

CAECILIA

A Review of Catholic Church Music



Instruments in Church

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CAECILIA

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CAECILIA

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EDITORIALS

Welcome, and Thanks!

The editor is tempted to place "giving" in parenthesis after "Thanks." For both our welcome and our thanks are saturated with the glorious Christian notion of giving. Immediately I am caught in a paradox, for, Franciscan-bred, I have always held that the attitude of receiving is more fundamental than that of giving. Nonetheless, we must thank, and in only a few cases, welcome the names on the new CAECILIA masthead. None of the new Contributing Editors are newcomers to readers of CAECILIA, save two. And we hope that they are not really newcomers, for Father Weakland, of the Latrobe Archabbey (Pa.) is widely respected in music and musicological circles; and Paul Manz, of Concordia College, St. Paul, Minnesota, is our nominee for the Next American Organist-To-Be-Hard-From. A graduate *cum laude* of the Royal Flemish Conservatory, Antwerp, and a subsequent student of Helmut Walcha, he is also organist at Mt. Olivet Lutheran Church, Minneapolis. We are profoundly grateful for the graciousness with which all accepted our invitation to join the CAECILIA staff.

Of the new CAECILIA Associates, let it be said that this is no mere list. They are, all of them, people whom we have had no hesitation to call upon in the past, people who have responded with interest and generosity. (There are others whose kindness we would not press, save on specific occasion.) Protestant or Catholic, they are, at base, devoted to the proper worship of our common Father, Son and Holy Spirit.

To get back to, or approach, Thanksgiving: (we know better than you, alas, that this is the Summer number of Volume 89, and so does the U. S. Postal Department.) But we feel that CAECILIA does owe a Thanksgiving—to our Lord and Saint Caecilia; to all its friends, subscribers and contributors. It has been a slow but steady and gratifying business. We no longer expect subscriptions to sustain the magazine and advertising simply has not come. But at least we are not commercially beholden. Therefore we must again register our thanks to people like Roger Wagner and his Chorale, Msgr. Wegner and the Boys Town Choir, Msgr. Pauley and Paul Koch, Father Brunner, Father Schuler, Sr. Rosalie and unnamed others who have subsidized it personally or with concerts. During the past year we have paid one half of our debt. And if the Postal People are *decent* (i.e., restore our mailing privileges), they will perhaps teach us to be more prompt. And we hope, honestly, with our expanded staff, to have something in each issue of practical help to each subscriber.

**TENTH ANNIVERSARY PROGRAM
LITURGICAL MUSIC WORKSHOP**

August 19-31, 1962

Boys Town, Nebraska

Sunday, August 19, 1962—2:00 P.M.

ORGAN RECITAL

Emmanuel V. Leemans, Boys Town Organist

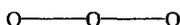
Prelude and Fugue in E Major Vincenz Lubeck (1654-1740)
 Alma Redemptoris Mater Guillaume Dufay (ca. 1400-1474)
 Veni Creator Spiritus: Partita for Organ
 Hermann Schroeder (1904-)

1. Toccata
2. Ostinato
3. Bizinium
4. Arioso
5. Fantasia-Ricercare

Preludium and Fugue in B minor J. S. Bach (1685-1750)
 Three Chorales from the "Catechism"—Manuliter J. S. Bach

1. Kyrie, God, Father everlasting
2. Christ, Comforter of the World
3. Kyrie, God, Holy Spirit

Toccata, Fugue and Hymn on "Ave Maris Stella" op. 28
 Flor Peeters (1903-)



Sunday, August 26, 1962—2:00 P.M.

ORGAN RECITAL

Anton Heiller, (Vienna)

Prelude and Fugue in E minor Dietrich Buxtehude (1637-1707)
 Chorale-Preludes: Dietrich Buxtehude

- "Ach Herr, mich armen Suender"
 "Gott, der Vater, wohn uns bei"
 "Nun bitten wir den heiligen Geist"

Trio Sonata in C Major J. S. Bach (1685-1750)
 Prelude and Fugue in A minor J. S. Bach

* * *

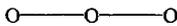
Kleine Partita: "Be joyful, my soul" Anton Heiller (1923-)
 Heiller's partita "Freu dich sehr, o meine Seele" (Be joyful, my soul) is a short work in four parts. It is based on a tune of 1511. The original rhythmic change of two and three measures in the melody is kept.

Four Pieces "In Festo Corporis Christi"
 Anton Heiller (1923-)

Ante Introitum
 Post Offertorium
 Post Communionem
 Post Benedictionem

The pieces apply to the Gregorian chorale tunes of the Eucharist. The 1st and 4th have the original rhythms of the choral tunes. The 2nd and 3rd pieces figurate and develop the tunes in free rhythms.

Fantasy and Fugue "Wachet auf, ruft uns die Stimme," op. 52/2
 Max Reger (1873-1916)



Thursday, August 30, 1962—4:00 P.M.

ORGAN RECITAL

Paul Manz, Concordia College, St. Paul, Minnesota

I

Alma Redemptoris Mater Guillaume Dufay (1400-1474)
 Herr Gott Lass Dich Erbarmen Isaac (1450-1517)
 Adagio-Andante (From the First Organ Concerto)
 G. F. Handel (1685-1759)
 Allegro (From the Concerto in A minor) J. S. Bach (1685-1750)
 Toccata in F J. S. Bach

II

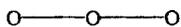
Finale in B Flat Cesar Franck (1822-1890)
 Five Chorale Improvisations, Op. 5 Paul Manz (1919-)
 Herr Jesu Christ
 Seelen Brautigam
 Veni Creator Spiritus
 Was Gott tut
 Veni Redemptor Gentium

These short preludes are taken from a set of *Ten Chorale Improvisations*. The first is a contrast between flutes and strings. The second employs a solo reed for the cantus and a counter melody made up of soft strings. The melody of the third dates back to the year 600 and is a canon between the bass and soprano. The cantus of the fourth is played once again on a solo reed with a running flute counterpoint. The last is a toccata based on a text of St. Ambrose.

III

In Memoriam, Op. 71 Flor Peeters (1903-)
 Toccata Marius Monnikendam (1896-)

Chant de Paix Jean Langlais (1907-)
Lied to the Sun, Op. 66, No. 5 Flor Peeters



Thursday, August 30, 1962—8:00 P.M.—Music Hall

CONCERT

Workshop Registrants
Roger Wagner, Director

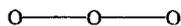
Exsultate Iusti In Domino Juan Gutierrez de Padilla (c1595-1664)
Missa Brevis Dietrich Buxtehude (1637-1707)
Kyrie
Gloria

* * *

Messe E Moll (With Wind Orchestra)
Anton Bruckner (1824-1896)

Kyrie
Gloria
Credo
Sanctus-Benedictus
Agnus Dei

Magnificat Flor Peeters (1903-)



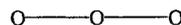
Friday, August 31, 1962—11:30 A.M.

BOY CHOIR DEMONSTRATION

Msgr. Francis P. Schmitt, Director

Surge Illuminare G. P. da Palestrina (1525-1594)
Popule Meus T. L. da Victoria (1540-1613)
Ave Maris Stella Guillaume DuFay (c1400-1474)
Kyrie (from "Missa Ave Maris Stella")

Josquin des Pres (1450-1521)
Tota Pulchra Es Anton Bruckner (1824-1896)
In Monte Oliveti Russell Woollen (1923-)
May God Smile On You J. S. Bach (1685-1750)
Three Antiphons Herman Strategier (1912-)
Lo How a Rose e'er Blooming Hugo Distler (1908-1942)
Little Jesus Sweetly Sleep Czech Carol
Away in a Manger arr. Salli Terri
Angels from the Realm of Glory—Old French arr. Jacques
Ascendit Deus Jacobus Gallus (1550-1591)



Friday, August 31, 1962—4:00 P.M.

SOLEMN PONTIFICAL MASS

Processional—Sacerdos et Pontifex Jean Langlais

Psalm 150	Hendrik Andriessen
(During Archbishop's Vesting)	
Proper of the Mass—(Feast of the Immaculate Conception)	Plain Chant
Introit—Gaudens Gaudebo	
Gradual and Alleluia—Benedicta es tu	
Offertory—Ave Maria	
Communion—Gloriosa Dicta Sunt	
Ordinary of the Mass—Mass in E minor	Anton Bruckner (1824-1896)
Offertory Motet—Exultate Justi in Domino	Juan Gutierrez de Padilla (c1595-1664)
Recessional—Magnificat	Flor Peeters
	* * *

A special feature of the Solemn Pontifical High Mass which closes the workshop is the presentation of the Caecilian Medal, an exclusive Boys Town award given annually in recognition of outstanding contributions to the field of liturgical music.

The presentation is made by the Most Reverend Gerald T. Bergan, Archbishop of Omaha, under whose patronage the workshop is held. Over the years, the Boys Town Medal of Saint Caecillia has been awarded to recognize solid and lasting contributions to the music of the Church.

Previous recipients of the Caecilian Medal have been:

Mrs. Winifred Traynor Flanagan	1952
Dom Francis Missia	1953
Omer Westendorf	1954
Dom Ermin Vitry, O.S.B.	1955
William Arthur Reilly	1956
Flor Peeters	1957
Roger Wagner	1958
Archbishop Gerald T. Bergan	1959
Rev. Francis A. Brunner, C.Ss.R.	1960
Jean Langlais	1961
Very Reverend Msgr. Francis P. Schmitt	1961

Anton Heiller, organist, composer and professor at the Academy of Music in Vienna, Austria, presented a brilliant recital to a large and appreciative audience August 26th at the Dowd Memorial Chapel, Boys Town, Nebraska.

During a Master Class the evening before Mr. Heiller clearly set forth his credo on the organ and its literature using as his example

the Prelude and Fugue in B minor of Bach. This afternoon saw the emergence of his ideas on phrasing, articulation, tempi, registration and interpretation.

The first part of the recital was devoted to the music of the Baroque with three chorale preludes and a Prelude and Fugue in E minor by Buxtehude. This was followed by the Trio Sonata in C and the Prelude and Fugue in A minor of Bach. Varying moods of tranquility, drama, brilliance, tone colors and strength were admirably displayed. Especially notable was the realization of Buxtehude's "Ach Herr, mich armen Sunder." Here the expressive coloratura melodic line was peaceful, prophetic and personal. The Trio Sonata in C of Bach presented clearly etched lines and phrases along chamber music proportions. The entire first section was dispatched with clarity and ease.

As a composer, Heiller treated us to a small partita on "Freu dich sehr" and his Four Pieces entitled "In Festo Corporis Christi." These were delightfully satisfying if a bit disarming. Their improvisatory texture together with most creative harmony displayed Heiller's ability with the pen.

Unfortunately, Max Reger is not played very often in this country. When his works for organ are programmed they are usually played by European artists or Americans who have studied abroad. The music of this German Romanticist is often turgid and many times requires twelve fingers, three feet and supersensitive-swell-shoes!! The Fantasy and Fugue on "Wachet Auf!" op. 52/2 is a case in point. Throughout this fine performance, however, the majesty of the chorale of Nicolai was always preserved and the technical demands of the work were easily met by Heiller with a comfortable measure of reserve.

The full power of the instrument was heard in the contemporary and romantic works. As this recital now becomes a pleasant memory, one wonders whether the concluding cadenza of the Fugue in A minor of Bach might have been similarly treated.

This recital was in conjunction with the Tenth Annual Program of the Boys Town Liturgical Music Workshop.

August 26, 1962

Paul Manz

Paul Manz, professor of music at Concordia College, St. Paul, and organist at Mount Olive Lutheran Church in Minneapolis, presented an organ recital for registrants at the 10th annual liturgical music workshop at the Dowd Memorial Chapel at Boys Town Thursday afternoon.

Prof. Manz headed the organ program at the 1962 Boys Town workshop.

The recital was made up of some of the most interesting compositions, representing some of the finest examples in organ literature, programmed in chronological order.

The early compositions were tastefully registered to bring out the clarity of the writing. In the Toccata in F by Bach, Mr. Manz departed from the traditional opening with full organ to effectively carry the whole composition to a steady development until the final cadence. The great Finale in B Flat by Franck received proper romantic treatment with a most effective use of the reeds, especially in the middle sections.

Mr. Manz proved his worth as a composer in his interpretation of his Five Chorale Improvisations, Op. 5. In these we found musicality of a middle-of-the-road modernism, but nonetheless original. The improvisations were brought to a mighty close in the last selection on the traditional theme, "Veni Redemptor Gentium," in toccata form. The chorale improvisations were beautiful and well made, and at the same time practical for many liturgical uses in any church.

The last portion of the program was devoted to the contemporary school. "In Memoriam," by Flor Peeters, showed the composer in one of his best efforts with a transcendently beautiful ending based on the Gregorian theme, "In Paradisum."

Toccata, by Marius Monnikendam, gave Mr. Manz the opportunity to display virtuosic brilliance, and Jean Langlais' "Chant de Paix" offered a welcome contrast by its subdued and mystical mood. The concert was brought to an end by a dramatic reading of "Lied to the Sun," by Flor Peeters, the former mentor of Paul Manz.

Seldom have the resources of the organ at the Dowd Memorial Chapel been demonstrated so effectively and with such virtuosity. Mr. Manz belongs among the truly great artists of the organ, and this fact must become increasingly recognized.

August 30, 1962

Roger Wagner

A large and enthusiastic audience was treated last evening to a concert of religious music sung as music. There was no kowtowing to piosity and banal interpretations masking themselves as art. The message was the more clear—that several ages in their own way find each its own valid and convincing manner of ex-

pression. All praise to the 100-voice chorus, to the instrumentalists, and to the redoubtable Roger Wagner, who conspired to make this such a memorable evening after only several hours of rehearsal.

The concert began with the lively "Exultate Deo" of Padilla, c.1595-1664. Mr. Wagner, who edited the work, directed the double choir in lively fashion. In his hands the Padilla work became a religious madrigal. One noted that the higher voices did not out-balance the lower voices, as is so often the case, much to the detriment of the polyphonic message. Throughout, the incisiveness of the singers made for clarity of line and rhythmic dexterity.

The Kyrie of the Missa Brevis by Buxtehude, 1637-1707, is a slightly more somber work, but never does slowness of tempo make for ponderousness under the direction of Roger Wagner. Each movement is impelled as it should be by the characteristic Latin accent. The resonant "Amen" of the triumphant Gloria reminded this critic of the quotation of William Byrd: There is not any musicke of instruments, whatsoever, comparable to that which is made by the voyces of men, when the voyces are good, and the same well-sorted and ordered." These were voices well-sorted and ordered by an intelligent conductor, presiding over singers who had been taught to make music surpassing even that of instruments.

Bruckner, 1824-1896, is highly esteemed by only a few. His works are seldom heard. One can understand, after hearing his Mass in E minor, the difficulties which have prevented him from enjoying a high reputation, save by the few; but the singers of the Choirmasters' Workshop met the challenge of this demanding opus. To be sure, there were a few lapses by both singers and instrumentalists, but the over-all command of the work by Mr. Wagner and the sweep of his musical ideas made these only minor incidents. So sensitive a performance of this work is rarely heard, even by professional choruses. Mr. Wagner's singers distinguished themselves by responding to his every dynamic command, thus insuring what was surely a thrilling performance.

The second performance of the Magnificat by the contemporary Flemish composer, Flor Peeters, a work dedicated to the conductor, Roger Wagner, was a wonderful climax to an evening of music making. The work is not profound either in its harmonic structure or in its rhythms, but brass, organ and choir combined to make a joyous sound unto the Lord, and to provide a fitting conclusion to the 10th annual concert of the Boys Town Choirmaster's Workshop.

August 30, 1962

James B. Welch



The Eleventh Annual Presentation of
THE BOYS TOWN ST. CAECILIA MEDAL
is made to
MR. JAMES B. WELCH

In the post-war period, Mr. Welch has been one of America's finest exponents of the great musical heritage of the church. A parish choirmaster, exemplar of the dutifulness, he has carried his interest in the music of worship both to the secondary and college levels, where, in truth, the musical literature of the church is most sadly neglected. As an indefatigable and uncompromising champion of high standard, he follows in the footsteps of his onetime mentor and devotee, William Joseph Finn.

Liturgical Music Workshop
Boys Town, Nebraska
August 31, 1962

INSTRUMENTAL MUSIC AND THE LITURGY

The music which accompanies the worship of the Church has been the subject of great concern since the turn of the century and somewhat before that time. This concern has been expressed not only by church musicians who, either as composers or directors, have endeavored to provide music fitting for the liturgy, but also by the popes who have written frequently about the type of music which the Church expects in her liturgy.

The first reaction to the excesses of the Baroque, Classical and Romantic periods was to provide an extremely simple and plain sort of music which was surely not offensive to nor distracting from the offering of the Sacred Liturgy.¹ The Caecilian School provided an abundance of this type of music both in Europe and in the United States. But, it was soon apparent that this music was not of an enduring quality, and before long it became tiresome to the ear of the musician as well as that of the congregation.

From the extreme of conservatism in church music, the pendulum has swung again to the middle path. There are those who consider that it has swung to the opposite extreme, but an examination of the music itself as well as the attitude of the Church as expressed in her most recent documents shows that this is not the case.

A most gratifying trend is found in the return of master composers to the Mass as a medium for the expression of their genius. In so doing they have provided some of the finest examples of church music since the time of Palestrina and Lassus.²

¹ These excesses took the form of an ever-increasing emotional expressiveness in church music. The text was often disregarded or fragmentized in its treatment by soloists, quartets, duets, etc. The text was merely the springboard from which the composer jumped in all directions as he gave vent to his personal emotions. The music became increasingly grandiose both in its equipment (Benevoli's Mass for the dedication of the Cathedral of Salzburg in 1628 has fifty-three parts with any number of singers or instrumentalists on each part) and in its length. It was music to be heard (as the people went to "hear Mass") but not music for worship.

² Among such composers who have contributed to the form of the Mass are Britten, Kodály, Křenek, Poulenc, Stravinsky and Vaughn-Williams.

In providing art music for the Church the composer of today often employs resources other than the human voice and the "traditional" organ. We find a frequent use of brass instruments as well as woodwinds, strings and even complete orchestras. Because of the prevalence of orchestras in the churches of the Baroque, Classical and Romantic traditions, their use in present-day liturgy is sometimes questioned by clergy and faithful alike. We immediately tend to associate them with the type of music found in the excessively-emotional tradition. When such a comparison is made it must be remembered that the music of these eras was unfit for the liturgy *not* because of the *instruments* involved, but because of the *style* of the music itself. Some have proposed that it is merely the length of these compositions which makes them unfit for the liturgy, but such a notion is the result of a misunderstanding of the musical style or of the liturgy itself.

HISTORICAL BACKGROUND

It will be of interest to examine the tradition of instrumental usage in the history of church music. We shall see that this tradition has continued from very early times. It was sometimes opposed by ecclesiastical authority, but more often the Church was silent or tolerantly approving of the tradition. In more recent times, that approval has been far more than mere tolerance.

Little information can be gleaned about the performance practice of church music in the Patristic Age. Realizing that this practice varied considerably from place to place, we cannot determine an over-all attitude toward the use of musical instruments. Two of the principal references found come from the East. Clement of Alexandria (c. 150—c. 215) tolerated the *lyra* and the *kithara* because King David allegedly used some such instrument, but he disapproved of other instruments because of pagan associations.³ We find Eusebios, bishop of Caesarea in Palestine (c. 260—c. 340), disapproving even of the *kithara*.⁴

Among the Western Fathers, Saint Jerome speaks out against all instruments because of pagan associations. Advising Laeta on the rearing of her daughter he writes: "Let her be deaf to the sound

³ Migne, *Patrologia Graeca*, VIII, 443.

⁴ *Ibid.*, XXIII, 1171.

of the organ, and not know even the use of the pipe, the lyre and the kithara.”⁵ Had these instruments not been associated with pagan rites there may well have been no opposition from the Fathers. Far from concluding that since instruments were so violently opposed in some places they were not used at all, we might, on the other hand, conclude that such violent opposition was prompted by a rather wide-spread use, and that in places where this opposition was not met, the use of instruments to accompany the chant was quite common. The presence of all sorts of instruments in some of the Eastern Rites even today seems to have its origin in very ancient times and may well be taken as an indication of what the instrumental practice was in a place in which it was not severely opposed.⁶

It is unknown how long the practice of accompanying the chant with instruments persisted, but most scholars agree that it ceased by the fifth century. Very likely, the tradition continued unbroken in some places. Even before the beginning of embryonic polyphony, however, there was a return of instruments in the liturgy. This return was, no doubt, connected with the practice of troping. Dom Anselm Hughes pictures an instrumentalist with the singers during the singing of the sequence.⁷ Odo, Abbot of Cluny (d. 942), describes the making of the hurdy-gurdy to be used in supporting the singing of the monks.⁸

The medieval sacred drama had great influence on the liturgy itself. In these plays, a variety of instruments was used, and the solemn *Te Deum* closing the drama was usually accompanied by the organ and by bells and cymbals.⁹

⁵ Migne, *Patrologia Latina*, XXII, 871. Cf. also St. Ambrose, *ibid.*, XIV, 751.

⁶ In the Ethiopian Rite the chant is often accompanied by drums, cymbals, and rattles or bells. Cf. Donald Attwater, *The Christian Churches of the East* (Milwaukee: Bruce, 1946), I, 149.

⁷ Cf. *Early Medieval Music up to 1300*, ed. Dom Anselm Hughes, Vol. II of *New Oxford History of Music* (London: Oxford University Press, 1954), pp. 354-55.

⁸ Cf. Curt Sachs, *The History of Musical Instruments* (New York: W. W. Norton & Co., 1940), p. 271.

⁹ Cf. Edmund A. Bowles, "Instruments in Middle Ages Sacred Drama," *Musical Quarterly*, XLI (January, 1959), 67.

There is little question but that instruments besides the organ were commonly used from the rise of polyphony. The symbolic use of musical instruments during the middle ages tends to becloud the issue, and direct conclusions to performance practice cannot be validly made from art-representations of angels holding instruments. Yet, many of these symbolic references may also have a real association.

The presence of instruments in the church during the 12th century is attested to by Bishop Ethelred:

Whence hath the Church so many organs and musical instruments? To what purpose, I pray you, is that terrible blowing of belloes, expressing rather the crakes of thunder than the sweetness of a voyce? . . . In the meantime, the common people standing by, trembling and astonished, admire the sound of organs, the noyse of the cymbals and the musical instruments, the harmony of the pipes and cornets.¹⁰

It is difficult for us to imagine the raucous and undisciplined celebrations which accompanied much medieval prayer. When we consider, however, the fact of an untrained clergy and a faithful whose ignorance attracted superstition and sensationalism we are not surprised at the results. It was these excesses of noisy and purely secular goings-on in church which prompted severe censure on the part of the educated hierarchy, for what was occurring could be sanctioned neither in the name of religion nor that of art.

FURTHER DEVELOPMENT

By the beginning of the thirteenth century, a far more musical use of instruments is apparent in the *clausulae* and the Paris Motet. These *clausulae* were sections of polyphony (organum) in which the lowest voice, taken from the chant, moved more quickly and all parts were in measured rhythm. In the *clausulae*, instruments were often used in place of voices or to accompany them.¹¹ As was the practice until the end of the sixteenth century, however, the same composition might be performed in many ways (with voices alone,

¹⁰ From Prynne, *Histriomastix* (London: 1633), quoted by Robert Donington in letter to editor, *Galpin Society Journal*, XI (May 1958), 85.

¹¹ Cf. Rudolph Ficker, "Music in the Gothic Period," *Musical Quarterly*, XV (October, 1929), 494.

with instruments alone, or with both voices and instruments in any number of combinations) according to the resources at hand.

As to the type of instruments used in the liturgical service of the Middle Ages, there is some disagreement among scholars. A number of documents refer to the use of the viol in church. In 1316, Abbot Alvery de Peyrac of Moissac observed that the charm of plainchant lost almost none of its sweetness when played on a viol.¹² As was the case in general medieval practice, the type of instrument used was often determined by the degree of celebration proposed for a particular feast. *Haut* (loud) instruments (trumpets, bombards, and shawms) were frequently added for greater solemnity on important occasions. Trumpets and clarions were played in church at Ghent in 1386 after a sermon by Philip the Bold of Burgundy; organs and trumpets played at the processional in Notre Dame, Paris, when the English king was received in 1424; shawms and a sackbut took the place of the choir at the marriage of Charles the Bold and Margaret of York.¹³ The wide-spread practice of playing the trumpet at the elevation comes from the twelfth century. *Bas* (soft) instruments were in greater favor with the churchmen of the Middle Ages and would be used more generally. Another consideration was that of the contrasting sonorities of *haut* and *bas* instruments. This contrast was exploited for artistic reasons.¹⁴

The music of Guillaume de Machaut at Notre Dame, Paris, in the 14th century and that of the other great French Cathedrals is generally thought to have been performed with instruments. It seems that instruments at this time often played a somewhat ornamented version of the vocal parts, or that the voices sang a simplified instrumental part.¹⁵

The indication, *ad modum tubae*, found in many compositions of the late fourteenth century and the early fifteenth century (such as the famous *Gloria ad Modum Tubae* of Dufay) does not necessarily

¹² Cf. Andre Pirro, *Histoire de la Musique de la Fin de XIV^e Siècle a la Fin de XVI^e Siècle* (Paris: Librairie Renouard, 1940), p. 20.

¹³ Edmund A. Bowles, "Haut and Bas; The Grouping of Musical Instruments in the Middle Ages," *Musica Disciplina*, VIII (1954), 115.

¹⁴ Cf. Gustave Reese, *Music in the Middle Ages* (New York: W. W. Norton & Co., 1940), p. 124.

¹⁵ Cf. G. Reaney, "Voices and Instruments in the Music of Guillaume de Machaut," *Revue Belge de Musicologie*, X (1956), 3.

mean that the part was played on a trumpet. It may rather refer to a style of singing "after the manner of the trumpet." Paul Paulirinus of Prague, writing in the mid-fifteenth century, says: "*Trumpetum* is a kind of measured music for four voices. All voices except the fourth proceed normally, but this latter is sung after the manner of the French trumpet (*ad modum tubae gallicalis*)."¹⁶

The organ played only a small part in the liturgical service of the early Middle Ages. Its tone was far too loud for accompanimental purposes. In pre-keyboard times (before the thirteenth century) it was capable of only one melodic line, this produced by means of slides pulled and pushed by the full hand. The smaller organs (portative, positive and regal) which appeared between the twelfth and fifteenth centuries were used principally for secular music, although they are sometimes found accompanying singers in representations of church music. By the fifteenth century the larger churches had two organs, one for solo performance and the other, a smaller instrument, for the accompaniment of the choir.

RENAISSANCE ERA

During the Renaissance, while instruments continued to be used almost universally, an a-cappella tradition began to be formed at Rome. Although Palestrina employed instruments in his performances at the Villa d'Este, it is generally conceded that his church music remained to the end unaccompanied.¹⁷

It is unfortunate, however, that in the minds of many the Renaissance is considered to be an "a-cappella period." This is far from the truth and is based on the "*stile antico*" mistake of the Baroque period, which considered it to be the case. That is not to say that no Renaissance church music was sung a-cappella. Three possibilities of performance continued to exist: performance by voices alone, by instruments alone, and what was most common, by a combination of the two. Otto Gombosi points out that "Richness and freedom were the qualities of liturgical music-making in the Renaissance."¹⁸

¹⁶ *Ibid.*, p. 8.

¹⁷ Frederick Dorian, *History of Music in Performance* (New York: W. W. Norton & Co., 1942), p. 38.

¹⁸ Otto Gombosi, "About Organ Playing in the Divine Service, Circa 1500," *Essays on Music* (Cambridge: Department of Music, Harvard University, 1957), p. 66.

While instruments were being emancipated more and more from an accompanimental role during the Renaissance, they still retained that position in church music. A greater interest in instruments in general brought the development of many new forms, and collections of instruments began to be made by the nobility. Courts of various countries would vie with each other for the best musicians. The same musicians who played for court dances and entertainment would be found with their instruments in the court chapel. There was a special taste for wind instruments during the late Renaissance. The collection of Henry VIII in 1547 contained 272 wind instruments and only 109 stringed instruments.¹⁹ The same was true in Germany and Austria. The Italian taste, however, remained predominantly for strings and in the late sixteenth century this taste seems to have influenced the German courts as well.²⁰

By the mid-sixteenth century we find many references to instrumental usage in the performance of particular compositions.²¹ Royal marriages were the scenes of magnificent musical performances with many instrumentalists participating.

As was true in earlier times, local legislation and tradition accounted for different manners of performance in different places. At Baden-Baden and Kremsmunster there is no record of instrumentalists other than the organist being employed for playing in church, while at nearby Munich there was a brilliant court music, using instruments in chapel.²²

At the Church of Saint Anthony at Padua, in 1594, the Council decided that "the body of musicians in ordinary should not exceed 16 voices, 4 for each part, and to the bass part there is to be added a trombone, and to the soprano a cornett . . . and the musicians extra-ordinary should not exceed 5, i.e., 4 trombones and a violin; and when there are sufficient sopranos, the aforementioned cornett will be added to the musicians extra-ordinary, thus making 6 and no more."²³ In Bergamo the Commune main-

¹⁹ Curt Sachs, *op. cit.*, p. 303.

²⁰ Cf. Gustave Reese, *Music in the Renaissance* (New York: W. W. Norton & Co., 1954), p. 690.

²¹ Cf. Gustave Reese, *ibid.*, pp. 487-88.

²² Cf. D. Arnold, "Brass Instruments in Italian Church Music of the 16th and 17th Centuries," *Brass Quarterly* (December, 1957), p. 81.

²³ *Ibid.*, p. 83.

tained a band of seven. They had to play "in choir" with their instruments every Sunday and on special occasions. Entries also appear in the account books of the Cathedrals at Umbiro and Treviso, indicating payment for instrumentalists. San Petronio in Bologna became famous for its instrumentalists; by the end of the sixteenth century it had some 34 singers and 7 instrumentalists in its employ.²⁴

THE BAROQUE SPIRIT

The music of the *Gabrilis* at San Marco, Venice, already looks to the spirit of the Baroque. There was wide use of brass instruments in the great ceremonies of this Cathedral. However, it might be noted that the sound was probably quite different from that heard in most reproductions of this music today because of the difference in the instruments themselves. The Renaissance had brought a refinement to the tone of nearly all instruments. It was with the coming of the Baroque and its desire for an "affective representation" (*stile rappresentativo*) in music that instrumental timbre became more expressive and correspondingly less reserved. The reserved sound of the viols was replaced by the powerful tone of the "sharp violins" which, as Dryden writes, "proclaim their jealous pangs, and desperation, fury, frantic indignation, depth of pains, and height of passion."

The idea of the *Stile rappresentativo* of the *Camerata*²⁵ was to have no greater effect on any phase of music (apart from the opera) than it had on church music. According to the philosophy of the *Camerata*, the text was to be supreme. But, unfortunately, in the field of church music the greatest stress was laid on the affective representation of individual words or phrases of the text, with the composer giving full reign to his personal emotions and the liturgical text being little more than an excuse for the expression of these feelings. The totality of the text, its place in the liturgy, its basically communal spirit were all lost sight of.

²⁴ *Ibid.*

²⁵ The *Camerata* was a group of men interested in music who met at Florence and proposed that music be made more expressive of the words which it accompanied. This idea led to the creation of a new form, the opera, in which the expressive qualities of music could most readily be displayed.

In their efforts to express the text in music, composers called upon all the resources available in the way of soloists and instrumentalists. For the next three hundred years, full orchestras were to be the rule for the accompaniment of Masses throughout Europe. But it was *not* the use of instruments which made this music unfit for the Liturgical Service; it was the basically *theatrical spirit* of the music and the philosophy from which it sprang.

Even in the Caecilian reform, church music continued to be written in the spirit of the Camerata, but in a less ornate (as well as less musical) manner. Nearly all of the larger works of the Caecilian School supply full orchestral accompaniments.

Perhaps much of the development of attitude expressed in Papal pronouncements regarding musical instruments is due to the particular situation prevalent at the time of writing. Thus, Pope St. Pius X wrote at a time when instruments were called upon to give expression to a type of music which in itself was unfit, while Pius XII expressed his more developed view at a time when it had been shown that such instruments can serve the needs of the Sacred Liturgy in a becoming manner.²⁶

The present-day trend in composition has seen a return of interest in polyphonic writing. This tendency has contributed well to the role of instruments in liturgical music. In a polyphonic texture, where the musical lines intertwine, the instruments are far better able to complement the voices than in a homophonic texture in which the accompaniment is generally chordal and can easily overpower both singers and text. The departure from tonal harmony which was closely linked with the affective style has also contributed well to the acceptability of contemporary liturgical music.

ECCLESIASTICAL LEGISLATION

The necessarily negative expression of the Church's law tends at times to give the impression that the Church is not friendly to the arts. Unfortunately, many artists have taken this impression and, as a result, have been reluctant to create art for the Church. This attitude, however, is not borne out in the history of the Church either remote or recent. While some local legislation has

²⁶ Cf. A. G. Martimort & F. Picard, *Liturgie et Musique* (Paris: Cerf, 1959), p. 155.

been quite restricting, that of the Universal Church is generally much more liberal, allowing the artist to express his talent freely within the structure of the liturgy which he is adorning.

The attitude of the Church in matters of art and music has been clearly expressed in recent pronouncements, notably in the Christmas Encyclical of Pope Pius XII issued in 1955. In this letter he writes: "Art certainly must be listed among the noblest manifestations of human genius. Its purpose is to express in human works the infinite divine beauty of which it is, as it were, the reflection."²⁷ He further explains that the purpose of sacred art is "to give the faithful the greatest aid in turning their minds piously to God through the works it directs to their senses of sight and hearing."²⁸ Whereas other arts supply the setting for the liturgy, music enters into the very act of worship itself, clothing the sacred text.²⁹

The Church must, necessarily, guard against anything which would distort the order of Divine Worship by calling attention to itself or distracting in any way from the act of worship. In the words of Pius X, "The Church unceasingly encourages and favors the progress of the arts, admitting for religious use all the good and the beautiful that the mind of man has discovered over the course of the centuries, but always respecting the liturgical laws."³⁰

Although local legislation is often rather severe, it is to be remembered that it is the expression of the particular needs of a specific place rather than that of the Universal Church. To understand this distinction one need only compare the general statements of the Council of Trent regarding music in the liturgy with the very stringent application on the part of local synods. A lack of advertence to this distinction, however, has led certain writers to false conclusions regarding the mind of the Church and the arts.

PRE-TRIDENTINE TIMES

As we have seen, certain of the Fathers of the Church spoke out against the use of some or all musical instruments by associating them with pagan rites. Some of them spoke as shepherds of dioceses,

²⁷ Pope Pius XII, *Musicae Sacrae Disciplina*, trans., National Catholic Welfare Conference (Washington: N.C.W.C., 1956), par. 25.

²⁸ *Ibid.*, par. 27.

²⁹ *Ibid.*, par. 30.

³⁰ Saint Pius X, *Motu Proprio*, quoted by Pope Pius XII, *ibid.*, par. 57.

as Clement of Alexandria, who allowed the use of the *lyre* and *kithara* on the grounds that they were similar to the harp of King David and were apparently not associated with pagan ritual.³¹ He did, however, disapprove of the use of the psaltery, the trumpet, the timbrel and aulos, "which those expert in war and contemners of the fear of God were wont to make use of also in the choruses at their festive assemblies."³²

The early General Councils of the Church, concerned as they were with far more weighty problems of dogma, did not treat of music in the liturgy. The fear of secular infiltration into the ceremonies of the Church was expressed by the Councils of Lyons in 1274³³ and Vienne in 1311³⁴ without definite reference to musical instruments.

Immediately preceding the Council of Trent, local legislation appears in which definite prohibitions are set forth regarding the use of musical instruments. The Council of Siena, in 1528, proclaims that "no immodest or lascivious melody produced by musical instruments should resound in the church."³⁵ The same Council states that "No actors or mimes may enter the church for playing on the tympanum, lyre, or other musical instruments; they should play their instruments neither in nor near the church."³⁶

THE COUNCIL OF TRENT

Nearly all present-day legislation regarding music harks back to the decree of the Council of Trent. This decree, however, is couched in such general terms as to cover almost any abuse in the music of the Sacred Liturgy. The text, in full, from the twenty-second session of September 17, 1562, is as follows:

Let them keep from the churches those forms of music in which there is mingled, either by the organ or by singing, anything frivolous

³¹ Migne, *Patrologia Graeca*, IX, 439.

³² *Ibid.*, VIII, 443.

³³ Mansi, *Sacrorum Concilliorum nova et amplissima collectio* (Paris: Hubert Welter, 1902), XXIV, 130.

³⁴ Quoted by Florentius Romita in *Jus Musicae Liturgicae* (Rome: Edizioni Liturgiche, 1947), p. 46.

³⁵ Mansi, XXXII, 1190.

³⁶ *Ibid.*, XXXII, 1184.

or shameful; also all worldly actions (*saeculares actiones*), as well as vain and profane conversations (*profana colloquia*), strollings, noise (*strepitus*), shouting (*clamores*), so that the House of God may both seem and be called a house of prayer.³⁷

It might appear that the terms *strepitus* and *clamores* refer to noisy musical instruments, but such is not the case. In the preparatory canon, number eight, of September 10, 1562, which referred to the celebration of Mass in general, and from which the material of canon nine was eventually derived, we find these words used to refer not to the musicians but to the celebrant:

When priests offer the Sacrifice of the Mass . . . let them also take care that they do not pronounce the words with so low a voice that they may not be easily understood by others, nor, on the other hand, in such fashion that they destroy the fervor of those who listen, by the noisy rumbling of their voices (*clamorose vocis strepitu*).³⁸

In the light of this testimony it would seem that the last part of the canon has nothing whatever to do with music. Nor does the sense of the text itself in this part indicate any direct reference to music. Thus it seems plain that the Council of Trent made neither reference nor inference to the use or abuse of musical instruments in the liturgy. We might rather say that, since their use was prominent at this point in history, the silence of the Council argues well for their acceptance.

It is indeed strange that the effect of the Council's decree was to exclude all instruments other than the organ from the liturgy in certain dioceses. In 1565, the Council of Milan decreed: "The organ alone has a place in the church; flutes, horns and other instruments are to be excluded."³⁹ This was one of the rather

³⁷ *Concilii Tridentini Acta*, ed. Stephanus Eheses (Friburgi Brisgoniae: B. Herder, 1904-1922), V, 963: "Ab ecclesiis vero musicas eas, ubi sive organo sive cantu lascivum aut impurum aliquid miscetur, item saeculares omnes actiones, vana atque adeo profana colloquia, deambulationes, strepitus, clamores arceant, ut Domus Dei vere domus orationis esse videatur ac dici possit."

³⁸ *Ibid.*, 927: "Sacerdotes, dum missarum sollemnia agunt . . . caveant etiam, ne ita submissa voce verba proferant, ut non commode ab aliis intelligantur, sic tamen, ne clamoroso vocis strepitu audientium fervorem frangant."

³⁹ Mansi, XXXIV, 57.

sweeping reforms of the young Cardinal Borromeo. In 1568, the Council of Ravenna was less strict in stating: "Instruments other than the organ are forbidden, unless another for some reason should seem good to the bishop, who may judge it to be in keeping with religion according to circumstances of time and place and so decide in accordance with his prudence."⁴⁰

The reforms of Pius V did not concern themselves with the use of musical instruments. Nor do we find any reference to their use in the Constitution, *Piae Sollicitudinis Studio*, of Alexander VII nor in the pronouncements of Innocent XII concerning music. In considering these documents it is important to point out that the use of the word, *symphonia*, does not imply musical instruments. It was a more general term used to refer to a group of singers, and when employed to include instruments a more specific reference would be made.

It is not until the *Annus Qui* of Pope Benedict XIV, published in 1749, that we find specific reference to musical instruments in the liturgy in a document of the Universal Church.⁴¹ Here for the first time is a listing of approved instruments and one of those forbidden by the Church. Among those which found acceptance are principally stringed instruments: *barbiton*, *tetracordon maius*, *tetracordon minus*, *monaulon pneumaticum*, *fidiculae*, *lirae tetracordes*. Since terms which originally referred to ancient Greek instruments are used it is often difficult to determine exactly what instruments Pope Benedict had in mind. The *barbiton* is an instrument of seven strings and probably refers to the viola da gamba. *Tetracordon maius* and *tetracordon minus* are merely members of the violin family, large and small. The *monaulon pneumaticum* is a flute. The term *fidicula* was used to refer to the lute. *Lirae tetracordes* apparently refers to fiddles or viols.

Instruments forbidden are: *cornua venatoria* (hunting horns), *tubae cecumanae* (trumpets which bend down, possibly a predecessor of our French horn), *fistulae* and *fistulae parvae* (recorders), *psalteria synfonica* (harpsichord?), *cheles* (harp). Pope Benedict forbids also drums and other types of instruments which give a theatrical effect. He cautions that the instruments which are

⁴⁰ *Ibid.*, XXXV, 631-32.

⁴¹ Quoted by Florentius Romita, *op. cit.*, p. 95.

allowed are used "only for adding some support to the singing, so that the meaning of the prayers is more clearly brought to the minds of the listeners and the souls of the faithful are moved to a contemplation of spiritual things, and are aroused to a love of God and of things divine."⁴² He adds that care must be taken lest the instruments "oppress and bury the voices of the singers and the sound of the words."⁴³

The *Ceremoniale Episcoporum* demands that where instruments other than the organ are to be used permission must be sought from the bishop.⁴⁴ This liturgical book was first published as binding for the Universal Church by Pope Clement VIII, in 1600, and has passed through many editions to the present day.

The Sacred Congregation of Rites published an *Ordinatio de Musica Sacra*, in 1894, which refers in a very general manner to the proper use of musical instruments. This decree was interpreted by some as allowing any kind of instrument.⁴⁵

RECENT LEGISLATION

Our present era has seen the door of the Church open even wider to the arts employed in worship and the resources used by them. Saint Pius X, in his historic *Motu Proprio* of 1903, considered in detail the use of musical instruments in the liturgy. After reiterating the necessity for obtaining permission from the local bishop, and remarking that the music proper to the Church is purely vocal, he lists instruments which are forbidden (pianoforte, snare drums, bass drums, cymbals, bells, and other "frivolous" instruments).⁴⁶ Wind instruments may be used, "provided the composition and accompaniment to be executed be written in a grave, fitting style, and entirely similar to that proper to the

⁴² *Ibid.*

⁴³ *Ibid.*

⁴⁴ *Ceremoniale Episcoporum* (Ratisbon: Pustet, 1902), Lib. 1, Cap. XXVIII, No. 11.

⁴⁵ Cf. Florentius Romita, *op. cit.*, p. 102.

⁴⁶ It is to be noted that this document was a disciplinary decree, not an infallible statement of what is essentially related to faith and Christian Worship. It should, therefore, be viewed with a certain aspect of relativity dependent on time and place.

organ.”⁴⁷ Stringed instruments and brasses are not specifically mentioned, but the absence of mention seems to indicate acceptability.

In response to a question from Cardinal Joseph M. de Herrera y de la Iglesia, Archbishop of Compostella, Spain, the Sacred Congregation of Rites declared that, with permission of the bishop, the violin, viola, cello, double-bass, flute, clarinet, oboe and trumpet may be used in the Liturgical Service.⁴⁸

An interesting side-light on the legislation of this period is seen in the statement contained in the Regulations for Rome of 1912:

Failing special permission, to be applied for on each separate occasion from the Apostolic Vicar, no instrument except the organ or harmonium is to be played in the church, and notice is hereby given that it is not our intention to grant such permission except in altogether exceptional and peculiar circumstances.⁴⁹

The statements of Pope Pius XI appear only after twenty-five years of effort to apply the reform of Pius X had failed to dispel from certain areas the splendor and theatrical spirit of the affective style. His statements might well be read in this context. In his *Divini Cultus* of 1929 he disapproved of an “immoderate use of instruments,” and pointed out the fact that “the Church does not look upon singing which is supported by an orchestra as a more perfect form of music and more suited to the sacred actions.”⁵⁰ He makes it clear that the Church is not opposing the progress of music in preferring the human voice to any instrument, “for no instrument can surpass the human voice in expressing emotion.”⁵¹

⁴⁷ Saint Pius X, *Motu Proprio of Church Music*, trans., C. J. McNaspy, S.J. (Toledo: Gregorian Institute of America, 1950), p. 12. This document is sometimes referred to by its Italian title: *Tra le Sollecitudini*.

⁴⁸ *Ephemerides Liturgicae* (Rome: Desclee, Lefebvre et Socii, from 1887), XIX (1905), 324.

⁴⁹ *Regulations for Sacred Music in Rome*, February 2, 1912, quoted by Gregory Suñol, *Text Book of Gregorian Chant* (Tournai: Desclee & Co., 1930), p. 186.

⁵⁰ Pope Pius XI, *Divini Cultus*, (translation, Conception: Altar & Home, 1945), p. 26.

⁵¹ *Ibid.*

The late Pope Pius XII devoted much effort to the progress of the arts in the liturgy. The subject of musical instruments drew his special attention. It is in his Christmas Message of 1955 that we find his ideas expressed in clear detail. His is no mere attitude of tolerance. The Pontiff applies to the use of musical instruments the words of Pius X, “[The Church] unceasingly encourages and favors the progress of the arts, admitting for religious use all the good and the beautiful that the mind of man has discovered over the course of the centuries, but always respecting the liturgical laws.”⁵²

After stating that the organ holds the first place, he says that “other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they plan nothing profane, nothing clamorous or strident and nothing at variance with sacred services or the dignity of the place.”⁵³ He points out that stringed instruments played with the bow are very fitting since “they express the joyous and sad sentiments of the soul with an indescribable power.”⁵⁴ He closes his treatment of musical instruments with a warning that they should not be used unless the resources available be equal to the task of performance.

By far the most complete treatment of this subject to date is contained in the Instruction of the Sacred Congregation of Rites, published on September 3, 1958 shortly before the death of Pope Pius XII.⁵⁵ Musical instruments are no longer spoken of in terms of toleration. On the contrary, their use is presumed by the Instruction, and almost every reference to the organ includes a reference to “other musical instruments.”

After stating a few general principles (that no instrument is to be used to accompany the celebrant and the times when all instruments are to remain silent), the Instruction lays down three principles for the use of musical instruments in the Sacred Liturgy:

1. The use of any instrument should in itself be perfect: “It is better to do something well on a small scale than to attempt

⁵² Pope Pius XII, *Musicae Sacrae Disciplina*, par. 56.

⁵³ *Ibid.*, par. 59.

⁵⁴ *Ibid.*

⁵⁵ *Sacred Music and Sacred Liturgy*: Instruction of the Sacred Congregation of Rites, September 3, 1958, trans., National Catholic Welfare Conference (Washington: N.C.W.C., 1958).

something elaborate without sufficient resources to do it properly."⁵⁶

2. The difference between sacred and profane music is to be preserved: "Some musical instruments by origin and nature—such as the classical organ—are directly fitted for sacred music; or others, as certain string and bow instruments, are more easily adapted to liturgical use; while others, instead, are by common opinion proper to profane music and entirely unfit for sacred use."⁵⁷
3. "Only those musical instruments which are played by the personal action of the artist may be admitted to the sacred liturgy, and not those which are operated automatically or mechanically."⁵⁸

Paragraph 68 is devoted entirely to musical instruments other than the organ:

During liturgical functions, especially on the more solemn days, musical instruments other than the organ may be used—especially those with strings that are played with a small bow—either with the organ or without it, in musical performances or in accompaniment to song, strictly observing, however, those laws which derive from the principle enunciated above in unnumber 60, which are: a. That musical instruments be used which are in accord with sacred usage; b. That the sound of these instruments be produced in such manner and with such gravity (with a sort of religious chastity) as to avoid the clangor of profane music and to foster the devotion of the faithful; c. That the choir director, the organist, and the artists be skilled in the use of the instruments and familiar with the laws of sacred music.⁵⁹

The reference to "musical performances," as distinguished from the accompaniment to song, is something new in ecclesiastical pronouncements concerning musical instruments. It indicates that instruments may be used to play interludes or "background music" (barring the times of silence mentioned in paragraph 29). This would also include incidental passages of instrumental music which are a part of a principally choral section of the Mass.

⁵⁶ *Ibid.*, par. 60.

⁵⁷ *Ibid.*

⁵⁸ *Ibid.*

⁵⁹ *Ibid.*, par. 68.

The Instruction does not refer to the necessity of obtaining permission from the bishop for the use of instruments other than the organ (as does the *Ceremoniale Episcoporum* and the *Motu Proprio*). In so important a pronouncement as this it would seem that if such permission were still necessary, the Sacred Congregation would have mentioned the fact. This opinion is further corroborated by a final statement in this section of the Instruction in which bishops are cautioned to "carefully watch, above all with the assistance of the Diocesan Commission for Sacred Music, so that these prescriptions pertaining to the use of instruments in the Sacred Liturgy be strictly observed."⁶⁰ No mention is made in this connection of the necessity of seeking the permission of the bishop for the use of instruments.⁶¹

INSTRUMENTS IN CHURCH

In reviewing the Church's law regarding the use of instruments in the liturgy, it is apparent that the official attitude toward them has become more and more favorable. The fears of the early Fathers are no longer valid in our day. The more recent pronouncements show that the Church has come to a realization that it is not generally the instruments themselves which are unfit for liturgy but, rather, the theatrical or profane use of them.

The statements of the universal law have been very general. The Church must consider the variety of cultures present throughout the Christian world, that what may have a secular connotation for one territory has no such meaning in another, and many of these matters must be left to local legislation.

It is important to note here that the pronouncements of private organizations and societies have no legal standing in the Church unless given such by a particular bishop. Thus, a listing of "approved music" published by such an organization is to be looked upon as a private interpretation and application of the law of the Church.

⁶⁰ *Ibid.*, par. 69.

⁶¹ Two recent commentators on this Instruction agree that permission is no longer necessary. Cf. A. G. Martimort & Francois Picard, *op. cit.*, p. 155, and J. B. O'Connell, *Sacred Music & Sacred Liturgy: A Translation and Commentary* (London: Burns & Oates, 1959), p. 71.

Musical instruments other than the organ can and should be called upon "to give great help in attaining the lofty purpose of sacred music."⁶² Their use will be most fitting on occasions of great celebration, but in cathedrals and larger churches these occasions need not be rare. It must only be kept in mind that, lest we descend to the condition of art and liturgy prevalent at the time of Bishop Ethelred, the resources at hand must always be equal to the task of performance. Legally, as we have seen, the Universal Church is generally far more liberal than she is given credit for being. It is her sacred trust to guard those things which have to do with the salvation and sanctification of the faithful. Music has no small part in this great work.

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⁶² Pope Pius XII, *Musicae Sacrae Disciplina*, par 59.

REVIEW

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Vol. 1: Le groupement des manuscrits. Solesmes:
Abbaye St.-Pierre, [1958?]. (402 p., 4 to)*

Études grégoriennes, a collection of essays and reviews on Gregorian chant and Church music, the first volume of which appeared in 1954, is published at various intervals by the monks of Solesmes. Several articles in Vol. II bring new information and perspectives to the field of chant scholarship. Of special merit are the reviews by Dom J. Hourlier and Dom M. Huglo of the research done thus far on the paleofrankish notation, and Canon Y. Delaporte's account of the work of Fulbert of Chartres and the Chartres school. An exhaustive study of the formulas of the Mass of the Dead by Dom Cl. Gay and a bibliography of the work of Dom Mocquereau are most useful. Dom J. Gajard's leading article, "Quelques réflexions sur les premières formes de la musique sacrée," on the other hand, repeats of the old clichés of his past writings without bringing new documentation and new insights.

A critical edition of the Roman Graduale is the other major publication that is now in progress from the Solesmes atelier. Part II, a list of the manuscripts to be used in making the edition, was published first. It is followed now by Vol. I of Part IV, a description of the processes used in grouping and classifying the manuscripts. Unfortunately, Part I of the whole publication, which will contain the explanation of what is meant by a critical edition of the Graduale, is yet to appear. From the preview that Dom Froger gave in *Études grégoriennes* (Vol. 1, 1954, pp. 151-157), one suspects that the editors are not certain yet about the object of their search. They must face the following basic question: is there one archetype from which all the medieval local chant traditions sprang? If so, is it a unified oral tradition that was written down for the first time in various localities at the end of the ninth century—each region having evolved a written system of its own; or is it a single *written* archetype, reflecting perhaps but one local tradition, that served as the model for the other traditions? This question is as yet unanswered. The mere fact that the Solesmes editors hope to make a critical

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edition of the Graduale implies that they expect to find one "correct" reading. How they relate the quest of archetype to the origins of Gregorian Chant is also a question they will discuss in Part I.

In the present publication the manuscripts are divided into large groups and the general relationships between them are indicated, without a discussion, however, of specific dependencies. A second step that will follow is aimed at determining the intermediaries (either real or reconstructed) between both groups and individual manuscripts. The final step will place the manuscripts in their genealogical order. Because of the large number of medieval chant manuscripts it was felt impossible to compare all the neumes in all the manuscripts. For this reason the grouping was done by two sets of experiments: The first worked with a large number of manuscripts but a small number of variants, the second with a small number of manuscripts but a large number of variants.

For the first experiment 263 manuscripts—the total number available to the monks at the beginning of the project—were related to each other on the basis of 150 variants. Chronological order was not taken into account, and many manuscripts (perhaps too many) were finally dropped because of lacunae and other irregularities, all of these facts being accurately noted in their proper places by the editors. A large portion of the volume is devoted to the lists of variants and the number separating each manuscript from its neighbor. These results are indicated graphically on large charts by placing those manuscripts which are similarly related within the same circle, the ever broadening circles indicating a large number of variant differences. (The completed chart can be seen on p. 220.) A more difficult task was next attempted: the projection of this set of diagrams onto a geographical map. The dangers of such projection were not minimized by the editors and all precautionary measures were taken to keep the reader from seeing too much in the "approximate" results. The map is placed at the end of the volume. In using it the reader would do well to keep the chart on p. 220 before him, together with the explanations on the subsequent pages.

The conclusions to be drawn from the charts and map are discussed at length. They are couched in general and approximate terms because of the nature of the experiment. The manuscripts fall into two large classes called Eastern and Western. The former includes the St. Gall region, Austria, most of Germany, and the Low Countries; the latter covers Central Italy, France, Belgium, Northern Spain, and England. The Eastern group is more unified in itself, while the Western shows a great variety of independent subdivisions and fragmentation.

In the second experiment only 33 manuscripts, the most representative from the first experiment, were compared to each other on the basis of 310 variants. The results "in general" were the same.

In reading through this volume, one has the impression that it was written before the other two steps (i. e., finding the intermediaries between the manuscripts and arranging them in a genealogical tree) were completed. The fear that too many compromises had to be made because of the large number of manuscripts and variants and that the approximate nature of the conclusions may be easily turned into absolutes remains. It can only be dispelled by subsequent volumes in which the editors will have to pinpoint precise relationships if a genealogical tree is to be established. One wonders if such a mass of data could not have been set up on IBM computers with fuller and less compromising results. We have before us, it seems, a perfect example of a case in which modern technics could have been used to advantage.

After seeing the large number of variants that separate the manuscripts and especially the earliest ones, one cannot help returning to the question: will it be possible to decide upon a "correct" reading in any given case, even if it can be proven that there was but one archetype? Although the planning, energy, and work which produced this accurate volume are evident on its every page, still it is not without a little scepticism that the subsequent and decisive volumes are awaited.

Rembert Weakland, O.S.B.

EXSULTATE IUSTI IN DOMINO

by Juan Gutiérrez de Padilla

For Eight-Part Chorus (double choir) of mixed voices.

Edited by Roger Wagner

New York: Lawson-Gould Music Publishers, Inc.,

Roger Wagner Choral Series. 26 pp. 50 cents.

Juan Gutiérrez de Padilla (c. 1595-1664), chapelmaster of Puebla Cathedral in Mexico, should not be confused with Juan de Padilla, the chapelmaster of Toledo Cathedral in Spain, who died in 1673. A complete catalogue of the former's extant works, compiled by Robert Stevenson, is available in the November, 1954, issue of *Fontes Artis Musicae*, the organ of the Association Internationale des Bibliothèques Musicales (Paris). A perusal of this catalogue reveals Gutiérrez de Padilla as the most prolific of all known neo-Hispanic composers.

The editor has performed a conspicuous service to the cause of American music, since the old legend that musical culture was unknown in the Western Hemisphere until the advent of such composers as Conrad Beissel, Carl Pachelbel, David Michael, and Alexander Reinagle in the eighteenth and nineteenth centuries appears to be still widely believed. However, it is now becoming more and more evident that sacred music had attained an extraordinary height of artistic competence in the Spanish colonies, and that the history of trans-Atlantic music starts two centuries earlier than used formerly to be believed.

To the best of my knowledge, this is the first publication (in the modern sense) of any of Gutiérrez de Padilla's works, though four of his five extant Masses and six of his motets were transcribed by Alice Ray Catalyne in her Ph.D. dissertation *The Double Choir Music of Juan de Padilla: Seventeenth Century Composer in Mexico*, University of Southern California, 1953. The *Exsultate Iusti in Domino* is written for double choir (SATB, SATB) and the editor has provided a piano part for purposes of rehearsal.

This motet manifests the composer to have been a highly imaginative artist, and comparable to any of the contemporary Spanish peninsular composers in the manipulation of sonorities. The entire work combines a sombre magnificence with an almost fervid spirituality. The manner in which the two choirs are pitted against one another in such phrases as *confitemini Domino in cithara, psallite illi*, and *bene psallite ei* is dramatically effective and provides an aesthetically sophisticated contrast. The conclusion is one of unusual harmonic richness.

This piece has been edited with Roger Wagner's customary perfectionism. I trust that many more of this palmary composer's works will appear in print, and eventually perhaps all of them, in the Roger Wagner Choral Series.

The Lawson-Gould Music Publishers are to be congratulated on making this work available in an attractive format. I have only two minor criticisms of the orthography:

- 1.) *Gutierrez* should be spelt as *Gutiérrez*.
- 2.) The spelling *exultate* occurs on page 2; elsewhere the same word appears as *exsultate*. Both spellings are allowable, but one or the other should be followed consistently.

A note to Roger Wagner: Please may we have a recording of *Exsultate Iusti in Domino* whenever this is practicable?

David Greenwood

Five volumes of polyphonic mass pieces have been published by *The World Library of Sacred Music*, Cincinnati, 14, Ohio. They are edited in a professional manner and are usable for performance.

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Vincenzo Ruffo, *Missa sine nomine*, à 5.
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- 5) Ed. Carol MacClintock
Paolo Isardi, *Missa angelus domini*, à 5.

Each of these five volumes measures eight and one half by eleven inches and has a two page introduction supplying information about the composer, the manuscript or printed source, and the method of transcription into modern notation. These are written conscientiously but in not too attractive English. The transcriptions have been done in a scholarly manner and are clearly printed.

One of the problems in the rendering of Renaissance music involves the use of bar lines. Renaissance notation has no bar lines because its music was conceived in rhythmically irregular lines; furthermore, no two voices are rhythmically alike. A large part of its charm lies in just these subtleties of rhythm, which are not easy to conduct. However, modern notation without bar lines is very difficult to read. For music of the Renaissance, I would suggest that *The World Library* adopt the method of barring used by Snow and MacClintock—dotted lines between the staves. These are sufficient as aids for reading but do not impede the eye from seeing the line as the composer conceived it. This is particularly important as so much of this music is to be read by amateur singers and conductors who might not otherwise know that the melodies are subtly irregular.

The World Library of Sacred Music and its editors are to be congratulated and thanked for making this excellent music available to schools, colleges, church choirs, and others. Let us hope that *many more* such institutions will take the trouble to enjoy and benefit by their efforts.

Ethel Thurston
Pontifical Institute of Mediaeval Studies
Visiting Professor

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