

JACOBUS GALLUS CARNIOLUS AND THE PLACE OF HIS COMPOSITIONS IN THE HISTORY OF MUSIC

Metod M. Milač

Introduction

In 1899, two scholars, Josef Mantuani and Emil Bezecny presented in the distinguished Austrian music series, *Denkmäler der Tonkunst in Österreich* (DTÖ) the first extensive work about Jacob Handl Gallus.¹ With this first modern edition and detailed biographical introduction, the *Einleitung*, they set in motion one hundred years of scholarly research, which will be culminated with the 1990s with a new, third edition of the works of Jacobus Gallus.

Many scholars from different lands deserve credit for assuring Gallus a well-earned place in the history of music. The first and foremost praise, however, goes to the composer himself, for having the vision and determination, under difficult circumstances, to publish most of his works during his lifetime. Without his publishing success in Prague from 1580 to 1591 we would have very little information about Gallus today.

Biographical Annotation: Facts vs. Theories

Documentation of Handl/Gallus' life is scarce; the first twenty-five years are still an enigma. Under such circumstances, speculations and theories fill the vacuum. To avoid misconceptions, it may be helpful to examine Gallus' biographical data and to separate facts from theories. The first group of facts is clear. Almost every work on or about Gallus

¹ Emil Bezecny and Josef Mantuani, *Jacob Handl (Gallus) 'Opus musicum I,' Denkmäler der Tonkunst in Österreich* (DTÖ) 12 (1899; Graz: Akademische Druck u. Verlagsanstalt, 1959).

includes a reproduction of his portrait. From the Latin inscription around the portrait (figure 1) we can deduce a few basic facts: His name was Jacobus Händl, known as Gallus, Carniolus.² He was born in the Austrian Province of Carniola, present day Slovenia. In 1590 he was forty years old, having been born in 1550.

Well documented, too, is his residence and employment in Olomouc (Olmütz), Moravia, as *regens chori* for the bishop Stanislaus Pawlowsky from 1579/80 to 1585, and his years in Prague as organist at the Church of St. Johannis, from 1585 until his death on 18 July 1591.³

The second group of facts is less defined. It comes from Gallus' statement in the Introduction to book II (1587) of *Opus musicum*, where he writes: "non unum vidi monasterium vestrum" I did not see only one of your monasteries," and he continues, "I saw many ... in Austria and Moravia."⁴ Gallus, however, does not tell when and where about his visits or residences in these monasteries. The period of his travels precedes his appointment at Olomouc and is considered to fall between the years 1575 and 1579–80.

The third area, the residency for Gallus in the Benedictine monastery Melk in Lower Austria is neither a sufficiently proven fact nor only a theory. In the dedication to Abbot Johann Ruoff in the fourth book of Masses, *Selectiores quaedam missae*, Gallus states: "Memor illius temporis..." ("Remember those days, Reverend Father, when we were once residing together...").⁵ Johann Ruoff, in his *Professurkunde*, gives

² In most cases the name Handl does not have an umlaut.

³ Mantuani, Einleitung, DTÖ 12, xviii–xxiii and xxiii–xxix.

⁴ "Non vnum vidi domicilium vestrum, peragraui multa, sed praecepue Austriaca, Morauicaque triui & propè habitauui Monasteria." In the Introduction to the third book (1587) of *Opus musicum* Gallus adds Silesia and (unnamed) cities he visited. Mantuani, Einleitung, xiv and DTÖ 12, fns. 1 and 2. For complete texts of Gallus' Introductions in Latin and Slovene, see Edo Škulj, ed. and comp., *Gallusovi predgovori in drugi dokumenti* (Ljubljana: Družina-Cerkveni glasbenik, 1991).

⁵ "Memor illius temporis Reverende Pater, quo vna fuimus aliquando." Mantuani, Einleitung; DTÖ 12, xi and fn. 4. See also Edo Škulj, *Gallusovi predgovori* 42.

Figure 1. This portrait, cut in wood in 1590, was first reproduced in the tenor-voice of *Opus musicum*, book IV (1590). It also appears on the death announcement of 1591, which, according to Mantuani, is preserved in the archives of the Praemostratenser Monastery at Strachow, near Prague.⁶



⁶ Josef Mantuani, Einleitung; DTÖ 12, xiv and fn. 12. Reproduced here courtesy of Dr. A. Kovač Südostbuchhandlung (München) from Dragotin Cvetko, *Jacobus Gallus: Sein Leben und Werk*, Series Geschichte Kultur und Geisteswelt der Slowenen 8 (Munich: Rudolf Trofenik, 1972) 16 recto.

1 May 1572 as the date of his (Ruoff's) religious vows at Melk.⁷ Since there are no records for Gallus in this monastery, Ruoff's stay at Melk from 1572 to mid-1580 is one of the strong links connecting Gallus to this magnificent Benedictine center. Before the Melk residency for Gallus can be fully accepted, the question of Ruoff's whereabouts before his arrival in Melk will have to be resolved.⁸

Complete absence of documentation for the first twenty-five years naturally leads to speculation. Many scholars, therefore, developed theories, some more convincing than others. A few examples:

The name Petelin. Gallus never used the name Petelin in his Introductions or anywhere else. Neither do we know of a document or manuscript bearing this name. "His name was probably Petelin," is therefore the only acceptable version whenever the family name Petelin is used.

Place of Birth. Two towns claim Gallus as their own: Ribnica and Idria. The theories developed for one or the other as Gallus' place of birth sound convincing, but have to remain just that, theories.⁹

Early Education. Mantuani mentions the Cistercian monastery Stična (Sittich) as a place Gallus may have received his early education: A

⁷ Johann Ruoff's *Professurkunde*, (1572). Melk, Austria, Stiftsarchiv, Konvent, *Professurkunden 1371–1703*.

⁸ In my paper, "Quest for Jacobus Gallus (1550–1591) in the Austrian Benedictine Monasteries Melk, Kremsmünster, and Seitenstetten," I discuss this question in more detail. This paper was presented at *Austria 996–1996: Music in a Changing Society International Conference*, Ottawa, Canada, 4 January 1996.

⁹ Documentation on this topic is now accessible in Edo Škulj, ed. and comp., *Gallusov zbornik: Prispevki h Gallusovi biografiji* (Ljubljana: Družina-Cerkveni glasbenik, 1991). An extensive discussion of this question is included in Dragotin Cvetko, *Jacobus Gallus Carniolus* (Ljubljana: Slovenska Matica, 1965) 10–16, and in his German edition, *Jacobus Gallus: Sein Leben und Werk* 13–16; however, in Cvetko's most recent, revised edition, in English, this topic is not covered. See Dragotin Cvetko, ed. *Jacobus Händl Gallus vocatus Carniolanus* (Ljubljana: Slovenska Akademija Znanosti in Umetnosti, 1991).

reasonable assumption, since Gallus had to have some education in a school where Latin meant more than just part of the curriculum.¹⁰

The Year 1574. Membership for Gallus in the Imperial Court Chapel in Vienna in the year 1574, a reference found in almost all sources referring to Gallus, is an error. The financial entry in the Hofzahlamtsrechnungen (HZAR) refers to Jacobus Han, a *Sängerknabe* at the Imperial Chapel and not to Handl/Gallus.¹¹

My own idea is likewise only a theory: that Gallus left his native land at an early age, as a *Sängerknabe*. My arguments: (1) Gallus' own statement: "Huic ego me studio cum puer dedidissem" ("to this study [of music] I dedicated myself already as a boy)."¹² As an organist or instrumentalist, he would have been recorded in archival sources, since these two categories of musicians are generally known, but boy singers were not listed individually in most cases. (2) Neither Janez Vajkard Valvasor in *Slava Vojvodine Kranjske*,¹³ or August Dimitz in *Geschichte Krains*,¹⁴ seems to be aware of Gallus' existence, an indication that he was not known in Carniola during his lifetime or in the years immediately after. (3) Gallus' excellent command of Latin and avoidance of vernacular points to an environment where Latin was used daily, meaning a monastery, and where a high level of music instruction and performance flourished.

¹⁰ Mantuani, Einleitung; DTÖ 12, ix.

¹¹ Membership in the Imperial Court Chapel is the subject of my article "Anno Domini 1574: The Question of Jacobus Gallus and the Imperial Court Chapel," *Gallus Carniolus in evropska renesansa: mednarodni simpozij, Ljubljana, 21–24, 10, 1991, 2*, eds. Dragotin Cvetko and Danilo Pokorn (Ljubljana: Slovenska Akademija Znanosti in Umetnosti, 1992) 21–48. For Edo Škulj's comments regarding the year 1574, see "Življenje in delo Iacobusa Gallusa," *Cerkveni glasbenik* 84 (1991): 60.

¹² Jacob Handl, *Selectiores quaedam missae*, Book I. Mantuani, Einleitung; DTÖ 12, viii and fn. 1.

¹³ Janez Vajkard Valvasor, *Slava Vojvodine Kranjske* (Ljubljana: 1689).

¹⁴ August Dimitz, *Geschichte Krains: von der ältesten Zeit bis auf das Jahr 1813* (Laibach: Ig. V. Kleinmayr & Fed. Bamberg, 1874).

Gallus/Nigrin Editions: 1580–1591

In 1580, the first set of Gallus' works, *Selectiores quaedam missae*, a collection of sixteen Mass-settings,¹⁵ was produced by Georg Nigrin's printing shop in Prague.¹⁶ According to the Mass composition practice of the period, fifteen out of the sixteen Masses in this edition were parody Masses. For a parody Mass, a composer selected a motet, a madrigal, a chanson, or a Lied—a pre-existing polyphonic model—as his source for a new Mass composition. The terms chanson and Lied are self explanatory; motet, in a simplified definition for the Renaissance period means “a polyphonic setting of a sacred Latin text;”¹⁷ madrigal is “a term ... during the sixteenth century and much of the seventeenth century for settings of various types and forms of secular verse.”¹⁸ Sections of the selected polyphonic model, together with new material, were interspersed by the composer throughout the course of the Mass-setting as a unifying device for a new composition.¹⁹

Of interest to us is what Gallus selected for his polyphonic models. Seven are his own motets. One motet each he borrowed from: Christian Hollander (c.1540–68/69), “Casta novenarum”; Philip Verdelot (c.1490–c.1538), “Sancta Maria”; Giaches de Wert (c.1536–96), “Transeunte Domino”; and Jacobus Clemens non Papa (—c.1556), “Adesto dolori meo.” One Mass is built around Thomas Crequillon's (—1557) version of the popular chanson “Un gay bergier,” and one on

¹⁵ Jacob Händl, *Selectiores quaedam missae*, 4 vols. (Prague: Georg Nigrin, 1580).

¹⁶ Most of the works of Jacobus Gallus were printed in Prague in the shop of Georg Nigrin (Nigrinus, in Czech Jiří Černý). For more information about Georg Nigrin and his printing establishment, consult Waltraud Strnad, “Nigrin, Georg,” *Musik in Geschichte und Gegenwart* 9, cols. 1530–31.

¹⁷ Ernest H. Sanders, “Motet,” *The New Grove Dictionary of Music and Musicians* 12, ed. Stanley Sadie (London: MacMillan, 1980) 617.

¹⁸ Kurt von Fischer, “Madrigal,” *The New Grove Dictionary* 11, 461.

¹⁹ The parody technique is extensively covered by Paul Amadeus Pisk, “Parodieverfahren in den Messen des Jacobus Gallus,” *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich* 5 (Leipzig: B & H; Vienna: Artaria & Co., 1918) 35–48.

Orlandus Lassus' (1532–94) treatment of the Lied "Im Mayen."²⁰ Composers usually identified their parody Masses with a prefix "Missa super," followed by the title of the polyphonic model, for example "Missa super Undiquae flammatis," which Gallus composed around his motet "Undiquae flammatis."

The next major collection, printed by Georg Nigrin, is Gallus' most ambitious work, the *Opus musicum*. This monumental set in four volumes consists of a total of 374 motets.²¹ The composer's goal was to write music for those sections of the Catholic Mass liturgy which are textually specific for either a feast, a Sunday, or a day, in other words for the *Proprium missae*, the Proper of the Mass.²² Gallus accomplished with *Opus musicum* a task rarely matched by others during the sixteenth century. This ambitious project compares favorably with the best known sixteenth-century setting of the Proper, *Choralis Constantinus*, by Heinrich Isaac.²³ Flemish musicologist Robert Wangermée characterized *Choralis Constantinus* "as the most ambitious undertaking in the domain of polyphonic settings of the Proper,"²⁴ a statement that could be equally applied to the *Opus musicum* of Jacobus Gallus.

²⁰ In the Denkmäler edition, Pisk transcribed and edited nineteen Mass settings, three more than Gallus included in the *Selectiores quaedam missae*. Another Mass, "Officium super Levavi oculos meos," was in 1970 reconstructed by Jitka Snížková after she discovered the missing fifth voice. Jitka Snížková, "Prispevek k odnosom Jacobusa Gallusa Handla do Prage," *Muzikološki zbornik* 6 (1970): 12–19.

²¹ Book I (1586), 103 motets; book II (1587), 70 motets; book III (1587), 57 motets; book IV (1590), 144 motets. Joseph Mantuani, "Bibliographie der Werke von Gallus," *Jacob Handl (Gallus) 'Opus musicum,'* Denkmäler der Tonkunst in Österreich 24 (1905; Graz: Akademische Druck u. Verlagsanstalt, 1959) vi–viii.

²² In the liturgy, these sections are referred to as Introits, Graduals, Alleluias (or Tracts), Offertories, and Communions.

²³ *Choralis Constantinus* by Heinrich Isaac (c. 1450–1517), commissioned by the Cathedral at Constanze in 1508. Isaac died just before finishing this monumental work, completed several years later by Ludwig Senfl. It was published in three volumes (1550 and 1555) in Nürnberg. Gustave Reese, *Music in the Renaissance* (New York: Norton, 1954) 216, 648.

²⁴ Robert Wangermée, *Flemish Music and Society in the Fifteenth and Sixteenth Centuries*, trans. Robert Erich Wolf (New York: Praeger, 1968) 96.

A significant change in Gallus' creative output came with the printing of his *Harmoniae morales* in 1589 and 1590, in three volumes.²⁵ Gallus responded with these compositions to the urgings of his friends in Prague for works on secular texts, for madrigals.²⁶ His response to their demands was not a complete acceptance of madrigal specifications. Gallus used the term *moralia* instead of madrigals for his secular compositions, and Latin language instead of vernacular. Although Gallus offers a convincing argument for his choice of Latin, calling it "lingua praestantior,"²⁷ it is worth noting that he did not take the opportunity to use vernacular for his secular compositions, a universal practice of the time.

It is clear from the many dedications to various dignitaries, which Gallus inserted into his Introductions, and from eulogies after his death in 1591, that he achieved considerable fame during his own time and immediately after. The strongest recognition came with the inclusion of nineteen of his motets in Erhardo Bodenschatz's 1603 (89 motets) and 1618 (115 motets) editions of *Florilegium portense*.²⁸ In the title of his anthology, Bodenschatz uses such terms as "selectissimas cantiones" as his guidance for the inclusion. The fact that Gallus is represented by nineteen compositions and his better known contemporaries Orlando Lasso and Michael Praetorius by nine compositions each, others have five or less, is a proof of appreciation for his music. The

²⁵ The second set of madrigals was prepared for publications by his brother and has the title *Moralia*; it was printed in Nürnberg in 1596, five years after composer's death.

²⁶ In the Introduction to *Harmoniae morales* ("Jacobvs Handl sviv musicaeqve amicis") Gallus describes his friend's urgings: "interpone tuis interdum gaudia curis, & magnis vocibus è Choro ad forum" (Drop your cares and enjoy life now and then and with loud cries they summon me from the choir-loft to the market place). Translation by A. Skei. Allen B. Skei, "Jacob Handl's 'Moralia,'" vol. 1, diss., U of Michigan, 1965, 41–42.

²⁷ Skei 42; *Lingua praestantior* means "the foremost language."

²⁸ *Florilegium portense* is a vocal anthology with a selection of works of sixteenth-century composers. Erhard Bodenschatz (1576–1636) assembled these materials at Pforta for instructional purposes. For more details see Otto Riemer, *Erhard Bodenschatz und sein 'Florilegium portense,'* (Leipzig, 1928), and his article "Florilegium Portense," *Musik in Geschichte und Gegenwart* 4, col. 430.

popularity of this anthology and its wide dissemination deserves much of the credit that Gallus' music reached succeeding generations. The changes in musical style resulting from significant development of instruments, instrumental music, and organ around the turn of the century, no longer favored the great choral, polychoral, and contrapuntal works of the past two centuries. Thus, we notice that in the third edition (150 motets) of *Florilegium portense* of 1621, Gallus is no longer included, neither are twenty-nine out of forty-seven other composers, who enjoyed special honor of inclusion in the previous editions.²⁹

Path to Recognition: One Hundred Years of Gallus Studies

In his impressive account, the *Einleitung* (Introduction) of 1899, Josef Mantuani reported that only thirty-five compositions of Gallus were known when he started his research.³⁰ Almost one hundred years have now passed since Mantuani's initial publication. A brief review of what has been accomplished since 1899 toward establishing the right place for Gallus in the historical environment may be appropriate at this point. I will group these hundred years into three phases, even though they overlap in many ways. Nevertheless, each phase brings an important new development in Gallus studies and research.

The first phase incorporates the publications of the *Denkmäler der Tonkunst in Österreich*. In this series, Joseph Mantuani and Emil Bezecny published the *Opus musicum* of Jacobus Gallus in six volumes between 1899 and 1919.³¹ This first modern edition of *Opus musicum* brought Gallus for the first time to the attention of musicologists and performers world-wide. *Denkmäler* resumed publishing Gallus' works in 1935, under the editorship of Paul Amadeus Pisk, whose dissertation on the parody technique in the Masses of Jacobus Gallus received considerable attention.³² In four volumes, the last one published as late

²⁹ Riemer, *Ibid.*, 64. *Florilegium portense* was not the only anthology to include Gallus' works but it received more attention and was used as an instructional resource longer than most others.

³⁰ Mantuani, *Einleitung*; DTÖ 12, vii.

³¹ Vol. 12, 1899; vol. 24, 1905; vol. 30, 1908; vol. 48, 1917; and vol. 51/52, 1919.

³² See fn. 19.

as 1969, Pisk transcribed and edited all known (nineteen) Mass-settings of the composer.³³ Thus, a major part of Gallus' compositions, Masses and motets, before *Denkmäler* preserved only at widely scattered locations, became with these publications accessible to scholars and performers.³⁴

Even though the center of activity during this first phase was in Vienna, we should not forget many articles by Slovene authors, who became interested in Gallus as early as 1858. Their works and a few others are reprinted in Edo Škulj's *Gallusov zbornik*.³⁵

Phase two is centered around two major works of Slovene authors: Lucijan Marija Škerjanc's pathbreaking and unsurpassed technical analysis of *Opus musicum, Kompozicijska tehnika Jakoba Petelina Gallusa*,³⁶ and Dragotin Cvetko's monograph, *Jacobus Gallus Carniolus*,³⁷ which was the first comprehensive study in Slovene about Gallus, his life, works, style and technique. Škerjanc's study was never translated into other languages; Cvetko's work, however, came out in revised German (1972) and English (1991) editions.³⁸

During the first phase, Masses and motets were the center of attention, during the second researchers turned to madrigals. Gallus' works on secular texts appeared in print almost simultaneously in Germany, Slovenia, and in the U.S., either in partial or complete editions. Heinz W. Lanzke's dissertation of 1964 was the first analyzing

³³ See fn. 20.

³⁴ *Répertoire internationale des sources musicales* (RISM; Munich: G. Henle, 1960—) lists locations of first editions of Gallus works, which are still preserved in libraries and archives around the world. These works are entered under "Handl (Händl, Hähnl, Gallus) Jacob," pages 110–12, and are coded "H 1976–H 1990."

³⁵ Edo Škulj, ed. and comp., *Gallusov zbornik* (Ljubljana: Družina-Cerkveni glasbenik, 1991).

³⁶ Lucijan Marija Škerjanc, *Kompozicijska tehnika Jakoba Petelina Gallusa* (Ljubljana: Slovenska Akademija Znanosti in Umetnosti, 1963).

³⁷ Dragotin Cvetko, *Jacobus Gallus Carniolus* (Ljubljana: Državna založba Slovenije, 1965).

³⁸ Bibliographic information for German and English editions is provided in fn. 9.

Gallus' *moralia*.³⁹ In Slovenia, Dragotin Cvetko and Ludvik Zepič transcribed and edited the first set of madrigals (fifty-three compositions), *Harmoniae morales*, in 1966, and the second set (forty-seven compositions), *Moralia 1596*, in 1968.⁴⁰ The American musicologist Allen B. Skei made a valuable contribution to Gallus studies. His dissertation, *Jacob Handl's 'Moralia'*,⁴¹ which actually predates the two Cvetko-Zepič editions, and its subsequent publication in *Recent Researches in the Music of the Renaissance*,⁴² brought new attention to Gallus in the U.S.

An event of considerable importance took place during the second phase. The International Musicological Society (IMS) selected Ljubljana for its 1967 sessions. Musicologists attending this conference, including a substantial representation from the U.S., had several opportunities to hear performances of Gallus' works. New research on Gallus, appearing in Slovenia before and around the Congress time, Dragotin Cvetko's high standing in the international musicological circles, and the name Carniolus, were some of the reasons for the shift of the center for Gallus studies to Ljubljana. Here it is appropriate to digress on the question of Gallus' nationality.

Gallus declared himself Carniolus (or Carniolanus), meaning he originated from Carniola, an Austrian Province inhabited principally by people of Slovene ethnic origin. Thus, an assumption that he was a member of this ethnic group is logical. However, his family name, Handl, with few variations—if this was his original family name—is the only name he ever used. The name Gallus, or Gallus dictus, meaning "known as Gallus," he adopted at a later time to avoid confusion with individuals with similar names and to have an artist name of his own choice. To further clarify or prove his ethnic origin seems to be an impossible task. Only one passage out of his many

³⁹ Heinz Walter Lanzke, *Die Weltlichen Chorgesänge ('Moralia') von Jacobus Gallus*, diss., Johannes Gutenberg-Universität zu Mainz, 1964.

⁴⁰ Dragotin Cvetko and Ludvik Zepič, eds., *Harmoniae morales* (Ljubljana: Slovenska Matica, 1966). Idem, *Moralia* (Ljubljana: Slovenska Matica, 1968).

⁴¹ Skei, *Jacob Handl's 'Moralia'*.

⁴² Allen B. Skei, *Jacob Handl's The Moralia of 1596*, *Recent Researches in the Music of the Renaissance* 7 (Madison: A-R Editions, 1970).

introductory remarks could possibly be used for further clarification. In the Introduction to *Harmoniae morales*, Gallus writes:

Ludunt in Madrigalibus, trahuntur Neapolitanis, pascuntur et pene natant in Villanelis **Itali**.⁴³ Quae idiomatis sui sunt haec captant crepantque **nostrates**, in his triumphat, his se saginat expletque **cum Germano Gallus**. Suntque hae inprimis nationes quae Musicam & alunt & colunt, in quibus illa praecipuè viget viretque.⁴⁴

(Italians amuse themselves with madrigals, they are attracted to Neapolitan songs, they feast and almost float in villanellas. What is in their own language that is what **our people** are pleased and clap about, that is a triumph, feast, and satisfaction to a **German and a Frenchman**. These are primarily the nations that promote and cultivate music, and where [music] thrives and flourishes).

This passage implies four distinct ethnic groups: Italians, our people (nostrates), Germani, and Galli. By not revealing who “nostrates” are—Moravians, Bohemians, Carniolans (Slovenes), or others—it is nevertheless clear that they are not Italians, Germans, or Frenchmen. However, in Edo Škulj’s *Gallusovi predgovori*,⁴⁵ an alternate translation of the words “cum Germano Gallus,” is offered, namely “with his own brother (also) Gallus.” It is obvious that Gallus is playing with words. However, this second version certainly questions the argument presented in the first translation.⁴⁶ By identifying himself as Carniolus, the present day successor to Carniola, Slovenia, has therefore a reasonable claim to call Gallus one of its own.

⁴³ The emphasis in bold here and for several subsequent words in this quote and translation were added by the author of this article.

⁴⁴ Jacobus Gallus Carniolus, “Iacobvs Handl svjs mvsicaeqve amicis,” *Harmoniae morales*, ed. Dragotin Cvetko (Ljubljana: Slovenska Matica, 1966), 3 verso.

⁴⁵ Škulj, *Gallusovi predgovori*, 96, fn. 194.

⁴⁶ Mantuani and Cvetko considered only the first version of this translation.

Hand in hand with this claim come rights and responsibilities.⁴⁷ In Slovenia, institutions of higher learning and government responded to both. Many symposia, conferences, publications, research, and preservation of documents, are sufficient proof of support from the state.

The key responsibility of a nation, government, and institutions of higher learning is scholarly effort to secure for present and future generations the intellectual output of an artist. This brings me to the third and last phase of the first hundred years of Gallus studies. Under the auspices of the Slovenska Akademija Znanosti in Umetnosti and under the editorship of Edo Škulj, a new, complete edition of all known works of Jacobus Gallus is nearing final stages, as part of the series *Monumenta artis musicae Sloveniae* (MAMS).⁴⁸ Together with several symposia,⁴⁹ such as *Jacobus Gallus and His Time* (1985), *Gallus in Mi* (1991), *Gallus Carniolus in Evropska Renesansa* (1991), research publications, new recordings, and Edo Škulj's *Gallusov Katalog*,⁵⁰ this new edition is the culmination and the proof of impressive achievements of the last hundred years of Gallus studies and research.

⁴⁷ Gottfried Scholz touches on the question regarding rights, responsibilities, and nationality of composers in his abstract "Austria' as a Term in Music History," Walter Kreyszig, comp. and ed., *Austria 996–1996: Music in a Changing Society, International Conference*, Ottawa, Canada, 2–7 January 1996 (Saskatoon: U of Saskatchewan, 1996) 85.

⁴⁸ This third edition is in reality the first complete edition of all known works of Jacobus Handl Gallus. Up to this date, Gallus' *Opus musicum* (MAMS vols. 5–17), *Selectiores quaedam missae* (MAMS vols. 18–21), *Harmoniae morales* and *Moralia* (MAMS vols. 26–27) are already in print. Works in manuscript are in preparation. Letter received from the editor of the new edition, Edo Škulj, 19 April 1996.

⁴⁹ *Jacobus Gallus and his Time / Jacobus Gallus in Njegov Čas*, Ljubljana, October, 1985; *Gallus in Mi / Gallus und Wir*, Ljubljana, April 1991; *Gallus Carniolus in Evropska Renesansa / Gallus Carniolus und die Europäische Renaissance*, Ljubljana, October 1991.

⁵⁰ Edo Škulj ed. and comp., *Gallusov Katalog: seznam Gallusovih skladb* (Ljubljana: Družina, 1992). For more information about this Index, see my review "Gallusov Katalog: Seznam Gallusovih Skladb," *Notes: Quarterly Journal of the Music Library Association*, 51.3 (March 1995): 921–22.

Notes on the Music

Research of the last hundred years has shown that Gallus' music is a constituent part of the Late Renaissance musical development. These studies have also proven his complete mastery of the sixteenth century musical styles; the style of the Netherlanders and the style which had its origin in northern Italy, the Venetian style of music composition. His music manifests all patterns of expressions, characteristics, and conventions of the period: compositional techniques, selection of musical forms, use of special effects, chromaticism, *cori spezzati*, and notational practices.

Does Gallus belong among those who were leading the way toward the new age of music, the Baroque? Did he exercise an influence on the next generation of composers? Gallus does show in his works many elements of the approaching new practices and new direction. Examples of these elements are his works in chordal style, chromaticism, his good sense for major and minor chord progression, and his gradual move away from the church modes. The changing times are certainly noticeable in many of his works. Nevertheless, the answer has to be in the negative. Allen B. Skei provides probably the best answer to this question in the *New Grove*, where he states: "Yet however progressive some of it may have been, it exerted little influence on the coming age; instead of pointing the way to the future it represents a summation of an era."⁵¹

Why is Gallus not as well known as some of his contemporaries, Lassus, Monte, Gabrieli, for example? Why is his music not analyzed and evaluated alongside other major works of the sixteenth-century music?

One reason is external. Many music histories are centered around major figures. A music historian's analysis of a period is centered on the most typical, most representative. Not every link or contributor in the development can, therefore, get proper attention. Furthermore, most music historical works concentrate on the development and achievements of Western European music. Little or only marginal attention is paid to the periphery or to those outside of the main stream of development. Language of the source material plays a crucial role as

⁵¹ Allen B. Skei, "Handl, Jacob," *The New Grove Dictionary* 8 (1980) 142.

well, since some key works may not be easily accessible to music historians or only in summary versions.

The second reason is related to Gallus' own struggle for success and recognition. Most of his well-known contemporaries were associated with one or more court establishments. Their whereabouts, employment, social status, and compensation can be traced through the court records. Nothing of this kind is known for Gallus, with the exception of a few references to his stay in Olomouc (1579/80 to 1585), his printing privileges,⁵² his Introductions, and eulogies after his death in Prague in 1591. Neither was he *regens chori* of a well-known music ensemble on the level of the court chapels in Vienna, Prague, or Munich. Not being a professed monk,⁵³ monastery records do not list him either. For these reasons, his name did not come to the attention of key music historians, except for occasional marginal comments, until the *Denkmäler der Tonkunst in Österreich* added Gallus to their series.

Jacobus Handl Gallus is a true member of the sixteenth-century community of composers. He is speaking the same musical language as his contemporaries. As William Fleming points out in *Concerts of the Arts*, there exist "a commonality and relationship among the works of art in a given place and time," which "by no means rules out the expression of individuality."⁵⁴ In addition to individual expression, Gallus departed from conventions in the selection of language for his madrigals; his exclusive concentration on choral composition is another notable difference. He did occasionally engage instrumentalists for the re-enforcement or substitution for voice-parts, but he has no works intended specifically for instruments.⁵⁵

⁵² Mantuani, Einleitung, DTÖ 12, xxvi and fns. 1 and 2; Cvetko, *Iacobus Händl Gallus vocatus Carniolanus* (Ljubljana: Slovenska Akademija Znanosti in Umetnosti, 1991) 149–50 [Latin text].

⁵³ The term "professed" is used for those who took religious vows and thus became members of a religious order for life.

⁵⁴ *Concerts of the Arts: Their Interplay and Modes of Relationship* (Pensacola: U West Florida P, 1990) 144.

⁵⁵ In the polychoral works for 8, 16, or even 24 voice-parts, it was often necessary to re-enforce or substitute individual voice-parts with instruments and/or organ. Most choral ensembles were relatively small; the most famous, such as the Imperial Court Chapel in Prague would

Gallus' music is not regionally or nationally oriented. He speaks in his compositions the universal musical language of the late Renaissance period. According to Paul F. Cutter:

A central musical language arose ... and spread throughout Europe [during the Renaissance], subordinating individual and nationalistic expressions [...] Hence, the music of Giovanni Palestrina does not sound Italian, or that of Roland Lassus German, ... any more than the music of Gallus sounds Slovene or Czech: all spoke the central musical language of the Renaissance.⁵⁶

Jacobus Handl Gallus is among those illustrious individuals who developed and created that uniquely expressive music, the great choral masterworks of the Late High Renaissance.

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have around 60 singers at the most. Gallus answered his critics complaining about too many voice-parts in his "Instructio ad musicos." Edo Škulj, *Gallusovi predgovori*, 78–79.

⁵⁶ Paul F. Cutter, "Notes on the Secular Music of Jacobus Gallus," *Papers in Slovene Studies 1976*, ed. Rado L. Lencek (New York: Society for Slovene Studies, 1977) 181.

POVZETEK**JACOBUS GALLUS CARNIOLUS IN NJEGOVO MESTO V
ZGODOVINI GLASBENE USTVARJALNOSTI**

Namen razprave je ovrednotiti študije, dela, uspehe, in izsledke raziskovalcev mnogih dežel, ki so prispevali k hotenjem in težnjam, da ima danes Jacobus Handl Gallus Carniolus zajamčen status in mesto v zgodovini glasbe šestnajstega stoletja. Avtor najprej analizira nekatera že rešena in mnoga nerešena vprašanja Gallusove biografije in glasbenega opusa. Dotakne pa se tudi vprašanja Gallusove narodnosti, saj tudi to vprašanje dosedaj ni popolnoma zadovoljivo in dokončno rešeno. Prva zasluga za zdaj že doseženo priznanje in mesto v zgodovini glasbe pripada Gallusu samemu, ker je v letih 1580–1591 pri Nigrinu v Pragi uspel s tiskanjem večine svojih skladb in je s tem ohranil svoje stvaritve za poznejše in današnje rodove. Posebna priznanja za vključitev Gallusa med svotovno družbo glasbenih ustvarjalcev pa pripadajo raziskovalcem Gallusovega delovanja in glasbenega opusa v dobi zadnjih sto let. Z razpravami o življenju in delu in s kritičnimi izdajami Gallusovih skladb, so ti raziskovalci veliko doprinesel k razumevanju in upoštevanju njegovih umetniških stvaritev. Z znanstvenimi izsledki in dokumentacijo so dosegli vključitev Gallusa v krog tistih, ki so ustvarili izredno lepo in bogato glasbeno literaturo šestnajstga stoletja.