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EDITORIAL

Ars Celebrandi

by William Mahrt

Pope Benedict XVI has fostered a liturgical ideal that can be characterized as *ars celebrandi*, not just as the "art of celebrating" in accordance with the liturgical books and tradition, but even more important, as an action within the realm of sacred beauty, a notion founded upon the metaphysics and theology of worship. He had set this forth in three main books and several articles written before his election to the papacy.[1] As pope, however, while he addressed ars celebrandi briefly,[2] the principal way he taught this ideal—more important even than his writings—was the celebration of papal Masses, in the improvement of the music, but especially in the serene way he celebrated these Masses. I speculate that how he conducted the obsequies for Pope John Paul II was a significant factor in his papal election.

Fundamental to this *ars* is the focus he brings to the liturgy: the liturgy is first and foremost an act of God, manifesting his glory, which the celebrant joins and addresses, leading the congregation. This is why he spoke favorably of the tradition of the priest facing East—*ad orientem*. Traditionally, churches faced East, so that the priest, standing before the altar, led the congregation facing the same direction. East is understood as the direction to which Christ ascended and from which he will return. Moreover, it is the location of the rising of the sun, a symbol of Christ. In Roman churches from the patristic era, there was most often a dominant mosaic overhead in the apse of the church; it usually depicted Christ in majesty or the Blessed Virgin with the Christ child. Thus, when the priest faced East, he looked directly at the dominant image of Christ above him; his attention was drawn most concretely to this image, which contributed to a stance whose focus of attention was above, comprising a transcendent object of attention.

This stance at the altar in the major Roman basilicas, especially St. Peter's, was not possible, since these buildings followed the classical Roman situation of the church facing west; thus, in

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[1]Joseph Cardinal Ratzinger, *Feast of Faith: Approaches to a Theology of the Liturgy*, tr. Graham Harrison (San Francisco: Ignatius Press, 1986); *A New Song for the Lord: Faith in Christ and Liturgy Today,* tr. Martha M. Matesich (New York: Crossroad, 1996), chapter 7 of which is reprinted as "Liturgy and Church Music," *Sacred Music,* 112, no. 1 (Spring, 1986), 13–22; *The Spirit of the Liturgy,* tr. John Saward; (San Francisco: Ignatius Press, 2000); "Theological Problems of Church Music," in *Crux et Cithara*, ed. Robert A. Skeris, Mvsicae Sacrae Meletemata, vol. 2 (Altötting: Verlag Alfred Coppenrath, 1983), pp. 214–222; reprinted, *Sacred Music,* 135, no. 1 (Spring, 2008), 5–14. Church musicians ought to take advantage of these splendid writings for a most sublime view.

[2]*Sacramentum Caritatis*, ¶¶38–42 <http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html>

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order to face east, the priest faced the congregation. To maintain a stance facing Christ while facing the congregation, Pope Benedict placed a crucifix on the altar so that he faced this image of Christ as he celebrated Mass, establishing a "Benedictine order" as the context for celebrating Mass. We have been fortunate to be able to watch Masses celebrated at St. Peter's on television, and one could observe that the pope, during the times he was at the altar, continued to look intently at that crucifix, standing in for the image in the apse, and for the transcendent eastward direction.

Like the rest of Christian Revelation, the liturgy is inherently linked to beauty.

The stance at Mass was thus one that continually addressed the Father through Christ, something that is quite evident from the texts of the Mass, but that is so often obscured when the priest seems only to be facing the people, falling into a posture of working the crowd, addressing the people in words which address God. Some years ago at the Sacred Music Colloquium in Chicago, the priest celebrating one of the Masses faced the people, using the Benedictine order, and did as Benedict does, gazing intently at the cross during the Canon of the Mass. A young woman in attendance was astonished that the Mass facing the people could maintain such an atmosphere of the sacred, for her experience had been otherwise.

For Benedict, beauty is fundamental to the liturgy. He has treated this in each of his books; he gives a summary as well as in *Sacramentum Caritatis*, which expresses it fully and succinctly:

> This relationship between creed and worship is evidenced in a particular way by the rich theological and liturgical category of beauty. Like the rest of Christian Revelation, the liturgy is inherently linked to beauty: it is *veritatis splendor*. The liturgy is a radiant expression of the paschal mystery, in which Christ draws us to himself and calls us to communion. As Saint Bonaventure would say, in Jesus we contemplate beauty and splendour at their source.[3] This is no mere aestheticism, but the concrete way in which the truth of God's love in Christ encounters us, attracts us and delights us, enabling us to emerge from ourselves and drawing us towards our true vocation, which is love.[4] God allows himself to be glimpsed first in creation, in the beauty and harmony of the cosmos (cf. Wis. 13:5; Rom. 1:19–20). In the Old Testament we see many signs of the grandeur of God's power as he manifests his

[3]Cf. Sermons 1, 7; 11, 10; 22, 7; 29, 76: St. Bonaventure, *Sermones dominicales ad fidem codicum nunc denuo editi* (Grottaferrata: Collegio S. Bonaventura, Padri Editori di Quaracchi, 1977), pp. 135, 209ff., 292ff.; 337; Benedict XVI, "Message to Ecclesial Movements and New Communities (May 22, 2006)," *Acta Apostolicae Sedis*, 98 (2006), 463.

[4]Cf. Second Vatican Council, Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, ¶22.

> glory in his wondrous deeds among the Chosen People (cf. Exod. 14; 16:10; 24:12–18; Num. 14:20–23). In the New Testament this epiphany of beauty reaches definitive fulfillment in God's revelation in Jesus Christ:[5] Christ is the full manifestation of the glory of God. In the glorification of the Son, the Father's glory shines forth and is communicated (cf. John 1:14; 8:54; 12:28; 17:1). Yet this beauty is not simply a harmony of proportion and form; "the fairest of the sons of men" (Ps. 45[44]:3) is also, mysteriously, the one "who had no form or comeliness that we should look at him, and no beauty that we should desire him" (Isa. 53:2). Jesus Christ shows us how the truth of love can transform even the dark mystery of death into the radiant light of the resurrection. Here the splendour of God's glory surpasses all worldly beauty. The truest beauty is the love of God, who definitively revealed himself to us in the paschal mystery.
>
> The beauty of the liturgy is part of this mystery; it is a sublime expression of God's glory and, in a certain sense, a glimpse of heaven on earth. The memorial of Jesus' redemptive sacrifice contains something of that beauty which Peter, James and John beheld when the Master, making his way to Jerusalem, was transfigured before their eyes (cf. Mark 9:2). Beauty, then, is not mere decoration, but rather an essential element of the liturgical action, since it is an attribute of God himself and his revelation. These considerations should make us realize the care which is needed, if the liturgical action is to reflect its innate splendour.[6]

Music is intrinsic to the beauty of the liturgy, for words are insufficient to express the glory of God. Pope Benedict cites the Constitution on the Sacred Liturgy, which sees music "as itself liturgy, an integrating part of the complete liturgical action."[7] This is not any music, but a special music reflecting the harmony of the cosmos. Through harmonious music, the liturgy is joined to the harmony of all creation and to the choirs of Angels. It is a music based upon sacred words, and ultimately the words are founded upon the Word—the Logos, Christ, who is the foundation of creation and of all art, who through the Spirit is the "great artist, in whom all works of art—the beauty of the universe—have their origin."[8] This is why liturgical music is

Music is intrinsic to the beauty of the liturgy, for words are insufficient to express the glory of God.

[5] Cf. Second Vatican Council, Dogmatic Constitution on Divine Revelation *Dei Verbum,* ¶¶2, 4.

[6] *Sacramentum Caritatis*, ¶35.

[7] *Feast of Faith*, 97.

[8] *Spirit of the Liturgy,* 154–5.

beyond mere subjectivity: it is singing with the cosmos, singing with the angels, leading back to its source, the Logos.

This music, then, is of a very particular kind. It must avoid several extremes: art for art's sake versus iconoclasm; the elitism of some academic music versus the exploitation of church music by commercial interests; even the Apollonian versus the Dionysian music of classical antiquity. It cannot be a music which is bound by the senses, but neither can it be a music which denies the senses; rather, they must be elevated, transformed, purified, spiritualized. The model is the incarnation: "Faith becoming music is a part of the process of the Word becoming flesh." [9]

This view of music is essentially practical. When he was Cardinal Ratzinger, Benedict famously spoke of the high purpose of music and contrasted it with "utility music":

Liturgical music is beyond mere subjectivity.

> A Church which only makes use of "utility" music has fallen for what is, in fact, useless. . . . The Church must not settle down with what is merely comfortable and serviceable at the parish level; she must arouse the voice of the cosmos and, by glorifying the Creator, elicit the glory of the cosmos itself, making it also glorious, beautiful, habitable and beloved. Next to the saints, the art which the Church has produced is the only real "apologia" for her history. It is this glory which witnesses to the Lord, not theology's clever explanations for all the terrible things which, lamentably, fill the pages of her history. The Church is to transform, improve, "humanize" the world—but how can she do that if at the same time she turns her back on beauty, which is so closely allied to love? For together, beauty and love form the true consolation in this world, bringing it as near as possible to the world of the resurrection.[10]

[9] *New Song*, 122.

[10] *Feast of Faith*, 124–5.

ARTICLES

A Song for the Nations: The Davidic Covenant and the Music of the Temple

By John Paul Dominic Brodeur

Introduction

The question of music is foundational to the perception of right worship. This inquiry is especially urgent because of the circumstances and technological advancements of the modern age. The accessibility and seemingly inexhaustible demand for recorded music in today's society has undeniably proven its importance to humanity and its great usefulness in communicating life's most inexpressible mysteries. It comes as no surprise in a culture with such pervasive musical influence, that music is greatly diversified amongst Christian denominations; and not only diversified, but in many cases, characteristic of their most fundamental religious practice. This is strikingly illustrated by some denominations who have entirely replaced those last relics of the sanctuary, the altar and the cross, with a "worship band."

Hence, the following questions naturally arise: what is the relationship between music and worship? What are the principles which guide a proper use of music in the act of worship? Indeed, how essential *is* the involvement of music in worship? These are difficult questions for any Christian to answer without personal bias, and they require significant reflection, far beyond the scope of this current work.

Instead, this paper seeks to provide a hermeneutical key to these questions by examining the musical dimension of the Jerusalem Temple as outlined in the Old Testament, in rabbinic sources, and contemporary scholarship. By examining the historical practice of music in the temple liturgy, its association with the Davidic Covenant, its relationship with the surrounding cultures, and finally its involvement in the synagogue, the reader may be surprised to discover an historical and theological precedent for the emergence of Gregorian chant as the supreme model of religious music, embodying the fulfillment of musical development throughout the whole of scripture.

The Temple Liturgy

The primary source for the historical practices of the temple liturgy is the Talmud, a large compendium of rabbinic learning and lore which was first published in the Mishnah of about

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200 AD.[1] The following details concerning the temple liturgy and its music are largely drawn from this source, in conjunction with the witness of the Old-Testament texts themselves.

The Perpetual Sacrifice

Each day, the *tamid,* or perpetual sacrifice, was celebrated, first in the form of a solemn morning service and then in a similar afternoon service. For these two liturgies, people would bring a variety of offerings, and on Sabbaths, festivals, and days of the new moon, there were *mussaf* (additional public sacrifices).[2] After the blast of three trumpets, the sanctuary gate was opened, and while the lamb was prepared for sacrifice, the laymen retired to the Chamber of Hewn Stone, a building along the south wall of the inner court where the Sanhedrin convened. There they recited three items: first the Ten Commandments, next the *Shema* ('Hear, O Israel'), and then finally a series of benedictions which would later develop into the *Tefillah*. These latter two items would eventually constitute the core of all synagogue liturgies.[3]

The musical portion of the service came at the climax of the sacrificial rites, while the lamb was being consumed by fire upon the altar and the libation of wine was being poured out. Once the limbs of the lamb were cast onto the fire, two priests sounded three blasts on their silver trumpets, and then the temple official who was "over the cymbals" would clash them together. As the libation was poured, a minimum of twelve Levite musicians would sing the proper psalm of the day from a platform called the *duchan*, situated near the people at the eastern end of the inner temple court. They accompanied themselves with two types of stringed instruments: the *nebel* (harp) and *kinnor* (kithara). According to the Mishnah, there were no less than two *nebel* and no more than six; the *kinnor* could number from nine to infinity. After each *pereq* (section of the psalm), the trumpets would sound and the people would prostrate themselves:

> When he [the High Priest] stooped to pour out the drink-offering the Prefect waved the towel and Ben Arza clashed the cymbal and the Levites broke forth into singing. When they reached a break in the singing they [two priests holding silver trumpets] blew upon the trumpets and the people prostrated themselves; at every break there was a blowing of the trumpet and at every blowing of the trumpet a prostration. This was the rite of the Daily Whole-offering in the service of the House of our God.[4]

At the conclusion of the singing, the morning service came to a close.[5]

Occasionally, procession into or around the temple formed part of the ritual, and these were conducted with the playing of instruments including *tôp* (timbrels) by young girls, as well as

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[1]James McKinnon, "The Exclusion of Musical Instruments from the Ancient Synagogue," *Proceedings of the Royal Musical Association,* 106 (1979–1980), 77.

[2]James McKinnon, "On the Question of Psalmody in the Ancient Synagogue," *Early Music History,* 6 (1986), 161.

[3]Ibid., 162.

[4]John Arthur Smith, "Which Psalms Were Sung in the Temple?" *Music & Letters,* 71 (1990), 173.

[5]McKinnon, "Exclusion of Musical Instruments," 77.

singing.[6] Processions around the sanctuary or around the altar were retained in the Second Temple, especially on the Feast of Tabernacles, and the custom even survived into the synagogue.[7]

Singing

Representatives from twenty-four regions of Israel (the *Anshe Maamad*) served for two weeks each year in the temple. Of those who served, the priests performed the majority of sacred rites, the Levites served as musicians, and the laymen witnessed the sacrifice as those responsible for contributing the gifts.[8] As with all religious song among ancient civilizations, Israel drew upon folk tunes, which it modified and sanctified for service in the temple. These songs were copied by representatives from all parts of the country, who learned the melodies with the corresponding text and carried them back to their homes.[9] The temple chorus contained a minimum of twelve adult male Levite singers. Each singer was admitted to the choir at age thirty and served twenty years until the age when the voice began declining. Before his admittance, the singer had five years of training. Additionally, a choir of Levite boys was permitted to participate "in order to add sweetness to the song."[10]

Israel drew upon folk tunes for service in the temple.

There were three forms of public singing employed at the temple which were based in the principle of response. In form A, the leader intoned the first half verse and then the congregation repeated it. From there, the leader sang each succeeding half-verse with the congregation repeating the first half-verse as a refrain through the entire song. This was the form used by adults to sing the *Hallel*. In form B, the leader sang a half-verse at a time and the congregation repeated what he had just sung. This was the form commonly used to instruct children at school. Form C was responsive in the real sense; the leader sang the whole first line, and then the congregation would respond with the second line of the verse. This was the form used to recite the *Shema*.[11] However, simple, more ordinary refrains like *Amen, Hallelujah, Hoshianah* (Oh, help!), *Anenu* (Answer us!), and the like were what was most often employed as a congregational response.[12] Abraham Zvi Idelsohn also attests to the use of certain unison and solo forms as well.[13]

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[6]Smith, "Which Psalms?" 167.

[7]Abraham Zvi Idelsohn, *Jewish Music: Its Historical Development* (New York: Henry Holt, 1929; reprint, New York: Dover, 1992), 16.

[8]McKinnon, "Question of Psalmody," 161.

[9]Idelsohn, *Jewish Music,* 20.

[10]Ibid., 17.

[11]Ibid., 20–1.

[12]Ibid., 21.

[13]Ibid.

Instruments in the Temple Orchestra

Stringed Instruments

Stringed instruments, namely the *nebel* and *kinnor*, were essential to the public religious ceremonies and therefore the most important instruments employed at the temple.[14] The tone of the *kinnor* is described in Scripture as having a "sweet," "tender," or "soft" quality. The *nebel* was naturally stronger sounding because of its larger size and, unlike the *kinnor*, was played with the fingers.[15]

Wind Instruments

The *uggav*, a small pipe or flute, was later called an *abbub*, a hollow reed, in the Second Temple period. It was seldom used, and it was typically assigned as a solo instrument for interludes. Emphasis was given to reed instruments because, according to Jewish taste, they achieved the sweetest and most tender tone.[16]

The *shofar* was a wind instrument—a ram's horn—which produced about three tones and was incapable of producing a melody. It was used chiefly for announcements and signals, and the blowing was often attributed to Yahweh himself, "in order to frighten his enemies and to gather the scattered remains of his people to his sanctuary."[17] Later Jewish philosophers wrote that the *shofar* "stirs the heart to awe and reverence, and its purpose, therefore, is to remind us of our duties to God."[18] The *shofar* was a prominent instrument in the services of *Rosh Hashanah*, the Israelite New Year. It is reputed to be the only musical instrument which survived in liturgical usage after the destruction of the Second Temple.[19] Before 70 A.D., whenever *Rosh Hashanah* fell on a Sabbath, the Mishnah concluded that the *shofar* had been blown in the temple but not in the countryside.[20] Additionally, in years prior to the temple, only the *shofar* and another trumpet known as the *ḥăḥōḥĕrăh* had been used in the Tabernacle as an integral part of the rites. Their purpose, as recorded in Numbers 10:10, was to be "a reminder of you [the Israelites] before God."[21]

The *halil* or *chalil* (big pipe) was widely popular in secular as well as religious music. It was not part of the First Temple's orchestra, but was permitted in the Second Temple on twelve festival days during the year "to increase joy." It was an exciting instrument used for occasions of great rejoicing, but also for those of great sorrow such as funerals. Its tone was sharp and

[14]Ibid., 8.

[15]Ibid., 8–9.

[16]Ibid., 11–12.

[17]Ibid., 9–10.

[18]Ibid., 10.

[19]McKinnon, "Exclusion of Musical Instruments," 78.

[20]Ibid., 82.

[21]John Arthur Smith, *Music in Ancient Judaism and Early Christianity* (Farnham, UK: Ashgate, 2011), 36.

The most common assortment of texts employed in the temple could be found in the Psalter.

penetrating like that of an oboe and thus useful for processions.[22]

Sabbath Considerations

Unlike the *nebel* and the *kinnor* which were essential to every temple service, the *halil* was only allowed to be played on the Sabbath when it was played as a necessary part of the twelve services for which it was prescribed. Indeed, it is conjectured that to play a musical instrument under any other circumstances would be considered a clear violation of the Sabbath.[23] McKinnon suggests that an allowance for playing any instrument on the Sabbath is rather striking and ought not to be overlooked. It illustrates a profound and indispensable link between music and the very act of sacrifice in the temple liturgy:

> The essential relationship between temple psalmody and the act of sacrifice is further indicated by legislation which permitted the playing of instruments in the temple on the Sabbath precisely because the instrumentally accompanied psalmody was performed as part of the sacrifice. This intimate connection between sacrifice and music, particularly instrumental music, comes as no surprise to the observer of other religious rites of the ancient Mediterranean region.[24]

It is important to note that McKinnon describes the essential character of *instrumental* music by comparing it to the other religious rites surrounding Israel. There will be cause to revisit the significance of this observation later on when considering Second-Temple musical development.

Cultic Singing

Cultic music of plucked-stringed instruments never occurred alone; it was always accompanied by a vocal element.[25] The most common assortment of texts employed in the temple could be found in the Psalter.

Psalmody

The Israelites called the psalms *Tehillim*, or praises. The earliest Hebrew witness to the Psalter called it *Sefer Tehillim*, the Book of Praises.[26] However, the word "psalm" is itself significant,

[22]Idelsohn, *Jewish Music,* 12.

[23]McKinnon, "Exclusion of Musical Instruments," 82.

[24]McKinnon, "Question of Psalmody," 163.

[25]Smith, *Music in Ancient Judaism*, 41–2.

[26]Scott Hahn, Introduction to *Singing in the Reign: The Psalms and the Liturgy of God's Kingdom* by Michael Patrick Barber (Steubenville, Ohio: Emmaus Road Publishing, 2001), p. 12.

because it indicates that they were composed to be sung to music.[27] The Psalter has often been described as the "Hymnal of the Second Temple" because it was during that time when it reached its final form.[28] The majority of the psalms were most likely written between the time of King David (ca. 1000 B.C.) and the time of Ezra (ca. 400 B.C.). Most of the superscriptions and rubrics contained in the Psalter are thought to be late additions. However, the probability that they themselves embody traditions which predate the exile should be carefully considered.[29] Although the Mishnah was not completed until roughly 200 A.D., all but one of the references to Levitical psalm-singing in the temple are anonymous, indicating very ancient traditions. Nevertheless, the conclusions drawn from this source will apply most directly to the post-exilic Second Temple, from its dedication in about 515 B.C. to its destruction in 70 A.D.[30]

The Psalter has been described as the "Hymnal of the Second Temple."

Psalms were exceptionally important in the cultic rituals of the temple. According to the authority of the Mishnah, Tosefta, and Talmud, they were employed either in whole or in part at annual festivals, on days of special distinction, at additional sacrifices on Sabbaths, on New Moon days, and at certain festivals, all in addition to proper psalms which were assigned for each day of the week. While only fourteen are specifically mentioned as having been sung at the temple in ancient sources, material in the Book of Psalms suggests that many more psalms were used than those explicitly recorded.[31]

As mentioned, there was one proper psalm assigned to each of the seven days of the week.[32] Psalm 24 was sung on the Sunday, Psalm 48 on Monday, Psalm 82 on Tuesday, Psalm 94 on Wednesday, Psalm 81 on Thursday, Psalm 93 on Friday, and Psalm 92 on the Sabbath.[33] In addition to these, psalms containing references to singing in connection with the temple, its worship, and its ritual carry an "inevitable implication" that they were also sung in the temple. In most of these psalms, the temple is referred to in various ways and degrees as the setting of the concurrent singing.[34] The mention of instruments in conjunction with singing also implies temple use, because, overwhelmingly, the instruments described in the psalter were in common use in cultic practices of the temple's rites.[35] Another set of psalms, namely Psalms 4, 6, 54, 55,

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[27]John Day, *Psalms* (London: T & T International, 2003), 16.

[28]See Hahn, Introduction to *Singing in the Reign*, 12; Day, *Psalms,* 16.

[29]Smith, "Which Psalms?" 168.

[30]Ibid., 168–9.

[31]Ibid., 167–8.

[32]McKinnon, "Question of Psalmody," 163.

[33]See Smith, "Which Psalms?" 169; Hahn, Introduction to *Singing in the Reign*, 12.

[34]Psalms 7, 9, 18, 27, 30, 33, 47, 49, 57, 61, 66, 68, 71, 81, 87, 89, 92, 95, 96, 98, 105, 108, 118, 135, 137, 138, and 149; four of these psalms (30, 81, 92, and 118) are listed in ancient sources; Smith, "Which Psalms?" 169–170.

[35]Ibid., 172.

67, and 76, include the superscription *bînĕgînôṯ*, "with stringed instruments." This prescription for musical instruments is also indicative of their use in the temple.[36] Psalm 61 has the superscription *'al-nĕgînaṯ*, which has the same meaning as *bînĕgînôṯ*.[37] Psalm 5 includes the superscription *'el-hanněḥîlôṯ* , meaning "to the flute-playing" or "to the flutes," which suggests that it too was sung at the temple, performed with the accompaniment of flutes. Similarly, Psalms 53 and 88 include the superscription *'al-māḥălaṯ*, "to the flute," and can also be considered as having been performed with accompaniment in the temple.[38]

Seventy-eight of the psalms, by Mowinckel's reckoning, can be labeled "psalms of lamentation." According to the Mishnah, a lamentation is when "all sing together." Since forty-three of these psalms are either explicitly mentioned by the ancient sources or contain references to having been sung in the temple, they can all be regarded as likely having been sung in the temple.[39]

Another group of psalms likely to have been sung in the temple include those which contain the term *selah* or the Septuagint equivalent *diapsalma*. Most likely, this term was a rubric which signified a pause or a musical interlude in the Levitical singing, during which the worshippers prostrated themselves.[40] Although the exact meaning is unknown, there is little doubt of its connection with music at the temple.[41] *Selah* often comes at the end of a strophe or at another natural division in the psalm where there is often a change of mood.[42]

Psalms 120–134 (with the exception of Psalm 121) each include the superscription *šîr hamma ‹ălôṯ*, "A Song of Ascents," or the Septuagint equivalent *ōdē tōn anabathmōn*, which translates, "A Song of the Steps." An account in the Mishnah during the feast of Tabernacles suggests that these fifteen psalms were sung by the Levites on a corresponding set of fifteen steps leading down from the Court of the Israelites to the Court of the Women.[43] These psalms are also reputed to have been a prominent feature at the feast when the people celebrated a night of singing and dancing together by firelight in the outer temple court. Once a year, the Levites would sing these fifteen gradual psalms upon the fifteen semi-circular steps which led through the Nicanor Gate to the inner court. The Mishnah recounts "Levites without number" playing upon a wide variety of instruments.[44]

Psalms 41, 72, 89, and 106 each conclude with a doxology and mark the division of the five books of the Psalter. However, as Mowinckel points out, they are "connected with the use

[36]Ibid., 175.

[37]Ibid., 176.

[38]Ibid.

[39]Psalms 3–7, 9–14, 16–18, 20, 22, 25–28, 30–32, 35, 36, 38–44, 51–64, 69–71, 74, 77, 79, 80, 82, 83, 85, 86, 88–90, 94, 102, 106, 109, 115, 119, 120, 123, 125, 126, 130, 131, 137, 139, 140, 142–4; Smith, "Which Psalms?" 173.

[40]Refer to footnote 4.

[41]Smith, "Which Psalms?" 173–4.

[42]Day, *Psalms,* 17.

[43]Smith, "Which Psalms?" 175.

[44]McKinnon, "Exclusion of Musical Instruments," 78.

of each psalm in the temple service of post-exilic times" and therefore cannot be disregarded as late editorial additions. Their close similarity to 1 Chronicles 16:36 suggests that they were also used in temple liturgy.[45]

John Arthur Smith enumerates a few more psalms likely to have been employed at the temple. Psalm 136, he points out, was also most likely sung in the temple given the parallel incipit provided in Ezra 3:10–11, a verse which functions as a refrain throughout Psalm 136: "For he is good, for his steadfast love endures forever towards Israel."[46] The Mishnah says that during the presentation of the first fruits of harvest at the temple the Levites sang Psalm 30. Additionally, the superscription of this psalm in the Masoretic Text and the Septuagint allocate it to the dedication of the temple.[47] Finally, a number of psalms are designated as songs (*sîr*) in their superscriptions. Whenever they also include another term in their superscription, they imply a special significance and probably identify the psalm as a song sung in connection with a certain ritual.[48] Having taken all variables into account, Smith concludes that a maximum of 126 psalms and a minimum of 109 may be regarded as likely to have been sung in the temple.[49]

The Hallel

A particularly important collection of psalms, numbers 113–118, are recorded in the Mishnah as having been sung as a single unit. Together they were known as the *Hallel*, and included an Alleluia refrain. It was sung about twelve days out of the year on the same joyous occasions when the *halil* was employed: no less than two, no more than twenty.[50] The *Hallel* was sung in the temple eighteen times each year: on the eve of Passover, possibly the first day of Weeks, the eight days of Tabernacles, and the eight days of Hanukkah.[51] Only once a year, during the slaughter of the paschal lambs, the *halilin* joined with the other instruments in order to accompany the repeated singing of the *Hallel.*[52]

Within the family or household, a prominent formal assembly was that of Passover, one of the three great annual pilgrimage festivals of Judaism. The ritual contained two consecutive parts. The first was public and took place in the temple, while the second was private and took place in rooms within the city. During the first part, the Levites sang the *Hallel* while the slaughtering took place, whereas during the second part, the head of the household led the *Hallel,* which may have then been sung responsorially with the remaining members interjecting "Hallelujah" as a refrain acclamation. It is even possible that the domestic singing of the

[45]Smith, "Which Psalms?" 177.

[46]Ibid., 178–9.

[47]Ibid., 169.

[48]Ibid., 177.

[49]Ibid., 180.

[50]McKinnon, "Exclusion of Musical Instruments," 77–78.

[51]McKinnon, "Question of Psalmody," 164.

[52]McKinnon, "Exclusion of Musical Instruments," 77–78.

Hallel was modeled upon the Levitical singing in the temple.[53] Therefore it is possible to speculate that in the home, traces of the temple were to be found in daily living. Smith even remarks that on those "intimate occasions" when parents gave religious instruction to their children, it was not unusual in a devout household for the father to sing psalms to his children.[54]

Canticles

The texts sung by the Levites in the temple were not derived exclusively from the Psalms but also from the Pentateuch[55] and other scriptural books. Many passages of Old Testament poetry from books other than the Psalter exhibit marked similarities to the psalms, being hymnic in style, self-contained and composed in short verses which lend themselves to musical performance. Some of these canticles are actually designated as songs in the Old Testament and several, like the psalms, contain references to song, singing, and musical instruments.[56] In narrative passages, they usually appear during significant events in the religious history of Israel or Judah, and in prophetic passages, they typically summarize the various theological themes with which the surrounding texts concern themselves.[57] Smith remarks that "there is no doubt that traditions of sung performance should be regarded as typical of Old Testament canticles generally."[58]

Some canticles are actually designated as songs in the Old Testament.

Preambles to Old-Testament canticles usually provide musical information by identifying the singer or singers and indicating what is to be sung. Many even follow a common formula of four components in this order:

> an adverb or prefixed conjunction (*'āz* or *w/û*, 'then' or 'and') to make a continuation from the preceding narrative; a verb of utterance (*šyr* or *dbr* or *qnn*, 'sing' or 'recite' or 'lament'); identification of the performer(s) by name; and indication of the material to be sung, by means of the accusative particle *'et*, the name of the type of material, with definite article (*haššîrâ* or *haqqînâ*, 'the song' or 'the lament'), and the demonstrative adjective *hazz'ot*, 'this'. . . . The existence of a common preambular formula is a sign of a strong literary tradition with a strong underlying tradition of cultic use.[59]

[53]Smith, "The Ancient Synagogue," 9–10.

[54]Ibid., 10.

[55]Idelsohn, *Jewish Music,* 19.

[56]John Arthur Smith, "Musical Aspects of Old Testament Canticles in Their Biblical Setting," *Early Music History* 17 (1998), 22–223.

[57]Ibid., 263.

[58]Ibid.

[59]Ibid., 252–3.

Exodus 15:1–18 (the Song of the Sea) and Numbers 21:17–18 (the Song of the Well) were most definitely sung in the temple. Extra-biblical evidence supports this. The Babylonian Talmud says that they were performed at the afternoon sacrifice on the Sabbath by Levites.[60]

The temple's musical organization followed traditions that reached back to King David.

Smith also designates the following passages as having a strong possible use in the temple cult: Exodus 15:21 (Miriam's Song), Deuteronomy 32:1–43 (the Song of Moses), Judges 5:2–31 (the Song of Deborah), 2 Samuel 1:19–27 (David's Lament over Saul and Jonathan), 2 Samuel 22:2–51 (David's Song of Thanksgiving), Ezekiel 19:2–14 (Ezekiel's Lament for the Princes of Israel), Habakkuk 3:2–19 (Habakkuk's prayer), and 1 Chronicles 16:8–36 (Psalm of Thanksgiving).[61]

Those which Smith enumerates as having had a probable use in temple worship are Daniel 3:52–90 (The Song of the Three Jews), Isaiah 38:10–20 (Hezekiah's thanksgiving), and Jonah 2:2–9 (Jonah's prayer).[62]

The Davidic Covenant

Before the temple was built, there were two principal cultic sites in Israel. The first was the tent at Gibeon which had been built by Moses to offer continual sacrifices according to the Law. Another tent had been pitched by David in Zion where only the *todah* (thank offerings) were made. It was in this tent that David sang the first *todah*, what would one day become Psalm 96 and be adapted to temple use.[63] This event foreshadows the great influence that David would have upon the psalms, the temple, and the entire context of Israelite worship.

Psalms and the Temple

The temple's musical organization followed traditions that reached back to King David, who is credited with their institution.[64] Additionally, much of the Psalter is penetrated with a deep piety for the temple, the house of Yahweh which David had pledged to raise up.[65] In the psalms, the temple setting is implied in a great many places by expressions such as "into his [the Lord's] presence" and "before the King, the Lord" since God had chosen to dwell in the temple. Other expressions such as the "assembly of the peoples" and "all people" should be understood as the international congregation worshipping at the temple. Similarly, phrases like "among the nations," "among all the peoples," "in the assembly of the holy ones," and

[60]Ibid., 258.

[61]Ibid., 258–259.

[62]Ibid., 259, 262.

[63]Barber, *Singing in the Reign*, 67–8.

[64]Smith, "Which Psalms?" 167–186.

[65]Hahn, Introduction to *Singing in the Reign*, 15.

"in the assembly of the faithful" mean "in the presence of the various groups of spectators and worshippers at the temple." The terms "Zion" and "city of God" are likewise references to Jerusalem, and by association the temple. Also the "paying of vows" should be understood as the offering of private burnt offerings or votive offerings of the temple.[66] Psalm 47:1 speaks of Yahweh being "enthroned upon the cherubim," thus suggesting that Yahweh's footstool in verse 5 is the ark in the temple beneath the cherubim throne.[67]

As is readily observable, the psalms are invariably tied to the Jerusalem Temple. Apart from that context, the vast treasury of the theological insights which the psalms intend to provide would be consigned to an aesthetic collection of laments with an elaborate system of aimless symbolism. Indeed, the psalms are inextricably bound to the Israelite faith, and that faith finds its ultimate expression in the Jerusalem Temple. Not simply a place to pray and sacrifice, the temple embodies the fundamental identity of Israel, the sign of God's covenantal promise by which he made Israel the first-born of all the nations. To understand properly the psalms and indeed any facet of Israel's worship, it is first necessary to understand the theological significance of the temple.

Theological Foundations

As Michael Barber explains, the whole world may be understood as one big temple. The book of Genesis itself characterizes God's creation as a temple building. When Moses designs the Tabernacle and when Solomon eventually establishes the Jerusalem Temple, they are fashioned after the creation account. In each case, the building projects are punctuated by sevens, the number of the covenant oath: seven days' work on creation, seven days' work on the Tabernacle, and finally seven years on the temple, after which it was dedicated on the seven-day feast in the seventh month with a seven-part prayer.[68] Thus the world is embodied in a temple, and the Garden of Eden in the sanctuary. Like the Holy of Holies, the garden was oriented toward the east. Just as a cherub became the guardian of the garden, so the Ark of the Covenant was overshadowed by two cherubim. The entire building was covered in gold and onyx, which could originally have been found in the garden.[69] Down to the smallest detail, the temple was a primordial sign and a partial fulfillment of God's covenants throughout salvation history.

The psalms are invariably tied to the Jerusalem Temple.

Solomon's Temple fulfilled the Abrahamic covenant in a unique way. There, in the same mountain range where the foundation of the temple now stood, was the place where Abraham had offered Isaac on Mount Moriah. There, God had spared Isaac by providing—himself—a

[66]Smith, "Which Psalms?" 170–172.

[67]Day, *Psalms,* 73.

[68]Barber, *Singing in the Reign,* 41.

[69]Ibid., 41–42.

lamb, and it was there that he had promised to bless all the nations. Thus the temple was a cultic reminder of that solemn covenant oath that the Lord had sworn to save *all mankind* and not just the Israelites. It embodied hope in the future unification of all nations under the sovereignty of the one true God. In this new Davidic covenant, Israel was no longer being quarantined as in the days of the Mosaic covenant; in and through the temple, it had become a light to the nations, an international witness of God's power and faithfulness.[70]

International Character

This international and inclusive character of the Davidic covenant is what saturates the Psalter, and, in a sense, is the orientation of all the temple imagery: these psalms were not just for the Israelites, but for the Gentiles as well. Thus, in the Psalter, David orchestrated an entirely new form of covenantal worship which would befit a greater unity between Israelites and Gentiles: he abrogated the sacrificial ordinances of Moses and introduced a jubilant praise in their stead.[71] In a word, he exchanged a negative action for a positive one which attracts rather than chastises.

This collaboration with the nations in the worship of God at the temple is strikingly illustrated by the very instruments which were employed during the temple liturgy. In the orchestra of the First Temple, Israel is known to have accepted arrangements of the Egyptian orchestra during the time of its cultural height. The use of so many Egyptian instruments employed at the First Temple provides a sound historical reason to believe the legend that when Solomon married Pharaoh's daughter, she brought with her a "thousand varieties of musical instruments."[72] In the Davidic covenant, Israel's relationship with Egypt was finally re-oriented. Once enslaved to Egypt and hopelessly bound in idolatry, Israel has been given such a remarkable freedom in this new covenant that she is now able to incorporate Egypt into the right worship of the one true God.

In the Psalter, David orchestrated an entirely new form of covenantal worship.

Furthermore, the international quality of the Davidic Covenant is the reason for the Court of the Gentiles in both the First and Second Temple, so that they too would have a place to worship. 1 Kings 5 even chronicles how the construction of the temple involved a Gentile. Isaiah wrote: "all the nations shall flow to Zion . . . . For out of Zion shall go forth the law, and the word of the LORD from Jerusalem." It was here, at the place of promise for all nations, where Israel gathered in its greatest expression of national character. Not only did it unite the world, but it was precisely where the twelve tribes were to reestablish their own unity.[73]

[70]Ibid., 68–9.

[71]Hahn, Introduction to *Singing in the Reign*, 14–5.

[72]Idelsohn, *Jewish Music,* 7–8.

[73]Barber, *Singing in the Reign,* 69–70.

In addition to the physical location of the Court of the Gentiles, Psalms 15 and 24 both embody entrance liturgies, which set forth ethical requirements for those who would enter the temple.[74] John Day remarks: "It is noteworthy that the emphasis in these entrance liturgies falls on ethical rather than ritual qualifications. Clearly, the moral qualities enumerated must represent typical virtues rather than constituting the sum total of those required. In Psalm 15 the ethical requirements listed appear to be ten in number (vv. 2–5b), which calls to mind the Decalogue."[75] In this way, the covenant's characteristics seem wholly and completely caught up in evangelizing the other nations. By making ethical demands, the entrance liturgies appeal to a universal natural law rather than the narrow legal prescriptions which were tailor-made to suit Israel's needs. The allusion to the Decalogue illustrates Israel's function as a first-born among the nations; she was to give freely that which she had received, to instruct the ignorant in the ways of the Lord.

Later Musical Development

Of course, the sins of David and his house quickly violated this newly established covenant, and Israel ultimately failed to live up to her role as the first born among the nations. Although the Davidic Kingdom stood longer than any previous dynasty, the sins of Israel would eventually call down the covenant curses in a radical way. Israel was divided, Jerusalem overrun, the temple destroyed, and the people sent into exile. In many ways, Judah now found herself back where she had begun—in some ways even more impoverished than her ancestors in Egypt had been: subject to a strange people in a foreign land, her fellow tribes scattered throughout the nations, lacking a temple, and seemingly abandoned. However, God did not see fit that the temple should be permanently displaced quite yet. In his Divine Providence, he ordained the construction of a Second Temple once Judah was able to return to Jerusalem.

Second Temple

The vision of Ezekiel 43:10ff. outlines a prophetic ideal of worship in the new temple which is to be built on the ruins of Solomon's temple: The services are to take place daily, weekly, and annually as before. No reference is made to either the ark or the mercy seat or any other articles which could be found in the First Temple, except for the altar of burnt offering, which here is attributed an importance greater than the former Holy of Holies. The Shekinah will now take the place of ark and mercy seat. Additionally, this ideal temple is unprecedentedly symmetrical and proportionate.[76] The Second Temple of Jerusalem was built upon the site of the First Temple by the Jews who returned from Babylonian exile in 539 B.C. It was a comparatively modest structure at first, but after extensive renovations by Herod, begun in 20 B.C., it became one of the greatest shrines of the ancient world.[77] Here,

[74]Day, *Psalms,* 135.

[75]Ibid., 61.

[76]Allen Cabaniss, "Liturgy-Making Factors in Primitive Christianity," *The Journal of Religion,* 23 (1943), 49.

[77]McKinnon, "Question of Psalmody," 160.

in this historical context, the surrounding cultures and their influence upon temple music ought to be evaluated.

Pagan Cults and Percussion

The music of the Phoenicians, who had a close geographical and ethnological relationship to Israel's music, sharply contrasted with Israel's, at least during the period of the Second Temple. Both the arrangement of its religious orchestra and the content of its music were exceedingly sensuous and exciting in character, tending toward the extremity of either joy or lamentation, resulting in a "boisterous chaos of percussive instruments."[78] Emanuel Rubin and John Baron observed that as similarly pagan religions "gave themselves over to increasingly to unbridled sensualism," monotheists, namely Jews and early Christians, began increasingly to distance themselves from such debauchery.[79] They portray a rather sober outlook developing toward music as the turn of the millennium approached:

> Much music of the pagan world had long been associated with drinking, dancing, and licentiousness of all kinds. By the time of the Hasmonaean (i.e., Maccabean) kings, as . . . music had earned a bad name among serious thinkers. Aristotle, for example, warned against free men associating themselves too strongly with music and musicians, for professional musicians, he stated firmly, were "low and vulgar people." No wonder that musicians gained such a bad reputation and that the rabbis . . . shunned music as a potential danger.[80]

The most significant changes in temple music were employed in its percussive elements, which have not been previously discussed here. The *tof* was the little drum, the most primitive and popular instrument among the Semitic tribes for indicating rhythm and was frequently employed for dances and other joyful occasions. It was employed during the installation of the ark, and it was mentioned in the psalms three times, but it is not listed among the instruments used in either the First or Second Temple.[81] The only permanent percussive instrument in the temple orchestra was the *metziltayim*, later renamed the *tziltzal*, or copper cymbal.[82]

Musicians gained a bad reputation and rabbis shunned music as a potential danger.

[78]Idelsohn, 5–6.

[79]Emanuel Rubin and John H. Baron, *Music in Jewish History and Culture* (Sterling Heights, Mich.: Harmonie Park Press, 2006), p. 42.

[80]Ibid., 43.

[81]Idelsohn, *Jewish Music,* 14–15.

[82]Ibid., 15.

At the time of David and Solomon, a great deal of emphasis was placed on the cymbals and percussive elements of music. Indeed, the chief musician, Asaf, was a cymbal player. However, in the last hundred years of the Second Temple, the percussive instruments were entirely restricted to one cymbal which was used only to mark pauses, never to accompany singing in any way.[83] Even dancing, which had been integral to religious ceremonies in ancient Israel, seems to have fallen into disuse at the Jerusalem Temple since it is never mentioned either in the Bible or the Talmud.[84] Idelsohn comments: "We further learn of the absence of the drum, as well as of the dance and bodily movements and all means by which rhythm is created and marked and without which the rhythm of any music is weakened and diluted. This fact gives us a clue to the understanding of the nature of the music performed at the temple."[85]

Ideology and the Prominence of Vocal Music

No doubt this trend was largely a reaction to the pagan worship which surrounded Israel at the time of the Second Temple, but the seeds for the trend seem to have been sown much earlier. Indeed, the earliest source concerning First Temple music is the Book of Amos (5:21–24), in which God demands justice and righteousness rather than sacrifice or the blaring of instruments:

> I hate, I despise your feasts, and I take no delight in your solemn assemblies. Even though you offer me your burnt offerings and cereal offerings, I will not accept them, and the peace offerings of your fatted beasts I will not look upon. Take away from me the noise of your songs; to the melody of your harps I will not listen. But let justice roll down like waters, and righteousness like an ever-flowing stream.[86]

It is interesting to observe how Amos juxtaposes "noise," "songs," "melody," and "harps" with "justice," "righteousness," "waters," and "stream." The point is clear enough: the LORD God is not like the gods of the pagans. One does not rouse him from sleep by sounding a trumpet, or turn away his wrath by playing a sweet melody. Israel cannot manipulate God by their sacrifices. That is not what their rituals are intended for, and yet this is precisely what they intended by pagan worship services, to coerce the gods into doing the will of men. Israel's rituals served the exact opposite purpose: they had been instituted in order to teach and establish Israel in the way of the LORD God. Far from an act of manipulation, every temple liturgy ought to have been an act of justice and righteousness on the part of every individual

At the time of David and Solomon, a great deal of emphasis was placed on the cymbals and percussive elements of music.

[83]Ibid.

[84]Ibid., 16.

[85]Ibid., 17.

[86]Smith, *Music in Ancient Judaism*, 40.

involved: i.e., a renewal and strengthening of trust in God's fatherly plan for all the nations, a trust which he had merited countless times throughout Israel's history. Notice too that as in the entrance liturgies discussed above, God seems preoccupied with ethics and virtue in this passage from Amos the prophet. He speaks as one who despises empty formalities and worship which is self-seeking, as one who desires something greater: namely, his self-revelation and the establishment of his sacramental mysteries (e.g. the symbolism of water in the above passage).

The prominence given to vocal music grew out of the idea that music is primarily a tool to convey ideas.

Thus, one can begin to observe a deeper purpose behind the worship which Israel rendered in the temple, even in its music. The psalms served as a reminder of all that the Lord had formerly done, and they functioned as a pedagogical expression of trust in his merciful love. In order to accomplish this, the texts of the psalms claimed a legitimate primacy over its instrumental accompaniment. Accordingly in later years, a tendency toward the superiority of vocal music emerges in the consciousness of temple worship: non-Levites were permitted to play instruments, but only Levite singers were permitted to sing. The opinion was also pronounced that the importance of music lies in singing. This prominence given to vocal music grew out of the idea that music is primarily a tool to convey ideas,[87] which were of the utmost importance. Idelsohn comments:

> Vocal music, by its intimate association with words, carried and interpreted thoughts and feelings; while instrumental music, according to Semitic-Oriental conception, serves only as accompaniment and embellishment. On the other hand, the tendency to restrict percussive, stirring and signal instruments, as well as dances and the participation of women, gives evidence of the striving to evade all the forms of pagan worship in use in Phoenicia and in all the countries bordering upon Palestine.[88]

When one considers how the secular music of Israel was like that of all the neighboring nations in the Near East and how it often employed hand-clapping in order to emphasize its rhythm quality,[89] it is easier to understand how influential the Jewish religion was for the performance of music in the temple at the beginning of the first millennium. These were not simply reactionary trends, but trends formed by pious devotion.

The Synagogue Service

Orientation toward the Temple

One last perspective in this survey of the Jerusalem Temple and its music involves the synagogue which had become a well-established part of Judaism by the time of the Gospel

[87]Idelsohn, *Jewish Music,* 17–18.

[88]Ibid., 18.

[89]Ibid., 21.

events. Although there is quite a bit of speculation as to what the service consisted of—or even if there was one at the time of Christ—Allen Cabaniss makes an important claim which serves as a kind of hermeneutic for interpreting the existing source material: "the whole service of the synagogue was oriented toward the service of the temple: prayers were made facing Jerusalem, the hours of worship were those of the morning and evening sacrifices in Jerusalem, and the Scripture lessons kept the tabernacle and temples before the people at all times."[90] This orientation of the synagogue service toward the temple remains an observable reality in contemporary Jewish practice. To this day, the Jewish synagogue contains a box containing the Law with a sanctuary lamp burning before it. These items deliberately recall the Ark of the Covenant and the candelabrum. Cabaniss continues, "The statement may then be hazarded that the services of synagogue and temple were related—not antithetical, but complementary or even more, the former receiving substance and meaning from the latter. The real home of Jewish worship, therefore, was the temple, even if perforce it was performed in the synagogue."[91]

"The whole service of the synagogue was oriented toward the service of the temple."

The Contemporary Critical View

The modern controversy surrounding the synagogue is the result of a scholarly upheaval of the traditional view that a synagogue liturgy coexisted with the temple liturgy. A recent critical view denies the existence of a formal synagogue liturgy before the destruction of the temple in 70 A.D. It thereupon attributes the establishment of the synagogue service to the late first century A.D. as a substitute for temple liturgy.[92] McKinnon does a good job summarizing the difficulty of holding the traditional view:

> The establishment of a synagogue liturgy while the temple still stood would seem to have created a rival for it. Eleazar, the prominent mid-second-century rabbi . . . [wrote] that "a wall of iron intervened" between Israel and God after the destruction of the temple, lamented also that "from the day on which the temple was destroyed the gates of prayer have been closed." It is difficult to reconcile such an attitude with the existence of a synagogue liturgy which had long since been accepted as a substitute for the temple sacrifice.[93]

According to the contemporary critical theory, then, the *Tefillah* became the core of the synagogue service as a replacement for the sacrificial rites that had been performed at the temple.

[90]Cabaniss, "Liturgy-Making Factors," 47.

[91]Ibid., 47–48.

[92]See McKinnon, "Exclusion of Musical Instruments," 84; Smith, "The Ancient Synagogue," 4.

[93]McKinnon, "Question of Psalmody," 176.

It was to be recited at the same times of the day and the week as the rites had previously been performed in the temple.[94]

Naturally, there is no indication anywhere in the Talmud of daily psalmody being sung or even recited in the synagogue.[95] Similarly, references to Levitical psalm-singing in the Tosefta are only concerned with celebrations in the temple or the temple precincts during the Feast of Tabernacles.[96] All references to psalm-singing in the Mishnah are concerned either with the domestic Passover ritual or the temple liturgies prior to its destruction in 70 A.D.; the psalms are recorded as simply having been recited whenever employed at the synagogue.[97] McKinnon seems amused by any serious consideration that psalms were sung in the synagogue during the time of the Jerusalem temple: "There is but one group of scholars that have failed to claim an important role for psalmody in the ancient synagogue: Jewish liturgical historians. . . . This is the crux of the argument against psalmody in the ancient synagogue—the lack of documentary evidence. The argument for psalmody, conversely, is an assumption based on its supposed appropriateness."[98] One might even argue, therefore, that its alleged appropriateness might also be questioned.

There is no indication in the Talmud of daily psalmody being sung.

Origin of the Synagogue

It is important to bear in mind that the synagogue (*beth ha-knesset*, or house of assembly) was secular in origin and maintained a secular character for centuries.[99] McKinnon writes,

> In the pre-rabbinic evidence, particularly that of the New Testament, the synagogue appears in precise conformity to its name as a local meeting place. It is the venue for judicial proceedings and also for an exercise unique to Jewish society—at once religious, educational and civic—the reading and explication of the Torah. Prayer is not mentioned in connection with it, while it is with home and temple."[100]

The synagogue, then, appears to be the proper venue for juridical and penal activities prior to its association with prayer. It is interesting to note that the New Testament never speaks of anyone actually praying in the synagogue, while on the other hand, it does give witness

[94]Ibid., 176.

[95]See McKinnon, "Exclusion of Musical Instruments," 84; Smith, "The Ancient Synagogue," 6.

[96]Smith, "The Ancient Synagogue," 6.

[97]Ibid.

[98]McKinnon, "Question of Psalmody," 182.

[99]Ibid., 165.

[100]Ibid., 179.

to prayer taking place in the temple.[101] For instance, in Matthew 10:17, Jesus warns his disciples that "they will deliver you up to councils and flog you in their synagogues." Additionally, in Acts 22:19, Paul recalls his judicial pre-conversion activities in the synagogue: "Lord, they themselves know that in every synagogue I imprisoned and beat those who believed in thee." McKinnon also quotes Jesus' advice on prayer in Matthew 6:5–6 where he describes as hypocrites those who "love to stand and pray in the synagogues." The implication, McKinnon writes, is that a synagogue is a public place and not a place for prayer."[102] Thus, "there is no lack of references to prayer in the New Testament, only to prayer in the synagogue."[103]

Despite there being no explicit references to prayer in the synagogue, the Torah, together with the prophets, was most certainly read at regular Sabbath meetings, in keeping with the character of Jewish society during New Testament times.[104] This practice emerged in the years prior to the Maccabean revolt when a new religious consciousness began emerging, embodied primarily in the Pharisaic movement, which was concerned with the salvation of the individual soul. This was to be achieved by adherence to the Law, and thus the practice of gathering to read and interpret the law in meeting places throughout the country came into vogue. The existing meeting places thus became known as synagogues and were given a new focus and definition by regular assemblies who came to learn about and ponder the venerable Law. Thus, by the time of the New Testament, the synagogue had become a thriving institution[105] with an atmosphere more akin to a meeting hall or classroom than a house of prayer. The Pharisees fostered the synagogue in order to educate people in the written Law of the Pentateuch as well as the oral Law of its interpretation, something which set them at odds with the Sadducees of the temple who maintained the primacy of the written law, free of any interpretation.[106]

The synagogue service was always songless in ancient times.

Singing in the Synagogue

With regards to the possibility of singing during these gatherings, the scholarship grows increasingly pessimistic. Sigmund Mowinckel wrote that the synagogue service was always songless in ancient times and that synagogal poetry and singing did not come into existence until mediæval times.[107] He says that when the Psalter did come into use during the synagogue

[101]Ibid., 171.

[102]Ibid., 170.

[103]Ibid., 172.

[104]Ibid.

[105]Ibid., 166,165.

[106]Ibid., 165–6.

[107]John Arthur Smith, "The Ancient Synagogue, the Early Church and Singing," *Music & Letters* 65 (1984), 5–6.

service, it was not used as a book of songs or for singing. Rather, he asserts that they were used "as parts of the Holy Scripture, of the authorized and inspired canon, for reading, just like the other biblical books, which were read in the synagogues as the holy words of God."[108] McKinnon also agrees that there was no singing of psalms in the ancient Synagogue.[109]

Indeed, the singing of psalms seems to have had no place in the synagogue. Rather, singing was an activity in the temple which made regular and frequent use of musical instruments. Smith observes that the "simple declamation of scripture" which did take place in the synagogue, as the "central element" of its service, was so different in character from the singing of psalms in the temple that question of instrumental participation could be regarded as irrelevant.[110] McKinnon agrees: "The truth is that the simple declamation of scripture in synagogue and church, by a non-musician it can be maintained, was a tonal phenomenon to which the sort of instrumental participation required by temple psalmody was simply irrelevant."[111] Thus, the absence of musical instruments in the synagogue should not be interpreted as a rabbinic prohibition, but "the continuation of very ancient practice which simply did not make use of musical instruments."[112]

The Christian Liturgy

A discussion of the synagogue, its distinct character, and the orientation of its later development as a replacement for the temple is essential for understanding the truly limited influence the synagogue would have had on early Christianity. A disproportionate amount of influence is often attributed to the synagogue in the traditional view, but Smith counters this notion by questioning if the synagogue practices had any relevance upon Christian liturgy whatsoever: "If there is no evidence for singing in the ancient synagogue, and if ultimately it cannot be maintained [that] 'the Church took over en bloc all the religious service of the synagogue,' there are no grounds for believing that early Christian singing had anything to do with the synagogue service during the period."[113]

Where did the early Christian liturgy and its music come from?

So where did the early Christian liturgy and its music come from? Smith remarks that the New Testament shows quite clearly that singing was "by no means unusual" among the early Christians. He also asserts that, given the Jewish background of Christianity, it would seem

[108]Ibid.

[109]McKinnon, "Exclusion of Musical Instruments," 84.

[110]Smith, "The Ancient Synagogue," 3.

[111]McKinnon, "Exclusion of Musical Instruments," 85.

[112]Smith, "The Ancient Synagogue," 3.

[113]Ibid, 8.

likely that the singing of the early Christians had originated in that of the Jews.[114] Thus, the only real possibility is that the temple was responsible for informing the music and worship of the early church. This is a very appealing theory because of its natural precedent in the New Testament accounts: during his entire lifetime, Jesus attended the temple, and many of the Christianized Jews continued to do so even after they had been baptized.[115] Thus, the temple can be reliably considered the predecessor of both Christian Liturgy and song.

This paradigm remarkably illustrates how the Davidic Covenant gave way to the New Covenant, and how the songs of the temple—the psalms and canticles—were transformed into a true *canticum novum*, the song of the New and Everlasting Covenant. How fitting that after the institution of the Eucharist, the sign of the New Covenant—at the Last Supper, Christ would sing part of the domestic *Hallel* with his disciples.[116] This domestic *Hallel* is indicative of the character, upon which all music in the New Covenant would be founded: the texts of Scripture—especially the Psalms, influenced by traditional melodic performance, performed in an intimate manner, and in the domestic setting, symbolic of the familial relationship God has established with all those baptized into Christ. This vision is beautifully attested to by Tertullian in his work, *Ad uxorem,* II. viii, where he describes this phenomenon at work in a Christian marriage: "Between the two echo psalms and hymns, and they mutually challenge each other which shall better chant to the Lord."[117]

A Note in Closing

Having reviewed the musical dimension of the Jerusalem Temple as found in Old Testament, rabbinic, and scholarly sources, the reader can now adequately reflect upon how Gregorian chant continues and fulfills the musical legacy of the temple:

Gregorian chant retains the Psalter as a primary songbook and employs a majority of its psalms, even the lament psalms, as part of the Eucharistic Liturgy. It also prominently features canticles of both Old and New Testaments. Like the temple liturgies, Gregorian chant assigns proper psalms for different days and feasts. The Gregorian introit, like various songs of the temple, is designed to accompany a procession into the Holy Place. Responsorial forms, such as the Kyrie, Agnus Dei, or responsory, as well as the alternation of choirs, are often employed. Moreover, Gregorian chant makes frequent use of doxologies throughout the liturgy.

Like the music of the temple, Gregorian melodies aid the memorization of texts which can be brought back and used in the home. In this way, the chant is also marked by a deep piety for the *new* temple which is the Mystical Body of Christ. It is subtly pedagogical and helpful in forming character because, like the music of the temple, it is uniquely linked to the church and the ethos of the Faith.

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[114]Ibid.

[115]Ibid., 15.

[116]See Smith, "The Ancient Synagogue," 12; McKinnon, "Question of Psalmody," 185–6.

[117]Smith, "The Ancient Synagogue," 14.

Furthermore, Gregorian chant exhibits a universal character which extends beyond the international character of the Davidic Covenant. It is completely independent of any national identity and can be performed anywhere and in any circumstance since it dispenses with the requirement for instruments as was formerly the case in the temple liturgy. This universal character is further evidenced by the use of Latin, at once the language of the church and the language proper to Gregorian chant. Thus, it has the ability to convey the same ideas in every culture because the language is consistent worldwide.

Finally, Gregorian chant exhibits a fulfillment of the developments begun in the Second-Temple period. In its performance, as in the temple, "sweet," "tender," and "soft" qualities are highly valued. The singing involves deep emotions and is yet marked by a curious sobriety which largely distinguishes it from secular music. Almost the entire repertoire (office hymns excluded) is also entirely independent of metrical rhythm, rendering it utterly incapable of being accompanied by percussion. Instead, the rhythm is dictated by the word accents themselves. This most clearly illustrates the superiority of the voice: a music which is completely dependent upon its text, so much so that without singing, there would be no music at all, only silence. Thus, the melody develops a contour analogous to that of a flowing stream: a quiet vocal music rather than a noisy song or instrumental melody. This reflects a fulfillment of God's truest desire—and thus its own teleology—by encouraging the faithful to "lift up their hearts to the Lord," an endeavor which they proclaim to be "right and just"—echoing the words of Amos the prophet.

Gregorian chant exhibits a universal character which extends beyond the international character of the Davidic Covenant.

This, then, is the music which the church has assigned to the everlasting *todah*, the new Passover liturgy where the sacrifice of Christ, the Lamb is re-presented, and the libation of his Blood poured out. There, as in the second part of the Israelite Passover liturgy, the faithful consume the Lamb of Sacrifice, Christ's abiding Eucharistic presence. The same essential link exists between Gregorian chant and the Mass which once existed between the temple sacrifice and its music. It is performed in the presence of the Eucharist, the concealed Shekinah of the New Testament, and it recalls what the Lord has done for all the nations, a sign of that eternal Remembrance which is performed on the altar of every Catholic Church.

Liturgical Music—An Ecumenical and Historical Perspective

By Julia Dokter

Inroduction

One of the purposes of the Christian Church is—in the broadest terms possible—the communication of its unexplainable and mystical truths through systems of ancient narrative. Since these narrative systems developed in a vastly different world than the one we inhabit today, we can only admit to understanding partially what they communicate: this inevitably creates confusion and misunderstanding when trying to maintain a sense of cohesion between ancient Christianity and its modern manifestation.

As a musician and church organist, I am becoming increasingly aware of the importance of history—in my case, music history—and of trying to understand and retain older and even ancient modes of thinking: loss of knowledge weakens culture. The purpose of this article, therefore, is to explore the relationship between the Christian Church and music. To this end, I concentrate on those areas of modern liturgical practice which seem at odds with the older modes of thinking expressed in the Bible and its surrounding culture and traditions.

Five interconnected areas are identified where modern liturgical philosophies differ from ancient principles: these areas take into account twenty-first-century tendencies to

1) nullify tradition;
2) misunderstand the function of metaphor;
3) downplay the intrinsic historical importance of music;
4) over-emphasize emotion; and
5) homogenize the secular and sacred.

While at first these areas seem innocuous, they are actually the result of a serious disconnection from history and concepts promoted by the Bible and its traditions: we see the result of this today in an intense confusion over liturgical music's function, style, and method of communication. I therefore contextualize these areas by broadly summarizing historical practices and philosophies surrounding

1) the Greek concept of the *logos*—especially as it relates to John 1—and its inherent connection to music;
2) the ancient regard for music as divine;

[**Editorial note**: While one may disagree with the author's narrative of the relationship between tradition and scripture, or some aspects of the discussion of metaphor—the logos and the nature of the Eucharist—this ecumenical perspective provides a forceful rationale for maintaining the tradition of sacred music in both Protestant and Catholic contexts. WM]

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3) the increased humanization of music "begun" in the Renaissance; and
4) the liturgical ramifications of the word "holy."

I conclude by proposing a few practical suggestions for church musicians, clergy, and laity. These suggestions allow for a greater comprehension of, and therefore a closer alignment between ancient philosophies and modern practices, with the goal of promoting a strong culture of knowledge and mystery.[1]

Two Definitions

Before any discussion of this nature can begin, the concepts of "culture" and "musical discourse" need to be clarified, as they form the foundation for this entire discussion.

Culture

When I use the word "culture" I do not mean culture in the popular or light sense of a lazy afternoon in an art museum, or an evening at the opera. I rather mean culture on a deeper level (of which museums and concerts certainly form an integral part), that is, the engine by which a body of knowledge revered by a group of people is disseminated, taught, and learned. Throughout history the Christian Church has played a fundamental role in moving this engine of knowledge and may continue to lay claim to this role in the twenty-first century.

Music continues to sound no matter how we talk about it.

Music vs. Musical Discourse

It is important to differentiate between two very different phenomena in any discussion of liturgical music: 1) music as a human behavior, that is, the practical making of music, and 2) the discourse of music, that is, how we talk about it. Music continues to sound no matter how we talk about it, and remains somewhat on a neutral ground oblivious to our agreements or disagreements.

In relationship to our present topic, while it is possible to argue that one type of music is better suited for Christian worship than another, in the end, these arguments often arise from our choice of musical discourse, not necessarily the music itself. For example, the most common choice of discourse I have encountered—the "I like it, therefore it is good" sentiment—is a discourse in which values are based only on familiarity and comfort with a certain musical style. While this sentiment is not "wrong" in itself, it can block the understanding of musical

[1]This promotion of a closer alignment between ancient and modern practices does not stem from a romantic idealization of the past, i.e., a return to the practices of an idealized early Christianity, but rather stems from acknowledging that knowledge bound up in the linguistic systems of the ancients can not be adequately expressed in our modern linguistic systems (see "Metaphorical vs. Descriptive Linguistic Traditions" below).

style on the local level; on a more far-reaching level it obstructs the path towards the knowledge of the roots of our past, and therefore of the roots of the Christian Church.

To illustrate: a few years ago I had a discussion with a person who was interested in learning how the ancient Jews and Christians sang the psalms. This person asked me if I could recommend to him some reading material, and so I gave him a few books and articles on early Christian practices that would give him a good start. He then expressed considerable shock that everything I recommended had something to do with chant—either Gregorian or Byzantine. His shock was the result of his inability to believe that a group of people he so admired would sing such "uninteresting music." He failed to allow himself to consider that, because of its fairly stable transmission, the present day chant tradition of Mount Athos may indeed resemble early Christian liturgical music more closely than the music sung in his local church (probably contemporary praise music). Very simply, he limited himself unnecessarily: because he did not like chant, it was therefore not "good," and no one with good taste (i.e., the early Christians) could possibly contemplate singing such music.

Church musicians and clergy need to choose the discourse of music emanating from the Bible.

To avoid similar problems and to promote a consistency of musical discourse in the liturgy, church musicians and clergy need to choose the discourse of music emanating from the Bible, its ancient culture and traditions (and not from personal taste) because it is the discourse out of which the Christian Church was born, and its explanation of music's power can be discerned through the web of its metaphors.

Difference Number One—
Progressivism vs. Honoring the Past

The first difference between ancient and modern liturgical practices and philosophies is the tendency negatively to qualify older liturgical traditions as quaint, "out of date," or unmeaningful to the modern Christian. I have personally seen that the more traditional ways of worshipping are often axed in favor of modern trends based solely on progressivism. Religion must, of course, remain embedded in the present experience, but as there is only the "now," but the present needs to assimilate the past, otherwise a serious disconnection from history is engendered, resulting in an inconsistency of philosophical discourse and an alarming loss of knowledge.

The main problem with a predominantly progressive mindset for the Christian Church is that the texts of the Bible are extremely old, at least three thousand years old, if not far older.[2]

[2]Judging only from its oldest documentary source, the Torah can be dated to ca. 900 B.C.; see Martin S. Jafee, "Torah," in *Encyclopedia of Religion*, ed. Lindsay Jones (Detroit: Macmillan Reference USA, 2005), vol. 13, pp. 9230–9241.

The main tenets of the Christian religion were formed approximately twelve hundred to two thousand years ago,[3] and thus belong to a former age. To understand Christian liturgy today, we need to be very familiar with its origins.

Difference Number Two— Metaphorical vs. Descriptive Linguistic Traditions

Understanding the ancient metaphors[4] assimilated and disseminated by the Judeo-Christian faith is crucial to understanding the function and role of music within the twenty-first-century liturgical rite. Because they may seem bizarre, fanciful, and unscientific to us, we may at first reject as untenable some of the ancient metaphors used to discuss music. I believe, however, that these musical metaphors are just as valid today as they were in the past. What these metaphors communicate signals the vital importance of music for the Christian Church, and therefore compels us to reconsider its status within Christian liturgy and culture.

To comprehend the import of these metaphors, we need to understand the difference between the linguistic traditions of the Bible (i.e., metaphorical) as opposed to the vastly different style of writing that predominates today (i.e., descriptive).

Musical metaphors are just as valid today as they were in the past.

In the metaphorical style of writing most particular to ancient narrative, words do not only describe objects and events but have the same energy and power as these objects and events. In this way, we can understand the apostle John when he says that the "Word of God created the world," and Christ when he says "I am the door"; this mode of thinking also offers a way to understand the Divine Presence in the sacraments without having to understand the actual mechanics of this presence.[5]

In the descriptive (i.e. scientific) mode of writing, we would rephrase the above three examples of Biblical metaphor as "a powerful being created the world"; and with a little more difficulty we could say that "through Christ's teachings we find enlightenment"—we would, however, be utterly incapable of describing what is actually happening in the sacraments (witness the many resulting arguments dealing with the mechanics of communion over the ages). If we were to accurately translate a passage of the Bible (or Homer, for that matter) into English, we could still completely misunderstand what the author attempted to communicate because

[3]I refer here to the time encompassing Christ's birth to the eighth ecumenical council; see "Councils, General (Ecumenical), History of," *New Catholic Encyclopedia,* 2nd ed. (Washington, D.C.: Catholic University of America, 2003), vol. 4, pp. 298–303.

[4]See discussion on "Historical and Philosophical Background" below.

[5]Northrup Frye, *The Great Code* (Toronto: Academia Press Canada, 1982), pp. 3–52; Frye also discusses an intermediary linguistic step: "metonymic"; for the sake of simplicity and brevity, I will confine my comments to the "metaphorical" and "descriptive" linguistic stages.

we, as primarily "descriptive" thinkers, would automatically apply our own way of creating meaning to a passage in which meaning was created in an entirely different (and foreign) way.

Simply summarized, in metaphorical language the subject is equated with the object, i.e., they both have the same power and energy. The metaphor stands on its own and potentially loses some of its meaning when its explanation is attempted. In this type of language, there is no such thing as "just a metaphor." In descriptive language there is nothing beyond the words uttered: it simply describes what is perceived by the senses. Both forms of language have their inherent weaknesses and strengths.[6]

By applying this general outline of linguistic categories to our discussion of music, we can immediately discern stark differences between our discourse on music and that of the ancients. As I will later assert, in the ancient traditions associated with the Bible, music was considered divine. In metaphorical language this statement is left for itself and no attempts are made (and no attempts should be made) to explain the reality of this mysterious statement away. In contrast, our twenty-first-century descriptive ("scientific") language describes music inadequately and barrenly as nothing more than the organization of pitch and rhythm (perhaps useful for self-expression). Some scientists even go so far to say that music serves no evolutionary (i.e., survival) purpose, and resulted as a happy accident.[7]

I posit that because the Christian Church still upholds the ancient belief in the existence of God as Truth, then many of the concepts that go with this belief—i.e., those concepts expressed by the metaphors of its musical discourse—should also be maintained. The maintenance of these metaphors explains the power of music and offers a way to balance musical activities in the liturgy with other activities (preaching, sacraments, etc.).

This proposition is further strengthened, somewhat ironically, by the scientific advances in the past century. With the advent of Einstein's theory of relativity, matter and energy are no longer differentiated; matter is an illusion of energy. As subject and object (i.e., matter and energy) no longer can retain their separateness, we once again find it necessary to explain the inexplicable in metaphor, or maybe even in a new type of language.[8] In this linguistic climate, music can once again regain its sacrality.

Difference Number Three—
Insignificance vs. Divinity of Music in the Liturgy

One of the difficulties church musicians often face is the lack of priority given to liturgical music. Indeed, some consider music to be at most a pleasant diversion and, in the end, not really all that necessary for the communication of the message of the Gospel; after all, the elements of the liturgy could just as easily be transmitted simply by speaking.

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[6]Frye, *Great Code,* 14–15.

[7]Cf. Steven Pinker, *How the Mind Works* (New York: W.W. Norton & Company, 1997), pp. 528–538.

[8]Frye, *Great Code,*14–15.

I understand this set of priorities as, at least partly, resulting from the incomprehensibility of music, that is, our inability to express the meaning and power of music verbally. Music functions, in a way, as a metaphor, but a non-verbal one; it expresses something that can not and therefore should not be explained. Our cultures are geared towards words, especially of the descriptive variety; we find verbal communication far more understandable and precise than anything music can offer. Since music's incomprehensibility enkindles defeat in us, we move on to other (verbal) matters, which then become "more important." Music becomes relegated to the ornamental, something we maintain for pleasurable purposes, and something rather useful for coordinating many voices speaking the same words.

At the same time, on a deeper and unexpressed level, music is still maintained in church liturgies (and broader cultures) because of its inexplicable and mysterious power over the human race. I posit that the Christian tradition holds that this power proceeds from God, participates in God's acts as creator, and is sacred. For that reason, music, should be very highly regarded and play a vital role in Christian culture. To unravel the strands of this vastly different musical discourse, we need to look back into history.

Historical and Philosophical Background—The Ancients and the Logos

I have often heard a complaint that the Bible is almost completely silent about music and it is therefore difficult to receive any guidance today for music in the liturgy. This is true to a certain extent. While we do indeed find some information about musical instruments used in the liturgy of the Jewish temple, hymn-singing in early Christian congregations, possess the texts of the psalms, canticles, and Song of Songs that were originally sung, and read of David calming the rages of King Saul and the singing of the angels in Revelation, seemingly very little is written about musical philosophy. And, of course, we have almost no notated music from this era.[9]

The Bible is almost completely silent about music.

I believe, however, that much more is said in the Bible (and its culture and traditions) about musical discourse than is normally understood. While the actual notes and musical style for the most part may be lost in aural traditions dead for millennia, much can be said of Judeo-Christian attitudes toward music. We can find Biblical musical discourse through certain notions which have seemingly little bearing today on common musical discourse: the concepts expressed by the *logos* and its mathematical considerations. Through this discourse (expressed via metaphorical structures) we begin

[9]There are, of course, exceptions to this general state of affairs; for example, ancient Greek music was notated, and among this body of music, one Christian hymn from the third century A.D. survives; see Egbert Pohlmann and M. L. West, eds., *Documents of Ancient Greek Music* (Oxford: Clarendon Press, 2001); musical notation, as we know it today, is thought to have begun approximately around 800–1000 A.D.; see Ian D. Bent, et al., "Notation, §III, 1: History of Western Notation: Plainchant," *Grove Music Online* (accessed August 16, 2011) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20114pg4?q=western+notation&search=quick&pos=2&_start=1#firsthit>

to understand the profound respect early Christianity had for the importance and power of music: music was deeply tied to the divine.

The Judeo-Christian understanding of *logos* with its resulting mathematical considerations was borrowed from ancient Greece, a civilization which exerted considerable influence on ancient Jewish and early Christian thought. St. John, of apostolic fame, begins his Gospel with a few very enigmatic verses, in effect calling Christ "the Word" which created the world, and which was made into human flesh. The English translation of these verses is, unfortunately, remarkably poor. In the Greek, "word," or *logos*, means not only the common "word" but also metaphorically expresses the totality of all things. St. John ties the Jewish concept of God to currents of Greek philosophical thought in order to express the new Christian religion. Through a powerful and descriptively incomprehensible metaphor he stated that the miracle of Christianity is that the totality of all things, that which created the world—"the prime mover"—was made man.

In Classical Greek thought, the understanding of the *logos* included an understanding of music, but an understanding vastly different from what we hold today. In ancient Greek philosophy, the study of mathematics was highly connected to the study of astronomy and music.[10] The movement of the planets, governed by mathematical ratios was considered music; the movement of various organs and fluids of the human body was also governed by the same ratios; music, too, was thereby governed. That all of this "music" was connected to the *logos* made the audible sounds of music (via the voice or instrument) divine; heavenly objects imbued earthly objects with their divinity via mathematical ratios.[11] Daniel Chua summarizes:

> In Plato's account of creation, music tunes the cosmos according to the Pythagorean ratios of 2:1, 3:2, 4:3 and 9:8, and scales the human soul to the same proportions. This enabled the inaudible sounds of the heavens to vibrate within the earthly soul, and, conversely, for the audible tones of human music to reflect the celestial spheres, so that heaven and earth could be harmonised within the unity of a well-tuned scale. This scale came to be pictured as a monochord that connected the stars to the earth like a long piece of string that vibrated the structure of the universe. . . . So music, as the invisible and inaudible harmony of the spheres, imposed a unity over creation, linking everything along the entire chain of being. It functioned . . . "as a rope stretched from the first cause" to the ultimate end by a reciprocal and continuous

[10]This connection was also present in Babylonian thought. "Although music never played as large a part in Jewish speculative thought as it has, for example, in Greek, the period of the Babylonian Exile left an indelible stamp on the Hebrew scriptures as they were revised and compiled into the form they have today. The Babylonians were obsessed with number and its relationship on the one hand to astrology, on the other to music. Consequently when the learned Jews responsible for the "priestly" source of scriptural material returned from exile, they took pains to adjust all the numbers in the sacred books so as to accord with the symbolism they had learned in Babylon"; see Jocelyn Godwin, *Music, Mysticism, and Magic: A Sourcebook* (London: Routledge and Kegan Paul, 1986), p. 59.

[11]We can find a striking example of this idea in the Bible: the dimensions of both the first and second the earthly Jewish temples described in the Old Testament and the heavenly temple described in Ezekiel and Revelation are minutely prescribed. As mathematics linked the heavenly temple to the earthly temple, we can say that the heavenly temple imbued the earthly temple with its divinity via its mathematical dimensions.

> connection that "if we touched one extremity of that cord it will make tremble and move all the rest."[12]

The third-century author Censorinus speaks of the divinity of music, referring to no less an authority than Pythagoras (fl. sixth century B.C.):

> It is by no means incredible to associate music with our birth. For whether music is only in the voice, as Socrates says, or, as Aristoxenes says, in the voice and bodily motion, or whether as Theophrastes believes, in both these and more especially in the movement of the Soul, it certainly partakes strongly of the divine and has the greatest power to excite souls. . . . On this account Pythagoras kept a lyre with him to make music before going to sleep and upon waking, in order always to imbue his soul with its divine quality.[13]

The educational priorities of the ancient Greeks reflected the reverence they had for music; music formed part of the higher liberal arts of the *quadrivium*—which included music, geometry, arithmetic, and astronomy—and which formed the basis for all serious study of philosophy and theology. The *trivium* as the lesser of the liberal arts—including rhetoric, logic and grammar—was preparatory work for the quadrivium.[14] Music was, therefore, not just a tool for the worship of the Divine, but through metaphorical linguistic structures was of divine origin and mirrored the creativity of God.

Music formed part of the higher liberal arts of the quadrivium.

Boethius (ca. 480–524/5 A.D.) is now credited with transmitting the Greek concept of music to medieval Christian Europe. His authority—of almost mythical proportions—was largely responsible for maintaining this understanding of music more or less intact until the end of the eighteenth century.[15]

Difference Number Four—
Human vs. Divine Orientation

We now inhabit a musical reality far different from those of the ancient Greek, Babylonian, and Jewish cultures reflected in the Bible. The philosophical change responsible for our present musical discourse resulted in a shift from viewing music as a divine object to viewing music as a product of human expression.

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[12]Daniel Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999), pp. 15–16; see also Francis MacDonald Cornford, *Plato's Cosmology: The Timaeus of Plato* (London: Routledge and Kegan Paul, 1956), pp. 66–72.

[13]Censorinus, *De die natali* (238 A.D.), XI–XII, ed. Otto Jan (Berlin, 1845), cited in Godwin, *Music, Mysticism, and Magic*, 19.

[14]Jeremy Yudkin, *Music in Medieval Europe* (Upper Saddle River: Prentice-Hall, 1989), pp. 27–9; see also Chua, *Absolute Music*, 61–2.

[15]Godwin, *Music, Mysticism, and Magic*, 43.

In essence, much of the confusion in liturgical circles regarding musical style stems from an increasingly human-oriented discourse about music. When music is thought of as only a tool for self-expression rather than a sacred object, the final result is the often repeated refrain—"It doesn't matter what kind of music I use in church, or the quality of my musical output, because in the end what matters is that the music comes from my heart."

I have enumerated below three of the major changes in philosophical thought from the sixteenth to the nineteenth centuries that result in challenges to forming a consistent liturgical philosophy for the twenty-first century.[16]

a) The Removal of the Logos from its Metaphorical Origins

The sixteenth century marks[17] a major shift away from the mindset of the ancient and medieval world, and, in effect, aided in forming our present-day world concept. For example, in astronomy, the earth is no longer the center of the universe; in visual art, the viewer's perspective reigns supreme; in philosophy, man finds identity in himself; language begins standardization; in information technology, the advent of the printing press facilitates the dissemination of knowledge. During this period, metaphorical linguistic structures give way to a more descriptive language necessary for the scientific advances such as the one mentioned above. All of these changes had a major impact on the way we now form our modern discourse on liturgical music.

The confusion in liturgical circles regarding musical style stems from a human-oriented discourse about music.

This shift away from more ancient modes of thinking can be vividly illustrated by comparing the Protestant reformer Martin Luther with John Calvin and the efforts of the Catholic Counter-Reformation through the Council of Trent.

Martin Luther, an ardent admirer of Josquin des Prez and a formidable musician himself,[18] was well aware of the place of music within the *logos*. Indeed, some in the Lutheran movement regarded music so highly that they placed it on the same level as the spoken word in the liturgy. For them, *contio* (spoken word) and *cantio* (song) formed equally powerful parts of the *logos*, and therefore were of equal importance in persuading people of the tenets of the Christian religion.[19] The result? A flowering of musical activity, producing giants of the musical arts

[16]Further elaborated upon below under the heading "Self-expression vs. Divine Expression."

[17]While elements of this shift can be observed well before this period (e.g., in his *Confessions,* St. Augustine demonstrates the subservience of music to text); see Yudkin, *Music in Medieval Europe*, 31; Joseph Dyer also explores the gradual yielding in the Middle Ages of the Pythagorean-Platonic conception of reality to the empirical methodology of Aristotle: see Joseph Dyer, "The Place of Music in Medieval Classifications of Knowledge," *Journal of Musicology,* 24 (2007), 3–71; it was especially during this time period that these elements gained significant momentum.

[18]Howard Mayer Brown, *Music in the Renaissance* (Englewood Cliffs: Prentice-Hall, 1976), p. 273.

[19]Patrick McCreless, "Music and Rhetoric," in *The Cambridge History of Western Music Theory*, ed. Thomas Chris-

recognized by the sacred and secular realms of today's society as the summit of human musical achievement: D. Buxtehude, J.S. Bach, F. Mendelssohn-Bartholdy, to name just a few.

But one can very easily see how the "magic" behind the metaphorical "preaching of the Word" (*logos*) can easily be diluted into a purely descriptive "preaching of the word" (the texts found in the Bible).

Luther's contemporary, John Calvin did not trust the power of music, and made his priority the spoken word. The result? Destroyed organs, and the severe limitation of music in the liturgy.[20] In the Netherlands, the forced conversion to Calvinism in the last half of the sixteenth century stifled musical activities, and Sweelinck, with one foot in the Catholic liturgy and the other (rather reluctantly) working for the Calvinist city state of Amsterdam[21] was the last of the great Netherlands composers in a long line of greats: Du Fay, Ockeghem, Obrecht, Josquin, et al.

Similarly, while not halting musical production to the extent precipitated by Calvin and his followers, the efforts of the Council of Trent certainly created a significant amount of apprehension among Catholic church musicians. One of the primary changes instigated by the Council of Trent was that the complex counterpoint which obscured the clarity of the text was to be simplified.[22] The result was text-dominated music; music was relegated to functioning as the vehicle for text, and therefore demoted to secondary importance.

The effects of this distrust of music's power remain current in many churches still today, four to five hundred years later.

b) Poetic Music

The Lutheran Church's discourse on music, however, went through an important change in the sixteenth century. The music of the *quadrivium* was brought down to the level of the rhetoric of the *trivium*;[23] this shift started a trend which finds its completion in our present day confusion over the appropriate style of liturgical music.

One of the ideas of the Lutheran Church in the sixteenth century was to combine the incomprehensibility of music with the direct semantic comprehensibility of language—combining music of the quadrivium and its associated ratios and divinity with the linguistic persuasion of rhetoric of the trivium. By uniting the divine disciplines of the quadrivium with the human disciplines of the trivium, they produced a music with semantic meaning, or a poetic music. In

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tensen (Cambridge: Cambridge University Press, 2008), p. 853; Friedrich Blume, "The Age of Confessionalism," in *Protestant Church Music: A History*, ed. Blume (New York: Norton, 1974), p. 192.

[20]Henry Bruinsma, "The Organ Controversy in The Netherlands: Reformation to 1640," *Journal of the American Musicological Society,* 7 (1954), 205–212.

[21]Jurjen Vis, "Sweelinck and the Reformation," in *Sweelinck Studies: Proceedings of the International Sweelinck Symposium, Utrecht, 1999*, ed. Pieter Dirksen (Utrecht: STIMU, 2002), pp. 39–54.

[22]A. Theiner, *Acta…Concilii tridentini*..., 2 (1874). A translation of writings pertinent to musical reforms in Gustav Reese, *Music in the Renaissance*, (New York: Norton, 1959), p. 449.

[23]Chua, *Absolute Music*, 61–62.

essence, this poetic music was a metaphor for the Godhead incarnate in human flesh.[24]

The practical result of this idea was a rhetorically-oriented music in which units of linguistic meaning were mirrored by musical-rhetorical figures (*Figurenlehre*): when Christ rose to heaven, the music ascended; when the Christian heart was tormented by sin and guilt, the music contorted itself into syncopations and dissonances.

Along with music's increased comprehensibility, however, came its increased humanization. In its discourse, music was slowly becoming a human art, not a divine one.

c) Aesthetics

While the sixteenth century increased the direct comprehensibility of music by giving its various components semantic meaning, the nineteenth century went one step further in eliminating the ancient mindset toward music—it voided the application of rhetoric to music.

In the classical rhetorical oration of ancient Greece and Rome, the skilled orator does not express himself but instead puts himself aside to persuade his audience of a given topic.[25] In the context of the religious rite, then, the one delivering the homily/sermon acts as a conduit, recalling the Word of God in the hearts of the people.

The Romantic period marks a shift away from this rhetorical orientation: Emmanuel Kant dealt the death blow to rhetoric's hold over the general mindset by asserting that Truth was to be found in aesthetic beauty, while the former rhetorical practices stimulated a culture of lies.[26] Nineteenth century composers were seen as priests and priestesses of the new religion of art, aesthetics, and human self-expression.[27] Music became divine once more, but its divinity was not that of "the God of Abraham, Isaac, and Jacob": it was a product of human invention, to which were imputed divine qualities of a similar nature (autonomous, pure, separated out, beyond everything, and without history).[28]

Difference Number Four Continued—
Self-Expression vs. Divine Expression

Philosophies that assert the pre-eminence of self-expression assert the human being as autonomously divine, and it goes without saying that the Christian Church does not support this idea. While this does not affect music *per se*—i.e., musical discourse does not necessarily affect the intrinsic value of any music style—it triggers a disturbing trend that does indeed affect musical quality.

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[24]Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), p. 9.

[25]McCreless, *Absolute Music*, 850.

[26]Don Paul Abbott, "Kant, Theremin, and the Morality of Rhetoric," *Philosophy and Rhetoric* 40 (2007), 274–292.

[27]Cf. Nancy B. Reich, "Clara Schumann" in *Grove Music Online* (accessed July 22, 2011) <http://www.oxfordmusiconline.com/>; Jan Brachmann, *Kunst – Religion – Krise: Der Fall Brahms* (Ph.D. diss., Humboldt-Universität, Berlin, 2002).

[28]Chua, *Absolute Music*, 172.

When the Christian concern for the state of the heart and soul is mixed with a philosophy that encourages the pre-eminence of self-expression, and when those participating in the liturgy no longer recognize (or have no knowledge of) why self-expression is given so much supremacy today, the quality of musical output has the potential to significantly diminish. An attitude prevails in which it doesn't matter what kind of music is used in church, or the quality of the musical output, because in the end what matters is that the music comes from one's heart. This was most certainly not a flaw of nineteenth century artistic philosophy. Musicians labored and agonized over their artistic endeavors in an effort to produce monuments of human achievement eventually to be "worshiped" in the concert hall, the new "church" of their "art-religion." It is no wonder then that, historically speaking, those who produced lesser quality performances and compositions were ignored as not worthy, and eventually forgotten.

The savants of early Christianity certainly were aware of the perils of allowing emotional self-expression to dominate. In the words of Claude Palisca, while it is popular today

> to think of music as a language of the emotions, yet people did not always believe that the affects [i.e. emotions] were worth communicating. Early Christian and medieval theologians and philosophers deplored the passions as afflictions to be extinguished, not aroused or communicated, and they could buttress this convictions with the authority of Plato, Cicero [who called these passions] "disorders". . . Among them he named envy, jealousy, compassion, anxiety, mourning, sadness, grief, fear, shame, rapture, anger, hatred, lust and longing.[29]

While self-expression most certainly does play a role in Christian worship (see the psalms), historically this self-expression was not an end in itself. Whenever personal emotions were expressed they were always expressed for another purpose, that is, to enhance the honor of the Divine.

If we maintain the importance of continuing the philosophy and theology of this historical tradition (i.e., Judeo-Christian), we may conclude thereby that one's own personal self-expression in the liturgy must be balanced by a high quality of the art one uses for that purpose. This attitude is necessary to continue turning the engine of knowledge that supports a general climate of knowledge and mystery. Interior evidence within Judeo-Christian writings also supports a "culture of quality"—see, for example, the many invocations in the Torah about offering the best quality sacrifices to God.

Difference Number Five—
Daily Life vs. Liturgical Life

Popular worship trends today tend to shy away from creating a sharp distinction between everyday life and the life of the liturgy. The usual reasoning asserts that the modern Christian

[29]Claude Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries* (Chicago, Ill.: University of Illinois Press, 2006), pp. 180–1.

needs something he can relate to, and worshiping with outdated religious ceremonies can only alienate and drive people away from the church.

I believe that the very opposite is the case. People do not lose interest in the liturgy because of the inclusion of chant, a Bach cantata, or an organ postlude by Messiaen. From my own experience, people walking through the doors of a church are searching for a different experience, one that lifts them out of everyday life, but at the same time tries to make sense of that life. I have even had young people succinctly tell me that the purpose of the worship service is a mystical quest, and that they are not interested in hearing popular music there.

While today the word "holy" generally is thought to mean something along the lines of "pious," the original meaning of the word in Hebrew is "separate." The liturgy is supposed to be holy, separate from the regular activities of everyday life. One only needs to visit the awe-inspiring religious edifices of Western and Eastern Christianity to understand that this special architecture was there to instruct people, to give them a sense of wonder and awe for the God they worshipped. Icons, paintings, sculpture, music, incense, sacraments, homilies, and prayer, all practices which date back to the early years of Christianity (and before) had the same purpose: the senses of hearing, sight, touch, smell, and taste were all called on to help the worshipper mystically enter the kingdom of God.

The original meaning of "holy" in Hebrew is "separate."

The worshipper should understand through various means that the liturgical experience is *different*, set apart from the regular everyday humdrum of life; it is this difference that teaches, persuades, and promotes the mystical experience. Borrowing music from secular culture causes a reliance on the spoken word to transcend musical stylistic boundaries. As the spoken word, however, is only a very small part of communication (and only a small part of the *logos*), this is bound to create confusion.

Some might counter this statement by pointing out that precedents had already been set many times in the past for borrowing secular melodies to be used for sacred music in the liturgy: the Lutherans borrowed secular melodies for their chorales;[30] Bach blatantly recycled material between the sacred and secular arenas.[31] So why shouldn't one use today's popular music in the church?

The answer to this question is found in the importance of high quality: the compositions that the Lutherans borrowed for their chorales were of the highest quality. For example, *O Haupt voll Blut und Wunden* (O Sacred Head Now Wounded) was based on a work by the well respected composer Hans Leo Hassler——*Mein G'muth ist mir verwirret* (My peace of mind is

[30]Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 4th ed. (New York: W. W. Norton & Co., 1988), 241.

[31]Grout and Palisca, 419.

shattered [by a tender maiden's charms]); *O Welt, ich muss dich lassen* (O World, I must leave you) was based on the lied *Innsbruck, ich muss dich lassen* (Insbruck, I must now leave you) by the very highly regarded church and court composer Heinrich Isaac.[32] As for Bach, he is regarded as one of the finest composers of Western civilization.

A low quality of music—that is music that is lifelessly interpreted, of a low compositional quality, or performed on low-quality instruments/voices—is what triggers a lack of interest in the liturgy as the reasoning and discerning faculties of the worshipper are dampened.

Practical Suggestions

Knowledge of the past assimilated into the present allows for a strong religious and well-defined religious culture, in which music plays a very important part. In summary then, I offer the following practical suggestions that emerge from information garnered from history:

- Musicians, clergy, and laity need to establish a strong culture of high quality music in the church, a culture that has pride in itself and its traditions.
- Musicians, clergy, and laity need to considerably elevate the status of music in the liturgical rite. This means making funding of adult and youth music programs a priority and demanding high quality musicianship, instruments, and new compositions.
- Musicians, clergy, and laity need to move away from the idea that they need to stay contemporary at all costs; this is a modern concept, not found in the Judeo-Christian religion which emphasizes tradition and veneration of the wisdom of those of a former age. Tradition is how knowledge is passed down and we should take care to not void this knowledge base.
- We need to consider that using music heard on TV commercials or the latest rock fad is not going to communicate what is different about the church, that is, its transcendence and mysticism.
- It is very possible to use musical material that may be unfamiliar and alien to the regular worshipper who sits in the church pew. I have found that offering short explanations (either by verbal introduction or a note in the bulletin) is very effective, as these explanations offer an opening from which comprehension can form. Two examples related to organ postlude can be given. First, before playing the *Sortie* from Hessian's *Messes*

Low-quality music triggers a lack of interest in the liturgy.

[32]Grout and Palisca, 241.

de la Pentode, the organist can point out that this piece musically depicts the tongues of fire at Pentecost. Secondly, when playing Jehan Alain's *Litanies*, the organist can reveal Alain's inspiration for the work through his own inscription: "When the Christian soul can not find new words in its distress to implore the mercy of God, it repeats without ceasing the same invocation with a vehement faith. Reason attains its limit. Only faith causes its ascension."[33] I have found that explanations such as these almost magically engage the listeners' attentions and promote a positive reaction to this often unfamiliar music.

- We should reconsider the purpose and construction of congregational hymns. As their primary purpose is for corporate singing, they should use well-constructed melodies which focus simply on the primary musical parameter—pitch. By far the vast majority of hymns which are dependent on a percussive beat to organize their profuse syncopations dramatically minimize melodic, contrapuntal, and harmonic ingenuity. The use of this type of music in the liturgy is not conducive to recall and singing by the regular church attendee; the emphasis on the beat patterns creates such a paucity of melodic information that it is difficult for the regular worshipper to have enough musical information to sing the hymn properly. Music which is not solely dependent on a percussive beat to maintain interest, but rather takes advantage of the full capacity of human ingenuity in its use of various musical elements is abundantly more capable of effectually and profoundly conveying the metaphysical, mystical, and transcendental nature of spirituality.

We should reconsider the purpose and construction of congregational hymns.

Because many people walk through the doors of the Christian church every week, church musicians and clergy have an outstanding opportunity, unobtrusively but profoundly, to affect the quality of today's culture. If we choose to do so, we can create a culture of knowledge, one based in history, and one that emanates a strong spirituality. The inexpressible understanding of spirituality communicated through profound musical experiences dramatically enhances the strength of our culture, not only within the culture of the Christian liturgy but in general culture as well.

[33]"Quand l'âme chrétienne ne trouve plus de mots nouveaux dans la détresse pour implorer la miséricorde de Dieu, elle répète sans cesse la même invocation avec une foi véhémente. La raison atteint sa limite. Seule la foi poursuit son ascension."

REPERTORY

Holy Toledo: The Organ's Role in Spanish Catholicism, 1500–1700

By R.J. Stove

To discuss organ music, in the cultural climate of 2012, is inevitably to discuss a minority interest. To concentrate on discussing early Spanish organ music is to focus on a minority interest *within* a minority interest. It is as if one were concentrating on—to quote Orwell—"albinos, and left-handed albinos at that."[1] Why, then, bother attempting to do so?

The answer is this. While Spanish organ music from the Renaissance and Baroque periods remains all too little known (despite the efforts over the last century of such musicologists as the Englishman J. B. Trend, the German-American Willi Apel, and the American Robert Parkins), it deserves, at the very least, a respectful hearing. To the historian, it provides a remarkable example of artistic self-sufficiency, for three reasons:

- It was intended almost entirely for the home market, "home" including the vast Spanish empire in the Western Hemisphere;
- It developed quite independently of northern and central Europe, despite a few points of similarity with English music in certain chordal devices; and
- It is as consistently original in practice as this cultural isolation from larger European trends causes it to seem in theory. Conventional paradigms of "evolution" make even less sense when assessing it than they do in other musical genres. This is particularly the case when Spanish organ music remarkably declined, in terms of elaboration and general interest, during the eighteenth century from the artistic peaks which it had achieved during the sixteenth and seventeenth centuries.

The rediscovery of these peaks is a pretty recent phenomenon. Modern printed scores of the relevant music did not start appearing till shortly before 1900, when the Catalan professor,

[1]George Orwell, *The Collected Essays, Journalism, and Letters,* 4 vols., ed. Sonia Orwell and Ian Angus (New York: Harcourt Brace Jovanovich, 1968), vol. 4, p. 431.

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theorist and archivist Felipe Pedrell—the father of Spanish musicology—began issuing them, although even for Pedrell this field constituted a side-interest, and he devoted more time and energy to editing Tomás Luis de Victoria's choral works. Pedrell's efforts made little impact on other lands; and the same can be said of the work done by another Spaniard thirty-two years Pedrell's junior, namely Luis Villalba Muñoz, who in 1914 issued an anthology of twenty-three Spanish Baroque organ compositions.[2]

Outside the Iberian Peninsula, the first distinguished *player* to take the early Spanish organ literature seriously was Joseph Bonnet, the French-born, U.S.-domiciled recitalist who died in 1944 while visiting Quebec. Bonnet included various ancient Spanish pieces in the sixth and last volume (dating from 1940) of his published collection *Historical Organ Recitals*. At a more scholarly level, before, during, and after World War II, Willi Apel[3] and the Anglo-Portuguese musicologist Macario Santiago Kastner[4] both played indispensable roles in making lots of the organ repertoire available. But during the 1930s, the wholesale destruction of Spanish churches—not to mention destruction of these churches' occupants, including eleven bishops and no fewer than sixteen thousand priests[5]—took a severe toll on organ manuscript sources and on actual organs, as well as on human life and on architectural heritage.

A systematic attempt to explore the field on sound recordings had to wait till 1957, with the pioneering labors of E. Power Biggs, who actually performed in various Spanish and Portuguese cathedrals. He returned to the Iberian Peninsula a decade later to make further recordings, this time in stereo, and much more impressive in aural terms.[6] Even now, it is extremely rare for Australian organists to include any Spanish works in their recital programs. I myself have included a few of them, when playing in public, but hardly any other Australians have. So intimately tied is Spanish organ music to its original instruments, that on other countries' instruments it invariably suffers much more than, say, Buxtehude's and Bach's organ masterpieces do. Still, something of its idiosyncratic nature and contrapuntal artifice can be conveyed by other methods.

Naturally, any attempt to summarize two hundred years of any musical idiom within the space of one overview is going to be inadequate. There is much that I have needed to omit from what follows, and much else that (while not actually omitted) has inevitably been slighted. In my defense, I am forced to cite the American historian Barbara Tuchman who, at the start of a

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[2]Luis Villalba Muñoz, ed., *Antología de Organistas Clásicos Siglos XVI–XVII*, 2nd ed. (Madrid: Unión Musical Española, 1971).

[3]Willi Apel, "Neapolitan Links between Cabezón and Frescobaldi," *Musical Quarterly,* 24 (1938), 419–437; Willi Apel, *Spanish Organ Masters After Antonio de Cabezón,* Corpus of Early Keyboard Music, 14 (Rome: American Institute of Musicology, 1971); Joseph Jimenez, *Collected Organ Compositions*, ed. Willi Apel, Corpus of Early Keyboard Music, 31 (Rome: American Institute of Musicology, 1975).

[4]Macario Santiago Kastner, *Contribución al estudio de la música española y portuguesa* (Lisbon: Editorial Ática, 1941).

[5]Warren Carroll, *The Last Crusade: Spain 1936* (Front Royal, Virginia: Christendom Press, 1996), p. 3.

[6]*Organ Music of Spain and Portugal* (1957) appeared on Columbia LP KL5167; *Historic Organs of Spain* (1967) on Columbia LP MS 7109. Both have been transferred to non-commercial CDs (the latter in a coupling with Italian pieces) by the Haydn House organization of Dennis, Massachusetts.

similarly short lecture, said: "Since life is only fun when you attempt something a little beyond your reach, I will proceed with the assignment."[7]

Let us tersely set the scene, in terms of Spain's general history at the time. It was the period of Spain's greatest power in the world.

BRIEF TIMELINE OF SPAIN'S HISTORY, 1492–1700

1492—Completion of Ferdinand and Isabella's Reconquista against the Moorish kingdoms

1500–1550—Establishment of Spanish control over Central and most of South America; establishment of Portuguese control over Brazil

1516–1556—Habsburg family rule begins: government by Charles V, King of Spain and Holy Roman Emperor

1556–1598—Government by Charles's son Philip II, King of Spain

1580—Spain annexes Portugal and its empire; retains these for sixty years

1600–1700—Decline of Spain's influence in Europe; end of Habsburg rule over Spain (1700)

From the early 1500s to the early 1600s, Spain experienced what has been widely called *El Siglo de Oro*, the "Golden Century." This was, after all, the age of Cervantes, St. Teresa of Avila, St. John of the Cross, and Lope de Vega in literature; of El Greco, Velásquez, and Zurbarán in painting. The age (if one may dare to sum up an entire *Zeitgeist* in a single sentence) combined maximum dignity with maximum outspokenness: an explosive combination. When Charles V first arrived in Spain from his native Flanders, a peasant—horrified by the sovereign's great sagging jaw—called out to him: "Your Majesty, shut your mouth; the flies of this country are very insolent."[8]

So hyper-religious a society as Spain's was almost bound to cultivate the organ in a big way. A church in the Catalan town of Tona possessed an organ as early as 888 A.D.[9] Nevertheless, for all practical purposes, surviving Spanish music for organ is a post-1492 affair. Charles V enjoyed hearing the instrument, and his son Philip II found it indispensable for his domestic life.

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[7]Barbara Tuchman, *Practicing History* (New York City: Ballantine Books, 1981), p. 276.

[8]John Langdon-Davies, *Carlos: The King Who Would Not Die* (New York City: Prentice-Hall, 1962), p. 21.

[9]Ann Livermore, *A Short History of Spanish Music* (London: Duckworth, 1972), p. 61. The most comprehensive and up-to-date English-language guide to early treatment of the organ is Peter Williams, *The King of Instruments: How Churches Came to Have Organs* (London: SPCK, 1993); in early centuries church organs remained small enough to be moved around; the first recorded permanent installation of a specific organ for a specific ecclesiastical building did not occur till 1361, at Halberstadt Cathedral in central Germany.


OBRAS DEMVSI
CAPARA TECLA ARPAY
vihuela, de Antonio de Cabeçon, Muſico de
la camara y capilla del Rey Don Phi-
lippe nueſtro Señor.
COMPILADAS Y PVESTAS EN CIFRA POR HERNANDO
DIRIGIDAS A LA S. C. R. M. DEL REY DON
CON PRIVILEGIO

Figure 1:
The posthumous (1578) collection of Cabezón's keyboard music

When Philip moved into the Escorial Palace (which he himself commissioned), he insisted on it having no fewer than eight organs. Four of these were large, the other four being small enough for transporting, if necessary, from room to room.[10] One of these smaller instruments he had inherited from his father. For all but the very earliest years of his reign, he "had two sections to his chapel, the Flemish and the Spanish."[11] This arrangement persisted despite his inability to speak the Flemish language,[12] a failing which painfully contrasted with Charles V's multilingual competence (although, sadly, Charles's alleged epigram "I speak Italian to women, French to men, Spanish to God, and German to my horse" turns out to be apocryphal).

Not only did King Philip have his own instruments; he had his own player of them. This player was one of the finest composers Spain has ever produced: Antonio de Cabezón. Like so many organists from the Middle Ages to the twentieth century, Cabezón (born in 1510) spent most of his life blind. That handicap did not stop him from getting married, fathering five children, and serving as domestic musician to King Philip, having previously served Philip's mother Isabella of Portugal. When Philip went to England in 1554 and married his second wife, Queen Mary Tudor, his entourage included Cabezón. It has been conjectured that during this English visit Cabezón met various local composers. If any direct transmission of influence (rather than mere accidental stylistic resemblances) happened,[13] it would have been more likely to do so during the mid-1550s than later, when England and Spain were often enough at war: more frequently cold war than hot war, but war nonetheless.

Cabezón's output proves impressive in quantity as well as in quality. Well over a hundred organ pieces by him appeared in print, some during his lifetime, the bulk of them in 1578, a dozen years after his death. The 1578 collection was edited by the composer's son Hernando. Most of his works were intended specifically for church use, and in many cases they derive from plainchant melodies, according to whichever such melodies are required on particular days of the Catholic calendar.[14] Nonetheless, Cabezón's chief claim on posterity's gratitude

[10]Ibid., 86.

[11]Henry Kamen, *Philip of Spain* (New Haven: Yale University Press, 1997), p. 77.

[12]Ibid., 220–221.

[13]Macario Santiago Kastner, "Parallels and Discrepancies between English and Spanish Keyboard Music of the Sixteenth and Seventeenth Centuries," *Anuario Musical,* 7 (1952), 77–115.

[14]NB: plainchant is not always Gregorian chant; the Spanish rite—even after the Council of Trent—retained certain ancient Mozarabic themes, such as the one for the words *Pange lingua*, this tune being wholly different from the celebrated Gregorian theme to the same text.

is as one of the very earliest composers of variations, or, to use the Spanish term, *diferencias*. For these, he generally employed folk melodies well known at the time. The most frequently performed today of his *diferencias* is the set which he wrote on the theme *El Canto del Caballero* ("The Song of the Knight").

Willi Apel compared Cabezón's "visionary power" (his phrase) to Bach's genius.[15] This comparison is not as far-fetched as it might seem. Both composers, in their art, naturally inhabited mystical realms. Both were superb organists. Both were consolidators rather than revolutionaries. Both thought instinctively in terms of rich counterpoint, a fact which in Cabezón's case renders problematic the all-too-common playing of his organ output on the harpsichord. Cabezón's great fondness for sustained notes, usually in the left hand, is another factor that impedes harpsichord performance. It is true that Cabezón's publishers did sanction such performance, and even sanctioned renditions on the harp (*arpa*). The Spanish word *tecla,* like *Klavier* in German, can be applied to any keyboard instrument. Then again, Beethoven's earlier piano sonatas—including, of all things, the *Moonlight Sonata*—were likewise described on their printed title-pages as being viable for the harpsichord, which was as ridiculous then as it is now, yet which was still felt to be mandatory, given the sheer number of harpsichordists remaining in Central Europe until about 1800. In any event, no direct linkage between Cabezón and Bach existed; Bach never knew a single example of Cabezón's organ music. The organ works which Bach did know were those of the Italian and French schools, as well as, of course, that North German organ tradition which was bone of Bach's bone and flesh of his flesh.

As for other organist-composers of Cabezón's generation, two of them must be mentioned even in a survey as concise as this one: Francisco de Salinas (1513–1590) and Tomás de Santa Maria (1515?–1570). Salinas—another blind musician—produced several organ compositions, all of which, alas, have been missing for centuries. He is more often remembered for his theoretical treatise of 1577, called *De musica libri septem,* which provides mathematically precise descriptions of various mean-tone temperaments. In addition, Salinas achieved the rare feat for an organist of having a poem written about him. The poem (*Ode to Francisco Salinas*) was the work of his friend Luis de León, and is said to be among the greatest Spanish verses of the Renaissance. Here is a translation of its concluding stanzas:

> O blessed swoon! O life-bestowing death! O sweet oblivion! Would that I could linger in your bliss and never be restored to this lower, viler sense. Glory of Apollo's sacred choir, I call you to this rapture, friends I love above all treasure, for all the rest is but sad plaint. O let your strains ring always in my ears, Salinas, by which my senses wake to heavenly good while to all else they stay asleep.[16]

[15]Willi Apel, *The History of Keyboard Music to 1700,* tr. Hans Tischler (Bloomington: Indiana University Press, (1972), p. 194.

[16]Luis de León, *Ode to Francisco Salinas*, tr. Michael Smith (Dublin: New Writers' Press, 1987).

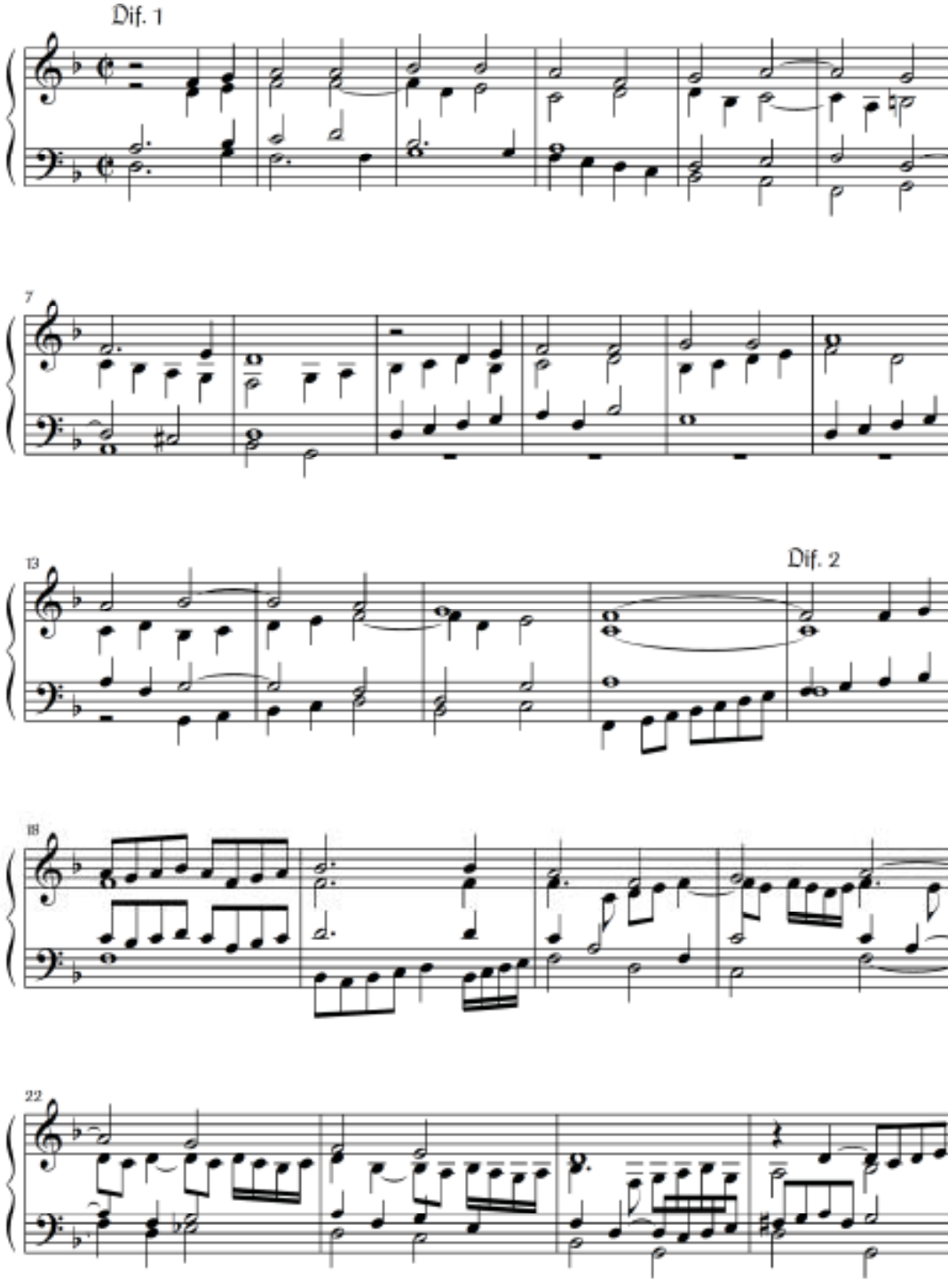

Figure 2: Excerpt from Cabezón's *Diferencias sobre* "*El Canto del Caballero*"

Luis de León didn't really do understatement.

Santa Maria, a Dominican friar, was more successful than Salinas in getting his own music preserved for later ages. His textbook of 1565, *Arte de tañer fantasía*, is a convenient source for organ pieces: mostly his own, and mostly simple in their harmonies. This simplicity can be, and should be, compensated for by the use of ornaments—*glosas*, to use the Spanish term—on which Santa Maria expounds in great detail. Actually, Santa Maria is rare among Spaniards of the "Golden Century" in his wholesale willingness to ornament organ writing, and in his advocacy of rhythmic distortions undertaken to expressive ends. The general attitude of his countrymen was that *glosas* should be used sparingly, and that (as with Bach almost two hundred years later) quite enough embellishment had already been built into the melodic lines, without performers needing to extemporize more of it.[17] Clearly Spaniards aimed at an asceticism very different from the hyper-ornamental style—trills, grace-notes, and rhythmic *inégalités* piled on like decorations on a department-store Christmas tree—cultivated afterwards by François Couperin, by his uncle Louis Couperin, and by other French baroque composers for the organ, such as Nicolas Lebègue, André Raison, Guillaume Nivers, Gilles Jullien, and Louis-Nicolas Clérambault.

By the time Salinas died in 1590, the Spanish organ (variants from region to region notwithstanding) had been so completely standardized as to be unlike any other in Europe, with the partial exception of the Portuguese organ. It benefited from one cultural factor above all: Spain's thoroughgoing aversion (greater even than England's) for manual work and for the tradesman. Probably the chief Spanish secular role-model was the *hidalgo*—called in Portugal the *fidalgo*—running up huge debts, but exempt from taxation and conscription alike, while refusing to get his hands dirty with the tedious process of earning a living. (Don Quixote is the archetype of the *hidalgo*.) This was not an environment in which an Oprah or a Donald Trump could flourish, or even be tolerated. One of the few socially acceptable methods of conspicuous consumption in pre-modern Spain was the endowment of churches. Those without money to endow an entire church could always endow a specific organ inside that church.

Predictably in view of this, many a Spanish organ in the late sixteenth and early seventeenth centuries *looked* impressive, quite apart from the opulence of its sound. Here are two spectacular instances: the organ of Toledo Cathedral, and—on the right—that of Lisbon Cathedral, Lisbon having been (as the timeline indicated earlier) part of Spanish territory between 1580 and 1640.

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[17]Macario Santiago Kastner, *The Interpretation of Sixteenth- and Seventeenth-Century Iberian Keyboard Music* (Stuyvesant, New York: Pendragon Press, 1987), pp. 33–34. Kastner proceeds to complain: "Exaggeration is common today; many are they who feign to be purists and profound connoisseurs of styles and traditions, and yet who simultaneously ornament all and everything indiscriminately. One can see and hear today whole *tientos* of Cabezón and contemporary composers, in which the originals are totally disfigured and unrecognisable through the thick veil of embellishments. . . . The national characteristics of a people can never be ignored. Compare the English modes of dressing with the Spanish in the sixteenth century and first half of the seventeenth century. The latter were remarkably more sober than the former." (pp. 35, 40–41)

Figure 3: Cathedral Organ in Toledo

Figure 4: Cathedral Organ in Lisbon

Notice one feature of both instruments (well, it would be hard *not* to notice it): all the extra pipes which jut out from, and at right angles to, the main console. These extra pipes were to transmit the spine-tingling sound of the royal trumpet stops: in Spanish, *trompetas reales*. Many a reference work maintains that these *trompetas reales* did not become a crucial feature of the Iberian Peninsula's organs till the mid-seventeenth century. I must admit to doubting the exactitude of this assertion; the sheer number of trumpet-like figurations cropping up in earlier Spanish organ pieces suggests (even if it cannot be proven) that composers already had in mind something like the *trompetas reales* registrations so conspicuous later. The best instance I know of such figurations occurs in an extended piece of approximately two hundred measures—and taking around eight minutes to perform—called *Ensalada*, by Sebastian Aguilera de Heredia of Zaragoza Cathedral, published in 1618. This *Ensalada* has been recorded several times, and I defy anyone to hear it (or to see its sheet music) without thinking of brass fanfares in Aguilera's right hand passagework around halfway through.

Despite the awe-inspiring exteriors of Toledo's and Lisbon's cathedral organs, they did not possess vast choices of stops, nor did organs elsewhere in Spain. They did not even possess numerous manuals. Surprisingly often, their builders made do with a single manual; but they employed a device which enabled one manual to carry out the work of two. They called this

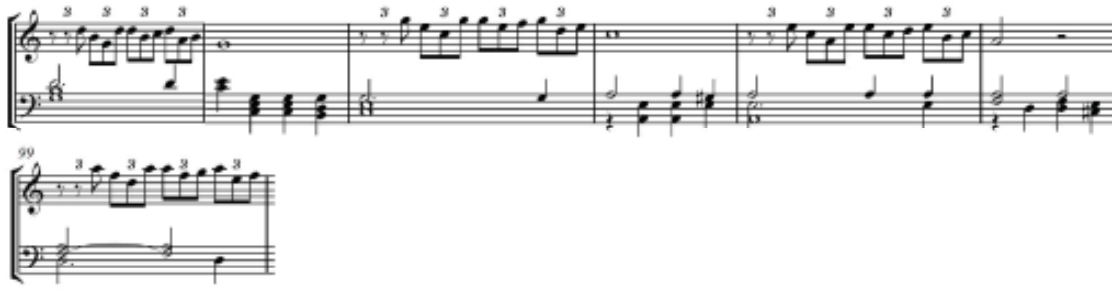

Figure 5: Measures 93–99 of *Ensalada* by Sebastian Aguilera de Heredia

device the *medio registro*, and its invention is credited[18] to Bernardo de Clavijo and Francisco Pareza, both highly regarded organist-composers who emerged in the 1580s. Cabezón, therefore, knew nothing of it.

The *medio registro* mechanism split the manual into two halves (usually at Middle C), so that the upper half of the manual could employ a totally different tone-color from the lower half. If a composer used the phrase *medio registro de alto*, it meant that the upper half's tone-color was the more piercing, and thus the better suited for a solo melody. Whereas if he used the phrase *medio registro de bajo*, it meant that he wanted to emphasize the lower half of the manual instead. Divided registers for the one manual were included on a few instruments in England and the Low Countries, but nowhere to anything like Spain's level of usage. *Medio registro* writing remained so predominantly a Spanish phenomenon that even the Portuguese, during the six decades of Spanish rule, seldom took to it. (In both Spain and Portugal, changes of organ stops *within* a composition were too cumbersome to be attempted.)

As for pedal-boards, many Spanish instruments lacked them altogether, as did many Portuguese instruments. At best, a pedal-board would amount to no more than an octave, convenient for sounding the occasional drone and for reinforcing the occasional cadence point, but not for much else. Oxford professor James Dalton described the matter thus: "One look at an old Spanish pedal-board is enough to eliminate any question of an elaborate independent part!"[19] Dalton might have added that elaborate independent pedal parts at the time—and for long afterward—were largely the province of German-speaking lands, and by no means all of those.

Another point worth stressing is the element of apartness which typified the Spanish organist's function at this period. To quote James Dalton again: "It is conspicuous that composers of vocal music (e.g. [Cristóbal de] Morales, [Francisco] Guerrero, [Rodrigo] Ceballos,

[18]Apel, *Keyboard Music,* 510–511.

[19]James Dalton, "Iberian Organ Music Before 1700," in *The Cambridge Companion to the Organ,* ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1998), p. 166.

Victoria) and those for organ described here are almost mutually exclusive."[20] The custom conventional in Protestant England ever since Elizabethan times, that of combining the role of church organist with the role of church choirmaster, had a markedly smaller appeal in Catholic Spain. Yet the organist's separation from his surroundings must not be exaggerated. Catholic Spain did not consider its organists to be primarily soloists, let alone soloists with the charisma and star-quality that Frescobaldi revealed in Rome. The Spanish organist aimed to enhance the liturgy, not to dominate it.

At times, his playing would support the choir during Mass. Many readers, like myself, probably first heard Victoria's Mass settings through the totally unaccompanied performances (they strike me in retrospect as being rather bloodless and demure performances) which King's College Choir, Cambridge, recorded in the 1960s. What has since emerged, thanks partly to the discoveries of musicologists like Robert M. Stevenson, is that *a cappella* singing constituted merely one option for Victoria and his contemporaries. This same repertory could be supplied with an organ doubling the choral line—or even, as with the sacred music collection which Victoria published in 1600, filling in for missing choral lines[21]—now and then. On really great occasions, such as the day of a cathedral's particular saint (or a royal visit), a phalanx of wind instruments would also be used.[22] The memorial, in Seville Cathedral, to Guerrero (who died in 1599) refers to the liturgical use there of "shawms, cornet[ti], sackbuts, bassoons and recorders."[23]

Spanish organ solos were generally printed in conventional notation, not with the tablature for which German and Polish organists—or, indeed, Spanish composers for the vihuela and other plucked instruments—had such a taste. Also, these solos were mainly suited to ecclesiastical ceremonies, even when they did not have a foundation in plainchant themes. The notion of the organ being used for *dance* repertoire found little approval among Spaniards, though it remained commonplace in Central Europe, and had a considerable following even in Italy's southern regions, which Spain then governed through a viceroy. Spain's most specifically keyboard-based genre, known as the *tiento* (*tento* in Portugal), usually tended in the sixteenth century to resemble polyphonic vocal music with the words left out. Only during the early seventeenth century did it acquire some of those virtuosic display elements which, to Frescobaldi, were habitual. But when those elements did occur, the result could be strikingly unorthodox.

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[20]Ibid., 164.

[21]Noel O'Regan, "What Can the Organ *Partitura* to Tomás Luis de Victoria's *Missae, Magnificat, Motecta, Psalmi et alia quam plurima* of 1600 Tell Us About Performance Practice?" *Performance Practice Review,* 14 (2009), 1–14.

[22]More modest occasions would still be regularly enriched by one wind instrument: a large shawm, known as the *bajón*—this word has the same origin as our own language's term "bassoon"—reinforcing the bass singers' parts. Its mournful tones can be heard on a CD of Victoria's 1605 *Requiem* (Gabrieli Consort and Players, conducted by Paul McCreesh; Archiv Produktion 447095, 1995).

[23]Livermore, *History*, 46.

A specimen of such unorthodoxy is Tiento No. 34 by Francisco Correa de Arauxo, who died in 1654, aged seventy, after an eventful career spent mostly at Seville Cathedral, punctuated by repeated lawsuits and imprisonment deriving from his quarrelsome nature. Correa—as he is usually known—deserves notice because of his sole published work: a 1626 collection of sixty-nine organ pieces generally referred to as *Facultad Organica* (the full name of this collection being *Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad Organica).* Every so often Correa relishes the possibilities of dissonance; he will include acerbic little discords consisting of notes with the same name but a semitone apart: G and G-sharp, for example, sounding simultaneously. The prevalence of unequal temperament in Correa's Spain increases the force of these discords. He also exhibits a greater penchant for ornaments than any of his countrymen since Santa Maria had done. But the most remarkable aspect of the Tiento No. 34 is the asymmetrical time-signature near the end. After flowing along conventionally in duple time, the meter suddenly switches to 7/8 time, as if Correa had decided to prefigure Bartók, before it reverts to duple time in the final phrases.

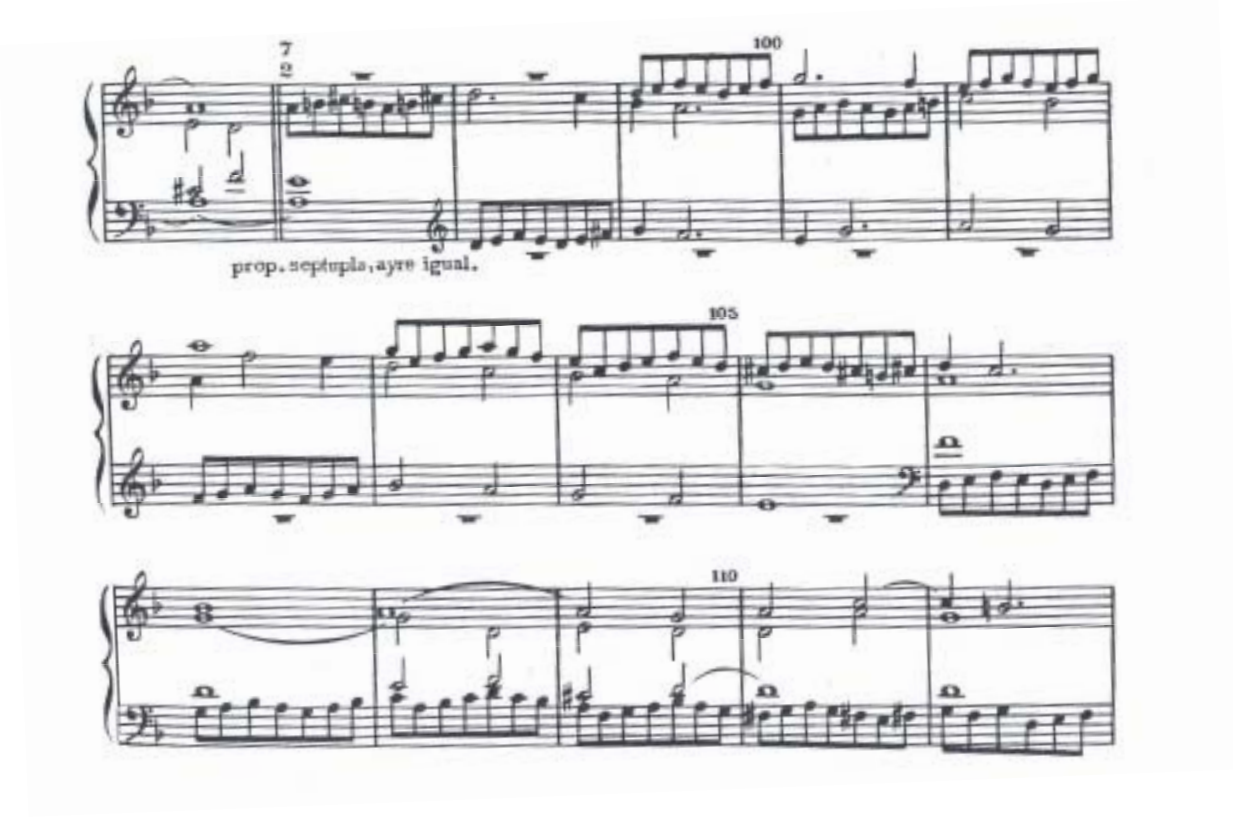

Figure 6: Excerpt from Tiento No. 34 by Francisco Correa de Arauxo

From slightly earlier (the year 1620) comes another and still bigger Iberian organ publication: *Flores de musica pera o instrumento de tecla y harpa,* referred to for short as *Flores de musica*, by Manuel Rodrigues Coelho (1555?–1635), a generation Correa's senior. Published in Lisbon, dedicated by permission to Philip II's short-lived son and successor Philip III—at whose court Coelho served as organist—*Flores de musica* contains no fewer than 139 items, 101 of which are designed for specific portions of the Mass, though there are also twenty-four *tientos* not so designed. Kastner credits Coelho with having obtained "knowledge of the characteristics of the English virginalists' music, and that of the Netherlandish organists—a knowledge lacking on the part of his Spanish contemporaries."[24] Overall, Coelho's style is more relaxed than that of Correa (who knew Coelho's output and referred to it): more conservative, less dramatic, and much less inclined to dissonance. In other words, more Portuguese, and less Spanish. It comes closer to the old-fashioned, polyphonic style of earlier Portuguese keyboard musicians like António Carreira (1530?–1597) than to anything which had appeared in Spain since Cabezón.

Meanwhile, the organ was attracting younger Spanish artists. Pablo Bruna, born in 1611 at Daroca near Zaragoza, is yet another important figure in the pantheon of blind organist-composers. Bruna lost his sight during childhood after a bout of smallpox—being afterwards referred to as *el ciego de Daroca*, "The blind man of Daroca"—but he achieved considerable fame and respect, despite his handicap. For forty-three years he acted as organist at his native town's Santa Maria la Mayor church. He died shortly after his sixty-eighth birthday. Thirty-three of his organ works survive, the bulk of these being *tientos*. He showed a particular partiality for *medio registro* writing, such as can clearly be detected in this *Tiento de Medio Registro de Bajo*. Observe the contrast between the skittishness of the left hand's music—exploiting the soloistic timbre to the full—versus the right hand's emphasis on sustained and repeated chords.

Whereas Bruna's reputation did not long survive his demise, that of the younger and more flamboyant organist-composer Juan Bautista José Cabanilles (1644–1712) was lovingly fostered by pupils' efforts. Cabanilles spent thirty-eight years as Valencia Cathedral's organist, though initially (1665–1668) the authorities waived the requirement that this job be given to a priest; only in 1668 did he enter holy orders. Nearly all his music was intended for his own instrument, although the list of his compositions does include eight vocal works, all sacred. Stylistically Cabanilles echoes Correa in his sense of drama, and his attachment to flavorful dissonances.

Nowhere is the former element more obvious than in his *Batalla Imperial,* one of several dozen pieces which take their harmonic cues and their basic structure from Clément Janequin's much-loved early-sixteenth-century song: *La Bataille de Marignan*. Providing instrumental arrangements for this song became something of an obsession with composers over the next hundred years: Andrea Gabrieli supplied one such arrangement; the Antwerp-based publisher-composer Tylman Susato supplied another; Germany's Samuel Scheidt supplied a third; José (occasionally spelled "Joseph") Jimenez (1601–1672), an older Spanish contemporary of

[24]Kastner, *Interpretation,* 71.

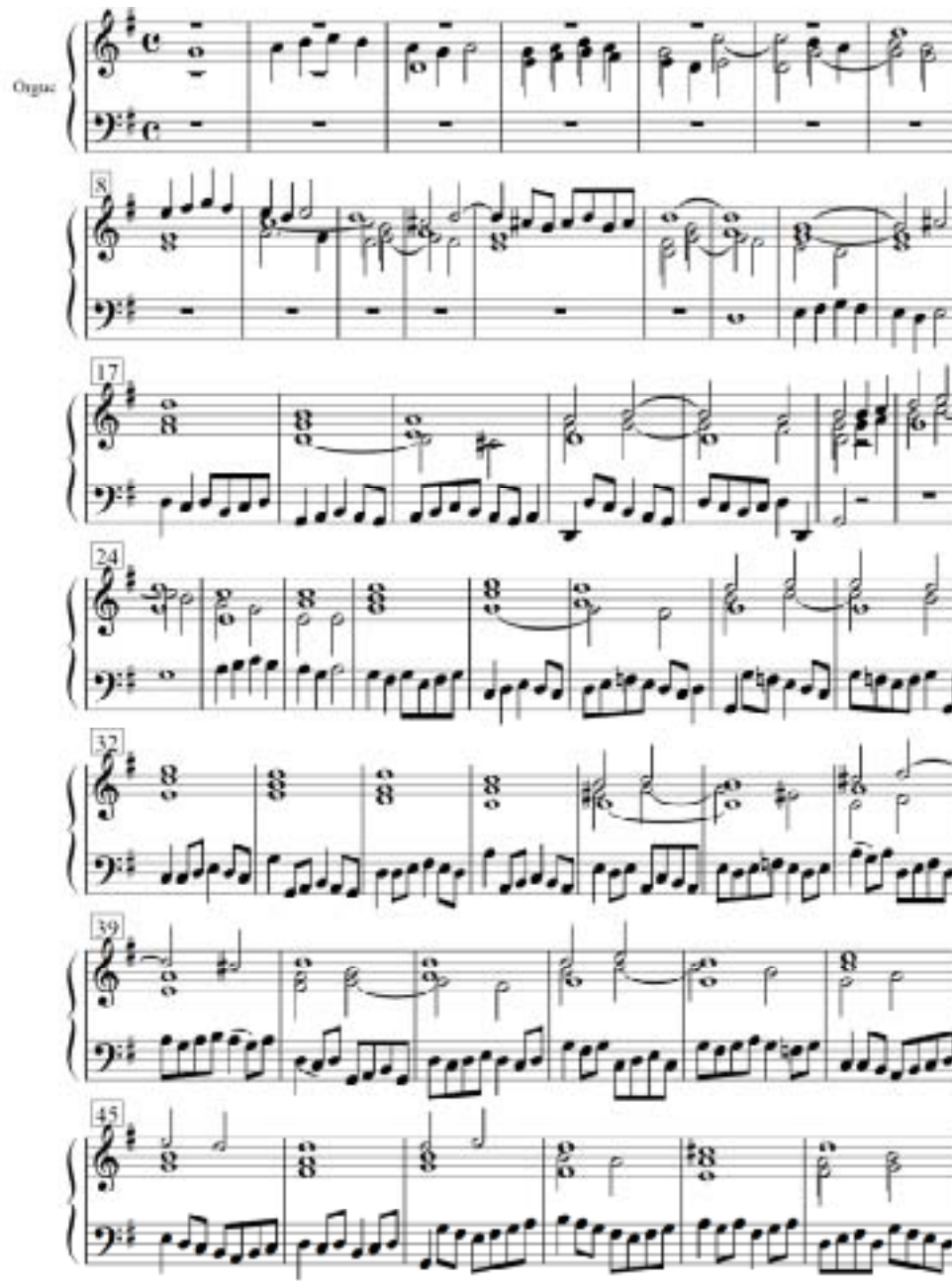

Figure 7: Excerpt from *Tiento de Medio Registro de Bajo* by Pablo Bruna

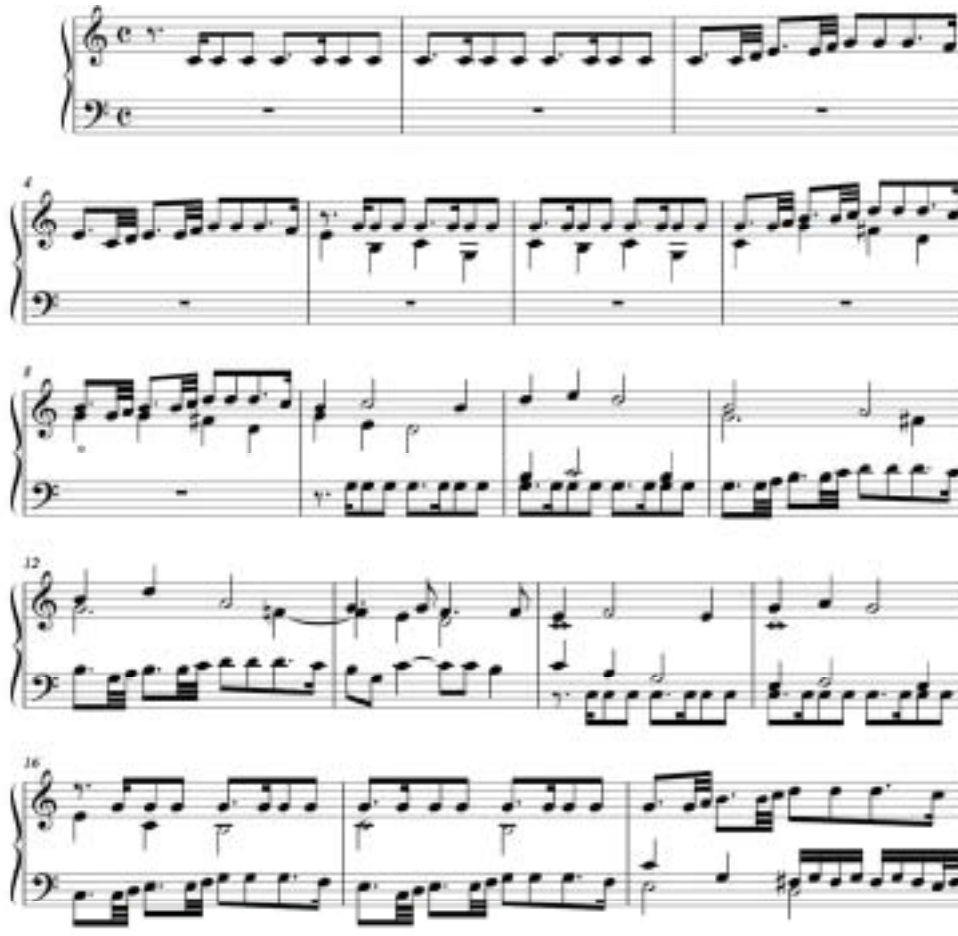

Figure 8: Excerpt from *Batalla Imperial* by Juan Bautista José Cabanilles

Bruna, supplied a fourth; Diogo de Conceicão, active in Portugal during the late seventeenth century, supplied a fifth. But none surpassed Cabanilles for swashbuckling memorability, as can be heard in the powerhouse recording by E. Power Biggs, which exploits the tonal and acoustic splendors of Toledo Cathedral's organ, and which tears through the music much faster than most other players of it presume to do, yet which ensures that details are clear.

When Cabanilles died in 1712, the loftiest age of Iberian organ music died with him. A Franciscan friar, Antonio Martín y Coll, published no fewer than five volumes of keyboard music, mostly by other hands, concluding in 1734; the organ compositions which he himself contributed to the fifth volume are considerably less dignified, more influenced by Italian operatic norms, than might be hoped. Apel calls Martín y Coll's feebler pieces "trivial concoctions of the cheapest kind":[25] a harsh appraisal, but hardly an inaccurate one.

[25]Apel, *Keyboard Music,* 780.

It is not quite fair to write off post-1700 Iberian organ music entirely. One usually overlooked fact about Scarlatti's 555 sonatas, all written during his tenure at the Spanish court, is that a few of them—notably Nos. 287 and 288 in the Ralph Kirkpatrick catalogue of that composer's oeuvre—were intended for organ.[26] And Antonio Soler, the most gifted of Scarlatti's Spanish successors, added usefully to the instrument's repertoire with his six concertos for two organs (though these concertos can also be performed on two harpsichords), and with his much-loved solo miniature *The Emperor's Fanfare,* a party-piece for, among other organists, Michael Murray and the late, sadly missed Carlo Curley. Overall, however, the eighteenth century fails to match the sixteenth and seventeenth centuries' attainments in the Iberian organ field. Nevertheless, I should like to conclude with the hope that, in the foregoing, I have been able to give—however hastily—an indication of what those attainments are; have been able to whet a few appetites; and have been able to broaden a few recitalists' expectations regarding suitable concert material.

[26]Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1953), p. 185.

COMMENTARY

Homily on Gaudete Sunday at Sacred Heart-St. Louis in Gervais, Oregon

By Fr. Eric Andersen

Gaudete in Domino semper! Rejoice in the Lord always! I say it again, rejoice!

St. Paul exhorts us in these words and these words greet us in the beginning of this Mass. We call this day "Gaudete Sunday" based upon the opening words of the entrance chant. We have been wearing violet, or purple during Advent as a reminder of the ancient penitential season in the church. Violet is the color of the night sky at this darkest time of the year. The darkness rules the day in these last days of the year. But just before the dawn, the sky lightens with the color of rose and it is a sign of hope for those who dwell in darkness and the shadow of death. Rose is the color of this Sunday as a reminder that the dawn from on high shall break upon us at Christmas. You may recall that for weeks we have reflected on the second coming of Christ, on the Last Judgment, then on God's promise of deliverance. Now the color rose in our vestments is a sign of joy and hope that the time is almost here. From here on out, the readings in the liturgy become more and more filled with lightness and hope and joy. Therefore, Praise O daughter Zion. Sing joyfully, Israel. *Iubilate, Israel!*

Sing Joyfully. There is a reason why music is such an important part of Advent and Christmas. Music expresses something deep in the soul. And music projects that expression of the soul far more powerfully than merely speaking. For instance, I can say to you, "rejoice in the Lord always!" or I can exhort you in song: *Gaudete in Domino semper: iterum dico, gaudete. . . .* In antiquity, it was unheard of that one would read sacred texts such as the scriptures or liturgical texts. These texts deserved to be elevated above common speech. They were too sacred to be spoken out loud so they were either whispered or chanted. Jewish rabbis were taught to chant the scriptures. The early church did the same. The psalms of the Divine Office and the Mass and the gospel were all chanted according to ancient tones that had been handed down, first from the synagogue, then from the apostles who went out to all nations. Singing is a form of rejoicing. And so St. Paul says "gaudete!" Rejoice.

Another word that the church has used historically for this is *iubilate*. The word *iubilate* appears in the first reading. *Iubilate*, Israel. St. Augustine writes about this word, *iubilate*. It is the root of the word, jubilation. Augustine uses the word jubilus to describe an expression of

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the Holy Spirit: "a man bursts forth in a certain voice of exultation without words . . . because [he] is filled with too much joy, he cannot explain in words what it is in which he delights." St. Augustine is referring here to speaking in tongues. Those of you who are involved with the charismatic movement in the church may have the gift of tongues, or maybe you have heard someone speaking in tongues. You know that this is a gift from God that does not belong to the individual but to the church. In the most ancient days of the church, the gift of tongues was manifested and employed in the sacred liturgy through music. This particular type of music is called "melisma."

Melismatic refers to a style of music in which the words are sung to God so that he hears the praise, but those who are listening do not necessarily discern the words being sung. The words are important in that they are sung to God, but the words are not the point of the music for those listening. This melismatic jubilus is normally sung in the Alleluia. But let me clarify this statement. The Alleluia of which I speak is not the same as that which we normally sing here at Mass. The Alleluia I refer to is not in our missalettes. When I refer to the Alleluia, I am referring to the church's *official* music for the Mass which comes to us from Rome. The official music is, more and more frequently now, sung at the Pope's Masses. It is called Gregorian chant. There are different categories of Gregorian chant. There is the type we sing such as the Kyrie Eleison in Greek, or the Sanctus or Agnus Dei in Latin. Those are simple chants that anyone can sing.

Melismatic chant is an art, a gift, and a discipline.

But there is another category of chant that is little known and it is called melismatic. Most of you have probably never heard a melisma before. We normally do not hear melismatic chants sung at Mass because they are an art form that takes a lot of practice, a lot of prayer, and a great sensitivity on the part of the cantor. This is what it sounds like: [priest sings the Alleluia as an example from the *Graduale Romanum*]. The congregation is not meant to sing along because this melisma is an expression of the Holy Spirit filling the room for us as a preparation for us to hear the proclamation of the gospel. Those who listen must allow the Holy Spirit to speak to their souls without worrying about the few words that are the conduit for this holy utterance. The Holy Spirit gives the gift of understanding. This is the jubilus of which St. Augustine writes.

Melismatic chant is truly the Holy Spirit speaking in tongues through the ancient church. It is an art, a gift, and a discipline that has been given by God and cultivated and handed down from generation to generation. It was done for centuries without music being written down. Every ancient culture has a version of it. All twenty-four liturgical rites within the Catholic Church have their own versions of this type of chant.

So the church has passed down to us an ancient memory of those apostolic utterances of the Holy Spirit. We can compare this to iconography. Iconography is not painting. An icon is not painted. It is written. It is not art, but rather a window into heaven. Those who write an icon are not writing it. They are praying and allowing the Holy Spirit to guide their hands. If

they paint it, then it is not an icon. So it is with melismatic chant. Those who sing it are not singing it. They are chanting it. If they sing it, it is not a prayer. If they sing it, it is not speaking in tongues. But if they truly chant it, then they are speaking in tongues. When this happens they are emptying themselves and allowing themselves to be instruments through which the Holy Spirit utters. How humble that is! It draws no attention to the one who chants. The cantor disappears and the melisma draws attention only to the creator of music who is God. As we are preparing for Christmas we are meditating on the mystery of the Incarnation. The Incarnation is the gift of the spirit entering into the flesh. We see this in the sacrament of the Holy Eucharist. The Holy Spirit enters into the flesh of a piece of bread. Through the spiritual food, we receive the Body and Blood of Christ, our spiritual food and our spiritual drink. We can say that the Holy Spirit also incarnates through one who sings the words of the Holy Spirit, uttering the melisma of the church's music.

This is different from singing hymns or singing good Christian music. It is important that we sing hymns and good Christian music in our daily lives. Singing good and holy music reminds us of holy things, and it lifts our hearts and minds to holy things, but it is not the same as the jubilus or "speaking in tongues" that happens in melismatic chant. There are young people here in this parish who will be called upon by God to give their lives for this divine art. You know who you are. If God has given you the gift of music, offer yourself to him so that you may be an instrument of the Holy Spirit through the singing of Gregorian chant. God will demand much from you in prayer, humility, and discipline, and you will be a sign of contradiction in a world that rejects that which is sacred. But for you it will be a window to heaven through which you have communion with the angels in the heavenly choirs who sing before the throne of God. As we prepare for Christmas, gazing upon the rose color of the winter sky before the dawn, let us be mindful of the angels who are preparing to sing the Gloria in Excelsis when dawn breaks on Christmas Day. Let us join our hearts and minds and voices with all of creation in adoration of the Christ Child on that great day.

It is important to sing hymns and Christian music in our daily lives.

The Vatican Intervenes: No More Tropes in the Agnus Dei

By Jeffrey Tucker

The Vatican has intervened in the guidelines for Catholic liturgical music in the U.S. It has sent messages to U.S. publishers that it objects to extending the official text of the Agnus Dei by adding additional text. The practice is called "troping" but that's using a rather high-minded and deeply historical term for what is actually just pop-music riffing. Further, the Congregation for Divine Worship has asked the USCCB for a change in its musical guidelines to reflect this.

As the blog "Gotta Sing" reports, one publisher received the following note:

> In response to a request from the Congregation for Divine Worship and the Discipline of the Sacraments, the USCCB Administrative Committee adopted a change on September 12, 2012 to the U.S. Bishops' 2007 guidelines on liturgical music, *Sing to the Lord: Music in Divine Worship*. Number 188 of the document has been altered to remove any further permission for the use of Christological tropes or other adaptations to the text of the Agnus Dei (Lamb of God).

This is a good development. Too little, too late, but still good. *Sing to the Lord* is vastly better than the barely-Catholic predecessor document called *Music in Catholic Worship* that had sent two generations of musicians off course (*Music in Catholic Worship*, for example, said that music of the past is not a good model of music for the future).

Still, the new document has problems, such as claiming that the style of music used at liturgy is not a relevant consideration, as well as open contradiction of official documents that the Agnus Dei cannot be troped.

In many ways, this issue should be a non-issue. It is pretty well established that when you are singing the liturgical text . . . you should sing the liturgical text. Otherwise you are just inventing stuff on your own. Why would anyone think that musicians can do such things? Well, there is a very long precedent for doing so. That's what's going on in your parish every week, most likely, unless you have a choir director who knows what's what.

And yet, one wonders if this intervention will make any difference. Note that it removes "further permission" but says nothing about the settings already published and already in use. Another issue is that any choir director could easily sing the real Agnus Dei text and then

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continue singing tropes, calling the extension an example of "other appropriate music." People who don't have the desire to follow the spirit of legislation will always find ways around the text of the legislation.

In general, however, as annoying as the troped Agnus Dei is, it is hardly the main problem of Catholic music today. A much more troubling issue concerns the USCCB's permission to composers and publishers to completely mangle the text and structure of the Gloria itself. It is intended to be sung straight through, obviously. This is how it has been sung from the earliest years of the church. This is how it is structure in the whole of the *Graduale Romanum*'s *Kyriale*, the official songbook of the Roman Rite.

A troubling issue concerns the USCCB's permission to composers and publishers to completely mangle the text and structure of the Gloria.

One of the major purposes and intentions behind the text revision of the Gloria was to revive the chanted structure of the Gloria or, at least, remove what amounted to a rhythmic occasion of sin: it put the first line in a clear triple meter. That is now ended and thank goodness. But, again, people who ignore the spirit of the law will find a way around the law.

I was astonished when publishers, after the approval of the Third Edition of the Roman Missal, started pouring out new floods of bowdlerized Glorias that mangle the whole structure. They have continued to turn the opening phrase into an antiphon, and treat the remainder of the text as a response. Thus do people sing "Glory to God in the highest, and on earth peace to people of good will" again and again. Each phrase is separated with a fancy passage from the text sung by the choir alone. This contradicts the whole of the history of the Roman Rite. It is a wholly unwarranted corruption.

How could this be happening? Well, my inquiries led me to an extraordinary revelation. The U.S. Bishops approved it. And that's that. The publishers begged and the USCCB complied. They unleashed all the publishers to put out these versions of the Gloria that continue the very problems that the new translation was supposed to stop. I have no idea how the Vatican allowed this to happen or whether anyone knew it was happening.

But it seems rather obvious to me that no matter how much autonomy that national conferences have, or believe they have, they should never be permitted to grant permission to fundamentally alter the text and structure of the liturgy itself, especially not concerning such a historically crucial part of the liturgy as the Gloria.

My question: why hasn't the Vatican intervened here? It would take only one note to three people, the heads of the big three publishers. One quick fax or email. That's all it would take to save the Gloria (The Gloria!) from this continued corruption of its structure and text. In addition, the antiphon-response artificiality here unleashes the choirs to turn a solemn

celebratory text into a show-tune performance in which the people merely play a bit part of repeating the same line over and over again. It is contrary to the liturgical goal and patronizing to boot.

To be sure, the publishers are of the opinion that the people are too incompetent to actually manage more than one little line. If you want people to sing, they say, you have to give them easy stuff to sing over and over like songs on the radio. Whether that line is "I'm at a payphone, trying to call home," or "Glory to God . . . " they think that the people need short catchy things to say or they won't sing, and "getting the people to sing" is pretty much the sum total of the perceived goal of publishers and musicians today.

A major problem that afflicts Catholic music today is the substition of newly-composed text for the given propers of the Mass.

If you provide no challenges whatsoever to people, it is hardly surprising that they get bored of the whole project and enter protest mode. This probably accounts for ninety percent of the silence of Catholic congregations. But instead of embracing the actual liturgical text and structure, the publishers keep going further, making music ever sillier and the structure ever more simple. It's just not working. But even if it did work, it shouldn't be done.

When it is time to sing the Gloria, sing the Gloria. It's not rocket science. Here's to hoping for another intervention from Rome, this time without the proviso that grandfathers in non-liturgical renderings and instead insists that the liturgy be sung as it is given to us.

After that, we need an open discussion on the major problem that afflicts Catholic music today: the substitution of newly-composed text for the given propers of the Mass. To repeat what I said above, when you are singing the liturgical text . . . you should sing the liturgical text. Otherwise you are just inventing stuff on your own. Why would anyone think that musicians can do such things? "It is the right of the community of Christ's faithful that especially in the Sunday celebration there should customarily be true and suitable sacred music." (Instruction *Redemptionis Sacramentum*, ¶57)

NEWS

From Heavens to Hands: A Student's Perspective on the Music of Charles Tournemire

By Becky Yoder and Stephanie Sloan

Report from "The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy," October 22–24, 2012, Sponsored by the Church Music Association of America, the Pittsburgh Chapter of the American Guild of Organists, and Duquesne University

Charles Tournemire and his music must be summarized with none other than the word "genius." Pious metaphysician, organist-theologian, and musical preacher, Tournemire consistently incorporated Gregorian chant in his improvisations and sacred music performing mnemonic exegesis of the Roman Mass. His mystical organ style directly shaped the works of Olivier Messiaen, Ermend-Bonnal, Joseph Bonnet, Jean-Yves Daniel-Lesur, Jehan Alain, Maurice Duruflé, and Jean Langlais. Within a sacred music context, his music should be studied as a spiritually enriching experience motivating greater musical competence and meditation. This conference on one of the seminal yet recondite influences of twentieth century organ music sought to explore and promulgate the ethereal dimensions that so inspired this brilliant musician.

Charles Tournemire

Charles Tournemire, born January 22, 1870, in Bordeaux, France, commenced piano and harmony studies at the Paris Conservatoire in 1886. In 1889, he became a pupil of César Franck at the Conservatoire, studying organ, counterpoint, and composition. Upon the death of Franck in 1890, Tournemire continued his organ studies under Charles-Marie Widor. After winning a first prize in organ and improvisation in 1891, Tournemire took up Franck's former position as organist of Ste. Clotilde in

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1898. He held this position until his death in 1939. In 1919, Tournemire was appointed professor of an ensemble class at the Paris Conservatoire with the expectation that he would eventually succeed Eugène Gigout as the professor of organ. However, when the decisive time was at hand, this position was instead granted to one of his greatest rivals, Marcel Dupré, in 1926. After this great disappointment and with the encouragement of Joseph Bonnet, Tournemire channeled his creative energy towards the composition of *L'Orgue mystique* from 1927 to 1932. This great work for organ encompasses fifty-one offices for the entire liturgical year based on the proper chants of each liturgy. Every office, excluding the one for Holy Saturday, consists of five movements: *Prélude à l'Introït*, *Offertoire*, *Élévation*, *Communion*, and *Pièce Terminale*. Tournemire did not write *L'Orgue mystique* for a particular organ, such as St. Clotilde, but rather for a non-existent organ of his imagination.[1] In addition to works for organ, Tournemire's compositional output includes chamber music, symphonies, operas, piano works, and vocal works. However, Tournemire was most renowned as a great liturgical improviser during his lifetime. In 1930, he recorded the *Cinq Choral Improvisations* at St. Clotilde, which Maurice Duruflé later transcribed after Tournemire's death. These recordings are a testimony to the improvisatory genius of Charles Tournemire. The circumstances concerning his death are mysterious and not factually known. Tournemire was declared to have been dead for approximately twenty-four hours when his body was found on November 4, 1939.[2] He was buried without a funeral on November 5 of the same year.

Tournemire was most renowned as a great liturgical improviser.

The events that took place during the first half of this conference focused on the aesthetics of Charles Tournemire's music. The conference opened with a Duquesne University alumni recital consisting of works by Tournemire, Langlais, and Duruflé in addition to a piece by Robert Luft inspired by Tournemire's and Langlais's works. Luft's piece, in particular, was entitled *St. Ann Suite*, based on the name Ann Labounsky.[3] The recital was followed by an evening Compline Service given at the same venue, Heinz Memorial Chapel. Rev. John Cannon, III's performance of *Ave maris stella* from Tournemire's *Cinq Improvisations* introduced conference attendees to the plethora of Gregorian chant themes that are immediately recognizable in much of Tournemire's music.[4] Gregorian chant melodies provided the basis from which Tournemire, as a French Roman Catholic organist, improviser, and composer, drew most of his mystical, musical inspiration.

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[1]Alan Hobbs, *Charles Tournemire, 1870–1939*; *L'Orgue mystique,* Op. 55, 56, *and* 57*, 51 Offices of the Liturgical Year Based on the Freely Paraphrased Gregorian Chants* (Calgary, Canada: Lissett Publications, 1992), p. 16.

[2]Ibid., 19.

[3]Benjamin Cornelius-Bates, Kenneth G. Danchik, Ethan LaPlaca, Amanda Plazek, and Nicholas J. Will, *Duquesne University Alumni Recital*, Heinz Memorial Chapel, Pittsburgh, October 21, 2012.

[4]Alastair Stout (director), Rev. John Cannon, III (organist), The Pittsburgh Compline Choir, *Compline*, Heinz Memorial Chapel, Pittsburgh, October 21, 2012.

Tournemire is best known in the organ world today for his great *L'Orgue mystique* and for the recording that produced his popular *Cinq Choral Improvisations*, which both heavily reflect his inspiration from Gregorian chant. Ron Prowse, Associate Professor and Director of Music at Sacred Heart Major Seminary of Detroit, and Adjunct Faculty at Wayne State University, presented the conference's first lecture on the subject of Tournemire's improvisations, titled "The Art of Improvisation and *L'Orgue mystique*."

Prowse first compared the three chant-based improvisational schools of Franck, Tournemire, Langlais, and Hakim; Lemmens, Widor, and Dupré; and Flor Peeters. Charles Tournemire used modality for his harmonic basis, Marcel Dupré leaned more towards tonality, and Flor Peeters modeled his compositions in a Bach-Baroque style. Prowse then compared the musical influences in Tournemire's *Ave Maris Stella* postlude from *L'Orgue Mystique* Office No. 2 to Tournemire's recorded improvisation *Ave Maris Stella*. For example, this is fascinatingly evident in Tournemire's improvisations where sheer physical humanness affected the performance. A "restless rhetorical drama" denotes the rush of adrenaline.[5] Extreme tempi, dynamic changes, and intense climactic moments reflected his psychological temperament. Ostinatos in harmonically static passages even suggested Tournemire "treading water," pondering his next idea. In contrast, the postlude from *L'Orgue Mystique* has a "calm sense of purpose and organization," subtler contrasts, subtler climactic surges, and no sense of "treading water"—every note has a crucial role. Prowse's lecture revealed two practical and crucial forces acting on an organist's improvisational prowess: training and humanness. The emphasis of training was exemplified in Dr. Crista Miller's excellent organ recital, which featured works by the successor to the Franck-Tournemire-Langlais legacy, Naji Hakim.[6] Hakim embellished the techniques he learned from his musical heritage with personal cultural influences, such as Arabic *maqamat*, characteristics of Lebanese instruments, and Maronite chant.[7]

Further into the conference, concert organist Richard Spotts demonstrated Tournemire's use of chant in the liturgy with a performance of various movements from *L'Orgue mystique* at the Pittsburgh Chapter of the American Guild of Organists' October meeting. At the Church of the Epiphany, with its ample acoustics, each movement was introduced with its corresponding Gregorian chant melody, sung by the Duquesne University *Schola Cantorum Gregorianum* under the direction of Sr. Marie Agatha Ozah, H.H.C.J. The schola also sang chant for the liturgy of the noon Chapel Mass at Duquesne University. During this liturgy, Adjunct Professor of Music, Benjamin Cornelius-Bates from Duquesne University, improvised in the classic French tradition for the prelude, offertory, and postlude.[8]

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[5]Ron Prowse, "The Art of Improvisation and *L'Orgue mystique*," October 22, 2012.

[6]Crista Miller, *Works by Naji Hakim and Charles Tournemire*, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[7]Crista Miller, *Works by Naji Hakim and Charles Tournemire*, program notes provided for a recital performed at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[8]Benjamin Cornelius-Bates (organist), Sr. Marie Agatha Ozah, HHCJ, Ph. D. (schola directress), Duquesne University *Schola Cantorum Gregorianum*, *Chapel Mass*, Duquesne University Chapel, Pittsburgh, October 22, 2012.

A lecture titled "'Whose Music Is It, Anyway?' Perceptions of Authenticity in the Tournemire-Duruflé *Five Improvisations*" was given by Kirsten Rutschman, a James B. Duke doctoral Fellow studying at Duke University. Rutschman discussed discrepancies in Duruflé's transcription of Tournemire's *Cinq Choral Improvisations* as revealed from modern digital dissection of the original 78 rpm record discs and how the discrepancies affect performances today. Most notably, the question of authenticity arises for a present-day performer over whether to defer to Duruflé's transcription or Tournemire's recording when a discrepancy arises. Myriad differences have been found concerning correct rhythm, pitch accuracy, and registration usage between the remastered audio recording and Duruflé's notation of *Ave Maris Stella*. There is even a possible additional measure existing that Duruflé omitted![9]

In order to make a decision about authenticity, one must consider both the qualities of improvisation and notation. Firstly, Tournemire never intended his impromptu improvisations to be transcribed; *L'Orgue mystique* was his gift to posterity. Secondly, the acts of transcription and improvisation are virtually incompatible. Improvisation utilizes the creative right side of the brain, generally lacking the purity and formal coherence of a written work. Written compositions use the other encephalic door, the logical left brain, and therefore all performers of a notated improvisation must go through it. The performer has thusly, from the very start, placed him- or herself outside of the context of Tournemire's improvisations. Recording technology has opened up a whole new world of questions over composer's intent and whether or not recordings diminish or enhance the creative potential and purpose of a composition outside of its context. Duruflé would say that one never plays the same piece (or improvisation) the same way twice.[10] Mickey Thomas Terry, Ph.D., Director of Music and Organist of St. Mary's Church at Piscataway, subsequently played two selections from Tournemire's *Cinq Choral Improvisations*, *Ave maris stella* and *Victimae paschali*, from memory with lively tempos, based upon Duruflé's transcription.[11] Rev. John Cannon, III's interpretation of *Ave maris stella*, which he played at the Sunday night Compline service at Heinz Memorial Chapel, was a slower performance with a masterful incorporation of the beautiful colors available on the chapel's three-manual Reuter organ.[12] These differences veritably illustrate the interpretive discretions of the individual performer.

A double feature consisting of a lecture and recital demonstrating the improvisational style of Charles Tournemire was presented by Dr. Bogusław Raba, organist of Wrocław University Church and Professor at the Institute of History of Silesian Music in Poland. "Existential Act of Creative Freedom; or Striving for Organic Masterpiece. Charles Tournemire's Improvisations and Written Works: A Comparative Existential and Transcendental Analysis" examined

[9]Kirsten Rutschman, "'Whose Music Is It Anyway?' Perceptions of Authenticity in the Tournemire-Duruflé *Five Improvisations,*" lecture presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Duquesne University, Pittsburgh, October 22, 2012.

[10]Ibid.

[11]Mickey Thomas Terry, *Charles Tournemire's Seven Last Words (II, IV),* Ave maris stella *and* Victimae paschali laudes *from* Cinq Improvisations, Epiphany Catholic Church, Pittsburgh, October 22, 2012.

[12]Rev. John Cannon, III, *Compline*, Heinz Memorial Chapel, Pittsburgh, October 21, 2012.

improvisation as either an imitation of a written work or an independent act of pure inspiration. In his analysis, Raba contrasted Tournemire's chant-inspired improvisations to some of the last offices and postludes in *L'Orgue mystique*. Raba argued, as Rutschman and Prowse alluded to, that improvisation and written works cannot be equally compared because they draw from "different teleological sources." Chant in Tournemire's improvisations is used as a source for short motivic material, simply from the standpoint that human memory can retain only so much information. Conversely, chant in Tournemire's written works appears in longer phrase quotations. Improvisational dynamics in the style of Tournemire rely on being in the moment and often contain declamatory blasts of extreme contrast, whereas his compositional dynamics possess the finesse of subtlety and purpose. Interestingly, Tournemire's improvisational and written formal structures were similar: they followed "microformal syntactical order, theme exposition, commentary, then motivic variants derived from theme and development." Such basic triple order occurs in a more complex form in his written works, but the structural foundation between his compositions and improvisations is the same. Following his lecture, Raba very successfully demonstrated both Tournemire's improvisational technique (derived from his *Five Improvisations*) and his compositional style (derived from *Pièces terminales* from *L'Orgue mystique*) using Polish liturgical chant. The first theme was *Bogurodzica* (the Mother of God), the oldest Polish hymn. Composed somewhere between the tenth and thirteenth centuries, it was sung as an anthem before battles and also accompanied the coronation ceremonies of the first Jagiellonian kings. The second theme was "*Carmen Patrium*" (the hymn of the Motherland).[13] Raba successfully put into practice his academic analyses of the aesthetics of Tournemire's music.

The last lecture dealing with the aesthetics of Tournemire's music was presented by Vincent Rone, a Ph.D. student at the University of California, Santa Barbara, and Master's graduate of Duquesne University. How Tournemire's mystical legacy can be found in the music of Jean Langlais and Maurice Duruflé in an examination of their reaction to the liturgical repercussions of Vatican II was examined in "*La Musique Mystique et Vatican II:* Charles Tournemire's Legacy as Post-Conciliar Correctives in the Music of Maurice Duruflé and Jean Langlais." Mysticism is the primary objective of "theocentric liturgical music," the ability to elevate the congregation into heavenly stasis and transcend worship into timelessness. Harmonic symmetry is one measurable musical characteristic that evokes mystical expression. Sonorities produced by the whole tone and octatonic scales "destabilize aural predictability and tonal trajectory," yet effectively induce a mystical aura. Another tool commonly used by Duruflé and Langlais was the "Tournemire chord". This chord is created from two triads spaced a tritone apart; C#-major 5/3 and a G-major 6/3. Duruflé and Langlais used elements such as these in their post-conciliar compositions, Sanctus of the *Messe "Cum Jubilo"* and *Imploration pour Croyance* for organ, respectively.[14] Each composer tried through his compositions to express his stance on

[13]Bogusław Raba, "Existential Act of Creative Freedom; or Striving for Organic Masterpiece. Charles Tournemire's Improvisations and Written Works: A Comparative Existential and Transcendental Analysis," paper presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Epiphany Catholic Church, Pittsburgh, October 22, 2012.

[14]Vincent Rone, "*La Musique Mystique et Vatican II*: Charles Tournemire's Legacy as Post-Conciliar Correctives

the importance of the retention of vertical, theocentric liturgical worship, and to contextualize its inherent ethereal beauty drawn from Tournemire's mystical legacy.

In order better to equip today's organists in the pursuit of improvising in the style of Charles Tournemire, David McCarthy, FAGO, presented a workshop titled, "Using the *Five Improvisations* as a Source for Improvisation Pedagogy." McCarthy, professor at St. John Fisher College and Nazareth College in Rochester, New York, studied the Rupert Gough transcription of Tournemire's *Cinq Choral Improvisations* and selected for his presentation certain recurring improvisational techniques contained within this work. McCarthy organized these skills in practical sequential exercises to facilitate the retention of key improvisational concepts. He spoke of the improviser's initial tendency to use certain improvisational methods that he or she is comfortable with and then of the necessity to expand this comfort zone with alternative techniques of improvisation. McCarthy's workshop provided the attendees of this conference with some of Tournemire's techniques in order to help them enlarge and develop their respective improvisational horizons.[15]

Demonstrating and expanding upon the subject of improvisation, David J. Hughes, organist and choirmaster at St. Mary Church in Norwalk, Connecticut, performed a recital consisting solely of improvisations in addition to co-presenting an advanced improvisation workshop with Dr. Ann Labounsky. Hughes improvised on Gregorian chant themes chosen by members of the audience from the Mass Propers of the feast of St. Anthony Mary Claret, Mass VII chants for the Ordinary of the Mass, and the solemn tone of *Salve Regina* in his recital at Calvary Episcopal Church. This improvisatory performance gave the audience a taste of the themes Charles Tournemire used during weekly Mass at Ste. Clotilde and how these timeless chants could still be applied in present-day improvisations.[16] During the advanced improvisation master class at Epiphany Catholic Church, Hughes spoke about the role of Tournemire as an organist improvising for the pre-Vatican II Latin Mass. Hughes said that the role of the organist improviser playing for the extraordinary form of the Mass is to help "build substance" in the Mass rather than just eliminating silences. Hughes continued by listing the sections of the Mass for which the organist would improvise and their respective elements. He focused specifically on the offertory of the Mass, especially the mystical aspects of the ritual of incensing. Subsequently, participants of the master class took turns improvising for an imaginary offertory, using a chant for the theme. Hughes guided these participants as to what the priest and servers would be doing during these improvisations and on how to respond musically to these actions.[17] Thus, all those who came to the advanced improvisation

in the Music of Maurice Duruflé and Jean Langlais," lecture presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Duquesne University, Pittsburgh, October 22, 2012.

[15]David McCarthy, "Using the *Five Improvisations* as a Source for Improvisation Pedagogy," lecture presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[16]David J. Hughes, *Recital of Improvisations*, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[17]David J. Hughes, "Advanced Improvisation Masterclass," masterclass lecture presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Epiphany Catholic Church, Pittsburgh, October 24, 2012.

master class had a clearer understanding of Charles Tournemire's improvisational duties for Sunday Masses.

Dr. Zvonimir Nagy, Assistant Professor of Musicianship Studies at Duquesne University, gave a lecture titled "Performance as Ritual; Creativity as Prayer." Nagy discussed the relationship of performance and liturgical ritual with the spiritual and musical experiences of the human soul. He said that music provides a medium through which people may see God, since humans cannot see him with their eyes. He related this spirituality of music to the mysticism and creative energy expressed in Charles Tournemire's compositions. These spiritual qualities of music continue to be used in present-day compositions, such as in Dr. Nagy's own works. He uses his personal relationship with God to draw creative inspiration for musical expression in his compositions, as Tournemire similarly did. Dr. Nagy demonstrated a culmination of this practice in a performance of his own *Preludes for a Prayer*.[18]

At the end of the third day of this conference, a High Mass in the extraordinary form of the Latin Rite was offered at Saint Elizabeth Ann Seton Catholic Church in Carnegie, Pennsylvania. The Mass immersed those attending the conference into the atmosphere in which Charles Tournemire improvised and for which he composed *L'Orgue mystique*. Dr. Paul M. Weber, Associate Professor of Music at Franciscan University of Steubenville, composed the musical setting of the Ordinary of the Mass used for the evening, *Missa Orbis Factor for Women's Voices & Strings*. Weber also served as the organist for the Mass.[19] The setting served as a lovely contemporary counterpart to the Mass settings composed by French organists which were presented in recital on the day previous by Dr. Edward Schaefer of the University of Florida and The Florida Schola Cantorum.[20] The reflective atmosphere of the High Mass and choral Mass settings allowed everyone present to participate in an essential inspirational source for Tournemire's works and improvisations.

The final event of the conference was a panel discussion followed by a recital of Tournemire chamber works. The chamber works featured were *Musique orante pour quatour à cordes*, Op. 61, *La Salutation Angélique*, Op. 9, *Morceau de concours du Conservatoire de Paris*, (1935) for Trumpet and Piano, the *Largo* movement from his Suite for viola and piano, Op. 11, and a Sonata for violin and piano, Op. 1.[21] The panel tenants consisted of Dr. Ann Labounsky,

[18]Zvonimir Nagy, "Performance as Ritual, Creativity as Prayer," lecture presented at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[19]Paul Weber (organist and director) and The *Schola Cantorum Franciscana* of Franciscan University of Steubenville, *Holy Sacrifice of the Mass According to the Extraordinary Form of the Roman Rite*, Saint Elizabeth Ann Seton Catholic Church, Carnegie, Pa., October 23, 2012.

[20]Edward Schaefer (director), The Florida Schola Cantorum, Julia Scott (harpist), Michelle Horsley (organist), *Selected Choral Works of Tournemire's Teachers, Colleagues, and Students*, Epiphany Catholic Church, Pittsburgh, October 22, 2012.

[21]Lian Ciao (cello), Benjamin Cornelius-Bates (piano), Dante Coutinho (violin), Jarrett Kocan (trumpet), Edward Kocher (trombone), Anna Kovalevska (piano), Katie Kroko (viola), Ann Labounsky (piano), Matthew Pickert (viola), Amanda Plazek (soprano), Rômulo Sprung (violin), Yuting Zhou (piano), *Chamber Music of Charles Tournemire*, PNC Recital Hall, Mary Pappert School of Music, Duquesne University, Pittsburgh, October 24, 2012.

organist Richard Spotts, and CMAA Academic Liaison Dr. Jennifer Donelson. Topics covered in the panel discussion included Tournemire's legacy, the average person's perspective on Tournemire's music, a summation of what was learned about his improvisational style, and reasons why his other works besides *L'Orgue Mystique* are not as well known. An important concept gleaned from the panel discussion was the idea that in order to promulgate the music of Charles Tournemire, sacred musicians must make it accessible to the public. Accessibility could include categorizing his music from easy to difficult, making a deliberate effort to perform his works regularly, to improvise in the Tournemire tradition, and to elevate and inspire congregation members through sacred music as did he.[22] In the spirit of this idea, Duquesne University Sacred Music and Organ Performance students contributed to the process of propagating Tournemire's legacy by performing his and his students' compositions in an afternoon recital on Tuesday of the conference.[23]

To promulgate the music of Charles Tournemire, sacred musicians must make it accessible to the public.

If Bach is said to be the Newton of the eighteenth century, Charles Tournemire could be considered the Einstein of the twentieth century. *L'Orgue mystique*, a timeless tapestry woven from ancient threads, is a monumental work of pious ingenuity. His improvisations too reflect both his expert musicality and religious devotion. With a profound religious sensibility, Tournemire was known occasionally to conclude a Mass at a *pianissimo*, not at a *sforzando*.[24] Sacred musicians should always make an effort to elevate spiritually and inspire those who listen as they attempt to express the immaculate immaterial through the imperfect material. They seek to communicate musically what it means to be human and point this aching world to its Creator. The name Charles Tournemire should become synonymous with the raw vitality of transcendence. Through his inspiration, organ music can transmit dreams from heavens to hands and into the heart.

[22]Benjamin Cornelius-Bates (moderator), Dr. Jennifer Donelson, Dr. Ann Labounsky, Richard Spotts, "Panel Discussion on Tournemire and Improvisation," panel discussion at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Duquesne University, Pittsburgh, October 24, 2012.

[23]Marty Barstow, Albert Bowers, III, James Burns, Jozsef Csizmadia, Michelle Horsley, Kevin Lyczak, Stephanie Sloan, Aaron Sproul, Jacob Temple, Joseph Tuttle, Rebecca Yoder, Meizi Yuan, *Duquesne University Sacred Music and Organ Student Recital*, Calvary Episcopal Church, Pittsburgh, October 23, 2012.

[24]Richard Spotts, *L'Orgue Mystique by Charles Tournemire*, program notes provided for a recital performed at The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy, Epiphany Catholic Church, Pittsburgh, October 22, 2012.