

Hans Leo Hassler (1564-1612) was the son of an organist, and received his first instruction in music from his father, Issak Hassler. In 1584, Hassler became the first of many German composers of the time who went to Italy to continue their studies; he arrived in Venice during the peak of activity of the Venetian school.

Hassler was not only a composer, but also an active organist and a consultant to organ builders. In 1596, Hassler, along with 53 other organists, was given the opportunity to examine a new instrument with 59 stops at the Schlosskirche, Groningen. Hassler was continually recognized for his expertise in organ design, and was often called upon as the examiner of new instruments. Using his extensive organ background, Hassler stepped into the world of mechanical instrument construction and developed a clockwork organ that was later sold to Emperor Rudolf II.

In 1599 Hassler published 8 masses dedicated to his patron Octavian Fugger. In order that he might remain in Augsburg after Octavian Fugger's death in 1600, he had applied to be appointed director of the town band, but apparently soon tired of this position, and entered into negotiations with the Nuremberg authorities to return there. For this purpose in 1601 he dedicated to the Nuremberg Senate his second great collection of motets, 'Sacri concentus', containing originally 48 compositions, which in the later edition of 1612 were enlarged to 56, with the further addition of 3 instrumental pieces entitled Ricercari and Canzoni.

In 1602, Hassler returned to Nuremberg where he became the Kapellmeister, or director of town music. While there, he was appointed 'Kaiserlichen Hofdiener' in the court of Rudolf II. In 1604, he took a leave of absence and traveled to Ulm, where he was wed to Cordula Claus. Four years later, Hassler moved to Dresden where he served as the electoral chamber organist to the Elector Christian II of Saxony, and eventually as Kappelmeister. By this time, Hassler had already developed the tuberculosis that would claim his life in June of 1612. After he died, Michael Praetorius and Heinrich Schütz were appointed in his place.

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crosswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Hodie completi sunt dies Pentecostes

Cantiones Sex Vocum XXII from *Sacri Conventus*, 1601

Duration 5:00

Hans Leo Hassler

Arr. Michael Pratt

Moderato $\text{♩} = 84$

Musical score for measures 1-7. The score is for a brass ensemble consisting of Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, and Tuba. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Moderato with a quarter note equal to 84 beats per minute. The first three measures are marked with a forte (f) dynamic. Measure numbers 2, 3, 4, 5, 6, and 7 are indicated above the staff. The Trumpet in B♭ 1 part features a melodic line with slurs and ties, while the other instruments provide harmonic support.

Musical score for measures 8-14. The score continues for the same brass ensemble. Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated above the staff. The instrumentation remains the same. The musical notation continues with various melodic and harmonic lines for the instruments.