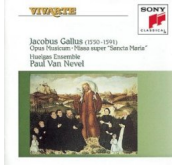


Jacobus Gallus - Opus Musicum Missa; Super Sancta Maria (1995)

Written by bluesever

Monday, 09 April 2012 19:49 - Last Updated Tuesday, 19 November 2013 10:22

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Opus musicum 1. *Venite ascendamus*, for 8 voices 2. *Obsecro Domine*, for 4 voices 3. *Tribus Miraculis*, antiphon for 12 voices 4. *Mirabile Mysterium*, for 5 voices 5. *Ab oriente venerunt magi*, for 4 voices [play](#) 6. *Pater Noster*, for 8-part chorus 7. *Lamentatur Jacob*, for 6 voices 8. *Eripe me*, for 5 voices 9. *Versa est in luctum cithara mea*, for 5 voices 10. *Quo mihi crude dolor*, colloquium *Magdalenae cum Christo ad modum echo* for 8 11. *O Beata Trinitas*, for 8 voices 12. *Planxit David*, for 8 voices 13. *Jesus dulcis memoria*, for 6 voices 14. *Domine Deus exaudi orationem*, for 16 voices
Missa Super Sancta Maria
15. *Kyrie eleison* 16. *Gloria* 17. *Credo* 18. *Sanctus* 19. *Agnus Dei*
[play](#)

Huelgas Ensemble Paul van Nevel – director

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

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

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