus Domini descendit*, a setting of the respond portion only of the first responsory for Matins of Easter Sunday (Werke XIII, 1; the text is from Matthew 28:2-6). A fair number of Lassus' Easter motets are settings of Matins respond texts: *Surrexit pastor bonus* a5, from the second responsory for Monday within the Octave of Easter ("The good shepherd has arisen" — Werke V, 57; see also n. 41); *De ore prudentis* a5, from the second

responsory for Tuesday within the Octave of Easter ("From the mouth of the wise man proceeds honey" — Werke VII, 38); *Congratulamini mihi* a6, from the second responsory for Thursday within the Octave of Easter ("Rejoice with me, all ye who love the Lord" — Werke XIII, 10); *Surgens Jesus* a5, from the first responsory for Friday within the Octave of Easter ("After he had risen, our Lord Jesus stood in the midst of his disciples" — Werke V, 60; see also n. 41); *Christus resurgens*, from the first responsory for Saturday within the Octave of Easter ("Christ being raised from the dead dieth no more" — Werke V, 54; a setting a3 is in the Werke I, 23; see also n. 97).

Settings of Easter hymns include *Salve festa dies* a5 ("Hail, thou festival day" — Werke XI, 1), first published in the *Selectissimae cantiones* of 1568; *Aurora lucis rutilat* a10 for double chorus ("Dawn glows with reddish light, the heavens resound with praises" — Werke XXI, 119), a magnificent late work first published in the *Magnum opus musicum* of 1604; and *Ad coenam agni providi* ("At the lamb's high feast we await" — Werke: *Neue Reihe* XVIII, 57), an *alternatim* setting from Lassus' hymn cycle of 1580-81.

Other works for Easter include a setting a6, in five parts, of *Surrexit Dominus*—"The Lord has truly arisen"—the invitory for Matins of Easter Sunday (the work, which remains unpublished, was copied into manuscript in 1592 but may well date from the 1580s; see Boetticher I, p. 565), and the Gospel motet *Qui sunt: hi sermones* a5 (see n. 94; the text of the first part is used for the Magnificat antiphon at Vespers for Easter Monday, and the entire text is incorporated into the first lesson for Matins of the same day).

<sup>124</sup>*Omnia tempus habent* (Werke XXI, 77); also see Denis Arnold, "The Grand Motets of Orlandus Lassus," cited in n. 80 (p. 180).

<sup>125</sup>On the madrigal collection of 1587 see n. 83; the 1587 and 1589 volumes of the *Patrocinium musicae* are listed in the second part of this article. The *Teutsche Psalmen* consists of settings a3 based on the tunes of the first fifty psalms from the psalter published by Kaspar Ulenberg in 1582 as a Catho-

Example 4.

... A time to weep, and a time to laugh; a time to mourn, and a time to dance. A time to cast away stones, and a time to gather stones together. — Ecclesiastes 3:4–5.

This passage also illustrates Lassus' superb control over every aspect of the design, in both large and small dimensions. He neatly sidesteps the dangers of fragmentation posed by a text so forceful, dramatic, and full of extreme contrasts: the word painting is not so bold as to call undue attention to itself, the textual contrasts are not emphasized to the point of breaking up musical continuity, the changes in harmonic coloring flow easily and naturally. A towering masterpiece, the work fully embodies the Renaissance ideal of *imitar la natura, imitar le parole*.

Although Lassus' motet publications of the 1580s end with the *Cantica sacra*, he continued to issue collections of religious music during the rest of the decade. Despite his intermittent bouts of depression after 1586, his creativity remained seemingly inexhaustible. In 1587 he published a collection of sacred madrigals (dedicated to his physician and friend Thomas Mermann), a book of Magnificat settings (a volume in the *Patrocinium musices*, Adam Berg's series begun in 1573), and two Masses (brought out individually by Le Roy & Ballard); in 1588 a book of Masses (published in Milan) and the collection of *Teutsche Psalmen* set in collaboration with his son Rudolph; and in 1589 yet another book of Masses (the final volume devoted to Lassus in the *Patrocinium musices*). The new decade began with the appearance in 1590 of *Neue teutsche unnd eliche frantzösische Gesäng*, a collection of six-voice works—nine with German text and three with French—that included several large-scale settings of German psalm texts.<sup>125</sup> Thereafter no new publications appeared until the *Cantiones sacrae* of 1594 and the posthumous *Lagrimae di San Pietro* of 1595, the last two collections to be prepared by Lassus himself.<sup>126</sup>

The *Cantiones sacrae sex vocum*, issued in Graz by Georg Widmanstad, is best known today not for its music—it is arguably Lassus' greatest collection of motets—but for its dedication in which the composer describes the book as "perhaps my swan song." He briefly alludes to the contemporary state of music—"abounding in cantiones [i.e.

lic counterpart to the numerous Protestant psalm collections then in widespread use. Ulenberg apparently wrote the tunes as well as the German psalm texts. Lassus set the odd-numbered and Rudolph the even-numbered psalms. On this collection and the *Neue teutsche... Gesäng* of 1590 see Boetticher I, pp. 609–13.

<sup>126</sup>The *Lagrimae di San Pietro* ("The Tears of St. Peter"), dedicated to Pope Clement VIII and published by Adam Berg, is a cycle of twenty settings of 7 of religious *ottava rima* verses by Luigi Tansillo, to which is added a concluding Latin motet, *Vide homo quae pro te patior* 7. Other than the fact that Tansillo's poetry is in Italian, this

remarkably unified and richly sonorous cycle is very much in the style of Lassus' late Latin motets. Except for the motet, these works do not appear in the *Werke*; there is a complete performing edition (including the motet), at pitch, by Hans Joachim Thierstappen in *Das Chorwerk*, Vols. 34, 37, and 41.

motets] of every kind and in rival composers who daily come forward with the desire of pleasing, nay of winning for themselves the foremost place" — and then moves on to discuss, in a touching, retrospective vein, his own feelings about his work:

... if we rely solely on the judgement of our senses, disregarding the counsel of reason, then arbors covered with new vines, ornamented with a luxuriant growth of shoots and tendrils, are more pleasing to the eye than old vines, set out in rows and tied to stakes and props, but with their stocks roughened and split open by age. Yet the first are virtually unfruitful, while the second yield a liquor which is most sweet to mankind, rejecting all that is useless. In the same way, in estimating the cantiones which I composed long ago, in the springtime of my life and the ardor of my years, and those which I produce now, in my old age, I have come to think that while the former are more likely to please, because they are more gay and festive, the latter reveal in their sound more substance and energy, and afford a profounder pleasure to the mind and the ear of the critic. Let the impartial auditor consider whether my measures, soon to withdraw from the theater of this world, are not like the light of day, which is wont to be sweeter just before sunset.<sup>127</sup>

One might expect the elegiac tone of the preface to carry over into the musical style of the collection; and indeed a number of motets are solemn, even pessimistic in character. But Lassus' succinct reference to the "substance and energy" of his late compositions provides the most accurate description of the contents. The thirty works, all *a6*, demonstrate the same variety in text and mood found to

greater or lesser degree in all of his motet publications.<sup>128</sup>

The nine psalm settings — forming the largest single category in the collection — run the gamut from exultation to deepest penitence, from the joyful and syllabic *Lauda anima mea Dominum* ("Praise the Lord, O my soul" — Psalm 145 [146]: 1–4) to the brooding *Ad Dominum cum tribularer* ("In my distress I cried unto the Lord" — the complete Psalm 119 [120]).<sup>129</sup> Moralizing works make up the next largest group, including three settings from Proverbs, two from Sirach, one from Ecclesiastes, and two settings of Neo-Latin texts, one religious in character, the other an ode in the style of Horace.<sup>130</sup> In these motets Lassus is generally at his most pessimistic (*Vidi calumnias* — "I considered all the oppressions that are done under the sun"), or merely didactic (*Timor Domini principium sapientiae* — "The fear of the Lord is the beginning of wisdom"), or angry (*Heu quis armorum* — "Alas, what martial might the tyrant commands!"), or even sanctimonious (*Luxuriosa res vinum* — "Wine is a mocker, strong drink a brawler, and whosoever is deceived thereby is not wise"). Miraculously, however, he not only finds the appropriate rhetorico-musical gestures for these sober and rather unpromising texts, but also manages to write dramatically expressive, even beautiful music.

From the tone of *Luxuriosa res vinum* (which alternates big, thudding chords with rapid, decorative passagework in the concertato manner) one would assume that, if he had not totally lost his

sense of humor, Lassus had at least put his drinking days well behind him. But five numbers further on in the book appears the jolly, punning *Ad primum morsum* — "If at the first bite I haven't had a drink, I'm dead! (= *mort sum*). True to past form, he has come up with a drinking song to include in his last collection.<sup>131</sup>

The liturgical settings include a Christmas antiphon, *Genuit puerpera Regem* ("The Mother gave birth to the King") and a full responsory, *In dedicatione templi*, for Matins in the Common of the dedication of a church. Two other works are also appropriate for use at a dedication service, although their texts do not seem to be liturgical: *Si coelum et coeli coelorum*, a grandly sonorous setting of a portion of Solomon's prayer at the dedication of the temple in Jerusalem ("Heaven and the heaven of heavens cannot contain thee, how much less this house" — II Chronicles 6:18–19), and *Vere Dominus est*, its text drawn from the story of Jacob's ladder ("Surely the Lord is in this place" — Genesis 28:16–17).<sup>132</sup>

Settings of New Testament texts include two from the Epistles of St. Paul and two from the Revelation of St. John.<sup>133</sup> All are highly expressive and dramatic works. The Epistle motet, *Fratres, nescitis quod ii* ("Brethren, know ye not that they which run in a race run all, but one receiveth the prize?" — I Corinthians 9:24), written in a thoroughly up-to-date style, opens with broad, chordal sonorities, which abruptly give way to a dense flurry of rising and falling figures (Example 5).

<sup>127</sup>All quotations from the dedication (to Johann Otto, Bishop of Augsburg) are taken from the English translation in Oliver Strunk, *Source Readings in Music History* (New York, 1950), pp. 325–26. The original Latin is given in the *Werke* XIII, pp. vii–viii (n. 3).

<sup>128</sup>On this publication (RISM 1594a) see Boetticher I, pp. 672–78 and Boetticher's article cited in n. 80 (pp. 98–102).

<sup>129</sup>In addition to *Lauda anima mea Dominum* (*Werke* XVII, 34) and *Ad Dominum cum tribularer* (*Werke* XVII, 49), the psalm settings include: *Deficiat in dolore* (text adapted from Psalm 30:11 [31:10] — *Werke* XVII, 22), *Deus iniqui insurrexerunt* (Psalm 85 [86]:14 — *Werke* XVII, 113), *Quam bonus Israel Deus* (Psalm 72 [73]:1–6 — *Werke* XIX, 1), *Confitebor tibi Domine* (Psalm 85 [86]:12 — *Werke* XIX, 20; not to be confused with the settings *a4* and *a8* also employing this text), *Diligam te, Domine, fortitudo mea* (Psalm 17:2–4 [18:1–3] — *Werke* XVII, 67), *Exaltabo te, Domine* (Psalm 29:2–4 [30:1–3] — *Werke* XVII, 136), and *Conserva me, Domine* (Psalm 15 [16]:1–4 — *Werke* XVII, 101).

<sup>130</sup>The settings from Proverbs include *Respicit Dominus vias hominis* (5:21–23 "For the ways of

man are before the eyes of the Lord" — *Werke* XVII, 37), *Luxuriosa res vinum* (20:1 — *Werke* XV, 85), and *Timor Domini principium sapientiae* (1:7–8 — *Werke* XV, 87). The settings from Sirach (*Ecclesiasticus*) are *Qui timet Deum faciet bona* (15:1–2, "The man who fears the Lord will do good" — *Werke* XV, 56) and *Beatus homo cui donatum est* (25:15–16, "Happy is the man to whom it is given to fear the Lord" — *Werke* XVII, 99). The setting of Ecclesiastes is *Vidi calumnias* (4:1–4 — *Werke* XVII, 53); and the two Neo-Latin works are *Ego cognovi quod erit bonum timentibus Deum* ("I knew that it was good to fear the Lord" — *Werke* XV, 41) and *Heu quis armorum furor in tyranno est* (*Werke* XIX, 44).

<sup>131</sup>*Ad primum morsum* (*Werke* XIX, 74). As regards *Luxuriosa res vinum*, while the somewhat extravagant musico-rhetorical gestures seem, on the face of it, to be composed in dead earnest, one can never be completely sure but that Lassus — as with other presumably "serious" motets (cf. n. 136) — was not simply setting the text tongue-in-cheek.

<sup>132</sup>*Genuit puerpera regem*, the third antiphon for Lauds of Christmas day (*Werke* XI, 164; for other Christmas motets see n. 65); *In dedicatione templi*,

the first Matins responsory ("At the dedication of the temple the people sang songs of praise" — *Werke* XV, 121); *Si coelum et coeli coelorum* (*Werke* XV, 115); *Vere Dominus est* (*Werke* XV, 118). There are two other motets on liturgical texts appropriate to the dedication of a church: *Zachaeus festinans descende a5*, the antiphon to the Benedictus at Lauds, first published in 1565 ("Zacchaeus, make haste and come down" from Luke 19:2ff — *Werke*: *Neue Reihe* I, 56), and *Deus meus, in simplicitate cordis mei a6*, the offertory at Mass, first published in the *Motetta sex vocum* of 1582 ("My God, in the simplicity of my heart" — *Werke* XVII, 156).

<sup>133</sup>The Epistle motets are *Multifariam multisque modis* (Hebrews 1:1–2, "God, who at sundry times and in divers manners spake in time past" — *Werke* XI, 161; see n. 65) and *Fratres nescitis quod ii in stadio currunt* (I Corinthians 9:24 — *Werke* XV, 95). The settings from Revelation are *Vincenti dabo edere* (2:7, 17, 11, "To him that overcometh will I give to eat of the tree of life" — *Werke* XIII, 56) and *Cantabat canticum Moysi servi dei* (15:3–4, "They sang the song of Moses, the servant of God" — *Werke* XVII, 131).

9 i- i, qui in sta-di- o cur- runt, qui in sta- di- o  
 i- i, qui in sta- di- o cur- runt,  
 i- i, qui in sta di- o cur- runt, cur-  
 i- i, qui in sta-di- o cur- runt, qui  
 i- i, qui in sta-di- o cur-  
 cur- runt, cur- runt, cur-  
 14 cur- runt, cur- runt, om- nes  
 runt, cur- runt, om- nes  
 in sta-di- o cur- runt, cur- runt, om- nes  
 runt, cur- runt, cur- runt, om- nes  
 runt, cur- runt om- nes

Example 5.  
 . . . they which run in a race run all . . . —I Corinthians 9:24.

When the word “run” appears again in the text, Lassus summons up a totally different musical image, now clustering short, nervous figures into high and low semichoruses answering each other antiphonally:

20 sic cur- ri- te, ut  
 sic cur- ri- te, ut com(prehendatis)  
 sic cur- ri- te, sic cur- ri- te

Example 6.  
 . . . so run, that ye may obtain.

The four remaining motets in the collection form a separate category of their own. Each is not only a musical masterpiece, but a deeply personal statement as well. The first, *Nectar et ambrosiam*, opens the collection and is surely in honor of Lassus’ old friend and patron

Duke Wilhelm, though his name is nowhere mentioned. The text of this panegyric, possibly written by Lassus himself, begins, “The pursuit of justice and love of peace bring nectar and ambrosia to you, O prince,” and ends with the acclamation, “May you therefore

live happy; may you live as long as Nestor: Orlando’s harmonious muse wishes this for you.”<sup>134</sup>

Following next in order is *Prolongati sunt dies mei*, which forms a pair with the very last motet in the collection, *Recordare, Jesu pie*.<sup>135</sup> Their placement, bracketing the rest of the works, seems quite deliberate, for in them Lassus speaks on his own behalf. The text of *Prolongati sunt dies mei* comprises a selection of various biblical verses, presumably arranged by the composer himself, in which an account is rendered to God: “My days have been long in thy service, O Lord. . . thou has known of my labors and my faithfulness.” And toward the end there is a quotation from the Canticle of Simeon (Luke 2:29ff), “Lord, now let thy servant depart in peace, for my eyes have seen thy salvation.” If this work is Lassus’ testament of faith, *Recordare, Jesu pie* is a prayer for mercy at the last judgement; its text is excerpted from the Sequence hymn *Dies irae* in the Requiem Mass. “Remember, loving Jesus, that for me you walked your way; do not condemn me on that day.”

Inconspicuously placed in the middle of a string of psalm settings is *Musica, Dei donum optimi*, the composer’s great encomium to his art:<sup>136</sup>

Music, gift of the highest God  
 moves men, moves the gods.  
 Music softens savage souls  
 and gladdens melancholy minds.  
 Music moves even the very trees  
 and the savage beasts.

<sup>134</sup>*Nectar et ambrosiam* (Werke XI, 109).  
<sup>135</sup>*Prolongati sunt dies mei* (Werke XVII, 1); *Recordare, Jesu pie* (Werke XV, 112).  
<sup>136</sup>*Musica Dei donum optimi* (Werke XIX, 63); performing edition, transposed up a tone to A, by Fiora Contino for Roger Dean. On this work and other sixteenth-century settings of the same text see Winfried Kirsch, “*Musica Dei donum optimi*: Zu einigen weltlichen Motetten des 16. Jahrhunderts,” *Frankfurter Musikhistorische Studien: Helmuth Osthoff zu seinem siebzigsten Geburtstag* (Tutzing, 1969), pp. 105–128. Other motets by Lassus on music include *Ut radios edit rutilo a5* (Werke XI, 85; see n. 45), *Laudent Deum cythara a4* (Werke III, 58), and *In hora ultima a6* (Werke XV, 151; performing edition at pitch by Alan Harler for Roger Dean; another edition, transposed up a tone to A, by John Finley Williamson for G. Schirmer). These last two works are humorous parodies of the concertato style. In *Laudent Deum cythara* (“Praise God with the harp”), only twelve measures in length, no fewer than five different instrumental families are listed in the text, each one appropriately illustrated in the music. *In hora ultima*, somewhat longer, follows the same scheme in naming all the pleasurable things that will suddenly end with the last judgement: “trumpet, flute, and harp; jokes, laughter, dancing, singing, and harmony!”

From a simple motive on the word "musica" the texture of the work quickly and organically expands into a densely woven contrapuntal fabric (Example 7).

With consummate skill Lassus creates a structure of three soaring arches, each corresponding to a verse and beginning with the same motive on "musica." There are no bold and striking themes, no dramatic contrasts of texture or harmony, no picturesque word painting; what is on display is rather contrapuntal art itself. That these notes still retain their power to profoundly move singers and listeners almost four hundred years after they were set down is perhaps the greatest testament of Lassus' faithful service to his harmonious muse.

*The concluding portion of this essay, a discussion of the texts and major stylistic features of Lassus' motets, has been omitted here for lack of space. It will appear in a future issue of this journal as part IV.*

Example 7.



Illustration from the title page of the *Alto II partbook for the Lagrime di San Pietro* (Munich: Adam Berg, 1595), a collection of seven-voice spiritual madrigals with texts by the Italian poet Luigi Tansillo. Dedicated to Pope Clement VIII, this was the last publication prepared by Lassus before his death.

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## HOHNER

*Dale Higbee, editor*

## Lassus' Choral Music

### A survey of recordings of the past two decades

Here is my list of the twelve finest composers who worked, during at least some part of their lives, in the sixteenth century—Josquin, Isaac, Willaert, Tallis, Rore, the Gabriellis, Lassus, Victoria, Byrd, Hassler, and Monteverdi. Another person might well, according to his taste, replace a half dozen with others. Taking this into account, and even if the list were to number two dozen, one can still make the following observations: a) the vast majority of the works of these composers is for voices; b) most are for choirs; c) very few are for instruments.

In fact, just about every sixteenth-century composer learned his trade as a boy chorister, and most remained associated with choirs during their careers. Choral music was the great music of this century as measured by both volume and quality, and only music for solo voices (the madrigal, followed by the chanson and other types) approached it. In distant third place came instrumental music, which in most of its genres was derived from vocal music.

During the early-music revival of the past three or four decades, however, instrumental music has been the best known, best loved, and most often performed and recorded. Vocal music for solo singers comes in a close second (although the magnificent repertory of the madrigal is, paradoxically, hardly known), and choral music follows in a distant third place. The causes of this perfectly topsyturvy and unfortunate state of affairs have been many. Some are a matter of economics, others a result of twentieth-century musical life. The improvement over the last decade of choral performances and recordings and the increasing sophistication of early-music enthusiasts suggest that the time has come for a rapprochement between the instrumental and choral worlds. My purposes here are to encourage interest in the choral music of Lassus and other Renaissance composers, to

help the reader decide what records to buy, and to suggest ways of judging and thinking about performances of this repertory.

There is one important reason for believing that the lover of sixteenth-century instrumental and solo vocal music might come to love the motets and Masses of the same period: they are in essentially the same style. It is also true, however, that the elegantly designed choral music of such composers as Lassus and Josquin does present a few hurdles: sophistication of style, religious beliefs, texts, and medium. The first challenge, sophistication of style, I leave to my reader; it is a matter only of degree, more like picking up a new dialect than learning a new language. Religion can be a stumbling block; many non-Catholics tend to "tune out" when confronted with an emotion-filled prayer to the Virgin. A momentary suspension of disbelief coupled with sympathetic imagination usually helps to overcome this obstacle.

The texts of most sixteenth-century choral music are of utmost importance. If I were a lawyer, I would bring a class-action suit on behalf of the consumer against companies that issue recordings of sixteenth-century motets without full texts and literal translations into the language of every country into which the record will be exported. Most choral music from at least the 1530s on is fully dependent on the text, which is usually in Latin. Even to begin to appreciate the finer choral music of Lassus, the listener must comprehend the meaning of the entire text with its religious sentiments and implications, or he will miss much of the point of the composer's efforts. I need dwell no further on this point, for it is well stated in Paul Echols' article on Lassus' motets, the third part of which appears in this issue: "In practically everything Lassus composed, [his] technique served one essential purpose: to generate

music out of the meaning and spirit of words. . . (XXI/4, February, 1981, p. 157).

Most record companies, to judge by the results of this survey, issue texts and translations for motets but not for Masses (only one of the four Masses here reviewed comes with a text). One recording of a Penitential Psalm includes the Latin text and a translation into Hungarian, and another includes just the text. This latter problem can be solved simply by opening an English Bible to the psalm in question. When neither text nor translation is included and texts are unidentified or non-biblical, the listener can only hunt up the music, copy the text, and have it translated.

Choirs in the Middle Ages generally sang plainchant, sometimes doubled at the octave, fifth, or fourth. Until about 1430 polyphony was normally sung only by soloists. When the definitive history of choral music is written, it may show that the development of choirs that sang polyphony had a decisive role in the forging of Renaissance style in general. The English, who throughout their history have been a choir-loving folk, may well have influenced the Continent in this matter during the Hundred Years' War. In any case, the choir that sang polyphony was in the fifteenth century a relatively new institution.

In the decades around 1500 the polyphonic choir came of age and was to the rest of the sixteenth century what the symphony orchestra has been to musical life during the last two centuries: the most prestigious ensemble, the medium of choice for most leading composers, the musical institution without which no city could pride itself on its cultural life. Competition for skilled choral singers was intense; a good part of the choirmaster's time might be employed in seeking the best voices. A first-rate choir was for many a secular and ecclesiastical potentate a major source of pride and an object of lavish support.

By the second half of the sixteenth century choirs typically numbered about twenty-eight men and boys. At its height in the late 1560s, Albrecht's *Hofkapelle* under Lassus' direction had as many as forty men, sixteen boys, and six castrati.<sup>1</sup> Two famous miniatures that adorn the manuscripts of the Penitential Psalms (reproduced in this journal XXI/4, February 1981, p. 161 and XXII/1 & 2, May 1981, p. 3, with manuscript information) function as a group portrait of this *Kapelle*. In one of these pictures the group shown singing from a choir book includes about twenty-two men; four boys are visible and four to eight more are probably hidden from view by the lectern. The other portrait, set in a chamber, shows fifteen instrumentalists plus seventeen men and three boys who are usually taken to be singers and seem not the same people depicted in the liturgical scene. It is likely that some members of the *Hofkapelle* were chamber singers while others were choir singers; I doubt that any regularly constituted Renaissance chorus numbered as many as sixty. In any case, through most of his career Lassus worked with and wrote for a full complement of basses, tenors, falsettists or countertenors, castrati, and boys. Albrecht spent a fortune on his musical establishment; for this and other reasons we may assume it was among the finest of its day.

Because this review surveys so many recordings and works — four Masses, all seven Penitential Psalms (four recorded twice), about forty motets, the *Prophetiae sibyllarum*, a Passion, a Magnificat, and a handful of madrigals—I have not included a discussion of individual pieces or of Lassus' style. A great deal of information is contained in the article by Paul Echols already mentioned. Since the Penitential Psalms occur on so many recordings, I urge the reader to review the discussion of them and of *musica reservata* in part I of his article (XXI/4, February 1981, pp. 159–161).

#### Lassus

*Missa "Bell'Amfirit'Altera," Penitential Psalm VII*

Choir of Christ Church Cathedral, Oxford, Simon Preston (director)

Texts and translation for psalm included  
Argo ZRG 735 (1974)

#### Lassus

*Omnes de Saba venient, Salve Regina Mater misericordiae, Alma Redemptoris Mater, Tui sunt coeli, Penitential Psalm V*

Choir of Christ Church Cathedral, Oxford, Simon Preston (director)

All texts and translations included  
Argo ZRG 795 (1976)

The finest recordings of Lassus' choral music are by the Choir of Christ Church Cathedral under Simon Preston. The choir itself goes back to the Renaissance. During the height of his power under Henry VIII, Cardinal Wolsey founded a college in his own name at Oxford. He assembled a chorus of twelve men (clerks) and sixteen boys and in

1526 hired John Taverner to lead it. Five years later Wolsey fell from favor, and soon afterward Cardinal College became Christ Church Cathedral.

The present-day group is still the same size as was Taverner's, and although its duties are doubtless not so arduous as they once were,<sup>2</sup> its regular schedule of rehearsals and constant performing, along with the skill of Mr. Preston, underlie its extraordinary technique.<sup>3</sup> There is no way to discover how a sixteenth-century choir of the first rank sounded, how it sang in terms of articulation, volume, and so on. In my mind's ear it sounded like this one, and sang with similar precision, accuracy of intonation, fullness, and support, and with comparable dramatic flair and intensity.

For those who love strong, full-blooded music making, these performances are a joy. The conductor effectively explores the possibilities for dynamic contrasts, both wide and nuanced. The clarity of the choir's texture in all dynamic ranges reveals most satisfyingly an important facet of Lassus' art: vocal scoring. The group's ability to sustain and at the same time drive the music forward makes Preston's generally slow tempos seem the best possible ones. The pieces breathe, their drama has time enough to unfold fully. Ritards at the end of pieces are broad, marvelously controlled, and perfectly timed.

Criticisms are fairly minor. The score of the Mass used here is in some details inferior to the more recent edition in the new complete works. Proportions between duple and triple sections in the Mass are ignored for no apparent reason. The boys tend to be overpowering.<sup>4</sup> I find the tempos of the psalms a bit too slow, and one or two ritards at the end of verses are too broad for such short sections. The *Sicut erat* of Penitential Psalm VII is strangely fast. But the few shortcomings are far outweighed by the extraordinary virtues of these performances.

Argo has also issued a recording by this choir of Byrd's four- and five-part Masses, made, like the Lassus, in the chapel of Merton College, Oxford (ZRG 858). These are admirable performances, though some might prefer a less extroverted or more relaxed approach. On a recording of Tudor anthems done in the choir's home chapel at Christ Church (Oxford University Press and Peters International PLE 132) the sound is very different: it is so reverberant it tends to be muddy. I cannot be sure to what extent this difference is due to the acoustics of the building and to what extent to the change in recording engineer. In any case Christ Church Chapel seems quite reverberant; perhaps the choir's style and Preston's slow tempos have evolved in response to their home's acoustics.

#### Orlando di Lasso

*Penitential Psalms I, IV, Ave Regina caelorum a4, Salve Regina a6, O mores, quam amara est a6*

Pro Cantione Antiqua, London; Hamburger Bläserkreis für alte Musik; Bruno Turner (conductor)

Texts and translations included  
Archiv Produktion 2533 290 (1975)  
Orlando di Lasso

*Musica Dei donum a6, Lauda Sion Salvatorem a6, Missa "Puisque j'ay perdu" a4*  
Pro Cantione Antiqua, London, Bruno Turner (conductor)

Texts and translations for motets only  
Harmonia Mundi, EMI Electrola 1C 065-99741 (1976)

The Pro Cantione Antiqua is a group of about a dozen singers that has issued a large number of recordings of Renaissance choral music over the past few years.<sup>5</sup> These have included pieces by members of the "lost" generation — between Josquin and Lassus — and for this we must be grateful.

The interpretations of Lassus succeed in varying degrees. Mr. Turner's conception of the Mass — his tempos, rhythmic subtleties, dynamics and so forth — is convincing and comes across clearly. In the long *Lauda Sion*, a motet very much in the Netherlandish style, the singing almost plods, and whole stretches fail to keep one's attention. The gorgeous hymn to music, *Musica Dei donum*, does not blossom; only the countertenors sustain their lines and soar. More successful is the six-part *Salve Regina*, a piece as Italianate as *Lauda Sion* is Netherlandish; the performance does not, however, fare well in comparison to that by the Christ Church choir of the stylistically similar eight-part setting.

I have two general criticisms. First, this is a group of good singers who have not been molded into a first-rate ensemble. Although the conductor seems to obtain the basic sound and style of singing he wants, he has not attained control over small but crucial details of ensemble, balance, and blend. Intonation is too frequently a bit off, especially among the tenors, who are often asked to sing very high. One tenor has a distracting, wobbly voice. The basses have a full, even thick sound that muddies close textures, notably in the many pieces transposed down to suit the top lines to countertenors.

My second objection is to the chamber or soloistic approach the group takes to choral music. On these two albums and others, the Pro Cantione Antiqua performs with one to three to a part. Although Lassus most likely had a larger group in mind, I have no trouble imagining sixteenth-century performances with these smaller forces or with the downward transpositions often employed; but I imagine, though I cannot prove, that an ensemble of that size would have sung this music in a choral style. Here lines are molded with individual elegance, but are not often enough sustained and driven forward in a choral manner — except by the countertenors — and are only sporadically coordinated into a balanced whole.

This approach pleases some people; most reviewers have given the group high marks. Two musicians I know, both solo singers, prefer these recordings to all others. Anyone interested in the repertory should hear the group and decide for himself.



Instruments participate in the performances of both Penitential Psalms. Choirs and instruments joined forces in the late sixteenth century, most often in secular contexts and least often in the liturgy. Since sacred motets and Masses were performed both within and outside the context of church services, any given choral work by Lassus might have been done, even under Lassus himself, with instruments.

The playing of the Hamburger Bläserkreis für alte Musik and of a consort of viols is good, but the instruments do not blend well with the voices, in part because of the soloistic style of singing. The biggest problem is the shawm, which sticks out of the texture of voices, strings, and brass, and which has a hard time staying in tune. While shawms and brass (cornets and sacbuts) regularly constituted town bands, and while brass often played with choirs and in fact blend well with them, shawms were rarely employed with voices. This performance shows why.

#### Die Bayerische Hofkapelle im 16. Jahrhundert

Choral and instrumental pieces by Sennfl; motets by Isaac; Lassus *Domine, labia mea aperies a4, Ave verum corpus a6, Exaudi Deus orationem meam a4, Iustorum animae a5, Tui sunt coeli a8, Gloria patri a6, Penitential Psalm VI*

Capella Antiqua München, Konrad Ruhland (conductor)

No texts or translations

Das alte Werk, Telefunken-Decca SAWT 9431-B

#### Bayerns Schlösser und Residenzen, Munich, Vol. II: Sixteenth Century Bavarian Court Chapel Music

Vocal and instrumental works by Lassus, Daser, Lechner, Sennfl. de Vento, et al.; choral works by Lassus: *Missa "Vinum bonum" a8, Timor, Dominii, principium a6, Magnificat Sexti Toni a5, Timor et tremor-Exaudi Deus a6*

Capella Antiqua München, Konrad Ruhland (conductor)

No texts or translations

BASF KBF 21192, two discs (1973)

Perhaps no other ensemble has ranged so widely—over five centuries of music—with as much success as Konrad Ruhland's Capella Antiqua of Munich.<sup>6</sup> This group continues the practice of dedicated and talented amateur music making that was surely widespread in the sixteenth century.

Its work tends to be uneven, with performances of four-part music generally more dependable than those of pieces for more voices. The Capella's eight-part *Tui sunt coeli* cannot match that of the Christ Church choir in any respect. In the six-part *Ave verum corpus* the two soprano lines are weak, unsustained, and often out of tune. The six-part *Timor et tremor*, however, is perfectly fine and shows the chorus at its best. Singing is strong and clear, intonation is good, and the director has an appropriate conception of the shape and drama of the piece. The main

limitations of the Capella Antiqua in this repertory seem to me to be a too close adherence to rhythmic pulse, a lack of breadth, and the inevitable problems that result when women sing treble and alto lines. The singing on the second album is on a consistently higher level than that on the first. Instruments are used in performances of the Penitential Psalms, some of the motets, and the Magnificat. The blend of instruments and voices is fairly good, and the playing, as is often the case with this group's work, is pleasing if not exciting.

#### Venezianische Mehrchörigkeit

Choral works by Lassus, Croce, A. and G. Gabrieli; instrumental works by Rossi, Gussago, G. Gabrieli et al.; Lassus: *Hor che la nuova e vaga primavera a10, Passan vostri trionfi a10*

Tölzer Knabenchor, Linde-Consort, Hans-Martin Linde (director)

Texts and German translations only included  
Reflexe, EMI Electrola C 063-30 112 C (1973)

This album is a good attempt to recreate the splendid Venetian polychoral style of c. 1600. For the most part, playing and singing are skilled, accurate, and full of verve. Above all, the sound itself—from a good full choir with boys, a variety of instruments including lute, harpsichord, recorders, brass, and double reeds, all most satisfyingly supported by a violone—is a pleasure to hear.

It is usually assumed that madrigals were written for vocal soloists and motets for choirs. Although valid as a generalization, this was not a rule. On special occasions madrigals were performed by large forces of voices and instruments, and many a grand motet was done with a couple of singers and whatever instrumentalists could be gathered—at a university, perhaps, or in the chapel of some music-loving but impoverished second cousin to the Duke of \_\_\_\_\_ . Indeed, the very fact that Lassus himself sent so much of his choral music out into this world of students, amateurs, and musicians of far less ability than those under his direction should give pause to those who insist that the only "authentic" performances of Lassus are those that attempt to reproduce what we imagine the composer had in mind.<sup>7</sup>

On this recording the ten-part madrigal *Hor che la nuova e vaga primavera*, a celebration of spring, is appropriately scored and nicely done, except for moments of rhythmic heavy-handedness. The second piece, its text from Petrarch's *Trionfo del Tempo*, presents some problems. This is not, in my opinion, a piece for double choir. Nor does the musical style suggest the elaborate scoring it receives—one moment the top line is sung and four others reduced to a cembalo part, the next moment all parts are sung. Both poetry and music seem ill served here.<sup>8</sup> This piece aside, and with misgivings about the performances of some canzonas, I can recommend this recording for its energetic and generally high level of music making, and certainly for the joyful

noise it makes.

#### Orlando di Lasso

*Lagrime di San Pietro, Penitential Psalm II, Timor et tremor a6, Pronuba Juris a4, Cum rides mihi*

Chamber Choir of the Liszt Ferenc Academy of Music, István Párkai (conductor)

Texts and translations into Hungarian only included

Hungaroton SLPX 12081-82, two discs (1980)

This choir of young men and women sings with great accuracy of intonation and ensemble. Its conductor has a fine sense of Lassus' style and nicely employs varieties of dynamic contrasts, tempos, ritards, rhythmic nuances, and articulation in the service of the music and its expression of the text. The performances of the Penitential Psalm II and the motets bear comparison with those of the Christ Church choir, though they do not quite match it. Both conductors successfully bring out the drama of Lassus' choral writing, but Mr. Preston exploits it more fully. Although the Hungarian choir has a fine, clear texture, with all lines audible, much of Lassus' choral scoring is lost because women sing the upper lines.

The ideal ensemble for this repertory is a men's choir with boys singing soprano lines and falsettists or countertenors on alto lines. Sixteenth-century composers had this sound in mind and, especially from the 1520s on, wrote carefully and expressively for this combination. While women can be trained successfully to sing parts intended for boy sopranos, as they do here, they seem incapable of substituting for falsettists. Women lack the penetrating edge of the countertenor voice; on high C or D, where the countertenor is at the top of his range, they sound relatively too low.

One wonders whether the cycle of religious madrigals that Lassus wrote toward the end of his life, the *Lagrime di San Pietro*, is as appropriate for full choir as for one-to-a-part chamber forces usually associated with the madrigal. The style of the cycle suggests that it is more suited to chamber forces, but this fine performance almost convinces me that Lassus might have had a small choir in mind.

The following recordings run a gamut from tolerable to downright poor. With one exception they were made before the 1970s (although two are still in print and others are occasionally found in shops). They demonstrate that both performances and the various processes of transferring them onto discs improved markedly during this decade. In most cases the drama of the music is lost through careful, solemn, and "reverential" music making, an approach it is hard to imagine having been used in the sixteenth century.

#### Orlando di Lasso

*Prophetiae silylarum, Missa "Ecce nunc benedicite Dominum"*

The Prague Madrigal Choir, Miroslav

Venhoda (conductor)

All texts and translations included

Nonesuch H-71053

**Orlando di Lasso**

*Penitential Psalms I, III, V, VII*

Czech Philharmonic Chorus, Josef Veselka (conductor)

Texts, no translations

Supraphon 1112 2531/2, two discs (1978)

**Heinrich Isaac: *Missa carminum***

Niedersächsischer Singkreis, Hannover, Willi Träder (conductor)

Josquin des Prez: *Ave Christe*; Orlando di Lasso: *Factus est Dominus, Cum essem parvulus—Nunc cognosco*

Kaufbeurer Martinsfinken, Ludwig Hahn (conductor)

All texts and translations included

Nonesuch H-71084

**Madrigals and Motets**

Orlando di Lasso: *Timor et tremor, Tristis est anima mea, Gustate et videte*

The Swabian and Grischkat Chorales, Hans Grischkat (conductor)

All texts and translations included

Dover HCR-5269

**Lasso**

*St. Matthew Passion*

Swabian Chorale, Hans Grischkat (conductor)

All texts and translations included

Dover HRC-5268

The June 1981 Schwann Catalogue lists as "in print" only the two Nonesuch albums mentioned immediately above. The recordings by the choir of Christ Church were unfortunately withdrawn from normal distribution in June 1981. Larger stores will probably send back their stock to the distributor; the returned stock will eventually turn up in shops specializing in out-of-print recordings. Copies will still be found for some time in smaller stores. The recordings imported from Eastern Europe may be found in specialty shops or those that feature imported records.

Ben Peck

## NOTES

<sup>1</sup>The information on numbers of singers comes from *The New Grove Dictionary of Music and Musicians* (London, 1980), IV, s.v. Chorus, p. 345. The brevity of treatment afforded the Renaissance chorus in this article reflects the need for both more specialized work and a thorough review of the whole question.

<sup>2</sup>The daily schedule of this choir is worth listing:

5 a.m.—boys chant Marian matins and hours

6 a.m.—clerks sing matins and prime

—boys and some clerks sing Mass of the Virgin in polyphony

—clerks sing Requiem Mass

9 a.m.—whole choir sings Mass of the day

3 p.m.—boys sing Marian vespers

4 p.m.—clerks sing vespers and compline

—clerks sing three antiphons in polyphony

7 p.m.—boys and some clerks sing Marian antiphons in polyphony

On Sundays and important feasts, more polyphony would probably have been sung in addition to processions and extra services.

All information of Wolsey's college and its chorus is from David S. Josephson's "John Taverner: A Documentary Study of his Life and Music" (Ph.D. dissertation, Columbia University, 1972).

<sup>3</sup>*Early Music* VIII/1 and 2 (January and April 1980) contain a two-part article on English collegiate and cathedral choral institutions by Peter Phillips. The author interviewed many conductors and presents wide-ranging views on a number of topics, including solo vs choral singing and introduction of girls into these usually all-male ensembles. Several other relevant articles appear in *EM* VIII/1 as well as VI/2 (April 1978). See also the survey by Howard Mayer Brown, "Performing early music on record/2: Continental sacred music of the 16th century" in the same journal, III/4 (October 1975).

<sup>4</sup>These criticisms have been made by Jeremy Noble in *Gramophone* (August 1974), p. 382 and in a later issue (October 1975), p. 669, and by Peter Bergquist in *The Musical Quarterly* 62 (1976) pp. 144-46.

<sup>5</sup>Its director, Bruno Turner, is interviewed in *Early Music* VI/2 (April 1978), p. 199ff.

<sup>6</sup>See this journal, XVIII/4 (February 1977) for a description of the group and the way it operates.

<sup>7</sup>Just fifteen years after Lassus died, Michael Praetorius suggested in his *Syntagma musicum* seven ways to score Lassus' *Quo properas*, a double-choir motet in ten parts.

### Choir I

1. cornet or voice, 4 trombones
2. singers alone
3. singers alone
4. singers alone
5. viole da braccio
6. viole da braccio
7. 2 recorders, 2 trombones, bassoon

### Choir II

1. cornet or voice, 3 trombones and a bass trombone
2. cornet and 4 trombones
3. viole da braccio
4. 2 recorders, 2 trombones, bassoon
5. 1 flute, 4 trombones
6. 2 recorders, 2 trombones, bassoon
7. cornet, 4 trombones

"&c." he says. From *Syntagma musicum* III (Wolfenbüttel, 1619; repr. Kassel, 1958), p. 154.

<sup>8</sup>Wolfgang Boetticher, a leading Lassus scholar, considers it specifically un-Venetian in style. See *Orlando di Lasso und seine Zeit* I (Kassel and Basel, 1958), p. 590.

Ben Peck is director of the New York Cornet & Sacbut Ensemble and a freelance musician. A Ph.D. candidate at New York University, he is on the faculty of the ARS workshop at Amherst College.



## Sonatas of Lodovico Giustini, 1732

Mieczyslaw Horszowski (pianoforte)

TITANIC Ti-78 and Ti-79: Vol. I, Sonatas I, IV, VII, X; Vol. II, Sonatas II, V, IX

**Keyboard Sonatas**

FRANZ JOSEF HAYDN

Malcolm Bilson (fortepiano)

TITANIC Ti-51 and Ti-52: Sonatas Hob. XVI: 20, 23, 32, 43, and 26, 34, 46

Early varieties of the pianoforte (now commonly referred to as fortepianos) have been little used until recently in American recordings. Most recordings have come from Europe, where important public and private collections have made many restored instruments available for performance. These two sets are among the first recordings made here to use fortepianos. Since their primary purposes are different, they will be evaluated separately.

Mieczyslaw Horszowski's interpretations of seven sonatas by Lodovico Giustini are primarily a documentation of the present sound of an important historical instrument, the Metropolitan Museum of Art's fortepiano, built in 1720 by Bartolommeo Cristofori. This is the earliest extant fortepiano, though as the excellent notes to Volume II by Stewart Pollens indicate, the instrument has undergone many restorations since the eighteenth century. Perhaps it no longer faithfully represents Cristofori's craft, but these recordings provide an invaluable sound picture of this instrument as it is today. As recorded, it has a very quiet voice; the bass is rather boomy and the treble occasionally blurry in rapid passage work. (Perhaps funds will someday be found to attempt a modern copy of this fortepiano as it might have left Cristofori's shop.)

The sonatas that Giustini published in 1732 are also the earliest remaining examples of their genre, the piano sonata. Their content is most closely allied with that of the suite. They show no fixed order of movements, freely mixing *Alemanda*, *Corrente*, *Sarabanda*, *Gavotta*, and *Giga* with other free compositions such as *Prelude*, *Presto*, and *Affettuoso*. In this regard Sonata X in F minor, with two *Alemandas* separated by a *Canzone* (labeled *Tempo di Gavotta* in the original print), and Sonata II in C minor, containing two *Gigas*, the first labeled *Grave* and the second *Presto*, are especially interesting. The style of these works, in particular the *Corrente* (*Presto assai*) of Sonata VII in G major, with its arpeggiation and sudden modulations, is closely related to the keyboard writing of Domenico Scarlatti.

Horszowski gives the sonatas masterly performances, bringing out many of their nuances. I feel that he occasionally goes beyond the capacities of the instrument, but his few lapses are more than compensated by his musicianship.

In the first two volumes of a proposed series of Haydn sonatas, Malcolm Bilson uses a modern Viennese fortepiano by Philip Belt. Based on Mozart's fortepiano made by Anton Walter, this instrument has not suffered the vicissitudes of the past two and a

half centuries, nor numerous restorations. In this case, the interpretation becomes most important.

Mr. Bilson's performances are quite musically and often very exciting, his interpretation of the Sonata in C minor, Hob. XVI:20, being superb. His touch is often too consistently *détaché*, as in the Sonata in F major, Hob. XVI:23, for example, where an occasionally more legato touch would better offset the expressly marked *staccato* passages. Since the fortepiano is not so resonant as most harpsichords, I believe it would help to either use the knee-lever (the "sostenuto pedal") or to finger-pedal in passages such as occur midway through the first movement development in this same sonata in order to increase the instrument's sonority.

Often on repeats Mr. Bilson adds tasteful ornamentation to Haydn's original melodies, and the fermatas are rightly used as occasions for small cadenzas, as at the end of the second movement (Adagio) of the Sonata in A<sup>b</sup> major, Hob. XVI:46. Only in the Sonata in E minor does Mr. Bilson repeat the development section of a first movement, a practice I hope he will explore further in future issues of this series. (Did the left-hand chord in m. 144 of the Rondo-Presto of the Sonata in A<sup>b</sup> major, Hob. XVI:43, get left on the cutting room floor during the repeat?)

These performances of Haydn's sonatas for keyboard give impressive support to the argument that eighteenth-century music sounds most idiomatic and natural on period instruments. The fortepiano in these recordings does not sound like a hindrance, but rather serves as a springboard to a new acquaintance with these works, which Mr. Bilson's interpretations amply supply.

Mr. Bilson as well as Mr. Horzowski occasionally taxes the resources of his instrument. Both performers were trained as modern pianists and must have approached these fortepianos from that perspective; the music occasionally suffers thereby. Further acquaintance will certainly improve the capabilities of modern performers to use these instruments for their own interpretations, but I would suggest that anyone approaching the fortepiano take a little time to

consider the techniques appropriate to the harpsichord, and most importantly the clavichord.

Charles E. Brewer

*Charles E. Brewer is a candidate for the Ph.D. in music at the City University of New York. A harpsichordist and clavichordist, he specializes in music of the seventeenth century and has newly edited much of his repertoire from original manuscripts and prints.*

#### Concerti for Wind and Strings

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This spaciouly recorded concert of attractive concertos by Vivaldi is slightly mistitled since the opening work, listed as the Concerto in F major, RV 569, for two oboes, bassoon, two horns, and violin, is in fact a concerto for solo violin with wind instruments added to the orchestral forces in the outer movements for color contrast. Less interesting, although beautifully played, is the Oboe Concerto in F major, RV 456.

Vivaldi seems to be the only major composer who really took the bassoon seriously and wrote extensively for it as a solo instrument. The Concerto in A minor, RV 498, has an especially effective opening movement and is given a fine reading on this disk. Concluding the program is a brilliant performance by William Bennett on modern flute of the C minor Concerto, RV 441 (also P. 440 and F VI/11), which was scored by the composer for alto recorder. Tempos are quick throughout, and at one point the music is too rushed, but Bennett carries the piece off with *élan*. A fine edition for recorder and strings, edited by David Lasocki, is published by Musica Rara (MR 1203).

Dale Higbee

#### Woman's Work: Works By Famous Women Composers

Berenice Bramson (soprano), Martine Johns (mezzo-soprano), Michael May (piano and

harpsichord), Roger Rundle (piano), Vieuxtemps String Quartet, Yvonne Cable (cello), and Thomas Theis (double bass)

GEMINI HALL RECORDS (2-record set), STEREO RAP-1010, \$10.75 (by mail only; 808 West End Ave., New York, N.Y. 10025)

This well performed and recorded program presents a nice sampling of music by European women composers who lived from 1587 to the present. There is no work of real genius included, but there are a number of attractive pieces which deserve occasional performance. Students of early music will be especially interested in selections from *La Liberazione di Ruggiero da l'Isola d'Alcina* by Francesca Caccini, daughter of Giulio Caccini; airs from two cantatas by Elisabeth Jacquet de la Guerre; and three regimental marches by Anna Amalia, Princess of Prussia and sister of Frederick the Great. I especially liked the charming song from *Erwin and Elmire* by Anna Amalia, Duchess of Saxe-Weimer and niece of Frederick the Great. Later composers whose music is included in this anthology include Maria Theresia von Paradis, Jeanne Louise Dumont Farrenc, Fanny Mendelssohn Hensel, Clara Schumann, Pauline Viardot-Garcia, Louise Héritte-Viardot, Ingeborg Starck von Bronsart, Elfrida Andree, Cécile Chaminade, Poldowski (nom de plume of Irene Wieniawska), Lili Boulanger, and Germaine Tailleferre.

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# BOOK REVIEWS

Dale Higbee, editor

## Pleasures of Music:

An Anthology of Writing about Music and Musicians from Cellini to Bernard Shaw  
Edited by Jacques Barzun  
University of Chicago Press, 1977, 371 pp.,  
\$12.50 cloth, \$4.95 paper

This anthology is a handy size (5-1/4" x 8") for reading on subways or at rehearsals while waiting for the viols to tune. The hundred or so selections, few of which exceed six pages in length, cover a wide variety of musical topics that will appeal to the browser.

For readers with a special interest in early music, the book has one major drawback: only six of the authors predate the eighteenth century, the earliest section being from Martin Luther's writings. Also, the first three sections ("Criticism," "The Musical Life," and "Fantasies and Confessions") contain some articles that are downright dull. In this category I place those criticizing opera, most of which say that, although opera houses draw huge audiences, operas are boring either because they are of a certain national school (French, Italian, or Wagnerian) or because the music is better than the libretti, or vice-versa.

There are, however, some very interesting selections. Charles Dickens' "The Solitary Cello" is a one-page gem. P.E. Vernon, relating psychology and music, mentions the phenomenon of "colored hearing": one out of every hundred people associates musical keys with particular colors. Berlioz discusses the limits of imitation in music and why it succeeds in the *Pastoral* Symphony but not in *Fidelio*. In another article he describes his feeling of awe at first hearing Beethoven's Fifth Symphony. The abuses of applause at performances are treated by several authors. The difficulties of making a living as a professional musician are described throughout the book: letters by Beethoven and J.S. Bach reflect their financial problems, and Molière points out that "pure praise never paid the rent" for a musician.

There are many enjoyable selections in a lighter vein. These include Debussy's description of conductor M. Cortot's mannerisms ("his gestures are less useful than ornamental"), Jonathan Swift's witty parody on a cantata, W.F. Apthorp's analogy between the sonata form and the courses of a French dinner, Richter's short essay on "The Value of a Deaf Left Ear," and D'Indy's account of César Franck seeking inspiration by

"remorselessly butchering" the works of other composers on his piano. Anyone who has played background music at a noisy banquet will enjoy G.K. Chesterton's "Music With Meals." Louis Engel reports on the disastrous premiere of *La Traviata*, in which the immensely overweight Violetta, falling to the floor in a consumptive fit during the last act, "raised such a cloud of dust that the doctor became invisible, and the Venetians roared outright."

I found the short fourth section, "Correspondence," the most interesting part of the book, especially the letters of the Mozarts and of Haydn (who sang soprano until he was eighteen!). The last section contains twenty pages of "Maxims and Good Stories," entertaining anecdotes and one-liners.

Peg Parsons

## The Amateur Wind Instrument Maker Revised Edition

TREVOR ROBINSON

University of Massachusetts Press, Amherst, MA, 1981, 116 pp., \$8.95 (paper)

Many of us who are involved in early music harbor a secret ambition to try making musical instruments. Even if instrument mak-

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ing is several notches below learning medieval notation, Russian, or quantum field theory on your list of things that you will probably never find the time or energy to do, you might be glad to have this book to keep your fantasies alive or to remind you of the difficulties to be expected should you ever decide to indulge them. As the title suggests, this updated and slightly expanded version of the original edition published in 1973 is aimed more at the amateur or hobbyist than at the serious professional instrument maker.

Robinson gives scale drawings of about twenty early wind instruments along with reasonably clear instructions on how to make them, lists of sources of tools and materials, and a bibliography of literature on topics related to instrument making. The designs make substantial concessions to the probable limitations of the amateur's skill and equipment, but even so most of them would not be easy for the inexperienced craftsman to carry out. Many of the woodwinds require special reamers or augers, and the brasses depend on the rather difficult art of metal spinning, including a lot of annealing. Only the fife, the cylindrical flute, and the Renaissance rackett seem reasonably simple to make. The presentation is honest in avoiding the suggestion that the instruments that a hobbyist can expect to produce will be of the highest quality, but most of those made following Robinson's instructions carefully should be good enough to give their makers some satisfaction. A

typical compromise is the suggestion that a recorder block be made by first turning a block of cedar (somewhat misleadingly described as having the virtue of being moisture resistant) to a cylindrical shape and then glueing a sliver of cedar to a flat surface filed on one side of it. Many might prefer a book treating fewer instruments in greater depth, but until one is written, this will remain the best entry into making early winds—next to learning directly from an experienced maker.

Richard Sacksteder

### Haydn in America

IRVING LOWENS

Published for The College Music Society by Information Coordinators, Detroit (*Bibliographies in American Music No. 5*), 1979, x and 134 pp., \$11.50

This book is a by-product of the international festival-conference devoted to the life and music of Joseph Haydn that took place September 22 - October 11, 1975 in Washington, D.C. Sponsored by the Music Critics Association, the American Musicological Society, and the International Musicological Society, it brought together more than sixty Haydn experts from Europe and the U.S. and featured performances of Haydn's music in all genres.

Since the U.S. was the host country, it was only appropriate that a paper on Haydn's influence on these shores be included; the essay "Haydn's reputation and

popularity in the United States" by Irving Lowens, an authority on American music and organizer of this conference, forms the backbone of this volume. It is an important paper, not only for its insights, but also for the useful historical data it provides about music in the early years of our republic. Readers may be surprised to learn that prior to 1810 "in terms of publication alone, by far the most popular composer in the United States was [Englishman] James Hook (1746-1827)." Those not already aware of the importance of Moravian communities in eighteenth-century America will find this topic well covered here. Also of much interest is Lowens' discussion of music in the life of Thomas Jefferson, our most musical president.

Following this interesting essay are valuable lists of Haydn imprints published in the United States, including locations of existing copies; documented Haydn performances in the U.S.; Haydn manuscript copies acquired in the Moravian communities at Salem, N.C., and Bethlehem and Lititz, Pa.; Haydn items in the Monticello Music Collection (ca. 1775-1827) at the University of Virginia; an essay by Otto E. Albrecht on "Haydn Autographs in the United States," followed by a listing with locations; and a useful general bibliography.

Dale Higbee

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**Music in the Restoration Theatre**  
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the Plays, 1665-1713

CURTIS A. PRICE

UMI Research Press, Ann Arbor, Michigan,  
1979. *Studies in Musicology* No. 4, xxi and  
302 pp., \$29.95

Price's book — meticulously researched, clearly organized, and enlightening in its conclusions—is an exhaustively detailed analysis of the several types of music, and the function of each, found in Restoration theatre. It documents how ordinary plays were trivialized by the inclusion of more and more (usually quite irrelevant) music, song, and dance as the period wore on. Finally, with the coming of Italian opera to the London stage in 1705, the native English play gradually reverted to a more purely dramatic form, shedding its musical excesses (since it could not begin to compete with the musical splendors of imported opera) and concentrating more upon meaningful dialogue and plots.

The book's story is depressing. The genius of Henry Purcell might well have flourished even more spectacularly in a truly operatic form, but the conventions of Restoration theatre did not favor England's developing such a genre. Moreover, excellent plays, such as Congreve's *The Way of the World* (1700), might have received more acclaim from a public less obsessed with incidental dance and song. Instead, "the two sisters, Music and Poetry, quarrelled like two fishwives at

Billingsgate," and by 1706 the English stage was "in a very indifferent condition."

Price's 202-page "Catalogue of Instrumental Music" constitutes the first appendix. It gives complete information on the sources (with library locations) of all the stage music extant from this period. A second appendix lists the sets of Act Music (music of various kinds for specific plays) published by John Walsh between 1701 and 1710. Recorder players will note that many familiar Restoration theatre tunes appeared in flute (i.e. recorder) collections referred to in these appendices, but will not find in the book any discussion of the recorder's role in actual stage performances. Evidence shows that the standard ensemble consisted of strings and, on occasion, hautboys—the manuscripts that survive are relentlessly string-oriented—yet we know that Restoration oboists are likely to have doubled on recorder. Did wind players read from violin parts when instructed to by the leader? Shall we ever know? Perhaps Price's future works in this field, especially if they contain rather more music history than does this work of theatre history, will include the answer.

William Metcalfe

**Music in the Paris Academy of Sciences,**  
1666-1793

ALBERT COHEN AND LETA E. MILLER

Information Coordinators, Detroit, 1979

(*Detroit Studies in Music Bibliography* No. 43),  
69 pp., \$8.50

Two-thirds of this handsomely produced monograph consists of a chronological index of source material in photocopy at Stanford University of items relating to music from publications of the *Académie Royale de Sciences* in Paris, which was founded in 1666 and active until it was suppressed in 1793 as a consequence of the Revolution. Entries range from "Sur le son" by Perrault in 1677 to one by Pascal Taskin in 1792, and include two items by Vaucanson, dated 1738, concerning "le fluteur automate," which Quantz mentions in his *Versuch*. Albert Cohen's introductory essay contains commentary on the place of music in the concerns of the Academy and a description of the source archive at Stanford. Name and subject indexes are provided, plus a selected bibliography.

Dale Higbee

**International Encyclopedia of Violin-  
Keyboard Sonatas and Composer  
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ALAN PEDIGO

Arriaga Publications, Booneville, Arkansas  
72927 (P.O. Box 652), 1979, ii and 135 pp.,  
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music clubs in various sections of the United States with his pianis-wife and others, Pedigo "often found that the music dictionaries and encyclopedias made no mention of the composer whose work we proposed to play; furthermore, the publisher of the work would often disclaim having any information about the composer." The heart of this book is its biographical section with entries for 1,405 composers, including 335 which the author says are not listed in *Baker's* 6th Edition. There is also a listing of composers by nation, which may be helpful to readers studying music from particular countries. Lists of publishers and recordings are also provided.

The author's discussion on how to plan recital programs is useful. On the other hand, his comments on the development of the sonata, sonata form, tonality and modality,

and ornamentation are simplistic and uninformed. In addition, the bibliography has too many errors to inspire confidence. Nineteen full-page black-and-white portraits are included.

Dale Higbee

#### Continuo

An early music magazine  
Jan Goodman, editor  
Published 11 times yearly at 6 Dartnell Avenue,  
Toronto, Ontario, M5R 3A4, Canada.  
Subscription \$8 Canada, \$9 USA, \$10 foreign

Judging from the title of this magazine, one might expect it to be concerned primarily with early keyboard instruments (its publisher, Matthew James Redsell, is in fact a harpsichord maker), but it includes a nice variety of articles on early music that will in-

terest readers of AR. Making its initial appearance in October 1977 as a mimeographed *Early Music Directory*, it changed its name and format with the April 1978 issue. Its current length is twenty pages.

*Continuo's* focus is on early music in Canada. Announcements, a column on makers and performers, reviews of concerts, and reports of workshops are largely of those in the Toronto area, but there is some mention of activities in other Canadian cities (including Montreal's ARS chapter), the U.S., and Europe.

A sampling of topics and recent titles includes history ("Music at the Court of Henry VIII" by Louise Wrazen, March 1980), technique ("Notes on Hans-Martin Linde's Modern Exercises for Treble Recorder" by Susan Prior, March 1979), instrument selection ("Choosing Recorders for a Balanced

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Ensemble" by David Schnoll, February 1979), instrument maintenance ("Recorder Care and Playing-in" by Gordon Saunders, December 1979), and contemporary artists ("David Munrow: An Interview" by Doug Valleau, September, October, November, 1979). Of special interest are comments by Bob Marvin on making and playing Renaissance recorders (January and May 1980).

Dale Higbee

#### Sonata Forms

CHARLES ROSEN

W.W. Norton, New York, 1980, x and 344 pp., \$16.95

Rosen's theory is that an analysis of a form's various elements—rather than of the works of one famous composer or the study of a period's general practice—is the best way to arrive at a definition of that form. This theory and Rosen's assertion that "there is no biological continuity among sonata forms" are the bases for his study of sonata forms as independent systems with their own significance.

Rosen's writing is characterized by insights and generalizations that make the book of interest to the general reader, who may wish to skip lightly over the protracted analyses. Perhaps the best chapter is the one on the Exposition, in which Rosen explores the meaning of polarization and opposition relative to

the contrast in function of the various elements of a movement.

Of particular interest is Rosen's treatment of the integration of sonata form with vocal music and his formulation of three kinds of binary sonata form structures. His demonstration of the inadequacies of late eighteenth- and nineteenth-century definitions leads to his conclusion that "motif . . . emphasizes the articulation of form, and—most important of all—is inflected in response to these articulations. . . . Since each motif can now penetrate to every part of the work, sonata style becomes a coherent language." A final chapter treats sonata form after Beethoven, mainly in the works of Prokofiev, Boulez, and Carter.



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Rosen is an exceptionally intelligent and thought-provoking writer. His earlier book (*The Classical Style*, Norton, 1972) is useful for its section on structure and ornament and their relationship to style. Also of interest is Rosen's chapter on Bach and Handel in Dennis Matthews' *Keyboard Music*. Because he is a performer as well as a teacher and scholar, his speculations on the correct keyboard instruments for various works of Bach are intriguing, even if one doesn't agree with his conclusions.

Rosen's books belong to the small library of works on music (including Stravinsky's *Poetics of Music*, 1947, and Hermann Keller's *Phrasing and Articulation*, 1965) that can increase the understanding and appreciation of both the amateur and professional reader. Rosen currently holds Harvard's Charles Eliot Norton lectureship, and one looks forward eagerly to the publication of those lectures.

Jane P. Ambrose



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# MUSIC REVIEWS

*Louise Austin, editor*

Sonate in F Dur (A & BC)  
Sonate in C Dur (A & BC)  
Sonate in F Moll (A & BC)  
Four Sonatas for Treble Recorder &  
BC

GEORG PHILIPP TELEMANN

Edited by Winfried Michel

*Amadeus*, distributed by C.F. Peters, 373 Park Ave. So., N.Y. 10016, Nos. 655, 660, 699, 666, \$7.50, 7.50, \$10, \$12.50

The last of these editions is a collection of the first three, plus a *Duetto* (Sonata) in B<sup>b</sup> major. It is much less expensive to buy the collection, which is well worth the price. The only difference is the presence of facsimile pages in the single editions.

These sonatas were first published at fortnightly intervals in a paper called *Der getreue Musik-Meister* (The Faithful Music-master), which contained "all kinds of musical pieces written for various voices and for almost all current instruments. . . ." Only the first two were written especially for alto recorder.

Winfried Michel has faithfully preserved Telemann's solo parts and taken particular care with the realizations. These are written

especially for the harpsichord, and the preface contains good advice for the keyboard player. All the editions are beautifully printed.

*Louise Austin*

*Ouverture A Mol* (A & Strings)

GEORG PHILIPP TELEMANN

Edited for recorder and piano by Ilse Hechler Moeck Edition 2501, distributed by Magna-music, Sharon, Conn. 06069, \$10.50

Two versions of the recorder part of this well-known A minor suite are given in this edition. The one that appears in the score corresponds to the original manuscript, while the solo part contains certain changes and additions by the editor. This seems a satisfactory arrangement when an editor feels he/she must add expressive marks of any kind.

I don't have the original, but I am certain that the sixth note of m. 21 of the *Air à l'italien* should be C, not E. Two other notes are suspect: the third note in m. 85 of the *Ouverture* could be B flat rather than B natural, and the second note of m. 90 probably needs a sharp.

The piano adaptation is well edited for light

accompaniment. Moeck has been releasing many fine editions in its *Das Blockflöten-Repertoire* series — although with greatly inflated prices. These (approximately) fifteen minutes of beautiful music should be in every serious recorder player's library.

*Louise Austin*

*A Christmas-cellany*

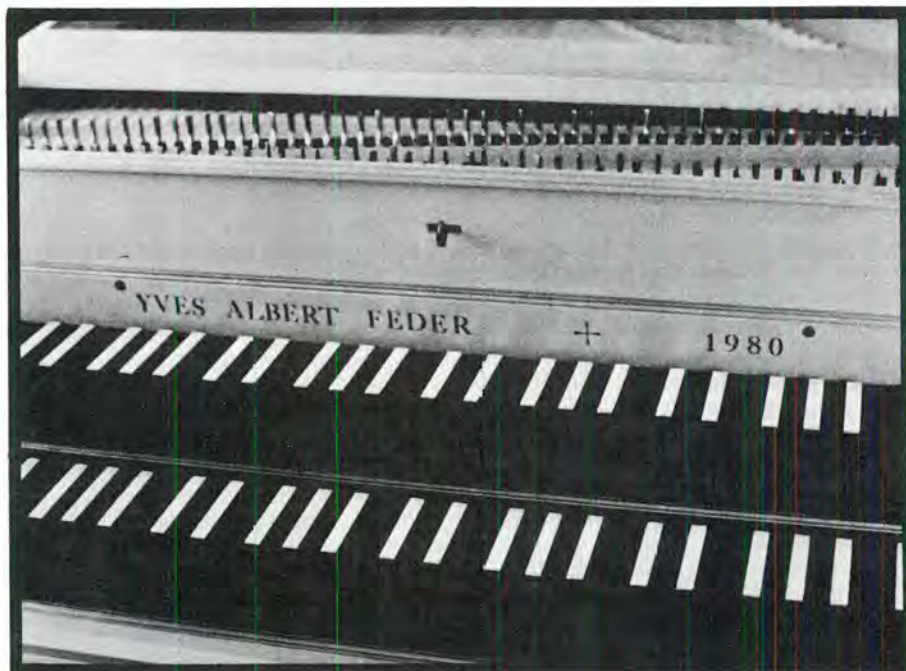
Edited by Bernard J. Hopkins

*Musica Sacra et Profana*, P.O. Box 7248, Berkeley, CA 94707, 1978, Vols. I-IV, \$4, \$5.85, \$4.85, \$4 (twenty percent discount to those who have ever paid a \$5 membership fee)

These four volumes contain fifty songs suitable for any sort of Christmas service or recital. All are well edited, and the settings are notable for their originality and appropriateness.

Most of the pieces are underlaid with a singable text in English, Latin, or the language of origin. There are no page-turn problems, and although the notes are in manuscript they are large, clear, and readable by two or possibly three people at once.

Volume I is arranged for recorder trio,



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mostly SAT; other possibilities are given for each melody. It includes one modern composition and such earlier ones as *Coventry Carol*, *Lo, How a Rose, As Joseph was a-Walking*, and two settings of *In Dulci Jubilo*.

Volume II is set for SATB. Among the fourteen selections are an early fifteenth-century annunciation carol with harmonization by Ralph Vaughan Williams, a harmonization by Bach of *Puer Natus in Bethlehem*, the delightful French *Il est né*, and a chorale prelude by Brahms.

Volume III contains mostly SATB arrangements: a pastorella by Bach, two carols by William Billings, two early Spanish melodies from the Huelgas Codex, folk carols from Spain, Mexico, Wales, France, England, and the Basque country, and my own favorite, an extraordinarily lovely melody from Berlioz' *L'Enfance du Christ*.

Volume IV is slimmer, with eleven melodies, one of which is *O Come, All Ye Faithful* as a tenor recorder solo with organ or harpsichord accompaniment. The others are ensemble pieces, mostly four-part, and include a thirteenth-century conductus, *Greensleeves*, an American Indian tune, a pastorella by Handel, the setting of an organ composition by César Franck, and a Portuguese carol with text in the original, as well as in Spanish and English.

All of the pieces are accompanied by pertinent editorial notes in the familiar B.J.H.

style. I recommend these volumes both as a model of fine arranging and as a superb anthology of Christmas literature.

Eugene Reichenenthal

### Christmas Music for Recorder Trio (STT)

Arranged by Bob Margolis

Edward B. Marks/Belwin-Mills, 1978, score \$2.50

If you've been looking for a collection of effective arrangements of familiar Christmas carols, both sacred and secular, this slim and inexpensive book will certainly please you.

The first verse of each of the twenty-one carols is underlaid to the melody line, and in most cases the text can be adapted easily by alto and tenor singers to their lines. The volume ends with *Auld Lang Syne*, which suggests that Nativity songs may be associated with celebrations for the New Year, the seventh day of Christmas.

Although the arrangements are for C instruments, tonal balance is better on SAT recorders. Mr. Margolis gives directions for a number of alternative instrumentations: A<sup>3</sup>AT, A<sup>3</sup>TT, TBGB, and ABB, the latter with players using C fingering and thus transposing the music down a fifth, which would accommodate a contralto, counter-tenor, or baritone soloist.

These simple-looking arrangements exhibit a commendable fidelity to the original har-

monizations as well as a great deal of ingenuity, raising them well above the usual hackneyed collections. Typography and layout are clear and legible. Highly recommended—and not only for children and beginners.

Bernard J. Hopkins

### Mel Bay's Concert Selections for Guitar and Recorder or Flute

KENT MURDICK AND LARRY HAMBERLIN

Mel Bay Publications, \$2.95

This collection of fifteen intermediate-level pieces is a welcome addition to the literature for recorder/flute and guitar. The compositions range from the fourteenth to the twentieth century and include works of Caroubel, Gibbons, Purcell, and Telemann. The final piece is a *cantilena* by the editors themselves, written in an impressionistic manner and providing a nice conclusion to this grand tour of musical styles.

The guitar part is well marked and well written; any intermediate should be able to play it with some study. Standard guitar notation is used throughout. For the recorder player, a special benefit is provided—the solo part is edited to the range of both C and F instruments, so that any piece is playable on any recorder.

William Nelson

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### Quartet for Recorders (SATB)

HELMUT BECHTEL

Edition Moeck 1517, 1976, score and parts \$15.50

Here is a substantial work based on a simplified application of the twelve-tone method. The Webern-like row (with every other interval in the series a second) upon which all three of the movements are based appears in its original form and in retrograde, with no inversions or transpositions. Except in a few instances the row is employed in a linear fashion that exerts only an indirect influence on vertical structure. This procedure is similar to Schoenberg's method in his first twelve-tone piece, the Waltz (#5) from Five Pieces for Piano, Op. 23 (1923).

Although this application of the row may seem elementary, there is nothing elementary about the technical demands of this quartet. It was surely intended for performance by a professional—or semi-professional—consort. The composer has no qualms about writing thirty-second notes in the fast movements, even for the bass recorder, and many of his passages do not lie comfortably under the fingers. There are also difficulties related to the texture, which is predominantly polyphonic with a heavy emphasis on pointilism. When played alone, the individual parts move in seemingly unrelated spurts and have no flow; when they are combined, each player functions as if caught in the midst of a rapid crossfire.

The edition, which includes a pocket score and a 9" by 12" set of parts, is by far the poorest I've seen in the Moeck series. The parts are nicely printed, but the score is a facsimile of the composer's sloppy manuscript and is painful to read. Although the work demands careful attention to phrasing and articulation, neither the score nor the parts gives any help with these. Worst of all, I've noticed a half-dozen obvious mistakes in the score that were not corrected in the parts.

All things considered, this quartet is worth trying. If you're looking for something more challenging than the popular works of Britten, Katz, Staeps, *et al.*, but not quite as severe as the newer pieces by Baur, Geysen, and Serocki, this may be for you.

Pete Rose

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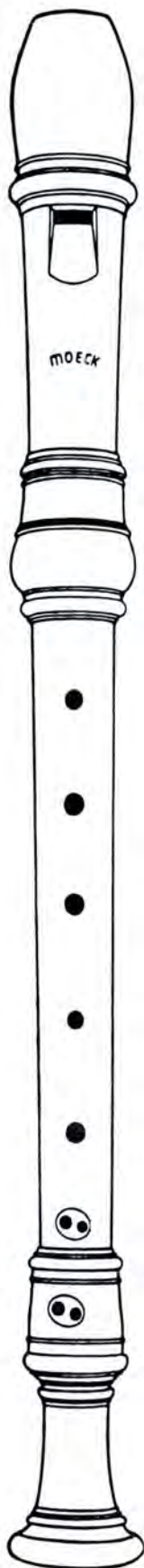
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# CHAPTER NEWS

## Rochester

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We have added a consort performance class that gives advanced players the opportunity to read through some pieces and prepare others. At least once during the year each performer is expected to select a piece, provide copies, and conduct it. This year we also introduced a class in reading from early nota-

tion (white mensural) and have a small but dedicated group.

Our membership is up to about ninety. The policy is that members of the beginners' class are required to pay only the local dues, but all others must pay both local and national dues.

We are fortunate in having had two very worthwhile one-day workshops, one in the fall with Frank Butler and the other in April with Marilyn Carlson and Richard Jacoby. Our Christmas concert was varied and successful, showing continued progress. We ended the season with another concert in May.

Jane M. Meade



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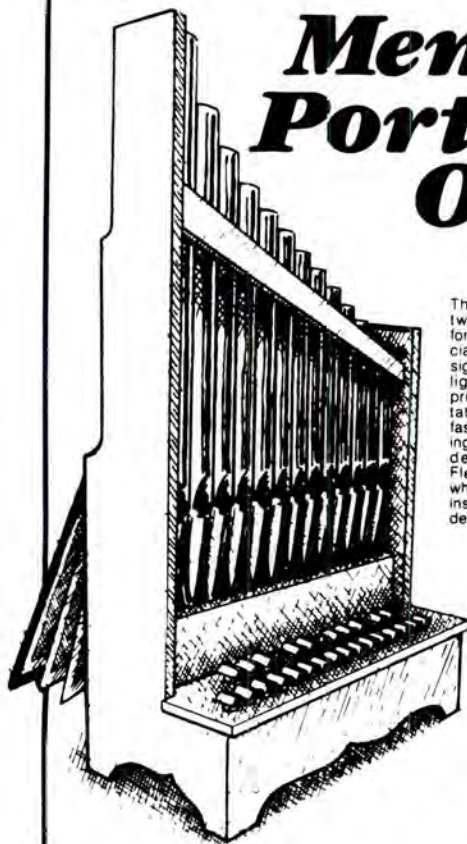
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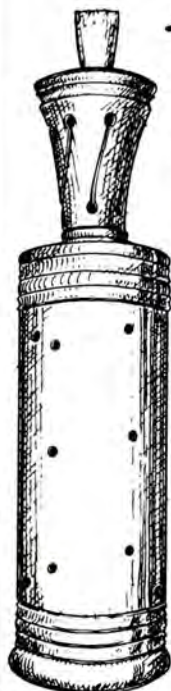
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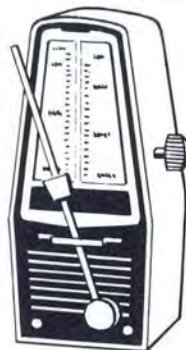
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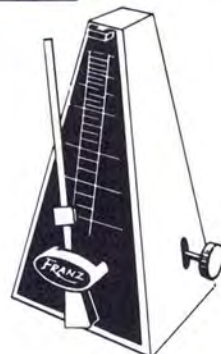
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