

# MUSIC REVIEWS

*Hendrik de Regt and Girolamo publications in the spotlight;  
never too early to prepare for the holidays*

Each *Hymn* below available at Lost in Time Press, [www.lostintimepress.com](http://www.lostintimepress.com); for each: Sc 20 pp, 7 pts 4 pp ea. \$22.

**AVE MARIS STELLA: HYMN I, BY HENDRIK DE REGT.** LIT020, 2009. 6 recs: Coro I, ATB; Coro II, TBgB (opt. tenor gamba).

**IN ADVENTU DOMINI: HYMN II, BY HENDRIK DE REGT.** LIT021, 2009. 6 recs, or 3 gemshorns + 3 recs: Coro I, SAT (recs/gemshorns); Coro II, TBgB (opt. tenor gamba).

**IN NATIVITATE DOMINI: HYMN III, BY HENDRIK DE REGT.** LIT022, 2009. Coro I, SAA (recs or gemshorns); Coro II, TBcB recs, or TB gemshorns, bass gamba.

According to the introduction to each edition, Hendrik de Regt (born 1950, Rotterdam, The Netherlands), composed these three hymns “in strict diatonic counterpoint, each based on a different Gregorian chant.” He followed the rules of standard classical polyphony, limiting discords to those allowed by those rules, and employed church modes, especially Dorian (D to D on a piano’s white keys). They are modeled after the 16th-century antiphonal practice of music being either instrumental or vocal. While these are strictly instrumental, they are “to be played *sempre legato*—in other words, ‘playing like singing.’”

Each edition shows the chant that is the piece’s basis, giving the text under square chant-style notes on a five-line staff. One idea for a performance could be singing the chant prior to playing the arrangement.

In the introduction to *In Adventu Domini*, de Regt writes that the “contrasts between Coro I and Coro II are

especially apparent when Coro I is played on gemshorns.... [N]ote that the limited ranges of gemshorns governs Coro I.” For *In Nativitate Domini*, we are told that “[i]f both choruses are played on gemshorns, the composer prefers that the sixth voice be bass viola da gamba.... The limited ranges of gemshorns governs [*sic*] all parts except the lowest.” Each work is “an intricate, extended contrapuntal piece,” challenging for gemshorns or recorders alike. The recorder’s upper octave is not used except in *In Nativitate Domini*.

“Lost in Time” is a consort of the Oregon Coast Recorder Society, which hosts the recorder residency at the Sitka Center. These are rated on the Lost in Time Press web site as “high intermediate/low advanced” in difficulty. I concur with that rating. See [www.lostintimepress.com/deregt.htm](http://www.lostintimepress.com/deregt.htm).

Now for a more personal note: while church modes and standard rules of polyphony have been used in these compositions as well as the two-choir antiphonal style, there is no doubt that they are 21st-century pieces. They do fill a niche for more advanced players looking for something to “sink their teeth into.” If one has a mixed consort with recorders, gambas and gemshorns available, this certainly will add to the repertoire for that configuration.

If you seek unusual and challenging music to play in December, consider one or more of these *Hymns*.

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