

CAECILIA

A Review of Catholic Church Music



Verdict on Victoria

VOL. 91, NO. 3

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CAECILIA

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EDITORIALS

En Route

I dislike getting chatty, but after a string of seventeen one-night stands, stretching from Wichita to Medicine Hat, one might reasonably be allowed some informality. There were two things I had wanted to write about: the Church Music meeting at Boys Town the last of August, and the first Sunday of Advent, 1964.

I would assume that most readers of *Caecilia* are by now aware of the organizational meeting which launched a new National Catholic Church Music Society. Prime movers were the Societies of St. Gregory and St. Caecilia, which have now amalgamated to form the nucleus of the new single organization. Twin objectives are affiliation with the international *Consocietas* for Sacred Music, and the worthy implementation of Chapter Six of the Constitution on the Sacred Liturgy.

I do not feel free to spell out details at the moment, because various responsible committees are still hard at work on such matters as the constitution, membership, etc. But the group will likely meet bi-annually, with regional meetings and choir days in alternate years. It will undertake to provide lists of recommended music, as a single journal, which will probably begin publication in March of 1965.

The officers are the Rt. Rev. Rembert Weakland, president; the Rev. Cletus Madsen, executive vice-president; the Rev. Richard Schuler, secretary; and Mr. Frank Szynskie, treasurer. They, with the following, constitute the board of directors: Mother Josephine Morgan, R.S.C.I., Sister Mary Theophane, O.S.F., Father Joseph Foley, C.S.P., Father Robert Skeris, Mr. Vincent Higginson, Mr. Roger Wagner, Mrs. Cecilia Kenny, Father John Selner, S.S., and Monsignor Francis Schmitt.

The meeting, we thought, represented a fine cross-section of practicing church musicians, and was as amiable a gathering of like souls, often so unlike, as we have ever witnessed. *Prosperere, procedere*, and, under the circumstances, no one had better get caught adding "*regna.*"

* * *

It's a little late to be writing about the first Sunday in Advent, for by the time this is in print any surmise as to what will happen will be deader than Marley's ghost and George Gallup's 1948 poll.

I only wish that matters touching upon the High Mass had been the subject of clearer propaganda. Still Archbishop Dearden has stated publicly that there will be no approved vernacular music until after the first of the year. He has also suggested that meanwhile, and during the interim of minimal approved material, we go right on using what we have been using. It would indeed be foolish to labor over, or commission someone else to labor over, texts that have only a temporary status. One of the brighter signs of the times has been a rising public concern about the unsuitability, often a plainly appalling unsuitability, of the present vernacular texts.

I am not overly concerned about losing the High Mass in the shuffle, although a man like Fr. John Miller has voiced the hope that it will be lost. In the first place, a good many current High Masses ought to get lost. Secondly, I have every confidence that the post-conciliar Commission on the Sacred Liturgy will keep things, officially at least, within the guide-lines of the Constitution.

There are a couple of good examples of this in the American hierarchy's request of last April. The bishops had originally intended to leave the matter of approval of the sung vernacular mass materials up to the individual dioceses on the somewhat tenuous strength of that paragraph in Chapter Six which encourages contemporary composers. (They need encouragement, but you don't have to see all the stuff I do to wish that some had been severely discouraged someplace along the line.) This would have been sure bedlam, and the post-conciliar commission's response firmly pulled the matter back into the context of the Constitution, which lays that responsibility squarely upon the properly constituted hierarchical body (Art. 22, 2).

A second difference in the bishops' April decree and the commission's response concerns the "people's parts." Following the language of American commentators of the popular liturgical school, the bishops had lumped *all* of the ordinary and proper parts of the Mass together under the "*quod pertinet ad populum*" banner. This, of course, is not the language of the Constitution, which uses the "*quod pertinet*" phrase only in reference to the ordinary; and, even there, in the original draft, a foot-note explained that, along with the acclamations, the Sanctus and Creed were the two essential and traditional parts *quod pertinet ad populum*. The foot-note was dropped, not because it did not hold water, but because, in the questionable interests of brevity, *all* foot-notes were dropped. Anyway, the post-conciliar commission again pulled things back into the context of the Constitution by dropping the "*quod pertinet*" phrase

altogether, and Cardinal Lercaro's commission could hardly be classified as conservative.

This is not to say that eventually there should not or would not be people's parts in the processional chant, for example. (If the traditional propers are saved, the psalmody could become a congregational part. This would be untraditional, but the Church is not bound to tradition, although the Constitution is pretty strong about it. Contemporary settings could re-establish a congregational refrain with choir or solo psalmody.)

It is to say, however, that that particular American school which holds that everybody should be doing everything all of the time is guilty of the sheerest sort of un-liturgical chicanery. Guilty too, I should say, of having led our hierarchy up a couple of blind alleys.

What will happen unofficially, come the first Sunday of Advent, and for years of Sundays after that, is anybody's guess. I run into everything from firm adherence to the status quo to a cavalier disregard—based, one supposes, on the latter-day theologians' new "freedoms"—for anything Archbishop Dearden's commission and/or his musical jury might have in mind. But I think it should be made perfectly clear that, when several dioceses jumped the gun on the vernacular low Mass last summer, they were simply breaking a gentleman's agreement. If they do the same thing now with the vernacular High Mass, it seems to me that the Ordinaries of such dioceses would be up against the law. They voted for the Constitution and its implementation by the post-conciliar commission and the various duly constituted hierarchical bodies. If this has not the force of law, I don't know that anything has. Not that I should get excited about it. St. Pius X's *Motu Proprio* had the force of law too. And, even if the same was not true of Leo XIII's *Rerum Novarum*, some of our people have still to hear about it after nearly three-quarters of a century.

I do know that every other priest, nun, organist, and choir-master in the country has a vernacular High Mass ready for the big change-over. That most of them are apt to be laughable attempts does not alter matters. If they can do them, they will. Their contribution. And we will be in for the longest siege of un-commercial triviality since the Great Schism. What is encouraging is the great number of priests about the country—there are more real shepherds than some of the more excitable, bleating sheep give credit—who sincerely want to do the right thing, for their people and the church. But some of them are harassed by teachers, with more enthusiasm

than sense, who in these western parts are planning Christmas programs with cowboys and horses replacing the three Kings. All a part of the *aggiornamento*.

What do I plan to do? (I might be decent enough to ask you whether you are interested!) When music for the vernacular High Mass is at once approved and suitable, I shall try to make all of our community Masses High Masses, doing away altogether with that indirect participation which plagues us, and all feeble excuse for that monstrosity called the Commentator. But the longer chants, like the Gloria and Credo will be the simplest sort of recitative. (I have long recommended singing the official propers, and reciting the Ordinary, instead of vice versa.) One thing that will surely make the whole command to give the congregation its proper role fall flat on its face will be to expect too much of it. The traditional 10:15 High Mass will continue to be redolent with the riches of the sung liturgy, excepting the acclamation, the Sanctus and the Creed. I should hope that textual matters might eventually be so solved as to enable us to share the great Tudor treasury with our Anglican friends. In this respect, English-speaking musicians are in an enviable position. As I view the matter, this ought to satisfy the separate biases of both Evelyn Waugh and John Cogley.

VERDICT ON VICTORIA

I

'The greatest composer of the Roman School was Tomás Luis de Victoria. . . . He confined himself to church music, but within this field he ranks almost equal to Palestrina for the polished beauty of his style. . . . His most famous work is the *Office of Holy Week* (1585), polyphonic settings of the Proper chant texts from Palm Sunday to Easter. Much of the music of this volume displays a mystical passion which has been compared with that of the writings of St. John of the Cross; it appears in the rich harmonies of his polyphony, which are often more "tonal" in their orientation than even Palestrina's. Moreover, his use of chromatic harmonies lies in the direction of what later periods called "passing modulations" rather than sudden chordal contrasts. Another striking device is his use of repeated notes (a quasi-dramatic device used effectively by the early seventeenth century composers, particularly Monteverdi) to stress the importance of a word. The well-known motet *O vos omnes* contains many examples of this procedure.

'Victoria, like Palestrina, strove to write religious music that should truly serve the purposes of the liturgy, providing a stimulus to prayer and an accompaniment to ritual while remembering that music was not the most important part of worship. This attitude endured in Rome when the rest of the Catholic world yielded once again to the sensual brilliance of art in the Baroque Church music of the succeeding century.'¹

This is the most recent comment on Victoria, his style in general, and comparison between Palestrina and Victoria, to come to the notice of the present writer. It states reasonable and now generally accepted views as far as these can be expressed in a statement of these dimensions. But in examining earlier comment on Victoria, his attitude towards the art of composition, his texture and style, his use of chromatic harmony, and his view (as far as this can be ascertained) of the ecclesiastical modes, there is, in addition to much that is of value, so much extravagance and difference of opinion that some attempt at an evaluation of this material may not be out of place.

Comparison between Palestrina's music and that of Victoria has been dealt with at length by Henri Collet,² Walter Hirschl,³

¹ Anthony Milner, "The Late Renaissance," *The Pelican History of Music*, II, London, 1963, pp. 177-178.

² *Le Mysticisme Musical Espagnol au XVI^e Siècle*, Paris, 1913, pp. 404-405, 473-474; and *Victoria*, Paris, 1914, pp. 165-169.

³ *The Style of Palestrina and Victoria: A comparative Study, with Special Reference to Dissonance Treatment*, Master's thesis, University of California, 1933, esp. Conclusion, pp. 109-117.

Hans von May,⁴ Felipe Pedrell,⁵ and Robert Stevenson,⁶ while Grove⁷ gives an excellent general comparison between the styles of the two composers. Gustave Reese's contribution to this discussion concerns tonality and will be referred to in due course.

To begin with, it must be borne in mind that although Palestrina was primarily, almost exclusively, a composer of music for the church, music not only of supreme artistic merit but also of the most exemplary liturgical suitability, he published two books of secular madrigals (in 1555 and 1586) and contributed to various collections. Of his fifty-two parody masses, nine are on secular models (three being on madrigals of his own composition) and he composed one tenor and one paraphrase mass on the popular tune *L'homme armé*.

In the words of Gustave Reese he 'always seems to have maintained a satisfactory financial status,'⁸ and in view of his demands in connection with posts for which he was considered in both Vienna (1567) and Mantua (1583) he seems to have been unaffected by false modesty concerning his worth and attainments. Although he considered taking orders after the death of his wife, he was married again in a matter of months and made a conspicuous success of the business interests he acquired with his second wife. In all, while conceding his integrity both as churchman and musician, it seems hardly accurate to regard him as the unworldly figure that much of his music and romanticized criticism or description of it might suggest.

Concerning Victoria, biographical details are, of course, meagre and uncertain. He was born in or near Ávila, in Spain, *circa* 1548. He was a choirboy at Ávila cathedral from 1558 under (among others) Bernardino de Ribera and Juan Navarro, and possibly enjoyed contacts with Antonio de Cabezón and Bartolomé de Escobedo. He entered the Collegium Germanicum in Rome in 1565, and became organist and choirmaster at the church of Santa Maria de Monserrato in 1569. After other appointments, he became *Maestro di cappella* at the Collegium Germanicum in 1573. In 1575 he was ordained a priest, and he resigned from the Collegium Germanicum in 1587 to become resident priest at the church of San Girolamo della Carità. Later (probably in 1587) he returned to Spain, and from this date until his death the widowed Empress

⁴ *Die Kompositionstechnik T. L. de Victorias*, Berne und Leipzig, 1943.

⁵ Tomás Luis de Victoria, *Abulense*, Valencia, 1918, pp. 117-120.

⁶ *Spanish Cathedral Music in the Golden Age*, Berkeley and Los Angeles, 1961, pp. 372-458.

⁷ *Dictionary of Music and Musicians* (5th edn.) London, 1954, VIII, pp. 767-8.

⁸ *Music in the Renaissance*, London, 1954, p. 457.

María and her daughter, the Infanta Margaret, had taken up residence. Here he served at various times as priest, choir-master and organist.⁹

Here is a very different career from that of Palestrina. But what of his work itself? Here again there is a difference, as all Victoria's known compositions are sacred and liturgical, and with the solitary exception¹⁰ of *Missa pro victoria* have no intentional connection with secular compositions or themes.

His attitude towards music and his view of his responsibilities as a composer are also important in this connection. These are shown very clearly in the dedications appearing in the various collections of his works which were published in his lifetime, particularly in those mentioned below.

In 1572, in his inscription of *Motecta . . .* to Otto Truchsess, Bishop of Augsburg¹¹ he declares that he seeks only the glory of God (*Dei op. max. gloriam*). In 1581, *Cantica B. Virginis per annum* : etc., he writes of the dignity, age, and usefulness of his art. 'But' he points out, 'as all too frequently happens, something which is good in itself is put to an improper use. This has indeed happened as far as making proper use of the music of 'voices and strings is concerned; because certain evil men and men of depraved character use music wrongly, as a kind of incitement by which they may plunge themselves into the mire and into defiling pleasures, rather than as the means by which they may be blessedly elevated to God and contemplation of things on high.'¹²

In 1581, *Hymni totius anni, etc.*, he acknowledges the success he has so far enjoyed as a gift from God, and says that he had sought a way of showing that he was not ungrateful to Him from whom all blessings flow, not lazing in sluggish and shameful sloth, nor disappointing the Saviour in whom was his sure and certain hope, by burying the talent (He had) entrusted to him.¹³

⁹ See Reese, op. cit., pp. 599-600; Grove, op. cit., pp. 766-772; Stevenson, op. cit., pp. 350-372.

¹⁰ Tomás Luis de Victoria, *Opera Omnia*, ed. F. Pedrell, Leipzig, 1902-1913, VI, p. 26.
¹¹ Victoria, *Opera Omnia*, VIII, p. XXVI; Pedrell, op. cit., pp. 52-53.

¹² "Verum, id quod ferme accidit rebus omnibus, vt a bono principio exortae, in deteriore plerumq. usum torqueantur; idem etiam accidit, recte neruorum vocumq. cantibus vtendi rationi. Quippe ea improbi quidam ac prauis moribus imbuti homines abutuntur potius tamquam inuitamento, quo se in terram terrenasq. voluptates penitas immergant, quam instrumento quo ad Deum diuinaruntq. rerum contemplationem feliciter euehantur." Victoria, *Opera Omnia*, VIII, p. XXIX; Pedrell, op. cit., p. 61; ref. Collet, *Le Mysticisme Musical Espagnol*, pp. 395-396.

¹³ "Id vero munus ac beneficium cum diuinum agnoscerem, dedi operam, ne penitus in eum, a quo bona cuncta proficiscuntur, ingratus essem, si inerti ac turpi otio languerem, et creditum mihi talentum humi defodiens, iuxta expectatoque fructu dominum defraudarem." Victoria, *Opera Omnia*, VIII, p. XXX; Pedrell, op. cit., p. 65; Ref. Collet, *Le Mysticisme Musical Espagnol*, p. 397.

The dedication of the 1583 collection of motets reads: 'To the Holy Mother of God, Mary, Ever Virgin, and Mother of Mercy, and to all the Saints reigning with Christ in heavenly bliss, to celebrate their praises on their Feast-days, and to evoke more sweetly with Hymns and Spiritual Songs the devotion of the faithful.'¹⁴

The long dedication to Phillip II of Spain, which appears in *Missorum Libri Duo . . .* etc., 1583, is especially significant. Victoria writes further concerning his decision to devote himself entirely to the composition of music for the church—'What I originally had in mind was not to be satisfied with knowledge alone, and stop short at the point of bringing pleasure to ear and intellect only, but that I should go further and to the best of my ability be of service to my contemporaries and to posterity. And so, after considerable toil expended in the study to which nature herself drew me with quiet encouragement and persistence, in order that the fruits of my talent extend over a wider field I undertook for preference the setting of that which is universally celebrated in the Catholic church.'¹⁵

In giving his reason for this decision he is more definite than previously regarding the proper use of music—'For what should music serve rather than the holy praise of the immortal God from whom number and measure proceed, whose works are wonderfully ordered by a kind of harmony and consonance?'¹⁶—and even more outspoken regarding those who debase its purpose and use: 'For this reason we must judge their sin more grievous and they deserve the harsher censure who divert a skill, otherwise most honourable and devised for the lightening of care and refreshment of the soul by essential diversion, to the singing of shameful amours and other unworthy things.'¹⁷

¹⁴ 'Sanctissimae Dei Genitrici Mariae Semper Virgini, Clementive Parenti, Sanctis omnibus in Coelo Christo feliciter regnantibus, Ad eorum laudes Festis Solemnibus, diebus modulate concinendas, fidelisque Populi deuotionem Hymnis et canticis Spiritu- alibus dulcius excitandam. Hos Musicos modos, et cantus, pietatis, a se factos.' Victoria, *Opera Omnia*, VIII, p. XXXII; Pedrell, op. cit., p. 68. (Ref. Collet, op. cit., p. 397.)

¹⁵ 'Illud initio mihi propositum fuit, non vt ipsa dumtaxat cognitione contentus, in sola aurium et animi voluptate considerem, sed vt longius progressus, quantam in me esset, praesentibus, posterisq. prodesset. Cum igitur in eo studio, ad quod ipsa me natura tacito quodam instinctu impulsuq. ducebat. maxime elaborassem; vt ingenii mei fructus latius pertinerent, eam potissimum partem modulibus exornandam suscepi, quae passim in Ecclesia catholica celebratur.' Victoria, *Opera Omnia*, VIII, p. XXXIII; Pedrell, op. cit., 72-73. (Ref. Collet, op. cit., pp. 398-399.)

¹⁶ 'Cui enim rei potius seruire Musicam decet, quam sacris laudibus immortalis Dei a quo numerus et mensura manauit? cuius opera vniuersa ita sunt admirabiliter quamdam harmoniam, concentumq. preferant et ostendant?' Victoria, *Opera Omnia*, VIII, p. XXXIII; Pedrell, op. cit., p. 73. (Ref. Collet, op. cit., pp. 398-399.)

¹⁷ 'Quo grauius errere censendi sunt, et idcirco acerbius castigandi, qui artem alioqui honestissimam ad leuandas curas, et recreandum prope necessaria oblectatione animum excogitatum, ad turpes amores, aliasq. res indignas decantandas conuertunt.' Victoria, *Opera Omnia*, VIII, p. XXXIII; Pedrell, op. cit., p. 73. (Ref. Collet, op. cit., pp. 398-399.)

Palestrina of course expressed himself in similar vein to this last paragraph in some of his prefaces, notably that of the settings of the *Song of Songs* published in 1584,¹⁸ but has been charged with hypocrisy, because he later published (in 1586) another collection of secular madrigals, though these had been written earlier.

There would appear to be not the slightest reason for any such charge to be made against Victoria. The dedication of *Missorum Libri Duo . . . etc.*, 1583, from which quotation has already been made, contains also the following—'It was my wish that in my weariness I might make an end of composing and at long last, my labours over, find rest in honourable retirement, and give my soul over to holy contemplation, as befits a priest.'¹⁹

This is surely evidence that the various dedications quoted are not merely conventionally pious public utterance, such as might be expected to appear in collections of music for liturgical use. This collection was, of course, by no means his last, but not until the dedication of *Missae IV, V, VI, et VIII etc.*, . . ., 1592, to the Prince Cardinal Albert²⁰ does he explain how his position of chaplain to the Empress, together with requests from the Prince and others, have made it impossible for him to give up composing as he had planned to do. But, in any case, as Collet asks—'Was it possible, indeed, that a musician so convinced of the exalted beauty of his art, and of its value to society, would thus abandon, in full maturity both of years and attainment, such a noble and worthy task laid upon him equally by obligation and natural inclination?'²¹

Further, Collet, writing of the dedication to Phillip II of *Missae, Magnificat, Motecta, Psalmi . . .* 1600, says—'Victoria we see is not only a musician, but a thinker utterly imbued with medieval ideas, and a believer of an exceptionally orthodox severity.'²²

Again, Victoria drew extensively on the plainsong repertory for his thematic material, and as mentioned earlier, the only one of Victoria's works which owes anything to a secular source is *Missa*

¹⁸ Quoted by Henry Coates in *Palestrina*, London, 1938, pp. 4-5.

¹⁹ 'Volui vt defessus, commentandi finem iam facerem, et aliquando perfunctus laboribus honesto in otio conquiesceram, animumq. ad diuinam, vt. sacerdotem decet, contemplationem traducerem. . . .' Victoria, *Opera Omnia*, VIII, p. XXXIII; Pedrell, op. cit., p. 73. (Ref. Collet, op. cit. pp. 398-399.)

²⁰ Victoria, *Opera Omnia*, VIII, p. XXXIII; Pedrell, op. cit., p. 95.

²¹ 'Était-il possible, en effet, qu'un musicien aussi convaincu de la beauté supérieure de son art, et de son utilité sociale, abandonnât ainsi, en pleine maturité d'âge et de talent, la tâche si noble et si applaudie, qu'il s'était imposée autant par devoir que par naturelle inclination?' Collet, *Le Mysticisme Musical Espagnol*, pp. 401-402.

²² 'Victoria, on le voit, n'est pas seulement un musicien, mais un penseur tout pénétré des doctrines médiévales, et un croyant d'une exceptionnelle rigueur orthodoxe.' *ibid.* p. 403.

pro victoria, 1600,²³ which is based on the chanson *La Guerre*²⁴ by Clement Janequin (c. 1485 - c. 1560).²⁵

Collet writes—'Victoria's themes, even in the freest of his compositions are often borrowed from the liturgy. And it is not that the composer was incapable of inventing motifs and rhythms. On the contrary, he is in himself a more individual creative force than any other in the sixteenth century. But the powerful restraint exercised by the combination of his conservative religion and traditionally-inclined race made him submit to the set formulas of sacred melody. We have already recalled the part played by Spaniards in the important matter of the revision of the Gradual.²⁶ Prior to this the decrees of the Council of Trent had had no more certain chance of success than in Spain. Finally, let us remember that Victoria appeared 'on the scene during a time of revival of religious enthusiasm and that his first publication is dated 1572.'²⁷

Hans von May and J. B. Trend put forward ideas concerning Victoria's attitude towards his work as a composer, which differ from those already expressed and from each other.

²³Victoria, *Opera Omnia*, VI, p. 26.

²⁴*Les Maîtres Musiciens de la Renaissance Française*, ed. Henry Expert, Paris, 1894-1908, VII, p. 31.

²⁵ It should be mentioned here that Grove (op. cit. p. 770), referring to Victoria's *Missa Gaudeamus* (*Opera Omnia*, IV, p. 161) makes the following comment—a prominent theme at the beginning of some parts of the mass is the *Io son ferito* theme of Palestrina's popular madrigal (Palestrina, *Le Opere Complete*, Rome, 1939—, II, p. 161), which may have been intended as an act of homage to the Italian master, unless its adoption was purely accidental.'

The second alternative is the more likely. This mass is, of course a parody based on the six-part motet *Jubilate Deo* by Cristóbal Morales (c. 1500-1553; See Morales, *Opera Omnia*, II, ed. H. Anglés, Rome, 1953, parte musical, p. 184. [Ref. Reese, op. cit., p. 591]). According to Rafael Mitjana (Morales, op. cit., texto, p. 38) the motet which also uses the *Io son ferito* motif, was composed in 1538, and first published in 1542, and as Palestrina's madrigal was first published in 1561, (Ref. Palestrina, op. cit., Indice 6), eight years after Morales' death, it seems hardly likely that the use of the theme in question by either Morales or Victoria owes anything to Palestrina.

Further to the same point—In a sentence omitted from the quotation given at the head of this article, Anthony Milner states, concerning Victoria: "Eleven of his masses are parodies of his own motets; none have secular models."

The question of whether eleven or twelve of Victoria's masses are taken as parodies of his own motets doubtless turns on whether the slender thematic connection between *Missa Quarti toni* (*Opera Omnia*, II, p. 81) and the motet *Senex puerum portabat* (ibid. I, p. 17) is sufficient to establish the mass as a parody. But there is of course no doubt that *Missa pro victoria* (ref. above) is based on Janequin's programme chanson, *La Guerre*.

²⁶ Collet, *Le Mysticisme Musical Espagnol*, pp. 84-103.

²⁷ 'Les thèmes de Victoria, même dans les compositions les plus libres, sont souvent empruntés à la liturgie. Et ce n'est pas que le musicien soit empêché de créer des figures et des rythmes. Au contraire, il est en lui une force inventive que nul, au XVII^e siècle, ne posséda plus personnelle. Mais le lien si puissant que l'unit à sa religion conservatrice et sa race traditionaliste l'oblige à se soumettre aux rigidités d'un mélisme consacré. Nous avons déjà rappelé le rôle joué par les Espagnols dans l'importante question de la révision de *Graduel*. Auparavant, les arrêts du Concile de Trente n'avaient pas en de plus sûr débouché que l'Espagne. Souvenons-nous enfin que Victoria surgit à une époque de recrudescence de ferveur religieuse, et que sa première publication date de 1572.' Collet, *Victoria*, p. 123.

In view of the style of *Missa pro victoria*, May suggests that Victoria may have been the victim of a tension between exploratory and forward-looking ideas as a composer and the conservative or even reactionary ideas that he may have felt obliged to adopt as a priest of the period of the Counter-Reformation.²⁸ As has already been pointed out however, this is unique among Victoria's compositions, and it would seem dangerous to base a theory on incipient schizophrenia on such slight evidence.

Trend takes a more positive stand, basing his statements on the style of the compositions contained in *Missae, Magnificat, Motecta, Psalmi . . .* etc., published in 1600, some of which had been published previously, one the eight-part *Ave Maria*,²⁹ as early as 1572.

'Victoria was the man of his time : he seems to have been fully aware of the developments which were going on in contemporary music. When he was nearly sixty he published a collection of Masses, Magnificats, Motets and Psalms for large numbers of voices with organ accompaniment. Rapid syllabic passages and broad homophonic effects, in which all the voices sing together, alternate with quiet polyphonic sections for a few voices conceived in the older manner. The voices—eight, nine or twelve—were arranged in groups after the manner invented by Willaert and practised with such success by the Venetian composers, and in the next century by Comes at Valencia and Benevoli at Rome.'³⁰

This is a less speculative approach and to be treated with respect. But it is important to remember that antiphonal singing originated in the church, and that even in the late sixteenth century the polychoral style was used mainly in church music. Concerning 'rapid syllabic passages and broad homophonic effects,' the reference here is undoubtedly chiefly to *Missa pro victoria*. But these would, in any case, have been to a certain extent a natural result of polychoral composition, and in the case of *Missa pro victoria*, Victoria's only parody composed on a secular model, the style of Janequin's chanson is inevitably, in a large measure, the style of the mass also. It can hardly be claimed that the use of the device of 'cori spezzati' and consequent developments brands Victoria as *avant-garde*, or casts any doubt on the genuineness of his avowed attitude towards his work of composing music for the church.

Trend's view of course receives some support from Robert Stevenson who writes, following his discussion of Victoria's masses

²⁸ May, *op. cit.*, pp. 5-6.

²⁹ Victoria, *Opera Omnia*, I, p. 146.

³⁰ Trend, *The Music of Spanish History*, London, 1926, pp. 162-163.

—‘In sum, all those many stylistic changes to be observed in Victoria’s masses set him apart from the conservative Palestrina, and ally him rather with the progressives of the late sixteenth century.’³¹ Earlier, however, he has this to say concerning the 1600 collection—‘In the last book all four masses . . . are unmitigatedly in F major. Because every mass in this last book is not only polychoral but remains exclusively F major throughout, we might almost suspect that it was not Victoria himself so much as it was the monarch to whom the collection was dedicated—Phillip III—whose preference for bright major music determined the unanimous character of the book.’³² Add to this near-suspicion the fact that this collection was not published until six years after Palestrina’s death, and the significance of this comparison of styles between the two composers has lessened considerably.

II

Discussion of Victoria’s style in composition from the point of view of harmonic and tonal procedure will be based principally, but not exclusively, on opinions expressed by Henri Collet. In view of the undoubted value of his positive contributions to an understanding of Victoria, his times, and his music, it is unfortunate that so much of his comment and opinion on matters of technique must be challenged.

(i)³³ He writes—‘Victoria’s technique is exclusively a technique of counterpoint and, as such, it is comprised of the progression and leading of the voices. Unusual harmonic combinations make their appearance in patterns formed by the melodic lines and cannot be considered on their own.’³⁴

(ii) Elsewhere—‘The combination, in an exclusively vocal style, of the “ecclesiastical modes” based on diatonicism with all the resources of the most skillful counterpoint, produces a type of harmony which cannot be understood in terms of our current (i. e. 1914) rules of harmony.’³⁵

(iii) Again—‘In fact harmony is not regarded *as such*. It results from the combination of the voices, from their consonance

³¹ Stevenson, *op. cit.*, p. 379.

³² *ibid.*, p. 379.

³³ This and the six succeeding paragraphs are numbered in order to facilitate discussion.

³⁴ ‘La technique de Victoria est exclusivement une technique de contrepoint, et comme telle, la marche et la conduite des voix la constituent. Les agrégations harmoniques exceptionnelles découlent des dessins formés par les lignes mélodiques, et ne peuvent être considérées isolément.’ Collet, *Le Mysticisme Musical Espagnol*, p. 406.

³⁵ ‘La combinaison, dans une écriture exclusivement vocale, des “modes ecclésiastiques”, dont la base est le diatonisme, avec toutes les ressources d’un contrepoint raffiné, provoque un harmonisme que l’on ne saurait apprécier d’après nos règles actuelles.’ Collet, *Victoria*, p. 116.

and dissonance, their clashing and crossing. . . . Generally speaking, the harmony is consonant and the chords must be regarded as arising out of 'the contrapuntal lines.'³⁶

(iv) Paul Boepple writes (in the *New York Times*)—'. . . structural, chromatic harmony in the classical sense is rarely in evidence in this music, except in passages and moments where the highlights of the melodic lines happen to coincide. Yet there are chords all along, major and minor triads and occasionally a diminished one. But they seem to have little to do with the momentum and the structure of a phrase or even of its character. At the most the succession of major and minor triads provides a subtle pulsation of light and dark.'³⁷

(v) Further, following a detailed discussion of harmonic procedure in the motet *O vos omnes*,³⁸ Collet says—'Although the harmonic combinations spring from patterns formed by the melodic lines of the counterpoint and cannot to all appearances be separated from them, we must observe, at the furthest point of gothic Europe, later to become renaissant then modern Europe the rapid development of harmony, becoming independent, then more highly organized and soon being appreciated for its own sake.'³⁹

(vi) Finally—'To conclude, with Victoria the idea of fullness usually prompts harmonic procedures—(for example) the slow succession of chords at the beginning of the motet *O quam gloriosum*, where the altus indicates by its stepwise ascent its priestly character. Examination of the various settings of *Pleni sunt coeli et terra* in the masses shows that, apart from this harmonic aspect of fullness, the melodic lines take thematic forms as close as possible to plain liturgical declamation, or whose sturdy rhythm is by no means the same thing as melodic shapelessness.'⁴⁰

(vii) Reese's contribution to this discussion harks back to

³⁶ 'Enfin l'harmonie n'est pas considérée en soi. Elle résulte des rencontres des voix, de leur accord ou de leur désaccord, de leurs frottements, de leurs croisements. . . . En général, l'harmonie est lignes du contrepoint.' *ibid.*, p. 117.

³⁷ *Seeing the Light*, *New York Times*, 108: 9, Section p, January 25, 1959.

³⁸ *Victoria, Opera Omnia*, I, p. 27.

³⁹ 'Bien que les agrégations harmoniques jaillissent des dessins formés par les lignes mélodiques du contrepoint et ne puissent, semble-t-il, s'isoler de celles-ci, il faut, à la pointe extrême d'une Europe gothique qui va devenir l'Europe renaissante, l'Europe moderne suivre l'évolution rapide d'une harmonie qui s'émancipe, qui prend corps, et que l'on aimera bientôt pour elle-même.' Collet, *Victoria*, p. 169.

⁴⁰ 'Enfin l'idée de plénitude suggère à Victoria, communément, des images harmoniques: la succession de lents accords ouvrant le motet *O quam gloriosum*, et dont l'altus détermine, en son ascension par degrés conjoints, le caractère hiératique—si l'on examine les divers *Pleni sunt coeli et terra* des messes, on remarque qu'en outre de cet aspect harmonique de la plénitude, les lignes mélodiques empruntent les formes thématiques les plus simples et semblables à la nue déclamation liturgique, ou dont la carrure rythmique s'éloigne de la déformation tonale.' *ibid.* p. 172.

comparison between Palestrina and Victoria—'He (Palestrina) is not, . . . led by his predilection for full chords and chord themes to go as far as does for example his younger contemporary Victoria in the direction of major-minor tonality; the chords that he selects in a given piece hold close to those that belong to the mode in which he is writing.'⁴¹

Of the foregoing paragraphs the (i), (iii), and (iv) would appear to conform to the view that 'sixteenth-century harmony "just happens" as a secondary result of contrapuntal exigencies.'⁴² With Haigh, the present writer believes this view to be 'fundamentally erroneous', and considers that paragraphs (v) and (vi) come much nearer the truth.

There is no doubt that in the music of Victoria, Palestrina and Lassus there is much harmonic procedure deriving its character from modal characteristics in the various voices, and accordingly difficult to explain in terms of later tonal harmonic procedure. Paragraph (vi) suggests, with some justification, that Victoria employed the harmonic style *per se* as an illustrative device, and even the most cursory study of Victoria's music must reveal that, in common with the music of other composers of this period, much of its texture is essentially harmonic rather than contrapuntal. But, quite apart from these considerations, the statement of paragraph (v), though cautious in the extreme, does admit quite properly that harmony has by the end of the sixteenth century come to be more than a by-product of counterpoint and comes close to conceding that even where the texture is polyphonic, Victoria's counterpoint, like that of Palestrina, is to a very considerable extent harmonically conditioned.

In paragraph (vii) Reese touches, with an apparently casual dogmatism, on a tremendous topic—his statement at once intriguing and frustrating, as at no time does he elaborate on it. Having recently completed five years' study of emergent tonality in Victoria, the present writer would suggest that Milner's more cautious statement—'the rich harmonies of his polyphony . . . are often more "tonal" in their orientation than even Palestrina's'—is closer to the mark.

III

Although Collet emphasizes what appear to have been Vic-

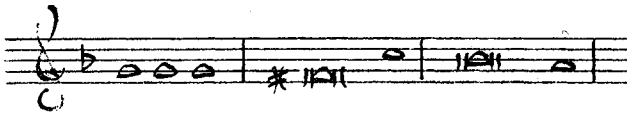
⁴¹ Rees, *op. cit.*, p. 467.

⁴² Andrew Haigh, 'Modal Harmony in the Music of Palestrina', *Essays on Music in Honor of Archibald Thomson Davison*, Cambridge, Massachusetts, 1957, p. 112.

toria's conservative and traditional views concerning music and the art of competition generally, he seems anxious, when discussion turns to details of style and technique, to establish him, if not as a revolutionary, at least as an experimenter.

'Victoria is an experimenter. If indeed the essence of his technique is in itself no different from that of Lassus or Palestrina, it is possible to find in his work quite personal licenses which M. Laloy⁴³ is tempted to regard as oversights, but which can be explained by the master's late arrival on the scene, and by the experience of so many famous predecessors who made it possible for him to make even further advance and at times to reach the frontiers of the mysterious territories of modern art. And so it is that D. Frederico Olmeda, in his remarkable work *Recollections of a Journey to Santiago de Galicia*, was able to record faithfully some new procedures in writing, showing that Victoria obviously intended to express himself with freedom, a matter concerning which worried theorists felt obliged to protest on the grounds of so-called musical propriety. In his eight-part *Ave Maria* Victoria uses, in several repetitions, the melodic interval of 'the diminished fifth which would certainly be considered apocryphal in a manuscript.'⁴⁴

Illustration I



This melodic quotation is indeed apocryphal. In *Opera Omnia* (I, page 150, line 2, bars 4 and 8), the phrase appears as

Illustration II



⁴³ Louis Laloy, 'Victoria', *Revue d'Histoire et de Critique Musicale*, Paris, Mai 1902, pp. 206-207.

⁴⁴ 'Victoria est un novateur: si l'essence même de sa technique ne diffère point de celle d'un Lassus ou d'un Palestrina, l'on trouve chez lui des hardiesses bien personnelles que M. Laloy est tenté d'appeler des inadvertances, mai qui s'expliquent par la venue tardive du Maître et par l'expérience de tant de fameux prédécesseurs, qui lui a permis de progresser encore et de toucher parfois aux domaines mystérieux de l'art modern. C'est ainsi que D. Frederico Olmeda en son remarquable ouvrage: *Mémoire d'un voyage à Santiago de Galicia* a pu noter bien des nouveautés d'écriture, quidémontrent en Victoria la volonté formelle de s'exprimer librement, dussent s'en plaindre les théoriciens soucieux d'une prétendue correction musicale. Dans son motet "octonarum vocum" *Ave Maria*, Victoria pratique à plusieurs reprises l'intervalle mélodique de quinte diminuée, que l'on considèrerait sans doute comme apocryphe dans un manuscrit.' Collet, *Le Mysticisme Musical Espagnol*, p. 405.

In both Tenor I and Tenor II, the F sharp being followed by B flat, not C. A photostat copy of this work from the 1572 edition⁴⁵ shows this to be an accurate transcription. It is identical in the editions 1585 A and 1600,⁴⁶ while in the edition of 1576⁴⁷ the F is natural.⁴⁸ The direct melodic interval of the diminished fifth is not found in Victoria but the rising diminished fourth is used not infrequently.⁴⁹ (Incidentally, these two statements, by Tenor I and Tenor II, comprise the whole of Collet's 'several repetitions.'

Continuing—'Likewise M. Laloy has shown in *O vos omnes*, as well as a major sixth chord moving on to G minor (see Illustration III), augmented fifth chords "which Victoria would have been hard put to it to name, but whose heart-pounding sound he certainly sought after."⁵⁰ In addition he notices the frequent use of alterations—bringing new modes into being—of six chords—defining the tonality—and of some quite singular infringements of the rules of counterpoint—such as direct octaves and even two parallel fifths between *tenor* and *altus*. Finally, the voice-leading is always in Victoria an issue of vital significance, showing that with our composer as with Bach, Beethoven or Wagner, music is a matter of thought not only of feeling.'⁵¹

Illustration III :

ex Motet *O vos omnes* (*Opera Omnia*, I, page 28, line 1, bars 3 to 6; page 29, line 2, bars 4 to 7.)

⁴⁵ ex Corpus Christi College, Valencia.

⁴⁶ Seen in the Libraries of Christ Church, Oxford, and the British Museum respectively.

⁴⁷ Seen in the British Museum.

⁴⁸ P. Samuel Rubio in his article 'Historia de las reediciones de los Motetes de T. L. de Victoria y significado de las variantes introducidas en ellas' (*La Ciudad de Dios*: Año 66, vol. 162, No. 2 [May-Aug. 1950], pp. 313-352), discusses the whole matter of noted chromatic alteration varying from one edition to another. He attributes these differences to a more conservative attitude in this respect on the part of printers in Rome, as compared with those elsewhere. A précis of his article is given in Stevenson, *op. cit.*, pp. 442-445.

⁴⁹ Ref. May, *op. cit.*, pp. 7-9; Kund Jeppeson, *The Style of Palestrina and the Dissonance*, 2nd ed., London, 1946, p. 57.

⁵⁰ 'M. Laloy a signalé de même dans le *O vos omnes*, outre un accord de sixte majeure . . . qui se résout en sol mineur, des quintes augmentées "que Victoria eût été bien empêché de dénommer, mais dont il a sûrement recherché la sonorité déchirante;"' Laloy, *op. cit.*, p. 207.

⁵¹ 'et il a remarqué la fréquence des altérations—qui annoncent les modes nouveaux,—des accords de quarte et sixte—qui déterminent la tonalité—et de quelques infractions uniques aux règles du contrepoint: comme des octaves directes et même deux quintes parallèles entre le *tenor* et l'*altus*. Enfin la modulation est toujours chez Victoria d'une vérité vivante qui prouve que notre auteur ne sentait pas seulement la musique, mais qu'il la pensait, tel un Bach, un Beethoven ou un Wagner.' Collet, *Le Mysticisme Musical Espagnol*, pp. 405-406.

SI - CUT DO - LOR ME - US

SI - CUT DO - LOR ME - US

SI - CUT DO - LOR ME - US

SI - CUT DO - LOR ME - US

The major sixth chord moving on to the G minor chord is an interesting progression, but the parallel semi-tone progression in fourths from F sharp to G in the Altus part and from C sharp to D in the Tenor part can hardly be regarded as an innovation. Surely it is, rather, a survival of the earlier parallel leading note procedure,⁵² the result of Victoria's use of known and familiar melodic procedure in the individual voice parts, rather than the planned use of a newly-discovered harmonic effect as such. But there can be no doubt that such a composer as Victoria would appreciate immediately and to the full its effectiveness, although examples of its use exist in contexts where such use appears to be routine rather than studied.⁵³ As far as augmented fifths in *O vos omnes* are concerned, there is only one (*Opera Omnia*, I, page 27, line 3, bar 1, beat 4, between Tenor and Cantus) although there are two examples of its inversion the diminished fourth (*ibid.*, page 27, line 4, bar 1, beat 4; and page 29, line 1, bar 1, beat 4; between Altus and Tenor in each case). But of course the augmented fifth was not unknown even in Palestrina.

The matter of the 'frequent use of alterations' will be referred to further on. The mention of 'six-four chords—defining the tonality' probably refers to cadential six-four procedure, (*Opera Omnia*, I, page 28, line 1, bar 2 and line 4, bar 2; page 29, line 2,

⁵² Ref. Alec Harman, *Mediaeval and Early Renaissance Music, Man and His Music*, I, London, 1958, pp. 139-142; Reese, *Music in the Middle Ages*, New York, 1940, p. 335; —, *Music in the Renaissance*, p. 145.

⁵³ See *Opera Omnia*, I, *Vere languores*, page 25, line 3, bar 8, beat 2; *Ardens est cor meum*, page 134, line 1, bar 4, beat 4; III, *Magnificat Primi toni*, page 90, line 1, bar 1, beat 4; *Alma Redemptoris Mater*, page 69, line 1, bar 8, beats 1 and 2.

bar 3). 'Direct octaves and . . . parallel fifths' do not occur in this motet.

Elsewhere Collet discusses technical aspects of Victoria's music on his own account—'In the 16th century and especially among the Spaniards, we do not expect to find the melodic intervals of major sixth and minor seventh, arpeggios of more than three notes, "rosalias," the tritone of *diabolus in musica*, or in fact appoggiatures, anticipation or échappées.' Theorists would take good care to advise against imitating works in which such licenses occur, which would hardly be surprising. But this is nothing. Major sixths are common; minor sevenths and tritones are allowed; arpeggios abound containing as many as five notes.'⁵⁴

Some comment must be made on these categorical but unsupported statements, before the various passages from Victoria's music which Collet has considered sufficiently significant to merit special discussion can be dealt with. Some of the following statements by the present writer also are unsupported but it is obviously impossible to give examples of procedures that do not occur. In other cases illustrations are offered as such rather than as final proof of contention. In both situations familiarity with the music should vindicate the claims made and the stand taken.

Referring back to the last passage quoted above—

(a) Five years' acquaintance with *Opera Omnia* has not revealed an example of the minor seventh as a direct melodic interval.

(b) Where the tritone occurs either directly or in melodic outline, it is always possible to make correction of the interval through *musica ficta*.

(c) Reese, (in *Music in the Renaissance*, p. 601) points out a leap of a major sixth in Tenor II in the motet *Vadam et circuibo civitatem*—

⁵⁴ 'Au XVI^e siècle et surtout chez les Espagnols, on s'imagine ne pas trouver les intervalles mélodiques de sixte majeure et de septième mineure, les arpèges de plus de trois notes, les "rosalies," le triton ou *diabolus in musica*, enfin les appoggiatures, les anticipations ou les échappées. Les théoriciens prendraient soin de marquer d'un "à ne pas imiter" les oeuvres où se révèlent ces hardiesses, que l'on ne serait pas surpris. Mais il n'en est rien. Les sixtes majeures sont fréquentes; les septièmes mineures et les tritons échappent au contrepoint; des arpèges fleurissent qui continnent jusqu'à cinq notes.' Collet, *Victoria*, p. 118.

Illustration IV :
 (*Opera Omnia*, I, page 99,
 line 3, bars 2-3)



It should be mentioned that this passage is unusual in another direction as well, namely as far as the parallel fifths between Tenor II and Bassus are concerned. This is quite at odds with Victoria's normal practice. Consecutives, both fifths (in three or more parts) and octaves (in six or more parts) normally occur in contrary motion, as in the progression octave to unison between Tenor I and Tenor II across the bar-line.

(d) Extended arpeggios are extremely rare. The following illustration is obviously a special procedure to illustrate the text 'in voce tubae' Illustration V : ex Motet *Ascendens Christus* (secunda pars), 1572 (*Opera Omnia*, I, page 57, line 1, bars 4-7)

IN VO-CE TU-BAE, IN VO-CE TU-BAE, TU ———

IN VO-CE TU-BAE, IN VO-CE TU ———

IN VO-CE TU-BAE IN VO-CE TU ———

IN VO-CE TU-BAE IN VO-CE TU ———

IN VO — CE TU —

(e) Sequences are, in the observation of the present writer, used more frequently by Victoria than by Palestrina. Collet uses the term 'rosalies' with its implication of exact sequence and consequent suggestion of temporary shift of tonal centre.⁵⁵ Where this does occur in Victoria it is usually repetition of a phrase a fourth or fifth higher or lower in pitch, in which case exact sequence is a natural procedure, and such modulation as does occur supports rather than weakens the basic tonality. The following illustration, however, shows an example of near-exact sequence from a composition in the G (natural) mode. The first statement begins on chord IV in the mode and cadences on VII, the second beginning on V and finishing on I.

Illustration VI : ex *Missa O quam gloriosum*, 1583—Sanctus (*Opera Omnia*, II, page 65, line 1, bar 4 to line 2, bar 7)

IN VO-CE TU-BAE, IN VO-CE TU-BAE, TU ———

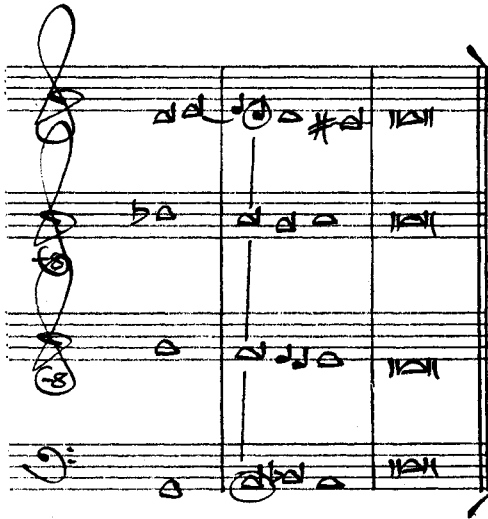
⁵⁵ Ref. Grove, op. cit., VII, p. 230.

(f) *Appoggiaturas*—using this term to signify unprepared dissonances approached by leap—do not occur.

(g) *Appoggiaturas*—using the term to signify unprepared dissonances approached by step on the beat—are used in precisely the same way by Victoria as by Palestrina, i.e. in descending step-wise movement on to a relatively unaccented beat, e.g. *Opera Omnia*, IV, page 3, line 1, bar 4 (quoted in Illustration XIII, below).

(h) Anticipations, as in Palestrina, are usually consonant. They occur, in relative obscurity, on the second half of the beat. This is by no means a bold procedure, even when the note concerned is dissonant against another voice (or voices) as it is, Cantus against Bassus as in the following illustration :

Illustration VII : ex *Missa pro defunctis*, 1583—Offertorium (*Opera Omnia*, VI, page 111, line 2, bars 6 to 8)



(i) *Échappées*, i. e. passing notes approached by step and quitted by leap in the opposite direction, are archaic survivals occurring more often in Victoria than in Palestrina. Such non-harmony notes, usually dissonant, are found, like anticipation, on the second half of a beat.⁵⁶

Illustration VIII : ex *Motet O sacrum convivium*, 1572 (*Opera Omnia*, I, page 34, line 2, bar 7, beat 3)

⁵⁶ Ref. Jeppesen, op. cit., pp. 202-209.



To continue from Collet—'. . . some harmonic progressions are stated as many as four times:

e.g. Illustration IX : ex Motet *Resplenduit facies* 1585 (*Opera Omnia* I, page 89, line 2, bar 7 to line 3, bar 6)



modulations are effected by transposition (passing modulations to related keys) as in this passage⁵⁷ from Victoria's *Missa Gaude-*

⁵⁷ Where Collet's 'avec si bémol' applies, the B flat is shown as a key signature, in conformity with *Opera Omnia*.

Illustration X : ex Missa *Gaudeamus*, 1576—Credo (*Opera Omnia*, IV, page 18, line 1, bar 7 to line 2, bar 3)



Such progressions as occur in the second and third bars of this illustration are fairly common in Victoria. The progression to the five-three chord on F is a significant cadence — the mode of the composition being G (with B flat)—and in that sense does have the feeling of a ‘temporary’ tonic, but it should be emphasized that, in the context, it suggests rather than establishes a new tonality.

Finally—‘Finally, though rarely, one finds “élisions”, anticipations and combinations of appoggiaturas and passing notes. Victoria, for example in his motet *Duo Seraphim*, uses this “élision”.’⁵⁹

Illustration XI : ex Motet *Duo Seraphim*, 1583 (*Opera Omnia*, I, page 36, line 4, bars 3 to 5)

⁵⁸ . . . des marches d’harmonie présentent même quatre groupes; les modulations se font par transformation (modulations passagères aux tons relatifs), comme en ce passage (avec si bémol), de la messe *Gaudeamus* de Victoria.’ Collet, *Victoria*, p. 118.

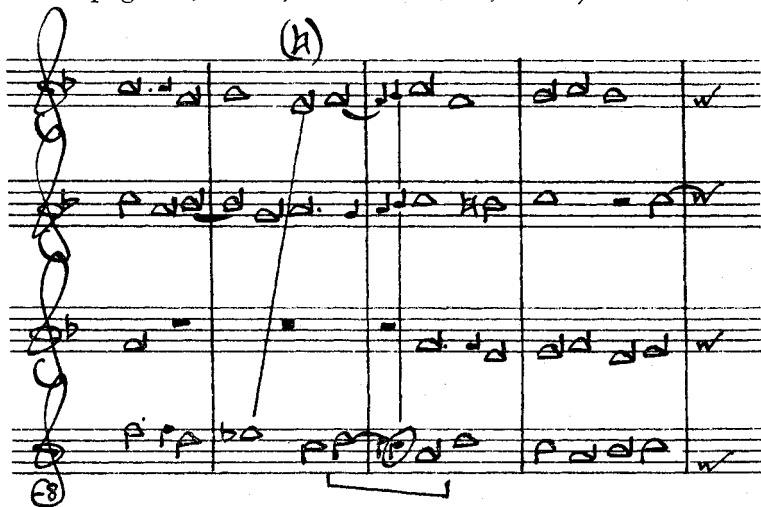
⁵⁹ ‘Enfin, bien que rarement, se rencontrent les élisions, les anticipations et les notes mixtes de passage et d’appoggiature. Victoria, par exemple, en son motet (avec si bémol) *Duo Seraphim*, pratique cette élision.’ Collet, *Victoria*, p. 119.



The term 'élision' appears to refer to the omission of a second passing note D to the movement of Altus I from F to C with the resulting movement from the passing note E by leap to C. But the whole figure FECD (moving to E) is a normal changing-note pattern,⁶⁰ used in this way by all composers of the period.

—'and this decorated indirect anticipation of a dominant seventh without the third.'⁶¹

Illustration XII : ex Motet *Duo Seraphim*, 1583 (*Opera Omnia*, I, page 37, line 1, bar 6 to line 2, bar 3)



⁶⁰ Sometimes called *Nota Cambiata*—Ref. Jeppeson, op. cit., pp. 209-217.

⁶¹ —'et cette anticipation indirecte agrémentée d'une septième de dominante sans tierce.' Collet, *Victoria*, p. 120.

The combination of C, G, and B flat at the point indicated is simply a fortuitous combination of non-harmony notes. The three-note figure DCA itself, in Altus II, is essentially the same figure as that shown in Illustration XI (above), though an older use of it.⁶²

—‘Again, Victoria, in the *Christe* of *Missa Gaudeamus* shows us this combination of appoggiatura and passing note.’⁶³

Illustration XIII : ex *Missa Gaudeamus*, 1576—*Christe eleison* (*Opera Omnia*, IV, page 3, line 1, bars 3 to 7)

Here it is obvious that the wrong note (D) has been marked in the passage quoted. It would, of course, be neither passing note nor appoggiatura, and the only note in the bar which could possibly be taken as an appoggiatura is the preceding crotchet on E. But this is surely neither exceptional nor remarkable, being merely a normal relatively accented passing note on a relatively unaccented beat, occurring as any competent student of late sixteenth-century counterpoint would expect and execute it.⁶⁴

A further statement drawing a comparison between Victoria and Palestrina is made by Pedrell—‘It has been said both at home and broad that Victoria comes very close to the modern style; he

⁶² Ref. Jeppeson, op. cit., pp. 210-214.

⁶³ ‘Le même Victoria, dans le *Christe* de sa messe *Gaudeamus* nous offre (avec si bémol) cette note mixte d’appoggiature et de passage.’ Collet, *Victoria*, p. 120.

⁶⁴ Ref. H. K. Andrews, *An Introduction to the Techniques of Palestrina*, London, 1958, pp. 79-84 ; R. O. Morris, *Contrapuntal Technique in the Sixteenth Century*, London, 1947, p. 37. (with Examples 77-80); Jeppeson, op. cit., pp. 119-151; —, *Counterpoint*, London, 1950, p. 144; Soderlund, *Direct Approach to Counterpoint in Sixteenth Century Style*, New York, 1947, pp. 47-48.

is more correct and fluent than Palestrina for he avoids by the exercise of superior skill the false relations and harmonic clashes which the latter did not think it necessary to avoid.'⁶⁵

Whether or not Victoria did not use false relation as freely as Palestrina it is quite clear that he had no special scruple against it. For instance, without quoting special examples, false relation is present in Illustration X (F sharp, Cantus I, followed by F natural, Altus I, across the bar-line), Illustration XII (E flat, Altus II, followed by E natural, Cantus I, bar 2) and Illustration XIII (F sharp, Cantus II, bar 4 followed by F natural, Altus, across the bar-line) given above.

It will also be obvious that both Laloy and Collet make too much of what they both regard as licences. Of the illustrations given above, No. I is apocryphal, Nos. III, XI and XII show procedures arising out of conventional counterpoint, and Nos. X and XIII consist of progressions so ordinary, in terms of late sixteenth-century techniques and styles, that it is difficult to understand why they were quoted. In addition Nos. III and II would seem to support the suggestion that Victoria was conservative rather than an experimenter.

As far as Pedrell's remarks on the avoidance of harmonic clashes and false relations are concerned, Victoria's music shows that he was not noticeably more polished and fluent than that of his contemporaries.

Following on from his discussion of Victoria as an experimenter Collet writes—'Furthermore it would be pointless to consider the accidentals which more often than not in the manuscript—turn out to be later additions. A special study of Victoria's original manuscripts would be necessary to determine the accuracy of the accidentals found in some modern editions, and this would be no easy task. Be that as it may, Victoria and his compatriot musicians held too firmly to the pure liturgical tradition not to respect the integrity of the modes; and although we may have seen Bermudo speak of an era of "semi-chromaticism,"⁶⁶ it seems fairer to us to blame the singers rather than the composer whose indications *con-*

⁶⁵ 'Victoria, han dicho propios y extranos, se aproxima más al estilo moderno; es más correcto y más fluido que Palestrina, porque evita con finezas de arte superior las falsas relaciones y choques armónicos que éste no creía necesario evitar.' Pedrell, *op. cit.*, p. 119 : Victoria, *Opera Omnia*, VIII, p. LVI.

⁶⁶ 'Este genero Semichromatico, es compuesto de el diatonico y del chromatico, y es lo que ahora tanen y cantan en composicion.' Juan Bermudo, *Declaración de Instrumentos Musicales*, 1555, ed. Kastner, Kassel and Basle, 1957, fol. xxiii.

[It is the semi-chromatic style, comprised of both diatonic and chromatic elements, in which nowadays we play and sing in composition.]

cerning the tonality of his works leaves us generally in no doubt as to his orthodoxy.⁶⁷

The absence or scarcity of noted chromatic alteration in a composer's work at this time did not, of course, necessarily indicate conservatism or orthodoxy, any more than the introduction of alteration by singers demonstrated any depravity or corruption of musical conscience on their part. This last quotation from Collet does not appear to have any great significance from this point of view, but it does introduce, however curiously, the question of Victoria and his views concerning the ecclesiastical modes.

IV

As far as classification of the modes is concerned, it is not possible from his music to reach any firm conclusion as to whether Victoria favoured the Gregorian eight-mode or the Glarean twelve-mode system. His settings of the Magnificat are listed *Primi . . . Octavi toni* (*Opera Omnia*, III) according to the Canticale tones on which they are based, but as Willi Apel points out⁶⁸ these are almost identical with the Psalm tones whose numbering by no means corresponds with the numbering of the modes.⁶⁹

Andrews,⁷⁰ Harman,⁷¹ Morris⁷² and Reese⁷³ all observe that conservative composers seem to have regarded themselves as working within the older eight-mode system. Victoria's relatively sparing use of the A (natural) mode (Glarean's Aeolian mode) and his even

⁶⁷ 'De plus, il serait vain de tenir compte des accidents qui proviennent le plus souvent—sur les manuscrits—d'additions postérieures. Il faudrait une étude critique spéciale des écrits originaux de Victoria pour déterminer l'exactitude des accidents que l'on retrouve jusque dans certaines éditions modernes, et cette étude est peu aisée. Quoi qu'il en soit, Victoria et ses compatriotes musiciens tenaient trop à la pure tradition liturgique pour ne pas respecter l'intégrité des modes: et malgré que nous ayons vu Bermudo parler d'une ère de "semi-chromatisme", il nous semble plus juste d'attribuer au chanteurs les fautes reprochés au compositeur, dont les indications touchant la tonalité de ses oeuvres ne nous laissent généralement pas de doute sur son orthodoxie.' Collet, *Le Mysticisme Musical Espagnol*, p. 406.

The implications of this remark about Victoria demonstrating his orthodoxy by 'indications concerning tonality' are uncertain. Apart from *Magnificat Primi . . . Octavi toni* (to be discussed below) *Missa Quarti toni* (*Opera Omnia*, II, p. 81), the only other composition of Victoria's whose title makes any reference to its mode, was published as such in the edition of 1592. But this, like the motet *Senex puerum portabat*, 1572 (*Opera Omnia*, I, p. 17) with which it is thematically connected, is in the E (natural) mode with the Tenor part lying almost wholly within the octave E-E, and therefore, according to both Gregorian and Glarean classification, is in the third, not the fourth mode.

⁶⁸ *Gregorian Chant*, London, 1958, p. 226.

⁶⁹ *ibid.*, pp. 209-210.

⁷⁰ Grove, *op. cit.*, V, p. 803.

⁷¹ *Late Renaissance and Baroque Music, Man and His Music*, II, 1959, pp. 8-9.

⁷² *op. cit.*, p. 8.

⁷³ *Music in the Renaissance*, pp. 185-186.

more sparing use of the C (natural) mode (Glarean's Ionian mode) would suggest his inclination towards this view of the matter. This would accord with the views expressed earlier during discussion of his life, his expressed attitude towards his work as a composer and various technical aspects of the work itself.

The question of the modes is given repeated emphasis by Collet—'Even the choice of the(se) modes was not left to chance, and their traditional character was, for the composer, a most reliable guide. We have only to read the Spanish music theorists of the sixteenth century to realize the care with which the character of each mode was observed and the importance attached to its proper use.'⁷⁴

Two of these theorists, whom Collet quotes elsewhere,⁷⁵ are Domingo Marco Durán (fl. late fifteenth and early sixteenth centuries) and Juan Bermudo (fl. sixteenth century). They agree concerning the first six modes, but differ concerning modes seven and eighth. In addition there is substantial disagreement between them and Gioseffe Zarlino, who sets out his views concerning the ethos of the modes at considerable length in *L'istitutioni harmoniche*,⁷⁶ and also the further reading of the eight-mode system, given by Collet in *Victoria*, and quoted below—

'But it is not only the tonality itself that adds an exalted significance to the musical setting. If we agree that the interpretations given to the modes and faithfully followed by composers are summed up in this eight-fold classification; serious (dorian): sad (hypodorian): mystical (phrygian): harmonious (hypophrygian): gay (lydian): devout (hypolydian): angelic (mixolydian) and perfect (hypomixolydian), we are obliged to recognize that Victoria demonstrated his superlative musicianship by his choice of tonalities. It was not by chance that he wrote the *Te Deum* in the third mode and, speaking generally, *Officium Defunctorum* in the second. It is not unintentional that the seventh mode was used mainly in the masses. By the same token the rarity of the lydian mode is a proof that 'Gaforius and later Tapia spoke the truth when they averred

⁷⁴ 'le choix même de ces modes n'était pas laissé au hasard, et leur dénomination traditionnelle était un guide très sûr pour le compositeur. Il suffit de lire les théoriciens espagnols de la musique au XVI^e siècle pour se rendre compte du soin avec lequel on observait le caractère de chaque mode, et de l'importance que l'on donnait à leur judicieux emploi.' Collet, *Victoria*, p. 116.

⁷⁵ *Le Mysticisme Musical Espagnol*, pp. 162-246.

⁷⁶ Venice, 1589, pp. 411-433.

Zarlino's twelve-mode system, of course, begins with the C modes, as opposed to the I modes of the Gregorian and Glarean systems.

that "the Spaniards weep" when they sing.' 77

We have no knowledge of Victoria's views regarding the ethos of the eight modes of the old system, much less that of the tardily acknowledged and, as previously mentioned, in his case, relatively little used A and C modes. And while it is fairly certain that he did regard the G (with B flat) modes as transportations of the D (natural) modes as, for example, in *Magnificat Primi toni* and *Secundi toni* (*Opera Omnia*, III, pp. 1, 6, 11, 16) it seems more likely that he regarded the F (with B flat) modes as the F (natural) modes with a persistent B flat shown as a key signature, rather than as the C (natural) modes transposed. Here the evidence of *Magnificat Quinti* and *Sexti toni* (*Opera Omnia*, III, pp. 42, 47, 52, 57) does not help a great deal, as although both begin as F modes, the latter having the B flat key-signature and concluding on F in each verse, the former not only does without the key-signature but concludes each verse invariably on A.⁷⁸

Some comment must be made concerning the specific mention of the particular use of the third, second and seventh modes in compositions named above.

As far as these terms have validity in the discussion of polyphonic music, Victoria's *Te Deum* (*Opera Omnia*, V, 104) is in the third mode, the Tenor lying almost entirely within the octave E¹ - E, i.e. between Final and Final.

Those portions of *Officium Defunctorum* which are in the D (natural) mode, i. e. *Offertorium* (*Opera Omnia*, VI, p. 131), Mo-

⁷⁷ Mais il n'est pas jusqu'à la tonalité qui n'ajoute une haute signification au commentaire musical. Si l'on admet que les interprétations données aux modes, et fidèlement suivies par les compositeurs, se résument à ces huit caractères respectifs : grave (dorien), triste (hypodorien), mystique (phrygien), harmonieux (hypophrygien) gai (lydien), dévot (hypolydien), angélique (mixolydien), et parfait (hypomixolydien), force nous est de reconnaître que Victoria sait encore se montrer grand musicien par le choix des tonalités. Ce n'est pas au hasard qu'il écrit le *Te Deum* dans le troisième ton, et en général, l'*Officium defunctorum* dans le second. Ce n'est pas sans intention que la septième mode apparaît surtout dans les messes. La rareté même du mode lydien est une preuve que Gaforius puis Tapia disaient vrai lorsqu'ils assuraient que 'les Espagnols pleurent' quand ils chantent.' Collet, *Victoria*, pp. 181-2.

⁷⁸ Collet's curious statement concerning Victoria's use of the F (with B flat) mode in *Missa Quam pulchri sunt*, 1583 (*Opera Omnia*, II, p. 38) only confuses the issue.

L'emploi et la traitement du lydien (avec bémol obligé, c'est-à-dire ionien) est intéressant dans cette Messe; l'emploi fréquent du ton de mi-bémol démontre que Victoria ne comprend pas le lydien transposé comme un simple mode majeur.' (Collet, *Victoria*, 144.)

If (as seems inescapable here) by 'un simple mode majeur' Collet means a major mode free of chromatic inflection it must be pointed out that Victoria used noted chromatic alteration in both C (natural) and F (with B flat) modes.

Then 'le lydien transposé' (which might be expected to mean the lydien [F (natural) mode] transposed, i. e. C [with B flat]) here appears to refer to the F (with B flat) mode of the work under discussion, which he has already and quite properly called his first sentence 'lydien (avec bémol obligé, c'est-à-dire ionien),' acknowledging the recognized connection between the C (natural) mode and its normal transposition as F (with B flat).

tectum *Versa est luctum* (ibid. p. 141) and *Responsorium* (ibid. p. 143), show both Tenor parts to be between D¹ and D (Final and Final), so that if Glareon's system of naming and numbering the modes applies, the mode here will be *first* not second.

It is difficult to decide what is meant by 'the seventh mode' in the statement 'the seventh mode was used mainly in the masses'. Interpreted strictly according to Glareon's classification (or even according to the old eight-mode system to which Collet appears to subscribe) it means the G (natural) mode in its authentic form (Tenor G¹ · G, mixolydian). But Collet causes some confusion by referring to Missa *O quam gloriosum*, 1583, (*Opera Omnia*, II, p. 56) as being in 'le septième mode'⁷⁹ whereas it is, strictly speaking, the eighth mode, i.e. the G (natural) mode in its plagal form (Tenor D¹ · D, Hypomixolydian)—and also to Missa *Ave Maris Stella*, 1576, (*Opera Omnia*, II, p. 1) as being in 'le septième ton',⁸⁰ when it is in the G (with B flat) mode, having a much closer affinity with D (natural) than with G (natural) mode, and being based clearly on a transposition of the plainsong hymn *Ave Maris Stella* (*Liber Usualis*, Tournai, 1952, p. 1074), whose final is *re*.

If by the Lydian mode Collet here means the F (natural) mode with Tenor F¹ · F, i. e. the fifth mode, Victoria did not use it at all. There are two short passages in the F (natural) mode with Tenor C¹ · C, i.e. sixth mode, in Missa *pro defunctis*, 1583 (*Opera Omnia*, VI, p. 120) and *Officium Defunctorum*, 1605 (ibid. p. 147). On the other hand if, on the basis of the eight-mode system he apparently accepts as valid in this connection, Collet includes the F (with B flat) modes under the term Lydian, Victoria used them extensively, more in fact than any others apart from the G (with B flat) modes. Again if the F (with B flat) modes are regarded as transpositions of the C (natural) modes, what ethical significance would Collet attach to them?

In actual fact Victoria's choice of mode for a composition seems very seldom to have been a free choice. A large proportion of his music—Motets, Hymns, Antiphons, Psalms—is based on or closely connected with plainsong, and all his masses are to a greater or lesser degree paraphrase or Cantus Firmus compositions. In all this work his mode would be decided by the plainsong employed or the work taken as the basis of the parody. It would seem then, quite apart from the unfortunate examples quoted above, that once

⁷⁹ *Le Mysticisme Musical Espagnol*, pp. 437-440.

⁸⁰ *ibid.*, p. 430.

again Collet has embarrassed Victoria's memory, by making for him a claim that is unnecessary and without foundation.

It seem not unreasonable to assume that Victoria was sincere in respect of the ideas and attitudes expressed in the various prefaces quoted and referred to above. In addition it seems likely that his conscious outlook on matters of technique and style was conservative rather than experimental. In general terms, it would appear that he was neither reactionary nor revolutionary, but a musician, albeit of first-rate calibre, who accepted without serious question the musical style inherited from his predecessors, and was content to express his devotion to a sacred task by means of a traditionally-based technique and in accordance with the musical conventions of his time.

Whatever views may be held regarding the findings given above, it is perhaps curious that the substantial body of opinion found in critical comment on Victoria's music over a period of thirty years, from Pedrell-Collet (1913-1914),⁸¹ through Trend (1926) and Hirschl (1933) to May (1943),⁸² should not have received greater mention in the revised article on Victoria appearing in the fifth edition of Grove's *Dictionary of Music and Musicians*, *Music in the Renaissance* by Gustave Reese (both published in 1954), or in Robert Stevenson's *Spanish Cathedral Music in the Golden Age* (1962).

This article then is offered as supplementary to other more extensive studies of Victoria. From anyone even reasonably familiar with Victoria's music, support must almost automatically be forthcoming for the current views as stated by Anthony Milner (quoted at the head of this article) as right and reasonable evaluation of the composer and his style. And the validity of these judgments is surely confirmed when conflicting claims and opinions can be examined in detail and shown to be in so many respects confused, extravagant and erroneous.

Thomas Rive

Department of Music
University of Auckland

3rd September 1964

⁸¹ Pedrell's *Tomás Luis de Victoria, Abulense*, published in Valencia in 1918 had already appeared substantially in Tomus VIII (pp. I-LXXXII) of his *Opera Omnia* edition of Victoria's music, published in 1913.

⁸² Trend and May do not figure largely in this article and Hirschl (op. cit.) does not appear in the argument at all. Hirschl and May deal almost exclusively with particular technical aspects of Victoria's music while Trend's general judgments are, on account of their apparently intended scope, and brevity, almost inevitably superficial.

REFLECTIONS ON THE USE OF THE SACRED CHANT ACCORDING TO THE CONSTITUTION OF THE SACRED LITURGY

On taking cognizance of the principles concerning sacred music promulgated in the Constitution on the Sacred Liturgy, we are first inclined to be optimistic. But as soon as we reflect on the possible consequences of the concessions granted to the introduction of the vernacular, even in chanted offices, we begin to fear.

Do we not hear it said that the melodies of the Gregorian Proper will disappear? Will the Renaissance polyphony suffer the same fate? And what henceforth will be the rôle of the Choir (Schola)?

We may hope that the Bishop's ordinances charged with stating precisely the carrying out of the Constitution will dispel these fears.

Article 116 declares: "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services." This solemn proclamation is immediately followed by the practical provisions for carrying it out. Article 117 demands not only a critical revision of existing books, but also the publication of those not yet edited, in other words, the critical publication of the whole repertoire. This supposes an immense amount of labor, a large expenditure of money; it is clear therefore that the Church does not desert Gregorian Chant, but on the contrary sets a great value upon it. Rather than abandon it in cases where ornate compositions would present too great difficulties, she desires that "an edition be prepared containing simpler melodies, for use in small churches." (Art. 117.)

Popular participation in the Latin Kyriale is provided for in Art. 54. "Steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them." Thus, the preservation, improvement and enrichment of the Gregorian repertoire being commanded, it seems that it would be against the spirit of the Constitution to forsake Gregorian chant everywhere and *a priori*, whether in the simple forms of participation, or in the ornate melodies committed to the Schola, such as those of the Proper of the Mass.

We ought not to take advantage of the pastoral orientations of the Council to strike out the prayerful lyricism of these chants, under the pretext that their forms are tied to Latin. If the Constitution on the Liturgy allows a larger place to the vernacular in certain

(nonnulli) chants, subject to the judgment and the control of the bishops, she affirms in the first place her will to see "the use of the Latin language preserved in the Latin rites," (art. 36,1) "in accordance with the centuries-old tradition." (art. 101, 1)

Article 116 provides also for the preservation of polyphony. This term, taken in the sense defined by the Instruction of the Congregation on Sacred Rites (Sept. 3, 1958), applies especially to the Palestrinian polyphony. However, modern polyphony, whether set to Latin or vernacular texts, can also serve liturgy in a useful way, under the condition specified in art. 116 and 121.

It remains to determine when polyphonic choirs can take part in the services. One could not evidently exclude them arbitrarily and totally under pretence of popular participation. On feast days especially, polyphony could solemnize some art of the Kyriale without excluding popular participation, or it could add beauty to the celebration of the mystery by means of some appropriate motet at the offertory or at communion.

It is unthinkable that we should exclude from the liturgy the whole repertoire of Masses and motets of the admirable Palestrinian polyphony, which originated in the liturgy, which was created for it, and which remains, in the words of Pius XI, "replete with Christian wisdom."

Art. 114 prescribes that "Choirs must be diligently promoted, especially in cathedral churches." What does this mean, if not that every effort must be made to create them, to maintain them, to consolidate and multiply them? In many cases, it will be necessary to find a promoter and a director who must be given the necessary formation. To neglect these choirs and especially to suppress them under the pretext of popular participation is therefore to run counter to the decisions of the Council. Choirs are part of the congregation; they are an emanation, a delegation of the people. To oppose people and choir is an error.

Most certainly active participation is highly recommended in those parts which pertain to the people, as well as in acclamations, responses, psalmody, antiphons and songs, but we may not infer from these texts that the totality of those parts should compulsorily, everywhere and always, be entrusted exclusively to the people. Not only would there result a wearisome monotony, but the choir would be prevented from fulfilling and exercising its "genuine liturgical function" and from discharging "their office with the sincere piety and decorum demanded by so exalted a ministry and rightly expected of them by God's people." (Art. 29)

The constant intervention of the people proceeds from an ill-timed activism. Present-day Christians, tired of the hectic rhythm of life, are looking for peace. They go to church to find it. How many souls derive greater comfort and are moved to deeper devotion by a motet of Vittoria or the Gregorian 'Pascha Nostrum' than by the eloquence of a great preacher! St. Ambrose, St. Augustine, and Paul Claudel in our own day are among the innumerable witnesses of the exceptionally persuasive force of the sacred chant.

A choir interferes in no way in the participation of the faithful. This participation is continued really and interiorly in attention and admiration, contemplation and meditation. It goes on in silence, it is true, but in "a silence of plenitude" (Card. Suhard.) which can be the "summit of participation."

The office of the Choir is an essential one; at times, it will be called upon to support and to give life to the singing of the assembly; in certain ceremonies, it will have to alternate with it. But its most eminent rôle is indicated in article 114 by the prescription immediately preceding the mention of choirs: "The treasure of sacred music is to be preserved and fostered with great care." This treasure, in the domain of song, is evidently and in the first place the incomparable repertoire of Gregorian and Palestrinian melodies. It is also evident that it belongs to the choir to cultivate this treasure and to set it off in the heart of the liturgy, as being the ideal expression of the voice of Christ and of His Church.

It is our fervent hope that the Constitution on the Sacred Liturgy will bring about the spiritual renewal so much desired by the Church. We pray therefore that it may be interpreted faithfully and loyally.

(See: MUSIQUE SACREE, June 1964)

Seraphim Berchton, O.F.M.

NEWS LITTER

12th ANNUAL LITURGICAL MUSIC WORKSHOP PROGRAM

August 16-28, 1964

Boys Town, Nebraska

"THE CHOIRMASTER'S WORKSHOP"

Friday, August 21, 1964—4:00 P.M.

ORGAN RECITAL

Kathleen Armstrong Thomerson
Organist, Chapel of Holy Spirit, Tulane University

Three Chorale Preludes	Flor Peeters
A Mighty Fortress Is Our God	
A Solis Artus Cardine	
Deus Tuorum Militum	
Toccata per l'Elevatione <i>Fiori Musicali</i>	Girolamo Frescobaldi
Prelude and Fugue in F Sharp Minor	Dietrich Buxtehude
Two Chorale Preludes <i>Klavierübung, Part III</i>	Johann Sebastian Bach
All Glory Be to God on High	
To Jordan Came Our Lord, the Christ	
Fugue in E Flat Major	Johann Sebastian Bach
Chorale Variations on <i>Veni Creator</i>	Maurice Durufle
Cantabile	
Pastorale	Christopher Uehlein
Final, <i>Symphony I</i>	Louis Vierne

Sunday, August 23, 1964—3:00 P.M.—Music Hall

CONCERT

Workshop Registrants
Roger Wagner, Director

Magnificat	Antonio Vivaldi
Requiem	Wolfgang Amadeus Mozart
Requiem	Lacrymosa
Dies Irae	Domine Jesu
Tuba Mirum	Hostias
Rex Tremendae	Sanctus
Recordare	Benedictus
Confutatis	Agnus Dei
Soprano: <i>Dolores Van Natta</i>	Tenor: <i>Kenneth Scheffel</i>
Alto: <i>Ruth Metcalf</i>	Baritone: <i>James B. Welch</i>
With Orchestra and Organ	

Sunday, August 23, 1964—4:30 P.M.

SOLEMN VESPERS AND BENEDICTION

Plain Chant Setting (in English)	Antiphonale Romanum
(For 14th Sunday after Pentecost)	
Holy, Holy, Holy	Flor Peeters
Tantum Ergo	
E'en So, Lord Jesus, Quickly Come	Paul Manz

Wednesday, August 26, 1964—4:00 P.M.

ORGAN RECITAL

Flor Peeters, Organist, Metropolitan Cathedral, Malines, Belgium

1. Prelude and Fugue in G Minor G. Frescobaldi (1585-1643)
2. Three Old Netherlands Masters
a. Alma Redemptoris Mater G. Dufay (1400-1474)
b. Ein frolich Wesen J. Obrecht (1430-1503)
c. Canzona Ph. de Monte (1521-1603)
3. Two Choral Preludes J. S. Bach (1685-1750)
a. Wir glauben all an einen Gott Schopfer
b. Wir glauben all an einen Gott, Vater
4. Prelude and fuge in D major J. S. Bach
5. IInd Choral in B Minor C. Franck (1822-1890)
6. Fantasia and fugue (of Sonfonia per organo, opus 48) F. Peeters (1903)

Friday, August 28, 1964—4:00 P.M.

SOLEMN PONTIFICAL MASS

- Processional Jubilate Deo Peeters
Laudate Dominum Pelloquin
(During Bishop's Vesting)
- Proper of the Mass (Pentecost) Graduale Romanum
Introit Spiritus Domini
Gradual and Alleluia Beata Gens Veni Sancte Spiritus
Communione Factus est
- Ordinary of the Mass Messe Paul Hindemith
Offertory Motet Confirma Hoc Byrd
Recessional Te Deum Persichetti

Saturday, August 29, 1964—11:30 A.M.

ORGAN RECITAL

Paul Manz, Concordia College, St. Paul, Minnesota

- Fantasy on the 8th Tone Cornet
Fugue in G Minor Gheyn
Concerto in F Handel
Larghetto
Allegro
A la Siciliano
Presto
- Prelude and Fugue in B Minor Bach
Piece Heroique Franck
Partita on Lobet den Herren Manz
Scherzo Symphony IV Widor
Adagio and Finale, Ps. 94 Reubke

● NEW CHURCH MUSIC GROUP FORMED AT BOYS TOWN MEET

Meeting at Boys Town for a two-day session, church musicians from all parts of the United States inaugurated a new national organization formed to implement the changes in liturgical music brought about by the decrees of the Second Vatican Council.

Under the title of "Church Music Association of America," the new unit joined the 90-year-old American Society of St. Caecilia and the 50-year-old Society of St. Gregory of America.

Officers elected to launch the initial work of the new group include the Rt. Rev. Rembert Weakland, O.S.B., Archabbot of St. Vincent's, Latrobe, Pa., president; Rev. Cletus Madsen, St. Ambrose College, Davenport, Iowa, vice-president; Rev. R. J. Schuler, College of St. Thomas, St. Paul, Minn., general secretary and Mr. Frank Szynskie, Boys Town, Nebr., treasurer.

Other prominent church musicians appointed to the board of directors include Mother Morgan, R.S.C., of the Pius X School of Liturgical Music, Purchase, N. Y.; Rev. Joseph Foley, C.S.P., director of the Paulist Choir of New York City; Sister M. Theophane, O.S.F., chairman of the department of music, Alverno College, Milwaukee, Wis.; Roger Wagner, founder and director of the Roger Wagner Chorale, Los Angeles, Calif.

J. Vincent Higginson, New York; Mrs. Cecilia Kenny, Buffalo, N. Y., Rev. John Selner, S.S., Washington, D.C.; Rev. Robert Skeris, DeSales Preparatory Seminary, Milwaukee, Wis., and Msgr. Francis P. Schmitt, director of the Boys Town Choir.

The meeting, called by joint invitation of Rev. John Selner, president of the Society of St. Gregory, and Msgr. Schmitt, president of the Society of St. Caecilia, followed the close of the 12th annual liturgical music workshop held at Boys Town, attended this year by some 175 musicians from across the U.S.

Joint chairmen of the organizational meetings were Msgr. Richard Curtin of New York and Msgr. Schmitt.

Projected activities of the new association include the publication of a new quarterly journal which will succeed the Catholic Choirmaster and Caecilia magazines now being published by the two merging organizations.

The group will undertake to sponsor national and regional choir days which will involve parish choirs in festivals of liturgical music, both in smaller geographical units and on a national basis. A committee for review of music will be set up to recommend suitable publications and to function as a service to choirmasters through the country.

In two resolutions adopted at the close of the sessions, the new body called attention to its purpose of fulfilling the directions of the Vatican Council which called for the fostering of the art of music in the liturgy and preservation of the treasury of church music created by past generations, especially the ancient Gregorian chant.

In addition, the society urged the fostering of the work of contemporary composers, in order that the role of the congregation might be fostered by new music of an artistic and suitable quality that will involve the entire congregation actively.

Delegates to the meetings were guests of Msgr. Nicholas H. Wegner, director of Father Flanagan's Boys' Home.

● From Flanders comes the welcome news that Flor Peeters has been named consultor to the musical section of the Commission for the Execution of the Constitution on the Liturgy. The bull of nomination, bearing the signature of Cardinal Cicognani, was personally presented by Cardinal Suenens, and contained a personal message from Cardinal Lercaro, president of the Commission. Tasks of the new consultor will be to give advice, assist at meetings in Rome, and send in reports concerning the reform of religious music. His advice is certainly worth having.

● Bruges was the scene of an International Organ Week this past summer. Organized by the Cathedral organist, Kamiel D'Hooghe, the week included speeches, displays, and competitions, besides recitals by Flor Peeters, Anton Heiller, Albert de Klerk, etc. Substantial cash prizes were offered the winners.

● The English-Gregorian Psalter project of Detroit's energetic Fr. Robert Wurm has attracted a good number of worthy collaborators. People of the caliber of Fr. Columba Kelly, O.S.B., Sister Alphonse Marie, C.Pp.S., and Sister Theophane, O.S.F., are already involved. Father earnestly hopes that quite a few more will lend their talents in the future. You can reach Father Wurm at 14000 Longtin, Southgate, Mich. 48195.

● Successful six-week summer sessions in liturgical music were once again led by Fr. Lawrence Heiman, C.Pp.S. at St. Joseph's, Rensselaer, and Michael J. Carruba at Loyola of New Orleans. The conciliar constitution on the liturgy received the lion's share of attention in both programs.

● Among organ recitals of interest this past season the following have come to our attention: On Nov. 24, 1963, Fernando Germani played Bach, Hindemith, Reger, etc.,

in St. Paul's Church of the Holy Childhood. Sister Theophane, O.S.F., played the complete Dupre Stations of the Cross on the same three-manual Wicks this past Feb. 23. (Incidentally Sister also played the same program in the glorious new Cathedral in La Crosse last year.) Paul Koch had Maurice Durafle play his new Beckerath on June 30th. The program included Bach, Buxtehude, French masters old and new, and of course some Durufle—a great treat for Pittsburg ears! But then they should be used to it, for the free organ recitals in Carnegie Hall by their respected City Organist are of consistently high quality. This current season, the seventy-sixth, should see the number of recitals pass the 2900 mark. And Paul still has the strength left to sing German songs *mith Begeisterung!*

- Almost 400 people interested in the arts and their relationship to Christian worship attended the seventh annual conference of the Lutheran Society for Worship, Music and the Arts held in St. Louis in early June. Among other fine things, they heard Paul Manz in recital, and Fr. Walter Ong, S.J., in lecture. The Society's journal, *Response*, is edited by Dr. Walter Buszin.

- Prof. Paul F. Laubenstein led the Palestrina Society of Connecticut College in a concert on May 24 which featured the Palestrina *Stabat Mater* and Gallus' Mass "Ich Stund an Einem Morgen."

- It's been a busy season in the green Hills around Winooski, Vt. William Tortolano and his Michaelmen did the Faure Requiem twice this spring, once in a Kennedy memorial concert. Principal work on the summer music schedule was a rarely-heard cantata of Charpentier, "Song of the Birth of our Lord."

- Cal Stepan's Choral Society of St. Dominic put on an impressive Pentecost Sunday sacred concert this spring. Principal work was the *Missa ad modum Tubae* of de Klerk, for multiple choirs, organ, and brass. Over 160 adults and children are involved in the three flourishing choirs at his Shaker Heights church.

- Crookston, Minn. sends news of a liturgical music workshop this past Aug. 2. Father Krebs arranged for two talks and a music display, as well as the appearance of Bishop Glenn, who spoke briefly. Would that more Ordinaries were that interested and cooperative.

- The annual Mass of Thanksgiving of the St. Paul Guild of Catholic Organists and Choirmasters was held on the evening of May 18. Bishop O'Keefe pontificated, Msgr. Schmitt preached, Fr. Richard Schuler conducted. The combined choirs, assisted by a brass ensemble from the College of St. Thomas, sang the von Wöss "Mass in honour of St. Caecilia," and well as motets of Palestrina, Isaac, Mozart, etc. A unique feature of the event was the closed-circuit TV which brought Father Schuler's downbeats from the front of the vast edifice right back to the edge of the organ console several stories higher! A hi-fi recording of the Wöss Mass is available from Fr. Schuler.

- The eightieth anniversary of the birth of the late Father Missia was commemorated this spring in most elegant fashion with a memorial concert by the Twin Cities Catholic Chorale. Under the able leadership of Father Schuler they performed (for the first time in the Northwest) the recently discovered Requiem in c minor of Michael Haydn (1771). According to local reviewers, the performance was a very able one. The chorisers were well prepared and admirably responsive, and the solo quartet sang beautifully. The balance of the program was Mozart; the *Sonata de Chiesa*, K. 278, *De Profundis* K. 93, *Sancta Maria Mater Dei*, K. 273, *Ave Verum Corpus*, K. 618.

- From Dr. Georg Trexler in Leipzig comes word of the two-week International Bach Prize Competition held this summer. Besides the contests in organ, harpsichord, piano and voice, there were many fine public concerts and recitals. One of these latter, at the Thomaskirche by Hannes Kästner, current incumbent, featured a new work of Prof. Trexler's: *Introduction and Passacaglia on a Theme from Bruckner's 8th Symphony*.

- Fr. Robert Ryan, indefatigable head of Detroit's Music Commission and director of the Palestrina Institute there, has been hard at work as usual. A six week summer school was run in two sessions at Marygrove College—Alec Peloquin headed the faculty. His fall schedule includes evening classes in the conciliar Constitution, lectures, a series of five organ recitals planned, etc. Fr. Ryan and his cohorts seem to be singing the new canticle very well indeed.

● A sacred concert on May 31st at Christ the King church in Nashville went all Mozart. The Coronation Mass, K. 317 and two epistle sonatas were performed under the direction of Richard K. Goetz. Deserving of recognition is the cooperation of the Musicians of the Nashville local of the AFM and the Nashville Symphony: may their tribe increase.

● The twin colleges of St. Benedict and Mt. St. Scholastica in Atchison, Kan. celebrated the Shakespearian birthday anniversary with a three-month fine arts festival this spring. The musical portion of the impressive program included recitals, and orchestral as well as choral concerts.

● Several first Mass programs of this past summer showed heartening signs of quality and taste. Frank A. Novak's program from Muskegon, Mich. embraced an orchestra Mass of von Wöss, Randall Thompson's Alleluia, and the Peeters Entrata Festiva. The latter work was also done in Racine, Wis. for a confirmation, along with other music for brass, under the aegis of Fr. Robert Skeris. A recent first program at his church showed the Bruckner C. Major Mass with orchestra, as well as a Handel concerto grosso.

● In other programs from the Badger State, Robert DeMille performed the Monnikendam Recitative Credo, a Morales Magnificat, and the Brahms Liebeslieder Waltzes with his high school chorus this spring. Fr. Elmer Pfeil's Milwaukee program for the feast of St. Francis de Sales this year included works of Van Hulse, Woollen, Kodaly and des Pres. Major works were the Langlais Salve Regina Mass with brass, and the Peeters Te Deum. Fr. Pfeil continues to work quiet wonders with what was not long ago called the finest male chorus in Wisconsin. From Sheboygan, Wis. comes a recent and notable parish anniversary program led by Paul Van de Weghe—music for chorus and brass by Langlais, Peeters and Purcell, polyphony by Hassler and Vittoria. Signs of sane and healthy activity, one and all.

● Dr. Lavern Wagner and his St. Francis Choir of Quincy, Ill. commemorated the musical decrees of the Council of Trent with a May 10 sacred concert. Featured were Noel Goemanne's cantata "Canticle of the Sun," an English chant Mass, and the first modern performance of a motet of Philippe Rogier.

● Music for the dedication of the Gloria in Excelsis tower at Washington's National Cathedral this spring must have been stunning—multiple choirs and wind instruments playing canticles, hymns, processions, etc., specially composed by men like Samuel Barber, Ned Rorem, Leo Sowerby, etc. A recording is available.

● Mrs. Kathleen Thomerson was guest organist at last Christmas' free concert of the New Orleans Philharmonic Symphony. The orchestra played Bach, Gabrieli, and Mozart; choral offerings comprised cantatas of Franz Tunder and Saint-Saens.

● James B. Welch and the Welch Chorale had another active spring in New York City. One Feb. 9 they sang on ABC-TV's "Directions '64," emphasizing music in MS for the English Mass. Parts of Masses by composers like Peloquin and Woollen, and Mr. Welch's own Bach Chorale Mass, were done. The program succeeded in showing what the modern composer is doing to meet the needs of our own day and provide for the day when the Mass will be sung in English.

● Sunday, April 5, marked the beginning of an outstanding sacred music series in St. Gabriel's Passionist Monastery Church at Brighton, Mass. Anthony Newman, organist, and James R. McCarthy, conductor, collaborated to alternate organ recitals and choral works each Sunday. The recitals featured principally Bach, but Messiaen, Hindemith, etc. were also represented. Choral works included the Bach cantatas 118 and 18, and the Missa Brevis of Palestrina and Britten. Alternate programs concluded with Compline. *Vivant, floreat!*

● Richard Proulx has also mounted a wonderful series of musical programs at St. Paul's Church of the Holy Childhood. Organ recitals, grand feastday masses, concerts, and seasonal festivals of sacred music continue to multiply, and they are of gratifying quality. A sampling of Masses performed this past season would include the Woollen Antiphonalis, the Mozart Orgelsolomesse, the Vierge Solonnelle, the Nibelle Heroique, the Hilber Leodegar, etc. Only with good Fr. Buchanan would all this be possible—would that more pastors imitated him!



*The Thirteenth Annual Presentation of THE BOYS TOWN
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MR. C. ALEXANDER PELOQUIN
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of music of the Church.*



Meeting at Boys Town, church musicians from all over the United States inaugurated a new national organization, the Church Music Association of America.

REVIEW

KATHLEEN THOMERSON GIVES DISTINGUISHED ORGAN RECITAL

The Choirmaster's Workshop of Boys Town presented Kathleen Armstrong Thomerson, organist at the Chapel of the Holy Spirit at Tulane University, New Orleans, La., and a member of the workshop faculty, in a distinguished recital which showed her to be an artist of the first rank.

The program was balanced with a rich store of musical treasures from the Renaissance to the modern era. Miss Thomerson began her program with three Chorale Preludes of Flor Peeters, who was also a member of the faculty of the Choirmaster's Workshop.

In the first prelude, *A Mighty Fortress Is Our God*, she used a strong and energetic registration contrasting with a deep religious feeling for the *A Solis Ortus Cardine*. In the third prelude, *Tuorum Militum*, she displayed great suppleness in technique.

Following this was the impressive quiet and meditative Toccata for the Elevation by Frescobaldi. Miss Thomerson exposed the great architecture and daring harmonies of the baroque composer Buxtehude in his *Prelude in F Sharp Minor*. She concluded the baroque group felicitously with two choral preludes, *All Glory to God on High* and *To Jordan Came Our Lord, the Christ*, and the *Fugue in E Flat Major* by Johann Sebastian Bach. In these chorale preludes she masterfully contrasted the cantus firmus against the accompanying part and portrayed beautifully the poetic symbolism inherent in the two works. The *Fugue in E Flat* was a masterpiece of rhythmic unity and control.

Her modern group consisted of the *Chorale Variations on Veni, Creator* by Maurice Durufle, *Cantabile and Pastorale* by Christopher Uehlein, and *Finale, Symphony I*, of Louis Vierne. Kathleen Thomerson showed herself equally at ease with the modern French idiom.

Throughout the recital she was not only an intense and intelligent artist but a brilliant virtuoso as well.

Dr. Flor Peeters

**STUNNING RECITAL IS PRESENTED
BY FLOR PEETERS**

(The following review was written by Mr. Martin W. Bush, music critic of The Omaha World-Herald on the organ recital given by Dr. Flor Peeters at the Dowd Memorial Chapel at Boys Town as part of the 12th annual Boys Town liturgical music workshop. Dr. Peeters, who is head of the organ department at the Royal Flemish Conservatory in Antwerp, Belgium, headed the organ department of the Boys Town workshop, as he has on several occasions.)

* * *

Greeted as an old and highly esteemed friend by reason of his several previous appearances here, the Belgian virtuoso organist and composer, Flor Peeters, played a recital at Boys Town Wednesday afternoon.

The event was part of a two-week Liturgical Music Workshop being held there under general direction of Msgr. Francis P. Schmitt.

One cannot, even if he wishes, evade superlatives in telling about it. So dignified and wholesome was his style without flamboyant gallery appeal; so comprehensive was his mastery of the instrument; so unerring was his taste for registrational color and all-round communication of the music's eloquence as to rouse admiration of not only other organists but non-organists or plain music lovers as well.

His program spanned over five centuries of organ music. There were the interests of pre-Bach composers in the sprightliness of a Frescobaldi "Prelude and Fugue," and numbers by three ancient Netherland composers (Dufay, Obrecht and de Monte), which for most 1964 ears were museum pieces.

To crown a trio by Bach was the stunning "D major Prelude and Fugue." So stunning was its playing that it doubtless would have earned a hearty nod of approval from the old Cantor had he been around.

Franck in one of his most exalted veins of mysticism was heard in "B minor Chorale." Mr. Peeters own formidable virtuoso "Fantasie and Fugue" from his organ symphony rounded out the program.

In all, the event was one to write home about. Only the decorum of sanctity befitting the surroundings deterred listeners from according the artist an ovation.

CONCERT AND PONTIFICAL MASS

Choral music and the quality of its performance at this summer's Workshop again gave glowing tribute to the mastery of Roger Wagner.

He and his incomparable, hand picked professional Chorale have appeared a number of times at Boys Town to regale us with choral music in its highest estate. Beyond that, for a number of summers, he has been called to head choral activities at the Workshop.

But under those conditions he always has had to recruit a choir from the registrants, a take-what-you-find situation rather than one that can be finely screened for choice voices. Hence his challenge was not unlike the Biblical adjuration of making bricks without straws.

That he met and conquered that challenge with stunning success abundantly was in evidence.

The choir made two public appearances, first in a concert of its own, then providing elaborate music for the Pontifical High Mass.

In the concert on Sunday, August 23, were heard a *Magnificat* by a contemporary of Bach, Vivaldi, and from a succeeding generation, Mozart's *Requiem*.

There was exalted fervor in the old musical setting of the Annunciation as told in that Hymn of Mary. And sublimity of musical utterance about the *Requiem*, written on Mozart's death bed.

Items to be cited: Tonal richness of the choral ensemble, clarity of articulation in florid passages, poignance of softer sections, thrilling climaxes, excellence of orchestral and organ accompaniments, uniformly high competence of the five soloists. All of which so radiated an aura of true professionalism as to convincingly attest the wizardry of Mr. Wagner's impeccable musicianship and inspirational leadership.

Soloists: Sister St. Peter, high contralto; Dolores Van Natta, soprano; Ruth Metcalf, alto; Kenneth Scheffel, tenor; James B. Welch, baritone.

Music for the Pontifical High Mass: A Processional, *Sing to God with Gladness*, by Peeters, *Laudate Dominum* by Peloquin; Gregorian Chant for the Proper of the Mass; for the Ordinary of

the Mass, *Kyrie*, *Sanctus* and *Agnus Dei* by Hindemith and *Gloria* and *Benedictus* by Hafner; Offertory Motet by Byrd; and an organ Recessional by Persichetti. Accompaniments were by a splendid orchestra and organist.

Martin W. Bush

MANZ IS LAST AT WORKSHOP ORGANIST "BRILLIANTLY" CONCLUDES RECITALS

Brilliantly concluding the two-week Liturgical Music Workshop at Boys Town Saturday morning was an organ recital by Paul Manz. That artist hails from the Lutheran Concordia College in St. Paul, Minn., where he is a member of that school's music faculty. He quickly established himself as a player of distinction. This was demonstrated by the clean-cut, rhythmic vitality of his style, his sensitive tonal coloration and his ability to communicate the contrasting types of music his program contained.

Such contrasts included his presentation of two old and unfamiliar pleasantries by Cornet and Gheyn, a delightful reading of Handel's loquacious and gracefully melodic "Concerto in F," followed by a stately accounting of Bach's "Prelude and Fugue in B minor."

After that were excursions into a later literature. Cesar Franck's dramatic "Piece Heroique" received a treatment which pointed up its alternating tender lyricism and heroic grandeur.

From Mr. Manz's pen was an extensive and highly effective "Partita on 'Lobet den Herren'." This progressed to examples of contemporary modernistic idioms all played with such flashing virtuosity as to make a fitting climax to the Workshop and to handsomely add to the credit of the session's guiding spirit.

Martin W. Bush

ENGLISH MASS TEXTS ISSUED FOR GLORIA AND CREED

An Excerpt From Great Britain's CHURCH TIMES

The Roman Catholic hierarchy has issued the English text for the "Gloria" and the "Creed" which are to be said in the vernacular at Low Mass from the first Sunday in Advent.

The Gloria

Glory be to God on high and on earth peace to men of good will. We praise Thee, We bless Thee, We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory, Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son, Lord God, Lamb of God, Son of the Father, Thou who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy. For Thou only art the Lord. Thou alone are most high. O Jesus Christ. With the Holy Ghost, in the glory of God the Father. Amen.

The Creed

I believe in one God the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God from God, Light from Light, true God from true God. Begotten not made, consubstantial with the Father: through whom all things were made. Who for us men and for our salvation came down from heaven. (Here all kneel.) And was incarnate by the Holy Ghost of the Virgin Mary: **AND WAS MADE MAN.**

He was crucified also for us: suffered under Pontius Pilate, and was buried. The third day he rose again according to the Scriptures; And ascended into heaven: and is seated at the right hand of the Father. And he will come again with glory to judge both the living and the dead: And of his kingdom there will be no end.

And I believe in the Holy Ghost, the Lord and giver of life: who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified: who has spoken through the prophets.

And I believe in one holy Catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

Aims of the Society of Saint Caecilia

1. To devote itself to the understanding and further propagation of the *Motu Proprio* "Inter Pastorales Officii Sollicitudines" of St. Pius X, Nov. 22, 1903; the constitution "Divini Cultum Sanctitatem" of Pius XI, Dec. 20, 1938; the encyclical "Mediator Dei" of Pius XII, Nov. 20, 1947; the encyclical "Musicae Sacrae Disciplina" of Pius XII, Dec. 25, 1955.
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.
4. To publish its journal, "Caecilia", and to establish a non-commercial repertory service.
5. To gain without fees, the following memberships:
 - a) Individual members (persons active in liturgical music)
 - b) Group members (an entire choir)
 - c) Sustaining members (subscribers to Caecilia)

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“Thus with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenious Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.”

Pius XII—Mus. Sac. Disc.



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