

CAECILIA

A Review of Catholic Church Music



An Introduction to Three Masses of Josquin . . . Roger Wagner

Apostles and Martyrs in Paschal Time . . Dom Ermin Vitry, O.S.B.

VOLUME 85, NO. 1

FEBRUARY, 1958

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BOYS TOWN, NEBRASKA

AUGUST 17th THROUGH THE 30th

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CAECILIA

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To the Cathedral Choir of SS. Peter and Paul, Providence, R.I.

TURBA CHORUSES

For Passion according to Saint Matthew

(Second Sunday of the Passion)

For TTB Voices

by C. Alexander Peloquin

CHANT

CHRONISTA

1 No - viſſime autem venérunt duo fal - ſi tes - tes et di - xé - runt:

I Hic di - xit: Pos - sum de - ſtrú - e - re tem - plum De - i, et post

II Hic di - xit: Pos - sum de - ſtrú - e - re tem - plum De - i, et post

III

ORGAN

f Voice reduction

tri - du - um re - ae - di - fi - cá - re il - - lud.

tri - du - um re - ae - di - fi - cá - re il - - lud.

Approved by Diocesan Music Commission, Boston, Mass.

March 21, 1957

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Supplement to Caecilia Vol. 85, No. 1

2 At illi respondentes di - xé - runt:

ff marcato

Re - us est mor - tis.

Re - us est mor - tis.

ff

3 A - lli autem palmas in faciem ejus dedérunt, di - cén - tes:

f

Pro - phe - tí - za no - bis Chri - ste, quis est qui te per - cús - sit?

Pro - phe - tí - za no - bis Chri - ste, quis est qui te per - cús - sit?

f

4 Et post pu - sí - lum ac - cessérunt qui stabant, et dixé - runt Pe - tro:

mf

Ve-re, et tu ex il-lis es: nam et lo-que-la tu-a ma-ni - fe-stum te fa-cit.

Ve-re, et tu ex il-lis es: nam et lo-que-la tu-a ma-ni - fe-stum te fa-cit.

mf

To the memory of my uncle, the Rt. Rev. Msgr. Joseph van Hulse

MASS OF THE FAITHFUL

In honor of Mary, Refuge of Sinners

(Without Credo)

For Unison Voices and Organ

CAMIL VAN HULSE
Op. 101

KYRIE

Andante *p*

VOICES Ky - ri - e e -

Andante *mf* *p*

ORGAN Man.

cresc.

lé - i - son. Ky - ri - e e - lé - i - son.

cresc.

dim. *poco mosso f*

Ky - ri - e e - lé - i - son. Chri - ste

dim. *f poco mosso*

Approved by Diocesan Music Commission
Archdiocese of Boston, Mass.
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mf

e - lé - i - son. _____ Chri - ste e - lé - i - son. _____

f *a tempo* *p*

Chri - ste e - lé - i - son. _____ Ky - ri - e e -

a tempo *dim.* *p*

cresc.

lé - i - son. _____ Ky - ri - e e - lé - i - son. _____

cresc.

f *dim.* *p* *rit.*

Ky - ri - e e - lé - i - son, e - lé - i - son.

rit. *dim.* *p*

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CAECILIA

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LETTERS TO THE EDITOR

February 3, 1958

To the Editor:

I wholeheartedly endorse the ideas Father Guentner expressed to you in a letter you published in your December issue. He has said what I have been thinking but could not couch in such effective words.

You have seemed too blunt, even ungentlemanly, by your lack of finesse in getting across your point. It made one wonder who these men could be who had "taken over" *Caecilia*.

Father Guentner fails to point out what I personally think is another failure you might be interested in: the writers become somewhat puerile in their approach (e. g., Father Schuler's closing words on page 363). I think, too, that there is a legitimate distinction between writing in a puerile fashion and writing in a light vein. The latter is never corny! Again, Father Brunner in his "Classical Polyphony in Catholic Worship" is trying to say something, but, apparently because of his lack of writing clarity, doesn't quite come around with the instruction he tries to give us. It is regrettable that Catholic musicians cannot bring themselves to acquire a better facility in expressing their musical ideas.

Don't ask me for a solution to what I here consider a serious problem — I don't have one! I'm just one of those arm-chair critics who would rather just watch and criticize!

Yours in the Sacred Heart,

Father Leo F. Petit, M.S.C.

Don't worry—we won't ask!

Rochester, N. Y.

To the Editor:

I have recently read a copy of the *CAECILIA* which I had noticed on the bookshelf at the Sibley Library of the Eastman School of Music. I wish to congratulate you and your staff for this wonderful and informative magazine. Every article was well-written and showed much research, time and effort on the part of each writer. No doubt it is a booklet which every catholic organist and choirmaster should have.

Sincerely,

Mary Elizabeth Rame

Ebensburg, Pa.

Gentlemen:

You had better fold up and let others with vision carry on the work of *Caecilia*. Instead of being constructive and progressive in Church Music, you are aspiring a losing cause. Nobody is going to follow the archaic and quack ideas on Chant you are trying to propagate.

Yours truly,

John Sandar

St. Patrick's Presbytery, Panmure, Auckland, E. 2
New Zealand

To the Editor:

I must congratulate you on the new format and also making *Caecilia* a quarterly. We have been given some splendid articles. I refer in particular to those on the great chant controversy of the present day. I appreciate very much the remarks of J. Robert Carroll in the May issue. It is good for us to be critical but—sanely critical! And of course, the reproduction of Peter Wagner's Handbook is a grand idea.

Wishing *Caecilia* God's blessings and many years of prosperity in publication,

I remain,

Yours sincerely in Christ,

David J. Blake

TO THE REVEREND EDITOR OF CAECILIA

Dear Reverend Father Editor,

In apologizing to those of your readers to whom I may in any way have caused embarrassment, I may perhaps be allowed to point out that everything I write for publication has to have the approval of my Abbot. He has in fact read the writings in question, and I am certain that he would not have allowed me to publish them had he considered them "ill befitting a monk".

Yours sincerely,

A. Gregory Murray

Downside Abbey, Bath, England

London, England

To the Editor:

In his article in the May issue of *Caecilia* J. Robert Carroll does not put the arguments for and against the Solesmes rhythmic system fully or clearly enough. I would like to comment on some of the paragraphs, taking them in order as though they were numbered.

PARAGRAPH 3. Of course Dom Gregory Murray did not cover everything in one small booklet; he was just giving a few examples of the absurdities to which the Solesmes people are led by their "principles". He is going to write quite a lot more.

PARAGRAPH 4. Is it likely that Solesmes will change its principles—for example, those arising from Dom Mocquereau's nationality (the down-beat on the final syllable wherever possible in syllabic chant) and from his dislike of trochaic accents, as "brutal"? Will the Solesmes party give up the new "ictus" that Dom Mocquereau invented? I fear they will not give up any of their home-made principles. Indeed, that pamphlet by Dom Aldhelm Dean to which Dom Gregory Murray has drawn attention seems to claim infallibility for Solesmes! (I have sent a copy of this extraordinary piece of literature to the editor of *Caecilia*). It seems clear that the whole Solesmes system does need drastic revision. Solesmes should start by deleting from their editions all vertical episemas (seeing that none are shown in the MSS.) and all lengthening signs which are not clearly shown as such in the majority of authentic MSS. — and that means most of the lengthening signs. Would not this necessitate a revision throughout?

PARAGRAPH 5. Dom Gregory Murray knows, and has stated, that the musical text of the Vatican edition is unreliable in a number of places; that is why he himself does not recommend the adoption of the Vatican edition at present. But are not the notes (apart from the lengthening signs) the same in the Solesmes edition? In any "Vatican versus Solesmes" controversy in England someone always bobs up to say that the musical texts in the two editions are identical, Solesmes having merely added "rhythm", "punctuation", "expression marks", "signposts", etc. (according to the fancy of the writer or speaker).

PARAGRAPH 6. No doubt Dom Pothier and those who agreed with him had good reason for "choosing to ignore" the marks which Solesmes call "rhythmic signs". (Are they shown only in the better French manuscripts, by the way?) Dom Pothier may have decided:

- (a) That the signs did not appear in enough manuscripts from countries other than France to establish their authenticity as signs in general use throughout the Church;
- (b) That the comparative scarcity of the signs throughout the Chant made them of doubtful value; and in any case
- (c) That these signs could not justify the rhythmic system that Dom Mocquereau wished to impose on the Chant.

PARAGRAPH 9. A choirmaster, if he is obedient to Papal instructions, has no choice of editions; he should be aware of the official instructions to use the Vatican edition. For example, nothing could be clearer than this sentence from the Apostolic Constitution "*Divini Cultum*":—"The Gregorian Chant which is to be used in every church, of whatever order, is the text which, revised according to the ancient manuscripts, has been authentically published by the Church *from the Vatican press*."

PARAGRAPH 10. Is it suggested that if one ignores the Solesmes "rhythmic" signs one cannot sing rhythmically? Surely even Solesmes does not take that arrogant line.

PARAGRAPH 11. It certainly seems right that the few lengthening signs are clearly identifiable as such in the majority of the authentic MSS. available should be admitted to the Vatican edition. Could not Solesmes approach the Vatican for that purpose, for the sake of unity? Having got the signs admitted, Solesmes could no doubt convince the Vatican that their rhythmic system grows naturally out of those few signs, as Dom Aldhelm Dean would like us to believe.

PARAGRAPH 12. Obviously we must sing from the Vatican edition. The Vatican may approve some corrections of notes when more research has been made, but it is not likely to approve Dom Mocquereau's home-made rhythmic system, which conflicts with the Vatican's own instructions for performance of the Chant.

PARAGRAPH 13. The Belgian Benedictines may have been using the Solesmes editions for reasons of economy, as has happened in England. In the early part of this century Desclée managed to flood the market with the Solesmes edition, which many people took to be an official edition. Nowadays some choirs are still using the Solesmes editions, simply because they cannot afford to buy new and expensive books. The so-called "rhythmic" signs can always be ignored.

After all, most of the syllabic chants "sing themselves" naturally enough, the rhythm being maintained by the recurring impulse on accented syllables. (Rhythm, meaning "flow", or "orderly forward movement", needs recurring forward impulse, not repeated "rise and fall"). The awkward spots that arise occasionally in melismatic chants can be overcome (bearing in mind the Vatican instruction that neums with unaccented syllables should be sung less strongly than those with accented syllables), and laws should not be based on "hard cases". Perhaps the monasteries could go on arguing about those hard cases, and leave the straight forward, more syllabic type of chant—Masses, Hymns, Psalms, Responses, Asperges, Te Deum, etc. — to be sung in orthodox style, without any artificial "ictus", by church choirs and congregations.

PARAGRAPH 15. This exposition of "the two points of view" (are there only two?) is much too brief and indefinite.

First of all, what is meant by "the episema"? Are there not two different kinds? And what is meant by "an expression mark"? Such marks may relate to tempo, volume, tone of voice, etc. Those who use the official Vatican Chant do not "call the episema" anything: it does not appear in the Vatican edition.

Secondly, what is meant by "ictic"? The neo-Solesmes school does not seem to be able to explain what their kind of "ictus" is. (In English dictionaries it is a "stroke or stress"). Well might Professor Gustave Reese of New York write "Exactly what Solesmes scholars mean by an ictus is somewhat difficult to grasp". If Solesmes would explain what their "ictus" is, we would know what they meant by "ictic". It is normal practice to stress accented syllables in Latin, and stressing is "indicated" (as the Solesmes people would say) in the Vatican instructions. The word "ictus" in the Vatican Preface clearly means "stress". The French, in the evolution of their language from Latin, have lost the accentuation. (The Italians have not). Is it not well-known that in speaking other peoples' languages or setting them to music the French are apt to ignore stresses and get the syllables wrongly balanced?

I would also like to ask, by the way, how you can uplift an accented syllable when you are singing it, as suggested by Solesmes. Do you rise on tiptoe, raise your eyebrows, swing an arm upwards? I have heard Solesmes-style choirs in England, including one at a well-known Benedictine monastery, *shortening* accented syllables in trying to give the effect of lifting them. That, of course, is quite indefensible.

I, too, have a little anecdote: I had had several discussions with a local organist-choirmaster who had been trained in the neo-Solesmes system, thought it was authoritative, and strongly supported it. During our third or fourth talk, when we had come to a pause, he suddenly said, without any prompting or leading-up: "I don't like the Solesmes gramophone records—they're too French".

And so say all of us!

Terrence Gahagan.

EDITORIALS

The New Music

The problem is no longer whether contemporary church music will be accepted. It is plain as the stars that cluster over a vista-dome rushing through country darkness that it is accepted and sung. What the faint hearted have viewed cautiously as an alarming experience is past. The question now is how much of it will remain contemporary. For great music is always with us: The great body of Chant and Polyphony and some of that in between—the Gothic, the Baroque, some of the Classical, and isolated giants like Bruckner and Gabriel Faure — having nothing temporary about them; they remain, in the practical domain, contemporary.

But there is a problem about contemporary liturgical music that we must face and soon: It is not all good. Neither was the chant nor polyphony. Trouble is we have been so used to junking, for 300 years or more, the fleeting fads that ought to be junked, that we could well leave the baby out with a bath this time too.

Credit the Ratisbon people, not alone, with the restoration of polyphony, and credit the Benedictines, not alone, with the restoration of the chant. Then start with what once was called new music. It is doubtful whether more than several compositions of the Caecilian School of 80 years ago will live, or ever be resurrected. It is even more doubtful whether the whole school that followed, let us say the “church” composer of the first third of our century, will live or ever be resurrected again. If these were more imaginative, they were also more flippant, and they have increasingly written for what could be done instead of what should be done. This is not to say that they did not in their own way do a necessary piece of work, or that we owe them nothing. The last group saved us from absolute sterility; the chant has spread across the world; and the early Caecilian movement has flowered up and around Cologne, into the CVO and the formidably contemporary International Society of Composers.

By this time, if one maybe permitted a fairly considered judgment, we are met with contemporary composers of a different mean. Peeters and Langlais, Schroeder and Jobst, Kodaly and perhaps Strav-

insky are not only expert craftsmen speaking in the musical language of our time. They are writing works of art as Bruckner built art for the "dear God". They have not mimicked their teachers, they have outstripped them. And the most ridiculous finger pointer is he who says that their separate works resemble each other. Why should they not? The works of the masters are supposed to be so similar in style that the astute can identify them sight unseen.

Now let us point out the dangers. There are so many lesser men, so many stylistically simulated pieces that it is high time to exercise great care. Leonard Bernstein has suggested well that second performances are far more important than first. Do not substitute the second rate moderns. There are other good writers of course, —Rubbra, Vaughan Williams, Jaeggi, Sampson and Rehmman. But beware of the avalanche that is upon us, mere imitators of the new music, those who simply splash globs of cacaphony across their scores, those who strive barrenly for the antique, those who have in no way outgrown the past and who would have been the object of Haller's laughter. If you have gone through a great deal of music, you know what I mean.

In our own country, the contemporary composers are of two kinds: those who have been trained in Europe and those who are native born. It is refreshing to report that among the former a name like Camil Van Hulse, though bearing resemblance to the school from which he came, brings original gifts in his own right. And of the latter, Father Russell Woollen and Alexander Peloquin appear to grow in their own American newness.

Ungenerous Gentlemen

There is a considerable controversy in Britain about the chant. If and when it is finished we shall bring you a rather complete account of what has been said in the columns of the MUSIC PRESS and the LONDON TABLET. We do not want to lift a quotation from one side or the other as did one of our recent correspondents. To say that Father Murray has a right to change his mind if he wants has brought about an insinuation that he is unstable. And this argument has been used against him by people who do not wish to face what he has to say. Never to change one's mind is the mark of a complete fool. The men who say that his ungenerous attitude toward the past ill-becomes a monk are certainly quite as guilty

of being ungenerous, by their own standards. To spell it out: it is grievously wrong for Father Murray to call someone a bum; but it is oddly right for anyone to call Father Murray a bum. Ungenerous attitude toward the past indeed! Where was the storm of protest when he switched to the Solesmes camp 30 odd years ago? That was different; *that* was all right.

I am not here especially defending the person or policy of Father Murray. He can jolly well take care of himself. But what is a gentleman? Cardinal Newman defined him as one who never necessarily causes pain to another. He did not say that pain was not sometimes necessary. Educationists are being pressed on this point at the moment. I am not speaking, as some of the newspapers are, about physical pain. The realm of musical criticism, for example, is basically sound. There are incompetent critics, of course, but if one gets a bad notice for a bad performance it is painful,—not so painful as the performance if one has any sense—and he swallows the pain both because he deserves it and is at bottom grateful for it. It is not the characteristic of the gentleman, but of the fop who tries to carry water on two shoulders, to say that everything is lovely and let us sit down and gently sleep away our lives in the middle of piddling mediocrity.

Finally, who is to judge what befits a monk? Mr. Robertson? A. Burwange, a gentleman of Maynooth at the turn of the century, who roundly attacked Dom Pothier, (predicting by the way that the Vatican Kyriale would perhaps last 50 years if the exiled monks at Appuldurcombe had edited it!) perhaps deserves some respect on the basis of what he considered scientific argument. He said well enough that he was angry with Dom Pothier, but he did not say that Pothier's work ill-befat a monk.

It is reported that scholars and gentlemen are shocked at what they consider bickering of a scandalous sort. But maybe the high minded dons should take a look at history and see how from the beginning to the great Medieval Universities of Oxford and Paris our faith and our culture have been "bickered" out. Maybe they think that St. Paul was no gentleman when he lashed out against his scattered flocks or that his conduct did not befit an apostle born out of due time when he withstood Peter to the face.

Maybe what we need, more than we need men in the profession of sacred music, are men who wear trousers well. It has never been ungentlemanly to strike an arrow to its target, nor build a fire at fagot-fetching time.

Matters Liturgical

There was a clerical argument of considerable dimension in one dioceses last fall over Father Walter Schmitz's "Matters Liturgical" in the October issue of EMMANUEL. The first point at issue was a reply to a query which stated "The ferial tone is used for private votive masses, and for Masses of simple feasts." The banner-bearer of the argument contended that his teacher, who was certainly no slouch, had taught him to use the ferial tone only for Requiem Masses, private votive masses and ferial Masses. Everyone else said that simple feasts were included. These included two church musicians, one liturgist, and an array of the usual books. However, the first gentleman declared that (a) the rubric about the ferial prefaces in the missal referred to masses of simple rite, and is the simple feast a simple rite; that the description of masses in front of the missal places the Missa Simplex with the Missa Semiduplex, and the feriales alone; that, by gum, the ferial tone was for ferial masses, and the solemn tone for festive masses and that simple feasts were feasts for all that they were simple ones, including all the now degraded semi-duplicates. One church musician, a canonist, and a Ph.D. in Sociology supported this view. There are several liturgical (rubrical, if you say so) terms which could use clarification, it was agreed, and that the ferial tone was not universally used for simple feasts, in any case.

The second point at issue was "The électrophonic organ (sic) is not forbidden, where on account of the expense, etc. . . . but in each case permission must be obtained from the Ordinary . . ." This writer thinks that it is not at all fair to quote only a paragraph of the *Communicatio* of the Sacred Congregation of Rites which on July 13, 1949, gave the first permission of any kind to use electronic instruments any place. The answer was to a question from a section of Europe which had been badly bombed, and while I understand that these replies, by some canonical device are applicable *urbi et orbe*, the spirit of the reply is important. Our American churches are, of course, infested with these outfits, have been for years, and do you want to poll the number of episcopal permissions that were given specifically for the purchase of an *electronic* instrument, George? Here is the full answer of the S.C.R.:

Communicatio

When the war, death-like, wrought so much destruction and ruin, it did not spare the sacred temples. Many of them were de-

stroyed and many more were so badly damaged that admirable treasures of art were lost and many organs destroyed or maimed.

It is hardly necessary to mention the fact that in the sacred liturgy the organ is called upon to share an exalted function, and that the building of an organ, even one of modest proportions, is a matter of great expense. To meet this difficulty, certain musical instrument companies have in recent years devised electrophonic organs, which are, of course, quite inferior to the wind organ, but do nevertheless offer considerable advantages both in manufacture and in use.

Taking this into consideration, the Sacred Congregation of Rites, while firmly insisting that the pipe organ is in every sense to be preferred, inasmuch as it is better adapted to liturgical needs, does not prohibit the use of electrophonic organs. Therefore, this Sacred Congregation, while it recognizes that this type of organ in order to be a worthy substitute for the pipe organ, has yet to be greatly improved and perfected—a task which it earnestly recommends to the above mentioned companies—nevertheless leaves it to the judgment of the Bishops and other Ordinaries, after consultation with the Diocesan Commissions for Sacred Music, to permit in individual cases, where a pipe organ cannot conveniently be purchased, the use in church of an electrophonic organ, with whatever restrictions or modifications the aforesaid Diocesan Commissions shall recommend.”

C. Card. Micara, Bp. of Velletri, Prefect.

Our Contributors

Roger Wagner is among those of our contributors who needs no introduction. One of the necessary adjuncts to his article on des Pres are the scores of the three masses he discusses. These are unpublished, but Mr. Wagner, who has edited all three, has graciously given us permission to reproduce them for members of the Caecilian Society. They will be available, as Caecilia Supplements shortly, beginning with the *Missa Ave Maris Stella*. There will be a charge to cover reproduction costs and mailing. You may place your requests now for scores to go with the article. Quantities may be obtained from publishers later. Mr. Wagner will use some of these materials at the 6th Liturgical Music Workshop at Boys Town, August 17-30 this summer.

The Articles of Incorporation of the American Society of St. Caecilia herein presented represent only the charter. By Laws will be drawn up as circumstances demand or permit. The Constitution by which we have been temporarily governed was drawn up two years ago.

Father Fidelis Smith, O.F.M., is spending the year at the University of Freiburg, Germany. His article is the first of several (in our continuing discussion of *Sacrae Musicae Disciplina*) on the aesthetics of sacred music.

Rev. Charles J. Keenan has written for the Homiletic and Pastoral Review, and is pastor of St. Michael's Church, Hastings, Nebr.

Mr. Martin W. Bush, F.A.G.O., is regional president of the west-central division of the American Guild of Organists and Critic for the *Omaha World-Herald*.

Arden Whitacre, whom we failed to identify last issue is known to organists as a brilliant recitalist of the chosen Colbert-LaBerge list. Formerly of Rawlins Park College, Fla., he is now resident organist of the First Presbyterian Church in Canton, Ohio. He was a distinguished pupil of Flor Peeters.

The Society is now ready to process member choirs — the applications have been not few.

Arthur Reilly

Our best and proudest wishes to the new Deputy Mayor of Boston, his Honor Arthur J. Reilly.

APOSTLES AND MARTYRS IN PASCHAL TIME

By Dom Ermin Vitry, O.S.B.

While in the Common of the Confessors and the Virgins, the sole noticeable influence of Easter is the concluding Alleluia added to antiphons and versicles, the Common of the Apostles and the Martyrs undergoes at this time a considerable change. It is a truly "paschal" Common; and, with the exception of a few elements, it is identical both for the Apostles and the Martyrs. At first this identity is not apparent in the *Liber Usualis*, because a Paschal Common is listed under separate headings for each group. This duplication was unnecessary. Not only would it have been simpler not to repeat twice the same elements; but, uniting into a single setting the Common of both Apostles and Martyrs, would have brought into sharper relief the paschal background of their joined Common.

If a proof would be needed of the fact that the mysteries of Christ, as celebrated in the sacred liturgy, are the source of a corresponding mystery reenacted in ourselves, we possess such a proof in the existence of the Paschal Common. That is, a Common which reminds us incessantly that sanctity is a rising of the soul patterned after the resurrection of Christ. In a well known passage of the letter to the Romans, Saint Paul lyrically explains how the Christian dies to sin with Christ, and rises with Him unto the newness of life. In two particular ways, the life of the Apostles and the Martyrs was the most obvious illustration of this mystery: theirs was the mission of giving to the risen Christ a testimony whose impact would some day overcome the world; and, if necessary, to seal it in their own blood. Thus is fully realized in them the verse of the Passion-hymn: "Life did death endure, that death might life procure".

The fact that, during the paschal season, the mystery of the resurrection absorbs in large measure the liturgy of the Apostles and the Martyrs, strongly indicates the mind of the Church concerning the devotion to the Saints. This devotion has nothing to lose, but everything to gain by being Christocentric, that is, directed towards showing in the saints a manifold radiation of the mysteries of Christ Himself. Because the light of the resurrection is diffused through the paschal liturgy of the Apostles and the Martyrs, the latter possesses a freshness of inspiration and a beauty of expression which, perhaps, the other Commons do not have in the same degree.

Moreover by applying the same identical songs to two groups respectively so different from each other in their manifestation of

sanctity, the Church emphasizes once more the marked preference for the corporate character of the celebration which she lavishes upon the saints. For she obviously delights in glorifying them with a single theme of praise, namely, the glory of being absorbed in the glory of Christ Himself.

The attentive reading of the Liber Usualis will disclose in the paschal Common a marvelous sense of adaptation. Indeed, to unite into one celebration the resurrection of Christ and the glorification of His Apostles and Martyrs was no mean task. For, a happy medium had to be reached, whereby the radiance of the saints themselves would not suffer from being exposed to the dazzling brightness of the risen Lord. The paschal Common fully succeeds in this task, because it is not the product, as it were, of a theoretical essay, but the spontaneous expression of a piety born of the early christian consciousness. The age which saw the rise of the paschal liturgy, was an epoch when the idea of being a witness to Christ's resurrection was the basic element of all christian devotion.

Such atmosphere was especially propitious to a spontaneous musical development. Hence, the paschal melodies of the Apostles and Martyrs sparkle with a youthful vivacity which endears them even at first hearing. All in all, they are a precious treasure whose richness is unexcelled.

REPORT FROM DENVER

The West Central Division of the Music Teachers National Association convened February 23-26 at the Cosmopolitan Hotel, Denver. Lest mention of the hotel be construed as a commercial, I should like to put in a plug for the glorious old Brown Palace across the street. There were two parochial school sessions, both well attended. The first was under the chairmanship of Sister M. Casimer, O.P., of St. Mary's Bellevue, Nebraska. It comprised a band and vocal lecture and a demonstration by the Lourdes Boy Choir of Denver. The second, a lively discussion of the role of liturgical music in the parochial school, was led by Father Richard Hiester who has fallen heir to the fabulous musical activities of the late Msgr. Bozetti. There was also a third grade demonstration of chant as graded by the Gregorian Institute's text, "To God Through Music". At a previous church session devoted to pros and cons of multiple youth choirs, one Presbyterian gentleman also declared to using this book as a guide. He had *twelve* youth choirs and numerous lay as-

sistants to help. Consensus was that youth choirs amount to something more than baby-sitting projects.

The last morning, after looking for a musicology meeting whose time and place had been changed, I ran into a first class feast. You may construe this liturgically or otherwise. But it was the treat of the season. I had not even known the title of the session: "Representative Catholic Church Music of the Seventeenth Century". The program was presented by faculty and students of Colorado College, Colorado Springs, and billed as an "illustrated lecture" by Martin H. Herman. Mr. Herman's notes on the diverse trends of instrumental and choral music during the baroque period would make good reading if I had them, but let me cite the illustrations of the lecture:

Toccata in G Major G. Frescobaldi
Robert Edwards, organ

Agnus Dei G. B. Pergolesi

Hodie Christus natus est J. P. Sweelinck
Colorado College Concert Choir
Charles J. Warner, director
Douglas Letts, organ

Sonata da Chiesa, op. 1 No. 10 in g minor A. Corelli
Grave—Allegro—Adagio—Allegro
David Austin, Max Lanner, violins
Albert Seay, continuo (bassoon); Robert Edwards, organ

Troisième Leçon De Ténèbres

Lamentations of Jeremiah 1:10-14 Francois Couperin
Jo Jean Kepler, Janet Johnson, sopranos
Douglas Letts, organ

Fugue and Caprice in G Major Francois Roberday
Robert Edwards, organ

Mass for 4 voices, 2 violins and continuo. Marc Antoine Charpentier
Kyrie — Gloria — Agnus Dei
Colorado College Concert Choir
Charles J. Warner, director
David Austin, Max Lanner, violins
Albert Seay, continuo (bassoon); Robert Edwards, organ

The Charpentrier was sheer delight both in context and delivery. Mr. Herman has not yet edited the other parts of the mass. This was not the only part of the program which reflected musical-

ogical endeavor at Colorado College and there was a deal of talk of motets and other things to come. May I salute the city of Pike's Peak and the Broadmoor?

Previously the University of Colorado (Boulder) Modern Choir had programmed:

I

Christe, Fili Dei	des Prez
Ye are not of the flesh	J. S. Bach
Hence with earthly treasure	J. S. Bach
How fair is thy face	Grieg

II

Lamentations of Jeremiah	Alberto Ginastera
O vos Omnes	
Ego Vir Vedins Paupertatem Meam	
Recordare Domine Quid Acciderit Nobis	

III

Songs of America

The Josquin was omitted for some reason or another. The Choir was at its best in the Grieg, and as young groups will, met the challenge of the much modern lamentations with expedition and resounding sonorities. Apart from a couple of unnecessary gimmicks it is a powerful work.

Francis Schmitt.

AN INTRODUCTION TO THREE MASSES OF JOSQUIN

By Roger Wagner

History's final verdict upon the work of Josquin des Prés appears to have been pronounced by the composer's contemporaries. There is no dearth of evidence of the fame he won in his lifetime. "He is the master of the notes; others are mastered by them." In this epigram Martin Luther expressed not only his own admiration for Josquin's art, but the judgment of the age as well. There is further praise from Johannes Ott, who published the last two masses. Josquin's pupil, Adrian Petit Coclicus, based his whole work—*Compendium musices* and *Musicae Reservata*—on the master's example. In three elegiac monodies on his death, he was described as *Princeps musicorum*.

Josquin's fame lasted well into the following generation. Zarlino voiced the praise of the whole brilliant Venetian School even though that school was motivated by an aesthetic already differing from Josquin's. Differing because, as Glareanus declared, Josquin's was "the perfect art, to which nothing can be added". Glareanus spoke with authority for, as the outstanding music historian and theoretician of his age, he knew Josquin's music intimately. He is, in fact, the prime source of the anecdotal and critical commentary that has reached from Josquin's time to the present.

Historians two centuries later rediscovered Josquin's music; and they, like Glareanus generated ideas about music that have not been contraverted by the criticism of our own day. Foremost among these historians were Charles Burney (1726-1814) and Sir John Hawkins (1719-1789), the latter of whom quoted Glareanus as saying, "Josquin was the principal of the musicians of his time, and possessed of a degree of wit and ingenuity scarce ever before heard of". Writer after writer has combed these sources and has passed on to us the record of a fame that must have been remarkable but which, at the same time, was more than a little touched by that special kind of legendry that accrues to "the ancients".

In the nineteenth century, under the influence of the new discipline of musicology, a few writers returned to the original sources—that is, to the music itself—and began to test the "traditional" opinions handed down by their predecessors. Chief among these new scholars was August Wilhelm Ambros (1816-1876) whose much-quoted study of Josquin is both authoritative and occasionally rhapsodic. The other classic study of the material is that written by H. E. Wooldridge for the *Oxford History of Music*. These two musicologists, both of them first-rate in scholarship and musical sensitivity, have in turn provided the writers of our generation with nearly all the facts and conclusions now current about Josquin.

Another manifestation of the discipline of musicology was the re-publication of ancient books and manuscripts, mostly in the German-speaking countries. Josquin had not wanted for publishers during his own lifetime and the decades just following his death.¹ It was quite natural, however, that his work should have been eclipsed during the periods of baroque and classical art. When the nineteenth-century scholars came to investigate the actual music, the original publications, so numerous in the sixteenth century, had become rare documents. Eitner was perhaps the leader among

¹ Appendix I lists the most important of these publications.

those who devoted themselves to re-publishing forgotten and inaccessible music, and in his collections Josquin is fairly well represented. On the whole, however, it appears not to have been practical to re-publish such large works as complete masses, either in collections like Eitner's or in histories where the purposes of illustrations were adequately served by mere quotation.²

It would appear, from the lists of publications, reprints, and quotations that the music of Josquin is quite accessible. Yet, for the most part, it exists in scholarly publications compiled for purposes of research and study. The first complete edition of Josquin is that published by the Vereening voor Noord-Nederlands Musik-geschiedenis under the editorship of Dr. Albert Anton Smijers, beginning in 1921. Yet even this cannot be considered a practical edition—practical, that is, in the sense that it will permit the music to make its way from the library to choirs and singing societies which can, in turn, make it known to the public through actual performance.

There may indeed be liturgical reasons why some of Josquin's music should not be welcomed in the Church—those masses, for instance, that are based on popular tunes of Josquin's day. There are serious problems facing the performer, too, particularly in respect to the range of the individual voice parts. It is evident that the sixteenth-century method of tone production and style of singing were something quite different from modern practices. Josquin's four-part chorus only approximates our stereotyped chorus of soprano, alto, tenor, and bass. "We have forgotten," Sir Donald Tovey wrote, "the ways of the genuine boy-alto who delights in manly growls down to D and becomes shy above A in the next octave". But whatever objections there may be to Josquin's music on liturgical or practical grounds, there are surely no artistic reasons that should prevent the widest dissemination of it.

To make the music practical is hardly more than a mechanical process involving such matters as replacing the variable clefs by those in current usage, occasionally transposing whole compositions to new keys, perhaps even editing individual voice parts to keep them within the range of today's singers. One must only take care to preserve the beauty of the progressions which are the results of Josquin's frequent crossing of parts.

These procedures leave many problems untouched. It is not possible to hear in the mind's ear what music sounded like four

² Appendix II is a list of modern sources for examples of Josquin's work.

hundred and fifty years ago. Since that time the musical sensitivities of cultivated musicians have been attuned in turn to the purest polyphony of the Palestrina School, the dramatic monody of the early seventeenth century, the instrumental polyphony of the Baroque, the evolution of tonality in the modern diatonic scale, the Classicism of the Viennese School, the Romanticism of the nineteenth century, and the whole complex of musical phenomena designated as the Modernism of the twentieth century. In the light of this history and this constantly expanding culture, what can be recaptured from Josquin's day? When one considers how the question of the performance of Bach, a comparative modernist, is being agitated today, he cannot help but wonder how to approach the performance problems of music that is much older, so old, in fact, that it is often called archaic.

Any approach to the music can reasonably begin by accepting the verdict that history has already pronounced. For there can be no doubt that Josquin's music is actually a manifestation of the creative impulse working both imaginatively and efficiently, and with a very high degree of sophistication. It is reasonable also to accept, in general, the prevalent analysis of Josquin's position in respect to the musical art of his age. That position is, briefly, this: The period just preceding Josquin's was one in which the techniques of composition were assiduously cultivated by Dufay and Ockeghem and the school of composers assembled around them. An off-shoot of this school, headed by Obrecht and Busnois, appears to have steered a slightly different course, a course toward greater expressiveness in the rendering of texts. Josquin appears to have united the skill of Ockeghem with the poetic qualities of Obrecht. This is the judgment of writers all the way from Glareanus to Wooldridge, and it is so well established that it is repeatedly affirmed by lesser historians who no longer feel obligated to acknowledge in footnotes the sources of their opinions.

This is probably not an inaccurate estimate of the special quality of Josquin's music. And yet, in its prevalence, there lies a great danger, the danger that Josquin might be romanticized, sentimentalized, subjected to a kind of "*rubato*" and "*molto espressivo*" performance which will reflect, in all probability, a nineteenth-century rather than a sixteenth-century expressiveness. One senses this possibility in such comments as the following:

"... he was able to impart much more expressiveness to his music."

(McKinney and Anderson, 207)

"... a simple charm of style and a decided intensity of expression ..."

(McKinney ad Anderson, 208)

"... the romantic feeling of the Middle Ages ..."

(Naumann, 342)

"... the first to employ (contrapuntal ingenuity) as the means to a higher end — the musical expression of feeling ..."

(Milne, 794)

"... (he) put soul into the elaborate framework of the polyphonic art ..."

(Mason, 255)

"... the imitation (canonic device) seems to spring out of musical necessity instead of being dictated by the strict laws of counterpoint."

(Finney, 149)

"Here is sadness, pain, and bitter revolt; and here is intimate love, tender sympathy, and playful jest."

(Ambros, translated by Sollitt, 54)

Such comments as these reflect, of necessity, attitudes nurtured by five hundred years of music history, a history that Josquin could not have forseen, let alone prepared for. The most recent part of that history has been a period in which it has become a commonplace of music criticism to declare that music has a particular kind of value when it is filled with something called "warmth." Certain "human qualities" are thought to be present in "warm" music; and when music is not "warm" it is considered to be "mathematical."

From the standpoint of the Church, however, it is not a virtue to imbue sacred music with personal emotion. Catholic music is, almost by definition, objective. And if Josquin's masses are truly religious in feeling, as I believe they are, then "warmth" and "human quality" and a vague "expressiveness" are misnomers for the qualities that the music actually possesses. Or to say this in another way, the special qualities of the music, if there are any, should perhaps be sought not by trying to discover Josquin's personal emotions, but by examining the actual notes of the music, their behavior, and their organization into musical structures. If Josquin is indeed "one of the greatest musical geniuses of any period" and "the first musician who impresses us as having genius", as Keisewetter and Ambrose declared, it must be because he possesses unique qualities. His music,

in performance, must succeed in doing something more than evoking the same audience reactions that the works of Palestrina, Bach, Schubert, or Schoenberg produce.

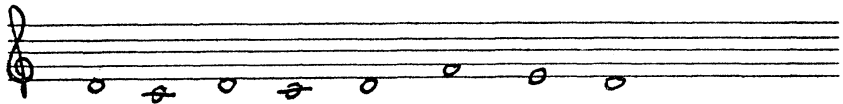
This paper is therefore more concerned with the behavior of notes and the organization of structures in Josquin's music than with the kind of feelings induced. The latter will necessarily vary from listener to listener, according to tastes and preferences. Quite a different kind of appreciation must result from the observation of Josquin's craft and art. Indeed it is here that one must look for those very qualities of intellect that generate what commentators label, according to the fashions of their time, "expressiveness" and "warmth."

As the historians have shown, Josquin was the direct heir of the musical traditions of Dufay, Ockeghem, and Obrecht. Of these, Ockeghem represents to the fullest degree the development of the techniques of composition. In text-books he is named first among the manipulators of recondite canonic devices. That Josquin was thoroughly trained in this method is clearly demonstrated by his treatment of musical materials throughout his works. Of the three masses here examined, *Missa Hercules Dux Ferrariae* shows most plainly the operation of technical devices. It shall be analyzed here in some detail.

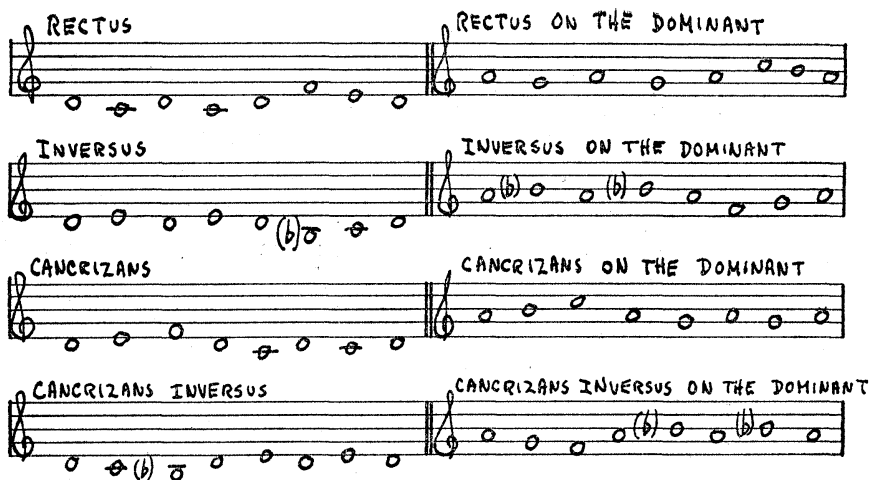
The mass is built upon a single theme derived from the vowels in its title, by equating them with the vowels of the solmization syllables in the following manner:

H	E	R	C	U	L	E	S	D	U	X	F	E	R	R	A	R	I	A	E
re		ut		re				ut			re		fa		mi		re		

Transposed to musical symbols:



This simple series of eight notes yields other themes through the processes of mutation practised by all composers of the time: inversion, cancrizans, and transposition to various degrees of the scale, especially the fifth or dominant. The following chart shows eight versions of the theme.



Throughout the mass Josquin states one of these themes, occasionally with melodic embellishment, as a cantus firmus in one voice, and surrounds it with a contrapuntal texture, of varying complexity, based upon motifs derived from the same thematic material. He deploys his theme as follows:

KYRIE

- "Kyrie eleison." Triple time. C.F. rectus in mezzo-soprano³ on the final, followed by C.F. rectus in tenor on the octave.
- "Christe eleison." Duple time. C.F. rectus in tenor on the
- "Kyrie eleison." Triple time. C.F. rectus in tenor on the octave.

GLORIA

- "Et in terra pax." Duple time. C.F. rectus in tenor on the final, then on the dominant, lastly on the octave.
- "Qui tollis." Duple time. C.F. same as above.

CREDO

- "Patrem omnipotentem." Triple time. C.F. rectus in tenor on the final, then on the dominant, lastly on the octave.
- "Et incarnatus est." Duple time, C.F. same as above.
- "Et in spiritum sanctum." Duple time. C.F. cancrizans in tenor on the octave, next on the dominant, then on the final; then rectus in diminution (semibreves) on the final, followed immediately on the dominant, finally on the octave.

³ The voice parts will always be designated as they are in the accompanying scores rather than by Josquin's terminology.

SANCTUS

"Sanctus." Triple time. C.F. rectus in alto-tenor on the octave, then rectus in the tenor on the final.

"Pleni sunt coeli." A duet with no C.F.

"Hosanna." Duple time. C.F. rectus in diminution (semi-breves) in tenor on the final, next on the dominant, then on the octave; then rectus again in further diminution (minims) on the final, next on the dominant, then on the octave.

BENEDICTUS

"Benedictus." Duple time. Duet for two tenors. C.F. rectus in second tenor on the final.

"Qui venit." Duple time. Duet for tenor and bass. C.F. rectus in tenor on the dominant.

"In nomine." Duple time. Duet for mezzo-soprano and tenor. C.F. rectus in tenor on the octave.

AGNUS DEI

"Agnus Dei" I. Duple time. C.F. cancrizans in tenor on the octave, next on the dominant, then on the final.

"Agnus Dei II. Trio for soprano, alto, tenor. No C.F.

"Agnus Dei" III. Duple time. C.F. rectus in mezzo-soprano on the final; rectus in tenor on the final; rectus in mezzo-soprano on the dominant; rectus in tenor on the dominant.

A few observations might be made about Josquin's use of the theme as a cantus firmus. He places it predominantly in the tenor; it appears not at all in the bass; and it appears in the mezzo-soprano only in the first and last sections of the mass. The brevity of the theme is another factor to be considered. The eight notes of the original series is hardly sufficient to bear the weight of a major musical work; they require real expansion both for musical reasons and to accommodate the text. Josquin expands his theme by using it in sequential patterns. One pattern is binary, as in the first "Kyrie" where it is stated first by the mezzo-soprano and then by the tenor, both in the final. More frequently the pattern is ternary, with successive statements on the final, the dominant, and the octave. Hence in most of the large movements of the mass the cantus firmus must be regarded as a tripartite theme of thrice eight notes.

The cantus firmus is only the raw material of the mass. It appears always as a rigid and inflexible framework, and Josquin's

handling of it is no mark at all of his genius. A hundred other composers might have done just what he did. But his imagination began to work when he extracted from the mechanical device other workable materials which were to be so manipulated as to provide the musical texture in which the cantus firmus is embedded. Most of these malleable materials are derived from the theme. The principles of derivation are numerous, but essentially they are rhythmic alterations of the theme or melodic embellishment of it, or both. Josquin's procedure can best be illustrated by quotation. In the following chart the principal motifs of the mass are classified according to the version of the theme from which they have been derived. The chart is not exhaustive; its purpose is to show the method of motivic derivation.

MISSA HERCULES DUX FERRARIAE

MOTIFS DERIVED FROM THE THEME RECTUS

<p style="text-align: center;">AT THE TONIC</p>  <p>GLORIA - BAR 1</p>  <p>et in ter-ra pax</p> <p>GLORIA - BAR 20</p>  <p>Prop-ter mag-nam</p> <p>GLORIA - BAR 50</p>  <p>Qui tol-lis pec-ca-ta mun-di</p>	<p style="text-align: center;">AT THE DOMINANT</p>  <p>GLORIA - BAR 30</p>  <p>De-us Pa-ter om-ni-po-tens</p> <p>CREDO - BAR 35</p>  <p>Aed-et ad dex-te-ram Pat-ris</p>
<p style="text-align: center;">AT THE SECOND</p>  <p>CREDO - BAR 35</p>  <p>con-sub-stan-ti-a-lam Pat-ris</p>	<p style="text-align: center;">AT THE SIXTH</p>  <p>AGNUS DEI - BAR 10</p>  <p>Qui tol-lis pec-ca-ta mun-di</p>

MOTIFS DERIVED FROM THE THEME INVERSUS

AT THE TONIC		AT THE DOMINANT	
<p>SANCTUS - BAR 1</p> <p>Sanctus... tus, sanc...</p>		<p>KYRIE - BAR 9</p> <p>Ky... ri...</p>	
<p>GLORIA - BAR 6; AGNUS DEI - BAR 37</p> <p>San... da... mus te, a... gnus de... i a... do... ra... mus te</p>		<p>GLORIA - BAR 16</p> <p>San... ti... as a... gi... mus ti...</p>	
<p>GLORIA - BAR 32</p> <p>Do... mi... na Fi... li u... ni... gen... i... ta</p>		<p>GLORIA - BAR 48</p> <p>Qui tol... mi... ne Qui sed...</p>	

MOTIFS DERIVED FROM THE THEME CANCRIZANS

AT THE TONIC		AT THE DOMINANT	
<p>KYRIE - BAR 1</p> <p>Ky... ri... e... le... i... son.</p>		<p>CREDO - BAR 9</p> <p>vis... i... bil... i... um... om... ni... um</p>	
<p>CREDO - BAR 100</p> <p>Et in op... i... tem</p>		<p>CREDO - BAR 52</p> <p>Et in... na... tus est</p>	
<p>BENEDICTUS - BAR 1</p> <p>Ben... e... dic... tus,</p>		<p>CANCERIZANS INVERSUS AT THE DOMINANT</p>	

MOTIFS DERIVED FROM THE THEME CANCRIZANS INVERSUS

AT THE TONIC		AT THE DOMINANT	
<p>SANCTUS - BAR 8</p> <p>Sanctus...</p>		<p>AGNUS DEI - BAR 3</p> <p>A... gnus de...</p>	

RECTUS

1 2 3

INVERSUS ON THE DOMINANT

1 2 3

RECTUS ON THE DOMINANT

3 4 5 6 7 8

Do-mi-ne Fi-li u-ni-gen-i-te

Missa *L'Homme Armé Sexti Toni* is somewhat less involved in respect to the manipulation of the theme. The popular tune on which the mass is built has in itself the variety of thematic material that Josquin had to create out of the *Hercules* eight-note sentence. Five different phrases are immediately available for thematic manipulation. The tune⁴ as Josquin uses it is as follows:

L'Homme armé

L'hom-me, l'hom-me, l'homme ar-mé, l'homme ar-mé, l'homme ar-

me doit on dou-ter. On a fait par-tout cri-er

Que chas-cun se viengue ar-mar D'un hau-bre-gon de fer.

25

As a result of the richness of this material, compared to the terseness of the *Hercules* theme, Josquin has made much less conspicuous use of cancrizans and inversion. Yet the mass is no less thematic in respect to the derivation of motifs. But here again one must be careful in attributing motifs to thematic sources: the third and fifth phrases of the tune are mere scale passages, and it would be an error to attribute to them all the scales in the mass. The context must always be considered. The most characteristic motifs are those which emphasize the leap of the fourth that the tune begins with, the rise to the "supertonic" in the fifth phrase, and the cadential descent of the third and fifth phrases.

The theme as a cantus firmus is treated much as it was in *Hercules*, except that it requires no expansion. The middle part of the tune frequently serves the same function as the *Hercules* theme on the dominant; that is, *L'Homme Armé* is a *da capo* melody with the tripartite structure that Josquin manufactured for *Hercules*. It is interesting to observe that although the theme is implicitly present throughout the mass, there is no explicit statement of it at all in the first section of the *Kyrie*, in the *Sanctus* or in the *Benedictus*. Every voice has an opportunity to state it, including the bass which nowhere stated the *Hercules* theme.

The theme of *Missa Ave Maris Stella* is the plain chant that appears on page 1259 of *The Liber Usualis*. Since the mass, in the accompanying edition, has been transposed a minor third higher in order to make it singable in the alto-tenor part, the chant has here been similarly transposed.

Ave Maris Stella



In general the treatment of the theme and the derived motifs closely resembles the procedures in *L'Homme Armé*. Again, the theme is always present by implication; but here, it is strange to observe, the theme is at no time quoted as a cantus firmus without some melodic embellishment. Indeed, it is quite impossible to determine from the mass alone the precise notation of the theme.

III

Josquin's age was one in which the techniques of canon held the position of fugal techniques in the age of Bach, sonata techniques in the age of Viennese classicism. Such styles can be reduced to clichés, as they constantly were by mediocre and bad composers; or they can be reduced to mere formulas, as they have been in textbooks. Although "official" styles presumably are derived from the examples provided by the masters, there is no generalization about them that will account for the entire phenomena as revealed in specific works. That is to say that while Beethoven used in his sonata movements two contrasting "subjects" dutifully arranged in large sections corresponding to the labels "exposition", "development", and "recapitulation", and while he observed, in his own fashion, the conventions governing key relationships, it is still quite impossible to differentiate between any two of his sonata movements if that differentiation is expressed only in terms of the generalities about form and style. Similarly, in describing the work of Josquin as an exposition of the technique of canon-writing, one announces a generality that fails to distinguish any one of his works from another, or any of them from the works of his contemporaries.

It will be helpful to differentiate, along the lines laid down by Tovey, between canon as a musical texture and canon as a musical design. The latter term would refer to a composition in which each of several voices repeats, at a determined interval of time, the utterance of the leading voice. If a canon is strict, the repetitions will be verbatim. Although this technique has been developed to great heights by great composers in almost every generation, it is essentially primitive. Its purity — that is, its avoidance of extraneous material — is not a measure of its musicality; no canon, however ingeniously wrought, can be considered successful unless it conveys musical ideas of genuine interest. In Josquin's time however, regularity was often prized for its own sake, and from this emphasis upon technical virtuosity there arose the thriving traffic in puzzle canons and other esoteric practices.

Strict canons are rare in the three masses being here considered. There are two examples of it in *Missa Hercules*. The "Pleni sunt coeli" is a duet canon for bass and tenor, at the fifth; and the middle section of the *Agnus Dei* is strict in three voices, with the alto leading on the final, the soprano making the second entry at the fifth above, and the tenor following at the fourth below. In *L'Homme Armé*, the first section of the *Sanctus* is in canon at the unison, for baritone and tenor; but it is an accompanied canon, for the alto and bass

have free counterpoints throughout, and for a brief phrase, at the words "Dominus Deus", they join to make the canon four-voiced. The "Benedictus" and "In nomine" are also strict; but they are so short (and so uninspired) as hardly to merit comment at all. The concluding section of the *Agnus Dei* might be classified as a double canon, one being exposed by the tenors, the other by the altos; both are at the unison. The subjects of the two canons are almost identical and, since there is some interlocking as a result of stretto, the illusion of a four-part canon is sometimes created. In *Ave Maris Stella* the only regular canons are in the duet of the middle section of the *Agnus Dei*, between the tenor and the mezzo-soprano at the fourth above; and in the third "Agnus Dei", where the soprano and tenor are in canon at the octave, with accompanying free counterpoints in the other voices.

The only significance that can be attached to this "counting of noses" among Josquin's canons is to demonstrate that with him canonic writing is not a form but a texture. Yet practically all of the music of the three masses is canonic, in the sense that almost every sentence of the text begins canonically. Each is worth examining for its own sake, but with no expectation of finding repetitions of particular mechanisms. Many of these opening canons dissolve into free counterpoint in order to prepare the entry of a third voice; others in order to permit the establishment of a new rhythm pattern or a new melodic motif of a new harmonic climate. One interesting example that might be cited is the opening of the *Gloria* in *Ave Maris Stella*: this begins in the first tenor and is answered in strict canon by the mezzo-soprano at the octave; in the seventh bar, at the words "laudamus te", the elision of two semibreves into one, in the upper voice, reduces the time interval between the parts from a whole bar to two thirds of a bar; but the canon remains strict until the twelfth bar where it dissolves in order to let the tenor reach into the highest range for a repetition of "glorificamus te" and at the same time to prepare the entry of the second tenor with the *catnus firmus* in the modal tonic.

Josquin's canons, in other words, are freely moving structures in which the principle of imitation of one voice by another is constantly affirmed but never observed slavishly. Like all masters, Josquin had sufficient technique to be strict in his canonic writing when he wanted to, and sufficient imagination to relax when he chose or when the situation demanded relaxation. The masses are not didactic works composed to demonstrate the operation of canonic rules.

Another important technical device in Josquin's music is the

setting up of sequential patterns. Perhaps the most striking example of this in the three masses occurs in the second "Kyrie" of *Hercules*. Josquin has here employed the device for which the motet *Miserere mei Deus* has often been cited — the device known as *vagans*. The mezzo-soprano repeats four times the burden "Kyrie", taking it each time one degree lower in the scale. Then it is taken over by the bass, beginning on the dominant and carrying the motif down a full octave, when it backs up the scale for four more repetitions before reaching the cadence. In the meantime another sequential pattern is set up in the other voices: with the last minim of bar 38 the alto-tenor begins a contrasting motif; this is rhythmically altered and becomes a two-voiced pattern as soon as the bass takes over the burden, but it dissolves into free counterpoints at bar 46 when the tenor enters with the cantus firmus. Finally, to round out the whole shape of the movement before coming to a cadence, the mezzo-soprano in bars 51 and 52 has two sequential statements of the original accompanying motif in a much condensed form, while the alto-tenor has an inverted, shortened statement of the same.

IV

The preceding brief account of some of the techniques of composition in the masses has so far avoided any discussion of the music as art. But it must be recognized that all of these techniques have both purposes and consequences of an aesthetic nature.

The basic artistic fact about the masses is that they are settings of a sacred text. The whole course of the music is determined *a priori* by that text. It is characteristic of Josquin, as well as his contemporaries, that each new sentence of the text is provided with a new musical idea. Where the text is very short, as in the *Kyrie* and the *Benedictus*, a single word or phrase will receive elaborate musical treatment. In these cases the text permits music to go its own way. But where the text is long, as in the *Gloria* and the *Credo*, no words are repeated or given elaborate or extended treatment. In these cases the text demands that the music follow it.

From this constant introduction of new ideas, as prescribed by the text, the mass derives its variety. From the relationship of these ideas to the musical theme, from the dominating presence of the theme itself as a cantus firmus, and from the consistent contrapuntal texture of the whole—from these the mass derives its unity. Something of the character of the music results also from the character of the theme on which it is based. The practicing musician will sing the themes of the present three masses and recognize at once

the profound differences between them. Inevitably the masses built upon these melodies differ as much as the melodies themselves.

A discussion of the masses as art-works, then, must be predicated on the assumption that a sacred text is to be set to music which shall derive much of its character from the kind of theme on which it is based, and its musical style from the technical practices of the composer. It must be assumed also that if these masses are indeed works of art, they will exhibit features common to other musical masterpieces.

Perhaps the first requirement of an art work is that it shall produce some kind of a unified and coherent effect; that is, it must make itself felt as a shape or structure. Or, in terms that might be considered academic, it must have form. Let us examine the masses then to discover how Josquin achieves form.

A helpful clue is given at once by the *Kyrie of Hercules*. The basis of its form has already been pointed out, in terms of the behavior of the cantus firmus. The first "Kyrie" presents two statements of the theme, once in the mezzo-soprano on the final, and immediately afterwards by the tenor an octave lower. The "Christe" presents the theme on the dominant, and the second "Kyrie" again on the final. We have, then, a kind of A-B-A form. The text is tripartite; the time signatures for the three sections are respectively triple, duple, triple. Most important, the tonality conforms to the same pattern, for the harmony moves in such a way as to emphasize the pitch of the cantus firmus. The first four notes of descent in the alto-tenor state the Dorian mode unequivocally, and although no more than two voices are heard simultaneously for the first five bars, the implied triadic harmony is not less definitely Dorian. This is confirmed by the entry of the third voice, and still further by the entry of the tenor with its statement of the cantus firmus. Now a sequential passage alternates between the harmonics of the tonic and dominant until a very strong cadence is prepared by the C-sharp of bar 15. In the "Christe" the same tonality is maintained until bar 26 when a very significant event occurs: the base shifts the harmonic rhythm by leaping down to its low A a beat too soon. Simultaneously the alto-tenor takes its high E as a sort of inverted pedal. The result is that the harmonic center now appears to be A. We perceive now that we are not only *on* the dominant, we are *in* it, to use Tovey's familiar terms. The cadence on A confirms the shift. The second "Kyrie" now begins as the "Christe" ended — in the harmony of the dominant. But in bar 40, when the long sequential passage cited above is well under way, the alto-tenor has a crucial

B-flat, required firstly to avoid a tritone and secondly to keep the pattern of the sequence. It returns us to the original tonic in Dorian, and the whole stepwise progress of the rest of the section is just enough suspended harmonically to make the eventual cadence inevitable and final.

Let us now look at the *Kyries* of the other two masses to see what comparable events take place. In *L'Homme Armé*⁵ we notice first that there is no cantus firmus in the first section, although the motif with which all the voices enter is the first phrase of the theme with some embellishment. Practically, however, the tenor should be considered as the bearer of the cantus firmus since, at the end of bar 8 it continues with an embellishment of the melody's second phrase, and in bar 11 begins the third phrase in diminution (6/2 within the 3/1 time signature). Both the tenor and bass parts are insistent on the F tonality, the former melodically and the latter harmonically. There is no shift of tonality in the "Christe", but there is another event of significance: the cantus firmus, which is now concerned with the fourth and fifth phrases of the melody, is taken up by the bass. But it is transposed to the dominant. Why? By referring to the tune, on page 12, it will be seen that this phrase centers around F, which has already provided the harmonic basis of the whole first "Kyrie". If it should reappear now in the bass it must of necessity generate more of the same harmony. But Josquin wants a change, so he transposes the phrase a fourth lower, thus avoiding the sound of F in the bass and, of course, any chord with an F root. The exceptions are only when the bass is resting and the baritone takes over momentarily the bass function. And now, having accomplished his purpose of avoiding the tonic chord, Josquin allows the bass to return to its normal position for the fifth phrase of the cantus firmus. As though a crisis had passed, the harmony can now rest on F, as it does in bars 41, 43, 44, without implying finality, for everything is driving toward a cadence on the dominant, C. (Notice that this time we are not *in* the dominant but *on* it.) The cadence, however, is deceptive; it is not resolved with tonic harmony as the second "Kyrie" begins, even though the cantus firmus in the tenor

⁵ The phrase "Sexti Toni" of the title should here be explained. Actually the mass is not in the sixth or Hypolydian mode. With its signature of one flat, its octave range (F to F) in the cantus firmus, and a final of F in both cantus firmus and bass, it proves to be a transposed Ionian. But as Rockstro points out in his article on modes in *Grove's Dictionary*, the fifth and sixth modes had quite generally taken over the B-flat from folk music and were thus "identical with the modern major scale." Even if this were so, however, the mass ought to be designated as Fifth Mode. This mix-up was inevitable in a period when the modes themselves were in a state of confusion. They were to remain confused until Glareanus straightened them out in his *Dodecachordon* and proved that even if the Ionian mode did not exist theoretically, composers did as a matter of fact compose in it.

proceeds to the *da capo* portion of the theme. Instead, the harmonic movement is kept active; it avoids settling on an F harmony until bar 65, when a sequential pattern is inaugurated that carries the bass down a full octave and to a final and unequivocal tonic.

The Kyrie of *Missa Ave Maris Stella* almost exactly duplicates, from the standpoint of harmonic movement, the Kyrie of *L'Homme Armé*. It is in a transposed Dorian: F to F, with a signature of three flats. The crucial harmonic points here are the cadence at bar 15, on the final; the B-natural in bar 21 of the "Christe", which confirms the shift of tonality⁶ implied by the entry of the alto-tenor in bar 20; the temporary return to the F harmony at bar 28, followed by the movement toward the cadence on the dominant in bar 35; and the unmistakable return to the modal tonic in bar 47. The cantus firmus, embellished as it was in *L'Homme Armé*, is in the tenor. Comparing it carefully with the plain-chant on page 26, it will be seen that the first "Kyrie" is concerned with the first two phrases; the "Christe" employs the third phrase, dividing it in halves which are treated respectively in bars 18-27 and 28-37; and the second "Kyrie" is built over three statements of the final phrase. In this distribution of the cantus firmus there is a tripartite arrangement that parallels the three-sentence structure of the text. Moreover, the whole harmonic plan of the section is inherent in the chant. Just as the chant ends its second phrase on the final of the mode, so does the first "Kyrie"; but the third phrase of the chant ends on the seventh of the scale, for which the harmony of the dominant is inevitable, as Josquin demonstrates with his chord on C at the end of the "Christe".

In pointing out the manner in which Josquin manipulates the harmonic flow of his music, it is not suggested that he was in any way aware of the modern tonal system. Nor is it suggested that he was breaking through the restrictions of the modal system. His modulations — that is, his closes on notes other than the final — are orthodox enough and fully comprehensible as aspects of modal harmony. But it is plain that Josquin realized the full significance of harmonic movement. When he planned to end his "Christes" on the dominant, he repeated the modulation far in advance of its actual arrival. It could be said in modern terms that his key sense was highly developed. Principally, he avoided stimulating the sense of the final when he wanted to keep his music moving. However one describes this phenomenon, and whether or not the terminology of the description is borrowed from the classical tonal system, it is true

⁶ The shift would be equally well confirmed by a B-flat, even if the practices of *musica ficta* did not require the natural.

that the sense of harmonic movement is strongly stimulated in these *Kyries*. That movement is nothing more than a departure and a return to a key. It is a simple but yet a crucial musical event. It has always been a touchstone of form and it can even be observed, though on a small scale, in the very themes that Josquin selected. One has only to look at the *Kyrie* of Ockeghem's mass on *L'Homme Armé*⁷ to discover how static a *Kyrie* can be when all three sections end on the final and the sense of harmonic movement is not stimulated. A rhetorical effect is also created by this harmonic treatment. This is appropriate for a text which is so rhetorical as to repeat each of three sentences three times — a text, moreover, which is supplication.

The following chart of the full closes in the three masses shows that Josquin uses the modulated full close about half the time.

	<i>Hercules</i>	<i>L'Homme Armé</i>	<i>Ave Maris Stella</i>
<i>Kyrie</i>	I, V*, I*	I, V*, I*	I, V*, I
<i>Gloria</i>	I*, I*	I, I, I*	I, I
<i>Credo</i>	I*, I*, I*	I, III*, I*, I	I*, V*, I
<i>Sanctus</i>	I*, I, I	I, V, I, I	I, V*, I
<i>Benedictus</i>	I, V, I, I	I, I, I	V, I, I
<i>Agnus Dei</i>	I, VII*, I*	I, I, I*	I*, I, I,

Each one of these closes should be examined in its context, for in themselves they do not tell the whole story of the harmonic climate. In *Ave Maris Stella*, for instance, the middle section of the *Agnus Dei*, although it begins and ends on the final, is almost entirely successful in avoiding the implications of a tonic harmony. The upper voice of the duet is plainly in a transposed Hypodorian (C to C, with a final of F, with a signature of three flats). Literally, the lower voice is in the Dorian; but because it hovers consistently between its dominant (C) and the fifth above, and because it is the bass of the duet, the whole passage sounds as though it were in the Aeolian, on C. This notion is of course dispelled with the final cadence, but not until Josquin has already exploited the similarities between three modes, the Dorian, Hypodorian, and Aeolian, which have the same *relative* pitches in their first five notes. The effect produced is that the middle section of this *Agnus Dei* is in a different tonality than the outer sections.

⁷ This *Kyrie* is reprinted in Davison and Apel's *Historical Anthology of Music*, No. 73, page 76.

* The starred cadences contain the third of the chord.

In the longer divisions of the mass Josquin is not less sensitive to the implications of harmonic movement. But he has also other means of achieving form, and to these we would now turn our attention.

It has been stated above that each new sentence of the text is provided with a new musical idea, according to the conventions of the sixteenth century. A text like the *Credo*, with its lengthy series of subordinate clauses in the grammatical structure of objects of the verb "credo", present a real problem to a composer. The least of these problems is the invention of the musical themes required. But it is not so easy to organize them. Josquin's repertoire of devices, although very rich, did not include that most important one developed by composers some centuries later — the device of recapitulation. His materials had to be constantly new, and it would be a great error to imagine that the devices of cantus firmus and motivic derivation automatically gave unity to long works. On the contrary, they are more likely to create a mere series of musical events. Furthermore, the length of the text makes it impossible to repeat words and phrases in order to work out full developments of the musical ideas.

On the other hand, the problems of the sixteenth-century composer were very much simplified, by the fact that music had not yet accumulated the wealth of dramatic and philosophical associations that typify the art of later centuries. For Josquin the writing of a mass was a simple act of faith. For Bach an act of faith was no longer simple; on the contrary it was so complex, even in respect to the meaning of the text, that it is still being argued today whether his great B-minor Mass is a Catholic or a Protestant work. For Beethoven the text of the mass was merely the medium for an expression of personal religious emotion — and perhaps not so much religious as humanitarian.

For Josquin the mass was ritual, free of any associations other than those awarded it by the Church. He did not have to argue for his faith: it was enough that he should state it. He was not, in other words, a missionary; he wrote his masses for believers. Since the text and the rite were familiar to them, their faith sincere and unquestioning, the whole meaning of the ceremony made clear by centuries of dogma, Josquin's task was only to make the mass beautiful. It is no wonder, then, that the masses are declarative rather than hortatory. There is no occasion for the paraphernalia of expressiveness.

Turning, then, to the *Credo* of *Missa Ave Maris Stella*, it is no surprise to discover that Josquin can use the identical material for the words "Patrem omnipotentem" that he has already used for "Kyrie eleison" and "Et in terra pax". Obviously, with this beginning, he is not going to be dramatic, and it will be useless to examine the *Credo* in order to find out which clause of the Nicene Creed Josquin regards as the central tenet of his religion. There are no dramatic climaxes to advise us on this matter.

What we find, instead of drama, is a constant flow of sound, so organized as to give artistic shape to the whole. The important word here is "flow" —that is, movement. This is achieved in part by the canonic treatment, which always propels the leading voice into the beginning of its second phrase while the second voice is still completing its first phrase. It is this process that staves off harmonic cadences, or full closes, until that point in the text where the composer wants to take a fresh start. Meanwhile another process is already in full swing: the shaping of individual phrases. One notices the fine Romanesque curve given by the music to "Patrem omnipotentem" and "factorem coeli et terrae", followed by the longer line of the next phrase "visibilium omnium et invisibilium" with the long vocalization on the last word. This constitutes Josquin's first paragraph, scored for only two voices and extending into bar 12.

The second paragraph is half again as long, terminating in bar 30. It treats the words beginning with "Et in unum Dominum" and concluding with "ante omnia saecula." All the sentences are canonically developed, but this time in a four-part texture including the cantus firmus in the tenor. The voices do not merely amble along, for momentum is acquired at the words "et ex Patre natum" with a figure that brings in the rapid movement of crotchets. Finally there is a quick tapering off with the final phrase, "ante omnia saecula" in the two lower voices.

The third paragraph is short, only $4\frac{1}{2}$ bars, again in the two upper voices, and as strongly rhythmic as the text: "Deum de Deo, lumen de lumine, Deum verum de Deo vero". With the last syllable a new paragraph begins—"Genitum, non factum"; the canonic imitation is at close intervals of time, producing the effect of a stretto, a sure way of shortening the time needed for exposing the text. All four voices are involved, the lower two in strict canon, the upper two free. The paragraph is nine bars long, ending with "omnia facta sunt".

The hastening process continues. "Qui propter nos homines" in the lower voices is answered by "et propter nostram salutem" in the upper two. Then a two-bar canonic "descendit de coelis" brings the first cadence, on the modal tonic.

A recapitulation of the elements of design in this first section of the *Credo* demonstrates Josquin's sense of form operating with rigor and imagination. Fifty bars of music in triple rhythm is a measure of the time consumed in the exposition of the text. Thematically, the music has passed through one complete and highly embellished statement of the chant, in a process that might nowadays be called development. Josquin has been careful to alternate between a two-voiced and four-voiced texture. His first two paragraphs have consumed 30 bars, all devoted to the first phrase of the chant. He has, in other words, concentrated much weight in these paragraphs. This weight is now balanced by speed: in the remaining twenty bars of the section, the second, third, and fourth phrases of the chant are worked over in four short paragraphs. And now this perfectly formed passage of fifty bars brings us to central miracles of Christianity.

These miracles — incarnation and resurrection — with the tragedy of the crucifixion between them, are treated individually in the music. "Et incarnatus" is set in duple time, but the sense of movement is much relaxed. The two lower voices have the opening phrase, a motif derived from the beginning of the chant, and the upper voices respond with "de Spiritu Sancto" to the same motif. The four join in a canonic motif for "ex Maria Virgine", which brings the top of a musical curve. "Et homo factus est" lets the curve descend to a cadence on the dominant.

"Crucifixus" is another jewel-like passage, with a quite different contour for its eleven bars: a canonic duet for the two middle voices, with the others joining on "passus et sepultus est" for another dominant cadence. "Et resurrexit" returns to triple time for a three voiced chordal structure based on a cantus firmus in the tenor, ending again on the dominant.

These three paragraphs, for which 36 bars have been required, have taken us once more through the whole of the plain-chant with a final repetition of the chant's opening phrase for "et resurrexit." Structurally, the section appears to be what would nowadays be called a "middle section". In point of texture, motion, harmonic movement, Josquin has been saying something that is not musically final. Consequences are implied. And those consequences come

immediately with the "et ascendit." Duple rhythm, rapidly varying textures, sequences, strettos — all of the hastening procedures are called into play in order to reach the "Amen" with strength and finality. It is interesting to note that, by an actual count of minims (the minim being the basic time unit) the whole passage from "et ascendit" to the end is precisely as long as the opening passage up to "Et incarnatus est." The two balance one another exactly on either side of the middle section. But in performance, when a quicker tempo is demanded for the "finale" and where musical events occur in rapid succession, the third part of the *Credo* seems shorter than the first part. Josquin's awareness of the psychological relationship between time and movement has enabled him to overcome the danger of any lagging of musical interest.

Taken as a whole, the *Credo* satisfies all the criteria of art-forms. Its structure is inevitably right for its material and its liturgical function. Its three principal sections are in perfect balance. Activity and repose are carefully contrasted, and the mechanical devices of vocal polyphony are distributed according to the requirements of musical motion.

It would be idle to expect the *Credos* of the other two masses to duplicate this one in any but the most superficial aspects. In *L'Homme Armé*, for instance, the sentences of the text are quite differently grouped; in *Hercules* there is much play throughout with a non-thematic scale passage that is wonderfully used as a foil for the static tetrachordal theme. Each of the masses is, as a matter of fact, unique in the same way that each of Beethoven's sonatas is unique.

The individuality of structure of each mass inevitably manifests itself as individuality of aesthetic climate, by which is meant the formal beauty for which "expressiveness" is much too hackneyed and vague a term. The beauty of *Missa Hercules* is in its mathematical symmetry. The music marches with an almost military precision. It has been suggested that the "squareness" of the music might be a compliment to Duke Ercole d'Este, who was well versed in the military and architectural sciences. The suggestion is based on biographical research on the prince, and it is not unreasonable. But could the character of the music be miscalculated even if we knew nothing about Ercole's intellectual interests? Does not the music tell us more about the duke than his biography tells us about the music? The climate of the music, that is to say, is inherent in the notes. They require no biographical, historical, or sociological illumination.

Nor do they require any "expressive" interpretation. This must be realized by the musician who undertakes to perform the masses. At the same time it must not be expected that by avoiding excessive expression one arrives automatically at a correct style. Fortunately, the work already done on the problems of performance style, principally at Solesmes, has now made it possible to sing the masses in a style both musically and liturgically appropriate. Purity of line is of prime importance, for the canonic technique is essentially the simultaneous exposition of two or more melodic lines. This purity can be maintained by such practices as legato singing, a discreet use of dynamics and accents, an attempt to approximate the absence of vibrato in boys' voices, and the rigorous ruling out of all slurring. The opposites of these practices are of course the very ones which are employed for expressive purposes. They reduce sacred music to the emotional level of the gospel hymn.

But it should not be thought that a pure style is cold, or that it must result in vocal sound that makes no differentiation between the praise of a "Hosanna" and the supplication of a "Kyrie". The key to the music's intent is in the text. That is why, as it has already been pointed out, Josquin does not hesitate to begin the *Kyrie*, *Gloria*, and *Credo* of *Missa Ave Maris Stella* with the identical musical phrases. He knows, as a Catholic, that in each case the meaning of the text will produce subtle vocal inflections that will make his music liturgically valid. And he knows, as an artist, that his music will "sensitize" the text by underlining its religious meaning.

The aim in performance, therefore, is not to produce musical effects but to make the text meaningful and beautiful. The extent to which this is accomplished will be a measure of the performer's understanding of Josquin. The extent to which Josquin has already accomplished it is a measure of his artistry, his faith, and his high place in musical history.

APPENDIX I

EARLY PUBLICATIONS OF THE MUSIC OF JOSQUIN DES PRES

(In Chronological Order)

Petrucchi, Ottaviano dei. *Missarum Josquin*. Book I.⁸ *L'Homme armé, super voces musicales. La sol fa re mi. Gaudeamus. Fortuna desperata. L'Homme armé, sexti toni.*

————— Book II. *Ave Maris Stella. Hercules Dux Ferrariae. Malheur me bat. L'ami Baudichon. Una masque de Biscaia. D'ung aultere amer.*

⁸ Petrucci began publishing Josquin in 1501. The Three books of masses went through several editions, until 1516.

- Book III. *Mater patris. Faisant regnès. Ad fugam. Di dadi super n'arai je. De Beata Virgine. Sine nomine.*
- Fragmenta Missarum. Contains several Patrems and settings of the Nicene Creed.
- Harmonice musices odhecaton. 1501 (?). Contains various short works.
- Motetti de la corona. 4 volumes. 1514-1519. Contains various motets.
- Grimmius and Wyrsung. *Liber selectarum Cantionum*. Augsburg, 1520. Contains several motets.
- Attaignant, Pierre. Various works. Paris, 1525-49.
- Ott, Johannes. *Novum et insigne opus musicum*. Nuremburg, 1537. Contains 14 motets of Josquin, including the *Miserere*.
- Secundus tomus novi operis musici. Nuremburg, 1538. Contains 11 motets by Josquin, including the *Stabat Mater*.
- Missae tredecim 4 voc. Nuremburg, 1539. Contains Missa *Da Pacem* and Missa *Pange Lingua*.
- Petreibus, Johann. *Liber xv Missarum*. Nuremburg, 1539. Contains masses by Josquin.
- Tomus Tertius Psalmorum. Nuremburg, 1542. Contains various works, including *Qui habitat in adjutorio*, for 24 voices.
- Susato, Tylman. *Chansons, Book VII*. Antwerp, 1545. Contains many chansons, including the *Déploration de Jehan Ockeghem*.
- Glareanus, Henricus. *Dodecachordon*.⁹ 1547. Contains, as musical examples, *Liber Gen-*

APPENDIX II

RECENT AND ACCESSIBLE REPRINTS OF THE MUSIC OF JOSQUIN¹⁰

- Ambros, August Wilhelm. *Geschichte der Musik*, Vol. V. (Supplement by Otto Kade.) Contains *Stabat Mater*, p. 61-78; Missa *Pange Lingua*, p. 79-124; *Jai bien cause*, p. 125-128; *Je sey bien dire*, p. 129-30; *Adieu mes amours*, p. 131-133; *Sacramella*, p. 134-136.
- Burney, Charles. *A General History of Music*. Contains *Sanctus* from Missa *L'Homme Armé super voces musicales*, p. 742 in Vol. I.
- Davison, Archibald, and Willi Apel. *Historical Anthology of Music*. Contains *Agnus Dei* from *L'Homme armé super voces musicales*, *Tu pauperum refugium*, *Faulte d'argent*, pp. 92-95.
- Dessooff Choir Series, Paul Boepple, editor. The following have been published in Octavo: *Couvers desolez*, *De profundis*, *Ave Maria*, *Tu solus piu facis mirabilia*, *Bergerotte Savoyienne*, *Parfons Regretz*, *Plus nulz regretz*, *Salve Regina*.
- Eitner Publications, Vol. VI. Contains *L'Homme Armé super voces musicales* in modern score; *Et ecce terrae motus*, *In nomine Jesu*, *Laudate pueri Dominum*, *De Profundis*; seven of the Susato chansons, and two motets on the Virgin Mary—*Inviolata* and *O Virgo genetrix*.
- Vol. XVI. Translation of the *Dodecachordon* of Glareanus. (See Appendix I, under Glareanus.)
- Encyclopédie de la Musique et Dictionnaire du Conservatoire*, Première Partie, pp. 1820-23. Quotes *Déploration de Jehan Ockeghem* and *Ave Verum*.
- Hawkins, Sir John. *A general history of the science and practice of music*, Vol. I, p. 336. Quotes *O Jesu fili David*.
- Mason, Daniel Gregory (Ed.) *The Art of Music*, Vol. XIII, p. 24. Quotes *Stabat Mater*.
- Oxford History of Music, Vol. II, p. 200 ff. Quotes *Sanctus* from Missa *L'Homme armé super voces musicales*, *Qui in altis habitat* from *Laudate pueri Dominum*, *Absalon fili mi*.
- Schering, Arnold. *Geschichte der Musik in Beispielen*. Includes *Et incarnatus est* and *Crucifixus* from Missa *La sol fa re mi*; *O domine Jesu Christe*, *A l'heure que je vous p.x.*; *Royal fanfare* for 4 wind instruments; *La Bernadina*, for 3 instruments.
- Tovey, Donald Francis. Articles from the *Encyclopedia Britannica*. Quotes *Déploration de Jehan Ockeghem*, p. 113-117.

⁹ *Dodecachordon* was translated in Vol. XVI of the Eitner Publications.
erationis, Factum est cum baptizaretur, Ave Maria, Planxit autem David, De Profundis, O Jesu fili David, Victimae paschali laudes, Ave Verum.

¹⁰ This list is not exhaustive. Its purpose is to show where examples of Josquin's music can be found outside of the complete edition.

ACCENTUAL CADENCES IN GREGORIAN CHANT*

By Dom Gregory Murray

The contemporary literary evidence leaves no room for doubt that the Gregorian Chant was originally sung in long and short notes, the former twice as long as the latter. This, at least, is the conclusion which I found to be inescapable in my study of the ancient authors, entitled *Gregorian Rhythm in the Gregorian Centuries: The Literary Evidence*. The principle of unequal note-values certainly applied to the primitive syllabic hymn-melodies and also to the melismatic chants. It is not clear, however, that it would have applied to the liturgical recitatives or how far to the simpler non-metrical melodies, especially those of a partially recitative character. In the following pages some such antiphon-melodies are transcribed in equal notes without thereby claiming historical accuracy. Our main concern for the moment is with the treatment of cadences, and only with cadences based on accent.

Every polysyllabic Latin word has an accented syllable. If the word has three syllables or more, the position of the accent depends on the prosodic quantity of the penultimate syllable. We thus have two types: (1) *redēptor* (the penultimate syllable being long) and (2) *dōminus* (the penultimate syllable being short). Since words of two syllables always have the accent on the first syllable, they all come in the first category: in *pāter* the first syllable is short, in *māter* it is long.

In ecclesiastical Latin, where the rhythmic principle of quantity (long and short syllables) has yielded to that of accentuation (strong and weak syllables, there are therefore two types of verbal cadence: (1) the spondaic (e. g. *redēptor*) and (2) the dactylic (e. g. *dōminus*).¹ That these two types are rhythmically distinct needs no proof: it is obvious.² That the distinction was recognized during the Gregorian centuries can be seen from an examination of the many plainsong formulae which are set to both types.³

* From The Downside Review, January, 1958, with the kind permission of the Reverend Editor.

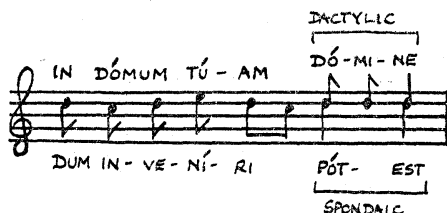
¹ I here use the terms 'spondaic' and 'dactylic' (as Dom Mocquereau and other plainsong theorists do) in a purely accentual sense.

² Except, of course, to Dom Mocquereau, for whom the two words *redēptor* and *dōminus* had exactly the same rhythm! See *Le Nombre Musical Grégorien*, II p. 254, and I, p. 60.

³ Monosyllabic cadences (which we might expect to find treated differently) are also as a rule treated in the chant either as spondaic or dactylic, by making use of secondary accents. Thus the usual eighth-mode psalm-tone termination treats *gēnui te* as spondaic (the last syllable of *gēnui* being given a second accent) and *indūtus est* as dactylic.

One of the most familiar of such melodic formulae is the fourth-mode antiphon *Apud Dóminum* (second vespers of Christmas). In the famous *Antiphonale* of Blessed Hartker, St. Gall 390-1, dating from the tenth century,⁴ this melody occurs about a hundred times with different words.

In its normal form the second phrase runs thus:

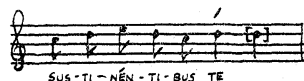


If we leave on one side the comparatively few irregular melodic variants⁵ (which afford no help), we find that in the 63 antiphons in which the verbal cadence at this point is spondaic Hartker gives a lengthening sign both to the accented note and to the final note. On the other hand, in the 29 antiphons where the verbal cadence is dactylic only the last note is lengthened.⁶

This is striking evidence of the mind of the Gregorian musicians at the period of our best plainsong MSS, and it shows beyond doubt how all such purely syllabic cadences should be treated. Moreover it provides unequivocal documentary support for what would be our instinctive interpretation to-day: either the last two notes should be lengthened (the spondaic type) or only the last note (the dactylic type). This rule would seem to apply to all syllabic cadences which are not subject to metrical consideration.⁷ Furthermore, Hartker here appears to settle once and for all how we should interpret those

⁴ Photographically reproduced in *Paléographie Musicale*, sér. II, t. I. The importance of this MS may be judged by the fact that it was taken as the basis of the *Antiphonale Monasticum* of 1934.

⁵ Among such irregular variants may be mentioned the cadence *sustinéntibus te* in the antiphon *Da mercédem* (*Antiph. Mon.*, p. 214):



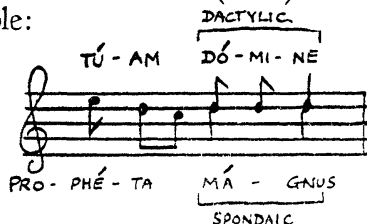
Here it will be seen that the customary final note (for the concluding weak syllable) is missing, so that the phrase ends on the note which elsewhere always carries the cadential accent. In giving this cadence, Hartker provides some warrant for regarding a concluding monosyllable as accented. It should be added, however, that in the antiphon *Magister dicit* (*Antiph. Mon.*, p. 397), Hartker treats the cadence *própe est* in the more usual way, with the accent of *própe* on the first D of the unison cadence.

⁶ As a check on the MS statistics in these pages, the reader is referred to Dom Mocquereau's *Monographie Grégorienne VII*, from which they are derived.

⁷ In syllabic metrical compositions (e. g. hymns, etc.) the rhythm is determined by the metre, not by the verbal accentuation.

cadences of Credo I which are melodically identical with the cadence we are now considering:⁸

But, to return to the antiphon, if we examine the three notes E-D-C that precede the unison cadence, we find that the first note (E) always carries a verbal accent or its equivalent,⁹ and also that in 63 antiphons the next two notes (D-C) are united as a clivis and carry a weak syllable:



Now, according to Solesmes, in these cases the ictus comes, not on the accented E, but on the subsequent D, because it is the first note of a neum. But in Hartker's *Antiphonale* there are 11 antiphons where this D is missing altogether, and in 5 of them the E is lengthened:¹⁰

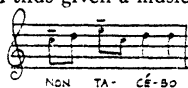
⁸ The MSS of the Credo give only the notes, without additional 'rhythmic signs'. For a detailed study of this Credo cadence see the present writer's *Plainsong Rhythm: The Editorial Methods of Solesmes*.



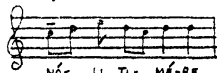
⁹ This statement can be tested by reference to the *Antiphonale Monasticum*, from which the following statistics emerge:

(i) Syllabic type: in only 1 example of 12 is the E not given an accented syllable, and this exception is the antiphon *Vestitus erat* (for the modern feast of the Precious Blood) which does not occur in Hartker's *Antiphonale*.

(ii) Melismatic type: here, although in 7 cases out of 10 the E carries a weak syllable, it is always lengthened and thus given a musical accent:

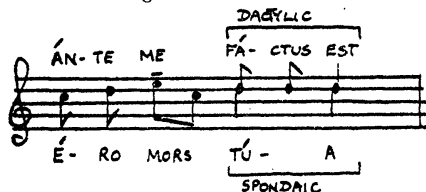


(iii) Normal type: out of 41 examples there are only 11 at which the E appears not to carry an accent. But in 10 of these 11 antiphons there is podatus on the previous syllable with its first note lengthened, and in all 11 cases the E is followed by a weak syllable. Thus:

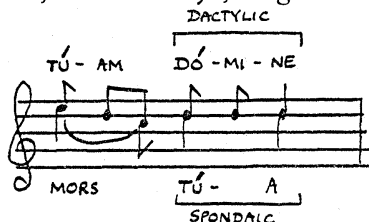


This combination is of itself sufficient to establish the E as an accent, even without the clear evidence of the other 51 antiphons (out of 63) to prove it.

¹⁰ The *Antiphonale Monasticum* gives 10 antiphons of this type (i. e. without the D), and in every one of them the E is lengthened.

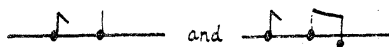


From this we can gather that of the three notes, E-D-C, the least important is the D, and the most important the E. This conclusion is supported by the fact that in 24 antiphons where the D does actually appear as the first note of the neum, Hartker marks it with *c* (= *celeriter*), which at the very least must mean that the note should be treated extra-lightly. There can be little doubt, then, that in all these antiphons the ictus should come on the E, making E-D-C a ternary group, occasionally replaced by a similar group consisting of E (often, if not always, lengthened) followed by C:



In other words, we must here reject the solesmes rule about the ictus on the first note of a neum. I have elsewhere given examples from the chant which prove conclusively that this rule does not necessarily apply when the neum is immediately preceded by an accented syllable on a isolated note.¹¹ This is not to say, of course, that the first note of a neum does not normally have an ictus: such examples as the intonation of the antiphon *Asperges* leave little doubt on the point. I merely claim that an accented note immediately before a neum can, and often does, assume greater rhythmic importance than the first note of the neum, which thereby loses its ictus.

Once we allow this idea to enter our minds, a completely fresh approach is opened to us in tackling the rhythmic problems of the chant. We have been too ready to accept without question—as I did twenty-three years ago—the doctrine put forward by Dom Mocquereau that there is no rhythmic difference between the two patterns:



In fact, of course, there is a very great difference between them. In the former, the long note is of primary rhythmic significance, so that even if the short note before it carried an accent, the long note might still indicate an ictus, unless the rhythm were otherwise determined by a regular metrical frame-work (as in the first measure of Purcell's 'Fairest Isle'). But in the second example, the first note of the neum-group, not being a long note, has no such rhythmic

¹¹ See *Plainsong Rhythm: The Editorial Methods of Solesmes*, p. 6.

significance, especially if the isolated note before it carries an accent. Thus in:



the notes E-D-C are spontaneously and naturally heard as a ternary group. This natural interpretation is made still more compelling if the D is sung *celeriter*, according to Hartker's marking.

Having thus shaken off our Solesmes shackles, we can profitably pass to an examination of the first phrase of this same antiphon-formula:



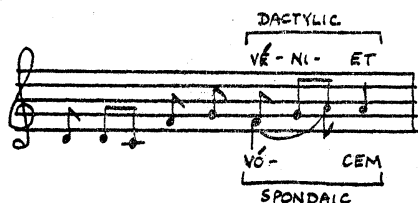
Out of 62 intonations of this kind, Hartker gives 25 with spondaic cadences, and in every one of them the accented note is marked with a lengthening sign. The remaining 37 antiphons have dactylic cadences, and in these the accent remains unlengthened. Here again the accent clearly has the ictus, even in the dactylic cadences. No musician could have any doubt on the point unless he had previously allowed himself to be indoctrinated with Dom Mocquereau's peculiar rhythmic theories. But there are some interesting variants in 33 other antiphons:



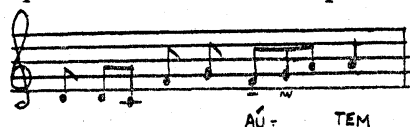
Of this type there are 10 spondaic cadences and 23 dactylic. In the latter, again, Solesmes would have us put the ictus on the first note of the neum carrying the weak syllable. But this D is precisely the note that is omitted in the spondaic cadences. Why? Because it is the least important note in the phrase. The preceding C, on the other hand, is so important that it must obviously have the ictus in every case. This corroborates the conclusion we reached in exam-

inging the more usual form of the phrase. The pivotal notes in both variants are A, C, and the final D.

Another very common antiphon-formula, this time in the first mode, begins as follows:

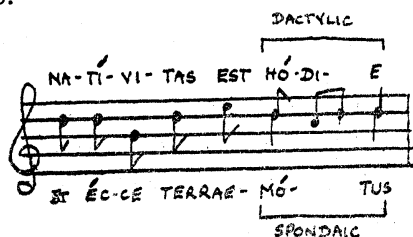


Hartker gives 75 antiphons with this intonation, 39 of them with dactylic cadences, 36 which spondaic cadences. Of the 36 spondaic cadences no less than 28 have a lengthening sign on the accented F and omit the G. Once more, this seems to show that even in the dactylic cadences it is the F (not the G) that should have the ictus. In corroboration of this we find 4 other spondaic cadences which include the G, but only as a quilisma; and, according to Solesmes, the note before such a quilisma should be lengthened and have the ictus, whereas the quilisma itself should be passed over lightly:



From the purely melodic point of view it must be quite obvious to any musician that the structurally strong notes of the phrase are D, F, F, A — the notes of the triad on the first-mode final (D). The two G's, like the earlier C, are purely decorative and rhythmically of minor importance.

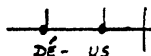
A third familiar antiphon-formula is the seventh-mode melody which begins thus:



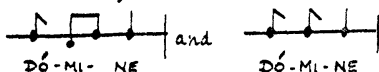
This occurs 23 times in the *Antiphonale Monasticum*, 17 times with spondaic cadences and 6 times with dactylic. In the spondaic cadences the accent is always lengthened, never in the dactylic cadences. After what has been said we can have little hesitation in

giving the ictus to the D which carries the accent, both in the spondaic cadences and the dactylic. The subsequent C is so unessential to the melodic structure that it does not occur at all in the spondaic cadences. It can therefore have no rhythmic significance.

But this cadential formula is a commonplace in the chant. For the normal spondaic unison cadence:



we frequently find two dactylic variants:



In both of these the ictus comes naturally on the accented note. It may be that the first form (with the neum-group on the weak syllable) is the more authentic; but, if so, the other form could never have been derived from it except on the supposition that the accent already had the ictus.¹²

A still more decisive argument against the rigidity of the Solmes rule attributing the ictus to the first note of a neum emerges from a comparison of the two authentic versions of the hymn *Jesu corona virginum*. In the cadences of lines 2 and 3 the *Antiphonale Monasticum* gives one grouping, the *Sarum* version the other. To maintain that these different groupings imply a different rhythm would be nothing less than absurd:



Although I give this tune in equal notes, it is practically certain that it should be sung throughout in triple time, with the notes

¹² It is true that there is one such dactylic cadence (at the word *bálsami* in the antiphon *Sánc-ti Tui Dó-mine* for apostles and martyrs in paschal tide) in which the *Antiphonale Monasticum* (following Hartker) gives a lengthening episema to the first note of the neum carrying the weak penultimate syllable. But this solitary instance proves nothing; it may even be a copyist's error. In any case the preceding isolated note on the accent is a *punctum liquescens*, which (we are told) should be sung *aliquantulum protracte* (*Antiph. Mon.*, p. xiii).

marked with an asterisk doubled in length. This is the natural, and was the original, rhythm for tunes of this metre, and it gives an interpretation that settles the matter.

In all the liturgical recitatives (tones for the collects, epistle and gospel, psalms, lessons, versicles and responses, little chapter, Preface, Pater, etc.) we must remember that, *if the cadence is constructed on an accentual principle, then logic demands that the decisive verbal accent should fulfil its decisive rhythmic function in every case.* According to Solesmes this is not so. The Solesmes authorities insist on two different, nay contradictory, rhythms for the spondaic and dactylic forms of the same cadence, so that rhythmically the dactylic form is no longer a modification of the spondaic but quite a different thing. Consequently, instead of having the same formula in two ways, spondaic and dactylic, we have two different formulae, both seemingly dactylic — a curious paradox. An example will make this clear.

The mediation of the eighth-mode psalm-tone is essentially a method throwing into relief the final verbal accent of the phrase: the position of this accent decides the rhythmic character of the cadence, whether spondaic or dactylic. In both types it is sung to the higher note (D). But according to Solesmes, in dactylic cadences the accent here will coincide with the ictus whereas in spondaic cadences it will not. The ictus (†) and accent (´) markings illustrate this:

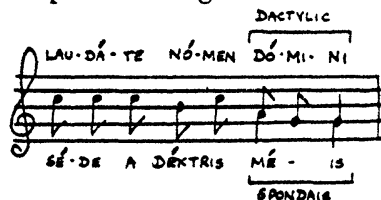


This illogical and unmusical artificiality is in practice modified (at least by the better choirs) by making much more marked *rallentando* in the spondaic cadences, so that the accent sounds like a doubled note and thus to have the ictus. (The recordings of the Solesmes monks bear this out.) But only too often the theory leads to ludicrous results when less expert singers interpret all such spondaic cadences in rigidly strict tempo, in a resolute determination to avoid what they have been taught to regard as the one unforgivable sin: *lengthening the accent*.¹³

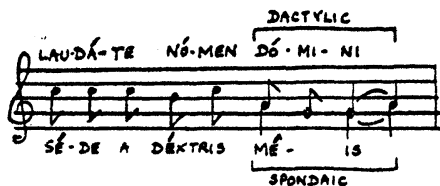
¹³ In this matter, of course, Blessed Hartker was a shameless sinner! But we must be lenient in judging him, for he never had a chance to study *Le Nombre Musical Grégorien*. He had obviously never heard of such a thing as a spondaic cadence with a hiccup of an 'off-the-beat' accent: that peculiar phenomenon was invented almost a thousand years after his death.

It is equally as victims of the same unrealistic theory that the two main exponents of the Solesmes 'rhythmical' accompaniment, Dom Desroquettes and M. Potiron, direct that in this eighth-mode psalm-mediation (as in all similar formulae) the organist should place his chord in dactylic cadences *on the accent* (in this case, D), and in spondaic cadences *on the note before the accent* (in this case, C). Such inconsistency stands self-condemned: it produces two different cadences in the same rhythm, instead of two different rhythms for the same cadence. Obviously *the true musical interpretation of all syllabic cadences that are based on accent is to give the accent the ictus every time, and (as Hartker has shown us) to lengthen it in spondaic cadences.*¹⁴

Once this procedure is recognized — as it is in practice by the Solesmes monks themselves in their purely syllabic psalmody — it is only logical to apply it consistently. This will have far-reaching results. As an instance of such further applications, we may consider the usual eighth-mode psalm-ending:



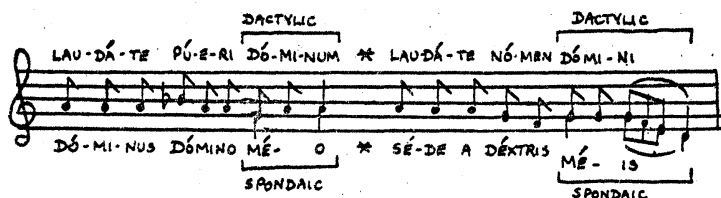
Occasionally this ending is slightly elaborated, its final note giving place to a group:



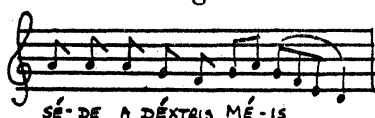
Clearly we must treat this formula exactly as we should now treat the simpler version of which it is a variant: in spondaic cadences the final accent must be lengthened. This rule must in fact be applied to all genuinely accentual cadences of spondaic pattern in which the accent has only one note, but not, of course, to cadences which

¹⁴ The same principle must surely be applied to monotoned psalmody and other non-metrical texts: we should (slightly) lengthen the accent in spondaic cadences, but not in dactylic. Verbal accent and ictus will then coincide throughout in a perfectly natural, simple manner. By contrast, the Solesmes doctrine that the ictus should coincide with word-endings appears unreal and artificial, and for most people quite impossible. The reader may put the matter to the test quite simply. He has only to take half of a psalm-verse (e. g. *Dixit Dómino méo*) and recite it first according to Solesmes, tapping the table on the final syllable of each word, and then again, this time tapping the table at each accent and (as this happens to be a spondaic cadence) lengthening the final accent. He will have no doubt as to which is the natural rhythm of the words.

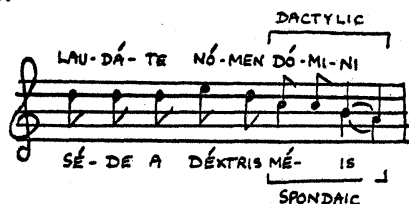
are governed by overriding metrical consideration or which are constructed on a principle different from the accentual one. We shall thus have in first-mode psalmody:



Incidentally this psalm-ending is thus seen to be what it really is, a variant of another familiar ending:



— a likeness which is completely disguised if we treat the former cadence in its spondaic form as Solesmes dictates. Similarly it is only by our proposed treatment that the Vatican second-mode psalm-ending shows its basic identity with the version of the *Antiphonale Monasticum*. Again, to give but one more example, in the following seventh-mode psalm-ending we must lengthen the final accent in spondaic cadences:



Only in this way can we ensure that the dactylic and spondaic forms of any given cadence are in fact what they are supposed to be: rhythmic variants of one and the same formula. (The Solesmes system, on the other hand, simply destroys their basic identify.)¹⁵

¹⁵ If we compare, for instance, the Solesmes interpretations of dactylic and spondaic cadences of the seventh-mode ending given above, noticing the ictus marks:



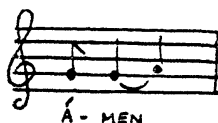
we again find two different formulae with the same rhythm, instead of two rhythmic variants of the same formula—exactly as in their treatment of the purely syllabic cadences.

Moreover we obviate the need for constant slowing-down at the cadences: the longer notes *are* the *rallentando*.¹⁶

Finally, it is interesting to discover that by following the principles advocated in these pages we arrive at the only possible *congregational* rendering of the Amen before the Preface, Pater, and Agnus:



— a welcome relief from the unnatural, highly improbable, and rather absurd:



¹⁶ The *Scholia Enchiriadis* of the early tenth century (the same century as Hartker's *Antiphonale*) supports this interpretation in a very interesting passage: 'Rhythmical singing means to measure out proportional durations to long and short sounds, not prolonging or shortening more than is required under the conditions, but keeping the sound within the law of scansion, so that the melody may be able to finish in the same tempo with which it began. But if any time you wish for the sake of variation to change the tempo, i. e. to adopt a slower or a faster pace either near the beginning or towards the end, you must do it in double proportion, i. e. you must change the tempo either into twice as fast or twice as slow' (Gerbert, *Scriptores*, I, 182-3).

CHAPTER VIII

THE DEVELOPMENT OF THE RESPONSORIAL CHANT OF THE OFFICE

The *Cantus responsorius* of the Office has much similarity to that of the Mass; in liturgical position and melodic character both are the same. In only a few particulars has the solo-psalmody in the Office developed differently from that in the Mass, and even then the difference is not so far-reaching as in the case of the antiphonal chants.

It has been shown in this connexion that the responsorial chant has from the first been bound up with the lesson. As this is the case in the Mass, so it has also this liturgical position in the Office; a lesson always precedes it.¹ Moreover as in the Mass the responsorial psalm is the oldest chant, so it is no mere chance that this ancient form of psalmody has the place of honour in that part of the Office which the history of the liturgy indicates as being the oldest, *viz.* the *Nocturns*. None of the other constituent parts of the Office received its form before the later form of the psalmody, the antiphonal, had attracted to itself the bulk of the interest. Therefore the antiphonal chant is almost supreme in the

¹ Amalarius after his manner envelopes this circumstance with pious meanings: 'Responsorios sequi lectiones propter disciplinam ecclesiasticam, quae non vult auditores legis tantum, sed factores.' *De ord. Antiph.* 4. (*Patr. Lat.* cv, 1251). Likewise Honorius of Autun: 'Cantor surgit ad responsorium, ut excitet mentes, quae audierunt doctrinam in lectione, surgant ad actiones bonas in operatione.' *Sacram.* 47 (*Patr. Lat.* clxxij, 770). Durandus says very rightly: 'Dicuntur autem antiphonae respectu ad psalmodiam, cui respondent, sicut et responsoria respectu ad historiam' (*i.e.* the Lessons which were originally always taken from Sacred History. Gerbert *De Cantu* I, 507). The old title *Missa* is used for the lessons and prayers connected with the Antiphons and Responds in the Rule of S. Caesarius (*Patr. Lat.* lxxv, 1102), and Aurelian (*ibid.* lxxvii, 394). Cf. Gerbert, *De Cantu* I, 180.

Officium diurnum, a *Cantus responsorius* is a rarity in it. ¹ Thus Vigil and responsorial chant have remained in unbroken connexion from the beginning down to the present day; the Respond is so characteristic of the Nocturns, that wherever there is any sort of reason to surround the Liturgy with especial solemnity, as often happened in old times at the third Nocturn of the chief festivals, an augmented use of the responsorial chant was introduced. Accordingly our oldest MSS. have a great number of Responds in these cases. ² In days before the *Te Deum* was ordered at the end of the Nocturns, they delighted to lose themselves completely in holy joy, and to let the thoughts pour forth which were suggested by the day. At the corresponding places in the *Officium diurnum* it is to the Antiphons that a like task is allotted.

The melodic form of the *Cantus responsorius* in the Mass is highly developed: all MSS. without exception give to the soloist who ascends the *Ambo* after the lesson a magnificent solo-melody. In the Office also the performer of the Respond is a soloist, and that which he has to sing is a real solo melody. The likeness goes yet deeper. In the Office as well as in the Mass, the Respond of the Vigil originally comprised a whole psalm. All the MSS. of the Office however give now only a shortened form. No doubt the abbreviation was due to the same reasons as were given above (p. 73) in connexion with the Mass-respond. Again the Office-respond also is made up of an introductory chant and a verse. On the other hand Office and Mass-responds are not formed in quite the same manner: in the former case it remained the custom to repeat the first part after the verse; moreover some Responds retained several verses, and finally the verse *Gloria Patri* is habitually added.

The Roman Church until the 9th century preserved the original method of singing and repeating the Respond, in accordance with its own proper character as a responsorial chant, *i. e.* as a solo with a choral-refrain. We learn this from Amalarius, who thus describes the manner of its performance in Rome: the precentor began with the first part, which the choir repeated; hereupon the soloist sang the verse and the choir repeated

¹ In the MSS. of the Monastic Office Evensong has a Respond after the 4th psalm: *cf.* the tables at the end of Chap. 10. The R^y. *breve* will be treated later on.

² The *Responsale Gregorianum*, which is printed in *Patr. Lat.* lxxviii from a MS. of Compiègne of the 9th century, has 17 *responsoria* for the third Nocturn of Christmas; the Antiphoner of Hartker (*Cod.* 390-1 of S. Gall) has 10. *Cf.* the tables in Chap. 10. It seems to have been thought well to lengthen the third Nocturn so that Lauds could follow immediately.

for the second time the first part as far as the verse; the soloist added the *Gloria Patri* and the choir repeated its part for the third time, but this time only the second portion of it. Finally the *Cantor* began the Respond again from the beginning, and sang it as far as the verse, whereupon the choir concluded with a last repetition.¹ This manifold repetition of the first part, which thereby became a refrain pure and simple, and the graceful alternation of solo and chorus imprint upon the responsorial chant of the Office the character of charming structural beauty. It is like the clear and distinct edifices of the art of building in their symmetrical proportions.

The repetition of the first part by the choir, of which Amalarius speaks, has up to the present remained the practice in the *Responsoriola*, or *Responsoria brevia*. The instinct for symmetry and beauty of form in the Church's chant had already begun to disappear before the time of Amalarius. Next, the repetition before the verse was left out, and after that, the first part only was intoned by the precentor and continued by the choir. Here we see no doubt an influence of the practice, already provided for in the Rule of S. Benedict (*cap. 4.*), of the Antiphons being begun by one person, and continued by the choir. It certainly made the twice repeated performance of the first part of the Respond superfluous. This alteration, which was not destructive of the essence of the responsorial form, was not the last. Amalarius remarks that after the *Gloria Patri* the Romans repeated, not the whole of the first part, but only the second half of it. This somewhat disturbed the harmony of the parts. That this incomplete repetition is not part of the original arrangement of the Office-responds may be perceived, as the verse *Gloria Patri* was first added by the Romans in the time of Amalarius,² probably in imitation of the antiphonal chant of the Introit and the Communion, which regularly

1 Amalarius *De Ordine Antiph.* *Cap. 18*: 'Non enim sancta Romana et nostra regio uno ordine canunt responsorios et versus. Apud eam praeceator in primo ordine finit responsorium; succentores vero eodem modo respondent. Dein praeceator canit versum; finito versu, succentores vero secundo incipiunt responsorium a capite et usque ad finem perducunt. Dein praeceator canit *Gloriam Patri et Filio et Spiritui Sancto*, quo finito succentores circa mediam partem intrant in responsorium et perducunt usque in finem. Postremo praeceator incipit responsorium a capite et perducit illum usque in finem. Quo finito succentores tertio repetunt responsorium a capite et perducunt illum usque ad finem.' (*Patr. Lat.* cv, 1274).

2 Amalarius *De Ord. Antiph.* *Cap. 1*: 'Priscis temporibus non cantabatur *Gloria* post versum, sed repetebatur responsorium . . . A modernis vero apostolicis additus est hymnus post versum.' (*Patr. Lat.* cv, 124)

added the Doxology to the verses. This shows the tendency of the originally sharply distinct responsorial and antiphonal forms to approach one another. Since the end of the Middle Ages the Doxology has always been connected with the *final* Responds alone of the *Nocturn*, in contrast to all *Responsoria brevia* outside the Passion Season, in which it is generally omitted.¹ The Gradual-responsory of the Mass is never accompanied by the *Gloria Patri*.

The Roman method of dealing with the refrain after the Doxology was the prevailing one in Gaul about 800 for the repetitions after the other verses also. According to Amalarius² the chief difference between the Roman and Frankish method of using the responds lay in this. The second half of the first part received the name *Repetenda*.³ An example may make the difference clear. The first respond of Christmas Mattins runs: *R̃. Hodie nobis coelorum rex de virgine nasci dignatus est, ut hominem perditum ad coelestia regna revocaret. Gaudet exercitus angelorum, quia salus aeterna humano generi apparuit. Ṽ. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.*

According to the Roman method, after the *Ṽ. Gloria in excelsis* the *R̃.* was repeated from the beginning as far as the *Ṽ.*; according to the Frankish method only the second part was repeated, and from the point where it best joined on to the contents of the *Ṽ.*, *i.e.* from *Gaudet*.

It is noteworthy that the Frankish way of treating the Respond

¹ In Spain, before the introduction of the Roman Liturgy, instead of *Gloria Patri et Filio* at the end of the Psalms was always sung: *Gloria et honor Patri*; this form was made obligatory under threat of excommunication by Spanish conciliar decrees, especially that of Toledo 633 (*Can.* 15): 'In fine psalmorum non sicut a quibusdam huiusque *Gloria Patri* sed *Gloria et honor Patri* dicatur, David propheta dicente: *Afferte Deo gloriam et honorem*, et Joanne Evangelista in Apocalypsi: *Audivi vocem celestis exercitus dicentem: Honor et gloria Deo nostro sedenti in throno* . . . 'Universis igitur ecclesiasticis hanc observantiam damus, quam quisquis praeterierit, communionis iacturam habebit.'

² Amalarius, *De Ordo Antiph.* *Prol.*: 'Hinc notandum est necessarium nobis esse, ut alteros versus habeat noster Antiphonarius (the chant-book of the Office) quam Romanus, quoniam altero ordine cantamus responsorios nostros quam Romani. Illi a capite incipiunt responsorium, finito versu, nos versum finitum informamus in responsorium per latera eius, ac sic facimus de duobus unum corpus. Ideo necesse est, ut hos versus quaeramus, quorum sensus cum mediis responsoriorum conveniat, ut fiat unus sensus ex verbis responsorii et verbis versus.' (*Patr. Lat.* cv, 1244). It will presently be shown in the proper connexion that this was one of the striking points in the reform of the Antiphoner which Amalarius himself perceived.

³ This name is formed like (*e.g.*) that of the *Antiphona ad Offerendam*.

prevailed over the old Roman way, and even supplanted it in Rome. Here again it is shown that the Latin liturgy, as established in the Middle Ages, was not exclusively the work of the ruling powers at the centre of the Church, but proceeded from the harmonious common action of various individual churches. The liturgical creative power flourished vigorously outside Rome, and Rome has never refused entrance to non-Roman rites, but rather has given them a trial willingly, and, if they have stood the test, has adopted them herself. The adoption of the Frankish Respond in Rome took place between the time of Amalarius and that of the 11th *Ordo Romanus*,¹ i.e. between 840 and 1140. At the very beginning of this *Ordo* the execution of the Respond of the Mattins of the First Sunday in Advent *Aspiciens a longe* is set down as follows:

R. *Aspiciens a longe, ecce video Dei potentiam venientem, et nebulam totam terram tegentem. *Ite obviam ei, et dicite: *Nuntia nobis si tu es ipse *Qui regnaturus es in populo Israhel.*

Ÿ. 1 *Quique terrigenae et filii hominum, simul in unum dives et pauper: Ite obviam ei et dicite.*

Ÿ. 2 *Qui regis Israhel, intende, qui deducis velut ovem Joseph: Nuntia nobis si tu es ipse.*

Ÿ. 3 *Tollite portas principes vestras, et elevamini portae aeternales, et introibit rex gloriae: Qui regnaturus es in populo Israhel.*

Ÿ. 4 *Gloria Patri et Filio et Spiritui sancto.*

R. *Aspiciens a longe* up to the Ÿ. 1: *Quique terrigenae.*

This is the method described by Amalarius: after the verses the whole Respond is no longer repeated, but only the second half, and it is divided into as many parts as there are verses; after each verse only the corresponding section is repeated. The desire of the Romans for symmetry of form shows itself however again in the repetition of the whole Respond up to the 1st verse after the Ÿ. *Gloria Patri*. The Respond is thus formed on a clear and symmetrical plan.

The above-mentioned Respond is not the only one which possesses more than one verse. There are also in the same *Ordo* the R. *Aspicebam in visu noctis* with the Ÿ. *Ecce dominator, Ÿ. Potestas eius,*

1 This is the already mentioned *Ordo* of Benedict, Precentor and Canon of S. Peter's, which is dedicated to Cardinal Guido of Castella, who in 1143, as Celestine III, ascended the Papal throne. It is extremely important for the study of the Papal Office in the first half of the 12th century, for its composer desires to explain therein 'qualiter domnus apostolicus, curia sua et tota Romana ecclesia in praecipuis solemnitatibus et quotidianis officiis valeat se regere' (*Patr. Lat.* lxxviii, 1025).

and *ŷ. Gloria Patri*, and the *R. Missus est Gabriel* with the *ŷ. Ave Maria*, *ŷ. Dabit ei Dominus* and *ŷ. Gloria Patri*. They stand in the same Nocturn, and, so far as the repetitions go, were treated in the same way as the *R. Aspiciens*.¹ But it is remarkable that the older MSS. only exceptionally give more than one verse to a Respond. The Antiphoner of Hartker (*Cod. S. Gall* 390-1), written about 1000, has several verses for the *R. Aspiciens* and the *R. Libera me* only: this last has five.² Accordingly it appears that when the Responsorial Psalm of the Office was shortened, a set of verses survived only at the first Respond of the Church's year, in the first Nocturn of the first Sunday in Advent, for the *R. Aspiciens* stands in the first place in the MSS. of the Office. Later it was found feasible, in order either to distinguish certain feasts, or to lengthen the Night Office, to add several verses to other Responds. The MSS. of the 12th and 13th centuries are by no means poor in Responds of this kind. MS. 12044 of the Paris National Library, of the 12th century, one of the most valuable of the chant-books of the Office which have been preserved from the Middle Ages to our own time, has them for many feasts.³ Later, but for a few exceptions, the normal number was again resumed, and the Breviary of the Council of Trent has sanctioned this proportion. But the repetition after the verse or verses was always preserved in the case of the Office Respond, and in this respect it has had a more favourable development than the Gradual Respond in the Mass, which very soon lost the repetition after the verse. The reason for this striking difference lies in the fact that those who had the responsibility of the Office-chant were always clergy, who brought more intelligence to bear on the shape of the liturgical forms and on their organic structure than did the singers who were entrusted with the performance of the chant of

1 *Patr. Lat. ibid.* 1027.

2 See the photographic reproduction of this MS. in *Paléographie Musicale*, Series II, vol. I. p. 392.

3 The following are the responds in alphabetical order. *R. Agmina sacra* (fol. 238, 2 verses), *R. Alleluia audivimus* (fol. 109, 2 verses), *R. Angelus Domini descendit* (fol. 99, 2 verses), *R. Angelus Domini locutus est* (fol. 100, 2 verses), *R. Cives apostolorum* (fol. 228, 3 verses), *R. Cum inducerent* (fol. 56, 2 verses), *R. Dum staret Abraham* (fol. 69, 2 verses), *R. Fratres mei* (fol. 89, 2 verses), *R. Impetum fecerunt* (fol. 13, 3 verses), *R. Impetum fecerunt* (fol. 15, 2 verses), *R. In medio ecclesiae* (fol. 18, 2 verses), *R. Iste est Johannes* (fol. 18, 2 verses), *R. Mox ut vocem Domini* (fol. 216, 2 verses), *R. Sanctificamini hodie* (fol. 6, 2 verses), *R. Solve iubenie Deo* (fol. 152, 2 verses), *R. Tentavit Deus* (fol. 69, 2 verses), *R. Virgine cum palma* (fol. 11, 2 verses). In most of these verses the text or the melody shows that they are later additions,

the Mass from the 13th century onward. These soon became enamoured of harmonized chant music, and in other respects ignored the connexion of the chant with the Liturgy, or suppressed it altogether.

The first evidence that we have of the execution of the Office Respond by more than one soloist in Rome is in the 11th Ordo, the document of the beginning of the 12th century in which we found the same evidence about the Respond of the Mass. It handles in a striking manner the above mentioned three Responds with several verses prescribed for the 1st Sunday in Advent: the first and second singers of the *Schola* are to sing the first R., the third and fourth the second, the fifth and sixth the third. It was, no doubt, desirable not to tire the singers with the long Responds. ¹

In the Mass the Cantor of the Respond stood on the steps of the *Ambo*. It was not so in the Office: here he stood in his usual place, as Amalarius ² and his opponent Agobard of Lyons ³ tell us. The others present in the Choir sat during its performance, and only rose at *Gloria Patri*; this is already directed as early as the Rule of S. Benedict for the 3rd or rather the 4th Respond (see *capp.* 9, 11). In the 12th century, on the contrary, the two singers of the above-mentioned Advent Responds both stood before the Altar. ⁴

Amalarius again gives us an interesting insight into the technique of the chant of the Respond. He who had to intone the Respond had to take care, as the melody of the verse usually stood at a higher pitch, not to start the Respond itself too high, so as not to reach an unattainable pitch in the verse; when on the other hand, the verse was finished, the singer could start the repetition of the Respond at a higher pitch, without regard to the verse. ⁵ There was in general a tendency to sing the Responds at a higher pitch than *e.g.* the Antiphons and Hymns. ⁶ This custom was observed not in France alone: for Bishop Sicardus of Cremona (*c.* 1200) says exactly the same of the boys who sang the Gradual, ⁷ from

¹ *Patr. Lat.* lxxviii, 1027. The same direction is found in the Antiphoner, the text of which is printed by Tommasi, *l. c.* xj, p. 18.

² *De ord. Antiph.* (*Patr. Lat.* cv, 1248).

³ *De correct. Antiph.* 7. He explicitly reproaches Amalarius for that he *contra morem nocturni officii ab eminentiori loco pompaticè concrepabat* a Christmas Respond (*Patr. Lat.* civ, 332).

⁴ *Ordo Rom. Benedicti Canonici* (*Patr. Lat.* lxxviii, 1027).

⁵ *De Eccl. Off.* iij, 11 (*Patr. Lat.* cv, 1120).

⁶ *Ibid.* iv, 3 (*Patr. Lat.* cv, 1173).

⁷ Sicardus, *Mitrale*. Cf. Tommasi, *l. c.* xij, p. 12. The statement of Amalarius and

which we see that this practice also existed in the case of the Mass-Responds. It was certainly observed in Rome as well, otherwise Amalarius would certainly have stated the contrary, since he generally tried to bring the observance of his native place into accord with the Roman, and noted any difference between the Roman and the Gallican treatment of the repetition after the verse.

Besides the long lessons of Mattins there were, and still are, shorter ones in the Day Hours. They are also *Capitula*. In the monastic as in the Roman liturgy they are found at Lauds, the Little Hours, Evensong and Compline. A Respond also follows them, but it is a short one, the *Responsoriolum*,¹ also called *Responsorium breve*. The greater Responds of Mattins have the name *Responsorium prolixum* or *modulatum*² in contradistinction to it. The *Responsoriola* consist of a couple of short sentences with a melody of syllabic formation, but are otherwise in their execution pure forms of the *Cantus responsorius*. This is especially clear, because the soloist's opening portion is repeated by the Choir before the verse. They have also the *Gloria Patri*, after which the first part is repeated again in its entirety, but, like the *Responsoria prolixa*, they have no *Sicut erat*. The complete doxology belongs to the antiphonal chant only, as is still shewn by the Mass Introit and the Vesper psalmody. The use of the incomplete doxology with the Respond shews that it was a later importation into the chant, unless indeed, as is possible, it was due to melodic considerations.

In the MSS. of the chant-book of the Office (the Antiphoners), besides the Responds arranged according to the course of the Church's year, among the chants allotted to each day, there are introduced at the end some special groups of Responds, *e.g.* the *Historia Regum, Historia de Sapientia, de Job, de Tobia, de Judith, de Esther, de Esdra, de Maccabeis, de Prophetis*.³ They were sung in the weeks of summer, from the end

Sicardus is a proof that far on in the Middle Ages there was no absolute pitch, at least until the introduction of the Organ into the Church, a question which will be dealt with later in the proper connexion.

¹ See the Antiphoner of Hartker (*Cod. S. Gall* 390, 391), the Antiphoner of Tommasi *l.c.* xj, 175 and the Statutes of the Order of Sempringham in Ducange, *Glossarium*, *s.v.* *Responsorium*.

² The *Stat. abb. Rivivulp.* of the year 1157 contain the direction: 'Cantor ebdomadarius in loco suo Responsum b. Mariae non breve sed modulatum solus decantabit.' See Ducange, *s.v.* *Responsorium*.

³ *E.g.* in *Cod. S. Gall.* 390-1, in the Antiphoner printed in *Patr. Lat.* lxxviii, 831, in Tommasi, *l.c.* xj, 115, 128, 136, 139, 140, 141, 144. Also in the second Antiphoner, p. 289.

of July to Advent. The names given refer to the source of the text; they are all taken from the books of the Old Testament.

No explanation has been found for the name given to another series of responds, *Responsoria de auctoritate*, which were sung in the third and fourth weeks after Easter. ¹

¹ Prescribed under this title in *Cod. S. Gall* 390-391 and the Leipzig manuscript of Regino, which does not however, as supposed, contain Regino's autograph Tonal, but a catalogue of the chants in the order in which they occur in the Office. It is called *Breviarium*, but to-day it would be called *Directorium chori*. The *Responsoria de auctoritate* stand there (*fol.* 91 foll.) and are 14 in number as in the S. Gall MS. 391, p. 54. In addition there is as a 15th Respond *Candidi facti sunt*, with the *Ÿ. In omnem terram*. Amalarius (*Patr. Lat.* cv, 1296), has not such a long series. The explanation which he gives for the name explains nothing: 'Propterea iidem praetitulantur 'de auctoritate,' quoniam apostoli, quorum habitus praesentibus responsoriis decantatur, vice Christi auctores extiterunt Judaicae ecclesiae et gentilis.'

CHAPTER IX

THE DEVELOPMENT OF THE ANTIPHONAL CHANT OF THE OFFICE

In the Day-office the Responds have been pushed into the background by the Antiphons; even in the oldest existing books antiphonal psalmody is the rule and responsorial almost the exception. This circumstance may be explained by the fact that the Day Hours in particular are of monastic origin, and that in monasteries attention was specially directed to psalmody in double chorus. Antiphonal singing has grown so closely into this part of the Office that it almost entirely fills it up. If it were taken away from Lauds and the Day Hours, hardly anything would remain.

The antiphonal chant of the Office also has an interesting history to be recorded. It has not remained in its original form, and the contrast between the music of the Office and of the Mass is much sharper here than in the responsorial chant. The Responds of the Mass and of the Office have always kept a certain likeness to one another, in spite of differences; but the development of the antiphonal chant has followed a different line in the Office to that in the Mass. This is due to the difference in the part played by the antiphonal chant in the Mass and in the Office respectively. It has been already shewn in the proper context that the function of all antiphonal chants in the Mass is to accompany something : they form the artistic complement to the ceremonies performed at the Altar, and naturally have to take a subordinate position to these. It is otherwise in the Office. There antiphonal chanting has its own proper purpose, forms the chief consideration, and has no liturgical action to embellish. Secondly, the difference is to be noted in the personages who appear in the Office and in the Mass as liturgical singers. During the whole of the Middle Ages, and ever since, the Office was an obligation laid upon clergy and monks, who, naturally could appreciate to the full the liturgical meaning

of the chants, and who from religious conscientiousness did not easily consent to vital changes. But in the Mass, from the end of the Middle Ages onwards, the performance of the prescribed chants rested in the hands of persons in whose minds the artistic and musical element entirely predominated over the liturgical. As early as that time professional singers constantly lost sight of the connexion between the Liturgy and the liturgical chant: consequently, from the time of the rise of harmonized music onwards, the whole history of the chant of the Mass is characterized by the gradual subordination of liturgical considerations to the inclinations of the singer.¹ In the Office the musician never got the upper hand: it was, and it remained, in the faithful charge of persons dedicated to the service of God. Thus the chant of the Office had the advantage of a quieter and steadier development than that of the Mass, especially the antiphonal chant, which from the first had never been the task of the solo singers, but always of the whole congregation.

In the Mass the body which performed the antiphonal chants was the choir expressly appointed for it, and composed of professional singers. The result of this was that antiphonal chanting acquired a more attractive melodic form in the Mass than in the Office, where it always displays great preference for a syllabic style of melody. It is easy to see in the choral parts of the Mass, that the choir to which they are assigned could readily surmount harder tasks. The style of the music is the interesting mixed style made up of syllabic and semi-melismatic melody. This is true at any rate of the psalmodic forms of the Introit and the Communion, which, while rendering the text in the style of a recitative, are not lacking in a certain melodic charm. In the times however to which our oldest plainsong MSS. belong, there was still enough liturgical feeling in the singers to prevent them from going further in this direction than was possible without abandoning the antiphonal character. The antiphonal chants of the Mass never intrude into the province of solo-chant;² the border-line which separates the two styles one from another has never been overstepped. And besides, it seems only fitting that antiphonal singing should be more ornamental when it figures in the central act of Christian worship.

¹ This development was very natural when once the words of the musical parts of the Service came to be said by the celebrant at the Altar; this custom had for its result the loosening of the bond between Altar and choir; thenceforward the choir ceased to perform an important task of its own in the celebration of Mass. I shall return to this point at the proper time.

² The Offertory alone forms an apparent exception. Cf. above p. 95.

In the Office the solo singer had hardly anything to do, except in the Nocturns; elsewhere the service was confined to the alternating of the two choirs, into which the clergy or monks were divided. No one could be prominent in this; all the music was such as to be within the capabilities of every one, even of those who were distinguished neither by beauty of voice nor by skill in singing. This was from the beginning the characteristic of antiphonal psalmody; and in the Office it has never been obliged to part with it. The Antiphons adopt a very simple style of composition; only one or two notes are assigned to a syllable, seldom three. Many Antiphons are entirely syllabic, *e.g.* those for ordinary days which have no festal character. The purpose of the melodies is to prepare for the psalm-tone that follows; they are as it were a prelude to it.¹ In melodic design each conforms to the psalm-tone. The tone is simply such a formula as naturally takes shape when several persons utter the same text at the same time; it is quite unassuming, and attainable by all. It chiefly commands admiration because, though being of a severe and simple style of beauty, always unvarying and attached to all verses of the same psalm, it never becomes tedious or tiresome. The antiphonal psalm-tones of the Office belong to those elemental creations which have lost no freshness or power in their course through the centuries: they are always able to rejoice millions and uplift them to God.

It is noteworthy, and a proof of the mastery which the antiphonal form of melody exercises throughout the Office, that the simple recitative melody comes into use even when one individual performs as representative of all (setting aside of course the solo chants which follow the lessons), as happens for example at the versicles. The Short Respond also, as we have seen, is governed by the antiphonal method. Twice only in each Office does the Antiphon rise to a greater solemnity, *viz.* in connexion with the *Benedictus* at Lauds and the *Magnificat* at Vespers. Here the style, both of the melody of the Antiphon and of the psalm-tone of the canticle, approaches those of the Introit, and it reaches, especially on feast days, a high level of beauty. These compositions are masterpieces full of power to express the significance of the feast; their melody is remarkable for its

1 Amalarius *De Offic.* iv, 7: 'Antiphona inchoatur ab uno unius chori, et ad *eius symphoniam* psalmus cantatur per duos choros. Ipsa enim (*i.e.* antiphona) coniunguntur simul duo chori' (*Patr. Lat.* cv, 1180). In the 9th chapter of his Exposition of the Benedictine Rule Perez mentions the Antiphons: 'Claves et indices, ad quorum modulationem ac sonum sequens canticum psalmusque alternatim cantatur. Tonus enim totius psalmi ex tono antiphonae sumitur.' Ortigue, *Dictionnaire du plain-chant*. p. 133.

power to express the meaning of the words on Feast-days without sacrificing sublimity and grandeur. Why is it that in this place the chant is raised to a level higher than elsewhere? The key to the answer of this question is again given to us by the Liturgy. These canticles represent the liturgical zenith of the festival. Every catholic knows the sublime ceremonies with which the Officiant accompanies them. As the incense envelopes the Altar and seems to draw everything upward with it, so an elaborate chant bursts forth from the heart of the singer, which mounts still higher than the smoke of the incense, and does honour to the most High. Anyone who has once been present at solemn Vespers even in a poor village church will never forget the impression made on him; even the ordinary man is stirred to enthusiasm when the *Magnificat* is begun by the choir; each one is uplifted, body and soul, in holy joy. Thus it was also in the Middle Ages. The MSS. of the Office indicate plainly the unique position of these Antiphons, when they give them a particular name, *Antiphona ad Canticum, ad Benedictus, ad Magnificat* or *ad Evangelium, also in Evangelio*.

The survival in most cases of a whole psalm in conjunction with the Antiphon shews that a more favourable destiny has befallen the Antiphonal music of the Office than that of the Mass, or the whole of the responsorial music. In this respect the original form of the Antiphonal chant has not essentially altered. Some traces however were left in it of the changes which took place, even in the early Middle Ages, with regard to the liturgical chant, and which, as we have seen, specially involved an abbreviation of the words. The relation of the Antiphon to the psalm has shifted somewhat, and the psalmody has changed its character in consequence. Antiphony in its original form required the repetition of the Antiphon after each verse. Perhaps this combination of a shorter and a longer chant has its origin in the practices of the Greek music since the Christian Era; in any case the name *Antiphony* reveals some sort of connexion with Greek music. The repetition after every verse had the effect of lighting up the whole of every psalm with the particular thought expressed in the Antiphon; the Antiphon always recalled the point of view from which on any particular day the psalm was to be regarded; and there was besides a peculiar artistic charm connected with this structure. This archaic practice of repetition must have been long preserved, for it was still in existence when the chant of the Office in the Roman Church was set in order and fixed; and that, as will be shown, was about 600. The relation of the psalmody to the Antiphon which subsisted throughout the Middle Ages, and indeed subsists in modern times, takes for

granted this repetition after each verse. In order to link harmoniously the end of the psalm-tone to the beginning of the Antiphons, there were, even for psalm-tones of the same mode, different forms of ending, suitable to the beginning of the Antiphon, called by the name of 'Differences.' As these were utilized at the end of all the verses, and not merely at the end of the last psalm-verse, *i.e.* the *Sicut erat*, the Antiphon must have originally been repeated after each verse.¹ A practice of this kind naturally lengthened the duration of a psalm, and still more that of a whole service.² The repetition was given up first of all in the Day Office, as the whole day could not be given up to psalmody alone. This explains the direction of the Rule of S. Benedict (*cf.* p. 24) that the Day Hours are in some cases to be sung without Antiphons. Next they gave up repeating the Antiphon after all the verses at Mattins and Lauds. Traces of the original method of Antiphonal chanting are found in the Office throughout the Middle Ages and down to modern times. Amalarius, in describing the compilation of the ordinary Night Office, mentions six Antiphons which were repeated after each verse by two choirs alternately.³ On the other hand at a still later date the repetition after each verse was occasionally introduced, if it was wished to lengthen the duration of the Office: the Cluniacs, for example, so treated the Antiphons in the Mattins of S. Martin.⁴ Much later still they took to repeating the Antiphon of the canticles at Lauds and Vespers three times over, singing it thus four times altogether,

1 The Differences will be discussed in detail later.

2 *Cf.* the remark of Cassian, p. 29 above.

3 Amalarius, *De ord. Antiph.* 3 (*Patr. Lat.* cv, 1251). Contemporary with him is the statement of an anonymous writer to Bishop Batterich of Regensburg (about 814), who gives the reason for the abolition of the repetition of the Antiphon after each verse and censures the liturgical behaviour of the South German clergy: 'Contingit enim me, multa peragendo loca, audisse divina officia inordinate et sine auditus delectatione celebrari. Sunt namque nonnulli, qui tantum ob verecundiam hominum, ne forte ignavi ab ipsis judicentur, intrantes ecclesiam, sine antiphonis cursim et cum omni velocitate, ut citius ad curam carnis exeant peragendam, divinis negligenter assistant laudibus, cum in mundanis studiosi habentur operibus. Qui nesciunt, quia sancti doctores et eruditores ecclesiae, sancto spiritu et gratia Dei repleti, instituerunt modulationem in antiphonarum vel responsorium repetitione honestissimam, quatenus hac dulcedine audientium animus delectatus, ad Dei laudes et amorem caelestis patriae ardentius ascenderetur' (*Patr. Lat.* cxxix, 1 399).

4 See the Life of S. Odo of Cluny by his pupil John. 'Quia eiusdem officii (of S. Martin) antiphonae uti omnibus patet, breves sunt, et eius temporis longiores noctes, volentes officium ad lucem usque protrahere, unamquamque antiphonam per singulos psalmorum versus repetendo canebant.' Tommasi, *l.c.* 66.

before the *Gloria Patri*, and before and after the *Sicut erat*. The name given to this use was *triumphare* or *triumphaliter canere*, which well expresses the triple repetition (*ter fari*), as also its festal character.¹ Bishop Durandus of Mende (13th century) already speaks of this practice as an established custom.² It was a remnant of the old Antiphonal method. Such customs are an eloquent proof of the pleasure which was felt in artistic liturgical chant.

It sometimes happened that the Antiphon was not simply performed whole by one or both choirs together, but was divided into separate portions, which were then sung in turn by the two choirs alternately. This was called *ad Antiphonam respondere*.³ An alternation of this kind was customary in the Church of S. Peter at Rome at Epiphany, and on the Feast of S. Peter. The rubric for Mattins of Christmas is especially clear: 'At all Antiphons of the Vigil one choir answers the other, and thus we sing all Antiphons, in the body of the psalm (where necessary) and at the end, after the *Gloria* and the *Sicut erat*.'⁴ This division of the Antiphon into several parts was known elsewhere than at Rome: an *Ordinarium Rotomagensis Ecclesiae*⁵ directs that the *Magnificat* Antiphon of the 1st Vespers of the Assumption of the Blessed Virgin Mary should be repeated three times (as we have seen, this refers to the repetition before and after the *Gloria* and after the *Sicut erat*). Each time the Antiphon is to be divided into four parts: the right hand choir begins *Ascendit Christus* and sings as far as *et haec est illa*; the left hand choir continues to *in qua gloriosa*, the right again to *quo pia*, the left sings the rest. An alternation in the performance is especially refreshing at the greater Antiphons.⁶

The method of repeating the Antiphon after each verse or group of

1 Gerbert, *De Cantu* I, 504.

2 Durandus, *Rationale* 5, 8: 'Unde mos inolevit, quod in praecipuis festivitatibus antiphona ad *Magnificat* et *Benedictus* ter dicitur, sive toties canendo protelatur.' Gerbert, *ibid.*

3 This phrase has of course nothing to do with *Cantus responsorius*.

4 Tommasi, *l.c.* xj, p. 37, cf. also p. 47 for the Epiphany: 'Hodie ad omnes antiphonas respondemus,' and p. 121: 'In festo S. Petri ad omnes antiphonas vigiliae respondemus.'

5 Tommasi, *l.c.* 62.

6 For an experiment take the Antiphon *Hodie Christus natus est* of the Vespers of Christmas day and sing it in the following way: 1st choir, *hodie Christus apparuit*, 2nd choir, *hodie in terra* to *Archangeli*; 1st choir, *hodie exultant* to *dicentes*; both choirs, *Gloria* to the end.

verses still holds its place at the introductory chant of Mattins. After each division of the psalm *Venite exultemus*, the Antiphon, which is here called *Invitatorium*, is repeated in whole or in part. The same is the case at the 3rd Nocturn of Epiphany, in which the Antiphon *Venite exultemus* is several times repeated in the psalm that follows. Both examples are fundamentally identical, as they have to do with the same psalm (94).¹

The final outcome of this kind of Antiphonal chanting is the practice of singing the Antiphon before and after the psalm; this prevailed towards the end of the Middle Ages and was formally authorized by the Council of Trent.

A custom, which has completely disappeared from the present liturgy, but which was very popular in the Middle Ages, was to unite a Canticle not with a single Antiphon, but with several, so that a different Antiphon was sung after each verse. This is not to be regarded as the outcome of a liturgical license, such as occasionally broke out at the end of the Middle Ages; we have before us here a form which is connected with the original Antiphonal chanting and is certainly one of its oldest features. The Greek liturgy of the Middle Ages was familiar with a similar practice,² and the oldest MSS. contain many examples of it. Further proof of its age is found in the name given to it: it was expressed by the word *Antiphonare*³. 'To-day we Antiphon'—this or a similar rubric is found in the MSS. A chant-book of the Office in the Vatican Library,⁴ dating from the 10th century, notes at the *Magnificat* of Christmas Vespers the following 5 Antiphons:

Ant. Gloria in excelsis Deo
Virgo verbo concepit
Nesciens mater virgo
Nato Domino angelorum
Natus est nobis

¹ An interesting rubric concerning the performance of the Antiphon *Venite adoremus* in the above-mentioned Nocturn of Epiphany is found in the valuable Franciscan Breviary (*Cod.* 540 in Ludw. Rosenthal's Catalogue 102): 'Post omnes duos versus psalmi reiteretur antiphona; sed cum venimus ad proprium locum praedictae antiphonae, alte chorus hanc eandem cantat et semper reincipitur a praedicto choro versus psalmi et antiphonae semper altius incipiendo usque ad *Gloria Patri* et *Sicut erat*, et iterum magis altius antiphona cantatur in finem antiphonae.'

² For examples see Tommasi, *l.c.* xj, *praef.* 70.

³ E.g. in the Antiphoner of S. Peter's at Rome printed by Tommasi, *l.c.* xj, pp. 21, 36, 41. etc.

⁴ Gerbert, *De Cantu* I, 503. The same at Lauds and Vespers of Epiphany.

They were inserted in turn between the verses of the *Magnificat*. A MS. of the 11th century has a still more interesting intercalation of Antiphons into the Cantic. The Magnificat of the Vespers of Easter-Even there opens as usual with the Antiphon *Vespere autem Sabbati*: between the 12 verses (including the *Gloria* and *Sicut erat*) 11 other Antiphons are inserted, consisting of shorter sentences ending with Alleluia, which describe the events of the Resurrection with impressive brevity. The Magnificat is thus penetrated with the whole narrative of the Resurrection. It certainly is an interesting method of bringing the Cantic of the Mother of God into harmony with Easter. ¹

Ant. *Vespere autem Sabbati.*

Et ecce terrae motus.

Angelus autem Domini.

Erat autem aspectus.

Prae timore autem.

Respondens autem Angelus.

Venite et videte.

Cito euntes dicite.

In Galilaea Jesum.

Nolite expavescere.

Et valde mane.

Et dicebant ad invicem.

Ps. *Magnificat.*

Et exultavit.

Quia respexit.

Quia fecit mihi.

Et misericordia.

Fecit potentiam.

Deposuit potentes.

Esurientes implevit.

Suscepit Israel.

Sicut locutus est.

Gloria Patri.

Sicut erat.

There existed also in the Office the *Versus ad repetendum*, with which we have become acquainted at the Introit and Communion in the Mass. Here again it is confined to antiphonal psalmody; there is no similar verse to a Respond. In its treatment however, and in its relation to what precedes, it is not quite the same in the Office as in the Mass. In the Mass the *Versus ad repetendum* is a kind of compensation for the shortening of the psalm, and is therefore almost always taken from it; in the Office it is simply an addition for the purpose of emphasizing the character of the Feast. It therefore stands in no relation to the psalm, which is sung complete before it, even though it adopts its melody. It belongs rather to the Antiphon, and, like it, adapts its text to the festival. It is also noteworthy that the *Versus ad repetendum* appears only quite exceptionally in the Office, while the Mass allows it throughout the Church's year. Our oldest MSS. of the chant of the Mass have a verse

¹ Tommasi, *l.c. praef.* 87. This manner of performance may be assumed everywhere where several Antiphons are indicated for one Cantic as e.g. in the *Responsoriale Gregorianum* of the 9th century. See *Patr. Lat.* lxxviii, 726 foll.

of this kind at each Introit and each Communion, often even several verses. In the MSS. of the Office chant they are more rarely found, and there is never more than one verse added to the psalm. One of the oldest books of the Office chant, the *Antiphonarium Hartkeri* of S. Gall (*Cod.* 390-391), has some for several Antiphons of Saints.¹ The examples here following are taken from the MS. *Cod. Lat.* 12044 of the Paris National Library (12th century). It has for the Mattins of the Conversion of S. Paul (*fol.* 51 foll) the following antiphons with their verses:

Ant. *Saulus adhuc spirans. Ps. Caeli enarrant. V. Paternarum traditionum : amplius aemulator existens.*

Ant. *Ibat igitur Saulus. Ps. Benedicam. V. Et cum iter faceret, contigit ut appropinquaret Damasco.*

Ant. *Et subito circumfulsit. Ps. Eructavit. V. Audivit autem vocem dicentem sibi : Saule, Saule, quid me persequeris ?*

Ant. *Saule, Saule, quid me. Ps. Omnes gentes. V. Sed surge et ingredere civitatem : et dicetur tibi quid te oporteat facere.*

Ant. *Viri autem qui comitabantur. Ps. Exaudi. V. Saulus autem cadens in terram : apertisque oculis nihil videbat.*

Ant. *Paulus autem. Ps. Exaudi Deus. V. Viri autem qui comitabantur cum eo : stabant stupefacti.*

It is evident from their relation to the Antiphons that the verses are in this case a later addition. The Antiphons follow the line of the Acts of the Apostles (*cap.* 9); the verses on the contrary not only contain superfluous repetitions, but also reverse the order of the events.²

Such verses also appear at the Antiphons of the Canticles. This fact is easily explained by the solemn ceremonies which are performed during them (the censing the Altar, the Clergy or the Monks) often demanding a prolonged chant. In this case too the verse always stands in logical connexion with the Antiphon. In Rome, for example, in the 12th century to the Antiphon *Spiritus sanctus in te descendet* (Lauds of 1st Sunday in Advent) was added after the *Benedictus* the verse *Et ingressus angelus ad eam dixit*. Clearly at this point the Antiphon *Spiritus sanctus*³ was

¹ Cf. *Cod.* 390, 391 of S. Gall (I quote from the phototype edition of the *Paléographie Musicale*, series II, vol. I) pp. 284, foll., where all the Antiphons of the Office of S. Paul have their verses, and pp. 289 foll. the Antiphons of the 1st Vespers and Mattins of S. Lawrence.

² *Cod.* 12044 contains at ff. 124 foll. such *V̇V̇* for the Lauds Antiphons *de S. Trinitate*, at ff. 154 foll. for the Nocturn Antiphons of the Commem. of S. Paul, and also of the feast of S. Laurence (f. 172).

³ E.g. in the Antiphoner of S. Peter's. Tommasi, *l. c.* 21. Cf. also p. 261.

repeated. A Venetian Antiphoner of 1489 has a similar verse on the feast of S. Paul after the *Magnificat*.¹

In liturgical writings and chant-books from the 12th century onwards we first make the acquaintance of another means of lengthening the Antiphons to the canticle when necessary. To the last syllable of the Antiphon there was simply attached a long *melisma*, the so-called *Pneuma*. This practice, which was not general, but was retained in places till the 16th century, reveals the gradual decay of the feeling for alternation in liturgy and chant. *Melismata* hinder choral singing and the true antiphonal chant. When in the early days Antiphons were ornamented with *melismata*, it was understood that thenceforward they were given over to the soloists, as has been shown in dealing with the Offertory of the Mass. It is important to bear in mind that the melismatic Antiphons of the Office formed no part of its original arrangement, but were a later and inconsequent addition. In the Responds the *melismata* play an integral part; they are plentifully used especially in the last Responds of each Nocturn. The Antiphons with the *jubilus* on the last syllable seem to have been especially popular in Germany and France: a synod of Worms of 1316 speaks of them as an accustomed practice.² But there were not wanting judicious voices which were raised against it: various French synods of the 16th century tried to abolish it and to free the Office from this parasite, e.g. those of Cambrai (1565) and Besançon (1581).³

At the chanting of the Antiphons and the psalms connected with them the two choirs of clergy and monks, as now, stood facing one another, not turned to the Altar.⁴ The Antiphon was begun in monasteries, according to the direction of the Rule of S. Benedict, by the monks in turn, beginning with the Abbot (*cf.* above p. 23). In the secular

¹ Tommasi, *l. c. praef.* 64. Judging from the standpoint of the present day one would certainly have to call such additions to the official constituent parts of the liturgy unliturgical. But a judgment of this sort would not be very just to the character of the medieval liturgy. At that time the liturgical forms with their vigorous life and flow were far removed from the torpidity which was an inevitable result of the liturgical centralization of the 16th century.

² 'Quotiescunque matutinae dicuntur cum tribus vel novem lectionibus, finalis jubilus, qui dici consuevit in fine antiphonarum, obmittatur.' Gerbert, *De Cantu* I, 338.

³ The Synod of Besançon in particular speaks strongly against these additions, but then adds with reference to the legitimate *melismata* contained in the old books: 'Qui pneumatis ritum contemnunt, ipsi turpiter desipiunt,' a sentence which forcibly refutes the view upheld by prejudiced writers that an abbreviation of the richer chants was desired in the 16th century. *Cf.* Gerbert, *De Cantu* I, 506, and II, 184.

⁴ Durandus, *Rationale* 5, 2, 30. Tommasi, *l. c.* 69.

churches, in which even the Antiphonal chant was more and more handed over to the choir of singers, we learn from Amalarius,¹ that the first Antiphon was intoned by the first singer of one choir, the second by the first of the second choir. The whole choir continued the Antiphon to the end; and then came the psalm.

The texts of the Antiphons belong either to Holy Scripture or to the oldest Christian literature, the *Acta Martyrum* and the *Vitae Sanctorum*.² The former consist of the word *Alleluia*, or are taken from the psalm or canticle which follows, or else from some other part of the Bible. It is natural that the Alleluiatic Antiphons should especially fit the Office of the season of Easter, and it is so provided as early as in the Benedictine Rule (chap. 15).³ A special class of Antiphons comprises those which are formed from the words of the psalm or the canticle which follows. They are not to be placed in the same class with the Alleluiatic or with the other Antiphons: they seem to have their origin in the psalmody *in directum*. In this case too an indication was needed of the pitch of the

1 *De Off.* iv, 7 (*Patr. Lat.* cv, 1180). On the other hand the view of Tommasi that the Antiphon was sung twice before the psalm, once by each of the choirs, does not seem to me tenable, even if there were such a custom in the Mozarabic liturgy. There the Antiphon at Prime for instance runs throughout the whole year thus: 'Prævenierunt oculi mei, Deus, ad te diluculo, ut meditarer eloquia tua.' It was repeated, and thereupon followed the Mozarabic Doxology *Ÿ. Gloria et honor*, again the antiphon *Prævenierunt*, and lastly the Psalms.

2 Gevaert (*Melopée antique dans le chant de l'Eglise Latine*, pp. 189 foll.) puts forward a chronology of the Antiphons which is instructive because of many interesting observations bearing on the history of the Office. It is however open to objections. The occurrence of an Antiphon in a document does not justify the conclusion that they did not exist before.

3 In the oldest MSS. Septuagesima Sunday is still 'Alleluiatic.' The 9th century Antiphoner printed by Migne (*Patr. Lat.* lxxviii, 747) has a large number of Alleluias provided for the Antiphons of Mattins. When the Sunday was merged in the season of penance, the Alleluia was thenceforth sung only on the day before, but for that reason so much the oftener. The 11th *Ordo Romanus* of the first half of the 12th century has the rubric: 'Sabbato Septuagesimæ ad vespertum tacetur Alleluia.' *Patr. Lat.* lxxviii, 1037. In the later Middle Ages the cessation of Alleluia gave occasion for remarkable liturgical uses. At Toul for example in the 15th century the Alleluia was 'buried' the day before Septuagesima. The Statutes of the Church of the 15th century say: 'Sabbato Septuagesimæ in nona conveniunt pueri chori feriati in magno vestiario, et ibi ordinent sepulturam Alleluia. Et expedito uno Benedicamus procedant cum crucibus, tortiis, aqua benedicta et incenso, portantesque glebam ad modum funeris, transeant per chorum et vadant per claustrum ululantes usque ad locum, ubi sepelitur: ibi aspersa aqua et dato incenso ab eorum altero redeant eodem itinere.' For a yet stranger practice cf. Ortigue, *Dictionnaire du Plain chant*. 107.

psalm-tone, which could then follow on with the first or another verse of the psalm or canticle. Within the psalm and at the end no antiphonal repetition needed then to be inserted. This recalls the practice still prescribed at Sunday Vespers for starting the *Dixit Dominus* where the Antiphon and the first psalm-verse are one and the same. In this case there is good evidence of the derivation of the custom from the psalmody *in directum*. The melody of the words *Dixit Dominus* serving as intonation of the Antiphon is in fact nothing but the beginning of the oldest form of the 7th tone. Thus the psalm has, properly speaking, an Antiphon at the end only, and none at the beginning, and is a *cantus in directum*. The Antiphoner of S. Peter's in Tommasi contains several similar examples e.g. ¹

Ant. *Confitebor tibi Domine in toto corde meo.* Ps. *In consilio.*

Ant. *Miserere mei Deus.* Ps. *Secundum.*

Ant. *Credidi propter quod locutus sum.* Ps. *Ego autem.*

The Antiphon-texts taken from the Acts of the Martyrs or the Lives of the old Roman Saints form the latest constituent part of the medieval collection of Antiphons.

In even the oldest MSS. of the Office there is a series of Antiphons which prove to be paraphrases of Canticles,—of the *Cant. trium puerorum* 'Benedicite omnia opera,' of the *Cant. Zachariae* 'Benedictus Dominus Deus Israel,' and of the *Magnificat*; they are accordingly called *Antiphonae de prophetia Zachariae* and *de Hymno S. Mariae*. They are given in a MS. as early as the 9th century (the *Responsale Gregorianum* in *Patr. Lat.* lxxviii, 839). These expansions of the texts of the Canticles are interesting memorials of the pleasure which was taken in the Liturgy in the Middle Ages. I here subjoin the *Antiphonae de Cantico S. Mariae* as contained in *Cod. S. Gall* 390, p. 230.

Ant. *Magnificat anima mea Dominum.*

Magnificat anima mea Dominum et sanctum nomen eius.

Magnificat anima mea Dominum.

Magnificet te semper anima mea, Deus meus.

Magnificamus te, Domine, quia fecisti nobiscum magnalia, sicut locutus es.

Magnificamus Christum Regem Dominum, quia superbos humiliat et exaltat humiles.

Exsultat spiritus meus in Domino Deo salutari meo.

¹ Tommasi, l. c. xj, p. 52.

In Deo salutari meo exsultavit spiritus meus.
Exsultavit spiritus meus in Deo salutari meo.
Quia respexit Deus humilitatem meam, beatam me dicent omnes generationes.
Respexisti humilitatem meam, Domine, Deus meus.
Respexit Dominus humilitatem meam et fecit in me magna, quia potens est.
Quia fecit mihi Dominus magna, quia potens est et sanctum nomen eius.
Fecit mihi Deus meus magna, quia potens est.
Sanctum est nomen tuum, Domine, a progenie in progenies.
Misericordia Dei et sanctum nomen eius super timentes eum.
A progenie in progenies misericordia Domini super timentes eum.
Fecit Dominus potentiam in brachio suo et exaltavit humiles.
Fac Deus potentiam in brachio tuo, et exalta humiles.
Deposuit potentes, sanctos persequentes, et exaltavit humiles, Christum confitentes.
Exalta Domine humiles, sicut locutus es.
Esurientes replevit bonis Dominus, et potentes divites dimisit inanes.
Suscepit Israhel puerum suum, recordatus Dominus misericordiae suae.
Suscepit Deus Israhel puerum suum, sicut locutus est Abraham et semini eius, et exaltavit humiles usque in saeculum.
Sicut locutus es ad patres nostros, Domine recordare misericordiae tuae.
Ad patres nostros Dominus locutus est a progenie in progenies.
Abraham et semen eius usque in saeculum magnificat Dominum.

A few more kinds of Antiphons are here enumerated, which have been provided with special names in the MSS. and by ritualists. I mean the Antiphons *de cruce*, the *Antiphonae majores*, and a series of alleluiaic Antiphons which were not so originally. The Antiphons *de cruce* or *ad crucem* are found only in the monastic and the Milanese Offices, and refer to the Commemoration of the Holy Cross, which is peculiar to these Offices: cf. the Lauds of Christmas Day in *Cod. S. Gall* 390, in the tables at the end of the next Chapter. The *Antiphonae majores* are the Antiphons sung at Vespers and also at Lauds on the last days before Christmas, which all begin with O, and on that account are called also the O-Antiphons. Their number varies: the oldest known Office MS.,

the *Responsale Gregorianum* of Compiègne,¹ of the 9th century, has 9 of them, the S. Gall Antiphoner of Hartker of the 10th century (*Cod.* 390 S. Gall) has 12, a Roman Antiphoner of the 12th century (edited by Tommasi) has 7. According to Amalarius² they were sung at *Magnificat*, at Vespers; the last named Roman Antiphoner prescribes them for *Benedictus* at Lauds. Lastly, of Alleluiatic Antiphons, which were originally used with other texts, there is a fair number: as we shall return to them in the SECOND PART, only one example is here given to explain the peculiarity of these Antiphons. *Cod.* 12044 of the National Library at Paris has the melody of the Antiphon *Angelus autem Domini* twice; once with the well-known text with which it is still associated to-day, and afterwards with a tenfold Alleluia; the adaptation to the latter text is carried out syllable for syllable: instead of the four syllables *Angelus au* the four syllables *Alleluia* are sung, and so on.

When Antiphons were provided for the lesser Day Hours (which were originally said *in directum*, *i.e.* without Antiphons) they were almost always taken from other parts of the Office, especially Lauds; consequently many MSS. give no Antiphons at all for these Hours, or else one Antiphon was made to suffice for the whole Hour, even when it comprised many psalms. It appears that at Lauds also several psalms were sung under one Antiphon, and in many Offices of the season of Easter the whole set of psalms had for Antiphon only the word *Alleluia*, otherwise it was the rule, particularly in the oldest part of the Office, the Nocturns, that each psalm should have its own Antiphon.

It is interesting to recall the distribution of the psalms among the Hours of the Office. The three *Nocturns* make use of the series Ps. 1-108 with a few exceptions; Ps. 109-147 belong almost exclusively to *Vespers*. The psalms which are not taken up by either of these two series are distributed over the remaining parts of the Office; so that *Lauds* claim psalms 5, 39, 42, 50, 62, 64, 66, 80, 91, 92, 99, 142, 148, 149, and 150, *Prime*, Ps. 21-25, 53, 117 and part of 118, *Terce*, *Sext* and *None* the remaining parts of Ps. 118, and finally *Compline* Ps. 4, 30, 90 and 135. The Nocturn and Vesper psalms follow straight on in numerical order from the beginning; on the contrary those of Lauds, Compline, and (in part) those of Prime are selected with reference to the character of the Hour concerned. Thus Lauds refers to the dawn, or to the Resurrection of our Lord which took place in the early morning. Nocturns and

¹ Printed in *Patr. Lat.* vol. lxxviii.

² *Patr. Lat.* cv, 1264.

Vespers were arranged at the same time and after the same principles, the first two thirds of the Psalter being allotted to the former and the remaining third to the latter. The arrangement of the psalms at Lauds resembles that of Prime, while the three lesser Hours, Terce, Sext and None, fall into a group by themselves. This distribution of the psalms is now observed only on ferial days: on the greater Feasts of our Lord, and of the Saints, the numerical succession is abandoned in the Nocturn and Vesper group, and such psalms of the two groups are chosen as appear to be especially suited to the feast. This is not the case at Terce, Sext, None and Compline, which are invariably composed of the same psalms throughout the ecclesiastical year. These arrangements, carried out from such different points of view, disclose some hidden interesting facts about the development of the Office in general. ¹

The custom of calling chants which have no psalm or psalm-verse, Antiphons is of comparatively late date. Perhaps the *commemoratio* or 'Memorial' led to it. In old times the memorial of a feast was kept, not by the complete Office belonging to it, but by a Respond, an Antiphon with the *Ÿ. Gloria Patri* and *Sicut erat*, and the saying of a collect. It thus comprised a specimen of each of the forms which made up the constituent parts of an Office. ² In the case of the Antiphonal psalm the only existing part left is the Doxology. When this also is left out the last stage of the development of the Antiphonal chant has been reached, in other words its complete dissolution has taken place. A mere piece of chant survives without any distinctive structure. The best known examples of this are the four Antiphons in praise of the Blessed Virgin, with which for a long time the Office has concluded: *Alma Redemptoris mater*, *Ave Regina coelorum*, *Regina coeli laetare*, and *Salve Regina*. Originally however they were joined to psalms, and thus were Antiphons proper. The Antiphoner of S. Gall 390, 391, in the parts written by Hartker and therefore belonging to the 10th century, has as yet none of these chants: on p. 10 of *Cod.* 390 are the Antiphons *Alma Redemptoris mater* and *Salve Regina* (with three verses)³ in the Office of

¹ On the distribution of the psalms in the Middle Ages cf. Brambach, *Psalterium* (*Sammlung bibliothekwissenschaftlicher Arbeiten*, ed. Dziatzko, part I, p. 15), and Cabrol, *Livre de la prière antique*, p. 18 foll.

² John of Avranches, *De Eccl. Off.* See Tommasi *l.c.* ix, *Isagoge liturg.* xiiij, 22.

³ It is also a Respond and runs with the verses: 'Salve Regina misericordia . . . O clemens, O dulcis, O pia Maria. *Ÿ.* 1: Virgo clemens, virgo pia, virgo dulcis, O Maria, exaudi preces omnium ad te pie clamantium. *Ÿ.* 2: Virgo, mater ecclesiae, aeternae porta gloriae, ora pro nobis omnibus, qui tui memoriam agimus. *Ÿ.* 3: Gloriosa Dei mater,

the Annunciation of the Blessed Virgin Mary, in writings and neums of the 13th century. The Paris MS. 12044 of the 12th century gives the Ant. *Alma redemptoris* (fol. 177) at Sext of the Assumption of the Blessed Virgin Mary, the Ant. *Ave Regina* at None of the same day. In the Antiphoner of S. Peter's at Rome of the 12th century, published by Tommasi, the *Regina coeli* stands as an Antiphon of the Octave of Easter.¹ These Antiphons were deprived of their connexion with psalm or psalm-verse when they were placed at the end of the *Horae Diurnae*, as Gregory IX ordered in the case of the *Salve Regina* in 1239.² But there are chants of this kind without psalm or psalm-verse in MSS. as early as the 10th century; e.g. at the end of *Cod. S. Gall* 339 there stands a large number of Antiphons for the *Litania major*, *Ad postulandam pluviam*, *Pro serenitate*, *Ad deducendas reliquias* etc.: likewise in *Cod. Einsiedl.* 121 at the end. The name 'Antiphon' only attaches to these chants in an improper sense, as is shown by their texts: they nearly all have the form of a prayer.³

If we glance over the devious path along which the development of Antiphonal chanting has gone from the 4th century till recent times, it shows itself to be in all essentials a retrogression from a rich and artistic form to simplicity. The repetition of the Antiphon after each verse of the psalm, such as was customary in the earliest times of antiphonal chanting, created a structure of great aesthetic importance, which is somewhat on a parallel with the modern form of the *Rondo*. This structure became still more interesting when not merely one Antiphon but several alternated with the verses of a psalm or canticle; in this case, by securing a real connexion in the Antiphons, care was taken that the whole unit, the psalm and its Antiphons, did not fall to pieces. As we have seen, many *Antiphonae ad Evangelium* are memorials of this stage of Antiphonal chanting. Since both forms of Antiphony protracted the service of the monks and clergy to a great length, abbreviation naturally suggested itself, at least at the ordinary performance of the Office. The result was that

cuius natus est et Pater, esto nobis refugium apud Patrem et Filium.' One can see from their rhythmic form (with rhymes) that these Verses are not part of the original. Until recent times Hermann Contract has been looked upon as the composer of the *Salve Regina*: wrongly as Fr. Gabriel Meier proved at the Catholic congress of Savants at Munich in 1900. See the *Acts* of the Congress, p. 160.

¹ Tommasi, *l.c.* xi, p. 100.

² Bäumer, *Breviersgesch.* 261 and 353.

³ Thus an *Antiphona in tempore mortali* runs: 'Libera, Domine, populum tuum de manu mortis et plebem istam protegat dextera tua, ut viventes benedicamus te Domine.' *Cod. Einsiedl.* 121, p. 405.

in the end the Antiphon was sung only before and after the psalm, no longer during it. This new kind of antiphonal chanting, which is not wanting in artistic effect (we recognize it in the type ABA), was found to be so suitable that it has held the field in the Middle Ages as well as in modern times as the normal form of antiphonal chanting in the Office. The custom of only intoning the Antiphon before the psalm, and not singing it entire till after the psalm, comes from a time when the aesthetic structure of a liturgical whole was no longer well understood, and quite disregards the fact that the simple intonation before the psalm often gives no logical sense at all. ¹ A final stage led the antiphonal chant to a state of complete dissolution, wherein a simple chant without any psalmodic melody is called Antiphon. None of the constituent elements of the antiphonal chant, neither the alternate chanting nor the connexion with a psalm or psalm-verse, exists here any longer: no further modification of the antiphonal chant in this direction was possible. It was fortunate for the structure of the Office that this form only occurred in a few cases, which form an exception.

¹ It has never contented the liturgical student: 'What is the use,' says Tommasi, (*l.c.* xij, 5), 'of such fragmentary phrases, the words of which give no complete sense, and the melody of which does not clearly indicate the mode of the Antiphon according to which the psalm is to be sung?' At the Introit of the Mass the Antiphon is still sung complete before it is time for the psalm-verse, both on ordinary days and festivals. It sounds inartistic when the Antiphon after the verse is replaced by organ-playing, for then every trace of antiphonal chant has disappeared; and it is to be wished that with a growing feeling for liturgical beauty this concession may cease to be adopted. The form ABA which, as has been shown, forms the basis both of the Alleluia and the early medieval Gradual-responsory, is one of those types which serve to restore organic connexion and comprehensive unity: according to it the Creator made the body of man, in which harmonious parts are grouped symmetrically round a centre. In the liturgical chant, if it be a work of art (as it was in the Middle Ages), repetition has ample justification. It is superfluous to expound it (to do so would betray an ignorance of the fundamental laws of aesthetics) for it governs all musical forms.

CHAPTER X

THE DEVELOPMENT OF THE OFFICE HYMNS

A new era of Greek hymnology began in the 7th century. Its chief figure is Romanus, who lived probably in the first half of the 8th century.¹ He worked in Emesa, Berytus, and finally Byzantium. His most famous composition was a Christmas hymn which was performed with much pomp, not only in church but also at the Imperial table, up to the 12th century. His poems mark the final transformation of the classic metre, which had already taken place in the older Syrian hymnody, and the method of scansion by quantity was almost entirely given up. Before and after him other distinguished composers of hymns were Anastasius of Sinai, Sergius the Patriarch of Constantinople, (who later joined the Monothelites, and whose poem in honour of the Mother of God is still solemnly sung in the Greek liturgy), also Sophronius, Patriarch of Jerusalem (†638), two Cretan Archbishops named Andreas in the 8th century, S. John of Damascus of the same date, etc. As a result of the Iconoclastic controversy in the 8th and 9th centuries, much that was very ancient was banished from the liturgical books of the Greeks; and it cannot always be decided what compositions are due to the Fathers of

¹ He lived under one of the two Emperors who bore the name Anastasius. The first reigned 491-518, the second 713-716. Accordingly he is placed in the first part of either the 6th or the 8th century. Latterly the 8th century seems to have been the alternative fixed upon. See Krummbacher in the *Abhand. der Bayer. Akad. der Wissenschaft* 1899, vol. II, pp. 1 foll. It would add support to this hypothesis, if the 'Romanus' mentioned by authors at S. Gall proved to be not a Roman singer (which is very improbable) but the personification of the influence of Byzantine singers appearing at S. Gall from the 8th century onward,

Greek Hymnody. The Greek monasteries in Italy have maintained the old traditions better than those of the East. ¹

The Latin Church also had plenty of gifted composers of hymns, who took S. Ambrose and his immediate successors as their model. In the first half of the 5th century there flourished Sedulius, ² author of the hymns *A solus ortus cardine* (Christmas) and *Hostis* now *Crudelis Herodes Deum* (Epiphany); Claudius Mamertus (†473) is spoken of as the author of the hymns *Pange lingua gloriosi lauream certaminis* and *Lustra sex qui jam peregit*. Pope Gelasius (†496) also belongs to this list; for the *Liber Pontificalis* says of him, that he composed hymns after the pattern of Bishop Ambrose. ³ The hymn on S. Peter and S. Paul was written by Elpis, who is said to have been the wife of Boethius. In the Mozarabic Breviary there are to be found hymns by Ennodius, Bishop of Pavia (†521). In the Roman are some of Venantius Fortunatus, Bishop of Poitiers (†c. 600); the most famous of them are *Vexilla regis prodeunt* (Passiontide), *Quem terra, pontus aethera* (now *sidera*), *O gloriosa domina* (now *virginum*, both of these *de S. Maria*), and *O redemptor, sume carmen* (sung at the consecration of holy oil on Maundy Thursday). To Pope Gregory I. are ascribed *Primo dierum omnium*, *Nocte surgentes vigilemus omnes* (Sunday Mattins), *Ecce jam noctis tenuatur umbra* (Lauds), *Lucis creator optime* (Vespers), *Audi benigne conditor* (Lent), and *Conditor* (now *Creator*) *alme siderum* (Advent). ⁴

In the 7th century hymns were composed for the Spanish Office by John, Bishop of Saragossa (†631), Isidore of Seville (†c. 635), Conantius Bishop of Palencia (†639), Eugenius II of Toledo (†658) and Julian of Toledo (†690). In the 8th century there flourished the Venerable Bede (†735) the English Theologian, Paul Warnefrid (†c. 797) famed as the composer of the *Ut queant laxis* (S. John Baptist), and others. The hymn *Veni creator spiritus* is by an improbable tradition ascribed to Charlemagne. ⁵ Theodulf of Orleans (Bishop in 788) is the composer of *Gloria, laus et honor* (Palm Sunday procession). Somewhat later is Rhabanus Maurus, Archbishop of Mainz who died in 856.

The hymns soon won for themselves great popularity, so that they threatened to throw into the shade the older constituent parts of the Office.

¹ Bäumer in the *Kirchenlexikon*, vol. VI, art. 'Hymnus.'

² We have already spoken of his *Carmen paschale* on p. 61. Cf. also the last chapter of this book.

³ *Lib. Pont.* I, 255.

⁴ *Patr. Lat.* lxxviii, 849.

⁵ Chevalier, *Poésie liturgique au moyen âge*, p. 89.

Many of them were more expressive of the subjective feelings of their composers than of correct Church doctrine: and thus they met with much opposition, as being forms of prayer and chant not drawn from Holy Scripture. This hostility found expression at the Council of Braga (563), and the hymns were rejected on the ground of the decree of the Council of Laodicea (middle of the 4th century), which allowed nothing but the text of Holy Scripture¹ to be used in the liturgy. Other Church councils were more favourable to the hymns, *e.g.* those of Agde (506) and Tours (567), the latter, it is to be observed, four years after the decision of Braga. But the movement hostile to the hymns seems to have found even more important supporters in Spain, for once again in 633 the Council of Toledo took the opportunity of speaking out energetically on behalf of the hymns and of threatening their opponents with excommunication. In answer to the objection that they are not contained in the Canon of Holy Scripture, the Fathers of the Council pointed out that by the same reasoning *Gloria Patri*, *Gloria in excelsis*, and many of the lessons would have to be abolished.²

When once introduced into the Milanese liturgy by the father of Latin hymnody, the hymns became a popular constituent part of the Office wherever there was a liturgical connexion with Milan, and especially in Gaul and Spain. The direction of the Rule of S. Benedict (*cap.* 9), which orders a hymn for each Hour, was very favourable to their extension, as were the similar directions in the rules of Aurelian and Caesarius. We cannot exactly determine when hymns found an entrance into the Roman Church, *i.e.* into the Offices of the secular clergy, for the monks were much earlier bound to the use of them by their Rule. When Popes like Gelasius and Gregory I. composed hymns, one would imagine that they made provision for their liturgical use. Moreover the Church of England was acquainted with hymns as early as the 7th century,³ and this suggests their use in the Roman Office of the 7th century; for in its liturgical practices the English Church stood in more direct and often in more thorough accord with Rome than others. On the other hand we know from Amalarius⁴ that the Roman Office in the first half of the 9th century admitted no hymns: moreover they are not mentioned in the

1 Cf. above p. 38.

2 Bäumer, *Breviargeschichte*, 327, Gerbert, *Vet. Lit. Alem.* II, 828.

3 Aldhelm, Bishop of Sherborne (†709), in a poem in praise of the king's daughter Bugge, who had erected a Church, mentions the chanting of hymns, psalms, and responds (*Patr. Lat.* lxxxix, 290).

4 Gerbert, *Vet. Lit. Alem.* II, 828.

Ordo of Benedict, Canon of S. Peter's (first half of the 12th century).¹ From this we must conclude that the Office of the secular clergy in Rome, in contrast to that of other Latin churches, invariably consisted of psalmody, reading and prayer only: and when Rhabanus Maurus (middle of the 9th century) declares hymns to be in use in all the Churches of the West,² the Roman is to be excepted. The Office of the papal chapel however, which took shape from the second half of the 12th century onward, and through its adoption by the Franciscans in the 13th century became of such decisive importance in the further development of the Breviary, gave to the hymns that position which they have possessed uncontested since the end of the Middle Ages.³ From this it would appear that they penetrated into the Roman Church in the second half of the 12th century. On the other hand it is argued that the *Breviarium Curiae Romanae* can scarcely have introduced the hymns; any enrichment and extension of the Office is quite contrary to the tendency of this Breviary, which aimed throughout at abridgement. So on this account we must place the adoption of the hymns by Rome at a somewhat earlier date. The oldest existing Roman Office books which have admitted the hymns do not put them together with the Antiphons and Responds on the respective days to which they belong, but at the end of the book, in an appendix.⁴ Even down to the present time the Roman Breviary has no hymn for the last days of Holy Week nor for Easter-week: in the latter place there is sung instead the Respond *Haec dies*.⁵ The Breviaries of Lyons and of Vienne until recent times had scarcely any hymns.⁶

1 *Patr. Lat.* lxxviii, 1025 foll.

2 *De Instit. Cler.* II, 49: 'cuius celebritatis (of the hymns) devotio dehinc per totius occidentis ecclesias observatur' (*Patr. Lat.* cvij, 362).

3 See the *Breviarium sec. consuet. Curiae Romanae* belonging to the 3rd decade of the 13th century, in the possession of the bookseller Ludw. Rosenthal (*Cat.* 102, No. 540).

4 The second part of this 'Introduction' will give the melodies of the above-mentioned Franciscan Breviary.

5 This Respond must have originally been a simple Versicle with a Response, like many others in the Office. But in very early times it was usual to sing it as a *Responsorium prolixum*, and it was all the easier to do this as the Mass of the day had the same text for the Gradual. The melody used at the Mass was thus simply taken over for use at the Office. Accordingly the Antiphoner of Hartker (*Cod.* 391 of S. Gall, p. 38) writes expressly R7. G. *Haec dies*—that is *Responsorium graduale*—and not, as in the case of the other Office Responds, simply R7. The *Ordo* of the Roman Canon Benedict (12th century) says: 'Versus *Haec dies quem fecit Dominus* cantatur sicut graduale' (*Patr. Lat.* lxxviii 1042).

6 Gerbert, *De Cantu* I, 253. Walafrid Strabo in his *De Reb. Eccl.* 25 (*Patr. Lat.*

Ambrose's hymns, unlike the verses of the classic poets, were restricted to the style of popular poetry. Its chief form, the *Versus Saturninus*, had dominated the oldest poetry of the Romans, but after the 3rd century B. C. it had to give way before the Greek metres that invaded Rome; and from that time forward it was used only in the popular poetry. It has the form

◡ ◡ ◡ ◡ ◡ ◡ || ◡ ◡ ◡ ◡ ◡

when treated from the point of view of *quantity* or

. ||

when treated as a verse with a rhythm depending upon *accent*.¹ In the first case it consists of alternating short and long syllables; in the second case of alternating unaccented and accented syllables. The *caesura* in the middle divides it into two half-verses of opposite character: the first is a combination of *iambics*, the second a combination of *trochees*. Accordingly the Latin hymn writers were especially fond of iambic or trochaic metres. By adding one syllable to the first part of the Saturnine verse an iambic dipody is obtained, and we have the metre used by S. Ambrose:

Ætérne rerum conditor

From the second half of the Saturnine verse there developed the trochaic counterpart of the iambic dimeter:

Áve maris stella

Iambic and trochaic tripods and tetrapods are also found. Even when hymns were outwardly based on an exact imitation of classical models, metrical licenses penetrated to them, derived from popular poetry. In the Ambrosian hymn *Conditor alme siderum* we have:—

Castus amor saluus erit

cxiv, 956), tells us the interesting fact that in some countries hymns were also sung during Low Mass (*Missa privata*); the Patriarch Paulinus of Friuli introduced this use. Walafrid adds that this very worthy man could not have introduced this practice without strong reason. Cf. Gerbert, *De Cantu* I, 355.

¹ Philologists are not agreed upon this question. Cf. Gleditsch, *Metrik* in Ivan Müller's *Handbuch der klass. Altertumswissenschaft*.

where short syllables with an accent take the position and function of long ones. Perhaps such things as these came in when the Latin poets became acquainted with the rhythmic accented poetry of the Orientals. It would be difficult to decide with certainty how much was due to the Latin popular poetry and how much to this new conception of verse. But whether the one or the other view be taken, the result is the same, namely a gradual assimilation of the *quantitative* poetry, in which the stress goes with the long syllables, to the *rhythmic*, which takes account of the raising and lowering of the voice, of accented and unaccented syllables. Throughout the Middle Ages the metrical and antique, and the unmetrical, rhythmic forms of poetry go on side by side. The latter is characterized by the Venerable Bede as follows: 'Rhythm is an arrangement of words which is harmonious and pleasing to the ear, and depends not on metrical considerations, but on the number of syllables, according to the custom of popular poetry: but even in rhythm the artistic disposition of them (*ratio*) will also be found.'¹ We recognize the combination of both conceptions of verse in later hymns, such as e.g. *Sacris solemniis juncta sint gaudia*, where the more antique versification and the rhythmic arrangement of syllables peaceably alternate one with the other. Rhyme also, which forms a kind of punctuation for the ear, begins now gradually to gain ground. The same hymn is instructive in this respect: but the beginnings of it are already traceable in some hymns of Ambrose, where, again in imitation of popular poetry, lines occasionally end alike: thus we have in the hymn *Intende qui regis Israel*,

*Veni Redemptor gentium,
Ostende partum virginis,
Miretur omne saeculum,
Talis decet partus Deum.
Non ex virili semine,
Sed mystico spiramine etc.*

The ancient avoidance of the hiatus disappears. The ancients evaded it by elision, but it offers no difficulty to the singer. On the contrary, the vowels form the musical element in language, that which enables language by its sound to enter into union with singing, for one cannot sing consonants: consequently a succession of vowels is far from being unmusical. The musical languages of the South are thus especially full of vowels undivided by consonants, and in Italian even the diphthongs are separated. In singing, the hiatus gives no trouble at all, but elision

¹ *Patr. Lat.* x, 173.

and contraction do. Some hymns, following the model of Old Testament canticles, are constructed alphabetically, the first strophe beginning with A, the second with B, etc.: as e.g. the hymn *A solis ortus cardine*, whose second strophe begins with *Beatus auctor saeculi*, the third with *Castae parentis viscera*, the fourth with *Domus pudici pectoris*, and so on.

Most of the hymns used in the Middle Ages are formed, like those of Ambrose, of stanzas of four *iambic dimeters*. As a specimen of *iambic trimeters* it is usual to cite the verses of the hymn of S. Peter and S. Paul, *Aurea luce et decore roseo*.

Trochaic formation is also not uncommon: the verse consists either of three trochees, as in the hymn *Ave maris stella*, which has a stanza consisting of four such lines, or of four, as in the hymn *Stabat mater dolorosa*: here the stanza consists of three lines, in the last of which one syllable is wanting (a catalectic conclusion). In the hymn *Pange lingua gloriosi praelium certaminis* each line is composed of eight trochees: each is catalectic and three form one stanza.

Other hymns are written in the sapphic measure, consisting of three eleven-syllable sapphic lines, and one five-syllable adonic line, as *Nocte surgentes vigilemus omnes*, *Christe sanctorum decus angelorum*, and *Ut queant laxis resonare fibris*.

The hymns *Inventor rutili dux bone luminis* and *Sanctorum meritis inclyta gaudia* are composed of asclepiads and glyconics.

There are also instances of the distich made up of a hexameter and a pentameter: *Salve festa dies, toto venerabilis aevo*, and *Gloria, laus et honor tibi sit, rex Christe redemptor*.

The hymn-melodies, as we know, were originally quite simple and popular.¹ But as in the course of the Middle Ages the tendency made itself increasingly felt to exclude the congregation from singing in church, and to leave the music entirely to the singers who were employed for that purpose, there was less and less reason for keeping entirely to the old syllabic form of melody. The singers naturally aimed at having melodies which were musically interesting and effective for the hymns, especially on feast days.² As a matter of fact the hymn melodies of the Office in

¹ The hymns in the Roman ferial Office were still syllabic at the beginning of the 14th century: 'unicam atque facilem habent notam,' says Ralph of Tongres, *Propos.* 13 (in Gerbert, *De Cantu* I, 510), and this is entirely corroborated by our own MSS.

² Ulric, *De. Ant. Cluniac. Consuet.* II, 25, says of the Easter hymn that it was as simple as those of ordinary days; he wished therefore for a richer melody. Gerbert, *l.c.* I, 511.

our oldest MSS. are not all syllabic ; there are among them forms as fully developed melodically as those in use to-day. This holds good especially in the case of the hymns which appear in the pre-eminent, most exalted part of the services, the Mass, like the hymn *Pange lingua gloriosi*, as used on Good Friday. This melody, even in the oldest MSS., is of an ornate style, and far in advance of the syllabic method of composition : here the metrical considerations proper to the verses are to some extent obscured, and the laws of musical rhythm take their place.

Almost all the Office hymns of the Middle Ages are written either in metrical or in rhythmical form. But there are in the background signs of an older kind, whose structure, like that of the psalms and the other relics of Semitic poetry, rests rather on a law of parallelism between the parts. Among these may be classed the short Doxology, *Gloria Patri*, which is attached to the last verse of a psalm (the great Doxology *Gloria in excelsis*, as we have seen, figures among the chants of the Mass); also the *Te decet laus* of the Benedictine Office (p. 37). But the chief representative of this series is the so-called Ambrosian Hymn of praise, the *Te Deum*, which is mentioned as early as the rule of S. Benedict. The question as to the origin of this composite hymn, and of its original form, has not as yet been solved. The structure of the melody, as handed down in very old MSS. of the Office, seems to point out that the part beginning *Aeterna fac* is of later origin : the first part is referable to the time when only Christian Martyrs received liturgical veneration ; at any rate they alone are mentioned besides the Apostles and Prophets, and there is no mention of the Confessors who distinguished themselves by heroic virtues without actually laying down their lives for divine truth.

The *Te Deum* belongs to the fixed plan of the monastic Office, and is given in the MSS. from the oldest chant-books of the Office onwards, from the Antiphoner of Bangor,¹ written towards the end of the 7th century, down to the present day. In Rome its use was in the time of Amalarius (9th century) still limited to the birthdays of the Popes, and it was not a regular item of the Office.² In the middle of the 12th century however it was in almost daily use in Rome, as we learn from the 11th *Ordo* of Benedict, Canon of S. Peter's.³ It was sung like an antiphonal

¹ Preserved in a MS. of the *Ambrosiana* at Milan, and printed by Muratori in the 4th vol. of the *Anecdota Ambrosiana* (1713), and recently phototyped as vol. 4 of the publications of the *Henry Bradshaw Society* (1893).

² *Patr. Lat.* cv, 1246.

³ *Patr. Lat.* lxxviii, 1027.

psalm, verse and verse about, by the two halves of the choir,¹ a method of performance which was the natural result of its structure, and to which the melody was adapted. The verses from *Per singulos dies* onwards were sung rather louder than the preceding ones, as Durandus tells us.² Its most frequent position was the conclusion of the third Nocturn on Sundays and festivals: it was so popular there that it even supplanted the third Respond.³ Moreover it soon became the hymn for general use in public and solemn thanksgiving, and for this purpose took the place of the *Gloria in excelsis*. To-day it is familiar to the clergy as part of the Office, and to the people as an inspiring song of praise to the grace of God.

The structure of the Office, monastic as well as secular, may be studied in the following tables, in which there are given the musical portions of the Christmas Office. The authorities used for the monastic Office are the Hartker Antiphoner (*Cod.* 390 S. Gall of the 10th century), and *Cod.* 12044 of the Paris National Library of the 12th century; for the secular Office, the *Responsale* of Compiègne of the 9th century, (printed by Migne in *Patr. Lat.* lxxvii), the Antiphoner of S. Peter's at Rome of the 12th century (printed by Tommasi and quoted from Gallicioli's edition of the works of Gregory the Great, vol. xi),⁴ and a MS. of the beginning of the 13th century in the possession of the bookseller Ludw. Rosenthal at Munich, containing a Franciscan Breviary *secundum consuetudinem Curiae Romanae*. It will not be difficult by a comparison of these five MSS. to form an adequate idea of the difference between these two Offices, and also of the variations which are to be found in MSS. of the same Office.⁵ The tables will place the fact beyond all doubt that in the Middle Ages the music of the Office was not nearly so uniform as the music of the Mass.

¹ It is thus prescribed in the *Hirschau Constitutions*. Gerbert, *De Cantu* I, 488.

² Gerbert, *Ibid.*

³ Ralph of Tongres, *Prop.* 12, Gerbert, *l.c.* 512. Cf. also the MSS. of the Secular Office of the 12th and 13th centuries, from which the Christmas Office printed at the end of this chapter is taken.

⁴ This Antiphoner has two Offices for the Feast of Christmas. In the tables the second only is utilized, as it corresponds more closely with those of other books.

⁵ Even the verses of the Responds vary in MSS.

In particular, special attention is called to the fact that neither the monastic Office of the 10th century, nor the secular Office of the 9th, nor even that of the 12th century, knows anything of Hymns : they are first noted in the Paris MS. of the 12th and the Rosenthal MS. of the 13th century. The monastic Vespers makes a Respond precede the Antiphon to the *Magnificat* and it is a *Responsorium prolixum* (the present Benedictine Breviary has a *R. breve*) ; the MS. of Hartker, though of monastic origin, has five vesper Antiphons.

THE CHANTS OF THE OFFICE AT CHRISTMAS

AD PRIMAS VESPERAS

A. OFFICIUM MONASTICUM

Cod. Hartkeri (10. saec.)

ANT. Scitote quia prope est.
Rex pacificus magnificatus est.
Magnificatus est rex pacificus.
Orietur sicut sol.
Levate capita vestra.

RESP.¹ Sanctificamini, filii Israhel. Ț. Ecce dominus.

IN EVANGELIO

ANT. Dum ortus fuerit.

AD CRUCEM

ANT. O Hierusalem civitas.
Ave Maria.

Cod. Paris. 12044 (12. saec.)

ANT. Levate capita vestra.
Scitote quia prope est.
Completi sunt dies.
Ecce completa sunt omnia.

RESP. Judaea et Hierusalem. Ț. Constantes estote.
Ț. Gloria Patri.

HYMN. Veni redemptor gentium.
Ț. Tecum principium. RȚ. In die virtutis.

IN EVANGELIO

ANT. Bethlem, non es minima.

¹ A later hand has marked between the lines the RȚ. *Judaea et Hierusalem*, with the Ț. *Constantes* and the Ant. *Cum erat desponsata*.

B. OFFICIUM SAECULARE

Responsale Gregorianum (9 saec.)

ANT.¹ Judaea et Hierusalem.
 Hodie scietis, quia veniet.
 Crastina die delebitur.
 Exspectetur sicut pluvia.
 Crastina die erit vobis.
 Ÿ. Tanquam sponsus.
 R̃. Dominus procedens.

IN EVANGELIO

ANT. Dum ortus fuerit.

Antiphonarium Tommasi (12 saec.)

ANT. Judaea et Hierusalem.
 Crastina erit.
 Hodie scietis, quia.
 Crastina die delebitur.
 Magnificatus est.
 Ÿ. Hodie scietis.
 R̃. Et mane videbitis.

IN EVANGELIO

ANT. Dum ortus fuerit.

Brev. Curiae Romanae (13 saec.)

ANT. Rex pacificus.
 Magnificatus est.
 Completi sunt.
 Scitote, quia prope est.
 Levate capita vestra.

HYMN. Christe redemptor omnium.

Ÿ. Crastina die.
 R̃. Et regnabit.

IN EVANGELIO

ANT. Dum ortus fuerit.

1 The MS. gives no Antiphons of its own for this Vespers, because they were all taken from Lauds of the Vigil of Christmas.

INVITATORIUM ET IN PRIMO NOCTURNO

A. OFFICIUM MONASTICUM

INVITATORIUM

Cod. Hartker.

ANT. Christus natus est nobis.
Ps. Venite exultemus.

Cod. Paris.

ANT. Christus natus est nobis.
Ps. Venite exultemus.
HYMN. Christe redemptor omnium.

IN PRIMO NOCTURNO

ANT. Dominus dixit ad me.
Tanquam sponsus dominus.
Elevamini, portae aeternales.
Diffusa est gratia.
Rex omnis terrae Deus.
Suscepimus Deus.
RESP. Hodie nobis caelorum rex.
 Ÿ. Gloria in excelsis.
Hodie nobis de caelo.
 Ÿ. Gloria in excelsis.
O regem caeli.
 Ÿ. Domine audiui.
Descendit de caelis.
 Ÿ. Tanquam sponsus. Ÿ. Gloria patri.
 Ÿ. Tanquam sponsus.

ANT. Dominus dixit ad me.
Tanquam sponsus.
Natus est nobis hodie.
Diffusa est gratia.
Verbum caro factum est.
Suscepimus Deus.
RESP. Hodie caelorum rex.
 Ÿ. Gloria in excelsis.
Hodie nobis de caelo.
 Ÿ. Gloria in excelsis.
O magnum mysterium.
 Ÿ. Domine audiui.
Quem vidistis.
 Ÿ. Dicite quidnam.

B. OFFICIUM SAECULARE

156

INVITATORIUM

Responsale Gregorianum

ANT. Christus natus est nobis.
Ps. Venite exultemus.

Antiphonarium Tommasi

ANT. Christus natus est nobis.
Ps. Venite exultemus.

Breviarium Curiae Romanae

ANT. Christus natus est nobis.
Ps. Venite exultemus.
HYMN. Christe redemptor.

IN PRIMO NOCTURNO

ANT. Dominus dixit ad me.
Tanquam sponsus.
Diffusa est gratia.
Ÿ. Tanquam sponsus.

ANT. Dominus dixit ad me.
Tanquam sponsus.
Diffusa est gratia.
Ÿ. Tanquam sponsus.
R. De thalamo suo.

ANT. Dominus dixit ad me.
Tanquam sponsus.
Diffusa est gratia.
Ÿ. Tanquam sponsus.
R. Dominus procedens.

RESP. Hodie nobis caelorum rex.
Ÿ. Gloria in excelsis.
Hodie nobis de caelo.
Ÿ. Gloria in excelsis.
Descendit de caelo.
Ÿ. Tanquam sponsus.

RESP. O regem caeli.
Ÿ. Domine audiui.
Hic est dies.
Ÿ. Natus est nobis.
Sancta et immaculata.
Ÿ. Benedicta tu.

RESP. Hodie nobis caelorum.
Ÿ. Gloria in excelsis.
Hodie nobis de caelo.
Ÿ. Hodie illuxit.
Quem vidistis.
Ÿ. Dicite quidnam.

IN SECUNDO NOCTURNO

A. OFFICIUM MONASTICUM

Cod. Hartker.

ANT. Orietur diebus domini.
Veritas de terra.
Homo natus est.
Ipse invocabit me.
Laetentur caeli.
Notum fecit dominus.

RESP. Quem vidistis.
 Ÿ. Dicite quidnam.
O magnum mysterium.
 Ÿ. Domine audiui.
Beata Dei genitrix.
 Ÿ. Ave Maria.
Sancta et immaculata.
 Ÿ. Benedicta tu.

Cod. Paris.

ANT. Orietur diebus domini.
Veritas de terra.
Ipse invocabit.
Laetentur caeli.
Beatus venter.
Notum fecit.

RESP. Beata viscera.
 Ÿ. Dies sanctificatus.
Sancta et immaculata.
 Ÿ. Benedicta tu.
Beata Dei genitrix.
 Ÿ. Beata quae.
Ecce agnus Dei.
 Ÿ. Hoc est testimonium.

B. OFFICIUM SAECULARE

158

Responsale Gregorianum

ANT. Suscepimus Deus.
Orietur in diebus.
Veritas de terra.

RESP. Quem vidistis.
 Ÿ. Natus est nobis.
O magnum mysterium.
 Ÿ. Domine, audiui.
Beata Dei genitrix.
 Ÿ. Ave Maria.

Antiphonarium Tommasi

ANT. Suscepimus Deus.
Orietur in diebus.
Veritas de terra.
 Ÿ. Natus est nobis.
 R̃. Qui est Christus.

RESP. Congratulamini mihi.
 Ÿ. Castae parentis.
Continet in gremio
 Ÿ. Virgo Dei genitrix.
Ecce agnus Dei.
 Ÿ. Hoc est testimonium.

Breviarium Curiae Romanae

ANT. Suscepimus Deus.
Orietur in diebus.
Veritas de terra.
 Ÿ. Speciosus forma.
 R̃. Diffusa est.

RESP. O magnum mysterium.
 Ÿ. Ave Maria.
Beata Dei genitrix.
 Ÿ. Beata quae.
Sancta et immaculata.
 Ÿ. Benedicta tu.

IN TERTIO NOCTURNO ¹

A. OFFICIUM MONASTICUM

Cod. Hartker.

ANT In principio et ante saecula.
Verbum caro factum est.
Natus est nobis hodie.

RESP. Beata viscera. *Ÿ.* Ave Maria.
Congratulamini mihi. *Ÿ.* Castae parentis.
Beata et venerabilis. *Ÿ.* Domine audiui.
Verbum caro factum est. *Ÿ.* Puer natus.
Ecce agnus Dei. *Ÿ.* Hoc est testimonium.
Benedictus qui venit. *Ÿ.* Lapidem.
Hic qui advenit. *Ÿ.* Ecce advenit.
Continet in gremio. *Ÿ.* Maternis vehitur.
Confirmatum est cor. *Ÿ.* Domus pudici.
Nesciens mater virgo. *Ÿ.* Ave Maria.

Te Deum laudamus.

Interrogatio : Quid regna poli.

Responsio : Nunc puerum.

Cod. Paris.

ANT. Parvulus filius.

RESP. Congratulamini mihi. *Ÿ.* Beatam me.
Verbum caro factum. *Ÿ.* In principio erat.
Descendit de caelo. *Ÿ.* Tanquam sponsus. ²

Te Deum laudamus.

¹ *Cod. Hartker* gives the title : 'Super III Cantica : *Cod. Paris* : 'ad Cantica.'

² To this is attached a *Prose* which is here omitted, because it did not originally belong to the Office.

B. OFFICIUM SAECULARE

Responsale Gregorianum

ANT. Ipse invocabit me.
 Laetentur caeli.
 Notum fecit dominus.

RESP. Sancta et immaculata. ♀. Benedicta tu.
 Beata viscera Mariae. ♀. Ave Maria.
 Ecce agnus Dei. ♀. Hoc est testimonium.
 Benedictus qui venit. ♀. Lapidem quem.
 Congratulamini mihi. ♀. Beatam.
 ♀. Castae parentis.
 Beata et venerabilis. ♀. Domine audiui.
 Continet in gremio. ♀. Virgo Dei genitrix.
 Confirmatum est. ♀. Domus pudici.
 Nesciens mater. ♀. Ave Maria.
 ♀. Beata viscera.
 O regem caeli. ♀. Domine audiui.
 In patre manet. ♀. Tanquam sponsus.
 Te laudant angeli. ♀. Ipsum genuisti.
 Verbum caro factum est. ♀. Omnia per ipsum.
 Hodie dominus ex utero. ♀. Hodie saeculorum.
 Hic est dies. ♀. Natus est nobis.
 Hic qui advenit. ♀. Ecce advenit.
 Ecce advenit dominator. ♀. Et factus est.

Antiphonarium Tommasi

ANT. Ipse invocabit me.
 Laetentur caeli.
 Notum fecit dominus.
 ♀. Verbum caro.
 Ry. Et habitavit.

RESP. Verbum caro factum est.
 ♀. Gloria in excelsis.
 Benedictus qui venit.
 ♀. A domino.
 Te Deum. ¹

Breviarium Curiae Romanae

ANT. Ipse invocabit me.
 Laetentur caeli.
 Notum fecit.
 ♀. Ipse invocabit.
 Ry. Pater meus.

RESP. Beata viscera.
 ♀. Dies sanctificatus.
 Verbum caro.
 ♀. Omnia per ipsum.
 Te Deum.

¹ The *Te Deum* is not indeed indicated here, but is necessitated by the lack of a Respond.

IN MATUTINIS LAUDIBUS

A. OFFICIUM MONASTICUM

Cod. Hartker.

ANT. Quem vidistis.
Genuit puerpera.
Angelus ad pastores.
Facta est cum angelo.
Parvulus filius.

IN EVANGELIO

ANT. Gloria in excelsis.

AD CRUCEM.

ANT. Hodie Christus natus est.
Pastores dicite.

Cod. Paris.

ANT. Quem vidistis.
Genuit puerpera.
Angelus ad pastores.
Facta est cum angelo.
Nato domino angelorum.
RESP. Benedictus qui venit.
Ÿ. Lapidem.

HYMN. A solis ortus cardine.
Ÿ. Verbum caro.
R. Et habitavit.

IN EVANGELIO

ANT. Gloria in excelsis.

B. OFFICIUM SAECULARE

162

Responsale Gregorianum

ANT. Quem vidistis.
Genuit puerpera.
Facta est cum angelo.
Angelus ad pastores.
Parvulus filius.
 Ÿ. Benedictus qui venit.

IN EVANGELIO

ANT. Gloria in excelsis.
Ecce advenit dominator.
Dum medium silentium.
Virgo verbo concepit.
Nesciens mater virgo.
Beatus venter.
Verbum caro factum est.
Natus est nobis hodie.
Virgo Dei genitrix.
Ecce de quo Joannes.
Beata mater.

Antiphonarium Tommasi

ANT. Quem vidistis.
Genuit puerpera.
Ecce advenit dominator.
Angelus ad pastores.
Facta est cum angelo.
 Ÿ. Puer natus est.
 R. Filius datus est.

IN EVANGELIO

ANT. Gloria in excelsis.
Parvulus filius.
Puer natus est nobis.
Verbum caro factum est.
Natus est nobis.
Christum natum positum.
Pastores dicite.

Breviarium Curiae Romanae

ANT. Quem vidistis.
Genuit puerpera.
Angelus ad pastores.
Facta est cum angelo.
Parvulus filius.
HYMN. A solis ortus cardine.
 Ÿ. Notum fecit dominus,
 alleluia.
 R. Salutare suum, alleluia.

AD BENEDICTUS

ANT. Gloria in excelsis.

PER HORAS

A. OFFICIUM MONASTICUM

*Cod. Hartker.*¹

ANT. Lux orta est.
Virgo hodie fidelis.
Hodie natus est nobis.
Gaudeamus omnes fideles.

Cod. Paris.

ANT. Lux orta est.
Hodie intacta virgo.
Gaudeamus omnes fideles.
Virgo hodie fidelis.
Ÿ. Puer natus est.
R. Et filius.

B. OFFICIUM SAECULARE

*Responsale Gregorianum*²

AD TERTIAM

R. Verbum caro. Ÿ. Et habitavit.
Ÿ. Ipse invocavit.

AD SEXTAM

R. Notum fecit. Ÿ. Salutare.
Ÿ. Verbum caro.

AD NONAM

R. Revelabitur gloria. Ÿ. Et videbit.
Ÿ. Notum fecit.

Antiphonarium Tommasi

Breviarium Curiae Romanae

AD PRIMAM

R. Christe fili Dei vivi.
Ÿ. Qui natus.

AD TERTIAM

R. Verbum caro.

AD SEXTAM

R. Notum fecit.

AD NONAM

R. Viderunt omnes.

¹ *Cod. Hartker* gives the title : *Ad cursus*.
portions given for the other *Horae* are all *Responsoria brevia* like those of the *Breviarium Curiae Romanae*. The Antiphons were chosen from those of Lauds, and therefore the Antiphoner of Tommasi does not give them either.

² *Responsale Gregorianum* has neither Prime nor Compline. The

The Antiphons were

AD SECUNDAS VESPERAS

164

A. OFFICIUM MONASTICUM

Cod. Hartker.

ANT. Tecum principium.
Redemptionem misit.
Exortum est.
Apud dominum.
De fructu.

RESP. Verbum caro.
Ÿ. Puer natus.

IN EVANGELIO

ANT. Hodie intacta virgo.

Cod. Paris.

ANT. Tecum principium.
Redemptionem misit.
Exortum est.
Apud dominum.

RESP. Virgine cum palma.
Ÿ. Haec tua Christe.
Ÿ. Gloria Patri.
(*per hebdom.*) Verbum
caro factum.
Ÿ. Et vidimus.
Ÿ. Gloria Patri.

IN EVANGELIO

ANT. Hodie Christus natus est.

B. OFFICIUM SAECULARE

Responsale Gregorianum

ANT. Tecum principium.
Redemptionem.
Exortum est.
Apud dominum.
De fructu.
 ŷ. Verbum caro.

IN EVANGELIO

ANT. Lux orta est.
Virgo hodie fidelis.
Gaudeamus omnes fideles.
Hodie Christus natus est.
Hodie intacta.
Magnum nomen domini.

Antiphonarium Tommasi

The same.

ŷ. Notum fecit.
R. Salutare.

IN EVANGELIO

ANT. Gloria in excelsis.
Virgo hodie fidelis.

Breviarium Curiae Romanae

The same.

HYMN. Christe redemptor omnium.
 ŷ. Notum fecit.
 R. Salutare.

IN EVANGELIO

ANT. Hodie Christus natus est.

Of Note

OSSERVATORE ROMANO—January 27-28th, 1958

On Saturday evening, at the Pontifical Institute of Sacred Music, there was held a solemn function in honor of Msgr. Igino Angles on the occasion of his seventieth birthday and tenth anniversary as President of the Institute.

His Eminence, Cardinal Joseph Pizzardo, Prefect of the Sacred Congregation of Seminaries and Universities, presided at the celebration. Of the clergy, there were also present: His Excellency, Msgr. Carlo Confalornieri, Secretary of the same Congregation; His Excellency, Msgr. Ilario Alcini, Visitor of the Seminaries of Italy and President of the Italian Academy of St. Cecilia; and Monsignors Cecchetti, Galletti, Barbeta, Fernandez, Weinbacher, etc. Moreover, we noticed the presence of Dr. Martin Alonso, Consul of Spain; Maestro Ferrari-Trecate, Vice-President of the National Academy of St. Cecilia; Prof. Mario Salmi; and many other personalities, both clerical and lay, of the musical and cultural world. All the members of the Institute were present, as well as the students and alumni. The beautiful Hall of Gregory XIII had the air of a wonderfully festival occasion. We noticed many members of the Spanish colony in Rome, as well as friends and well-wishers.

The program began with two Gregorian selections, "Jubilate Deo" and "Ave Maria." These were conducted by Fr. Baratta, O.S.B., and sung by the students of the Institute. Fr. Caponi, O.F.M. Conv. then presented the homage of the student-body, and Fr. Santini that of the Professors. Msgr. Angles was given a chalice as a gift. It was beautifully executed by the School of Beato Angelico in Milan and decorated with liturgical and musical symbols. He was also given a microfilm projector.

Cardinal Pizzardo then gave a talk. He spoke of the many merits of Msgr. Angles and of the great good he had done for Sacred Music. The Monsignor was pictured as a defender of Latin as the language of the liturgy. He was commended for his formation of the young, the "hope of the Church," in the spirit of Rome and in the delicate and particular field of Sacred Music. His Eminence announced that, in recognition of his many merits and as a reward for the priestly life spent entirely for the Church, our Holy Father had named Msgr. Angles a Prothonotary Apostolic "ad instar," adding his sincere wishes that the Lord grant him many more years in the cause of Sacred Music.

Then Msgr. Angles spoke. He was quite moved by the occasion. He gave thanks to the Holy Father for the honor conferred on him. Then he gave a hasty review of his past work and reaffirmed his total dedication and love to the Church, to souls, and to the triumph of Sacred Music as an integral element of the liturgy.

After Monsignor's talk, two polyphonic pieces were sung by the students of the Institute and directed by Msgr. Bartolucci. They were "Vox dilecti" of Palestrina and "Alma Redemptoris Mater" composed by the Director himself. The Pueri Cantores of the Vatican Choir sang the higher voice parts in these two selections. Maestro Vignanelli then played two organ pieces, the "Saetas IV" of Torres and the "Toccata" of Widor. They were masterfully executed.

CAMIL VAN HULSE—A TRIBUTE

According to word received recently, the municipality of Saint-Nicholas (Waas), with the cooperation of the Ministry of Public Education of Belgium, in October honored the 60th birthday of one of its native sons, Camil Van Hulse, internationally known composer of organ and choral music, who was born August 1, 1897, in that city.

After completing his musical education and serving in World War I, he resigned from his position as organist in the church of Saint-Nicholas and emigrated to the United States where, except for frequent trips and tours, he has resided in Tucson, Arizona.

On October 20 a solemn High Mass was celebrated in the church of Saint-Nicholas, and Van Hulse's Mass "Audi, benigne Conditor" and his postlude on "Veni Creator" were heard. The organist was his younger brother Franz Van Hulse, who succeeded him at this church.

A concert of Van Hulse works was presented in the church of Notre Dame on October 24, with the organist of the Cathedral of St. Bave, Ghent, as soloist, and the choral society "St. Gregorius-gild" which sang works of the composer, under the direction of Robert Helmond, with Jules Verniers, organist of Notre Dame, and city carillonneur, at the organ.

Music at this concert included Van Hulse's "Toccata," Opus 39 (1946 AGO prize winning work); two motets for choir and organ; "Three Chorale Preludes," Opus 73; Part 3 of the cantata "Our Glorious King," Opus 60; "Symphonia Mystica" for organ, Opus 53; and "The Beatitudes," Opus 43, a cantata for soli, choir and organ.

An official public reception was to have taken place in the large hall of the City Hall of Saint-Nicholas but was postponed until such time as Mr. Van Hulse makes his next trip to his home country, at which time there is planned at least one more concert of his works in which it is hoped the composer will perform.

—From *The American Organist*

L'OSSERVATORE ROMANO

Rome, October 19, 1957

As announced yesterday at 4:30 p.m., under the auspices of the S. Cecilia Association, a great concert of sacred music was held in the auditorium of Palazzo Pio in homage to the Holy Father. Present in the auditorium, overflowing with persons of every rank, were their Eminences, Cardinals Guiseppe Pizzardo, Benedetto Aloisi Masella, Adeodat Piazza, Celso Costantini, the Ambassadors of Germany and Austria to the Holy See, his Eminence S. E. Mons. van Lierde; the Auxiliary of Cologne, S. E. Mons. W. Cleven, the Auxiliary of Trent, S. E. Mons. Enrico Forer; the Abbot Primate of the Benedictines, P. Bernardo Kaelin and numerous other ecclesiastic and lay personalities, including Msgr. Bruno Wüstenberg of the Secretary of State and Attorney Veronese. Before the concert got under way, His Eminence Cardinal Pizzardo, Prefect of the Holy Congregation of Seminaries and of the University of Studies, gave a talk for the occasion emphasizing the constant urgings of the Holy See for sacred music and in particular those of Pius XII, to whom we owe the recent Encyclical "*Musicae Sacrae Disciplina*." His Eminence, as Protector of the "*Caecilien-Verband*" expressed his pleasure in welcoming the 600 German speaking Cecilians who, under the guidance of the President General Professor Overath, accompanied by His Excellency the Auxiliary Bishop of Cologne and the Very Reverend Abbot of Maria Laach, by the Directors of the Caecilian Association of German speaking countries, by the illustrious choir directors of the Cathedral churches—had come from every part of Germany on a holy pilgrimage to gather together in the splendid auditorium augustly named after the Pontiff now ruling, Pius XII, in order to show their devotion and respect to the Pope of the "*Musicae Sacrae Disciplina*."

It was in Rome in 1870 that the Bishops of Germany, gathered in the Vatican Council, asked and obtained from His Holiness Pius IX, pontifical approval of the General Statutes of the German Cecilian Society, which the apostle of sacred music, Canon Witt, inspired by the Roman "*Congregation of Santa Cecilia*," had founded a few years earlier for the reform and restoration of sacred music. Rome was very favorable to the Cecilians of German speaking countries. The approval and benediction of the Highest Pontiff assisted in making their activities remarkably successful. The present pilgrimage and such evidence of faith and art constitute a clear indication of how much the German Cecilian Association has been able patiently to sow and reap in its long and not easy development.

His Eminence then expressed his sorrow over the absence of some of their brothers in Christ who were per force separated from the choirs attending this festival of Sacred Music. They were nevertheless united more than ever spiritually in the singing of the "Gaude Carmen Nostrum" and the "Credo in Deum Unum et Trinum."

"Rome", he continued, "will again look with favor upon you, because you—just as illustrious Cecilians before you—will continue in the spirit of sincere fidelity to the wise norms which the Holy Roman Apostolic Church, through the mouth of the Vicar of Christ on earth, has solemnly established in order that the most noble art of music may fulfill completely the highest ends for which it is intended in the worship of God.

"I wish—with the help of the Almighty and the cooperation of men of good will—that all German Cecilians—you, all those you represent, and your brothers now separated from you, reunited in your Motherland under the victorious sign of Christ—may soon be able to sing together the joyous hymn of thanksgiving in Europe and the world; to sing of the precious values of christian civilization, for the continued spiritual and moral progress of individuals and families, for the greater splendor of God's worship in your temples."

The address of His Eminence, received with great applause, was immediately followed by the concert. It was an exquisite interpretation by very beautiful voices of some of the best pages of religious music. The program was entrusted to the choirs of the Cathedrals of Münster and Cologne, and of Bolzano, directed respectively by Monsignori H. Leiwering, A. Wendel and by the Benedictine P. O. Jaeggi. The program included the following selections: *Te Deum Patrem Ingenitum* (Christian Erbach); *In Nomine Jesu Omne Genu Flectatur* (Johannes Matelaert); *O Admirabile commercium* (Thomas Stoltzer); *Virga Jesse* (Anton Bruckner); *Christus Factus Est* (Anton Bruckner); *Ascendit Deus* (Joh. Bapt. Hiber); *Factus Est Repente* (Gregor Aichinger); *Beati Mundo Corde* (Oswald Jaeggi); *Et Audivi Vocem Magnam* (Albert Jenny); and the *Gloria* of Andrea Gabrieli (motet for sixteen voices and brasses, with combined choirs directed by Msgr. H. Leiwering).

The applause of the audience was enthusiastic and endless, especially for the superb interpretation of Gabriele's *Gloria*, performed by all the choral groups and wind instruments.

TOWARDS AN AESTHETICS OF SACRED MUSIC

Rev. Fidelis Smith, O.F.M.

The contemporary musician, by and large, faces heavier demands on his competence than perhaps ever before in the history of sincere musicianship. It is no longer sufficient to be a musical craftsman, however fundamental this may be. With the growth of music as a university subject, and with the expansion of music education programs, the musician of today must in a sense presuppose theoretical and technical training in applied music, and go beyond to the academic disciplines. He must also be a student of music history and literature, and no less, of the philosophy underlying music and the arts. Though, it is true, each of these fields can become a subject for specialization, nevertheless all musicians should attempt to broaden their musical outlook, to familiarize themselves with the growth of music as a vast field of educational endeavor.

The necessity for further research into the field of the philosophy and aesthetics of music has been underscored recently in the *Journal of Research in Music Education* by Oleta A. Benn.¹ What can be said in this line about music in general, certainly can be said also of sacred music, particularly in view of the fact that Pius XII discusses the concept of sacred art in his monumental encyclical, *Musicae Sacrae Disciplina*.² This document is viewed by both Protestants and Catholics as worthy of serious consideration because of the scope of the document. Little can be found written on aesthetics of sacred music here in the United States. The discussion of Gregorian forms based on Dom Feretti's Italian work, *La Estetica Gregoriana*, would not serve as a systematic treatise on musical aesthetics as such, in view of the history and literature of this philosophical science. Pius X's mention of the study of higher aesthetics of sacred music is likely to be interrupted somewhat vaguely, and the study of the aesthetics of chant in seminaries is apt to descend to the level of mere sermonizing and moralizing. Actually, there is already extant a veritable wealth of scholarly materials on the aesthetics of art,³ literature, architecture and drama. Aesthetics, then, far from being a waste of time or merely an excuse for pious banalities, is a study that runs as deep as the root of philosophy itself and presupposes a

¹ Benn, Oleta A., *Esthetics for the Music Teacher: The Maturation of the Esthetic Sense*, in *Journal of Research in Music Education*, vol. iv, Fall, 1956, p. 123.

² Pius XII, *Musicae Sacrae Disciplina*, in *Acta Apostolicae Sedis*, Jan. 28, 1956, p. 9ff.

³ Sachs, Curt, *The Commonwealth of Art* (New York, Norton) pass.
Varro, Margit, *Designs to Music*, (Apprentice House, Chicago, 1952). Here we find a clever, if analogous, comparison between design in art and music.

vast array of solid scholarship both in the special field of music and also in the arts as such.

Religious Art

Walter Kerr, eminent Catholic playwright and drama critic, calls for a study of the philosophy of the arts by Catholics here in America. In his book, *Criticism and Censorship*, he calls attention to the still prevalent error of confusing the moral sphere in art with art as such.⁴ Thus it is that many well-meaning persons are apt to judge art by a moral criterion, not by an artistic one, and as a result those works are classified as good art which are morally innocuous, while those that have some moral offense in them are automatically not good art. This is a devastating falsehood, long since completely exploded in the history of aesthetics. Yet the fact remains that religionists have often enough been in position to hamper really good art to the detriment of the good taste of the populace. Witness the mawkish religious art goods one sees on display, and the sentimental music one often hears in church. To separate the sphere of morals and art does not mean the canonization of immoral actions portrayed in art, or of patently seductive and profane melody (though melody cannot be either seductive or profane except by extrinsic association). Confusion of the moral and the artistic is the error of the simplest, spawned by his innocence of philosophic depth. Religious art can only be defined as good art used for the purposes of religion. As such, it must first be good art, and here it falls under the aegis of aesthetics and the philosophy of art. In modern studies the range of aesthetics, the philosophy of art and the theory of beauty are regarded as overlapping but different subjects for investigation.⁵

In his encyclical on sacred music, Pius XII states that he does not wish to legislate on the techniques of music and the norms of aesthetics, but only desires to safeguard music from anything unworthy of the divine cult. However, this statement is followed by a comparatively long discussion of the religious viewpoint of art in general, and musical art in particular; hence, the subject of aesthetics is discussed, even though nothing is legislated in its regard. Previous references to music and art had been made in the encyclical, *Mediator Dei*, where the Pope wrote that contemporary efforts were not to be rejected, but that artists had freedom to work for the beauty and glory of the church (. . . *artem liberum habere campus* . . .) provided

⁴ Kerr, Walter, *Criticism and Censorship*. (Milwaukee, Bruce, 1954) pass.

⁵ Mead, Hunter, *Aesthetics*, (New York, Ronald Press Co., 1952).

their efforts looked toward the needs of the faithful, showed due reverence for the sacred precincts, and veered neither to excessive imitation of nature nor to pointless symbolism. The *Musicae Sacrae Disciplina* speaks of works of art that offended against the above external requisites and thus lacked religious inspiration. The reason for this, the encyclical proceeds, is that artists have claimed absolute autonomy, stating that it is wrong to place any restrictions whatever on art. To the aesthete this may at first look like a contradiction. First the Pope gives the artist free rein, then he says that artists are in error who want to be free of all restrictions. Actually, there is no contradiction at all, nor is there any reactionary aesthetic statement in evidence. The difficulty can be solved within the very realm of modern aesthetics. We must simply remember the context of these statements and we have the key to the solution. The church does no injustice to art when it requires that it be relevant to and worthy of the sacred precincts. Thus, there would be little point in bringing the *Farnese Bull* group into church, or for that matter Lipchitz's *Pegasus*, Moore's *Reclining Figure* or Mastrovic's *Mounted Indian*. Similarly, it would be pointless to feature Bartok's *Quartet, No. 5*, Prokofieff's *Sonata No. 3* or even Sowerby's *Fantasy for Flute Stops* at a liturgical service.

The solution can be taken from modern aesthetics which correctly regards religion as an associational value in art. But art made for religion often enough takes its impetus from representational or symbolic subject matter; for, art is not made in a vacuum or only as an artistic improvisation. Thus, we have the magnificent *Pieta* of Michelangelo, the *Christos Pantocrator* of the Monreale Cathedral, Faggi's *Stations of the Cross*, Martin's *Christ*, the Werden Abbey Church *Crucifix*. It is thus that we have the *Missa Trombetta* of Gafori, the cantatas of Bach, the *Missa Brevis* of Kodaly.

The external religious association was the occasion for the production of such art, as all history shows. In addition, the fact that religious art should bring the faithful closer to God, means that it must aim at this goal, extrinsic to art as such, but intrinsic to integral life-realities. Thus, an external factor directs, but in no sense dictates. Any artist of reasonability will want, then, to fulfill his commission: to use the best of his technique toward the realization of an art that will serve the theological and ritualistic needs of religion. This solution can best be understood in the light of a brief historical survey of the error of theologism, an explanation of the position of so-called formalists, and an outline of contemporary aesthetic concepts.

The Error of Theologism

The most famous case of religious theory dominating and destroying art is the aesthetic theory propounded in the book, *What is Art?* by Leo Tolstoy, author of *War and Peace*. A thorough understanding of his untenable position would cover an analysis of his turbulent life — his search after security, his *Weltschmerz* — but, more apropos of this essay, also a survey of the movement in France and England, popularly styled “art for art’s sake”. When the encyclical on sacred music mentions the art-sakist movement and calls the slogan, “art for art’s sake,” a trite saying (. . . tritum illud effatum ‘ars propter artem’ . . .), the emphasis is certainly on the word “trite,” since this theory today is decidedly threadbare and worn. It is common knowledge that this movement, which caused Tolstoy to go off the deep end, was represented in France by Baudelaire, Goncourt, Flaubert, and Gautier; in England by Walter Pater and Oscar Wilde; and in America by Edgar Allen Poe. To these men, beauty was an end in itself,⁶ not a means; it was the idol of a barbarian cult. Baudelaire, paradoxically also a great religious poet asks in his *Hyme á la Beauté*, “Whether thou comest from Satan or God, what does it matter?” (*Viens-tu du ciel profond ou sors-tu de l’abîme . . . Sors-tu du gouffre noir ou descends-tu des astres . . . De Satan ou de Dieu, qu’importe? . . .*) Art was completely autonomous, not in the sense of modern aesthetics, but as a principle of the “double life,” the absolute value and realm of beauty exists within the total reality of life only for itself, and art fulfills its purpose independently of integral reality. The technical name for this is “practical aesthetics”. It is professedly the worst type of ivory-towerism, and a flight from the burden of existence, not in order to contemplate a Platonic ideal of divinized beauty, but to escape from the void of life into a type of artistic nihilism. Even Walter Pater’s *Marius the Epicure* fails to give a satisfactory basis for the evidently tottering structure of the double life. His attempted return to the concept of ancient beauty and the vague possibility of further aesthetic revelations fall short of the redemption so urgently called for. The art-sakist type would have been a perfect subject for Freud’s artistic psychoanalysis. In his *The Relation of the Past to Daydreaming*, restated and further explained by Herbert Read in *Art and the Unconscious*, the artist’s escape into fantasy is expiated. Freud’s aesthetics is related historically to the doctrines of Schopenhauer and Nietzsche. Certainly, the art-sakist would have been a psychoanalyst’s delight.

⁶ Not to be taken in an absolute sense in *all* cases, but definitely in some.

Tolstoy lashed out against this and similar aesthetic meanderings as the effete residue of a decadent society. For him, true art was to be a universal thing, easily understandable by all people. (Strangely, this is analogous to present-day communist aesthetics, which advocates a return to the proletariat *Volksmusik*.) Therefore the great novelist excludes all operas, especially those of Wagner, most symphonic works, including Beethoven's Ninth, most novels and plays. He even lays the axe to the roots of his own works, particularly *War and Peace*. Art's task is to communicate universal emotions to all men, so that all mankind can be united in a universal Christian brotherhood. Hence, all good art is exclusively Christian. However, his concept of Christianity was divorced from all historical, dogmatic or ritual links, and thus from the reality of Christianity.

Present day religio-moral restrictions on art are often not necessarily historically bound to the religious art theory of Tolstoy. But they often have results as calamitous. Religionists of today, understanding but little of the philosophy of the arts, will often hold up sentimental or historic religious art and music as the ideal, just as Tolstoy repudiated Renoir, Manet and Monet; Sophocles, Dante, Goethe and Shakespeare; most of Bach, Chopin, Schubert, Berlioz, Liszt, etc., and held up second or third rate art, literature and music as the ideal embodiment of his theory. Religionists of today may make the mistake of regarding all religiously proper music, or at least much of it, as *ipso facto* good art. Thus it was that in the last century the Caecilian movement had great success in propriety but little in art, while the religious compositions of the great masters such as Berlioz and Liszt were good art, but sinned heavily on the side of liturgical propriety. Even such a famous philosopher as Aristotle, to use an example from early history, had to take Plato to task for demanding of art that it teach a moral lesson and form a moral character, as its intrinsic and direct purpose. The musician will at once recognize the link between this and the theory of ethos in Greek modal music.

In exposing the error of theologism in art, we do not say that the Church errs in asking that sacred music be reverent and liturgically suitable. The ideal is the perfect balance between liturgical requisites and the demands of good art, and by "balance" we do not connote compromise. The Church is perfectly justified in setting the external scene, and asking that art, whether musical or otherwise, fit the exalted ends of liturgical worship. In no way does the Church thereby dictate technique or aesthetic principles, as the encyclical music expressly states.

Modern Aesthetics

For the more perfect understanding of religious art, it is not sufficient to have a chance acquaintance with the theories of beauty and art propounded by Plato, Aristotle, the schoolmen such as St. Thomas, or for that matter, by Neo-Thomism under the banner of Jacques Maritain. Much has been done since Aristotle and St. Thomas and many intellectual and artistic crises have been experienced and lessons learned. Hence, a brief view of modern aesthetics and trends is imperative.

The philosopher George Santayana has been responsible for much in modern aesthetics, music included. From him comes the focusing of aesthetics primarily on the material and formal element of the arts. This has nothing to do with Thomistichylomorphism. Moreover, the author is well aware of the work of Bosanquet, Prall, Hoppers, Richards and Morris on the materials of art. Modern aesthetes such as Hunter Mead, explain the material element as the prime materials of art: in painting, the color and line as such; in music, the intrinsic orders: frequency — pitch, intensity — loudness, tonal quality and agogics. In summarizing his chapter on the sensuous and also the expressive materials of the arts, Rader analyzes the work of art into the materials of art and form. Purely sensuous materials are the properties of the medium (quality of the violin), and the abstract sensuous elements are tone and color. Referential materials (or the “life-values” of Hoppers) are divided into representational and connotational. The organization of these materials in a meaningful unity is called expressive form. Here aesthetics and semantics meet in close embrace. Hunter Mead underscores the contemplation of the perceptual relations springing up among the various material elements. Thus, in music, we would not only listen to a note as such and admire its intrinsic beauty, but we would compare it with other notes within a given harmonic and/or contrapuntal context. In addition to the material and formal beauty, the beauty of expression, i. e., subject-matter appealing to the ultra-visual or ultra-musical interests, was paramount in Santayana’s aesthetics. Walter Abell, in dealing with ultra-plastic representation, improves on the concepts of Santayana, insisting on a closer interplay of material, formal and expressive elements, dealing with four so-called *strata* of art perception. In using the good found in Santayana, we in no sense adopt his entire philosophy, let alone his Christian symbolist doctrines.

All other values besides the perception of the formal relations in the arts are, in modern aesthetics, considered as associational only.

This does not mean that we cut off art in a theological or integral sense, as will be seen later. The strict formalists, such as Olive Bell and Roger Fry, maintain that extra-formal perceptions even hinder the enjoyment of the aesthetics emotion. The term here coined was significant form." And the aesthetic emotion consists not in the ordinary emotions of joy, sorrow, etc., but simply in the pleasure of impersonal contemplation of the formal relations in the arts. Thus "program music," according to these aesthetes, would hinder the actual enjoyment of the formal relations of orchestral musical form. This is called the strict formalist approach. Abell takes this theory to task and seeks to justify the fusion of formalism with representationalism, claiming plastic gains for representational works of art.

Music has been rightly cited as the best example of abstract form, since it has a hard time imitating anything in nature. Absolute music, such as a Baroque fugue with its principle of musical expansion and intensification (as in the *stretto* of a Bach organ fugue) or a fugue by Hindemith exemplify abstract form at its best. Torossian draws a comparison between decorative pattern and music, and perhaps the examples given would qualify to underscore this. There is a common ground for *rocaille* decorative patterns and Baroque music. Torossian also draws a fitting analogy between natural sounds and musical imitation of sounds in nature. Thus, Bach tried to imitate waves by a wavey type of rhythm and melody in his cantatas; Beethoven will ever regret his outright cuckoo in the *Pastoral Symphony*; surely the orchestral sneeze which opens Zoltan Kodaly's *Hary Janos* is a clever stunt; and Grofé's *Grand Canyon Suite* comes close to evoking the actual scene. Flor Peeter's *Lied to the Desert* in his *Lied Symphony for Organ* transports one into the heart of the Sahara. Respighi, not content with trying to imitate a nightingale, simply recorded one on tape, and inserted it in its proper place in his *Fountains of Rome*. To purists, all of this imitation is the destruction of form. To people like Abell, all art has form, and form gains from representational elements. Bradley seeks to reject the supposed antithesis between content and form, while DeWitt Parker asserts that form is essence and meaning in art. Formalism as such can be traced to Herbart during the last century's metaphysical crises. Kantian and Hegelian concepts also weigh in heavily for their share of influence on Herbartian aesthetics. The concept of enjoyment of the perceptual relations in the arts finds analogy in Lotze's philosophy of art, though here the intellectual element is not played down, as it is in many modern aesthetic theories. Nevertheless, modern aesthetes are coming to see the need of reasserting the role of the intellect and of intuition, taking the

perception of formal relations as the starting point. And this, often independently of such divergent intellectualist theories as Maritain's, Benedetto Croce's or Bergson's.

There are innumerable trends in modern aesthetics. The intuition theory of Croce was criticized and countervailed by the materialism of Santayana. Yet Santayana, for all his materialism, taught also a type of transcendental wisdom in aesthetics. The doctrine of symbolic form of Ernst Cassirer was of prime importance, and influenced the famous Warburg Institute, notably Erwin Panovsky. Susanne Langer applied the doctrine of symbolism to music. Music for her is the unconsummated symbol of inner life. Other trends are represented by the semantic aesthetes such as Ogden, Richards and Empson; Prall, Ducasse and Church. Since Fechner's early experiments, the psychological approach to the arts has intrigued researchers. The main trends within this group are to be found in the psychoanalytic approach, the Gestalt and experimental psychologies. Psychology and anthropology beget a type of symbolism for Milton Nahm, while in a totally different category, Maritain roots symbolic function in divine activity. Herbert Read, besides modifying an Aristotelian theory of imitation of nature, reasserts the social value of the arts, as did Bergson and Whitehead. The integral social approach is underscored by Lewis Mumford.

Jacques Maritain

Maritain, the outstanding representative of Neo-Thomistic aesthetics, deserves special consideration. By-passing a full discussion of his *Creative Intuition in Art and Poetry*, with its novel concept of musical pulsion (in poetry) and its confusing of the materials of music (such as the scale) with the formal element of correlated melody in non-representational form, we can profit more by a brief look at *A Definition of Art*, which embraces his Thomistic views. For Maritain, the scholastic, art belongs to the practical order, orientated not toward pure inwardness but toward doing. This order subdivides into the *agibile* and the *factibile*, distinguishing between the free use of human faculties in relation to themselves, and the use of faculties in relation to the thing made. Thus, the realm of the strictly human and the strictly artistic is separated and one law governs art, the exigencies and the good of the work itself. The matter of art is the work itself, and its form is the *recta ratio factibilium*. Art is further a habit of the so-called practical intellect, with the result that art as such involves an infallible correctness, i. e. only in relation to the formal element, the *recta ratio*. Restating the Thomistic "*quod visum placet*," Maritain analyzes it in scholastic

fashion as *visio* and *placentia*. The *visio* is intuitive knowledge, and beauty is essentially the pleasurable object of intelligence, and as such presents the integrity, proportion and clarity of the sensible object to the mind. This intuition differs from Groce's among other things in emphasizing the universals rather than the particular. Groce harks back to Vico and Fielder. Beauty is defined in Maritain as in St. Thomas as the splendor of form (taken metaphysically) shining on the proportioned parts of matter. The form in question has the additional quality of being connected transcendently with the creative mind of God. It is important, however, to remember that this form is apprehended *in* the sensible and *by* the sensible, and that the mind is spared the task of abstraction, apprehending beauty not *sub ratione veri* but *sub ratione delectabilis*. Beauty belongs to the order of the transcendentals in metaphysics, and is predicated analogously, not univocally. To understand adequately Neo-Thomistic aesthetics, it is necessary to study the views of Plato and Aristotle (the theory of imitation of nature), but especially those of St. Augustine and St. Thomas, plus the medieval concept of clarity, illumination, and refulgence, in philosophy and likewise in medieval art. Unfortunately, while Maritain's aesthetics represent a profound study of St. Thomas and medieval philosophy, and certainly does contain an amount of truth, it is none-the-less valuable mostly as an historical study, rather than as a convincingly adequate contemporary contribution to aesthetics. What Maritain has to say specifically on musical composition is for the most part superficial and unconvincing to the composer or musicologist.

Aesthetics of Music

Most philosophers have meant well enough in trying to theorize about the arts. Yet, philosophers as a whole are apt to fall into what is called the metaphysical fallacy, just as psychologists could fall into the snare of the psychologist's fallacy in empathy theories. Philosophers' main trouble is often their innocence of actual first-hand knowledge and experience of and in the arts, and as a result their entirely laudable attempts to grapple with seeming intangibles given only partial satisfaction, rendering their theories often pointless, more often merely clever. Statements on music, for example, by Herbart, Nietzsche, and certain sentences from Langer are not particularly impressive to the musicologist. On the contrary, they often appear rather naive and give evidence of lack of musical depth. This is not to say that philosophers are of no value to musical aesthetics. On the contrary, they often blaze a trail and offer new insights for trained musicians to further rectify and modify.

Aesthetical work done by Getz, Rieman, Schaefke, Anschuetz, Hanslick, Lalo, Carroll Pratt, Sorantin and Bessler would be more immediately acceptable to the musician. Just as Bosanquet and Dilthey helped bring last century metaphysical wanderings down to earth by a sweeping study of the history of aesthetics, so also, this approach can be used in music to tie philosophies down to reality. In addition to the historical approach, of course, we will want to employ the other modern approaches already noted. Armed with the equipment of modern aesthetics, the musician will approach the materials of music as present in contemporary composition, and also in the vast musicological date of history. He will study the question of music as autonomous or heteronomous again, and use the allied fields of art and architecture to test his conclusions for universal aesthetic validity. In order to grasp the significance of music as autochthonous or autonomous, he will have to make himself familiar with Hanslick and Guerney, Halm, Kurth, Hermann and Joede. In order to understand the question of music as heteronomous, he will need to study in great detail the musical *Affenkutenlehre*, the *affetti musicali*, *musica reservata*, *maniera*, the relation between music and words, the relation of rhythm, meter and the music-word problem. The psychology and history of harmony, of harmonic and symphonic analysis, plus further research into musical form of all periods, its genetic evolution, its psychological viewpoint, its importance in the dynamic fact of composition, — all this must form a part of a valid musical aesthetic, done systematically. Such discussions must await additional research. The problem of the *Affenkutenlehre* vis-à-vis rationalism in Baroque music needs further study. But what especially waits to be done is a full synthesis of musical aesthetics, combining the history and philosophy of *all* musical thought and analysis (whether Western or non-Western) by all thinkers, be they philosophers musicians or a happy combination of both. It is only thus that musicians will be able to take the complete view of their subject.

Supernaturalism

In citing the metaphysicians' fallacy, the error of theologism, the historicity of Thomism, the further error must not be deduced that modern aesthetics is a field in which the Protestant, Catholic or Jew cannot work, because God is not mentioned in so many words. First of all, there is no such thing as a Christian aesthetics, either of music or of anything else — just as there can be no strictly Christian philosophy, literature or art, except in the historical and associational aspect. Yet, this does not connote that the materials of philosophy, aesthetics and the applied arts cannot be viewed from the super-

natural aspect. This is what the Pope does in his encyclical, *Musicae Sacrae Disciplina*, viewing all reality as material for a realistic spirituality. "... *e supremo finis ultimi principio est quo omnis homo omnisque humane actio inviolate sancteque regitur . . .*" (it is from the supreme principle of the final end that every man and every human action is ruled inviolate and holy . . .) and this final end of man and all his works is God. In this sense art must never be excluded from the final end, and the Absolute which is God. Patently, this presupposes the faith, though the *finis ultimus* could be shown from philosophy, on its level. The latter will, of course, be fraught with hardship, not to be solved merely by scholastic philosophy. Pre-supposing the foundations of the faith, then, we not only may but must view all reality as ordered toward the final end, which is God Himself. In this sense, there is no autonomy of art, i. e. art cannot be considered as an Absolute, in complete opposition to, or estrangement from the God of Art. Only in this sense of final and absolute separation from the reality of the *finis ultimus* does art stand condemned. This concept does not impinge on the philosophical and aesthetic notions already stated, since we are considering two levels, one based on reason and experience, the other on faith. It is the ancient problem of philosophy and theology, and the confusing fact that "the things and God of philosophy" are not totally different in themselves from "the things and God of theology."

Further discussions can now bring into focus what has only been sketched in this essay. Further discussions can now specify what has been only generally given or merely hinted at. The philosophy and the theology of art must be subjects which every musician will want to study, because they touch the very roots of his existence as a musician and as a human being.

**ARTICLES OF INCORPORATION
OF
THE AMERICAN SOCIETY OF ST. CAECILIA**

We, the undersigned desiring to form a corporation under the laws of the State of Nebraska, do hereby execute and adopt the following articles of Incorporation.

FIRST: The name of the Corporation is THE AMERICAN SOCIETY OF ST. CAECILIA.

SECOND: The principal place of business and the office of the Corporation will be located in the City of Omaha, Douglas County, Nebraska. The name of its resident agent is James P. Keenan, 1818 Martha Street, Omaha, Douglas County, Nebraska.

THIRD: The nature of the business, or objects or purpose to be transacted, promoted, or carried on are:

1. To devote itself to the understanding and further propagation of the "Motu Proprio", "Inter Pastorales Officii Sollicitudines" of St. Pius X, November 22, 1903; the Constitution "Divini Cultum Sanctitatem" of Pius XI, December 20, 1938; the Encyclical "Mediator Dei" of Pius XII, November 20, 1957; the Encyclical "Musicae Sacrae Disciplina" of Pius XII, December 25, 1955.

2. The Society shall try to maintain an organic union, rather than any severe linear "organization". Neither shall it seek official establishment in any given diocese. The society shall at no time compete with existing publishers of sacred music. However, it reserves the right to make otherwise unobtainable material, including chant editions available to its members.

3. It shall seek the cultivation of Gregorian Chant, the Classical Polyphony, of modern and contemporary music, of good vernacular hymns, of artistic organ building and playing, and of church music research. It shall foster all efforts toward the improvement of church musicians: choirmasters, organists, composers and publishers of liturgical music. The Society shall focus special attention on the parish choir, lest our musical heritage stop stillborn with the children, and never mature on a parish basis.

FOURTH:

1. Membership shall be threefold:
 - a) Individual members (persons active in liturgical music)
 - b) Group members (an entire choir)
 - c) Sustaining members (subscribers to CAECILIA).

2. Group members will be received upon a choir's successful completion of examinations in Gregorian, Polyphonic and Modern Music. These examinations will be in the form of auditions presided over by regional committees.

3. Loss of membership results:

- a) from withdrawal
- b) the dissolution of a choir
- c) failing standards.

FIFTH: The Corporation shall have the right to own, buy, sell, lease or rent real and personal property, to borrow money, pledge collateral, and to do all other acts generally incident to corporations under the corporation law of the State of Nebraska. There shall be no capital stock or stock of any nature, whatsoever.

The Corporation shall not be operated in any wise for profit and gain, and there shall never be any distribution of earnings to any of the members thereof.

SIXTH: The Corporation shall commence business as soon as these Articles are filed in the office of the Secretary of State of Nebraska and in the office of the County Clerk of Douglas County, Nebraska, and shall continue until dissolved by act of the Corporation or by operation of law.

SEVENTH: The names of the Incorporators are:

Reverend Francis P. Schmitt, Boys Town, Nebraska

Francis D. Szynskie, Boys Town, Nebraska

Norbert T. Letter, 9125 Woolworth, Omaha, Nebraska

Winifred T. Flanagan, 909 Mercer Blvd., Omaha, Nebr.

EIGHTH: The private property of the members of the Corporation shall not be subject to the payment of Corporation debts.

NINTH: The affairs of the corporation shall be managed by a Board of seven Directors. The regular officers shall be chosen from such Board of Directors.

All of said officers shall be elected for a period of one year and shall hold their offices for a period of one year, or until their respective successors shall be elected and qualified.

The annual meeting and election of the Directors shall take place during the last week of August.

The duly elected officers of the Corporation shall be as follows:

1. President
2. Vice-President
3. Secretary-Treasurer

TENTH: That the Corporation shall have the right to publish a journal from time to time.

ELEVENTH: The Board of Directors may adopt and amend the By-Laws of the Corporation to supplement these Articles of Incorporation, and adopt any and all rules and regulations necessary for the full and complete conduct of the Corporate affairs. It shall have the power to fill all vacancies among the officers and Board of Directors of the Corporation. The Board of Directors may appoint any necessary committee or committees for the satisfactory conduct of the Corporate affairs.

TWELFTH: These articles may be amended at any regular meeting of the members of the Corporation by a vote of two-thirds of the members of this Corporation attending such regular meeting, provided that said proposed amendment shall have been submitted in writing and read at the next preceding meeting of said Corporation and further provided that written notice shall be given to all members prior to said meeting, notifying said members that at said meeting a proposal to amend the Articles is to be voted upon.

IN WITNESS WHEREOF, we have hereunto set our hand this 28th day of January in the year of our Lord, 1958.

State of Nebraska }
County of Douglas } ss

On the 28th day of January, 1958, before me personally came Reverend Francis P. Schmitt, Francis D. Szymskie, Norbert T. Letter and Winifred T. Flanagan, to me known to be the individuals described in and who signed the foregoing Articles of Incorporation, and they severally duly acknowledged to me that they signed the same.

Notary Public

ORGAN MUSIC FOR CHURCH

Francis J. Guentner, S.J.

Though the musical reform set on foot by St. Pius X was concerned with all types and forms of church music, the great majority of writers who have undertaken to discuss these reforms have dwelt upon vocal music. Only sporadically does one find an article dealing with legislation on organ music.

This is understandable. For as St. Pius wrote in his *Motu Proprio*, "the music proper to the Church is purely vocal music . . ." Yet, since the organ has come to be considered *the* church instrument, it would have been unrealistic for the Pope to omit all reference to it. As a matter of fact, four short paragraphs are devoted specifically to it; and when we read that "the sound of the organ as an accompaniment . . . must participate in all the qualities proper to sacred music as above enumerated," we realize that church organ music must pass the same stringent tests as vocal music.

The present Holy Father, in his now famous Encyclical on sacred music, eulogizes the organ for the part that it can play in raising men's souls to God. "Among the musical instruments that have a place in church the organ rightly holds the principal position, since it is especially fitted for the sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things."

Both Popes allude to the role of the organ as an accompanying instrument. But tradition has sanctioned its use for other functions too. Preludes, processional and recessional music for solemn occasions, interludes and "incidental" music during low mass—these are some of the uses we take for granted. Our problem is: where to find suitable music for such occasions? Conscientious church musicians of the past two generations, apparently believing that the organ music of the nineteenth century was either too difficult or improper for the divine services, have tuned to original composition in order to fill the void. Many of them, naturally enough, have turned to Gregorian themes as the basis of their work. But their efforts have too often been the product of necessity, and as is usual with many creations of this kind, they seldom approach the level of genuine art. For in all composition—whether for sacred or secular purposes—only a bursting inspiration can create a true work of

art. A composer's love of chant and his devotion to the *Motu Proprio* cannot replace that.

This is not the place to make a general survey of the status of organ music in our churches, but it does not seem too great a generalization to say that it is suffering from the same kind of anemia as our vocal music. The profession of church organist by and large carries with it little honor, and all too often, very little material recompense. Frequently it has the onerous duties of choir director indissolubly linked to it. The installation of countless electronic organs all over the country has made many a gifted musician lose interest in church work. Fortunately, there seem to be fewer organ virtuosos nowadays who, intent upon stunning the congregation gathered below, approach each sacred service as an opportunity to exhibit their technique.

But on the other hand, there are far too many places where the pastor is content to rely upon the generous assistance of more or less unskilled players (usually brought up on the piano), who do their best to make their way through little harmony exercises in the keys of C, F, and G. It is becoming increasingly clear that the situation can be remedied in two ways: better training and better music. It is this latter element—better music—that claims our present attention.

* * *

It is one of the paradoxes of the history of music that the age which produced some of the most unsuitable liturgical *choral* music, the age of the baroque, at the same time created the finest and most genuine sacred organ music that has been written since the perfecting of the organ as a musical instrument. It is true enough that many of the major German works of this period—notably the lengthy toccatas, fugues, passacaglias and so on,—are not fitted as service music, but there are literally countless other shorter and more restrained compositions which are eminently fitted for church use.

For our forebears of a couple of generations ago, the name of Bach was practically synonymous with the period under discussion. He was the organ composer par excellence, and fairly authentic editions of his works could be obtained by any enterprising organist who searched for them. However, the great advances that have been made in the study of music history during the present century have opened up to our incredulous gaze untouched shelves of organ works by other genuine masters who have remained hidden until now merely because they had no *Gesellschaft* to make their music

known. We are lucky to be alive today, for from our vantage point in the middle of the century, we can survey the whole field—from Titelouze and Frescobaldi (d. 1643), the fabulous organist-composer of St. Peter's, to Daquin (d. 1772), one of the last in a long line of talented French musicians.

Though the German music of this period is the finest and most varied, there does exist a very reputable and solid French repertory (Titelouze, the Couperins, Dandrieu, Clerambault, Rameau and so on). More recently, Flemish and Dutch composers have been honored with publications of their works, and some interesting Spanish music has come to light (Seixas, Cabezón, Cabanilles). Actually it was the Italians who inaugurated this brilliant era, and the influence of men like Giovanni Gabrieli and Frescobaldi can be traced fully a hundred years after their deaths.

No one will claim that every note and bar of this music is characterized by a singular greatness. There is plenty of *Gebräuchsmusik*, as there must be in every age. But I should say that a large portion of it possesses the three qualities that assure longevity to any artistic creation: beauty, genuineness, and timeliness. The music discloses a freshness that neither fades nor grows jaded in the presence of more impressive and grandiose works. Its genuineness arises from the fact that in their choice of musical style, the men of the baroque were not beset by the self-consciousness that plagues the composer of today. The best of them, so to say, were the modernists of their age, manifesting an ardent desire to keep abreast of the latest developments. There was frequent interchange of ideas between musicians of the north and south, between Catholics and Protestants. They were neither overwhelmed by what went before, nor overawed by what lay ahead. They used what they had learned from their predecessors and pressed forward to discover the other hidden secrets of their art.

Over and above these general reasons, however, is the more important consideration that this music is permeated by a gravity, a nobility, and a tranquillity that make it eminently suitable for the house of worship. Besides the large repertory of works directly inspired by religious tunes — the Germans preferred the old chorales, while many of the French used chant melodies—there are many purely original creations which also “exclude all profanity.”

Fortunately, a pleasing variety of this organ music is obtainable in this country, and the compositions may be graded all the way from very easy to very difficult. The German masters usually wrote an obligatory pedal part; the French and Italians varied their practice.

Lest this article stay merely in the realm of enthusiasm and theory, the writer appends a selection of reputable publications which can be purchased in the United States; the firm which sells the music is listed after each entry.

General Collections

Old Netherlands Masters (practical edition in 3 vols. of the great masters from the XVI to XVIII centuries; edited by Flor Peeters). Elkan-Vogel.

Anthologia pro Organo (2 vols. of XVI and XVII century composers from several European countries; edited by Flor Peeters). Peters.

Forty-five Chorale Preludes of Old Masters (edited by Straube). Peters.

Douze Noël's Anciens (edited by Tournemire). Peters.

Old Masters of the Organ (2 vols. edited by Straube). Peters.

Noël: Orgue et Liturgie series No. 4. World Library.

Masterpieces of Organ Music (Modern editions of selected works of the old masters, published by Liturgical Music Press). E. C. Schirmer, Mercury Music Corp., and others.

Anthologia Antiqua for Organ (a series of works including "Six Chorale Preludes of Buxtehude," edited by Seth Bingham, and Couperin's "Solemn Mass for Parish Use," also edited by Bingham). J. Fischer and Bro.

Liber Organi (2 vols., one of French and Italian masters, the other of Italian and German, edited by Sandro della Libera). World Library.

Nuptialia (several schools represented; some numbers are reductions of instrumental works, edited by Sandro della Libera). World Library.

Choral Preludes for the Organ (63 numbers by German composers, edited by Robt. Leech Bedell). Amsco Music Publishers.

Individual Composers

Bach's *Organ Works* are purchasable in several editions—Kalmus, Peters, etc. The Schweitzer editions are published in this country by G. Schirmer. There are also countless anthologies.

Buxtehude: *Twenty-nine Chorale Preludes* (Vol. 2 of *Organ Works*, edited by Keller). Peters.

Cabanilles: *Organ Works* (3 vols., edited by Tournemire and Peeters). Peters.

Frescobaldi: *Organ Works* (2 vols., edited by Keller). Peters.

Martini, Giambattista: *Twenty Original Compositions for Organ*. World Library.

Pasquini, Bernardo: *Seven Toccatas*. World Library.

Telemann: *Twelve Easy Chorale Preludes* (edited by Keller). Peters.

REVIEW

Masses

MISSA COLONIENSIS

by Hermann Schroeder

SATB, organ

Helicon Press

World Library, 1846 Westwood Ave., Cincinnati, O., Distributor

Score \$2.50; voice parts 25¢

Many of the greatest compositions in the treasury of the Church were commissioned for events of considerable historic importance. One immediately thinks of the Mass of Guillaume de Machaut, written for the coronation of King Charles V, or the tremendous Mass for fifty-three independent parts composed by Orazio Benevoli for the consecration of the Cathedral of Salzburg, or one of the many Te Deums that marked various peace treaties in European history.

The *Missa Coloniensis* is a modern work, commissioned for an event of some importance in our own times, the re-opening of the Cathedral of Cologne after ten years of reconstruction following its partial destruction by bombing during World War II. The composer, Hermann Schroeder, is a professor at the National Academy of Music in Cologne and lecturer at the University of Bonn. He is undoubtedly the foremost writer among the present generation of Rhenish church music composers. His works include choral music, organ compositions, chamber music, opera, and several theoretical treatises.

This Mass is conceived in a diatonic style. The harmony is built on a frequent use of fourths and open fifths, which give a strength and majesty to the composition that makes one feel that it is almost hewn from the great stone blocks of the famous cathedral. With passages in unison or at the octave, Schroeder is able to project the text throughout the vast nave in a clear declamation. The text, by the way, is singularly free of repetitions. With long, flowing lines he constructs several tremendous climaxes, not least among them the ending of the *Gloria*, where the soprano and tenor move in half-note values at the octave against the alto and bass in descending lines of quarter-note values, also at the octave, while the organ performs an ostinato-like theme in eighth notes. The organ part is completely independent, and like the vocal parts it is linear in its contour. The *Benedictus* is of exceptional beauty and delicacy, and

the *Agnus* again reaches a wonderful height with a masterful organ beneath. The organ part, through the whole Mass, is really a virtuoso composition, and a bright registration with full use of the upper work is needed to bring out its constantly moving lines.

The score is finely printed and artistically bound with an attractive cover. The voice parts, on good paper, combine soprano and alto into one octavo sheet and tenor and bass together in another. One can criticize only one omission. No tempo indications are given either in words or in metronome markings, except for two ritard marks. Further, many shifts of meter occur, e.g., from $5/4$ to $3/2$, and one is not told whether the half-note is intended as the unit after the change or whether the quarter-note remains the beat. In a letter from the composer, this reviewer obtained the following information. The quarter-note is the unit throughout the Mass, even when the meter shifts to $3/2$. An alla-breve conductor's beat is suggested. In the *Kyrie*, the value of the quarter-note is 96; in the *Gloria* and *Credo*, 116; in the *Sanctus* and *Benedictus*, 84-86; and in the *Agnus* 96. However, in singing the Mass a slightly slower tempo throughout seemed more satisfactory to me.

This is a festival Mass. It demands a great amount of work and a large choir. But the result is so completely rewarding that it certainly should be undertaken by any who have the resources. Many who previously have had no contact with contemporary writing, either as listeners or as performers, can come to appreciate the music of our own time through a masterpiece such as this.

Richard J. Schuler

MASS OF THE POPES

by John Larkin

Two equal voices and organ.

World Library of Sacred Music

\$1.25 full score; 45c voice score; orchestral parts obtainable.

Except for the *Sanctus* and *Benedictus*, the new mass by John Larkin might be described as a two-part setting written in modern Gregorian style. The eighth-note is the predominant time value in the vocal part, and the organ support consists mainly of strategically placed chords, many of which are broadly spread and at times dis-

sonant. The *Credo* No. IV of the *Kyriale*, with simple recitative lines inserted for alternate verses, is used in place of a completely original setting for this part of the mass.

The composition has interesting features, but upon examination seems, to me at least, rather experimental in form. The individual sections are dedicated to various Popes, but as long as the words *in honorem* were used, the Popes' names should have also been put in Latin, with the genitive case. And our present Holy Father is not yet S. Pius XII!

Francis J. Guentner, S.J.

OUR SUPPLEMENT

The Turba Choruses from the Passion according to St. Matthew (Palm Sunday) could not have been written by other than a devoted church musician and a more than competent composer. Mr. Peloquin, of course, is both of these. His setting to the passion is for three male voices (TTB—but don't fear the II tenor line). It has severity, simplicity, modernity. It always flows naturally from the song of the chronista and often follows directly, or paraphrases the chant line. Still it in no way harmonizes the chant. Each voice line is its own, so effectively its own, that if one of the other voices should be taken away by a seizure of hiccoughs, a single voice, especially the bass could go on alone.

Camil van Hulse's "Mass of the Faithful" for unison voices is, it seems to me, an important contribution of many uses. The treatment of the text has meaning and is straight forward. The vocal line is all the more ingenious because it is contrived within the compass of middle d and the octave of middle c. So it can be sung by choirs of men with low altitude, or contraltos, or high school boys or, as the title implies, by congregations. But one particular welcome it should receive is from the lone early morning organist of decent voice. What a welcome diversity! The organ accompaniment is of the solid texture one expects of Mr. Van Hulse and it has the unusual virtue of being both independent and on hand to help the singer.

We are grateful to McLaughlin & Reilly for permission to use material for this supplement, as we are to the Helicon Press for the supplement in the last issue.

Francis Schmitt

Other Music

PSALM 116
"Praise the Lord, All Ye Nations"

SATB and Organ

Noël Goemanne

McLaughlin & Reilly Co.

The musical setting of Psalm 116 by Noël Goemanne is a composition which is geared to the capabilities of the average choir. While its dynamic level remains between mezzo-forte and fortissimo, all voices lie within comfortable range, affording the required brilliance without undue strain. There is musical interest in the alternation of harmonic and contrapuntal sections, plus the relief of a single vocal line for one phrase. The writing is mostly diatonic with a few chromatic changes used sparingly for a dash of color. The piece suffers somewhat from rhythmic squareness which at times crowds the text into awkward places. Apart from this, however, it might well serve as a festive choral recessional.

Louis Pisciotta

NOËL NOUVELET

SATB, a cappella

arr. by C. Alexander Peloquin

Harold Flammer, Inc.

The "Noël Nouvelet", arranged by C. Alexander Peloquin, is an old French carol in which the medieval and the modern are well blended. Faithful to the spirit and style of the melody (a simple AABA), the arranger has chosen modal harmony and open fifths to preserve its antique flavor. He has also paired the French text with a sensible and singable English translation.

Musically, its four verses are framed with a thematic introduction and coda in which the B part of the melody both foreshadows and reminisces the main body of the piece. Meanwhile the whole is arranged so that the musical interest unfolds flowingly from the simple to the more complex. The basic interior plan is

A B A' B' wherein the melody alternates between harmonic and contrapuntal appearances. First comes a Soprano solo over an alto-tenor ostinato in open fifths. There follows a soprano-tenor imitation, neatly dovetailed in cross rhythm, above a pedal fifth in the bass. The third verse recalls the soprano solo now punctuated by colorful three-part harmony in the lower voices. Finally there is a soprano-tenor canon, imitated differently than before, while the bass oscillates between two chordal centers. The ensuing coda reaches a climax and then subsides into a whispered close.

There are many other details of fine workmanship such as discants and pyramidal entrances which will delight the connoisseur and will amply repay a careful perusal of the score. For all its compositional variety, however, the piece is neither fussy nor labored, but maintains a certain grace and delicate charm in the best tradition of French art. Moreover despite its apparent ease, this music is not intended for amateurs but rather for the well-seasoned and "well-tempered" choral group. Even such will find it challenging but surely rewarding.

Louis Pisciotta

MUSICAE ECCLESIAE

Oliver Ditson Co.

Theodore Presser, Distributors, Bryn Mawr, Pa.—\$1.00

Musicae Ecclesiae is, as the sub-title suggests, a choice collection of sacred choral music for mixed voices, a cappella. The Collection, edited and arranged by Matthew Lundquist, contains 12 compositions of the 16th, 17th and 18th centuries by Goudimel, Cruger, Palestrina, Gallus, Bach, Praetorius, Gaesius, Bai, Vittoria, Mozart and Helder. They are not usual titles and are mostly edited, not arranged. All but Tommaso Bai's *O Bone Jesu* are in English and the translators, and text writers are of good calibre. The printing is clear, the occasional uses of the music varied. It is a good buy, but its practicality would have been enhanced by the inclusion of the original texts.

Francis Schmitt

Books

THE MUSIC OF HOLY WEEK

Gregorian Institute of America, 2132 Jefferson Ave., Toledo, Ohio

This book came to our attention too late for review last year. It is, by now, widely circulated and recommended as a useful guide through the restored Holy Week Liturgy. The chants are all in modern notation and the texts that require repetition in any area are printed, music and all, without any back-references. This is not so much a labor saving device as a brain-saving device. If we have gotten to a point where we can't read numbers we are near attaining atrophy. Of course it makes for a bigger book too. The motley collection of harmonized texts as alternates to the chant is curious indeed for an organization which brooded so over the artistic standards of the Society of St. Caecilia. The good old GIA has from its inception always managed to wink at standards where there is a buck involved.

"KYRIALE"

Desclee Co., Inc., 280 Broadway, N. Y.

This is No. 850, in Gregorian notation with Solesmes Rhythmic signs and the price ranges from 30 cents per copy to 20 cents for lots of a hundred or more. There are 64 pages (4½x6½) Smythsewn. There is an "attractive red cover (flexible imitation leather) with gold stamping" and "All Rights Reserved on the rhythmic signs and the rhythm they represent as well as on the melodies which are not part of the Vatican Edition but are extracted from the books of Selesmes." There. Is that an adequate description? No, the quotes around "Kyriale" are the reviewer's. If you want to buy this book, remember that this is not The Kyriale. A half dozen of the masses are omitted but the book is very forward looking in including *Mass VIII*. The Requiem is there, with the Libera Me printed twice. The responses at Mass are the only other item printed in this dandy save the Ambrosian Gloria, which, one supposes, is the only thing to which the "melodies not part of the Vatican edition" copyright restriction would apply. Desclee is on the point of copywriting rhythm itself. Dom Dean's periodic descriptions of that dank, ghoulish and unscrupulous Pustet Press is a laugh in comparison with the Desclee economics. The red cover of my copy has unfortunately warped at all corners. As long as you know what you are getting, there can be no objection to this book. It is, like much of Desclee's work, second rate. What I can't figure out is (a) why it was printed, (b) why it is called a Kyriale.

Francis Schmitt.

DICTIONARY OF HYMNOLOGY

John Julian

Dover Publications, Inc., 920 Broadway, New York 10, N. Y.

Two Volumes—Price \$15.00

The first edition of John Julian's gigantic Dictionary of Hymnology appeared in 1892. It represented the work of ten years and forty five scholars. When the first edition had run out, a new edition was prepared which contained an appendix and a new supplement, adding some 247 pages to the original 1521. The 1957 edition is an exact facsimile of the second which appeared in 1907, except that the original single volume work had been broken into a sturdy clothbound two-volume set. Nothing has been added during the past fifty years. Still it is a basic reference work in hymnology and a monument to the prodigious labors of its editors.

The principal task of the dictionary was to set forth the origin and history of Christian Hymns of all ages and all nations, with special reference to those contained in the Hymn Books of English speaking countries. The total number of hymns in the 200 or more languages and dialects in which they had been written or translated was not less than 400,000. When classified into languages the greatest number were found to be in German, English, Latin, and Greek, in the order named.

Thus the whole glorious history of pre-reformation hymnody is scrupulously and adequately covered. At this point, however, and for several hundred years, the history of hymns is a protestant one, and the articles on Luther, the Wesley family, etc., are long and comprehensive. This is in compliance with history, and while noting the value of these sections to our protestant friends, as well as ourselves, I may perhaps be permitted for the purposes of this review to pass on.

Catholic users of the dictionary will not like the occasional references to mariolatry in medieval hymns, although they might like less some of the "Marian" hymns that cross one's desk these days. These indicate a misunderstanding of the catholic attitude toward Our Lady that was perhaps more prevalent at the turn of the century than it is now, and it must be said with full credit and thanks that the editor, John Julian, D.D., and his chief assistant Rev. James Mearns offend not at all in this or any other way.

Catholic reviewers of the first edition of Julian's Dictionary complained that the post-Reformation development of the catholic

German hymn had not received adequate treatment, yet at that time these hymnals, as most Catholic hymnals today, were unidentified collections. In the edition of 1907, however, one begins to read of this and that Gesangbuch of different German dioceses, as well as the Arundel Hymns which had been gathered and edited for Roman Catholics by Henry Duke of Norfolk and Charles Gatty as recently at 1905. These hymns were named after the Venerable Philip Howard Earl of Arundel, who died in the Tower of London October 19, 1595. Father Coswall, Father Faber, John Keble, Cardinal Newman and Cardinal Wiseman are treated in their time, and generously. The writers place Father Caswall second only to Dr. Neale as an expert translator and recognize clearly the place of Shipley's Annus Sanctus and the effect of the tracterian movement at Oxford, and to a lesser degree at her sister University Cambridge. Tozer just began to get in the book, and Terry was too late. But all of these culminated eventually in the present Catholic Westminster Hymnal,* which in the writer's opinion can safely take its place alongside the deluge of hymnals that have been sifted since 1517.

For our part we are grateful to Dover Publications for re-issuing a book which has long been out of print, and which one could rarely locate at a second hand bookshop for less than \$50.00.

Francis Schmitt.

CHURCH MUSIC REGULATIONS FOR THE ARCHDIOCESE OF SAN FRANCISCO—JANUARY, 1958

\$2.00

Father Robert Hayburn, Director of Music in the Archdiocese of San Francisco, and the diligent compiler of this brochure, has given his organists and choirmasters a handy reference book indeed. That, he states, is his purpose. He has carefully detailed and documented each of fifteen chapters, so that even the most struggling parish organist could scarcely be left with a question. If anyone thinks that this sort of spelling out is unnecessary, he will soon find out that it is.

Chapter XIII, which gives an outline of the Holy Week services should be especially helpful, and practically precludes the necessity of other books, save the new music. There are directives and discussions on music at Weddings, Funerals, Confirmation, Holy

* London, Burns Oates & Washburn LMT; also available from Gregorian Institute, Toledo, Ohio.

Hour, Benediction, etc., that are beyond cavil, and one would hope that these might be kept everywhere. There is, besides, a chapter on "Preparing for an Organ," which should be required reading for any pastor before he even calls in an architect. The latter is quite sure to give this matter insufficient attention, and once the building is under way it is often too late even to discuss organs. Finally there are lists of music which are either recommended or not, a list of hymns, a school music supplement, and the By-Laws of the local Catholic Organist and Choirmaster Guild.

There are a few things that deserve special commendation or that pose a question. For example, "The Music Commission directs that the Vatican Edition with the Solesmes rhythmic signs be the official interpretation for the Archdiocese of San Francisco". One can scarcely quarrel with the notion of a diocese wanting uniformity in this as in other music matters. Thus I have noted that the Schwann Graduale is the official book in a number of European dioceses. But in neither case could the use of the straight Vatican edition be denied. The idea of the Vatican edition in the first place was to unify the then many existing diocesan and monastic books, but we have moved some in the old direction.

It is difficult to say how far Music Commissions ought to direct, or recommend, or if they should limit in any way the expressions of the papal documents. The San Francisco Commission rules that permission to use instruments in church must be obtained from the Ordinary on each occasion. One can see this as a sensible safeguard, but it certainly controverts the language of *Musicae Sacrae Disciplina*, which in such instances supercedes the *Motu Proprio*, and which provides its own warning that such attempts should be foregone if the means and talent available are unequal to the task. On the other hand in the article on "Purchase of Organs" I think that Father Hayburn is probably too modest. In his position, I should prefer if he had done something more than *cordially invite* people who are purchasing new organs, though it is true enough that uniformed and obtuse commissions could certainly slam the door the other way.

The same is true in the matter of submitting music before it is performed. In some areas this works a real hardship on the conscientious, whose repertoire is severely hampered by single minded officials, while those who do not bother are singing good things the other is denied. I believe the idea should be to cultivate taste all around and allow its growth rather than try to legislate each piece of music. The initial line in Chapter X which says that "Composers should submit new compositions to the Music Commission for ap-

proval before the music may be sung in church" may not be meant to be as stringent as all that, however. I mention it only because I know it is quite possible to be hamstrung in less enlightened areas. The lists of music provided here opens the door to many publishers.

The outline of the sung mass on page 35 could well be framed and placed in the choir-loft, especially for green folk, and us of failing memory, who sometimes seem preoccupied at responsory time. It is a common experience that people who have sung masses for years are suddenly muddled when left to themselves. Under the caption of "Rules for Organists in Regard to Weddings": "If the organist is asked by the bridal party to play the organ for the wedding rehearsal an additional stipend is to be given the organist for the extra service". This borders dangerously on social justice. It could remove organists from the tempting orbit of the A.F.M.!

The chapter dealing with organs and installations and accoustics is a valuable contribution. From a personal point of view, I feel that the portion dealing with electronic organs is somewhat less severe than the SCR letter—it was not a decree—which is quoted not in its entirety (see editorial note). The possibilities of reed organs, the cheaper European organ, the compact domestic pipe organs, or the restoration of respectable instruments which are junked in the wake of electronic salesmen are not discussed. This is not the place to give a detailed account of these possibilities, but all of them give the far from everlasting tube-burning gadgets serious financial and, of course, artistic competition. There seems to be an oversight about the ferial responses at D., p. 27. They should be sung on all feriales and votive masses that are not of a solemn public nature as well. Finally we are grateful to the editor for the plug for church music magazines, and it perhaps will not be taken amiss if I point out that CAECILIA is published by the American Society of St. Cecilia, Inc., at Omaha, Nebraska. Some citizens of Boys Town, Nebraska, are a little touchy about being confused with the Beef Capitol some ten miles east!

There are some misprints, including one of the few words I have learned how to spell—Solesmes! And page 82 does not seem to be complete. These are minutiae, and the reflections that came as I read the book do not seriously detract from a splendid outline destined to be of great practical help. The cost of the book is \$2.00, \$1.75 in lots of twenty-five or more. It can be obtained from Father Robert Hayburn at 610 Vallejo Street, San Francisco, 11, or from the Catholic School Office, 445 Church Street, San Francisco, 14, California.

Francis Schmitt

PRACTICAL PLAINSONG

By Dom Aldhelm Dean
(Burns & Oates. 8s. 6d.)

"Several friends," the author tells us, "who were kind enough to this work in manuscript questioned the suitability of the title, suggesting that in some places it was too detailed and in others insufficiently clear to be called *practical*." This is a verdict to which most readers will probably subscribe and one which the author himself seems to expect and accept. In any case there appears to be nothing very new or distinctive in the book's practical instruction, which is obviously based on the fuller writings of others. The more important and more original part of the book — actually the first half — is devoted to the development of the somewhat naive thesis that the Gregorian Chant can only be fully relished and understood by men of prayer: "A man may be a brilliant musician . . . but if he is not a man of Catholic prayer, he will never fully understand the Chant." The thesis does not stop there, but ultimately, by implication, is equated with the proposition that only men of prayer can accept the Solesmes interpretation of the Chant, with the hint that failure to do so shows that one is not fully a Catholic.

Being a monk of the Solesmes Congregation, the author is naturally in favour of the Solesmes method. He appears not to realize that, in the words of Mr. Anthony Milner, "outside the Solesmes sphere of influence, many musicians and scholars have long been aware of the inadequacy of these (Solesmes) theories and have distrusted (their) editorial methods." The same writer goes on to warn us that "in the next few years we shall witness the publication of much work on the MSS, and it behooves Catholics to prepare to meet it with an open mind. Otherwise we shall be left clinging to an outmoded scholarship and its results."

Briefly, then, the essential value of the book depends upon the validity of certain assumptions which the author takes for granted but which are not acceptable to many scholars and musicians. It is altogether too simple to imagine that the many priests and religious from all parts of the world who are included in their number cannot therefore be men of prayer or "complete Catholics". Nor can we accept the implication that the technical question of Chant interpretation is not strictly speaking a music matter so that mere musicianship does not qualify one to discuss it. It certainly is a musical matter; indeed it is nothing else.

In one way, of course, the title *Practical Plainsong* might reasonably be defended, for the Solesmes editions — even if they have been prepared on mistaken principles — are undeniably a help towards unity, and therefore artistic rendering, in practical performance. Hence their wide diffusion. But if Solesmes are to now assume the main responsibility for the preparation of the Vatican *Graduale*, they must at the same time accept the responsibility for the fact that it needs the addition of supplementary rhythmic signs before it is really practical. Yet it is disingenuous to claim that the Solesmes supplementary signs merely represent the ancient rhythmic signs in the best manuscripts. Half of these ancient signs are not represented at all, and half of the printed signs represent nothing but the modern editors' quite novel ideas. Furthermore, there is no means of knowing whether a printed sign is authentic or merely editorial. If the ancient rhythmic tradition is so clear in the manuscripts, why was it not sufficient to reproduce merely the ancient rhythmic signs, and all of them?

Unfortunately, as I have shown in *Plainsong Rhythm: The Editorial Methods of Solesmes*, the Solesmes editions do not survive the ordeal of a critical examination by modern editorial standards. Moreover, a careful investigation of the literary evidence, such as I have attempted in *Gregorian Rhythm in the Gregorian Centuries*, indicates that hitherto the Solesmes editors have paid insufficient attention to the evidence of the ancient writers, whose musical treatises are contemporaneous with the best Chant manuscripts. In view of all this, how can any one seriously maintain that the Solesmes editions simply show the original rhythm? It is obvious that, until the original rhythm is recovered, we shall not have recovered the genuine Chant of St. Gregory. Nobody can expect us to have quite the same reverence for an interpretation which is based on the peculiar rhythmic theory of a single modern writer who deliberately ignored the authors of the golden age of the Chant.

But Dom Dean is not interested in problems of this kind, nor is his simple faith in the authenticity of the Solesmes interpretation in any danger of being undermined by a critical approach. He is quite content to accept, repeat, paraphrase, translate or summarize what previous Solesmes authors have said. This he is quite at liberty to do. But no one is at liberty to infer, because some of us adopt a more critical attitude, that we do not say our prayers or that our Catholic Faith is weak. *Le Nombre Musical Grégorien* is not one of the canonical books. Indeed, as Catholics, we are no more under an obligation to "understand" or love plainsong (especially if unauthentically interpreted) than to relish the smell of incense or the

taste of fish. There are many excellent Catholics who dislike all three, and many non-Catholics who delight in them. It would be foolish to imagine that every good Catholic ought to like what one likes oneself.

A. Gregory Murray.

THE PLAINTS OF THE PASSION

Rev. Jude Mead, C.M.

The reproaches of the Good Friday Liturgy have never been a vivid experience for me. Their impression on my memory is one association. As an altar boy, I was assiduously wiping the crucifix as the people of my little Minnesota parish came forward to venerate the cross. My pastor was striding up and down the Communion rail chanting the reproaches. Alongside the cross were two silver plates for the Holy Land—plates which had been ignored by the faithful. Suddenly the chanter broke away from the Liturgy and said in a pained but very audible voice, “For the love of God, put some money in those plates.” He then resumed, *Agios, O Theos*.

I heard later and very beautiful renditions in the seminary, I made varied efforts to make them live for the people of my little parish, nonetheless the reproaches have come through to me as an archaic section of our Good Friday service that might well have been deleted in the revised Holy Week services.

Not so today! I have read *The Complaints of the Passion* by Father Jude Mead, C.P. He has given us a mosaic of meditations which place in bold relief the significance and message of these ancient prayers. As the passage in the Old Testament from which each reproach comes is presented and analyzed, then paralleled by an event in the Passion of Christ, the reader eagerly awaits Father Mead’s comment on the meaning of this mysterious contrapuntal design for us today.

If one must complain he might express a bit of a letdown at the brevity of these comments on what all this means for you and me today. Also one wishes that the author would forsake his sometimes pedantic style for the more colorful treatment he so frequently employs. These, I think, are minor criticisms from one who has been given a whole new insight to the Suffering Christ by Father Mead’s “*Plaints of the Passion*.”

Charles J. Keenan

Records

MISSA PAPAE MARCELLI

Palestrina

A.P. 13032 — L.P. 10"

The Missa Papae Marcelli by Giovanni Pierluigi da Palestrina is probably the most famous composition of the great era of polyphonic writing, the sixteenth century.

The Archive Production, History of Music Division of the Deutsche Grammophon Gesellschaft has recently issued a recording of this mass. It is one of the selections chosen to represent the High Renaissance Period, Series F: Palestrina and His School.

The Cathedral Boys' and Mens' Choir of Aachen, Germany, under the direction of Theodor B. Rehmann give a virile performance of this masterpiece. Mr. Rehmann adheres quite closely to the tempo indicated by Franz Haberl (Breitkopf-Hartel edition) and thereby creates a spirit of jubilation which is inspiring. However, one might question the interpretive value of the exuberant mood of the last Kyries.

The balance of parts is not that which we have been accustomed to hear in professional choruses such as the Roger Wagner Chorale, but what seems wanting in refinement of shading and tone quality is, to a certain degree, compensated for by a very clear enunciation of the text, fine intonation, a pleasing timbre and legato in the Cantus, and above all by a spirit of devotion which pervades the entire performance.

The marked use of staccato in the bass and occasional blurring of the inner voices may be attributed to the acoustics of the Cathedral. The plastic lined envelope for this disc has a double cover which contains a brief tri-lingual history and analysis of the "new mass style" created by Palestrina to meet the requirements for sacred music demanded by the Council of Trent. A small chart giving complete information as to the source material, time (27'23) and a translation of the text is also enclosed.

This recording would be a worth-while addition to any record library.

Winifred T. Flanagan

ARCHIVE RECORDS OF LASSUS

Noteworthy is a record devoted to eight motets and a mass by Orlando Lassus (ARC 3077). The motets, done by the Aachen

Domchor include several numbers for four and five parts, and a short but grandiose eight-part *Tui Sunt Caeli*. This is the most extensive selection of Lassus motets now on records, and for that reason, if for no other, deserves the attention of church musicians. The chorus is competent and the balance of parts is good; there is, however, a certain sameness in the treatment of the different texts — which makes one feel that the chorus has not grasped the individual spirit which should differentiate the musical settings.

On the verso side of this disk, the Aachen Domsingknaben offer Lassus' parody mass *Puisque j'ai perdu*. The texture is light and clear, and the youthful singers are thoroughly confident of their lines; only now and then is there a faulty intonation in the trebles. The milesmas are at times too noticeably staccato, but perhaps this is preferable to having them slurred over altogether.

Though Bach's *Christmas Oratorio* has been recorded several times, no previous version has been definitive or completely satisfactory. The new Archive album, if not definitive, is certainly highly successful. The forces employed are the Berlin Philharmonic and the Berlin Motet Choir, together with competent German soloists, under Fritz Lehmann. The performance maintains a consistently high level, and there are many moments of pure brilliance. The chorus sings with vigor or tenderness as required, and the only fault one can find is that the microphone was not quite closely placed when both chorus and orchestra were involved. The soloists and smaller ensembles, on the other hand, were recorded at perfect range (3 Decca Archive LP's).

From the Strasbourg Cathedral Choir and the Chamber Orchestra of Radio-Strasbourg comes a cross-section of Mozart's sacred music, performed under the direction of Msgr. Alphonse Hoch (LL 1590). The compositions stretch all the way from the youthful *Inter Natos Mulierum* (K. 72) to the simple but mature *Ave Verum Corpus* (K. 618). Since most of Mozart's sacred music was written during his Salzburg period, and since the Archbishop gave directions that the services were to be kept short, this portion of Mozart's output generally speaking lacks the originality and interest that may be found in many of the secular works composed during the same period. The best feature of the record under review is the solo singing of Monique Linval, who appears in several selections, including *Laudate Dominum*, *Quaere Superna*, and (you guessed it) the *Alleluia* section of the lengthy *Exultate* motet (K. 165).

Francis J. Guentner, S.J.

THE AMERICAN CLASSIC ORGAN

G. Donald Harrison, narrator.

Vol. I of the Aeolian-Skinner series, The King of Instruments.

12-inch LP—\$5.95

For readers of this journal this recording might seem to be a musical carrying of coals to Newcastle; a recording better directed to the musical laity.

True, the average layman's ignorance of the organ well can be matched by our dismay over nuclear physics, atomic energy, rockets and other scientific aspects of our new space age. Yet, here's conjecture that even the most case hardened of our church music profession can find informative interest in what the late G. Donald Harrison has recorded. Especially those who may have deemed the classic design little more than a whimsical passing fad.

Mr. Harrison's plan of presentation parallels the cliché that a picture often can tell more than a thousand words. For there are countless well chosen illustrations, of but a few seconds each, from standard organ literature to point up his verbal explanations, descriptions and comments.

First consideration is of the flue family of stops: principals, flutes, strings and their hybrids, at all pitches and in various combinations. Then reeds in their many varieties, singly and combined, and mutations and their function.

No attention is paid to the mechanical aspects of the organ, or "how it works". Rather, the recording aims only at its tonal resources, its "vertical" instead of "horizontal" build-up and the success attained in the blend of its disparate voices. The better to emphasize these points are musical examples repeated on an organ of the so-called romantic design.

A cynic might interpret this recording as an urbane bit of propaganda for the American classic organ. Yet, even those who run as they read know that practically every reputable firm of organ builders now, in principle, subscribes to that tonal concept.

Regrettably, beyond citation of the State Trumpet at the Cathedral of St. John the Divine in New York, and a few stops in Boston's Symphony Hall organ, no mention is made of the organs played in illustration of Mr. Harrison's narration. Nor are the excellent player, or players, of the illustrations identified.

Martin W. Bush.

TEN CATHOLIC HOLY DAYS

Candle Records, Inc. — \$5.95

Sometimes a review must be a warning. That is the only conceivable purpose for writing about this record, and anger over the false advertising that prompted a protestant friend to give it to me for Christmas. "The stories of the Catholic holy days in song." What a desecration of the holy days, and what a travesty on song! It would be totally unfair to say that this is a kind of combination of the "Ballad for Americans" and Fred Waring's arrangement of the "Night Before Christmas." Unfair to Ballads & Americans & Waring. There are no songs, but a repetitious caterwauling with mushy cadences, bilged over two sides of an LP. There are, besides a wretched voice, sloppy singing and bad intonations, a "mixed chorus" of the worst possible tradition, a Hammond Electronic, a piano, and chimes that go bong after "and unto dust thou shalt return." No nite-club manager, respectable or otherwise, would stand for it. One Gerald Marks, who composed "Sing a Song of Safety" and "Is It True What They Say About Dixie?" appears to be the chief culprit. He conferred with Msgr. Iginé Angles, President, and Gav. Carl Boccardo, Secretary, of the Pontifical Institute of Sacred Music and with Maestro Fernando Germani" and—dear heart—"the precious archives of the Pontifical Institute of Sacred Music were made available to him." Why? Music is said to be under the direction of Howard Barlow, and if so, Mother Firestone should slap him good and hard. The cover is garish and the "Family at Worship" art is by the courtesy of the Hammond Organ Co. Oh yes — there are also records for Ten Protestant Holy Days and Ten Jewish Holy Days, and the same "Family" is at worship on all three covers. Well I suppose one could swallow all of it, and but for the rowdy fooling with sacred things, file it away with Florence Jenkins. But what literally gluts your innards is the bold black type atop the jacket: *Approved by Commission on Church Music, Archdiocese of New York.*

Francis Schmitt.

ORGAN RECORDINGS

By Gaston Litaize

Bach—Orgelbuchlein No. 2—transcribed on the Organ at Notre Dame at Versailles—*Grand Prix du Disque*—1957: Ducretet-Thomson 270 C 101.

Bach—Orgelbuchlein No. 3—Notre Dame at Versailles—*Grand Prix du Disque*—1957: Ducretet-Thomson 270 C 102.

Bach—Toccata et Fugue en Re mineur—Passacaille et Fugue en Ut mineur. On the organ of Notre Dame at Versailles: Ducretet-Thomsen 255 C 053.

Le Begue, Dandrieu, Corrette, Balbastre, Daquin—Noels Anciens pour orgue: on the historic organ of the Royal Chapel at Versailles. Ducretet-Thomsen 255 C 038.

POLYPHONIC SETTINGS OF THE LITURGICAL TEXTS FOR HOLY WEEK AND EASTER

Father Schuler has compiled a list of polyphonic setting of the liturgical texts for Holy Week and Easter. The American publications may be obtained directly from the publisher: the foreign publications are available through World Library of Sacred Music, 1846 Westwood Avenue, Cincinnati, 14, Ohio.

PALM SUNDAY

SGH—St. Gregory Hymnal; ABE—Annie Bank Edition; JF—J. Fischer; C—Chenna; S—Schwann; P—Pustet; B—Böhm; McL&R—McLaughlin & Reilly; PC—Pueri Cantores; GS—G. Schirmer; VR—Van Rossum; ECS—E. C. Schirmer.

"Hosanna Filio David"	Schubert	SATB	SGH
"Pueri Hebraeorum"	Brunelli	SATB	ABE
	Handl	SSSA, TTBB	ABE
	Palestrina	SATB	ABE
	Palestrina	SSSA, TTBB	ABE
	Schubert	SATB	SGH
	Vittoria	SATB	ABE
"Cum angelis et pueris"	Schubert	SATB	SGH
"Gloria laus"	Handl	SSSA, TTBB	ABE
"Ingrediente"	Schubert	SATB	SGH
Turba Chorus: St. Matthew	Ett	TTBB	JF
	Moreno	TTBB	C
	Mul	SSA, TTB	ABE
	Suriano	SATB	ABE
	Vittoria	SATB	ABE
"Improperium" (Offertory)	Agostini	SATB	ABE
	Casali	SATB	S
	Palestrina	SATTB	ABE
	Witt	SATB	McL&R
"Pater si non potest" (Comm)	Beerends	TTBB	ABE

HOLY THURSDAY

"Nos autem" (Introit)	Anerio, G. F.	SATB	ABE
	Anerio, G. F.	SATB	P
"Christus Factus" (Grad.)	Anerio, F.	STTB	ABE
	Asola	SATB	ABE
	Bruckner	SATB	ABE
	Bruckner	SATB	B
	Desderi	SATB	S
	Pitoni	SATB	ABE
	Anerio, F.	SATB	S

"Dextera Domini" (Offert.)	Palestrina	SATTB	ABE
	Lassus	SATB	S
"Pange Lingua"	Palestrina	SATB	P
	Pitoni	SATB	P
	Vittoria	SATB	P

GOOD FRIDAY

Turba Chorus: St. John	Byrd	SAB	ABE
	Asola	TTBB, SSAA	ABE
	Moreno	TTBB	C
	Stam	TTBB	ABE
	Suriano	SATB	ABE
	Vittoria	SATB	ABE
"Popule meus"	Palestrina	SATB	ABE
	Palestrina	SATB	McL&R
	Palestrina	SSSA, TTBB	ABE
	Moreno	SATB	C
	Barnabei-Singenberger	TTBB	McL&R
	Philipp	SATB	S
	Vittoria	SATB	ABE
	Vittoria	SATB	McL&R
	Vittoria	SATB	JF
	Vittoria	SATB	SGH
"Crux fidelis"	Palestrina	SATB	ABE
	Moreno	SATB	C
"Adoramus Te"	Agostini	SSSA, TTBB	ABE
	Aichinger	SSSA, TTBB	ABE
	Asola	SSSA, TTBB	ABE
	Brahms	SSSA, TTBB	ABE
	Byrd	SATTB	ABE
	Clemens non Papa	SATB	ABE
	Gasparini	SATB	S
	Lassus	TTB, SSSA, SATB	ABE
	Martini	SSA, TTB	ABE
	Palestrina	SSSA, TTBB	ABE
	Palestrina	SATB	McL&R
	Mozart	SATB	ABE
	Perti	SATB	ABE
	Pitoni	TTBB	McL&R
	Ruffus	SSSA, TTBB	ABE
	Viadana	STTB	ABE
	Viadana	SATB	P
	Palestrina	SATB	SGH
	Dubois	SATB	SGH

HOLY SATURDAY

"Sicut cervus"	Palestrina	STTB	ABE
	Palestrina	SATB	PC
	Gounod	TTBB	GS
	Vaet	SA, TB	ABE
"Benedictus" (Canticle)	Moreno	TTBB	C

EASTER SUNDAY

"Resurrexi" (Introit)	Byrd	SSATB	ABE
"Pascha nostrum" (Comm.)	Vaet	SATTB	ABE
	Nekes	SA, SATB	McL&R
	Ravenello	TTB	McL&R

"Haec dies" (Gradual)	Ett	SATB	JF
	Stehle	SATB	McL&R
	Yon	SATB	JF
	Schrijvers	TTBB, SATB	VR
	Byrd	STB	ABE
	Handl	TTBB	ABE
	Nanino, G.	SATTB	ABE
	Palestrina	SATB	ABE
	Viadana	SATB	ABE
	Viadana	SATB	JF
	Palestrina	SSATTB	P
	Nekes	SAB	McL&R
	Tappert	SATB, TTBB	McL&R
	Palestrina	SATTB	ABE
	Palestrina	SATTB	P
"Terra tremuit" (Offert.)	Simon	SATB	S
	Rehmann	SATB	S
	Casimiri	SATB	McL&R
	Nekes	SAB	McL&R
	Byrd	SSATB	CF
"Victimae Paschali" (Sequence)	Haller	SATB	McL&R
	Yon	SATB	JF

In addition to the official texts of the proper of the Mass for these days, there are other texts, taken from the Office or from older Mass formularies, that may be used as supplemental music during these days. These may be employed, for example, during the distribution of Communion or as supplementary offertories.

PASSION MUSIC

"Ave Verum Corpus"	Clemens non Papa	SATTB	ABE
	Huybers	TTBB	ABE
	Lassus	SSATTB	ABE
	Des Pres	SAT	ABE
	Viadana	SSSA, TTBB	ABE
	Weerbeke	STTB	ABE
	Mozart	SATB	PC
"Ecce Quomodo"	Handl	SATB	ABE
	Handl	SSSA, TTBB	ABE
	Ingegneri	SATB	ABE
	Palestrina	SATB	ABE
	Vittoria	TTBB	ECS
"Ego Sum Panis"	Clemens non Papa	SATB	ABE
	Palestrina	SATB	PC
"In Monte Oliveti"	Croce	STTB	ABE
	Ingegneri	STTB	ABE
	Martini	SSA, TTB	ABE
	Bruckner	SATB	S
"O Bone Jesu"	Agostini	SSSA, TTBB	ABE
	Brahms	SSSA, TTBB	ABE
	Ingegneri	SATB, SSAA, TTBB	ABE
	Lassus	STTB	ABE
"O Domine Jesu"	Aichinger	SATB	ABE
	Brumel	SSSA, TTBB	ABE
	Dietrich	SAT	ABE
	Franck, M.	SSSA, TTBB	ABE
	Ingegneri	SSSA, TTBB	ABE
	Monteverdi	SAA, TTB, SAT	ABE
	Des Pres	SSAA, TTB (5 stgs.)	ABE
	Vittoria	SATTB	ABE
	Williaert	SSAA, TTBB	ABE

"O Jesu Christe"	Berchem	AATB	ABE
	Berchem	SATB	PC
"O Vos Omnes"	Asola	SSA, TTB	ABE
	Berchem	SATB	ABE
	Compere	SAB	ABE
	Croce	SSAA, TTBB	ABE
	Praetorius	SATTB	ABE
	Vittoria	SSAA, TTBB	McL&R
	Witt	SSAA, TTBB	McL&R
"Parce, Domine"	Obrecht	SSA, TBB	ABE
	Obrecht	STTB	ABE
	Obrecht	SATB	PC
"Stabat Mater"	Agazzari	SATB	ABE
	Aichinger	SSB	ABE
	Aichinger	SSA, TTB	S
	Palestrina	SATB	S
	Nanini, G.	SSAA, TTBB	McL&R
"Tenebrae factae sunt"	Amon	STTB	ABE
	Ammon	SATB	S
	Croce	SSAA, TTBB	ABE
	Haydn, M.	SATB	ABE
	Ingegneri	SATB	ABE
	Leo	SATB	ABE
	Perez	SATB	ABE
	Vittoria	SSAA, TTBB	ABE

THREE LITURGICAL DRAMAS AT THE HUNTER COLLEGE PLAYHOUSE

Three medieval French liturgical dramas afforded novel and fascinating musical fare at the Hunter Playhouse during the weekend of December 27-29, 1957. They were given under the direction of Dr. Ethel Thurston of the Hunter Music Department, with a newly organized and capable cast of young opera singers and dancers. Dr. Thurston filled out the melodies from the medieval codices with simple telling arrangements. The sets and costumes of Constance Rowe and lighting of Thomas De Gaetani supplied a magical background of stylization; the stage direction of John Waller was choreographic.

The dramas entitled respectively "The Three Clerks," "The Wise and Foolish Virgins," and "The Holy Innocents" were written by clerics to be given in monasteries and cathedrals at appropriate feast days. The choir of the monastery acted as chorus and the clerical soloists are believed to have taken the individual parts. The first and last plays mentioned survive in a manuscript book of plays of the 13th century known as the Fleury Playbook; the second is recorded in a manuscript of the 12th century from the Limoges district.

Although the lines of the plays were accompanied by music, many problems had to be solved before performance was possible. As the music gives the pitch but not the rhythm, Dr. Thurston had to re-create the rhythm according to the rules of both Troubadour singing and Gregorian Chant, both of which are highly controversial. In addition the instrumental accompaniment had to be worked out. In this Dr. Thurston based her decisions on instruments depicted in contemporary pictures and on stage directions in certain plays. Finally the counterpoint had to be realized; here the style was based on the earliest music examples, those of the Notre Dame School of the 12th and 13th centuries and on even earlier examples of polyphony.

Coming from so long ago, and from an environment so remote from that in which they were presented, the three dramas gave a magical effect. The unfamiliar combinations of sound and rhythm, the to us novel use of dance movement, the sincerity and emotional intensity of these little works produced a deeply moving effect. All who saw them must have felt profoundly grateful to the directors, and to the competent and dedicated cast and orchestra.

Six performances stood out as particularly appealing; that of the tenor, Donald Bryan as the gentle St. Nicholas, Robert Shuster as the weak charactered but violent innkeeper, Lawrence Chelsi as a young and virile St. Joseph, Casimira Perez in her sublime and well delivered laments as Rachel the voice in Rama weeping because her children are no more, Charles Fassett with difficult and exciting high melismas in the part of Herod, and spirited Poitou songs in the part of Christ, and finally Robert White in his delightful portrayal of the angel Gabriel one half like the jongleur of Angoulême, half like the angel of Chartres.

The first of the three dramas, "The Three Clerks" deals with travelling clerks who are murdered by their host for their money as they slept, to be miraculously restored to life by St. Nicholas. "The Wise and Foolish Virgins" which followed it, tells a variant of the Bible story in which the foolish virgins try to get more oil, are refused by merchants who won't sell, by Christ who tells them that they are too late, and finally are carried off to Hell by devils. "The Holy Innocents" which closed the program, retells the story of the slaughter of the innocents. The style was in excellent taste with charming scenery and costumes. They made a memorable evening.

F. H. Davis.

NEWS-LITTER

● The Helicon Press, Baltimore, announces an expansion into the field of general publishing. Its first offering is an excellent Lourdes travel guide which includes a Cathedral Tour of Paris, Reims, and Chartres. Of considerable interest to musicians is the announced publication of Dr. Karl G. Fellerer's "History of Catholic Church Music".

● The Choir of the Pontifical College Josephinum, Worthington, Ohio, Father Walter Rees, conductor, will appear in concert in Columbia, Ohio, on March 20. Besides a liturgical section, they will join the Columbus Symphony Orchestra in Randall Thompson's "The Testament of Freedom".

● Father Irvin Udulutch, O.F.M. Cap., Mt. Calvary, Wisconsin, announces the second recording of the HYMNS FOR THE HOME series by the St. Lawrence Seminary Choir. This record contains 18 traditional hymns and chants in English. 12" LP 33 $\frac{1}{3}$ Fidelity, processed by R.C.A. Victor.

● On Wednesday evening, February 12, at 8:30 The Twin City Catholic Choir Masters' Chorale, Father Richard Schuler conducting, sang Hermann Schroeder's MISSA COLLONIENSIS for a Solemn High Mass at the Church of the Holy Childhood. This festival mass was composed for the solemn reopening of the Cologne Cathedral in 1956. Plainsong from the Graduale Romanum, motets by Palestrina, Des Pres and di Lasso completed the music for this liturgical function.

● Last year, week after Easter, Paul Henry Lang did a pretty devastating review (for the *New York Times*) on the Easter music sung in the churches. We should welcome your Easter Music schedules for a possible survey. And we hope Mr. Lang will find some improvement in 1958.

● "Pieta", a work for English horn and strings by Ulysses Kay received its premiere performance in Town Hall on February 12. Mr. Kay's 7-minute work was composed in Italy in 1950, when he was on a Prix de Rome.

● A series of new one volume (totum) breviaries, new missals and a ritual "cum omnibus innovationibus liturgicis proprio loco positus" are announced by the Vatican Press. Address: Libreria Editrice Vaticana, Vatican City. Breviary prices range from \$12 to \$17.50. Looks like things will be settled for awhile.

● However so spake Cardinal Lecaro, Archbishop of Bologna little over a month ago: "There again (re reform of the breviary) we must wait for the action of the competent authorities. But my own thoughts on this subject are no secret: I spoke them at Assisi and have since written on the same matter. . . . The priest's life of prayer and his pastoral life are parallel. The priest should not be confronted with a conflict between the two. The priest's prayer should inform his apostolate; it should be a preface and an inspiration to it. A reform of the breviary might make it possible to combine the two, so that he could recite a shorter canonical hour at various intervals throughout the day, giving strength to his labors. A reform of the breviary could retain all the priestly ideals and pious practices and integrate them with his pastoral duties.

● Omer Westendorf is one of the most refreshing persons we know. We hope you have received the new supplement to the Annie Bank Catalogue, "written by hand by Annie Bank with footnotes by World Library. Goodbye Annie—good bye!"

● A series of six workshops will be held at the Catholic University in Washington this year from June 13-24. The Workshop on Music Teaching Techniques is planned to stimulate the teacher to an awareness of new methods and idea for developing students in the fields of piano, violin, viola cello, and string bass performance; to develop teacher techniques in conducting, choral directing, and elementary classroom teaching procedures. Practicums, lectures, general and individual conferences, demonstrations and musical performances. Director: Richard H. Herder, Ed.D.

● Francis Poulenc's opera "Dialogues des Carmelites" (See Paul Hume in the October CRITIC) enjoyed nine performances in the Royal Opera House, Covent Garden. All were conducted by Rafael Kubelik. The production was by Margherita Wallmann who produced the world premiere at La Salle, Milan. Georges Bernanos libretto is based on Gertrude von Le Fort's "Song of the Scaffold." The Music Critics Circle of N. Y. has selected the Poulenc work as the best opera of the year.

● Dear Sir: In Conjunction with a course in Advanced Child Psychology in which I am enrolled . . . would it be possible for you to assist me in a study I am making, seeking to prove that a planned music program can be an aid to preventing juvenile delinquency . . . by checking appropriate spaces. . .

● Alverno College and the Milwaukee St. Pius Guild sponsored evening classes in Gregorian Chant and Legislation in the Liturgy, for one semester hour each. Classes were held at Alverno College.

● On September 28th there was a Festival of old religious music at Buenos Aires, Argentina with soloists, choir and orchestra. The festival was under the aegis of Dr. Francisco Curt Lange and consisted of homophonic music he had discovered in the Brazilian State Minas Gerais. Mr. Lange has been director of the Inter-American Institute of Musicology at Montevideo, Uruguay for the past seven years and is presently working for UNESCO in Brazil on the Monumenta Musicae Brasiliae.

● The choir of St. Augustine's, High Wycombe (the Rev. W. S. Bainbridge), broadcast on the B.B.C. Overseas Service on 22nd December. Their programme, introduced by Fr. Patrick McEnroe, consisted of Tye's *Rorate Coeli* and a group of carols, OUR LADY ON CHRISTMAS EVE, GOD REST YOU MERRY, THE NOBLE STEM OF JESSE, PATAPAN and the FIGGY PUDDING CAROL.

At the opening of the new church the choir sang a new motet, HAEC EST DOMUS DOMINI, especially composed for the occasion by Dr. Edmund Rubbra.

● The Pilgrimage of the Choirs of Cologne Munster and Bozen-Gries and the Schola Cantorum under the direction of Urbanus Bohm, O.S.B. sang their way from Cologne to Rome and back Saturday, October 12 to Monday, October 21. There were stops in Einsiedeln, Milan, and Rome. In Rome they sang at St. Peter's and in procession to the Tomb of St. Pius X, St. Caecilia Trasevere, the Catacombs, St. Mary Major and the concert reported elsewhere from L'Osservatore Romano. On the 19th they were in St. Mary's of the Angels in Assisi, then to Florence and Vixen. The Schola sang the Gregorian Propers and Masses included MISSA SINA NOMINE, H. L. Hassler, BONUM EST CONFITERI DOMINO, Palestrina, MISSA GREGORIANA CUM POPULO ACTIVO, Hermann Schroeder, and CANTANTIBUS ORGANIS, Rehmann, the 4 part MASS OF MONTEVERDI, MASS IN F by G. Girorgi, MISSA CHRISTUS VINCIT of Jobst, Hilber's ST. FRANCIS MASS and Lemacher's MISSA JESU SPLENDOR PATRIS and MISSA DE ANGELIS CUM POPULO ACTIVO by E. Tittel. There were, of course, innumerable motets by composers both old and new.

● Music at St. Ann's Church, Providence, R.I., for Christmas included the St. Joseph Mass of Flor Peeters, a preliminary concert of carols from many lands, Organ Preludes and Postludes by Bach and D'Aquin.

● The Cincinnati Chapter of American Guild of Organists presented a program of compositions by J. Alfred Schehl, AAGO on the evening of October 8, 1957, at St. Lawrence Church. Mr. Schehl has been choirmaster and organist since 1912. J. Alfred has completed nearly 60 years of service, 45 of these at St. Lawrence. One of the compositions was composed for the 50th Anniversary of Mr. Schehl's father John, who had held the post for 50 years previous to his son.

● Sr. M. Theophane, O.S.F., F.A.G.O., Director of Music, Alverno College, and the Alverno College Chorus of 80 voices, Sr. Loudisesia, Director, in concert: The choir sang two items by Endres and Kodaly. Sr. Theophane played:

CHORAL VARIE SUR LE THEME "VENI CREATOR"	Durufle
SUITE MEDIEVALE	Langlais
I. PRELUDE (ASPERGES)	
II. TIENTO (KYRIE "FONS BONITATIS")	
III. ELEVATION (ADORO TE)	
IV. MEDIATION (UBI CARITAS—JESU DULCIS)	
V. ACCLAMATION (CHRISTUS VINCIT)	

Sister was also recently featured as organ soloist in the Poulenc Concerto in G Minor for Organ, string and timpani with the Milwaukee Catholic Symphony.

- Mount St. Mary's College, Los Angeles, Calif., was one of two schools recently admitted to Associate Membership in the National Association School of Music. Schools promoted from Associate to Full Membership: Catholic University of America, Washington, and Gustavus Adolphus, St. Peter, Minnesota.

- Church Organists and Choirmasters around the Archdiocese of Chicago will have a free repertoire service available to them. Thanks to the DePaul University officials who have announced formation of a church music information library.

- An 87-year old Winooski, Vt., choirmaster who has not missed a Sunday Mass for more than 64 years will receive an honor from His Holiness Pope Pius XII.

- At St. Francis Xavier church on December 1, Alfred Villemaire was presented with the Pro Ecclesia et Pontifice medal at a Holy Hour service.

- The Roger Wagner Choir sang the Palestrina Missa Papae Marcelli three times on Christmas Day, twice at downtown Los Angeles' St. Joseph Franciscan Church and once at St. Paul's Westwood. The other major work was Gabrieli's for voices and brass.

- Noah Greenberg and the New York Pro Musica Antiqua have assembled impressive forces for their performance of the 800 year-old "Daniel Play", the earliest complete music-drama of western culture. The students at the Cathedral of Beauvais, who performed it at Christmastime from about 1150 to 1250, were supremely sophisticated and ingenious in embellishing the story of Belshazzar and Daniel. This revival was exciting and significant in the terms of any age.

- One of the most unique pictures of the Holy Father that we have seen appeared in the CATHOLIC HERALD of London Friday, January 3, 1958. It depicted him celebrating Midnight Mass in his own private chapel. The crib was placed above the altar in usual Italian style.

- The International Musicological Society will hold its 1958 Congress in Cologne, Germany from the 23 until the 28 of June. Paul Henry Lang is President and Dr. Friedrich Blume is Vice-President. Msgr. Angles is a member of the Board. Among the many interesting topics and panel discussions are "Classification of Rhythm in European and Non-European Countries" and "The Traditional, Roman, Frankish and Gregorian chants."

- The Welch Chorale of St. Philip Neri's Church, James B. Welch conducting gave a concert of significant proportion in Sinnott Hall on December 5, 1957. Besides Madrigals and carols there were two settings of O MAGNUM MYSTERIUM by Willaert and Poulenc, two of the JESU DULCIS MEMORIA by Victoria and Peeters and two of the JUBILATE DEO by Campbell-Watson and Lassus. The major work was Mozart's Mass in C Minor. Paul P. Rotella and William McDonald were accompanists.

- The Peloquin Chorale sings the music for the Catholic Hour Radio Program during March. Contemporary Music will be stressed and Father Russell Woollen has been asked to write music for the palm Sunday processional INGREDIENTE DOMINO.

● The Cardinal Bellarmine Lecture Series was fortunate in obtaining the Most Rev. John J. Wright, bishop of Worcester, Mass., for this year's lecture on "The Vocation of the Scholar," sponsored by *Theology Digest*, Jan. 22. After the address, Most Rev. Fredrick W. Freking, recently consecrated bishop of Salina, who was visiting St. Mary's (Kansas) for the first time, celebrated a solemn pontifical Mass in the Immaculata Chapel.

The musical accompaniment for the occasion was equal to the solemnity. During the procession the *Ecce Sacerdos* for two choirs and three trumpets, written by Marinus de Jong in 1955, was rendered with the assistance of students of Hayden Catholic High of Topeka as trumpeters. At the vesting the Community sang the English version of the *Magnificat* by J. Gelineau, S.J. The choir sang Woollens *Mass in the Major Modes*. Gelineau's magnificent *The Great Hallel* (Psalm 135) was sung for the thanksgiving with soloists Messers. Tetlow (N.O.) Suercher, and Kornely; Mr. Mohr supplied the fourth trumpet that joined the choir in the refrain. Henry Purcell's *Trumpet Voluntary* for organ and trumpet formed the recessional.

● Two workshops in Church music were held for the Diocese of Des Moines: one on Saturday, September 28 at Dowling High School in Des Moines at which there were 80 in attendance, and one on Saturday, October 5, at Sts. Peter and Paul's Church in Atlantic which 75 attended. The Reverend Frederick Reece, Diocesan Director of Church Music (assisted by other directors and organists) was in charge of the program. The program included a study of the Requiem Mass with recorded demonstrations, a general discussion of Gregorian Chant, the reading and rehearsal of Part Masses, and a special rehearsal of Chant Mass No. 9 which was sung by the group at the closing High Mass at 4:00 P. M. Forty parishes were represented by directors, organists, Sisters, pastors, and choir members, all interested in better liturgical music.

● Now and then we have reason to be proud of fine organ installations in Catholic Churches. Such a one is the large Moller for the new Cathedral of Mary, Our Queen in Baltimore. The specifications are in the February 1 issue of the DIAPSON.

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Polyphony Rev. Francis J. Guentner, S.J., A.M.

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2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
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