

# Hooked on Polyphony

## VOLUME 4

### Novel Songs for Two Voices

#### Liner Notes

# NOVAE ALIQVOT ET ANTE HAC NON ITA VSITATAE AD DVAS VO-

ces Cantiones suauiissimae, omnibus Musicis summe vtiles: nec non Tyronibus quam eius artis peritioribus summopere inseruientes.

## ORLANDO DI LASSO

Monachij, Adamus Berg, MDLXXVII.

A FEW NEW, AND UNTIL NOW LITTLE-USED, MOST DELIGHTFUL SONGS for two voices, most useful for all Musicians: not only for the Tyrones, but to those most skilled in their art.

ORLANDO DI LASSO

Munich: Adam Berg, 1577.

Bayerische Staatsbibliothek, 4 Mus.pr. 134

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Much has been written about these well-known duos that demonstrate the breadth of Orlando di Lasso's compositional technique. According to the composer, they are intended for musicians of all skill levels, from beginners to those more advanced, and are indeed used in teaching to this day. While the texted songs are clearly intended to be sung, there has been a general assumption that the untexted pieces must have been intended for instruments—logical from our point of view as we look back through time. However, the musical landscape of Lasso's day was such that instrumental musical genres were only just in their infancy, and instrumentalists simply performed vocal musical genres. The texted compositions are succinct motets, while the untexted compositions seem to have been intended as exercises. Understood this way, we can see a progressive arrangement where the texted songs, which typically move more slowly and are somewhat less complex, contrast the more technically challenging untexted songs. All are appropriate for voice and/or instruments, and they should simply be approached lyrically.

We have chosen to present the texted songs, performed by voice and tenor sackbut, in alternation with the untexted songs, performed by two sackbuts. Because of range limitations, Christina sings both parts in No.7. *Justus cor suum tradet ad vigilandum*. Tenor sackbuts are used for untexted songs nos. 16, 17, 18, 21, 22. Bass sackbut is used for the lower parts of the rest. Typical transpositions of the era (i.e., a fourth, fifth, or octave in order to respect modal conventions) are made as needed to accommodate this instrumentation.

Here are quintessential, focused, expert, bare bones, melodic expressions woven together to imitate and complement each other in a way that defines high Renaissance musical ideals. They are concise, devoid of nonessential discourse, and unpretentious, but melodic embellishments are added to enliven these delightful excursions into Orlando di Lasso's mature polyphonic style. The texts declare reverence for the Creator; we can only imagine the music is devised to do the same. Nothing is wasted. Mike Hall

Equipment:

- Brad Close tenor sackbut, 2019. Brad Close medium and custom mouthpieces.
- Ewald Meinel F bass sackbut, 2023. Schmidt BBP4 mouthpiece.
- AKG C214/C414 microphones into Audient iD14 interface into ProTools running on Mac platforms.

Cover art: Cantus, "Beatus vir qui in sapiential morabitur," in *Novae aliquot et ante hac non ita vsitatae ad duas voces Cantiones suauissimae, omnibus Musicis summe vtilis: nec non Tyronibus quam eius artis peritioribus summopere inseruientes*. (Munich, 1577), 1.

Christina Bartholomew, soprano

Mike Hall, tenor and bass sackbut

Recorded in the Wilson G. Chandler Recital Hall on the campus of Old Dominion University, Norfolk, VA, USA

Engineered by Alek Palmersmith and Joichaun Taylor

Mixed and mastered by Alek Palmersmith

Produced by Adam Bregman

Special thanks to Alek Palmersmith, Joichaun Taylor, Jim Wanner.

Track list with English translations of the Latin texts  
Orlando di Lasso (1532-1594)

1. *Beatus vir qui in sapiential morabitur* – based on Sirach 14:20

Blessed is the man who shall continue in wisdom,  
And who shall meditate in his justice,  
And in his mind shall think of the all-seeing eye of God.

2. Untexted song no.13

3. *Beatus homo qui inuenit sapientiam* – from Proverbs 3:13-14

Blessed is the one who finds wisdom,  
and the one who gets understanding,  
for the gain from her is better than gain from silver and her profit better than gold.

4. Untexted song no.14

5. *Oculus non vidit, nec auris audivit* – from 1 Corinthians 2:9

What no eye has seen,  
nor ear heard,  
nor the heart of man imagined,  
what God has prepared for those who love him.

6. Untexted song no.15

7. *Justus cor suum tradet ad vigilandum*

The righteous will give his heart to watch early to the Lord,  
He who made him will plead before the Most High.

8. Untexted song no.16

9. *Expectatio justorum Laetitia*

The joy of waiting for the righteous  
but the hope of the wicked shall perish  
the strength of the simple ways of the Lord  
and terror to those who work evil.

10. Untexted song no.17

11. *Qui sequitur me non ambulat in tenebris* – from John 8:12

Whoever follows me will not walk in darkness,  
but will have the light of life.

12. Untexted song no.18

13. *Justi tulerunt spolia impiorum*

The righteous took the spoils of the wicked:  
and they sang, O Lord, thy holy name

and they praised your victorious hand together  
Lord our God.

14. Untexted song no.19

15. *Sancti mei qui in isto seculo* – based on Revelation 2:10  
Oh, My saints, who in this world  
have endured conflict,  
To you will I give  
the reward of your labors.

16. Untexted song no.20

17. *Qui vult venire post me* – from Matthew 16:24  
If any man will come after me,  
let him deny himself,  
and take up his cross,  
and follow me,  
says the Lord.

18. Untexted song no.21

19. *Serve bone et fidelis* – from Matthew 25:21  
Good and faithful servant,  
because you have been faithful with a few things, I will set you over many things:  
enter into the joy of the Lord your God.

20. Untexted song no.22

21. *Fulgebunt justi sicut lilium*  
They will shine just like the lily  
and like roses in Jericho  
they will flourish before the Lord.

22. Untexted song no.23

23. *Sicut rosa inter spinas*  
As a rose among thorns adds beauty to them,  
thus the Virgin Mary beautifies her offspring:  
for it sprouted a flower  
who gives the fragrance of life.

24. Untexted song no.24

Translations from Choral Public Domain Library cpdl.org.



CHRISTINA BARTHOLOMEW currently teaches courses in Music History and World Music at Old Dominion University (ODU) in Norfolk, Virginia. Previously, she taught group and individual voice lessons and directed large and small vocal ensembles at Craven Community College, College of the Albemarle, and at ODU. Christina began her music career as a clarinetist and vocalist (singing rock and pop) in the Marine Corps and for the past 30 years pursued classical voice studies and performance. Recent solo engagements of note include Mozart's *Requiem*, Handel's *Messiah*, Mozart's *Coronation Mass*, and Rutter's *Requiem*. Presently, Christina sings with the professional chamber ensemble, *The Virginia Chorale*, and is enjoying her latest quest, performing on shawm and bombarde with the ODU Alte Ensemble.



MIKE HALL teaches trombone/euphonium and brass chamber music at Old Dominion University in Norfolk, VA, USA. He previously served on the faculties of the University of Kansas and Eastern Michigan University. Dr. Hall has performed extensively throughout North and South America, Europe, and Asia playing a wide range of styles and musical literature with symphony orchestras, wind and chamber ensembles, and as a featured soloist. He also has an extensive background in commercial music backing entertainers, playing in large and small group jazz settings, and performing in theater and studio recording ensembles. He has released eleven recordings of early and modern music for one up to twelve trombones. Mike Hall is a Conn/Selmer performing artist.



ADAM BREGMAN plays historical trombones from every era. He is an active member of *Capella Helvetica* (Switzerland) and *Ciaramella* (Los Angeles), and appears regularly with such European and American ensembles as *Oltremontano* (Belgium), *Piffaro, the Renaissance Band* (Philadelphia), and the *Huelgas Ensemble* (Belgium). As a teacher of early brass and historical performance practice, he has co-directed *A la pifarescha: Early Double Reed and Brass Workshop* (Indiana) since 2013 and, since 2017, has taught live and online classes for the San Francisco Early Music Society, where he is co-director of the Medieval and Renaissance Summer Workshop. Adam earned a PhD in historical musicology at the University of Southern California (dissertation: “The Queen of Courtly Dance: Music and Choreography of the *bassadanza* and *basse danse*”) and has launched a career as an international scholar,

presenting at conferences in North America and Europe. His scholarship strives to bridge the gap between theoretical and practical aspects of musical repertoires from the fifteenth to seventeenth centuries, additionally linking music to other disciplines. His most recent publications include a collaboration on a facsimile edition and study of Margaret of Austria’s *basse danse* manuscript (Alamire, 2022) and “The Hermaphroditic Nature of the *Mi-Fa* Complex,” a chapter in *Explorations in Music and Esotericism* (Boydell & Brewer, 2023).