

Cambridge University Press
0521593875 - Orlando di Lasso Studies
Edited by Peter Bergquist
Frontmatter
[More information](#)

Orlando di Lasso Studies

Orlando di Lasso was the most famous and most popular composer of the second half of the 1500s. This book of essays written by leading scholars from Europe and the United States is the first full-length survey in English of a broad spectrum of Lasso's music. The essays discuss his large and varied output with regard to structure, expressive qualities, liturgical aspects, and its use as a model by other composers, focusing in turn on his Magnificat settings, masses, motets, hymns and madrigals. His relationship to contemporaries and younger composers is the main subject of three essays and is touched on throughout the book, together with the circulation of his music in print and in manuscript. His attitude toward modal theory is explored in one essay, another considers the relationship of verbal and musical stress in Lasso's music and what this implies both for scholars and for performers.

Peter Bergquist is Professor Emeritus of Music at the University of Oregon. He has edited works by Orlando di Lasso for Bärenreiter Verlag and A-R Editions.

Cambridge University Press
0521593875 - Orlando di Lasso Studies
Edited by Peter Bergquist
Frontmatter
[More information](#)



Orlando di Lasso at the age of thirty-nine, from *Moduli quinīs vocibus* (Paris: Adrian Le Roy and Robert Ballard, RISM 1571a), quinta vox partbook, reproduced by courtesy of the Musikabteilung, Bayerische Staatsbibliothek, Munich.

Cambridge University Press
0521593875 - Orlando di Lasso Studies
Edited by Peter Bergquist
Frontmatter
[More information](#)

Orlando di Lasso Studies

EDITED BY PETER BERGQUIST



Cambridge University Press
 0521593875 - Orlando di Lasso Studies
 Edited by Peter Bergquist
 Frontmatter
[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
 The Pitt Building, Trumpington Street, Cambridge CB2 1RP, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
 The Edinburgh Building, Cambridge CB2 2RU, UK <http://www.cup.cam.ac.uk>
 40 West 20th Street, New York, NY 10011-4211, USA <http://www.cup.org>
 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1999

This book is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1999

Printed in the United Kingdom at the University Press, Cambridge

Typeset in Minion 10¼/14pt [se]

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Orlando di Lasso Studies / edited by Peter Bergquist.

p. cm.

Includes bibliographical references.

Contents: Aspects of form in Orlando di Lasso's Magnificat settings / James Erb – Orlando di Lasso and Andrea Gabrieli / Marie Louise Göllner – Post-Tridentine liturgical change and functional music / Daniel Zager – The salon as marketplace in the 1550s / Donna G. Cardamone – Lasso's "Standomi un giorno" and the canzone in the mid-sixteenth century / Mary S. Lewis – Lasso's "Fertur in conviviis" / Bernhold Schmid – Orlando di Lasso and Rome / Noel O'Regan – Orlando di Lasso as a model for composition as seen in the three-voice motets of Jean de Castro / Ignace Bossuyt – The madrigal book of Jean Turnhout (1589) and its relationship to Lasso / James Haar – Modal ordering within Orlando di Lasso's publications / Peter Bergquist – Correct and incorrect accentuation in Lasso's music / Horst Leuchtmann.

ISBN 0 521 59387 5 (hardback)

1. Lasso, Orlando di, 1532–1594 – Criticism and interpretation.

I. Bergquist, Peter.

ML410.L3075 1999

782'.0092–dc21 98-11734 CIP MN

ISBN 0 521 59387 5 hardback

Contents

Preface [vii]

List of abbreviations [xi]

- 1 Aspects of form in Orlando di Lasso’s Magnificat settings [1]
JAMES ERB, UNIVERSITY OF RICHMOND
- 2 Orlando di Lasso and Andrea Gabrieli: two motets and their masses in a Munich choir book from 1564–65 [20]
MARIE LOUISE GÖLLNER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
- 3 Post-Tridentine liturgical change and functional music: Lasso’s cycle of polyphonic Latin hymns [41]
DANIEL ZAGER, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
- 4 The salon as marketplace in the 1550s: patrons and collectors of Lasso’s secular music [64]
DONNA G. CARDAMONE, UNIVERSITY OF MINNESOTA
- 5 Lasso’s “Standomi un giorno” and the *canzone* in the mid-sixteenth century [91]
MARY S. LEWIS, UNIVERSITY OF PITTSBURGH
- 6 Lasso’s “Fertur in conviviis”: on the history of its text and transmission [116]
BERNHOLD SCHMID, BAYERISCHE AKADEMIE DER WISSENSCHAFTEN, MUSIKHISTORISCHE KOMMISSION
- 7 Orlando di Lasso and Rome: personal contacts and musical influences [132]
NOEL O’REGAN, UNIVERSITY OF EDINBURGH
- 8 Orlando di Lasso as a model for composition as seen in the three-voice motets of Jean de Castro [158]
IGNACE BOSSUYT, KATHOLIEKE UNIVERSITEIT LEUVEN
- 9 The madrigal book of Jean Turnhout (1589) and its relationship to Lasso [183]
JAMES HAAR, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
- 10 Modal ordering within Orlando di Lasso’s publications [203]
PETER BERGQUIST, UNIVERSITY OF OREGON

Cambridge University Press
0521593875 - Orlando di Lasso Studies
Edited by Peter Bergquist
Frontmatter
[More information](#)

CONTENTS

- 11 Correct and incorrect accentuation in Lasso's music: on the implied
dependence on the text in classical vocal polyphony [227]

HORST LEUCHTMANN, BAYERISCHE AKADEMIE DER WISSENSCHAFTEN,
MUSIKHISTORISCHE KOMMISSION

General index [247]

Index of Lasso compositions and printed sources [251]

Preface

Orlando di Lasso (1530/2–1594) was the most famous, popular, and acclaimed composer of his day. Born in Mons in what is now Belgium, as a subject of the Empire, he spent his formative years in Italy, serving as choirmaster at St. John Lateran in Rome when he was barely twenty years old. He soon returned north, however, and settled in Antwerp for a few years until he was hired in 1556 by Duke Albrecht V of Bavaria in Munich, where he lived and worked for the rest of his life. His birth in a French-speaking area and his Italian sojourn together with his long residence in Germany (he probably also visited England briefly in the mid-1550s) made him the most cosmopolitan musician of his day. Early on he was recognized as a leading composer throughout Europe, and publications of his music far exceeded those of any contemporary, or for that matter any other musician for at least a century afterwards. He was especially noted for his ability to convey in music the content of the text he was setting; an early commentator praised his ability to “place the object almost alive before the eyes.” Only during the last ten years or so of his life did his popularity wane, though he composed prolifically almost without interruption through his last years, and his music remained a model and a pervasive influence in Germany well into the seventeenth century.

Lasso’s music continues to be highly esteemed today, but he tends to stand in the shadow of his contemporary Giovanni Pierluigi da Palestrina, who is more often taken as the representative figure of the later sixteenth century, especially in settings of Latin texts. Many reasons might be adduced for this preference. One is Lasso’s close attention to the text: when the music is so intimately associated with words, understanding of the text is essential for the listener or student in order for the music to make its full effect, and how many of us today are fluent in Latin? Or in archaic French, German, or Italian, the other languages that Lasso set? Another obstacle to a proper estimate of Lasso’s achievement has been the sheer bulk of his production and difficulty of access to it. The first collected edition of his music, *SW*, was begun in 1894 and ceased publication in 1927 after publishing less than half of Lasso’s output. *SWNR* continued this edition after World War II, and only after its completion was all of Lasso’s music finally available in print, though in editions of widely varying quality. Considering that in the same space of time one complete edition of Palestrina and most of a second have appeared, it is not entirely surprising that Palestrina has been more thoroughly studied and understood.

Cambridge University Press
 0521593875 - Orlando di Lasso Studies
 Edited by Peter Bergquist
 Frontmatter
[More information](#)

PREFACE

Lasso has increasingly been receiving his due, however. Through much of the twentieth century the main Lasso scholarship was published in German or French. Studies by Adolf Sandberger and Charles van den Borren remain important; Wolfgang Boetticher's lists of Lasso sources with a survey of all the music and Horst Leuchtmann's magisterial biography are essential for any serious study of Lasso.¹ Wide-ranging studies like these have not appeared in English. Brief surveys by Jerome Roche and James Haar are valuable, but the only full-length book about Lasso's music in English known to me is David Crook's study of the imitation Magnificats.² James Erb's annotated bibliography of writings about Lasso is an invaluable guide to publications prior to 1990.³ Papers and essays in English on Lasso have appeared in recent festschrifts and in proceedings of the Antwerp and Munich conferences on Lasso in 1982 and 1994; these publications are frequently cited in the present volume, which is the first compilation of such studies entirely in English. I hope that it will be a useful contribution to the more comprehensive study of Lasso's music that is urgently needed.

Orlando di Lasso Studies begins with three essays on Lasso's liturgical music for the Munich court, music that was little known until its publication in *SWNR*, where it occupies twenty-two of the twenty-six volumes. James Erb, who edited Lasso's Magnificats for *SWNR*, examines the formal aspects, both small and large scale, of this large body of music. Marie Louise Göllner compares mass settings by Lasso and Andrea Gabrieli found in a Munich manuscript, both based on motets by Lasso. Daniel Zager considers Lasso's cycle of polyphonic hymn settings in relation to the liturgical revisions promulgated by the Council of Trent that were gradually being established in Bavaria during Lasso's lifetime.

Lasso's settings of vernacular texts include some of his best-known and most

¹ Adolf Sandberger, *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*, only vols. 1 and 3 published (Leipzig: Breitkopf und Härtel, 1894–5); Charles van den Borren, *Orlande de Lassus* (Paris: Librairie Felix Alcan, 1920); Boetticher, *Lasso*; Leuchtmann, *Leben* and *Briefe*.

² Jerome Roche, *Lassus*, Oxford Studies of Composers 19 (London: Oxford University Press, 1982); *New Grove*, s.v. "Lassus" by James Haar, revised and published separately in *The New Grove High Renaissance Masters* (New York: Norton, 1984); David Crook, *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Munich* (Princeton University Press, 1994). Crook's study is a revision of his Princeton dissertation; other dissertations on Lasso have not achieved publication in book form. One regrets the non-existence of Sherlock Holmes's "monograph upon the Polyphonic Motets of Lassus,... said by experts to be the last word on the subject" (Arthur Conan Doyle, "The Adventure of the Bruce-Partington Plans," *His Last Bow*, concluding paragraph); this is at least an item to consider in the Lasso *Rezeptionsgeschichte*.

³ James Erb, *Orlando di Lasso: A Guide to Research* (New York: Garland, 1990).

Cambridge University Press
 0521593875 - Orlando di Lasso Studies
 Edited by Peter Bergquist
 Frontmatter
[More information](#)

PREFACE

popular music. His settings of Italian texts are the most numerous and perhaps the most significant in this category. Donna Cardamone in another of her incisive examinations of Lasso's early years in Italy throws new light on the dissemination and publication there of Lasso's madrigals, villanesche, and moresche. Mary Lewis provides close scrutiny of Lasso's setting of a six-movement *canzone* and shows how the music's structure and expressivity work together to build a musical unity parallel to that of Petrarch's poem. Lasso's motets include settings of a considerable number of secular Latin texts in addition to the predominant religious subjects. Though classed as motets, some of these pieces are more closely related to the chanson or madrigal, especially those with comic texts or the drinking songs. Bernhold Schmid closely examines the history of one of the latter and the checkered career of its text in publications during Lasso's lifetime.

Lasso's widespread fame and influence are frequently touched on in the essays already mentioned, and they are the main subject of three other essays. Noel O'Regan provides a complement to Donna Cardamone's essay in considering the impact of Lasso's sacred music in Rome, both during the time he worked there and in later years. Ignace Bossuyt and James Haar observe Lasso's influence in the land of his birth. Bossuyt shows how Lasso's motets were models for Jean de Castro, especially Castro's three-voice motets, while Haar considers the 1589 madrigal book of Jean Turnhout in relation to Lasso's *Libro quarto* of 1567.

The two final papers in the collection view Lasso's music from a broader perspective. My own study considers Lasso's practice of representing the eight modes in numerical order in publications throughout his life and the extent to which these publications may represent his own intentions as distinct from those of his publishers. Horst Leuchtman examines the relationship of verbal and musical stresses in Lasso's music and draws conclusions for performance and scholarship alike.

The frontispiece and the jacket illustration are reproduced by permission of the Musikabteilung, Bayerische Staatsbibliothek, Munich. The frontispiece reproduces one of the best available portraits of Lasso. It first appeared in *Mellange d'Orlande de Lassus*, the collected edition of Lasso's chansons published in Paris by Adrian Le Roy and Robert Ballard in 1570 (RISM 1570d) and was included in their Lasso prints for the next ten years.⁴ It depicts Lasso at the age of thirty-nine years, which means that the engraving dates from 1569, since Lasso through most of his life believed that he had been born in 1530.⁵ The jacket picture shows the beginning of

⁴ Leuchtman, *Leben*, pp. 253–4. The date “1560” in the lower-right corner of the decorative frame is unrelated to the portrait itself.

⁵ *Ibid.*, p. 45.

Cambridge University Press
 0521593875 - Orlando di Lasso Studies
 Edited by Peter Bergquist
 Frontmatter
[More information](#)

PREFACE

Lasso's "Magnificat Ultimi miei sospiri", as copied 1579 in Mus. Ms. 11 of the Munich collection. The reproduction in Mary Lewis's paper of the text of Petrarch's "Standomi un giorno" as edited by Gianfranco Contini and translated by James Wyatt Cook is by permission of the Center for Medieval and Early Renaissance Studies, State University of New York.

This collection of studies had its inception in a conference on Orlando di Lasso held at the University of Oregon, Eugene, Oregon, 23–25 October 1994. Five of the participants in that conference are represented in this volume (Cardamone, Erb, Göllner, Haar, and Bergquist), though not with the papers that were delivered on that occasion. The conference was possible in large part because of the initiative and support of Anne Dhu McLucas, Dean of the School of Music, University of Oregon. After the conference she took the first steps in exploring the publication of augmented conference proceedings, the result of which was ultimately the present collection of studies. I am more grateful than I can hope to say for her contributions to making this volume possible and for her continuing interest and active support as the project evolved. I am also grateful to my colleagues and friends Marian Smith, University of Oregon, James Erb, University of Richmond, and David Crook, University of Wisconsin, for help with various stages of the project, and to my wife, Dorothy Bergquist, who has always been a careful reader and astute critic of just about everything I have ever written. Above all, my deepest thanks go to my colleagues who so willingly contributed to this volume.

PETER BERGQUIST
 UNIVERSITY OF OREGON

Abbreviations

- Boetticher, *Lasso* Wolfgang Boetticher, *Orlando di Lasso und seine Zeit. I. Monographie*. Kassel: Bärenreiter, 1958.
- CM Orlando di Lasso, *The Complete Motets*. Ed. Peter Bergquist with David Crook and James Erb. Madison: A-R Editions, 1995–.
- KBM 5/1 Martin Bente *et al.*, *Bayerische Staatsbibliothek. Katalog der Musikhandschriften: I Chorbücher und Handschriften in chorbuchartiger Notierung*. Kataloge Bayerischer Musiksammlungen, Band 5/1. Munich: G. Henle, 1989.
- Leuchtmann, *Leben* Horst Leuchtmann, *Orlando di Lasso: I. Sein Leben*. Wiesbaden: Breitkopf und Härtel, 1976.
- Leuchtmann, *Briefe* Horst Leuchtmann, *Orlando di Lasso: II. Seine Briefe*. Wiesbaden: Breitkopf und Härtel, 1977.
- MOM Orlando di Lasso, *Magnum Opus Musicum*. Munich: N. Henrici, 1604 (RISM 1604a)
- New Grove *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan, 1980.
- Orlandus Lassus and his Time* *Orlandus Lassus and his Time*. Colloquium Proceedings Antwerp 24–26 August 1994. Ed. Ignace Bossuyt, Eugeèn Schreurs, and Annelies Wouters. Yearbook of the Alamire Foundation, 1. Peer: Alamire, 1995.
- RISM *Répertoire international des sources musicales. Einzeldrucke vor 1800*. Series A/I. Kassel: Bärenreiter, 1971–; *Recueils imprimés XVI^e–XVII^e siècles*, Series B/I. Munich: Henle, 1960. Citations from Series A/I use the form 1555a rather than L 755 when possible.
- SW Orlando di Lasso, *Sämtliche Werke*. Ed. Franz Xaver Haberl and Adolf Sandberger, 21 vols. Leipzig: Breitkopf und Härtel, 1894–1927. Reprint, 1973.
- SW2 Orlando di Lasso, *Sämtliche Werke: Zweite, nach den*

Cambridge University Press
0521593875 - Orlando di Lasso Studies
Edited by Peter Bergquist
Frontmatter
[More information](#)

ABBREVIATIONS

Quellen revidierte Auflage. Ed. Horst Leuchtmann.
Wiesbaden: Breitkopf und Härtel, 1968–.

SWNR Orlando di Lasso, *Sämtliche Werke, neue Reihe.* Ed.
Siegfried Hermelink *et al.* Kassel: Bärenreiter, 1956–96.