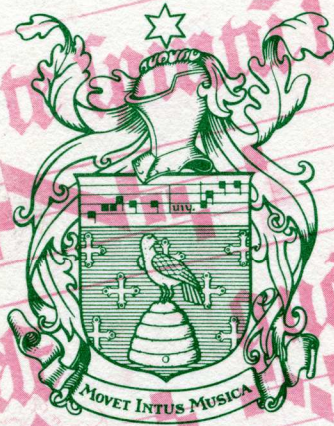
# The GREGORIAN REVIEW




Gregorian Institute of America

VOLUME IV NO. 6 NOV.-DEC., 1957

# The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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English-language edition of the *Revue Gregorienne*

Bulletin of the School of Solesmes

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*The Gregorian Review* is published bi-monthly. Subscription rates: $4.50 per year; $8.00 two years; single copies 80c. Canada and foreign countries $5.00 per year.

Published by the Gregorian Institute Press, 2132 Jefferson Ave., Toledo 2, Ohio.

All checks and money orders should be payable to the Gregorian Institute of America.

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Bishop of Toledo

December 15, 1957

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Volume IV, Number 6 November-December, 1957

# BY WAY OF EDITORIAL

The present number concludes the fourth year of publication of this English-language *Gregorian Review*. With the current number and for future issues, the format of the original French edition will be used: the *Review* will average 50 pages in each issue, and certain features of the present French editions will be brought into the scope of the publication.

During the past four years the liturgical movement has seen great growth in the English-speaking areas of the world. Within the movement itself there are many subdivisions, all working toward the same goal, although at times it may appear that the opposition of viewpoints would preclude any unified aim. Even within these subdivisions there are remarkable contrasts of opinion.

To a casual observer, therefore, the true unanimity of purpose of all those engaged in liturgical studies and teaching may be somewhat obscured. It is perhaps of value, too, that we who are active in this field of endeavor and are occasionally in danger of narrowness and mental stagnation because of the limitations of our own special interests, should realize that those with whom we disagree are as zealous as we in the pursuit of the main goal of the Church and of the Liturgy, that of saving souls. It is probably true that among independently-thinking musicians and liturgists there are as many variations of viewpoint as there are persons, and that this holds good whether the variations be great or small. Even in such closely-knit organizations as those which serve musicians and liturgists, many of these differences are apparent. This does not hamper in the least the promotion of the common ideals.

So it is with those of us who work in the field of Latin chant. The great and obvious differences of viewpoint are

sometimes the least significant. We are united in the aim to cultivate a kind of music which we know to be among the greatest the western world has ever produced; we respect the unique position of this music as the official music of the Church; we seek an artistic and consistent integrity in our performance of the chant; we believe in the use of chant as the basic repertoire of the Catholic choir, the normal musical vehicle for the Propers of the Mass and Office and as the common heritage of the singing congregation.

When this issue reaches you, you will undoubtedly be in the midst of preparations for the great Nativity and Epiphany seasons. We sincerely wish for you and for your work the blessings of Divine Favor. As we begin the fifth year of publication, we shall bear constantly in mind the great number of musicians and teachers who have carried the liturgical movement so far forward and who have made the publication of this *Review* possible and purposeful. We ask God's blessings on you all for the coming year.

# FROM AN EDITORIAL OF THE *REVUE GREGORIENNE*

[It seems advisable from time to time that we take stock of the basic principles which we have so long espoused but which become obscured from time to time by the enthusiasm of new trends and the misconstrual of the old. The following concise statement from the French edition of the *Review* seems to be particularly fitting for us in this concluding issue of the 1957 volume. *Editor's note.*]

As the perfect model of all sacred music, by the declaration of St. Pius X in his *Motu Proprio* of 1903, Gregorian chant enjoys today a privileged juridical stature in the Church, dictated by the experience of centuries of decadence, in the course of which, because of the lack of a true model, liturgical music declined lamentably. Let us, then, cast a brief glance at this legislation. We shall see in it that the wisdom of the Church was able to provide for those very needs which are still ours today, after having been those of yesteryear. Far from being a barrier in the path of the modern apostolate, the common law in this subject-matter will appear to us as a very coherent system, designed to protect the authentic solemn liturgy from any attack, regardless of origin, from within as from without.

And of prime consideration is the fact that Gregorian chant is presented to us by the Church in an official edition. No other music, even though it be approved and recommended, as classical polyphony, for example, enjoys such a privilege. This official edition, which we owe to the initiative of St. Pius X, while it is imposed on all churches of the Roman rite, is preserved from the very zeal of those who use it by a number of provisions which would seem Draconian were they not justified by a long and sad past, even the recent past, when everyone believed himself to be free to shape and interpret in his own way the ancient liturgical melodies, just

as though they were not really before all else the "very possession of the Roman Church", as is so clearly stated in the aforesaid *Motu Proprio,* and again more recently in the Encyclical *Mediator Dei* of Pius XII. It is therefore forbidden to alter the official edition when reproducing it in print. Let us add that it is not less forbidden to alter it freely and systematically when singing it,even if this be done with the purpose of amending it by, for example, eliminating *privata auctoritate* the erroneous B flats. Certainly the Vatican Edition is not perfect. It is not forbidden to say so, and it can sometimes be useful to know this. Let us, however, sing it as it is. This is wisdom and prudence, and good sense, too, for it would be otherwise necessary for all the amateur correctors to have the necessary competence to achieve a work of real science, and, moreover, of real art!

In second place, the Gregorian repertoire is protected against indiscreet additions by a disposition which reserves to the Sacred Congregation of Rites the approval of new melodies or the adaptations of old ones, as called for by the growth of the liturgy (creation of new feasts, changes in the Divine Office, etc.). To publish selections from the Proper or from the Ordinary in figured music requires only the reception of an episcopal *Imprimatur,* which many bishops do not grant, however, except by the recommendation of their diocesan commission on sacred music. For a composition or reconstruction of Gregorian chant designed to take a place in the official liturgy of the universal Church or of a particular Church (diocesan Propers, etc.), the conditions are considerably more strict. In presenting Gregorian chant as a model of all sacred music, the Church intends and must strive to maintain in this model all the qualities which it wishes to obtain in the other kinds of music.

A third prohibition protects, together with Gregorian chant, the entire liturgy. During low masses it is not forbidden to sing; it is recommended that we sing pieces having a relationship with the various parts of the mass. In this regard the most logical choice is surely that of singing one or another of the pieces of the Ordinary of the mass, taken from the *Kyriale.* But if one prefers to sing in the vernacular, it

is forbidden to sing the literal translation of the pieces which the priest reads at the altar. One must have recourse to paraphrases, as was noted recently at the Congress of Vienna. The reason for this prohibition is obvious: it is the maintaining of the official liturgy in Latin, and by preference in Gregorian chant, in its full primacy of fact as well as of law, and also the taking of precautions to assure that the liturgy will not be thoughtlessly diverted into the vernacular.

Finally, a further measure, which has not yet appeared in legislation, was made the object of one of the resolutions of the Congress of Vienna. It appears to us to answer truly the "new needs" of the Church in our day. It would consist of forbidding the adaptation of Gregorian melodies to texts in the varnacular, for which these melodies were not designed. There is not and cannot be a French Gregorian chant, an English Gregorian or a German Gregorian chant. Like the Roman Church, the exclusive property of which it is, Gregorian chant is catholic, and supra-national, inseparable from Latin, the language of unity.

These various rulings which assure the purity and integrity of Gregorian chant represent only the negative side of a question which is well-known to our readers. They know that within the bulwarks of this pale of protection, an eminently constructive, spiritual and artistic work is taking place in full profundity, in joy and confidence, under the benediction of the Church.

# THE KING OF AGES

by Dom Leon Robert, O.S.B.

In nearly every ancient pagan religion we can discover a certain desire to bring the gods to dwell among men. This is a legitimate desire, a memory of a lost intimacy. The true God Himself did not wish that His people should seem to be less favored on this point than other peoples, and as early as the days of Sinai, He commanded Moses: "They shall make for me a sanctuary, and I shall dwell among them."[1]

All peoples, moreover, strove to construct for their god a dwelling worthy of him. In those places where a supreme God was recognized, a Master of the world, there was frequently an attempt to make His temple an image in condensed form of His empire, since no more worthy setting could be conceived of for the worship rendered to His Majesty.[2] It was there, it was believed, that He would like to reign and govern the three regions of the Universe: the celestial world of the stars and spirits, the terrestrial world of the living, and the world of the dead. In Chaldea the temples were built in a series of stages, there being as many terraces as there were planets, with the summit representing the heaven of heavens, gateway to the sacred dwelling-place. In China a temple-palace reproduced the various regions of the universe and its four orientations. In the Indies the primordial ocean was represented by a lake, in the middle of which was set a tower, image of the cosmic axis, and four rivers flowed from the lake to irrigate the earth. At Angkor the profane world and the celestial world were again represented in a city of towers, palaces and pagodas, divided according to mysterious numerical proportions. In some places the temple was

1. *Exodus, XXV, 8.*

2. *Musee Guimet (Georges Salles): Symbolism cosmique et monuments religieux.* Paris, Editions des Musees Nationaux, 1953.

formed of a square room, as the earth was imagined to be, covered by a spherical dome, like the sky. Everywhere were sculptured or painted stars and planets, signs of the zodiac which measured the time, myths which explained the origins, development and end of the universe. Sometimes a deep excavation was pictured as a door for communication with the nether world.

This was not enough. To fulfill the religious sentiments of the people and to manifest the sacred character of the supreme authority which accomplished among men the sovereign will of the god, it was necessary to render visible the union between prince and priest, and the god himself. For this, then, we find that a man set himself up in the middle of the temple in the name of God, and reigned over the universe. A liturgy was formed, often very complex, which regulated the life of the sovereign. He was treated as though he were the god himself, and he himself acted as though he were God. The Emperor of China, Son of Heaven, through meticulously studied ritual acts, maintained the order and harmony of creation. He governed spirits and men, living or dead; he consecrated the weather, set the beginnings of the seasons, and inaugurated the work of the fields. In the Indies some kings were earthly "substitutes" of the gods, and sometimes they even identified themselves with the God-King of Heaven. At Rome, Septimus-Severus governed the empire in a palace built in the image of the universe.

Thus was given to men this incredible character of royalty which made them equal to God!

No doubt pride encouraged this illusory attempt at deification. But it did fulfil certain deep aspirations and obscure intuitions, and although they were tainted by a deformation of idolatry, God could find in them those elements which He had put into the hearts of men, who thirst to see Him, to belong to Him, to be His people, to be saved by Him from all evils, and to live in happiness by His grant. God did not discourage these desires, but He purified them by a long period of waiting before fulfilling them beyond all expression.

When the proper time came, having drawn from the mass of slaves oppressed by the Pharaoh a small group of people, He revealed to them that they would have the privilege of giving birth to this universal King, the "hope of nations", Who would save the world from all evil and would restore it to intimacy with God. The prophets speak about Him in enthusiastic terms: He would be empowered with extraordinary gifts for governing with wisdom and power, justice and love; He would have the glory of a conqueror, but would be, however, a King of Peace. He would have power over even the beasts, and under His reign "the wolf will dwell with the lamb", and the seasons will be renewed, and there would be new heavens and a new earth. Lastly, He was to be the Son of God!

Son of God? How should this filial nature be understood? Here began the mystery. The prophets sometimes showed this King as a man, subject to terrible vicissitudes, sometimes in the power of His enemies, suffering, put to death, a death which would, however, enhance His glory, and sometimes they made of Him a divine being: the Angels served Him, God made Him to sit on His right hand, on His celestial throne: "The Lord said to my Lord: sit at my right hand, until I shall have made thine enemies a footstool for thy feet." Would He, then, be true God and true man? Would it not be blasphemy to imagine that God could submit Himself to suffering and to death? Human reason balked, and when the Messiah appeared, the Jews saw only a man, whom they put to death because He claimed to be God!

Yet, during the short years of His public life, He did not stint in signs and miracles. He explained the law with authority and showed Himself to be Master of the Sabbath; He cured the sick miraculously; He read the inner conscience of people; He absolved sins; He commanded demons and commanded also the winds and the sea. But He concealed His glory, and He died on a cross, like a criminal slave.

Fortunately all people did not misunderstand Him. It was not really possible that such a King, coming into His kingdom, would not have been received and recognized. He

was first recognized by His Virgin Mother, whose love and adoration were equal to, and even surpassed those of all the Angels together and the whole of creation. For she knew Who it was Whom she has just brought into the world. The Angel had said to her: "He shall be great, He shall be called the Son of God, His kingdom shall have no end."[1] And with her was her husband, St. Joseph. And then there were those mysterious ambassadors, the Magi, who certainly must have known something of the mystery, for their gifts revealed their thoughts: they offered gold to the King, incense to the God, and myrrh to the mortal man.

But truly all of creation was represented at the manger in rendering a first homage to the new-born King. A beautiful Byzantine hymn was able to express this perfectly in telling of the gifts offered by each part of creation:

The Angels, . . a hymn
The heavens, . . a star
The Magi, . . . . their gifts
The Shepherds, . . . their admiration
The earth, . . . a grotto
Solitude, . . . . a manger
And the rest of us humans . . . .
a Virgin Mother!

For thirty years the secret of this event was kept. Then, progressively, the Christ-King was manifested to the world. St. John the Baptist heard the voice of the Father who described Him as his beloved Son. St. Peter, the first of the Apostles, proclaimed Him Son of God. Before His judges, Jesus Himself affirmed His divinity and His universal royalty. And when He died, the whole of creation once more gave witness: the sun hid its light, the veil of the Temple was rent, and the stones were shaken and the sepulcres were opened. The Centurion and his frightened soldiers recognized that "this man was indeed the Son of God."[2]

1. Luke, I, 32-35.
2. Matthew, XXVII, 51-54.

Then, a few days later, came the decisive events: the Resurrection, Ascension, and Pentecost, which inaugurated the reign of Christ.

The early Christians were captivated by the glory of the Saviour-King. They exalted Him ceaselessly and drew from the contemplation of His grandeur an unlimited and constantly renewed joy. There is no possible comparison between this King and those of ordinary nations, or even between this King and that one which the Jews had imagined in attempting to take away from the prophets their true meaning. The "Son of Man" is also the "Son of God"; His reign is universal and eternal; the entire universe is His Temple and His palace, and all creatures are subject to Him: "At the Name of Jesus, every knee bends in heaven, on earth and in the inferno, and every tongue proclaims to the glory of God the Father that Jesus Christ is the Lord."[1]

In common prayer and in private prayer there was a general love of proclaiming His glory: "To Him be glory unto ages of ages; to Him belongeth glory now and unto the day of eternity"[2], acclamations which were comparable to those heard by St. John resounding from Heaven, in his ecstasy at Patmos: "The empire of the world has passed to Our Lord and to His Christ; and He shall reign unto ages of ages; to Him be praise, honor, glory and power unto ages of ages"[3]. Like the Father, He is the "King of Ages"[4] Everything falling within the compass of time, from the first day of creation to the very moment at which the great astral time-keepers, the sun and the moon, shall be halted[5], all this belongs to the Christ-King.

From age to age the Church causes these acclamations to be repeated in her liturgy. All her feasts celebrate His royalty: Advent, Christmas and Epiphany His coming; Easter Ascension and Pentecost His triumph; All Saints and

1. *Philip.*, II, 10-11.
2. *Hebr.*, XIII, 21; *II Petr.*, III, 18.
3. *Apoc.*, XI, 15; V, 13.
4. *Apoc.*, XV, 3.
5. *Psalm LXXI*, 7.

the feast of Christ the King, His universal reign. Even Passiontide and Holy Week show Jesus with the attributes of royalty; a humiliated royalty, with its derisive purple, its reed scepter, its crown of thorns and its gibbet-throne. But these very humiliations have become new rays of glory for Jesus. Moreover, the Church always emphasizes the eternity of Christ's reign: in the chant of the *Te Deum,* of the *Gloria in excelsis,* the *Credo* of the mass in the words *Cujus regni non erit finis,* and in all the prayers which end with the affirmation that Jesus lives and reigns unto ages of ages. The Church wants her children to carry this great truth graven in the depths of their hearts, the basis of every joy for those who love Christ. And in a more solemn manner she wants this article of faith to be graven on the Paschal candle: *Christus heri et hodie, principium et finis, alpha et omega, ipsius sunt tempora et saecula, ipsi gloria et imperium per universa aeternitatis saccula!*

Having become Mother of the Christian nations, the Church could hardly do other than ordain that from henceforth all should reckon years and centuries beginning from the birth of the King of Ages. This is a decision which all peoples, even the pagans, even the enemies of Christ, have had to accept, thus recognizing His sovereign domain.

But there is a still greater marvel. The immensity of this kingdom which embraces time and space and everything contained therein does not make the King inaccessible to His innumerable subjects. Quite the contrary, no other king has ever been able to bring his subjects the joy of profound intimacy which this King grants to all. Indeed, He desires to reign in their hearts. He seeks not subjects, nor servants, but rather friends, other beings of Himself. He fills each soul with His own life, His own Spirit, and the union thus accomplished is so profound that all who have thus been deified through Him have also become kings, and reign with Him.[1] "He has made us kings and priests of God!"

1. *Apoc.,* I, 6; V, 10.

Such an extraordinary royalty must have appropriate foundations, and indeed, no other king can present as many supports for the justification of the eternity and universality of his rights. As God, He is by nature the equal of the Father, the King of Kings and Lord of Lords. And His sovereignty is more firmly established to the extent that by Him, the Eternal Word, all things were created: "Those which are in heaven and those which are on earth, the visible and the invisible; all have been created by Him for Him, and all subsist through Him."[2] Our King is the very life of His kingdom, a kingdom of beauty in which is reflected the infinite Beauty of God, a kingdom of love, for among the innumerable possible creatures, only those were given being which God has loved and chosen. How could these creatures, made by Him, receiving their being endlessly from Him, ever escape the wisdom, power and tenderness of such a sovereign?

But He became man, and wishing to be king in the sense that the kings of men were kings, He consented to be subject to man's law, and He presented Himself to His people as a sovereign whose rights were based on incontestable juridical and canonical principles. He reigns by right of heredity, for He is the Son of King David, and it is in Him that the promise made by God to David is realized: "Thy throne shall be affirmed eternally."[3] And Jesus reigns also by right of investiture and through the ritual anointing. The investure was made by God Himself: "I have established my King . . . He shall rule from sea to sea and even to the limits of the earth."[4] And he was anointed, not by an ointment imposed by a priest or a prophet, but by the infusion in Him of the Holy Spirit.[5] Jesus is the anointed par excellence, the Anointed One (i. e. Christus) of God. But the kings of men have often asked their people for the recognition of their sovereignty. Was it not the same for the royalty of Jesus? In a gesture of infinite subtlety the Father, before giving to men and to the world His Son as

2. *Col.* I, 16-17.
3. *II Sam.*, VII, 16.
4. *Psalm II*, 6; *Psalm LXXI*, 8.
5. *Isaih*, LXI, 1; *Luke*, IV, 18.

King, wished to obtain the assent of her who represented in His eyes the whole of humanity. In the name of mankind, Our Lady replied in the affirmative, and immediately the King was conceived, true God and true man. This was a mysterious plebiscite, which, however, added in no way to the legitimacy of the Christ-King, but which was, on the other hand, a moving manifestation for His subjects of their willingness to be saved and governed by Him forever: *"Volumus hunc regnare super nos!"*

What more was necessary? What king would not have been amply satisfied in seeing his reign assured on such unshakeable grounds? And yet this was not enough for Christ, and to remove all pretext from those who pretended to submit to His sovereignty, He claims it still further by right of merit, by right of redemption and by right of conquest.

He merits His crown through His eminent virtues, His holiness, and most particularly by His obedience to His Father, from Whom He draws all His powers: "He was made obedient even unto the death of the cross, and this is why God has raised Him above all things."[1] Having given such an example, he has the right to demand of all His faithful a similar obedience. His right to govern the world is affirmed still more by the price by which He has rightfully acquired it. The Apostles, and St. Paul in particular, could not detach their thoughts from this great drama of the Redemption and from the "great price"[2] which we have cost Our King. He has delivered us from evil, from Hell, from the devil, by a sacrifice in which He gave up His own life. He has "acquired by His own blood"[3] this Church which is His kingdom, His mystical body. And it is not only mankind which He has thus redeemed to make His friends, but He has also redeemed and delivered from the power of evil the whole of material creation which the sin of man had corrupted!

1. *Philip.*, II, 8-9.
2. *I Cor.*, VI, 20.
3. *Act.*, XX, 28.

*Mite Corpus perforatur*
*Sanguis, unda profluit,*
*Terra, pontus, astra, mundus,*
*Quo lavantur flumine.*

"The gentle body is pierced, the blood flows forth with water, and through this tide are washed the earth, the sea, the stars and the whole world."[4]

It was fitting, however, that this King of Glory should not merely owe His kingdom to His humiliations, his subjections and His death, but also to a brilliant manifestation of power. This is why, beaten by His enemies, He rose up suddenly, triumphed over death, over Hell, the devil, and, rising into heaven, He bore with Him, as a trophy of victory and conquest, the innumerable captives whom He had freed. He took His place on the throne of God, and began His reign: *"Dux vitae mortus, regnat vivus"*[5]. And this resurrection of the Lord of the universe was a renovation of His entire kingdom: *"Resurrexit in eo mundus, resurrexit in eo caelum; resurrexit in eo terra"*[6]. All creation, which had been tainted by the sin of man, was returned to its original beauty.

The creatures which had all belonged to Him as their Creator He had now reconquered, and they belong to Him as their Redeemer. They are His forever, enveloped as they are in the royal purple of His blood.

The Church, in its liturgy, never ceases to call to the admiration of its children all these glories of the Christ-King; it is a contemplation from which love, adoration and joy arise naturally. The Church, however, places more emphasis, perhaps, on certain aspects which, for us who are still on earth, have a considerable practical interest. Being already united through baptism with Christ, we participate in His royalty, but not yet in the glory which He assumed

4. Venatius Fortunatus, Hymn for Lauds in Passiontide.

5. Easter Sequence.

6. St. Ambrose, *De Fide resurrectionis.* Lesson VIII of Matins of the Fifth Sunday after Easter.

after His Ascension. This glory we have as yet only in hope. Before our death we are called to join only in the royal works which Christ performed before His own death. The "incorruptible crown"[1] is promised only for our virtues, our sacrifices and our triumphs over evil and the devil. We shall not be glorified, nor shall we reign with Christ until we have done our part in the accomplishment of His redeeming work.[2] He has not wished merely to give us His kingdom of glory, but He has honored us with the duty of conquering it with Him, and in Him, in such a way that since our life and our death are extensions of His life and His death, His glory and His joy will be eternally ours.

We shall find, moreover, a great joy in admiring in Our Lady a very perfect realization of this imitation of Christ, in His virtues, His purity, His obedience, and the effusion in her of the Holy Spirit; by her compassion on Calvary which has brought her to be co-redeemer with Jesus; and by her triumph over death and her crowning in Heaven. She has become, at her Son's side, the Queen of the Universe and the Mediatrix of all graces. She is even Queen of the Angels. *"Ave Regina caelorum, ave Domina Angelorum!"* With her crowning the kingdom is completed in every aspect; nothing further is lacking for the happiness of creatures.

Yet the kingdom is ever growing, and it has not yet attained its plentitude. The ages over which Christ shall reign have not yet completed their number. And our King, Who rose to Heaven on Ascension Day, is hidden from our view, until that unknown day when He shall return to perform one of the greatest acts of His reign: the judgment of the living and the dead. In the meantime, shall we remain without seeing Him, as though in exile, separated from Him? Christ could not so wish it to be; His desire to be with His own is yet greater than ours to be with Him! And His tenderness has been able to find the means of satisfying His desire and ours, even while preserving the merits of the life of faith.

1. *I Cor.*, IX, 25.
2. *Col.*, I, 24.

First, He has left us, in the Sacrament of the Eucharist, His real presence, and in the Mass He actuates His death and resurrection. He is always with us. He makes of Himself the daily nourishment of our souls. In secret, invisibly, He strengthens our souls, unites them with His joys, and, more often, to His fruitful sufferings.

But He knows, too, that our bodily eyes hunger to contemplate the face of the King, and to fix their gaze on His divine eyes. He knows that our ears long to hear His voice and our lips to kiss His hands, and He has not wished to leave unanswered even these humble desires which convey so well the nature of man. Therefore, before returning to Heaven, Jesus established on earth a vicar, to reign visibly here below in His Name. And this is why since St. Peter and until the end of time we have seen and shall see a sovereign who, alone among earthly sovereigns, wears the triple crown of a universal kingdom; who receives an homage which we do not fear to call "adoration," for through him it is addressed to God; who can give mankind an infallible teaching; who, lastly, has the power to bless *"Urbi et Orbi,"* to bless the Capitol of the Universe and the Universe itself!

Happy is the Christian whose pure and firm faith and ardent charity can recognize and love, in the person of the Sovereign Pontiff, the image of the King of Ages.

# THE INTROIT ECCE ADVENIT

by Rev. Jean Bihan
Assistant Director of the Gregorian Institute of Paris

## I. Text and Liturgical Usage

In the eyes of popular piety the Epiphany is primarily the "Feast of the Three Kings." For the liturgy of the Church, it is the feast of the King of Kings, the ancient feast of the Christ-King, by which the Orient enriched the Roman calendar at the beginning of the fifth century. "The majestic introit of the Epiphany," writes Dom E. Flicoteaux,[1] "sets forth for us in a brief acclamation the very object of this solemnity and introduces us to the heart of the mystery:

"*Ecce advenit Dominator Dominus et regnum in manu ejus, et potestas, et imperium* . . . Behold, the sovereign Lord cometh, and the kingdom is in His hand, and the power and the empire . . .

"To accept the reference by the Missal, this antiphon would be based on Malachias (III, 1). But in reality, it is just as much inspired by Daniel (VII, 14) as by Malachias. It is, in fact, a very distant reminiscence of Scripture which, in the liturgical text, is given a new significance. The Romans could detect better, perhaps, than any others the designation of limitless authority in those three words: *regnum, potestas* and *imperium.* They concentrate in His powerful hand . . . *in manu ejus,* the supreme power of a king . . . *regnum,* the power of a judge and legislator . . . *potestas,* and the irresistible force of a conqueror . . . *imperium.* How would it have been possible to give greater stress to the sovereignty of Christ, whose royal power is affirmed three times and under different aspects for just this purpose of accentuating the power of an empire which sur-

passes all limits of heaven and earth? Whereas the feast of Christmas causes us to greet with joy the birth of the Child whose reign shall have no end, the Epiphany invites us to celebrate with enthusiasm the beginning of this reign which the prophets had foretold and which the universe had awaited for ages. Since the royalty of the Lord had received at Bethlehem the first and most significant homage from representatives of the Gentiles, all the efforts of the Church on the feast of the Epiphany is directed toward renewing liturgically and prolonging the mystery of this adoration. The wonderful liturgy of the solemnity is well designed to engender in our hearts the same sentiments of faith and love which the Magi expressed in our name when they placed their precious gifts at the feet of their sovereign King."

It is curious to note that this text, applied by the liturgy to the entrance into this world of the King of Kings, has also been sung in honor of His representatives on earth, Popes or Emperors. The *Liber Pontificalis* reports, in fact, that the people of Constantinople on one December 24th received Pope Vigilius, who reigned from 537 to 555 A.D., with the singing of the *Ecce Advenit: "Plebs psallebat usque ad ecclesiam sanctae Sophiae: Ecce advenit Dominator Dominus, etc."*[1] In the same way, at Ravenna, about the year 700, a priest sang before the Emperor this *vocatorium de adventu* (called somewhat later an *invitatorium*): *"Qui venturus est veniet et non tardabit; regnum in manu ejus et potestas et imperium."*[2]

For present liturgical use the brevity of the antiphon will no doubt allow, in many places, taking advantage of the latitude given by a recent response of the Congregation of Rites for the adding, under the prudent supervision of the Ordinary, supplementary verses to the Introit Psalm. Dom Froger has clarified (*Ephemerides Lit.*, 1948, p.248 *ssq.*) the manner of putting this worthy reform into practice. Taking our inspiration from his conclusions, we propose

1. *Liber Pontificalis,* edited by Duchesne, Paris, 1886, I, 238.

2. *Lib. Pont. Rav.,* Agnellus, No. 131. Edited by M.G.H. *Scriptores rer. lon.,* p. 364.

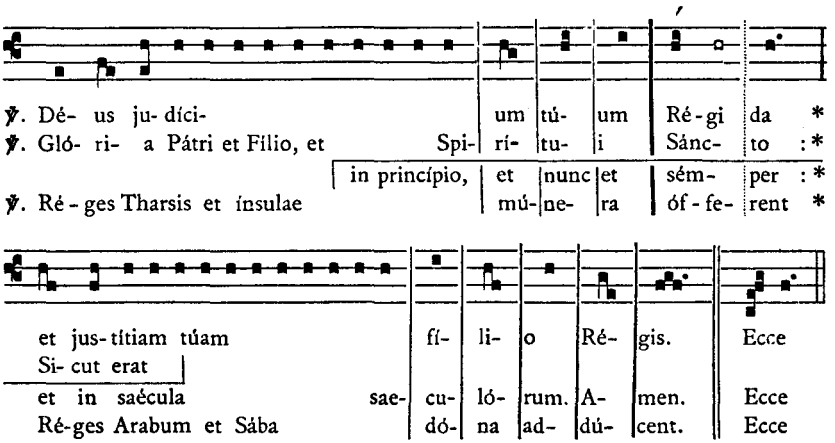
the following plan, which seems sufficient to us for the great majority of cases:

Antiphon *Ecce advenit*
Verse *Deus judicium tuum, etc.*

Antiphon *Ecce advenit*
*Gloria Patri . . . sicut erat, etc.*

Antiphon *Ecce advenit*
Verse *"ad repetendum": Reges Tharsis,* etc.

Antiphon *Ecce advenit*




With this royal and prophetic Psalm, Psalm LXXI, this will form a proclamation of the kingdom of God which will resound from the introit procession, before being repeated in so many other forms during the mass.

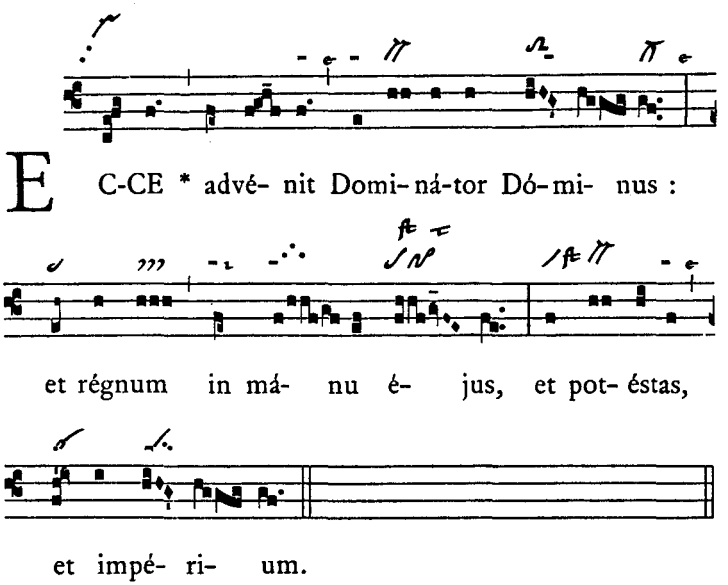
## II. The Neumes and the General Interpretation

Any study of a Gregorian piece, no matter how cursory it may be, begins necessarily by a careful examination of the paleographic sources. No doubt the rhythmic editions of

Solesmes have restored for us a certain number of valuable indications in which the older manuscripts abound, but not all, however, nor as many as Dom Mocquereau would have wished. The reason for this lay in certain historical circumstances which it is not our business to discuss here. Moreover, however imprudent it may be in actual practice to avoid adding new rhythmic signs to the usual editions, which would endanger the unity of performance if more than one schola were combined to sing together, it is nevertheless not forbidden for the choirmaster to look into the authentic and traditional sources for the principles of a general interpretation which, in certain particularly determined cases, can direct the sense in a direction which it would otherwise have been especially difficult to discern *a priori.*

As Dr. Le Guennant likes to repeat, an interpreter of a musical composition, whatever it may be, is first required to make an act of humility by renouncing his own notions on the meaning to give to the music which he proposes to bring to life, and to lend himself to the interpretation intended by the composer and expressed by him in a system of signs, intrinsic or extrinsic to the musical notation. Contrary to an all-too-current opinion, it is by means of a scrupulous but intelligent fidelity to the rendition of the musical thought of the composer, and not in a seeking for originality and the cult of independence, that the true greatness of the interpreter is to be attained, whether he be an orchestral conductor or a choirmaster. Dom Mocquereau did not fail to recommend to his disciples this same mental disposition. We all know his famous statement: "To seek the thought of our fathers, humbly to submit our artistic judgment to theirs . . . " This is what we shall seek to do together, . . . I might almost say "among ourselves," as choirmasters, to further the development of our musical taste and the beauty and authenticity of the performance which stem from it, following the advice which was given by Dom Claire in the first issue of the *Revue Gregorienne* of 1952 (p. 48): " . . . to understand the part which one can derive from the facts of the determined rhythmics for the formation of

one's personal taste, the analysis and general interpretation of the pieces, the commentary which one can give at rehearsal, and particularly the chironomy, by which one can, in a certain slightly stressed or slightly broadened gesture, bring into the interpretation, without startling his group by the extent of his erudition, the essentials of the tradition of the golden age."




Here we have reproduced above the staff of the Vatican edition only those neumes which have a supplementary clarification for us, leaving aside those which are adequately conveyed by the rhythmic signs of Solesmes. The striking thing here is the relative rarity of the signs of length. The majestic quality of this acclamation to the Christ-King will therefore be conveyed mainly in an enthusiasm without weight.

We should note first, to eliminate one problem which is not our present emphasis, that the *equaliter* (small *e*) *of* the second incise bar and that of the first full bar do not seem to have been taken into account in the restoration of the

Vatican edition. We, however, must keep to the official melody, which there can be no question of correcting!

The intonation is light. The antetonic bivirgas of *Dominator* and *potestas* indicate only that at this point we reach the dominant recitation note, dominant of the piece. The two melodic formulas of *Dominus* and *imperium,* identical in the square notation, are quite different in the neumatic notation. There is no length at all at the beginning of the former, but merely a slight retard in the descent of the subpunctis notes. On the other hand, the latter formula has an opening structure of disaggregation, which gives it a more deliberate character, as is fitting, particularly in the position which it occupies in its nearness to the final cadence. In still greater contrast are the apparently similar formulas of *manu* and *ejus.* The first, after the broadening of the punctum which carries the word accent, includes a slight lengthening (*trigon*) and a simple clivis. The second includes a pressus by apposition of two neumes, and a slowing down of the final liquescent climacus. Let us note, finally, the salicus which is missed by the Vatican edition after the last quarter bar on the conjunction *et,* which, for some unknown reason, was restored in the later adaptation of this introit: *Salve sancta Parens,* at the word *saeculorum.* It will be useful for the choirmaster to remember the real identity of this neume and to deduce that here the Solesmes vertical episema on *et* is not merely a simple sign of subdivision, as it is in neumes where the culminating note is really an oriscus, but that it marks an important point of emphasis in the melody. The choirmasters gesture, then, will be designed to bring out this valuable nuance.

### III. Rhythm and Chironomy

One verification can be made immediately: the word-rhythm and the melodic rhythm go hand-in-hand from one end of the piece to the other. Each word, or group of words forming a unit, is designed melodically and organized rhythmically on its final syllable. We should call attention in particular to the exceptionally graceful linking of *manu* and *ejus* on a feminine cadence-link (podatus *do-re*). Let

us also note how the two substantives *Dominator* and *Dominus,* which are in grammatical apposition, are also placed in apposition by the music. According to the analysis of the elementary rhythm, the word *Dominator* is a "word-beat" which, being rhythmically incomplete, moves to a point of arrival in the following word. This, then, marks their union in a single word-group, having in common a single logical function (subject). But we could expect, in regard to the style and its aspects which go further than the mere elementary technique, that these two words should be lightly separated — very lightly, however — from each other. Indeed, we will know that, by a well-known principle, a long note tends to be the natural end of a rhythm. A long note has a natural tendency to appear as the thesis of the short note which precedes it. Thus in this group of the two words *Dominator Dominus,* the first two syllables will naturally be linked by the rhythm formed by a short note (first syllable) aand a two-beat long note (melodic length). Unless we take special precautions, the two syllables *tor* and *Do* will also be linked together, although less closely than in the first case, by the rhythm set up by a short note (*tor*) and a long one, not of a melodic order, but in this case merely a phonetic one, of four beats (Do). If these precautions are omitted, regardless of how well sung it may be, this passage could easily be transformed into an effect of:

*Do-mi . . . na-tor-Do* (*mi-nus*).

Fortunately there is a remedy to cover everything! By avoiding an effect of undue length on the second syllable of the first word, *mi,* as well as avoiding thetic, stagnant, conclusive effect, and in giving it a decided arsic character, "in movement," which is suitable for an antetonic syllable and to a bivirga, pursuing the current accentuation to the syllable *na,* which achieves the expressive synthesis of all the syllables of the word, we shall escape the risk of seeming to cut this word in two. This same current of accentuation of *Dominator,* if it is well done, will indicate very clearly where the word ends; it will then suffice to close the final

syllable *tor* with a clear articulation of the final consonant, and the infinitesimal instant necessary for the preparation of the initial consonant of *Dominus* will do the rest. The two words in apposition will be adequately distinguished from each other, although still united.

We must now decide how to organize the various parts of the rhythmic synthesis. In spite of the two full bars of the Vatican edition, we shall base our divisions on the textual divisions and on the modal composition, which will give us only two phrases closing on tonic cadences, since the sub-tonic cadence of *ejus* is really a suspensive one. Let us also realize that the melodic summits, (*advenit* in the first phrase, *potestas* in the second) are not very strongly brought out. Like many pieces constructed on the limited scales of the plagal modes, our introit is of a somewhat "horizontal" nature.

The arsic or thetic qualifications of the various ictuses does not offer us any real problems here. We should point out however, that we too often forget that the words arsis and thesis are correlative terms, not only within the lesser scope of the elementary rhythms, but even in the compound rhythm, although with greater freedom. Moreover, it is instructive and sometimes illuminating to ask oneself at the moment when one decides the quality of an ictus: "Thesis of what? Of what arsis?"

Let us look at our introit from this point of view.

In the word *Ecce* the final thesis appears to be clearly in direct relationship with the compound arsic phase of the accent; there is no problem here. It is much the same for the end of *advenit, Dominus, et regnum, manu, ejus, et potestas* and *imperium*. Let us also set aside the problem of the word-beat *Dominator* which we have already discussed, and let us study separately the cases of *ad*(*venit*) and *in* (*manu*). On the first syllable of *advenit* many people will feel that there should be a little arsis belonging to the protasis, and this is also our opinion. Those who would prefer a thesis, by analogy with the case of *Salve Sancta Parens,*

will also be influenced by the case of *in* (*manu*), where a thesis seems to be called for without any possible argument. It is important to note well that this thesis of the word *in* is in no sense a development or continuation of the thesis of the word *regnum,* in the synthesis of the incise. The final thesis of *regnum,* like further on the thesis of *manu,* is a thesis in the full sense of the word, since it is the correlative of the arsis carried by the tonic accents of these words. Such a thesis indicates the closing of a rhythm, a more or less conclusive process, depending on the case at hand, and can range from the very temporary little decline of the rhythm to the definitive halt of the final cadence. The thesis of *in,* coming at the junction between two melodic words which it unites so beautifully, obviously is quite different in nature. To try to define it we shall borrow a term from Father Jeanneteau who uses the expression "small local arsis" to explain a tiny impulse of the movement within a cadence formula in the apodosis, coming sometimes even after the cadential ictus has been sung. We shall say then, by analogy, that we have here a "small local thesis" which in no way influences the rising flow of the protasis toward the apex of the phrase.

The analytical study of a Gregorian melody, and the seemingly microscopic examination of all its subtleties therefore present the interpreter very often with problems which seem to fall outside the classical and scholarly framework of our textbooks and our formal classes. No doubt it would be trifling and useless to bring these up time and again before our singers who are still struggling with the mere notes, or for that matter, before a choirmaster who is not entirely master of his own techniques.

In everything, even in music, we must consider the result sought by the performer. In this case the aim is the phrase. Everything is oriented toward it, including the incise, *a fortiori* the word, all of which the initial analysis will have artificially isolated at the pedagogical stage. The phrase, moreover, does not move in a spacial concept, drawn on the blackboard or with a pen and ink, but rather it moves, or is in movement, within a space of time, which is marked out by its sounds and within which it bears both a text and melody

intrinsically bound together and inseparable, even though they do not express the same things in the same way.

Music in particular resists as indefinite and inadequate any special representation. There is no natural relationship between a melody and a chironomy. Chironomy, then, which is essentially spacial, in spite of its very great accuracy and its many possibilities, must at times admit its limitations. Although one of the invaluable results of a good chironomy, so often proved and admired, is the vocal and expressive unity of a choir or several choirs, this chironomy is unable to express or suggest everything. By dint of cultivation it should constantly become more effective, and it should be able to rise beyond the linear designations with an increase of its *power of suggestion* which it can obtain beyond the purely graphic representation.

And beyond these limits the poverty-stricken scholarly terms of our Gregorian terminology cannot go. When we think that we have only two terms, "arsis" and "thesis" to convey the many rythmic nuances, and that these two terms themselves are borrowed from spacial representation, we shall not be surprised or unduly concerned by the giving of a single label to one or another of the ictuses. We are so often led to repeat our assertion: in the synthesis there are no two ictuses alike, there are no two arses or two theses alike, and we can spend all our lives in learning to distinguish them better and express them.

There is an infinite variety of nuances between a cadential thesis of a definite ending and a mere local "relaxation" like that which we have examined here. Blended with the phrase, these nuances, whether strongly characteristic or subtle, all contribute to its expressive continuity and to its perfection. In this contribution, even though we lack a terminology to express it, they find their full reason for being.

### IV. Modality and Accompaniment

The modality of this introit is one of the simplest kind. We have material of a completely hexachordal nature, with-

out a B of any kind, flat or natural. This is an entirely classical and regular composition of the type of plagal protus with *fa* as the dominant, without the least contamination of its close relation of plagal protus with *sol* as dominant. Even in the last incise, at the words *et imperium,* in which the *sol* appears three times, the strength of the emphasis on *fa* (salicus on *et* and the disaggregate podatus on *imperium*) leaves no doubt as to the architectural role of the note *fa,* and, by contrast, as to the secondary and ornamental character of the *sol.* We could, moreover, compare this formula of *et imperium* with the mediant of the psalm tone, which shows exactly the same formation.

Let us see, in resume, how the modal intervals of this type of protus mode are brought out by the melody. The low fourth of the intonation (in itself equivocal to tetrardus, as is shown by the same intonation *Ecce* on *sol* in the middle of the introit *In excelso throno*) is one factor; the minor third comes directly afterward and clarifies the mode at the word *advenit.* Then we have a recitation on the dominant, approached, as in psalmody, by the low *do,* and a cadence of the first phrase on the tonic at the word Dominus. Once more there is a recitation on *fa* at *et regnum,* an alternation of the *fa* with the *re,* the long notes falling on *fa,* with a reminiscence of the low *do* and a semi-cadence on the subtonic. Then there are new alternations of *re* and *fa,* without further descents to *do,* but with ornamental *sols,* and lastly, a cadence on the tonic, corresponding with that of the first phrase.

The accompaniment must respect this conservative melody. Since it is strictly hexachordal, the accompaniment will use only the chords of D minor, F major, A minor and C major, if written at the equivalent of the written pitch. Let us transpose it, however, to a key a fourth higher (tonic G), with one flat in the signature (the second flat, which in G minor would fall on E, cannot be written, strictly speaking, because the B of the original pitch, equivalent of the E of the transposition, does not occur in the course of the piece, and we cannot, therefore, know whether it is flat or natural). We should note that this transposition to G

is somewhat low, and that G sharp or A would perhaps be better for certain choirs.

At the intonation we can tolerate the use of octaves, as is also tolerated by scholastic techniques at the cadences, provided they are taken in contrary movement between the bass and the melody, moving from D to G, dominant to tonic. We might, also, in beginning with D minor, go to a bass note of B flat, over which we shall use the first inversion of G minor, on the final syllable of *Ecce.* Then, on the first syllable of *advenit,* we can use a passing chord of F major in the first inversion, moving then to G minor in root position. We might also decide to begin with G minor and maintain that harmony up to the beginning of the word *Dominator,* holding the G as a pedal tone, with, perhaps, an ornamental passing chord of F, which might also be analysed as a kind of G minor eleventh, a good choice at this point. The recitation note of *Dominator* calls for the chord of B flat major, which we prefer to use in its first inversion (D in the bass), which will move to a sub-tonic chord of F on the pressus of *Dominus,* ending with the chord of G minor, of course.

The intonation of *et regnum* will again call for a B flat major chord, probably in the first inversion. In spite of the leap of a fourth in the bass, we can then move to G minor, the modal tonic chord, at the tristropha and remain there for the following passage, making the usual passing chord of F major over the sustained G pedal at the points at which the F occurs in the transposed melody.

What harmonic color should we give to the final syllable of *ejus?* Its suspensive character seems to eliminate the possibility of F major in root position. We must use either an inversion of F, with A in the bass, which would give an effective movement to the bass, going from B flat under the episematic climacus (the beginning of which will form an appoggiatura) to G minor at the first ictus of *potestas;* or we might go to the D minor chord, which would not need any other chord by way of preparation before being played at the beginning of the final syllable of *ejus.* We could then

keep the D in the bass, which will become the third of the B flat chord under the B flat of the melody at *potestas,* bring out the end of that word by using the first inversion of G minor, and make a change of the bass note and the melody note on the salicus which will then be effectively expressed by the harmony, and again use the B flat major first inversion on the word-accent of *imperium.* The F major and G minor chords will close this final cadence just as they did that of the word *Dominus* in the first phrase.

These different solutions have their respective merits, and we leave to the reader the decision of evaluation, selection and performance.

# CONTEMPORARY MUSIC AND THE LITURGY

by J. Robert Carroll

There has been a certain amount of discussion in recent weeks of the nature of contemporary music and its use in the liturgy. Among the more interesting sources of discussion has been the article published in the *Nov.-Dec.* issue of Musart by Father Richard Schuler. It is the formal text of his address given at the NCMEA Convention in St. Louis last spring. Because of the allegedly severe criticisms we made of Father Schuler's address in the May-June issue of the *Gregorian Review,* the editors of Musart decided to publish the text as a means of permitting its readers to form their own opinions. This is an example of the laudable attitude of Musart and the NCMEA in all our contacts with that fine organization. It is most certainly the most direct route to the truth, which is what we all wish to find.

Contemporary music, a category of our art which necessarily includes all the many styles of present-day composition, is usually construed to mean those styles and techniques of writing which are somewhat more "dissonant" and "progressive" in comparison with classical examples. Thus we usually exclude from this category the late Jan Sibelius, Sergei Rachmaninoff, Ignace Paderewski and similarly conservative and backward-looking composers. Even Richard Strauss, for all of his unorthodox approach to harmony and texture, is normally considered to be nineteenth century in style and outlook. Thus it is not just a question of when a composer lived that will determine his classification as "contemporary" or "traditional" in the eyes of the professional musician, but it is more a question of his style and aesthetic outlook. We find, therefore, that men who died at a time when Sibelius, Rachmaninoff, Padrewski and Strauss were still in the ascendency can be considered as more "modern" or "contemporary" in regard to style. These would include

Busoni, Szymanowski, Roussel and even Ravel, although the impressionistic composers are usually excluded from the list of really avant-garde craftsmen.

Who are the great composers of our day, then? We cannot say with any real certainty, since we stand too close to our own era to be impartial or accurate judges. We can, however, name the more significant composers on the basis of the influence they have exerted on techniques and styles.

One of the first, of course, is Schoenberg, who broke with romantic 19th century traditions at about the same time that Stravinsky was writing his *Firebird Ballet.* Stravinsky moved completely away from the romantic techniques of his teacher, Rimsky-Korsakov, with his *Sacre du Printemps,* produced shortly before the first world war. It is our own choice, of course, but if we were asked to name a third person of importance to the formation of present-day trends in those early years, we would say that Darius Milhaud was possibly the most far-reaching in his influence, although that influence was not more apparent at first than that of the other members of the French "Six". Since those early years many other names have come to prominence, including Hindemith, Bartok, Honegger and dozens of others too familiar to the musician to need mention here. Who, if any, of these many talented composers will survive in living masterpieces in the repertoire of the next century? We cannot say. Possibly some of those who are nearly being overlooked today. Be that as it may, we Catholics must realize that contemporary techniques are being applied by our young composers to the writing of masses, motets and organ music, and that very important contributions to liturgical music are being made in this way.

What are the marks of contemporary music? This is a matter on which we must take issue with Father Schuler. We are fully aware of the difficulties involved in presenting a clear picture of such a complex subject in the short time allotted him at St. Louis. Nevertheless, when generalities must be used, it is well that we state in emphatic terms that there

are exceptions to the points being stated. One cannot assume that one's listeners will recognize a generality when the subject at hand is as lamentably little-known as is contemporary music. Moreover, we cannot concede that the generalities set forth by Father Schuler are in every case true, even with large quantities of salt.

Now inasmuch as our present-day church music does not exist in a vacuum, and since the really well-trained composers of the Church have been taught and thoroughly influenced by the persons, schools and trends of the best concert-music of our day, we may reasonably expect to find that our Catholic composers use the devices and techniques, and to a certain extent the styles, of the principal composers of our day.

Unfortunately, there are not many first-rate American Catholic composers of church music in what we can call "contemporary" techniques. There are a few more, per capita, perhaps, in the European countries, but in general, we can form our best opinions through the examination of the music and of the working principles of our foremost composers of concert-music.

The first characteristic which strikes the serious student of present-day composition is the enormous variety of styles and techniques. In past centuries, too, the difference between composers in style, technique and temperament was considerable.

Wagner differs greatly from Brahms, not in his vocabulary of chords and devices, but in their use and in the all-important *movement* of his works. Chopin is most certainly not a Wagner, nor is he a Brahms. He differs from Schumann and from Mendelssohn, in fact, from all his important contemporaries.

In an earlier era, Bach differs greatly from Handel, and a few years later, Haydn and Mozart, although usually classed together in music histories, are as different as night and day.

This distinction of musical personalities holds true today. Bartok is certainly a far cry from Schoenberg, and Hindemith is obviously leagues removed from Prokofieff, even in basic techniques. Even within the national "schools" there is a sharp difference between the major writers. Honegger is clearly more introspective and complex in his approach to composition than Milhaud, and neither of these masters is very closely related by music to Caplet.

What then, we repeat, is the predominant characteristic of our present-day music? Until a very few years ago we could have said that it was a kind of vigorous experimentation. Lately, mainly since the end of the second world war, there has been a change of direction, toward mastery and fluency in the techniques developed during the last fifty years. Certain composers, like Hindemith and Stravinsky, have seemed to become remarkably conservative.

Are there any techniques which have become so widely used that we may say that they are part of our contemporary style? We have reason to think so.

There is a general tendency today to write music in more than four parts. This is a natural tendency in the light of the complexity of modern harmony compared with the classical variety. Even when a present-day composer writes, let us say, a three-part a cappella motet, he frequently implies through his part-writing and broken "chord" figures a multi-voiced harmony or counterpoint. During the earlier years of this century, the result of writing in many parts and in lines borrowed from two scales at once produced what we now call "polyharmony," and when the two scales were maintained for a certain length of time in strong independence, the result was a sort of "polytonality." This was at first a conscious experimentation, but today many composers write freely and fluently in this way, and the resultant polyharmony or polytonality is a product, not a device.

Consecutive fifths and fourths are now regarded as useful parts of a composer's technique, not simply as un-

desirable errors. The former objections to such consecutives lay in the fact that they made one part subservient to another, which in a four-part texture was too much for the equilibrium of the music. Moreover, the prominence given the lower note of the fifth or the upper note of the fourth was frequently such as to remove the feeling of free part-writing. In five-part writing the classical composers permitted occasional consecutive fifths, of course, and in our present-day complex textures, they are accepted by the ear without a qualm. Even in thin textures, they are heard by the ear as a kind of organum, not as errors of technique.

Very rarely do we find dissonances of an intensity greater than those found in the music of the nineteenth century. Often our present-day composer uses a dissonance of a much milder kind, but he then treats it differently. Where the nineteenth century composer used the dissonance as a fence post between relatively longer consonant sonorities, the present-day composer often extends the dissonant sounds to lengths as great or greater than those of his more consonant structures. It is obvious that an ear brought up exclusively on classical music takes more readily to the momentary dissonances of the nineteenth century than it does to the more extended and often unresolved dissonance of our day, in spite of the relative mildness of 20th century dissonance.

What, the reader will say, therefore, is dissonance? Since it is pointless to give arbitrary definitions based on what we would *like* dissonance to be, in order that it might fit some all-inclusive concept that would answer once-and-for-all the problems surrounding it, we must define it by what it has been in the course of music history.

In classical music a dissonance was a simultaneous sounding of two or more notes, usually at the interval of a second, a fourth or a tritone, or a combination of these in several parts. Sometimes these dissonances were said to "resolve" when they changed to "consonant" intervals on a succeeding beat or part of a beat. It would seem that notes related to a given note above the value of its fifth harmonic

were considered dissonant. Thus in classical procedures a triad was considered consonant, and a seventh chord was considered either as a dissonance, or as an "active consonance." During the nineteenth century, however, nearly any note of the twelve-tone chromatic scale could be used against any other note, and the harmonic texture was used to "explain" these dissonances, as appoggiaturas, anticipations, passing tones, or even as escape notes.

Our present day composers have not changed the concept of the dissonance, but merely its use. Instead of requiring that the dissonance be momentary and that it be explained as an anticipation of a succeeding chord tone, as a passing note between chords or as a similar dash of harmonic spice, the present-day composer incorporates certain of the dissonances as part of his vocabulary, to be used as self-sufficient and "non-resolving" intervals in his textures. In other words, some of the nineteenth century spices and seasonings have become main ingredients, and their importance and their proportion of allotted time in the texture have increased accordingly.

The advantages of the use of dissonant intervals between parts are obvious. One hears the parts more clearly because of the acoustical clash of the overtones of each of the parts. It is possible to write more parts without duplication of others from time to time at the octave. It is also, therefore, easier to hear all the parts of an eight-part texture of Honegger, for example, or of Bartok, than of Brahms. These are advantages, of course, only so long as the composer *intends* that the listener hear the parts clearly.

We could discuss other purely technical points now in general use, but it would not serve to illustrate anything which the reader could not get more effectively from an afternoon with a phonograph and a few of the representative works of the principal present-day composers.

What shall we say, then, of Father Schuler's four marks of today's modern church music?

Father says that it is linear; it is polyphonic or contrapuntal; it is frequently dissonant; it is often athematic.

With the third point there can be little argument. It is a fact which can be observed by anyone who will take the time to listen to a half-dozen works of men of the calibre of Bartok, Hindemith, Stravinsky or their colleagues.

With the other points there is room for discussion. It would be better to qualify the statement that our modern music is "linear" with the adverb "frequently," as was done for the third point mentioned. Although interest in linear writing is strong, there are certain important works which have strongly harmonic textures.

The same can be said of the second statement, with perhaps more emphasis. Unfortunately, we have lost sight of the real nature of counterpoint today in contrast with two other more frequently used procedures: heterophony and quod libet. Often the clever combination of parts and themes gives the impression of a type of masterly counterpoint written by Bach for inversion at the octave, tenth or twelfth. True counterpoint, however, is a kind of writing in which the vertical sonorities are not ignored. Any two melodies or parts will combine, *but will they "fit" together, or will they merely go their own ways in utter disregard for the intervals produced?* Will any two parts be sufficient in themselves, or will they require the accompaniment of other parts to make them convincing? Let it be understood that we do not mean that modern counterpoint must obey classical rules, or that quod libet or heterophony have no value. On the contrary, when they are used by a composer with full knowledge of what he is doing, the results are often splendid. Many of us who have had the experience of "ad libbing" a familiar theme into a familiar but entirely different classical texture know that this can be fun, and the classical composers knew that it could often be powerfully moving and effective. The insignificant clashes and discrepancies of counterpoint in such cases are unimportant in the light of the end result. Perhaps the best example we know of this type of quod libet is the insertion of the *Toreador Song* from Bizet's *Carmen*

as a gay intruder in the *Meistersinger* Prelude of Wagner. It fits, after a fashion, and can be used by a wit in the cello section to baffle a student conductor, but it is the ridiculous part of a technique which can also be sublime. The exalted use of quod libet is best typified by the tone poems of Richard Strauss, in which significant recapitulations of leitmotivs in the midst of quite independent textures achieve results of unity and coherence beyond the power of any merely literal repetition. The momentary raw edges where such themes fall recklessly into a texture not intended originally to receive them pass almost unnoticed in the success of the general effect. This, however, is not counterpoint. Neither is heterophony, in spite of its often dazzling and delightful effect. The combination of a simple melody with its ornamental version in thirds, sixths or any other interval is not real counterpoint. If it were, the nineteenth century would have to be credited with more good counterpoint than any other era, since this kind of heterophony was a common practice.

Let us now consider the fourth point of Father Schuler's description of our present-day music. He says that it is frequently athematic.

Now the present writer gave a great deal of thought to this point, not in regard to its truth, since it is clearly false, but with the purpose of divining just what Father Schuler could have meant by such a statement, since he must know from his considerable listening experience that composers up to and including those living today have constantly used themes of one kind or another so that through repetition or recapitulation a kind of unity could be achieved.

It may be that Father means that modern composers usually write themes which are not of the "whistleable," tuneful kind. This is a matter of opinion, and it depends a great deal on whether or not one's ear is attuned to contemporary themes. Certainly from time to time many of us find ourselves humming some of the rich themes of Stravinsky's *Petrouchka,* Hindemith's *Mathis der Maler,* Prokofieff's *Fifth Symphony,* Bartok's *Concerto for Orchestra* or

any of a hundred major works of present-day composers. The Catholic composers are not less thematic in their construction of works for the liturgy. The music of Paul Creston, for example, or that of Father Woollen, is certainly based on the careful use of themes, which, although they differ in certain respects from classical themes, are nevertheless real themes.

Perhaps Father Schuler has a special meaning for the word "theme," different from the meaning implied by every composer from Lassus to our own day. If so, he would have done well to explain it to his listeners at St. Louis. From his remarks on page 47 of the above-mentioned issue of Musart, it would seem that Father restricts his concept of *thematic material* to "tunes." This would automatically classify much of the music written from Bach to our day as "athematic," a classification which would be grossly unfair to both the music and the listener who tries to learn something from Father Schuler's discussion. The great composers of the past have sometimes used chord patterns as themes, sometimes merely a rhythmic pattern. Some of the themes of certain works for the violin would never be recognized as "tunes," but despite their wide range and acrobatics, they are themes in every sense of the word.

Father mentions Gregorian chant and Renaissance polyphony as two kinds of music which often do not have themes or melodies (again on page 47 of the Musart issue). The factors involved here are slightly different. Chant melodies are relatively short, and they are based on prose phrase lengths of varying proportions. For this reason an introit, for example, is more like a cavatina than an art-song. The entire antiphon is a single theme, repeated after intervening sections of psalmody. There is no reason to expect that a brief chant would contain two or three repetitions of a single short theme. The same is true of polyphony. As long as relatively brief sections are the only concern of the composer, he can afford to write somewhat freely, with the declamation of the text as his guide. The problem of thematic unity is automatically solved in many cases by repetition, as called for by the Missal, Graduale

or other source from which the text is derived. It is significant, however, that the more extended pieces, such as Lassus' *Book of Job,* or in the chant, the Tract *Qui habitat,* use the principle of thematic repetition to maintain unity. These themes are often nothing more than little formulae or melodic fragments, but since even the more extended chants or polyphonic compositions are nowhere near as long as classical concert movements, this is sufficient for the composer's purpose.

Is there, then, any really a-thematic music? Perhaps, but it is the self-conscious product of a special technique, or, as in the case of some of the works of composers like Charles Ives, it is a product of a peculiar mentality. Although the author has had the opportunity of hearing and performing much of the standard concert repertoire from Bach to Debussy, most of the chant repertoire, large parts of the polyphonic repertoire and a great deal of present-day music, he would be hard put to name more than a few works in which thematic content was either absent or very small. There are classical cavatinas, of course, but they are obviously *not* athematic.

There is no reason to assume that a present-day composer might not write some very successful music with a minimum of thematic content, possibly with contrasting movements in his masses. This is not the point. The fact of the matter is that most of our present day composers do not avoid thematic repetition, simply because there is no point in omitting such a useful device.

To summarize our viewpoints regarding this question of "themes," let us say that we have noted that themes can take many forms, from that of a square-cut tune to an irregular snatch of melody, and from a mere rhythm to a complex, many-voiced texture. Thematic content is minimized in very short pieces, although some short pieces are really complete themes in themselves, without repetitions. Longer pieces use more obvious themes, with contrasting sections which serve to emphasize the themes when they appear. To say that present-day music is "often athematic"

is as unjustified as to say that music of the past was athematic. Fortunately for the vigor and growth of our present-day music, our modern composers have retained many of the great and useful devices developed in the past, including that of thematic exposition, transformation and development.

* * *

One other point of Father Schuler's address deserves to be mentioned. He makes a great deal of the term "affective music" as opposed to a type of objective music which merely "adorns" the text. He states that the objective kind of music was predominant until the seventeenth century and that affective music took over during that period of musical history. Father also says that the Church looks askance on affective music, and that chant and Renaissance polyphony make little or no use of affective writing.

Affective writing, since it is well that we define our terms, is construed by Father Schuler to mean that type of music which attempts to express, by devices or similar means, the emotional content of the text. He attributes the advent of this kind of writing to the Baroque period of music history.

We submit the following assertions in this regard:

1. Composers have always used and continue to use, in any period of music history, both objective styles and other styles more closely related to the moods and content of the text. As examples from the chant, we call the reader's attention to the use of the modes to express certain moods. We do not sense these moods ourselves in the chant, but we are many centuries removed from medieval customs and aesthetics. From the writings of the theoreticians of the middle ages we can determine that there was a real emotional value in the use of certain modes, at least for the people of that era. Some chant melodies, too, contain passages which are explicable only in the light of the expressive intent of the composer. One such piece is the offertory *Ascendit,* in which the opening passage leaves no doubt as to the fact

that the Lord did ascend into Heaven. We may try to protest that no word painting is intended by this rising passage, but if so, it is hard to explain why there is no other passage of similar structure anywhere else in the chant repertoire. Another example of the use of contrast and intensity to bring out textual values may be seen in the communion verse *Dicit Dominus.* It begins with a simple formula and cadence on the words "The Lord says:", then the words "Fill up the water-jars and take them to the chief steward" are set to two characteristic sixth mode formulae, the second resembling the ornate psalm tone in its simplicity. The words "When the chief steward had tasted the water made into wine," continue the quiet, impersonal type of "adornment" music. The words "he said to the bridegroom" are somewhat more insistent. Then the culminating speech of the steward: "You have saved the good wine until now," are set to a soaring, ornate melody, obviously intended to contrast with the simple phrases of statement which precede it. The emphasis on the essence of the miracle is further heightened by the anticlimactic statement which concludes the piece, set to an almost syllabic formula: "This was the first sign which Jesus made before his disciples." This is a simple case of a composer's deliberately selecting a form and order which would best bring out the text. Obviously this is not mere adornment.

As examples from other music, we have the expressive use of devices such as the chromatically descending bass in Bach's *Crucifixus* of the *B Minor Mass,* or the opening chorus of the Cantata *Jesu, Thou My Weary Spirit,* or countless other works; the distant modulations of Handel's recitatives and similar procedures. Yet these same composers wrote enormous quantities of music which must be classified as forming a great part of the known repertoire of really objective music. Was it not Bach who brought the fugue to its greatest perspectives, together with many other polyphonic and purely objective techniques? The Baroque composers wrote what suited the purpose and scope of each work in its turn, sometimes producing objective music, sometimes highly subjective music, sometimes music which

changes from one facet to another in the course of a single composition or group of compositions.

The classical composers were not less flexible. Mozart has given us splendid examples of music which in no way attempts to express its texts, but merely to adorn them. This is so true that many of his great Masses which we hear today in concert are written in the athletic style of his symphonies, with the voice lines closely following those of his comic operas. This is no obstacle to their achieving greatness, and it provides us with splendid examples of the application of a single style of music to a number of texts of sharply contrasting meanings and potential emotions. We might compare, for example, the fugal *Kyrie* of Mozart's *Requiem* in its purely objective and structural declamation, with the emotional setting of the offertory *Domine Jesu Christe* of the same work.

Even in works of the late nineteenth century, dominated to a great extent by the so-called romantic spirit, we find excellent examples of fundamentally objective and structural music. We might mention the fugal works of the Brahms *Requiem* and the finale to his *Fourth Symphony,* the similar contrapuntal structures of the French composers of that day and other works of that type.

Later, in the early twentieth century, while Debussy was writing romantic music of his own, men like Milhaud, Satie and Stravinsky were working in more objective lines. Satie's music for *Socrate* is a good example of a style which is as independent of the events and text which accompany it as anything ever composed.

In contrast, we have twentieth century composers who write from an admittedly expressive or subjective viewpoint. We could mention Barber, Menotti, Honegger, Bartok and others. Honegger has spoken a great deal of his viewpoints. Like Schoenberg, he was a twentieth-century romantic, of a sort. He viewed his works in reaction against Stravinskian objectivity. In his opinion, music can be expressive, and "if the worse elements are not improved, at least the good will

remain and will be complete in itself, a vehicle of a human or divine meaning. A really 'objective' music ought to be able to stand on its own, without explanation. Why, then, does Stravinsky give so many? Honegger is convinced that music can convey great messages or more intimate ones, and his works, such as the *Symphonie Liturgique,* are not afraid of giving sub-titles . . . "[1] Honegger's recent death removed only one of the many proponents of this "affective" kind of modern music. There are many others, many of them composers of first rank, who continue his aesthetic viewpoints. There are many others, too, who, without being extremists and without feeling themselves obliged to theorize about what they compose, utilize obviously expressive means in setting a text, even a Latin liturgical text, whenever it suits their purpose.

* * *

If our present-day music is more suited to liturgical ideals than the music of the Baroque era or that of the nineteenth century, it is because of three very important factors:

1. It is more concise and compact in its forms than most Baroque works would permit, and it is often of lyric rather than dramatic style, which is the principal distinction between it and classical music. In short, the present-day "sense of movement" is both direct and relatively brief as compared with 18th or 19th century music.

2. Today many composers are working with particular emphasis on liturgical compositions. This means that the new sounds and styles of our modern music will be associated from the outset with the church and its ceremonies. There will then be little danger that church music will later on bring to mind suggestions of the theater or the ballroom, as was the case when the 19th century composer, who wrote primarily for concerts or the opera, tried to apply his dramatic and romantic style to the liturgy.

1. *Cahier 2, L'Oeuvre du XXe Siecle,* published by the Exposition Internationale des Arts, under the auspices of the Congres pour la Liberte de la Culture, Paris, 1952, p. 8

3. Contrary to the notion implied by Father Schuler, the composer of today is perhaps more aware of the text and its meanings than were the composers of the Baroque and romantic periods. The obstacle to the use of the masses of Bach, Mozart, Beethoven, etc., in the liturgy is formed by the intrusion of concert style in pieces which should have been conceived on other lines if they were to be used in church. In other words, the texts are treated much like any other text, secular or sacred, with no special consideration of the milieu in which they are to be sung. The music is great . . . among the greatest ever written, but it is not functional, at least in regard to the proportions and scope of the Roman liturgy.

Today our composers may use expressive devices more conservatively in their masses than they do in their secular works, but in a representative handful of works which lie before this author at this very moment, expressive devices are very apparent. In a beautiful four-part a cappella mass by one of our most talented Catholic composers, we note, in passing, the brilliant treatment of the *Glorificamus te,* the *Tu solus Altissimus* (containing the highest note in the piece), the *Hosanna in excelsis,* and similar passages, in contrast with the more delicate treatment of the *Et incarnatus est* and like passages. The piece also contains a great quantity of purely objective music, too, which shows the range of style in a composer of real mastery.

Volumes could be written on this important subject, but it would be better for the sincere church musician to take upon himself the rewarding task of becoming familiar with our present-day church music first-hand. Father Schuler has some excellent words to say in that regard, as he does on other points, lest we appear to be over-critical of his remarks. The main thing is that we listen to as much music as we can. Whether or not the reader choose to adopt Father Schuler's viewpoints or those of this writer, or other entirely different ones, is not as important as his duty to his art and his Church to familiarize himself, retaining an open mind, with all new sounds and styles in church music. Naturally there is a lot of inept and weakly-conceived music

in the avant-garde repertoire. The experienced musician, however, will develop his taste in this aspect of the art just as he developed it in the sphere of traditional music, that is, by listening and evaluation over the course of many years.

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