

## The Verbal Text as a Compositional Prototype and Inspiration: *Cum essem parvulus* by O. di Lasso and R. Mažulis

An interval of 420 years dividing up the two centred compositions *Cum essem parvulus* in this report is both the precipice and link between high Renaissance and the age of theoretical composition, as it was called by Benjamin Boretz and Edward T. Cone (1972, p. vii). Observing vocal settings of Orlando di Lasso and those of forty-year-old Lithuanian Rytis Mažulis according to the verbal text of the first epistle of St Paul to the Corinthians, I would like to treat them as compositional representations of the time. On this ground I will try to focus on the motivation of why this text crammed with apostolic signs has been chosen, to refer to traditions, fashions or means, compositional ‘instruments’ and strategies that bind and oppose both opuses. In other words, I will try to reveal what both opuses can tell about their authors and the time of creation.

The date of the creation of Motet *Cum essem parvulus* by Orlando di Lasso is approximate only (1579–1582). Different dates have been discovered yet, e.g., Allan W. Atlas affirms the motet was copied into one of the Bavarian court manuscript in 1579 (Atlas 1998, 629). In spite of that, the time of its creation is identified by the fact that his works make up seventy-nine volumes published during Lasso’s lifetime while a collection of Lasso’s motets “*Quinque et sex vocibus perornatae sacrae*”, published by his pupil Leonhard Lechner in 1579, does not contain such a motet yet<sup>1</sup>. *Cum essem parvulus* can be found for the first time in *Mottetta, sex vocum, typis nondum uspiam excusa*, third edition of a three-volume appended publication of Lasso’s motets. Among 19 new motets published for the first time, three compositions contained words from the New Testament: *O altitudo divitiarum* from Romans, *Benedicto, et claritas* taken from the Book of Revelation and *Cum essem parvulus* from the first epistle to the Corinthians<sup>2</sup>. Since no sufficient agreement has been arrived upon yet of what can be said about a piece of work of the sixteenth century, so as if copying artisans of paper cutting from the middle of the eighteenth century, let us at first ‘cut’ the text of the motet – *corpus carminis* – the body of the song (Joachim Burmeister) out of an empty list of the report and let us look at the remaining background and the assumptions of creating *Cum essem parvulus*.

Drawing closer to his semicentennial (Lasso’s date of birth – 1532 – is approximate only, indicated by himself, it is considered to have possibly been the year 1530), Lasso had already composed the majority of his 1678 works whose titles are mentioned by Boettischer (Boettischer 1958, 21) in nearly all known vocal Latin, French, Italian, and German genres of the time although the number of his published works including those published in modern times exceeds two thousand (Taruskin 2005, 714). Settling in Munich in 1556 and being employed as tenor, first of all, in the Bavarian court of Albrecht V (1528–1579), a great authority in art and a patron, Lasso came to be surprisingly close and unprecedented familiar with his patron, what reveals Lasso’s epistolary archive (see Hors Leuchtman. *Orlando di Lasso*. Bd. II. *Briefe*. Wiesbaden, 1977). It later determined not only their spiritual evolution and the affinity of Catholic faith but also the subsequent relationship crisis that as a result of various court plots, frustration and personal ambitions emerged at the beginning of the eighth decade. As Leuchtman writes, Lasso’s relationship with the old Albrecht V in 1574 was marked by a sharp irony and stubbornness of the composer himself.

<sup>1</sup> Later common statement, that Lasso himself amended and edited this selection is questionable. As Noel O’Regan noted, the copyright question is not answered. While publishing Lasso motets *Peter Berquist* took over Lechner’s amendments according to former Lasso publications. See: Orlando di Lasso. *Quinque et sex vocibus perornatae sacrae cantiones* (Venice, 1565), *Sacrae cantiones, liber secundus, tertius, quartus* (Venice, 1566). See item: David Crook. Review author[s]: Noel O’Regan. *Music & Letters*, Vol. 80, No 1 (Feb.), 1999, p. 162.

<sup>2</sup> See: Orlando di Lasso: *The Complete Motets* 13. *Mottetta, sex vocum, typis nondum uspiam excusa* (Munich, 1582). Edited by Rebecca Wagner Oettinger. R141, ISBN 0-89579-572-8, 2005. Over 800 motets represented one the most significant Lasso creation genre. The main motets source “*Magnus opus musicum*” (1604) – voluminous collection, consisting of 516 motets. The others, which were not included into collection are published in the new Lasso’s edition LW I (LWn I). Lasso has created various kinds of motets: ecclesiastical, wedding, eulogy, dedicated for ceremonials and etc. They were didactic, non ecclesiastical, but moralizing, as supposed dedicated for pupils. Also, humorous motets, the texts of which were annoyingly talking about the objects not tolerated by church, e.g. worship of wine. The least number of motets was composed for 2–3 voices; a few for 7 and more voices, approximately the fifth for 4 voices and two thirds for 5–6 voices.

A gradually deteriorating relationship with people of his close circle was one of the laws in Lasso's life. Generally speaking, his music, as Franzpieter Messmer noticed (Messmer 1982, 194), made a tremendous impression to young people as well as to nobility including Duke of Bavaria Albrecht V, his heir Wilhelm V, descendant of Valois, Charles IX, King of France, who, by the way, sang in his court choir from time to time, and to popes, etc. As mentioned above, this relationship usually got complicated afterwards.

The date of the death of Albrecht V (1579) marks Lasso's later creation, his third period of creation saturated with unmistakable signs of the restoration of Catholic faith – *der Restauration des alten Glaubens* (Boettischer 1958, 533), and those of the spreading of death theme. Albrecht V after a massive influence of Protestantism converted to Catholic faith even delegating his representatives to the Council of Trent in 1563. Lasso who remained Catholic throughout his life, after the death of his close contemporary Albrecht V (1579), spiritually modulated from intellectual, ironic and pride-spoiled *divin Orlande* famed in all Europe (according to the French poet Pierre de Ronsard), *princeps musicorum*, from familiar *Schelmi* as he called himself in his letter to Wilhelm V (7 April 1575 to Landshut)<sup>3</sup> into a man of subsequent spiritual depression and a religiously possessed man. One can judge about this transformation from his letter of 28 March 1575 to Wilhelm in which Lasso confessed that 'The real path is the Creator, he is the Saviour and source of all good, so let us follow his teaching, let us follow his power without fear and shiver for our faults! I, a great sinner, am turning preachy and repainting my own depravity' (cited after Messmer 1982, 172). On the other hand, by refusing an invitation to Dresden from August von Sachsen, the Duke of Saxony, and offering to welcome his pupils instead with Lechner among them, Lasso not only referred to his own status – in a letter of 13 February 1580, he clearly declared his advancing age, *gnedigst entschuldiget zu halten <...> zu dem ich nuhn anfang Alt zu werden* (Boettischer 1958, 533), but he also rejected an opportunity to work in one of the centres of Protestantism.

The selection of Chapter XIII from the first epistle of Apostle Paul to the Corinthians (Gr. *epistolē pros korinthios A*, Lat. *epistula ad corinthios 1*) that was dictated to an unknown writer in 55 ad, Efez, was another sign of Lasso's spiritual processes. In the environment of the motet *Cum essem parvulus* in Lasso's masses, *Magnificat* settings, motets, psalms, German lieder etc, he somewhat deliberately pulled back from his earlier radical forms of composition, underwent the over-valuation of their modernity, showed symptoms of conservatism as if he regretted creative fallacies of his youth, e.g. *Prophetiae Sibyllarum* (probably written in 1560s), chromatics, satirical nature of some of his works. Chapter XIII from the epistle to the Corinthians that gave the Church a most beautiful hymn of unselfish love and proclaimed Lord's merciful love for the man – *caritas* (αγάπη – the love) and the attitude of God's mercy to the mankind<sup>4</sup>; it was good news for Lasso at the time. A typical way of thinking by a Renaissance man declared that he will be saved who properly creates himself and the world, adequately implementing God and man's architectural projects while the Resurrection was related to God's mercy, and pure love excels and exceeds almost everywhere.

### St Paul's Text: The First Epistle of Paul, the Apostle, to the Corinthians, Chapter 13:11–13:

#### 13:11

*Cum essem parvulus,  
loquebar ut parvulus,  
sapiebam ut parvulus,  
cogitabam ut parvulus;  
quando autem factus sum vir,  
evacuavi quae errant parvuli.*

When I was a child,  
I spoke as a child,  
I understood as a child,  
I thought as a child;  
but when I became a man,  
I put away childish things.

<sup>3</sup> "Ich bin halt nur ein Schelmi, aber wir können nicht alle großen Herren sein, es muß auch mittlere und kleine geben" ("I am considered just as scamp, because we can't all be great sirs, we also need mediocrity and lower levels"). Quot from: Messmer 1982, p. 160.

<sup>4</sup> Love – *caritas* (αγάπη) proclaimed by Apostle Paul – gracious, merciful God is watching at mankind – especially emphasized at the beginning of XIII chapter in the 1–8 lines. In the middle ages this conception of love took more outspread and complex philosophical shape. In many of theological works love was distinguished into sinful – sensual, erotic love and blessed – spiritual, intellectual love. On the basis of this distinction neopolitical hierarchical idea of love was developed, e.g. Thomas Aquinas, distinguishes two main groups – lowest *amor cupiscentiae* (desirable love) and *amor angelicatus* (angelic love) (Chydenius 1970, 53–55).

**13:12**

*Videmus nunc per speculum  
in aenigmate, tunc autem  
facie as faciem.*

*Nunc cognosco ex parte,  
tunc autem cognoscam sicut  
sicut et cognitus sum.*

Now we see through a mirror  
in riddles, but then  
face to face.

Now I know in part:  
but then I shall know  
even as I am known.

**13:13**

*Nunc autem manet Fides,  
Spes, Caritas  
tria haec maior autem his  
est Caritas.*

And now there remain Faith,  
Hope, and Charity,  
these three: but the greatest of these  
is Charity.

(The text from the Epistle of St Paul, 1 Corinthians 13:11–13)<sup>5</sup>

With regard to how Lasso composes a motet, it is worth mentioning *fact of culture*, an Ernst Cassirer's idea that man is a being who creates symbols. It is worth designating already in the St Paul's text what Lasso calls a *representative* symbolic meaning, a product of the representative function (*Darstellungsfunktion*) and a function of symbolic meaning, the *significative* function (*Bedeutungsfunktion*) (see Cassirer's three-volume *Philosophy of Symbolic Forms* 1923, 1925, and 1929). In lines 12–13 of the St Paul's Chapter XIII as if drawing a discursive map with affective significance, let us mark in bold the words Lasso had memorised. It is obvious that while reading the text Lasso compositionally signifies and symbolises the words of two natures that can be attributed according to one of the first sign-symbol theories – *De doctrina Christiana* by St Augustine's suggested types: *signa naturalia* (signifies only itself and its relation with the world and has an orientational function) and *Signa Divinus data* (signs of God that are characterised by the Lord's activity) – it is Trinity and final *Fides*, *Spes* and *Charitas* words (Chydenius, 1960). One should not forget that Lasso's real profession was actor. He possessed an unquestionable ability of writing and he composed texts for his works, his letters were full of emotional words, his language was unusually expressive and rich and verbose, by the way, that Leuchtmanntestifies himself (Leichtmann 1977). Hence St Paul's active words with two levels at least are marked differently. Lasso mimetically applies metaphorical, extravagant, and affective compositional means, confirming in this way the unmistakable nature of 'word painting' creative process. This method of compositional thinking was also defined by Gioseffo Zarlino's concept *imitatione* that was brought forward for the first time and materialised the Renaissance-born movement of the 16 c. *imitazione della natura*<sup>6</sup> or *imitazione del concetto delle parole*.

Following Renaissance compositional traditions, all verbal text was cut by composers into notional phrases, text lines were aimed at creating a new *soggetto* or at developing already exposed material; they were noticeable in fragments followed by the cadence in a compositional text. Fine rhetorical repetitions of the word *parvulus* (child) in the St Paul's epistle were composed by Lasso as micro refrains – verbal rhetorical repetitions conformed to musical repetition here. Both Clode Palisca and Allen W. Atlas referring to the former, while reviewing Lasso's *Cum essem parvulus*, notice that this opus 'is a work in which texture and contrapuntal technique are completely subservient to the text' – the phrase 'When I was little' was set for the Cantus and Altus I, the high voice of child, and its motif was decorated with a semiminim run to evoke the diminutive movements of the child. The words *loquebar* (I spoke), *sapiebam* (I understood) and *cogitabam* (I thought) are given to the lover voices, representing the voice of apostle (Palisca 1994, 317). Lasso developed the idea of growth and maturity *quando autem factus sum vir* by the progressive expansion of the choir from two voices to six. The fragment *note against note* (*contrapunto di nota contra nota*) at the end of the 1st part resonates the meaning of the St Paul's text *face to face* (Palisca 1994, 317; Atlas Atlas 1998, 630).

<sup>5</sup> NAWM, Vol. 1, No 33. The Holy Bible. Old Testament First Published 1609 by the English College at Douay. New Testament First Published 1582 by the English College at Rheims. Revised and Annotated 1749 by Bishop Richard Challoner. Online Edition Copyright © 2006 by Kevin Knight. Imprimatur. +James Cardinal Gibbons, Archbishop of Baltimore, September 1, 1899. Copyright 2007 by Kevin Knight, see: <http://www.newadvent.org/bible/1co013.htm>

<sup>6</sup> Jean le Rond d'Alembert (1717–1783) together with Diderot after publishing the Encyclopédie, formulated their attitude in this way: "Music which depict nothing, is just a noise. <...> It will not please you more than senseless, unmarshalled, unconnected order of words." (Quoted from: Palisca 2006, p. 202).

Lasso's compositional intellect was a phenomenon of modern processes of *Musica nova* (New music) being standard alongside with Willaert, Gesuald, Vicentino, Rore, Philippe de Monte, Luca Marenzio, Monteverdi, Giachias de Wert, etc. With no theoretic works, Lasso and his creation became relevant examples in theoretical treatises of the time. In Vicentino's opinion, a new style was inevitable in those days, for 'music is composed to a text, and is made solely to express the conceits, passions, and affections in the words with harmony' (*L'antica musica ridotta alla moderna prattica*, 1555, bk. III, chap. 29). It was Vicentino at the time who insinuated the expressive deployment of technical elements, especially unusual intervals, applying them in word painting and demonstrating *una bella maniera di comporre*. Particularly apparent is the coincidence of the time when the motet *Cum essem parvulus* was composed and the appearance of the treatise *Dialogo della musica antica e della moderna* by Vincenzo Galilei. Part III of the treatise (p. 77–90) was a harsh critique of *contrapunto osservato* emphasising that its abstract rules work independently from textual considerations and does not contribute to the high ideals of vocal music to express the text and *affections* of words (Galilei 1581, 77, 79, 81). Therefore Galilei inevitably concentrated on the new compositional technique and manner – *world painting* and the list of the means to apply this technique named the ways of both visual and aural effects. These include:

- Tempo selection – fitness for separate words (*fuggire, volare* – quick tempo; *morire, morte* – slow tempo or important pause),
- Numerological accordance – conformity (*solo, due* – solo or duet texture),
- Colour association resulting from words often were realised by means of notation – e.g. *brune* or *bianche* are marked with black or white notes accordingly,
- Imitation of movement character and direction resulting from word meaning such as extended syn-copation for *onde*, or ascending for *beato, dolce, angelico* – happy, joyful, angelic and descending lines *lasso, sconcolato* – unfortunate, inconsolable, *dolore* etc.
- Unusual, usually chromatic, and 'alien' harmonies mark elaborate poetic conceits: *humile, gridare, piangere, ridere, cruda donna, strindere, duri lacci* etc. (ibid., p. 89).

Let us see whether Lasso in *Cum essem parvulus* really applies instructions of 'word painting – technique' described by Galilei and whether he creates *affeti meravigliosi* (*striking effects*) of new music?

We have already mentioned the seminum run related to the figurative word *parvulus*. By the way, it remains with the emergence of this microrefrain in the musical environment of the grown-up man (see bars 26–27). By special rhythmic augmentation, three Paul's words *Fides* (Faith), *Spes* (Hope) and *Caritas* (Charity) are stressed. Numeric diction is present not only in voice density and register shift marked by Palisca between *bicinia* and four voices at the beginning of the motet but also in the second part – see the text *Nunc cognosco ex parte* (Now I know in part): six voices are divided in threes by Lasso – two *tricinia*; polyphonic proposta by the echo principle will be repeated with a vertical conversion of lower voices in another pair *tricinium*. Actually, Lasso was fond of 'echoes' (canons) of rispostas, antinomic voice dialogue or oppositional principle applying vertical shifting of counterpoint (e.g. eight-part song *O la, o che bon Eccho*, four-part madrigal *Tutto lo di*). Not only an increasing number of voices (from *bicinium* reaching six-voice texture) becomes a metaphor of augmentation (*quando autem factus sum vir*) but also widening intervals *soggetto* – from thirds, through fourth and sixth (*evacuavi*) to a typical exclamation of minor second (*videmus*). Lasso emphasises an elaborate metaphor *Videmus nunc per speculum in anigmatic* (*Now we see through a mirror in riddles*), in Palisca's opinion, by a tone – E flat – extraneous to the mode (Palisca 1994, 317). Hence compositional mimesis of the meaning of key words or emotional connotations is achieved by Lasso through oppositions: four voices *versus* four, 'childish' voices *versus* male voices, diatonicism *versus* chromaticism, one choir *versus* another one, imitative counterpoint *versus contrapunctus simplex*, etc. By the way, Joachim Burmeister classified Lasso's counterpoint as *stylus mixtus* that, in his opinion, adjusted *stylus humilex* of other counterpoints – it uses smooth intervals and consonances; its opposite – the *stylus grande* – is based on large leaps and numerous dissonances; and *tylus mediocre* – elementus according to the significance and affections of the text (J. Burmeister. *Musica poetica*. 1606, Chap. 16). Adriano Banchieri who distinguished *contrapunto osservato* (old, traditional polyphony) and *contrapunto commune* (new counterpoint) attributed Lasso's polyphony to the latter.

Although *Cum essem parvulus* did not fall into the scope of Joachim Burmeister's rhetorical analysis in his first research works on music rhetorics *Hypomnematum musicae poeticae* (1599), *Musica auto-schediastike* (1601), and *Musica poetica* (1606) published in Rostock, he singles out 24 musical rhetorical figures based on Lasso's motets (the entire motet *In me transierunt* was analysed in Chapter XV

of *Musica poetica* with examples of sheet music); the list could be appended on the ground of the motet in question. His rhetorical figures will be named with reference to the works-theses of Burmeister himself and later works of Unger who indicates as many as 160 music rhetorical figures as well as the works of Horst Leuchtman and Dietrich Bartel. Our rhetorical analysis has been put in supplement.

Once again let us look at the compositional text but this time rhetorically: the beginning of the motet is associated by *auxesis* (Gr. – rise, climbing) or *climax* in Latin; the figure *gradation* is a rise of sequential nature (Gr. *anabasis*) and this *soggetto* can hide another – autobiographical – implication. Certainly, if we accept the idea that Lasso's musical 'signature' sounded as solmizational equivalents of syllables *la-sol*, we would see their rearrangement. That is, however, a point for discussions although syllables *la-sol* were inserted in the text – lasso, non so – of the motet, e.g. *In dubbio di mio stato* and because of this *soggetto* was formed due to solmization (m. m. 30–33):

**Example 1.** Orlando di Lasso. Motet *In dubbio di mio stato*

A certain autobiographic character of this motet is strengthened by an inscription on the Lasso's grave in the Franciscan Monastery, Fredhof, the poetic text of which is not only associated with the fragment of St Paul but it also stresses the transformation of growing up from the child who possessed a clear descant voice (*hellen, lieblichen Stimm*) due to which he was stolen twice in his childhood, to an old man confronting the approaching death<sup>7</sup>:

*Discant hab ich als Kind gesungen,  
Als Knabe weih' ich mich dem Alt,  
Dem Mann ist der Tenor gelungen,  
In Tiefen jetzt die Stimm' verhallt.  
Laß Wandrer, Gott den Herrn uns loben,  
Sei dumpfer Bass mein Ton,  
Die Seele bei ihm oben!*

Microritornello *parvulus* mentioned on repeated occasions – stepwise downward, *passaggio* (*passaggi*) of quarter notes or *passo e mezzo* – diminutions and embellishments moving by thirds – correspond to the rhetoric figure of *congeries* of equal chords, usually heaps of consonants. Generally speaking, the motet features even more voices moving by thirds since Lasso was fond of dubbing by thirds (e.g. *On doit le fer battre* Superius and Contra). With reference to the rhetorical aspect of the distribution of the word *parvulus*, one can single out the figure of *epistofa* (Gr.) – it is a repetition of a memorable, figure-shaping musical turn. One can also name here a rhetorical figure of *Hypotyposis* which Burmeister was fond of and which is described as a visual portrayal of phenomena, objects and moods by music. The logo of the motet is an expressive musical word painting of *parvulus* and, as other rows of the text, it ends in a beautiful, the so called Lasso's cadence that migrates from voice to voice. It is based on the solution of major sixth to octave, what is already paradigmatic for Medieval and Renaissance music that was named by Hugo Riemann in the 19th c. as a *rule of thirds and sixths* (It. *Regola delle terze e seste*). If we follow a further development of these Lasso's clauses and cadences, it will be useful to remember Adrianus Petit Coclico's (1499/1500–1562) treatise *Compendium musices* (Nürnberg 1552) that demonstrated his teacher

<sup>7</sup> Epitaph text from internet site [http://de.wikipedia.org/wiki/Orlando\\_di\\_Lasso](http://de.wikipedia.org/wiki/Orlando_di_Lasso) (viewed on 2nd of June 2007). In the place of abbey in Munich in the beginning of XIX century came on the scene Max – Joseph Platz and National theatre. Lasso himself since the age of 13 sang in the choir in St Michael church in Bergen (Kirche Saint-Nicolas) and at the same time he was taught to write, read and sing. In 1544 Lasso went to serve to Sicily in the Gonzaga estate.

Josquin's lessons and cadence creation and decorative figures: first of all he encouraged to use undecorated melodic pillars of cadences marked as *simplex* (simple), *communis* (common), *crudus* (rough) and only then decorate them in a delicate (*elegance*) shape.

Once again the figure of *fuga realis* (Lot. *realis fugae*) that Burmeister was fond of is a rhetoric figure of free imitations whose *soggetto* was created by Lasso with *exclamatio*, an expressive stride of sixth to tinge and compositionally signify the word *evacuavi* (I put away). Let us draw our attention to the fact that *soggetto* at the beginning of the motet is created by Lasso from 'small' intervals – thirds. The same expressive whoop of *exclamation* emphasises the word *videmus* (we see). The finale of the first part of the motet containing the text *facie ad faciem* is, no doubt, an ideal note against note or *contrapunto di nota contra notam*, *contrapunctus simplex* technique and also an ideal example of *Mutatione per noema* (Lat., Gr.). It was *Noema* that had been applied since Machaut's *Mass of Our Lady* (1364) as the art of shockingly contrastive facture. The metric and rhythmic augmentation of the repetition in words *facie ad faciem* still suggests the rhetoric figure of *emphasis* (Gr.) which is a special (augmented, in large values) accentuation of figure intonation and meaning.

The second part of the motet begins with *soggetto* by the rhetorical figure of *anabasis* (gradual rise) which is an imitation in another voice by the method of *ad fugal*. An intervening free counterpointing voice with a free imitation subsequently provides a more detail (*fuga realis* according to Burmeister) rhetorical naming for this fragment. This is how the rhetoric figure of *parembole* appears – it is a contrastive voice filling the harmonic vertical of the fugue. *Ad fugam* or fugue itself can be concretised by the two terms as *fuga unisona*, the entry of an imitational voice (voices) by the interval of unison or octave, and *fuga partiales* since the beginning of the motet sounds in the imitational (*deutera*) voice. The already mentioned contrast of two three-voice choir *tricinia* by the concert echo principle creates the rhetoric figure of *antithesis*. In other words, it is the creation of a musical contrast by contrasting musical formations, means of musical expression, and affects. The repetitive rhetoric figure of *anaploke* (Gr.) should be used in this situation by changing the register.

With the words *tunc autem cogniscam* (*but then I shall know*), extraneous phenomena for the mode originate where *pathopoiia* is an introduction of the semitone or chromatic tone outside the mode. The most massive decoration of the word *Fides* in the solo part *Cantus* in the whole motet emerged not only due to *causa pulchritudinis* but apparently due to Lasso's emphasis on the importance of his faith in protestant Germany as well. A smaller degree of decoration can be visible at the word *tria* (three). Notice that only three voices instantly remain there. *Amplificatio* (Lat.) (Fr. *élégance*), a figure of decoration and ornamentation, should be used alongside with *diminution*; the former can be described as an ornamentation of melodic normally not related to the direct symbolism of the word. As Diruta depicted such situations in *Seconda parte del Transilvano dialogo* (1622, bk. ii, ch II.), decorative figures (*elegans*) can be single out in the background of the main rhythmic<sup>8</sup>. Lasso also stresses the proposition of *maior autem his est* (but the greatest of these is) in large rhythmic values in separate voices; this is the rhetoric figure of *mimesis* (Gr.) – an imitation of meaning and facture contrast in various voice registers. At the end of the motet Lasso created a numeric trinity (triplet) multiplication: again, by means of *contrapunctus simplex* he creates the rhetoric figure of *noema*. The word *Charitas* sounds 18 times here (3 times x 6 voices) and the extended final cadence or 'coda' with a long continued sound in one of the voices. Finally, let us notice that Lasso – representative of *musica nova* in the 16th c. – finishes the work with a triad and the Picardian third; harmonic ratios of both parts as well as other structural (*fabrica* – according to Vicentino) cadences of Lasso's large cycles comprise modern T-D ratios (see *Mass Entre vous filles*, LWn IV, Nr. 22 *Confundantur superbi*, LWn IX Nr. 42; *Qui la dira*, LWn X, Nr. 49) while both parts of the motet are of even sizes. (The rhetorical analysis of motet *Cum essem parvulus* by O. di Lasso has been put in Supplement 1).

This analysis was to show how Lasso read the text of St Paul and how he impersonalised it in his motet. His expressive word painting was noticeable and acknowledged already by people of his environment. Samuel Quickelberg (1529–1568), the first Lasso's biographer and doctor of Albrecht V, already in 1566 declared Lasso's ability 'to place the object almost alive before the eyes' (*rem quasi actum ante oculos*

<sup>8</sup> Diruta also discussed diminutions (adornments). He required, that small *contrapunctus osservato* notes – *semiminima* (quarter note), *crome* (quaver), *semicrome* (semiquaver) would be used in the way, that in the strongest places of tact could sound as consonances, except *minima* – *semiminima* – *semiminima* order, where the first from the two short notes could be dissonance. All tones which form jumps or marginal moving figures (*li fondi*; *le cime*) should be consonance. See: Diruta. "Seconda parte del Transilvano dialogo", 1622, Second book, Chapter 2.

*ponendo*) in his monographic article<sup>9</sup>. Another contemporary Gallus Dressler in his *Praecepta musicae poeticae* stressed Lasso's suavity and his skill in applying harmony aptly and appropriately through ornamentation to the words (Palisca 1994, 288).

The first text of the epistle of St Paul to the Corinthians was used, although sparsely, by other composers for their compositional settings. In Lasso's lifetime Tomás Luis de Victoria (da Vittoria', 1548–1611) used an intensive method of word-painting for the motet *Cum essem parvulus*. Among composers of the 20th c. it is Swede von Bengt Johannsson (1914–1989) who is worth mentioning and who wrote a choral opus in this text in 1969 as well as least familiar forty-year old Rytis Mažulis (b. 1961). Through the mirror of the analysis, let us turn back to this figure, for his composition of 2001 is not only an example of multicultural inspirations but also a fine instance of how texts produce other texts of art in conditions of postmodernism and intertextualism. The key reason to produce the opus, however, lies in the Latin translation of the name and surname of Rytis Mažulis – Matutinus Parvulus – because both words in Lithuanian possess their own meaning. When answering the question about inspirations, Mažulis mentioned both the Lasso's motet and two rows (*Videmus nunc per speculum / In aenigmate, tunc aute*) from the text by Umberto Eco *Sviluppo dell'estetica medievale* (in *Momenti e problemi di storia dell'estetica*, 1959; *Art and Beauty in the Middle Ages*, 1985). He treated fragments of the epistle of St Paul to the Corinthians as the motto of Oliver Messiaen – comments written in 9 meditations (Messiaens' *Méditations sur le Mystère de la Sainte Trinité* für Orgel, 1969).

And finally, both rows visually glimpsed for Mažulis in the movie *Wings of Desire* (*Der Himmel über Berlin*) by the German director Wim Wenders (Ernst Wilhelm Wenders) where two angels are opening pages. The Movie is about angels dwelling in the sky above the war-scared Berlin who put their efforts to harmonise desires of mortals.

#### Lied vom Kindsein

*Als das Kind Kind war,  
ging es mit hängenden Armen,  
wollte der Bach sei ein Fluß,  
der Fluß sei ein Strom,  
und diese Pfütze das Meer.*

*Als das Kind Kind war,  
wußte es nicht, daß es Kind war,  
alles war ihm beseelt,  
und alle Seelen waren eins. (etc.)*

(See: <http://kotkavuori.blogspot.com>)

When the child was a child  
It walked with its arms swinging,  
wanted the brook to be a river,  
the river to be a torrent,  
and this puddle to be the sea.

When the child was a child,  
it didn't know that it was a child,  
everything was soulful,  
and all souls were one...

(See: [http://www.wim-wenders.com/movies/movies\\_spec/wingsofdesire/wingsofdesire.htm](http://www.wim-wenders.com/movies/movies_spec/wingsofdesire/wingsofdesire.htm))

In his vocal composition Mažulis centres the single word *parvulus* and spreads it into modern compositional space by maximising its meanings. His work on the verbal text reflects radical processes of desemantisation originating from the time of Schönberg's *Pierrot lunaire* (1912). That was a path from interally-scattered syllables (Anton Webern), through blasting their coherence and the punctualistic hurls of shrapnel in various voices (Luigi Nono, *Sarà dolce tacere*, 1960) to the total sacrifice of word semantics and adoption of phonetics (Gieseler 1975, 119). Harmonic dichotomy of music and a verbal

<sup>9</sup> Quot. By Sandberger 1984–1985 from: Palisca 1994, p. 288.

text disappears in the Mažulis' composition *Cum essem parvulus* while the desemantised text of St Paul becomes a precondition to articulate vocal sound only. If we make use of Peter F. Stacey's (Stacey 1989, 15–17) fragmentation scheme of a verbal text, then it will be possible to assert that Mažulis transforms the fragment of the text of St Paul (he uses only half the text Lasso uses) in three levels: I) highest structural – to destructure the structure of rows; II) syntactic – to undo the grammatical construction of sentences; III) phonetic – to separate words into structured phonetic components.

On the other hand, certain compensational mechanisms come into work in such kind of composition. The centred concept of *parvulus* like a genealogical commitment becomes energetic substance, starts spreading its own aura (that was discussed by Wolfgang Rihm)<sup>10</sup> and can in fact serve as a conceptual code underlying Mažulis' microstructures. Opposite to Lasso's extensive word painting, the meaning of *parvulus* in this opus structurally organises the entire technology and alchemy of the musical material. *Parvulus* meant microdimensions in the first place for Mažulis – 'small' sounds (microintervals), 'small' rhythmic values so *Cum essem parvulus* was composed by Mažulis from microintervals the 'size' of 20 centas – from tenth-tones (*tonus*) fifth-semitones (*semitonus*) and especially minute differences of rhythmic units and tempos. Namely these jewellike nearly inaudible gradation elements set visually impressive scores of Mažulis. (Score of *Cum essem parvulus* by Rytis Mažulis has been put in Supplement 2.)

A number of pieces written in the last decade, although put in unchronological succession, make up the picture of progressively increasing division of a semitone into still smaller microintervals, starting with the semitones in "*Hanon virtualis*" (2002), quartertones in "*Mensurations*" (1992; 2000), quartertones and octatones in "*Palindrome*" (1996), decatones in "*Cum essem parvulus*" and ending up with the irrational 30-fold fractions into 29 microintervals spanning the 3,448275862 cents (cent being the 100th part of a semitone) in *Talita cumi* (1997), *ajapajapam* (2002), "*Forma yra tuštuma*" ("Form is Emptiness", 2006) etc. The tones of latter compositions fuse in gliding glissando which shades the differences heights. However, in the composition of Mažulis there are antipodes of microintervals – macrointervals. Such whole spiral canon of complete tones for four equal voices "*Stupefied eye lost the power of speech*" (1985), resounds the idea of J. S. Bach "*Musical victims*" canon per tones. Structures of multimediant chains characteristic to "*Canon perpetuus*" (2001), "*Canon aenigmaticus*" (1990–1992), also "*Pure Mind Clavier*" (1992–1994).

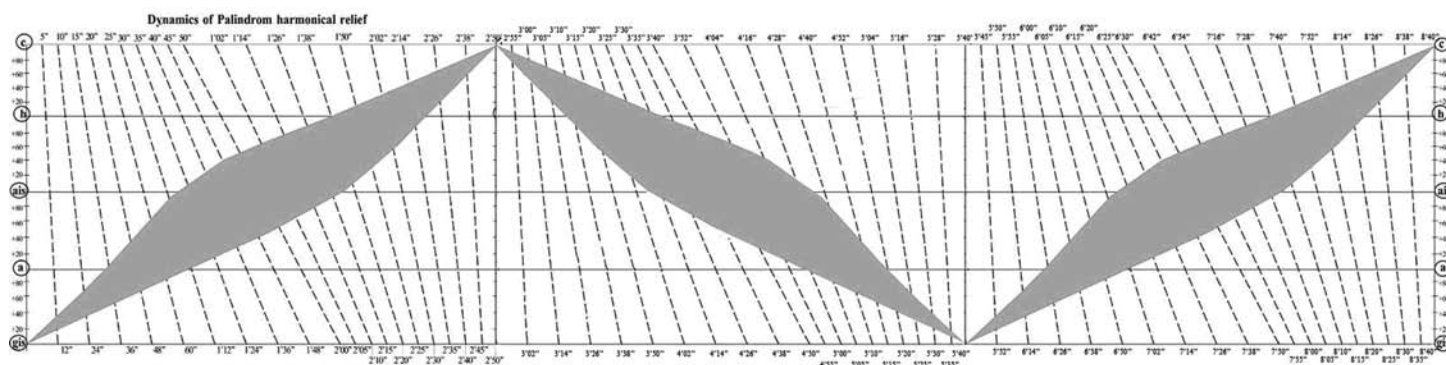
If in the "*Palindrome*" the fourth-tones and eight-tones coexisted at the same time and in the "*Sans pause*" (2001) the zones of tones, semitones and fourth-tones were aligned one after another, however, since 2007 the new structural stage has started in the work of Mažulis. The composer has started to practise the progressions of systematically shifting "sizes" of microintervals and the changing micro tempo differences. For example, *Schizmos* (2007) spectrum of microintervals for violoncello and Electronics extend starting the sound from 49 segments of semitones or 48 microintervals in the semitone (2,0833333 cnt.), later 47 (2,1276596 cnt.), 46 (2,173913 cnt.) microintervals and approaching to 23 microintervals (4,347826 cnt.) in the semitone. Meanwhile, the differences of voice tempos move from M.M. = 49, M.M. = 48 forward in declining course.

When speaking about the entire form of the composition *Cum essem parvulus* by Rytis Mažulis (see the score in Supplement 2), it is necessary to emphasise that this radical opus was created in a coherent tripartite form of *da capo* with macroclusters movement of microdimensions reflecting in the mirror and retrograde forms: the same cluster moves in the opposite direction (mirror-retrograde inversion) in the second part much like compositional 'face to face', and even more than the proposition from the Paul's text *Videmus nunc per speculum* (Now we see through a mirror). And finally, there third part of the opus is an ideal repetition *da capo* of the first part. In this way the composer shapes a perfect palindrome of microinterval and microdurations spectrum in *Cum essem parvulus* macroform:

<sup>10</sup> "Wie kommt nun die Musik zum Text? Musik vollzieht, wenn sie Text vertont <...> oder besser; der Komponist vollzieht, wenn er einen Text musikalisch faßt, das nach, was an Aura um Wort, Text und Sinn, die ihrerseits vibrieren, vibriert. Was eine chemische Lösung, die zunächst unsichtbare Elemente durch Färbung sichtbar macht, kann Musik die textspezifische Aura sichtbar bzw. Hörbar machen" (Wolfgang Rihm). Qout. from: Wolfgang Rihm. Dichteri-scher Text und musikalischer Kontext. *Dichtung und Musik*. Hrsg. Von Günter Schnitzler. Stuttgart: Klett-Cotta, 1979, S. 29–30.



**Example 2.** Rytis Mažulis. *Cum essem parvulus* macroform



When we remember the oratorical (*Ut oratorium*)<sup>11</sup> actorlike compositional reading of St Paul’s text in the Lasso’s motet, we will see a radically opposite attitude in the composition by Mažulis: the composer separated the text structurally and nearly anatomically into syllables, phonemes and manipulated them on the basis of formal structural logic. The fragment of the New Testament congested with sacred meanings was ‘cut’ by the composer of the 21st c. into exact syllabic segments of thirteen syllables. Periods of micropitch shift with 10 sounds each, three syllables instantly leap and shift into a successive period of pitch. Different tempos of eight voices instantaneously ‘clusterise’ syllables of the text and they converge into textual ‘unisons’ only at the beginning or end of the clusters:

Cum-e-ssem-par-vu-lus-lo-que-bar-ut- | par-vu-lus ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||  
 Cum - e - ssem - par - vu - lus - lo - que - bar - ut - | par - vu - lus - ||

It is, by the way, not a single allusion to Renaissance mensural canons and izo-techniques. Certain senselessness of the text, although based on Latin only, associatively reminds of the idea of *glossolia* (from Old Greek γλωσσά (glossa) – ‘tongue, language’ and λαλέω (lalô) – ‘to talk, speak’) that came from incomprehensible language intermixture known from the Prophet Books (Jesaja 28,10–13). Paradoxical is the fact that the rows of Chapter XIV from the epistle of Apostle Paul to the Corinthians tells about the dichotomy of the charisma of language gift and the notions of love<sup>12</sup>. *Glossolia*, speaking in languages and language gift, was treated as a spiritual present and charisma by the Christians. Paul wrote in this letter that ‘If you do not pronounce words clearly while speaking in languages, how one will understand what you are saying? You will speak for winds!’ (1 Kor 14, 9); he, however, did not forbid them to speak in them, ‘Then, my brethren, seek for the gift of prophecy but do not forbid to speak speeches’ (1 Kor 14, 39):

<sup>11</sup> Quintilian’s “*Institutio Oratoria*” (Roma, 1470) was one of the first books in XV century, which raised a question of music and speech relation. In the chapter “*De musica*” Quintilian praised music, which aroused dignified feelings and calmed down sick passions. The chapter “*De divisione affectuum et quomodo movendi sint*” classifies feelings and discusses changes of voice depending on emotional status of the speaker, comedy or tragedy character. Clode Palisca treats “*Ut oratoria musica*” as a mannerism motto (Palisca 1994, p. 287). Soon after this work the Latin translation (Gioio Valla, 1498, Venice) of Aristotle’s work “*Poetikos*” appeared: Simon Bevilaqua, also Giovanni Giorgio Trissino (1478–1550) “*La quinta e la sesta divisione della poetica*” (1549), who rendered painting dancing and music imitation examples and etc.

<sup>12</sup> *Glossolia* – gift of tongues, Christians considered speaking in tongues and predictions as a spirit gift and charisma. In chapter XIV St Paul speaks about levels of charisma and states, that if one would have God’s gift and could predict, speak in tongues, explain the tongues, but would not have love, all this would be just nothing. Because love and gift of love are the most important and sublime, they are even greater than the belief itself.

Multilayered notions are used to describe the creation of Rytis Mažulis – neo-vanguardist (notion by Daunoravičienė), also microminimalist, pominimalist, superminimalist, mannered hyperpominimalist (notions of Šarūnas Nakas) – but his minimalism significantly differs from ‘holy minimalism’ associated with the compositions of Steve Reich or Arvo Pärt. In the context of this score, we will discover polytempo canon master Nancarrow, long cluster master Alvin Lucier and American composers who practice on nonstandard tunings (John Eaton, Ben Johnson, Easley Blackwood, Lou Harrison, Joel Mandelbaum, and Willam Schottstadt) and other silhouettes.

Confronting the two opuses *Cum essem parvulus* of the 16th and 21st c., from the perspective of many compositional attitudes, only radical opposition can be seen. When summarising, it would intrigue not to single out types of such confrontation but to attempt and look for affinities and resonances. Some of them will be mentioned here.

As the first affinity of both compositions, a common mannered position of Lasso and Mažulis must be referred to if mannerism<sup>13</sup> can be described as intellectual sophisticated style or more precisely sophisticated stylisation (according to John Shearman (Shearman 1990)) or ‘the most original, unique and boldest creations of the human spirit’ (Arnold Hauser 1986, xvii). The meaning of this concept derives from Italian *maniera*, a term that first attained prominence in Renaissance’s literature with *concelto*. Intellectualism for composing processes, structural and formal complexity, searches for undistributable, stunning, even exotic compositional solutions and marvellous effects (*effetti meravigliosi*) can be named as the compositional emblem of the Age of Mannerism – Renaissance and an Early Baroque and new mannerism of the 20th c. The paradigm of ‘marvellous’ continually becomes more and more sophisticated and embraces deeper and more conceptual dimensions of composition. If Maria Rika Maniates named turning, harmony, counterpoint, chromaticism, and *musica reservata* (Maniates, 1979) as the firing grounds for the expression of Renaissance musical mannerism, then with my own efforts trying to sum up and draw conclusions, I will try to emphasise new manifestations of mannerism in expressionism and surrealism of the 20th c. in the 2nd vanguard and other trends of music. Let us drop a quick glance at the performance problem of the compositions by Lasso and Mažulis, not discussed here before.

*Meraviglia* is known to be based not only on a delicate style of compositional signs, the eloquence of their performance but also on the target of the art whose sensibilities appreciate the cognitive messages of the mannerist play. In the Munich court chapel during Lasso’s lifetime, not only the number of Italian and Spanish singers was increasing<sup>14</sup> but, according to the information of John Rosselli (Rosselli 1988, 146), more and more castrati and eunuchs came to be taught by Lasso since 1574. Boettischer points out that the chapel of Lasso in the later period offered admission to *Verschnitten khnäblein* many times, with prevailing German and Spanish names/surnames. Since 1984 inscriptions *niederlendisch verschnitten khnaben* appeared in the number book twice (Boettischer 1958, 535), subsequently eunuchs were mentioned more often in the registration books of the Lasso’s chapel. Looking at the manner of solo singing of *cantus* and *altus I* in the Lasso’s scores, and especially at the tessitura and register *cantus* common to castrates, without exceeding the five-line staff, one can draw an assumption that castrates also performed these parts in *Cum essem parvulus*.

It was not obedience for the common view that women’s voices were not tolerant in the church according to the time-honoured instruction – women are silent in the church (*mulier taced in ecclesia*)<sup>15</sup>. Pietro della Valle actually called castrati *soprano naturali* in contrast to the *artificial sopranos* (Bukofzer 1947, 399) where *soprano* means higher. A special reason and treasure for Lasso’s manneristic attitude there could be both the meaningful association with the youth (as it had been suggested) by performing *parvulus* in solo and also a delicate manneristic presentation of the opposition of a child and adult with

<sup>13</sup> Concept of mannerism derived from Italian word *maniera* and as a term emerged in the Literature of Renaissance together with Italian concept *concelto*.

<sup>14</sup> In the middle of XVI c. in Italy, petit singers eunuchs were called in different concepts – “*putti*”, “*fanciulli*”, “*figluosi*”, “*cantorini*”, “*cantoretti*”. More about it see: Richard Sherr. Guglielmo Gonzaga and the Castrati. *Renaissance Quarterly*, Vol. 33, No 1 (Spring), 1980, p. 35, 40 (p. 33–56). Pietro della Valle called eunuchs *soprano naturali* as antithesis *artificial sopranos* (Bukofzer 1947, 399), because “*soprano*” meant “higher”.

<sup>15</sup> The voices of women were not tolerated by church and in the ecclesiastical matters for a long time. In XIV chapter of 1st letter to the people of Corinth St Paul described: “Women let be silent in the meetings; they are not allowed to talk, they must be obedient as the law declare.” (“*Mulieres in ecclesiis taceant, non enim permittitur eis loqui, sed subditas esse, sicut et lex dicit.*”) (1. Kor. 14, 34).

an exotic power, sophisticated timbre, vocal virtuosity, and superiority of castrato singing. Apparently, two upper voices of the score were performed by the so called ‘whole boys’ (*figlioli entieri*) – *soprano naturali* (instead of *soprano falsettists*) and *alto naturali* (instead of *alto falsettists*)<sup>16</sup>.

Who sings *effetti meravigliosi* – microstructures of Rytis Mažulis in *Cum essem parvulus* that emerge out of his manneristic and sophisticated tuning as well as compositional manipulations and how? We have already discussed about certain spiritual commonness between the two composers – Vicentino and Mažulis. And not in vain. In his *L’antica musica ridotta alla moderna prattica* (1555), Vicentino stressed more than once that this new music – manneristic modern music of the middle of the 16th c. – cannot be appreciated by everyone. The *mirabil dolcezza* of chromatic and enharmonic styles is reserved for the elite (bk. I, chap. 4). Mažulis does not write music for a large audience, and it requires an intellectual and elite auditor. Tenth-tones with shifts of microrhythmic values in *Cum essem parvulus* exhibit a radical revolution in vocal and choral music of the present. Although quarter-tones in his compositions were acknowledged in 1990 as impossible to sing and play, Mažulis persistently crumbled them and when he achieved nearly utopic ‘sizes’ of microintervals undistinguishable by human’s ear – 3.3 cents – a miracle happened, for ‘living’ vocalists began to sing them ‘live’. The overturn occurred not only in the psychology of performers but also in the technical side of such singing. Not accidentally performances of Mažulis’ vocal works have been visualised by stretched wires on stage and the figures of soloists with ‘headphone’ in the past few years. Metronomes tick in those headphones or pilot tracks, sound synchronisers operate. Microscopic pitches and durations of microintervals are broadcasted to every soloist. This is, by the way, a more modern computerised expression of the endeavour that I. Xenakis attempted to adjust by ticking metronomes or H. Radulescu by twinkling bulbs. Such ‘pilot tracks’ not only correct performers of music but also become an inseparable part of Mažulis’ compositional method and visual performance. However, this revolution is defined even more radically from time to time. Performers (*Ensemble Court-Circuit*, *Neue Vokalsolisten Stuttgart*, and the *Latvian Radio Chamber Singers*) of microdimensional opuses of Mažulis are said to have become certain puppets that are controlled by the computer ‘brains’.

Another unexpected prove of commonness between the two compositions is a possibility to attribute the concept of an old anachronism (musical genre) – more precisely the concept of motet here. This moment is escalated by once expressed, striking, though too categorical proposition of Dahlhaus that there is not a single common features between the motets of 13th–17th c. (Dahlhaus 1974, 623). Meanwhile Walter Wiora speaks about the motet as a genre without a constant construction which ‘above all changes of forms, retains a way of permanent transition in its own tradition and development’ (Wiora 1966, p. 10–11). Such *mutatis mutandis* – shapes of constantly modulating historical genres of music – in their own way paradoxically unite the opuses of Lasso and Mažulis. The concept of the motet (*motus* – Lat. ‘motion’ but *motetus* – diminutive form – Fr. *mot* means ‘word’, ‘line of a poem’, ‘strophe’)<sup>17</sup> stressed a specific relation between the opus and the verbal text. Athanasius Kircher in his *Musurgia universalis* (Roma, 1650) distinguished the style of the motet (*moteticus stylus*) from the ecclesiastical one (*stylus ecclesiasticus*) which is based on the Gregorian chant and emphasised its gravity (*gravitas*), grandeur (*majestas*), and also a multilayered and rich diversity (*varietas*). Johann Gottfried Walther in his ‘Musical Lexicon’ (*Musikalisches Lexikon*, Leipzig, 1732) defined the motet by the three specific features that with time turned into a paradigm of the genre: a text of spiritual content, an imitational technique and a vocal work, although with occurring instrumental accompaniment. All these definitions without any exceptions can be applied for the compositions *Cum essem parvulus* of both Orlando di Lasso and Rytis Mažulis.

<sup>16</sup> The practice of descant or alto singing was called *Falsettregister*; meanwhile eunuch’s – “natural”. In Boettichers opinion high “*Eunucchi*” descants from 1590 were often mentioned in the account books of Lasso choir (*Zalhbücher*). (Boetticher 1963, p. 535).

<sup>17</sup> Alongside the concept of “the motet” existed at the time many other concepts, such as: *modeta*, *motecta*, *motectum*, *motectus*, *motellus*, *moteta*, *motetum*, *motetus*, *motetta*, *motettum*, *motettus*, *mothetus*, *muteta*, *mutetum*, *mutetus* (Hüschen 1974, p. 6).

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## Santrauka

### Žodinis tekstas – kaip kompozicinis prototipas bei inspiracija: O. di Lasso ir R. Mažulio „Cum essem parvulus“

Straipsnis skiriamas aptarti dviejų kompozitorių – Orlando di Lasso ir Ryčio Mažulio – kūrinis, kurie buvo sukurti remiantis šv. Pauliaus Pirmojo laiško korintiečiams (13:11) teksto fragmentu *Cum essem parvulus*. 420 metų, skiriančių šiuos kūrinius, yra tarsi bedugnė ir kartu saitas tarp brandaus Renesanso ir teorinės kompozicijos amžiaus (taip XX amžių yra pavadinę B. Boretzas ir E. T. Cone). Šv. Pauliaus Pirmojo laiško korintiečiams žodinį tekstą įvardijant kaip šių opusų prototipą bei inspiraciją, minėti kūriniai analizuojami kaip savo laikmečio muzikos kompozicijos reprezentacijos. Jų pagrindu bandoma fokusuoti šio apaštalų ženklais plūstančio teksto pasirinkimo motyvą, siekiama įvardyti tradicijas, madas bei priemonės, kompozicinius įrankius ir komponavimo proceso psichologiją. Kitaip tariant, bandoma atskleisti, ką abu opusai gali paliudyti apie savo autorius ir juos sukūrusį laiką.

XVI a. II pusės muzikos kompozicija buvo stipriai tebeveikiama ekstrapuzikinių veiksnių, tokių kaip žodinio teksto poetinė forma, žanro modelis, struktūruojantis verbalinio teksto poveikis. O. di Lasso motetas (sukurtas ~1582 m.) atspindėjo savo laikmečio kompozicinę praktiką ir P. Bembo suformuluotą idėją apie žodžių prasmų atspindėjimo muzikos kompozicijoje būtinybę. Analizės būdu siekiama parodyti, kaip Lasso perskaitė šv. Pauliaus tekstą ir kaip jį kompozicinėmis priemonėmis perteikė savo opuse.

R. Mažulis savo opuse *Cum essem parvulus* (2001) kitaip perskaito ir kompoziciškai artikuliuoja šv. Pauliaus teksto reikšmes. Jis siekia nugalėti naratyvų (linearų) laiką, tyrinėja garso gelmes, ieško naujų muzikos laiko ir erdvės projekcijų. Kūrinio analizė rodo akivaizdžią Renesanso menžūrinių kanonų principų transformaciją, kuri natūraliai plėtojasi fraktalinio pobūdžio politempų kanono kūrimo kryptimi. *Cum essem parvulus* kanono struktūroje galima išvelgti kompozitoriaus matematinių manipuliacijų pėdsakus. Šiuo būdu kompozitorius sukūrė tobulą mikrointervalų spektro palindromą.

Minėtų opusų komparatyvistinė analizė parodo įvairias svarbiausių kompozicinių tendencijų kaitos kryptis per 400 metų. Straipsnyje kalbama apie įvairius aspektus, tokius kaip moteto žanro samprata, svarbiausių verbalinio teksto žodžių konceptualizavimo strategijų, kompozitoriaus mąstysenos, erdvės ir laiko sampratos radiklios transformacijos.

Priešpriešinant šiuos du opusus daugelio kompozicinių identifikacijų požiūriu matomos radiklios opozicijos. Tačiau apibendrinant įdomu pastebėti ne tik konfrontacijas, bet ir bandyti išvelgti tam tikrų bendrumų ir rezonansų. Kaip pirmasis abiejų kompozicijų tapatumas nurodoma panaši Lasso ir Mažulio manieristinė kūrybinė nuostata, jei manierizmą apibūdinsime kaip intelektualų rafinuotą stilių, rafinuotą stilizaciją (John Shermann) arba originaliausią, unikaliausią ir jėžūliausią žmogaus dvasios kūrybą (Arnold Hauser). Kitas kiek netikėtas abiejų opusų bendrumas sąlygoja galimybę juos abu įvardyti seno anachronizmo – muzikos žanro moteto – terminu.

**Supplement 1.** The score of motet *Cum essem parvulus* by Orlando di Lasso (from: Allan W. Atlas. *Antology of Renaissance Music. Music in Western Europe, 1400–1600*, W. W. Norton & Company, New York–London, 1998, p. 401–406.

89 ORLANDE DE LASSUS *Cum essem parvulus*

*Hypotyposis*

89 ORLANDE DE LASSUS *Cum essem parvulus*

*Auxesis (climax, gradatio)*

*Diminutio*

*Congerie*

*Syncopa*

*Epistofa*

*Hypotyposis*

*Diminutio*

*Congerie*

*Epistofa*

*Syncopa*

*Exclamatio*

*Pathopoeia*

*Exclamatio*

The image displays two pages of a musical score for the motet 'Cum essem parvulus' by Orlando di Lasso. The score is written for multiple voices (Cantus, Altus I, Altus II, Tenor, Bassus I, Bassus II) and figured bass. The first page (left) shows measures 1-15, and the second page (right) shows measures 16-30. The score is annotated with various musical archetypes: 'Hypotyposis' is noted at the top left; 'Auxesis (climax, gradatio)', 'Diminutio', 'Congerie', and 'Syncopa' are listed on the left side; 'Epistofa', 'Hypotyposis', 'Diminutio', 'Congerie', 'Epistofa', and 'Syncopa' are listed in a central column; and 'Exclamatio' and 'Pathopoeia' are noted on the right side. Circled areas highlight specific rhythmic and melodic patterns in the vocal lines, such as the 'ut par via lus' phrase in the first system and the 'quae e-rant par' phrase in the second system.







Supplement 2. Rytis Mažulis. *Cum essem parvulus*. Score

To Neue Vokalsolisten Stuttgart  
*Cum essem parvulus*

Rytis Mažulis 2001

*sempre p - pp*

*d = 120*

*d = 100*

*d = 86*

*d = 75*

*d = 67*

*d = 60*

*d = 54*

*d = 50*

S1  
S2  
A1  
A2  
T1  
T2  
B1  
B2

*d = 40*

*d = 30*

*d = 25*

*d = 20*

*d = 15*

*d = 10*

*d = 5*