

MUSIC SUPPLEMENT TO LUTE NEWS 34 (MAY 1995): EIGHT LUTE SOLOS BY JACOB REIS

The lutenist and composer Jacob Reis was born in Poland in c.1540. In 1574 he went to Paris where he was employed as 'valet de chambre ordinaire du roi' until his death in c.1605. He is praised in surviving contemporary documents as one of the foremost lutenists of the period, some referring to his invention of a new style of playing. Praetorius described two types of courantes, designated by the names of their composers. One was called 'courante de Perrichon' and the other 'duret' which may refer to 'du Ret' a variant form of Reis' name. Jacob Reis' compositions were certainly known to several early 17th-c. publishers, as shown by the ascriptions of a few pieces in Besard's *Thesaurus Harmonicus* (Köln: Grevenbruch, 1603/ facsimile: Minkoff, 1975) and *Novus Partus* (Augsburg: Francum, 1617/ facsimile: Minkoff, 1983), van den Hove's *Delitiae Musicae* (Utrecht: Salomonem, 1612/ facsimile: Cornetto, 2002) and Fuhrmann's *Testudo Gallo-Germanica* (Nürnberg, 1615/ facsimile: Tree, 2003). Four unascrbed items known to be by him from other sources are also found in Elias Mertel's *Hortus Musicalis Novus* (Strasbourg: Bertramum, 1615/ facsimile: Minkoff, 1983) [preludes n° 110 and 205 and phantasias/fugas n° 61 and 63], although Jacobus...gente Polonus is mentioned in a dedicatory poem by in the preface to Mertel. Finally, there is a well known fantasia *Composed by the most famous Iacobus Reis of Augusta: Lutenist to the most mightie and victorius Henricus 4. French King* in Robert Dowland's *Varietie of Lute Lessons* (London: Adams, 1610/ facsimile: Schott, 1958), confirming Jacob as royal lutenist at the French court.

Over 60 compositions by Jacob survive, including a few in each of the six printed lute books above as well as in half a dozen or so manuscript sources. However, the majority have survived in the lute book of Edward Lord Herbert of Cherbury (Cambridge, Fitzwilliam Museum, Mus. MS 689, c.1624-40), which contains 11 preludes, 13 fantasias, 2 galliards, 4 courantes, 7 volts, a sarabande, a ballet and 3 intabulations. This large number assumes that the various ascriptions all refer to the same person. In Herbert of Cherbury's lute book 'Jacob' is written against many pieces and 'Pollonois' against many others. However, van den Hove ascribed three courantes to Mr. Jacques Pollonois, one of them also in Herbert as 'Courante du Poulonois'. The French form 'Pollonois' suggests a Polish lutenist in France, so that Jacob and Pollonois can be assumed to be one and the same. The *Varietie* ascription also links 'Jacques Pollonois' to 'Iacobi Reis' or 'Iacobus Reys' as Besard calls him in 1603. Other spellings of his name appear in archival documents, such as Jakub, de Rais, de Reiz, de Restz, du Retz and Polak.

A complete modern edition was published recently: Piotr Pozniak (ed.), *Jakub Polak: The Collected Works* (Krakow: Polskie Wydawnictwo Muzyczne, 1993), including both tablature and guitar transcriptions with prefatory text in Polish, French and English. A previous modern edition in staff notation reproduced only the pieces from the printed sources: Wydawnictwo Dawnej Muzyki Polskiej 22: 'Jakub Polak, Preludia, fantazje i tance na lutnie' Maria Szczepanska (ed.), Polskie Wydawnictwo Muzyczne 1951. However, this earlier edition is not very representative, particularly as several

items in the prints are now thought to be wrongly ascribed. Two fantasias in Besard 1603 (ff. 19v-20r and 20v-21r) are in fact *Ricercar Secundo* and *Ricercar Quarto* from Melchior Neusidler's *Libro Primo* of 1566, too early to be Jacob and very much in Melchior's elaborate style. A third fantasia, in Fuhrmann 1615, was included in the edition presumably because of the title 'Fantasia de Pollac', but it is the same as one that Robert Dowland used in *Varietie*, headed *Fantasia 1. Composed by the most famous Diomedes of Venice*. It is thus likely that Fuhrmann was referring to Diomedes, another distinguished Polish lutenist, and not Jacob, as 'Pollac'. Other Polish lutenists who could be called 'Pollac' are Adalbert or Wojciech Dlugoraj, Francois Maffoni and Caspar Polachi.

The seven items from the original tablature supplement assembled here will hopefully prompt an increased awareness of Jacob Reis' music and compositional style: items are included from Hove's *Delitiae Musicae*, both of Besard's prints, as well as three items from Herbert of Cherbury's lute book (c1624-40) and a courante from a manuscript in the Germanisches Nationalmuseum in Nürnberg copied c1615-20. The revision also includes an additional very attractive fantasia ascribed to Iac. Reys by Besard, which is unlike any other of Jacob's works and thus may also be a doubtful attribution of Besard's.

[Additional: A later series of music by Jacob Polak includes *En me revenant/Bransle de Saint. Nicolas* in the *Lutezine* to *Lute News* 115 (October 2015); *Un jeune fillette* in the *Lutezine* to *Lute News* 119 (October 2016); eight courantes and eight volts in *Lute News* 123 (October 2017); 9 preludes and 10 fantasias in *Lute News* 126 (July 2018); and another 6 preludes and 9 fantasias in *Lute News* 130 (July 2019) and four gagliarda a sarabanda, ballet and bransle in *Lute News* 134 (July 2020).]

Worklist

1. *Praelud. Iacobi Reys*, Jean Baptiste Besard, *Thesaurus Harmonicus* 1603, f. 9v [Pozniak prelude I].
2. *Volte Jacob*, GB-Cfm Mus. MS 689 (Herbert), f. 69r [Pozniak volte II]. cf. D-Ngm 33748 I, f. 77v-78r *Volta/Volta*; GB-HAdolmetsch II.B.1, ff. 106v-107r *Volte*; I-COc 1.1.20 (Raimondo), f. 80r *Volta Franciese*; Besard, *Thesaurus Harmonicus* 1603, f. 164r i *Volte*.
3. *Volte Jacob*, GB-Cfm Mus. MS 689, f. 80r [Pozniak volte VI].
4. *Corändt de Mr Jacob*, D-Ngm 33748 I, f. 43r [not in Pozniak].
5. *Coura[n]te. Mr Iacques Pollonois*, Joachim van den Hove, *Delitiae Musicae* 1612, f. 62r [Pozniak courante II].
cf. GB-Cfm Mus. MS 689, f. 10v *Courante du Poulonois*; Fuhrmann *Testudo Gallo-Germanica* 1615, p. 166 *Courante* 8; GB-HAdolmetsch II.B.1, ff. 216v-217r *Courante*; D-Kl 4°Mus.108 I (Montbuysson), f. 24v *Courante* & 66r *Courente*; D-Ngm 33748 I, ff. 15r-15v *Galliarda*; CZ-Pnm IV.G.18 (Aegidius), ff. 37v-38r *Courante*.
6. *37 Gagliarda del Signor Jacob gia chiamato il Polloneze*, Jean Baptiste Besard, *Novus Partus* 1617, sig. L2v [Pozniak galliard II].
GB-HAdolmetsch II.B.1, ff. 71v-73r *Galliarde*; I-COc 1.1.20, ff. 21r-22r *Gagliarda* & 25v-27r *Gagliarda*.
7. *Fantasia Jacob*, GB-Cfm Mus. MS 689, f. 14r [Pozniak fantasia VI].
8. *Fantasia Iac. Reys*, Jean Baptiste Besard, *Thesaurus Harmonicus* 1603, f. 21v [Pozniak fantasia I].

John H Robinson - May 1995/ revised December 2005

1. Praelud. Iacobi Reys

Besard Thesaurus Harmonicus 1603 f. 9v

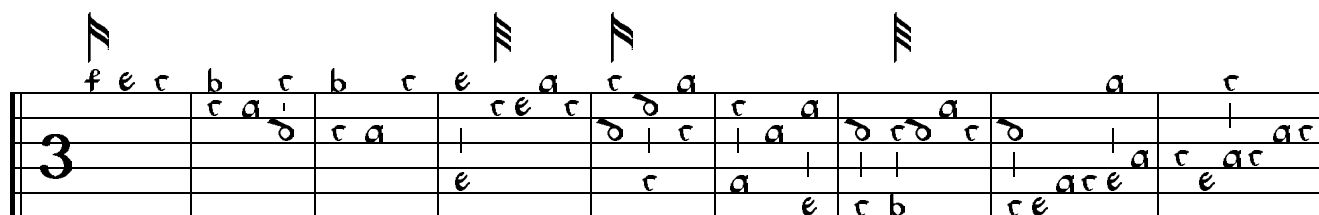
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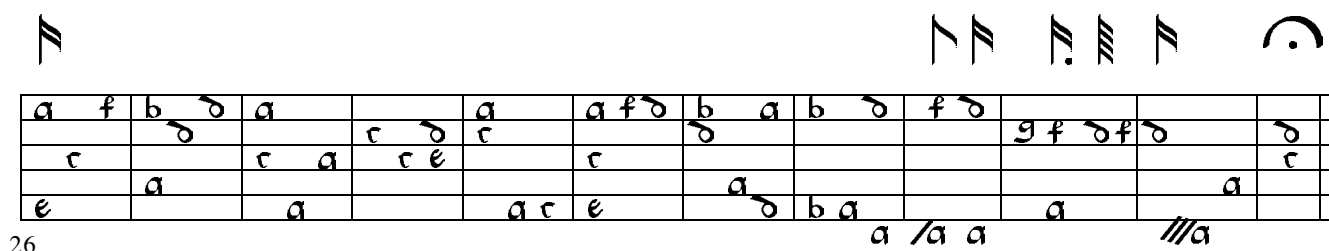
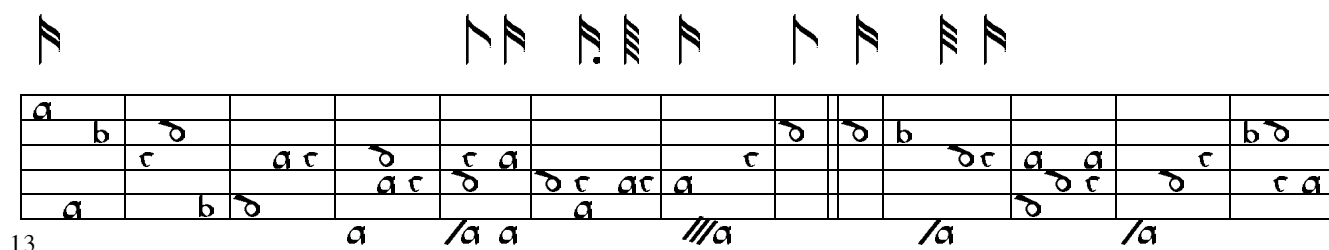
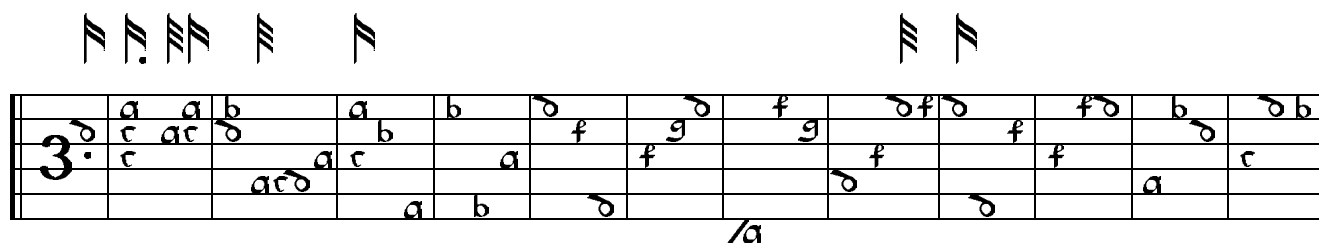
3. Volte Jacob

GB-Cfm Mus.689, f. 80r



4. Corandt de Mr. Jacob

D-Ngm 33748 I, f. 43r



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6. Gagliarda del Signor Jacob gia chiamato il Polloneze Besard Novus Partus 1617, sig. L2v

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7. Fantasie Jacob

GB-Cfm Mus.689, f. 14r

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8. Fantasia Iac. Reys

Besard Thesaurus Harmonicus 1603, f. 21v

