

DLA doctoral thesis

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Undique flammatis – Parody Masses of Jacobus Gallus

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I.

The first note on Gallus in musicology appeared in *Cerkveni Glasbenik*, the Slovenian periodical by Josef Mantuani in 1890. This note caught the attention of Guido Adler, the editor of DTÖ at the time, who planned to publish works of Gallus. Due to the co-operation of Mantuani and Adler six volumes were published with motets by Gallus arranged in the chronological order of the ecclesiastical year between 1898 and 1919. This would have been followed by the series of masses and the *Moralia* but the plan mouldered in the debate between Mantuani and Adler, the historical situation and later the death of Mantuani.

Between 1935 and 1969 Paul Amadeus Pisk published the masses in the DTÖ volumes No. 78., 94–95., 117. and 119. Meanwhile Dragotin Cvetko was focusing on the biography of Gallus: he published a monograph in 1966 which was later published in German and English. From that point the composer became known in a wider circle, researchers began to chart the data in question.

With the leadership of Edo Skulj works have been included in the volumes of the *Monumenta artis musicae Slovenicae* since 1985. Nevertheless there are still works waiting to be published.

In the beginning of the 1900s it was Paul Amadeus Pisk who engaged in studying Jacobus Gallus's parody masses. Pisk's dissertation – *Die Messen von Iacobus Gallus*, Univ, Diss. Wien, 1917 – however, was never made public and no issues are available.

The escort booklet of the DTÖ series, the *Studien zur Musikwissenschaft*, published a brief study on Pisk's writing entitled *Das Parodieverfahren in den Messen Iacobus Gallus*. The study is a minor insight to the masses. It lists the models and their authors. The number of the borrowed material is also highlighted in the movements followed by a general description of the movements.

It divides the methods into four groups: simplification, broadening, metrum switch / rhythmic variation, significant changes. The phenomena of these four groups are supported and explained by examples but these examples features only one part. Furthermore it analyses the devices of word-painting in the phrases of *descendit, ascendit, resurrectionem, et incarnatus, et homo factus est*.

Since the models of the masses vary on a wide scale from the chansons to the motets, Pisk does not deal with composing methods in the certain cases or whether there are any returning solutions. He neither adverts to when the masses were born and which liturgical season they were sung.

The study analyses 19 masses yet currently the number of the parody masses in the hand-written researches is 23.

The only mass, the *Missa super Pater noster*, appeared at the Döblinger Publisher with the brief introduction of Hans Gillesberger which states a new fact, namely that Gallus probably integrated the vocal parts with instrumental ones.

The results and the scientific approach of the previous researches represent the Cvetko aspect, they complete his discoveries. The recent Gallus-research of the last decade broadened the research towards other disciplines (printing history, graphology). The Slovenian, Polish and Slovakian musicologists investigated the problems from other directions and consequently many previous results are now disproved. Even so, concerning the new results no studies have focused on the parody masses.

II.

The points of departure of my thesis are the volumes found in the digital database of the Münchener Digitalisierungszentrum, marked *Selectiores Quaedam Missae* 4 Mus. pr. 1558. By means of these volumes I rewrote the original prologue with present-day interpunctuation and translated it into Hungarian. Besides I used the masses published in the DTÖ volumes for my musical analyses. In the case of the basic models – with the exception of one motet –I

also found myself on the DTÖ volumes. The above mentioned motet is *Undique flammatis*, the original score of which was lost. As a result of the new discoveries, however, the manuscript of the motet *Angeli laetantur* was found and it might be identical to the lost piece. Therefore I analysed *Missa super Undique flammatis* according to the *Angeli laetantur* published in *Monumenta Musicae Slovacae* in 2006. In the biographical chapter I used references from *Selectiores Quaedam Missae and Opus Musicum* on the one hand, and Dragotin Cvetko's monograph entitled *Jacobus Gallus: Sein Leben und Werk* from 1972 on the other. In addition I used Marko Motnik's *Jacob Handl-Gallus Werk – Überlieferung – Rezeption (2012)* which includes the Handl catalogue and the Gallus-publications of the *De musica disserenda* periodical in 2007.

The examination of the original phrasebooks is important because the previous scientific analyses often misinterpreted the prologues and changed the titles of the parody masses.

III.

After the translation of the prologues of *Selectiores Quaedam Missae* and *Opus Musicum*, in order to give full details of the biography and the composing techniques, the lack of references that Gallus made on his own walk of life and his activity as a composer was unravelled. Upon the elaboration of the Gallus monograph there

remained some pending issues. Thus, the next research area included the history of Gallus's birthplace, Crain, and the artistic and scientific life of the Austro-Hungarian Monarchy at the time. Finally it was followed by the adaptation of the new results based on the Prague, Slovakian and Polish sources.

Comparing the DTÖ materials and Motnik's Handl-catalogue I made a record that enlists masses according to which volume they can be found and what their models are. Nine masses rely on the sacred and profane music of Orlandus Lassus, Philippe Verdelot, Christian Hollander, Clemens non Papa, Jacques de Wert, Ivo de Vento, Jobst von Brandt, Thomas Crequillon and Dominique Phinot. Six masses, however, are based on Gallus motets. The remaining models are yet unknown.

The international researches primarily emphasises the significance of the historical sources of Gallus's masses, but they do not examine their musical texture. No Hungarian literature on the composer exists.

IV.

Jacobus Gallus belongs to those composers who composed at the time of Palestrina and Lassus. His lifework – 556 pieces – could occupy a significant place in the renaissance choir music. Still, most

of the musicians are not even familiar with his name. Consequently, his works are rarely performed.

The analyses of all the masses would exceed the length of the thesis so my choice was aimed at the compositions based on the Gallus models. I formed my judgement on the composer's parody masses on the grounds of the first three sequential masses in the first volume of the *Selectiores Quaedam Missae*, two masses in the second volume and a mass that subsisted in form of a manuscript.

Initially I followed the points of the Pisk-study but I did not find these four points sufficient to get a full panorama of the relationship between the model and the mass as well as the composing techniques. This was mentioned in Pietro Pontio's *Ragionamento di musica* (1588) and in Pietro Cerone's *El melope y maestro* (1613) among the contemporary tracts of the music theory. The 12 points of this latter one depict a picture of the requirements of the age and it provides a guideline in the analyses, hereby the particular composing techniques are better outlined.

Since the attention of the international researches regarding the parody masses have hitherto focused only on the models and as Pisk's work is inaccessible, my thesis may draw the attention to the fact that further musical analyses of the masses and may provide the opportunity to set the chronological order of the parody masses.

V. The author's major professional activity:

As part of the doctorate concerts: *Handel: Messiah*, Budapest, December 12, 2010, soprano solo

Records from the Kuruc Age in the Tradition of Hungarian Folk Songs – lecture, Szerencs, 5 July, 2012. National Meeting of Horns (The lecture was supervised by Professor Ágnes R. Várkonyi)

The author is the teacher of Szent István Music School. In 2012 she participated in the making of the framework curriculum of music schools (see: www.ofi.hu) and she has been mentoring attendees of the Church Music Department since the previous year. Beside the Gregorian chants the school's choir also performed *Stabat mater* by G.B. Pergolesi. (21 May, 2014, Budapest, Terézvárosi Parish Church, cond: Orsolya Czifra)

Since 2013 the author is member of the Vass Lajos Chamber Choir (VLKK). Main concerts with the ensemble:

W. A. Mozart: Davide penitente, 21 December, 2013, BMC Budapest, cond.: Máté Hámori

Concert of the VLKK and the New Dublin Voices, Budapest, March 20, 2014, cond.: Csaba Somos, Bernie Sherlock

International Choir Competition, Caorle (It), April 30, 2014

Works of Spanish, Italian and German Composers, Budapest, October 26, 2014

J. Haydn: Creation, Gödöllő, December 6, 2014, cond.: Csaba Somos