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The Performance of William Byrd's Church Music

II. MUSIC FOR THE CATHOLIC RITES

by FREDERICK HUDSON

In a previous article it was argued that the Church music of Byrd and his English contemporaries could not be allocated to respective Anglican or Catholic use by the setting of English or Latin texts. Walter Haddon's Latin translation of Queen Elizabeth's *Book of Common Prayer* was published openly and legally in 1560 for liturgical use where Latin was understood, namely in the royal peculiars and the collegiate chapels of Oxford, Cambridge, Winchester, and Eton, and there are reasons for believing that many of these chapels exercised their right to the Latin liturgy, on occasion if not regularly, right up to the Great Rebellion of the 1640's. Elizabeth succeeded to the throne on November 17, 1558, and when she assembled her first Parliament in January the following year, she desired them ". . . to consider religion without heat, partial affection, or using any reproachful terms of Papist or Heretic, and that they would avoid extremes of idolatry and superstition on the one hand, and contempt and irreligion on the other."[1] Herself accomplished in music and a lover of music, in French, Italian, Greek, Latin and other languages,[2] the forty-ninth of her published injunctions to the clergy makes excellent provision ". . . for the encouragement, and the continuance of the use of singing in the Church of England," and the maintenance ". . . of men and children for singing in the church, by means whereof the laudable exercise of Musick hath been had in estimation, and preserved in knowledge." Commenting on this injunction, Peter Heylyn says in *Ecclesia Restaurata* (third edition, London, 1674), ". . . in her own chapels, and in the quire of all cathedrals, and some colleges, the hymns were sung . . . with organs commonly, and sometimes with other musical instruments, as the solemnity required." After

[1] Charles Burney, *A General History of Music*, ed. Frank Mercer (New York: Dover, 1957), Vol. II, p. 27.

[2] William B. Rye, *England as Seen by Foreigners in the Days of Elizabeth and James I* (London: J. R. Smith, 1865), p. 105.

the turmoil and upheaval of religious, political, and social changes during the preceding three reigns, this would appear to be a policy engendered by magnanimity, wisdom, and enlightenment as much as that of expediency. If her views had been shared at home and abroad, the history of her reign might have been vastly different, but domestic and foreign threats to her life, her throne, and the security of her realm, both real and rumored, compelled drastic countermeasures and precautions.

Byrd's steadfast adherence to the Catholic faith is attested from the earliest extant records through to the Will he executed on November 23, 1622, in which he prays that ". . . I may live and die a true and perfect member of his holy Catholic Church without which I believe there is no Salvation for me." He was not unique in holding to these beliefs while continuing to serve Elizabeth and her Chapel faithfully and with a good conscience. Sixteen Gentlemen of the Chapel Royal who had served under Marian rule continued unmolested under Elizabeth, as did Sebastian Westcott (Westcote), for example, as Master of the Choristers of St. Paul's Cathedral from 1551 to his death in 1582. Indeed, Westcott, a Catholic, was saved from dismissal by the Queen's intervention in 1559 and again in 1563. Like John Tailer at Westminster and William Hunnis at the Chapel Royal, Westcott was also a drama-impresario regularly producing plays at Court with his boy-choristers and enjoying royal patronage. Similar performances were given by the boys of St. George's Chapel at Windsor, of Winchester and Eton Colleges, the Merchant Taylor's School, and Shrewsbury School. Beginning with Elizabeth's address to her first Parliament, her injunctions to the clergy and, for example, her new Statutes for the governance of "St. Peter's College at Westminster" (choristers to provide plays in English, scholars in Latin), all the evidence makes it clear that Elizabeth had more interest in maintaining the finest musical and cultural activities than in subscribing to the letter of the doctrinal reforms put forward by her counsellors in Church and State.

Byrd's Anglican Church music was thus composed and, no doubt, performed in an atmosphere of toleration under royal patronage, and our earlier article on this genre gave reasons for believing that his Latin Church music with uncontroversial texts would be equally acceptable. Though some writers detect a greater depth of feeling in his Latin than in his English settings, this is a matter of opinion and the sincerity of the latter cannot be questioned. So far we have considered his music for public worship in the Established Church and now come to his music designed solely for the Catholic rites, the Ordinaries and Propers of the Mass, which the present writer has no hesitation in terming the summation of his life's work and the expression of his inner self. Such a conclusion is possible now that we know the publication dates of his three Mass settings, details of which will be given later, and can consider these

in conjunction with his two books of *Gradualia*, 1605 and 1607, which show that this group formed his central compositional work from the age of about fifty onwards.

Fellowes[3] devotes a chapter to Byrd's association with the Catholics, but we may obtain a much more poignant impression of the issues which colored his private life, and which must have caused him grave concern, from the autobiographies of Fathers William Weston[4] and John Gerard[5] in recent translations that are fully documented and annotated. Fr. Weston was one of the many Englishmen, named as recusants and deprived of homes, property and rights, who fled abroad and who in due course were ordained priests in France, Italy, or Spain, and returned secretly to England to minister to those who held to the old faith and attempted to regain the country for the Catholic religion. He went to the English seminary at Douai in 1575 and made a pilgrimage on foot to Rome where he met Robert Persons (Parsons), leader of the Jesuit mission to England in 1580, William Holt, founder of the Scottish mission, and Thomas Stephens, successor to Francis Xavier in India. He was ordained priest in 1579, served in Cordova, Seville, San Lucar, and Cadiz, and was summoned to England in 1584, landing on a deserted Norfolk beach in September of that year. On December 14 of the same year, *A Bill for the utter extirpation of Popery, against Jesuits and others* was introduced into the House of Commons and received the royal assent on March 29, 1585. It commanded all priests, under pain of death, to leave the kingdom within forty days; ten priests chose exile, several returning to England later. From this time alarms and rumors of plots, raids, massacres, invasions, assassinations, etc., persisted until the defeat of the Armada in 1588. Fr. Weston and most Catholics attributed the severe measures against them not to Elizabeth, but to Lord Burghley (Cecil) and the Earl of Leicester, who were in control. His own statement, "I wish the Queen every grace of soul and body; she may hold a different faith, but she is still my Sovereign and Queen," became widely known and reached the Queen's Council,[6] and, after his arrest and imprisonment, this may be why the Queen never permitted him to be executed. Fr. de Peralta substantiates this account,[7] saying that Fr. Weston ". . . always wished the Queen long life and happiness and was in the habit of asking our Lord to give her light and knowledge of the truth, that she might

[3] E. H. Fellowes, *William Byrd*, 2nd ed. (London: Oxford University Press, 1948), pp. 38 ff.

[4] [Father] *William Weston, The Autobiography of an Elizabethan*, translated from the Latin by Philip Caraman (London, New York, Toronto: Longmans, Green & Co., 1955).

[5] [Father] *John Gerard, The Autobiography of an Elizabethan*, translated from the Latin by Philip Caraman (London, New York, Toronto: Longmans, Green & Co., 1951).

[6] Recorded in *State Papers, Domestic Series, Elizabeth.*

[7] *Puntos que el Pe. de Peralta de la Compa. de Jesus . . .*, ff. 220–21.

govern well and that things might turn out in such a way that she would be saved." The intense persecution of priests and those who assisted them in the spring and summer of 1585 recurred after the discovery of the Babington plot in 1587, though, according to Fr. Weston, between 1585 and 1587 the Government was forced to relax the severity of its measures against Catholic lives and property as the disorders and uncertainty were upsetting the economy of the country. In the first six months of 1586, seven priests were condemned and executed at Tyburn, York and the Isle of Wight, and from June on there was a systematic clearing of London prisons to prepare the way for the "discovery" of the Babington plot in August. Houses were sacked, Catholics hunted down, and many executed.

Frs. Henry Garnet and Robert Southwell arrived in London from France on July 13, 1586 and the following day travelled thirty miles west to Harlesford (two miles upstream from Marlow on the borders of Buckinghamshire and Berkshire). This was the home of Richard Bold,[8] a close friend of Fr. Weston's who had been chamberlain to the Earl of Leicester, and whose domestic chaplain, Fr. Robert Dibdale, was also present with Fr. Weston for an important conference. From 1577 to 1592 or 1593 Byrd and his family lived nearby at Harlington, West Middlesex, established by the fact that the Session Rolls record the citation of Byrd's family as recusants twelve times, though during this period Byrd himself is cited solely on August 20, 1585, "for not going to Church, Chapel, or any usual place of common prayer." The conference at Harlesford lasted from July 15 to 23 and is described in some detail by Fr. Weston:

> On reaching this gentleman's house, we were received . . . with every attention that kindness and courtesy could suggest. We met also some gentlewomen who had come there to hide; and altogether we were eight days at the house. We were very happy, and our friends made it apparent how pleased they were to have us. Indeed, the place was most suited to our work and ministrations, not merely for the reason that it was remote and had a congenial house and company, but also because it possessed a chapel, set aside for the celebration of the Church's offices. The gentleman [Bold] was also a skilled musician, and had an organ and other musical instruments, and choristers, male and female, members of his household. During those days it was just as if we were celebrating an uninterrupted octave of some great feast. Mr. Byrd, the very famous English musician and organist, was among the company. Earlier he had been attached to the Queen's chapel, where he had gained a great reputation. But he had sacrificed everything for the faith—his position, the court. . . .

[8] Fellowes, *op. cit.*, p. 44, quotes Fr. John Morris, *Two Missionaries under Elizabeth*, 1875, who confuses Bold with Fr. John Bolt, organist to Sir John Petre, Thorndon, Essex.

(Fr. Weston is mistaken in this assertion, for Byrd remained a Gentleman of the Chapel Royal until his death, his last recorded appearance being in 1618.)

> . . . Father Garnet sometimes sang Mass, and we took it in turns to preach and hear confessions, which were numerous. Nearly the whole morning passed in this way. . . . The afternoons we gave to other business and to conferences. The new arrivals explained the instructions they had brought from our Father General in Rome, and, on my side I told them what I knew about conditions in England.[9]

In his record of the conference Fr. Southwell says he was hoping ". . . we should have sung Mass with all solemnity, accompanied by choice instrumental and vocal music, on the feast of St. Mary Magdalen. This however was put off until the next day." As a result of this conference, Frs. Weston, Garnet, and Southwell implemented their plans for covering the whole of England with a network of serving priests. Ten years later, in spite of Government attempts to break this system, the network of Catholic centers was served by over three hundred priests. A Government proclamation dated October 18, 1591 branded all missionary priests as agents of Spain and personally dissolute, and Fr. Southwell's *Humble Supplication to Her Majesty*, written before mid-December, 1591, was an attempt to break through the ring of Ministers and reach the Queen herself. His thesis was that time would show Catholics to be natural defenders of the monarchy, in opposition to the revolutionary element already prevalent among the Puritans.

Accounts of the persecution of the Catholics in England as related by Frs. Weston and Gerard may be supplemented by the sixteenth-century publications of Robert Parsons (1582), Cardinal Allen (1582), John Gibbons (1583), Nicholas Sander (1585), Richard Verstegan (1592), and two books written by Spaniards, Pedro de Ribadenyra (1588), and Diego de Yepes (1599).[10] The present writer believes that the Catholic viewpoint must be known and added to official governmental accounts to understand Byrd's music for the Catholic rites and the circumstances under which it was composed and most probably performed, neither condoning nor condemning the motives of the Jesuit missionaries and adherents of the old faith on the one hand or the countermeasures of the Queen's Council and Parliament on the other.

Under these conditions the most remarkable feature concerning Byrd's three Latin Masses is that they were printed and published at all in England at this time, and further, thanks to a discovery made by Dr. H. K. Andrews, Oxford, in 1964, that the *Mass for Four Voices* and the *Mass for Three Voices* even went into a second edition. These four

[9] Weston, *op. cit.*, pp. 71 f.
[10] *Ibid.*, p. 41.

editions and the single edition of his *Mass for Five Voices* were printed in the usual part-books, of which a total of sixty-one books are extant at the present time, housed mainly in English libraries, but with a few part-books in the Folger Shakespeare Library and the Library of Congress, Washington, D.C. Full bibliographical details of these surviving manuscript copies and all subsequent editions are provided in the prefaces to the author's recent editions of the three Masses (Edition Eulenburg, Nos. 997–99, 1967–68). The sixty-one part-books of the five editions all lack title pages and it may be assumed that they were issued without them. At the top of each page is printed the number of voices (*4. Voc.*, etc.), the voice part (*CANTUS.*, etc.), and *W. Byrd.* No publisher is named but a comparison of the type and ornamental capitals with those in other publications of the period points to Thomas East, who was Byrd's sole publisher between 1588 and 1607 known to us. The most obvious difference between the first and second editions of the four-part and three-part Masses respectively is that the first editions have the barred ¢ signature while the second editions have the unbarred C signature. In "Printed Sources of Byrd's *Psalmes, Sonets and Songs*"[11] Andrews shows that both of these signatures represent four half-notes in a measure, that when used in all voices throughout a work they had no proportional significance and were interchangeable, and that the change from the barred to the unbarred signature for works in imperfect time occurred in English publications from about 1594 or 1595 onwards. In all voice parts of all five editions the same ornamental capital initials were used (*K*yrie, *E*t in terra, *P*atrem, *S*anctus, *A*gnus), showing that East possessed only one block for each capital, and postulating that he dispersed the type of one part-book before the next could be set up and printed; for the second editions of the four-part and three-part Masses the type has been completely reset. Though East has used small initial letters for certain words referring to the Deity (*Deus pater, agnus Dei, spiritu sancto*, etc.), where one would expect capitals, the nineteen different part-books of the five Mass editions are wholly consistent in the use of capitals for the words *Catholicam et Apostolicam Ecclesiam* in the Creed, as though this were a special affirmation of faith in the unsurped Church, and suggests that Byrd gave special instructions to East to this end. The notation of the respective first editions is remarkably accurate and the few misprints in the second editions are probably due to lack of care in composing the type from first edition "copy" and lack of careful proofreading undoubtedly received by the first editions.

Hitherto the dating of Byrd's three Masses has been conjectural. P. J. Clulow, who worked in collaboration with Andrews, has made a comprehensive survey of Thomas East's publications, based on a

[11] *Music & Letters*, Vol. XLIV, Jan., 1963, p. 5.

detailed comparison of typographical features, and finally produced convincing dates. His methods, results and conclusions appear in "Publication Dates for Byrd's Latin Masses,"[12] important evidence including the change from the barred to the unbarred time signature about 1594–95, defined in Andrews's article, and the gradual wear on the face of the ornamental capitals. The chronology may be summarized thus:

Mass	Edition	Time	Published
four voices	first	¢	early in the period 1592–93
three voices	first	¢	late in the period 1593–94
five voices	sole	¢	probably about 1595
four voices	second	C	about 5 years later than the first editions, probably *ca.* 1599
three voices	second	C	

Here may be interposed a deduction from the printed part-books which affects practical performance. There are no bar-lines in these books except at the end of movements and sections, and in editions of the first part of the present century editors have tended to insert them at irregular intervals, thereby weakening the natural rhythm and pulse of the texture as a whole. In the original part-books, rests which occur before and during the course of the voice parts are, without exception, carefully ordered so that units of two half-notes occur from beginning to end (e.g., two separate half-note rests are placed between phrases where one whole-note rest might otherwise have been indicated—a weak pulse followed by a strong one with an implied "bar-line" between the two rests). Further, where there is a long series of rests printed at the beginning or during the course of a voice part, an additional warning sign in the form of a colon appears before the last strong half-note rest—again an implied "bar-line." This feeling for the regular *tactus* of two half-notes in strong/weak pulses is also shown in the organ-books at Durham, Peterhouse, Tenbury, Christ Church, and Ely, which, though barred irregularly, invariably contain an even number of half-notes within the bar-lines. There is also evidence that performances of this period were kept together by a member of the choral group beating down and up pulses in duple time, and in triple time, a downbeat of the duration of two pulses followed by an upbeat of one pulse. In present day performances experience proves that cross rhythms are easier to feel and interpret when the barring is regular, the accents occurring in different parts at different places, so contributing to the overall sense of lilt.

The first book of *Gradualia ac Cantiones Sacrae* was published in 1605 (registered by East at the Stationers' Company on January 10), followed by the second book of *Gradualia* in 1607 (registered by East on

[12] *Music & Letters*, Vol. XLVII, Jan., 1966, p. 1.

February 17). Both books were issued in a second edition in 1610. Between them the two books of 1605 and 1607 contain the Propers of the Mass (Introit, Gradual, Alleluia or Tract, Offertory, Communion), together with Responsories at Vespers, for the festivals of the Church's year, including all Propers for the festivals of the Blessed Virgin Mary, Corpus Christi, etc., excluded from the *Book of Common Prayer*. No exemplar of the 1605 book of *Gradualia* is extant (though a transcript dated 1774 is preserved at the University of Strathclyde, Glasgow), and it is possible either that Byrd withdrew the edition or that copies were seized as "papistical books" during the violent persecution that followed the discovery of the November 5th Gunpowder Plot in the same year. The widespread arrests, interrogations under torture, imprisonments, and executions which followed are described vividly by Fr. Gerard,[13] who also stresses the general horror felt by Catholics when they learned of the plot. The first book was dedicated to Lord Northampton, a personal friend, a member of the Privy Council, and a strong sympathizer for the Catholic cause, and the title page and long dedicatory Latin preface reveal much of Byrd's mind and outlook at this time and his purpose in publishing these Propers. The title page includes a couplet from Martial referring to the dying swan: "Dulcia defectâ modulatur carmine linguâ Cantator Cygnus funeris ipse sui," and he alludes to this again in the preface:[14] "The swan, they say, when his death is near, sings more sweetly." Then towards the end,

> . . . I have tried to ornament things divine with the highest art at my command. . . . If I have accomplished this, I shall declare these lucubrations of mine (for so without falsehood I may call the products of nightly toil) my swan songs. This they will surely be, if not for their sweetness, at least as proceeding from such age . . . it will be the unique consolation of my old age to have brought into the light a work not unmeet for our Most Serene King. . . .

Byrd had published his three Mass settings in the previous decade and, though we know of no further publications until the 1605 book of *Gradualia*, the composition of these Propers had occupied him during the intervening years both as a spiritual exercise and consolation and as a task which summed up his life's work as he gradually withdrew from the world around him. In 1593 he had moved from Harlington, West Middlesex, to Stondon Place in the village of Stondon Massey, Ongar, Essex. He was now aged sixty-two, undoubtedly considered "old age" at this period, and, if there is a double meaning to be read in "lucubrations," he thought of himself as being in the evening of his life. Though

[13] Gerard, *op. cit.*, pp. 197 ff.

[14] Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), p. 327. Translation by Strunk.

he was famed at home and abroad, yet general public interest had moved on to new forms and styles, and it is highly probable that he was in a state of semi-retirement, more respected than performed, his performing public being largely confined to his private circle of friends. Though he says in his preface to *Psalmes, Songs and Sonnets*, 1611, "The natural inclination and love to the Art of Music, wherein I have spent the better part of mine age, have been so powerful in me, that even in my old years which are desirous of rest, I cannot contain my self from taking some pains therein . . .," and later, "I . . . commend to you these my last labours, for mine ultimum vale . . .," yet in 1605 he felt he had reached the summit of his work. The largest pair of pieces in *Parthenia*, 1611, had been written by 1591, and this publication and the four numbers he contributed to Leighton's *Teares*, 1614, do not affect the argument. In his sixties Byrd thought of his compositional activity as a "swan song" and it is significant that he should choose ". . . out of devotion to the divine worship . . . to affix notes, to serve as a garland, to certain pious and honeyed praises of the Christian rites . . .," as he phrases it in the preface to the *Gradualia*, 1607.[15]

In the preface to the 1605 book of *Gradualia*, addressed to *Veris musicae studiosis* ("true lovers of music"), he says: "For you, most high-minded and righteous, who delight at times to sing to God in hymns and spiritual songs, are here set forth for your exercising the Offices for the whole year which are proper to the chief Feasts of the Blessed Virgin Mary and of All Saints . . .,"[16] and while it may be argued that his purpose was nostalgic (i.e., for private, non-liturgical devotions), yet all the evidence points to a much more practical intention and usage. It is infinitely more likely that the 107 Introits, Graduals, etc., contained in the 1605 and 1607 books of *Gradualia* were, in fact, performed at secret celebrations of the Catholic rites in manor houses and other private dwellings, according to the season of the Church's year and as time, opportunity, privacy, and musical resources permitted. The same practical purpose may be claimed for his settings of the Mass for four, three, and five voices. That the four-part and three-part Masses were published in a second edition some five years after the first (like the two books of *Gradualia* some ten years later) could be put forward as supporting evidence of demand for and use in such secret celebrations and cannot be explained away as nostalgic. Certain commentators on Byrd's Mass settings have suggested that he published them with a continental market in mind. This idea is negated to a large extent by the fact that the RISM (Répertoire Internationale des Sources Musicales) catalogues in Kassel and Berlin record not a single holding of Mass part-books in any continental library nor even a manuscript copy: the main holdings are in

[15] *Ibid.*, p. 330.
[16] *Ibid.*, p. 329.

English libraries, and for those in Washington, D.C. (the sole location apart from England), the provenance was England until recently.

If it is conceded that Byrd's Masses and *Gradualia* were composed for practical use and performed on occasion at secret celebrations of the Catholic rites, our next thought is to consider how they might have been performed. Basically there should be no differences in performing practice between the Church music of the Chapel Royal at this period and that of any other place of worship except the vital differences of resources and opportunity, and in the previous article it was reasoned that *a cappella* Church music of this period implied the *ad libitum* doubling of voice parts, and even substitution for them, by consorts of instruments with, most probably, *basso seguente* support from the organ. We may take Fr. Weston's account of the rites celebrated at Harlesford, July 15–23, 1586, as one of the occasions more favorable to musical performance of the Ordinaries and Propers of the Mass rather than typical, but, as Byrd himself was present, we may take this as a model of what could be done in secrecy with reasonable resources. Fr. Weston records that Richard Bold's house had a chapel ". . . set aside for the celebration of the Church's offices," that he had an organ (probably a portable chamber organ as Weston does not say specifically that the organ was located in the chapel), that he had other musical instruments, that he was a skilled musician, and that he had male and female choristers who were members of his household. Though the Harlesford conference took place some six or seven years before the publication of Byrd's four-part Mass, we know that much of his music was in existence many years before he made up his collections for publication and it is just possible that this and perhaps other of his compositions for the Catholic rites were included in these celebrations. With such musical resources available and with contemporary performing practice in mind we may assume that the Ordinary and Proper of the Mass were accompanied by the chamber organ, possibly with "other musical instruments" doubling the voices in certain sections, if not all the way through.

It is not generally realized that the English tradition of singing sixteenth-century works unaccompanied is not much older than the English Renaissance at the end of the nineteenth century, when editors such as Rockstro and Squire (*Mass in F Minor*, Novello, 1890) printed ". . . . Accompt. for practice only," and Squire (*Mass for Three Voices*, Washbourne, 1901) stated in his preface, ". . . the work should always be sung without accompaniment." At the meeting of the Royal Musical Association in London in May, 1900, Mr. H. Davey submitted that the late sixteenth- and early seventeenth-century organ-books at Christ Church, Tenbury, Durham, etc., were intended for accompanying the voices, and a violent argument ensued when Dr. H. W. Cummings maintained that they were not accompaniment copies but "arrange-

ments" of the vocal music intended for use as organ voluntaries.[17] This view was typical of the revival of interest in sixteenth-century music at this time, probably influenced by the current vogue of the unaccompanied motet, part-song, lyric, etc., by Parry, Stanford, Elgar, and lesser British composers, and largely persists to the present day. The authentic tradition of true *a cappella* performance in the sense of voices being accompanied by the organ and other instruments survived through the seventeenth century to the nineteenth. John Immyns (*ca.* 1700–64), lutenist to the Chapel Royal and founder of The Madrigal Society in 1741, transcribed Byrd's three-part Mass in score and provided a figured bass,[18] doubtless prepared for and used by his Madrigal Society in conjunction with the British Museum parts in his hand;[19] and the first edition of a Byrd Mass since the sixteenth century[20] has a companion organ part made by G. A. Macfarren.

As with Byrd's music acceptable in the Anglican Church, discussed in the previous article, the present writer urges that experimentation should likewise be made in using a chamber organ and consorts of instruments (recorders, oboes, strings, trombones, etc.) in conjunction with voices in the performance of his music for the Catholic rites. While the choirs in the Anglican Church were composed of boys and men (with male altos), it will be noted that Fr. Weston records the availability of male and female choristers at the Harlesford celebrations, and choir directors should not hesitate to use transpositions of the Masses and *Gradualia* that are suited to the greatest number of voices. When it is decided to use an organ continuo in modern performance, the organist should use his discretion in decorating the voice parts, the continuo accompaniment should be light and blend with the voices, and the pedals should not be used. As an alternative to "other musical instruments" throughout a piece, they could be held in reserve for high-lighting climactic sections or for adding color to a homophonic section. If historical evidence is interpreted with good taste and discretion, if there is a feeling for the style of the period and a purely musical result is aimed for, then the choir director and conductor cannot go far wrong.

The first in this series of two articles on the performance of William Byrd's church music appeared in Volume XII, No. 4 of the *American Choral Review*. The author again takes the opportunity to express gratitude to his friend and colleague, Mr. Percy A. Lovell, for reading the texts of these articles, discussing the problems involved, and for making helpful suggestions.

[17] Percy A. Scholes, *The Puritans and Music in England and New England* (London: Oxford University Press, 1934), p. 224.

[18] Fitzwilliam Museum, Cambridge, *MS* 30 *G* 5, pp. 86–106.

[19] Add. *MSS* 29382, 4, 5.

[20] Ed. Rimbault, five-part, Musical Antiquarian Society, Chappell, 1841.

Choral Works by Armin Knab

by HERBERT FROMM

When I was asked to write about the German composer Armin Knab for an American journal, I had misgivings. It seemed a dubious enterprise—at least at this moment—to call attention to a composer whose music was much performed in Germany thirty or forty years ago but remained virtually unknown in other countries and is today neglected even in Germany. Music has moved in a different direction and Knab's strictly tonal music is glibly waved aside as outmoded and as of no importance to the present generation.

Yet, things are not quite so simple. Knab was not only a composer of distinct originality and firm stylistic principles but also a man of literary gifts, who knew how to express himself eloquently in the written word. A good part of his writings on music is collected in the book *Denken und Tun* (Verlag Merseburger Berlin, 1959). Aside from this there is also a purely literary work,[1] a delicate little book of partly fictional pieces and vivid descriptions of journeys through his beloved Franconia.

Knab, a man of universal interests and independent judgment, did not shut his ears to what was going on around him as he grew older. He was fully aware of the stylistic changes in music when he wrote in *Denken und Tun*:

> My unalterable attitude: the development of art is not decided by new means as such. . . . During my activities as a teacher I observed often how young men were blinded by those composers who employed the boldest means. They were the lights that attracted the moths. It was still Wagner in 1900, Strauss in 1910, Schönberg in 1920, and Hindemith in 1930, who found a host of followers and imitators. It is obvious in times of stylistic chaos that nothing can be gained by adopting what happens to be the most progressive direction. A "contemporary harmony," as sometimes praised by the critics, will necessarily be obsolete ten years later. I always fought the attitude that progress can only be attained by greater complexity of means. Whoever has something new to say will find the right way, and that way may well be a simple one.

[1] *Wanderungen und Reisen in Franken* (Würzburg: H. Stürtz Publishing House, 1966).

If Knab spoke of stylistic chaos in 1949, what would he say today when music, like a helpless beetle, has fallen on its back and is frantically trying to get on its feet again? Somebody will have to turn the beetle over—but the time has not yet come. All trends in the arts must run their course to the end before a change may be accomplished.

Nevertheless, and in spite of the odds, I shall point to some of Knab's choral works which, even today, would add valuable material to the programs of our choral organizations. But first some biographical data:

Armin Knab, the son of a teacher, was born on February 19, 1881, in the Franconian village of Neuschleichach. One year later his family moved to the town of Kitzingen where his father taught at a Catholic elementary school. Armin spent his early years in Kitzingen, studied law and music in Würzburg, was appointed judge in the medieval town of Rothenburg in 1913, and moved to a higher position in Würzburg in 1927. He finally gave up jurisprudence in 1935 when, due to his growing musical reputation, he was offered a professorship in composition at the State Academy for School and Church Music in Berlin. After World War II Knab returned to Kitzingen and later to Würzburg again where he spent his last year. He died in 1951 at the age of seventy.

Knab's musical output was devoted almost exclusively to vocal music. He left about two hundred solo songs which consciously broke with the declamatory, chromatic style of Hugo Wolf by establishing again the primacy of the vocal line. Knab was a master of melodic invention but he also knew how to write expressive and often highly imaginative accompaniments. A number of his songs were successful but they never gained the wide popularity of the works of Wolf, Strauss, and Mahler. The reason is easy to see: some of his most important works are settings of difficult texts (Alfred Mombert, Stefan George) and the music is obsessively directed toward a search for the ideal coordination between tone and word without regard to effectiveness in the concert hall.

Knab himself was painfully aware of the situation. Once, when I asked him about the progress of his piano sonata which was then in its first stages, he answered with grim humor: "Never mind, who cares whether or not I am writing a new piece? When Strauss contemplates a new opera, the newspapers immediately report that he has bought ten pounds of music paper, long before the first note is written down."

After years of primary interest in solo song, Knab found his way into choral music. It is not my purpose here to give a complete list of his considerable output in this field, but rather to restrict my comment to two works that, to my mind, would stand a good chance of success in this country. Nevertheless, there are several hundred excellent folksong arrangements where Knab's astounding facility in canonic writing is

evident, and we should at least make brief mention of some original works of very high quality, such as *Drei Liebeslieder* for mixed voices on poems by Ludwig Uhland and Theodor Storm, pieces for women's voices on poems by George Trakl and Richard Billinger, and a number of male choruses that introduce a finely measured polyphony into a branch of choral music which for years remained stagnant in the easy comforts of late nineteenth-century homophonic writing.

Armin Knab

The first of the two works I have chosen for the present discussion is the *a cappella* cycle *Zeitkranz*—ten pieces based on poems by Guido Gezelle, translated into German by Rudolf Alexander Schröder. Gezelle (1830–1899), a Flemish poet and Catholic priest, gained little recognition during his lifetime but is today considered the greatest Flemish poet. His life shows much similarity to that of Gerard Manley Hopkins, although Gezelle's work is much more accessible than the often enigmatic utterances of the extraordinary English priest.

Though primarily concerned with the music, I cannot refrain from giving an example of Gezelle's art (No. 5 in Knab's cycle):

Ich höre Hörner blasen; und
Der Abend nähert sich
Für mich.

Kinder, blank und blonde,
kommt;
Es dunkelt immer mehr,
Kommt her.

Segne euch der Höchste; denn
Es dunkelt immer mehr,
Kommt her.

Ich höre Hörner blasen; und
Der Abend nähert sich
Für mich.

I hear the sound of horns and
Evening approaches
For me.

Children, bright and blond, come
near,
It darkens more and more,
Come here.

May the Highest bless you;
It darkens more and more,
Come here.

I hear the sound of horns and
Evening approaches
For me.

Knab's work is designed in two parts of five songs each. The first part is secular and deals with the seasons: the New Year, Winter, Spring, Summer, and Autumn. The second part is sacred and deals with Communion, the Adoration of Mary, Slumbersong for the Christ Child, Incense ("earthly grey turns heavenly blue; go, incense grain, adore the Lord"), and Belief in Life after Death.

The work is of a rare, one may be tempted to say vegetarian, purity, fresh and unexpected in its often modal harmony and held together by a spiritual bond that allows no accidental digressions. Of particular significance is the first song in the sacred part:

Who can look at bread
And not remember
What noble food it is,
And not remember!

Who can look at wine
And not remember
What noble drink it is,
And not remember!

Who can be a Christian
And not remember
Whose flesh and blood
He eats and drinks,
And not remember!

Knab writes a two-part canon (at the interval of a fifth) that rises by one tone from verse to verse, thus illustrating the rising intensity of the words in a striking manner (Ex. 1). This piece would make an ideal

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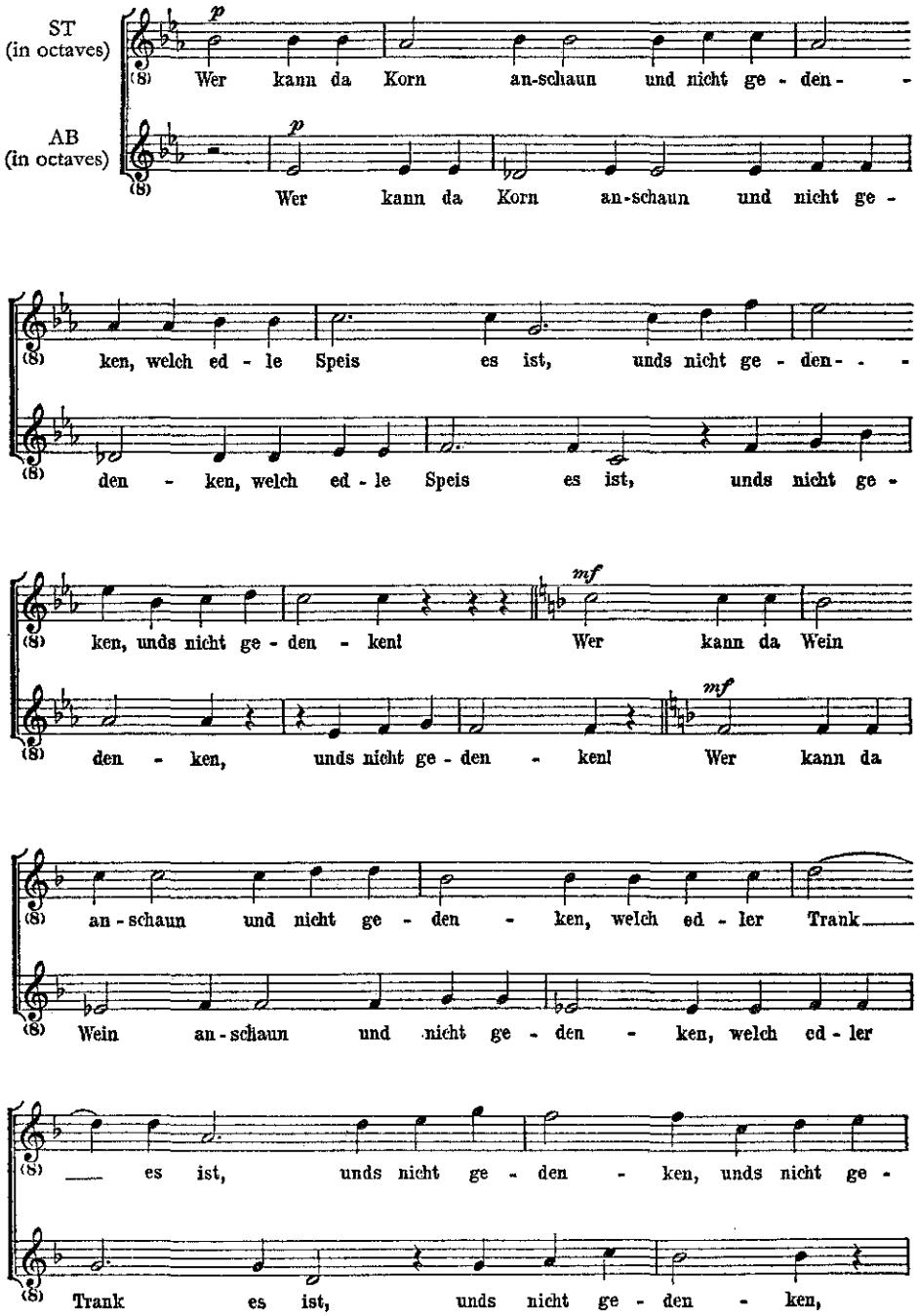
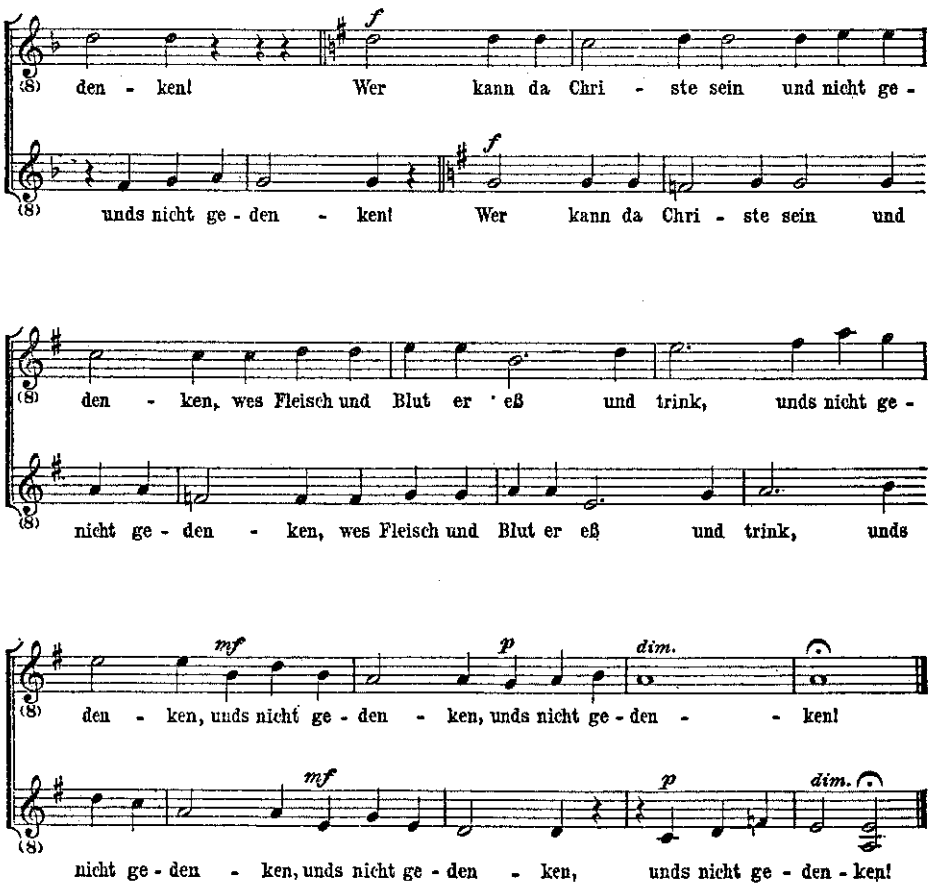


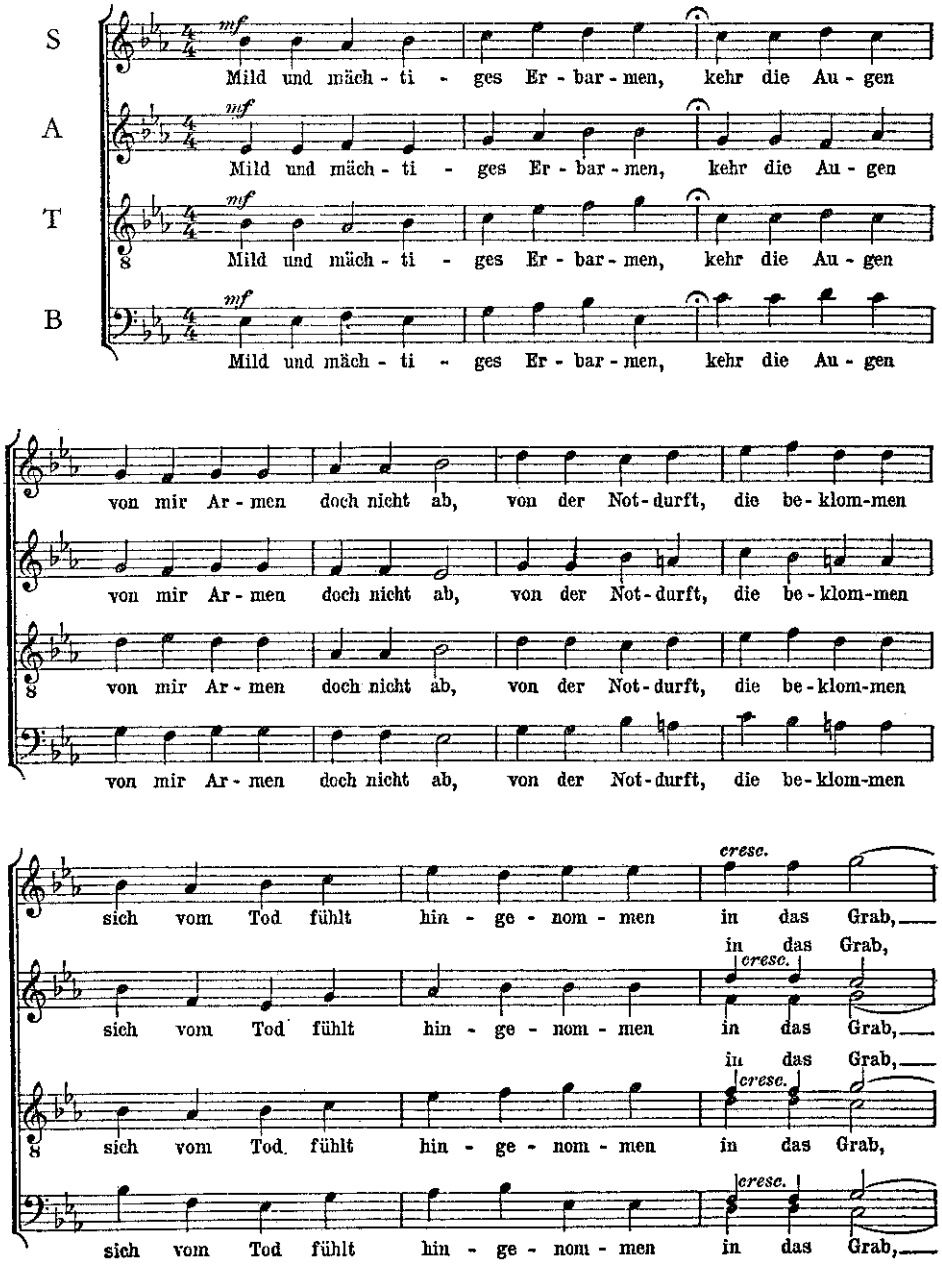


composition for a Communion Service. If a publisher were to show interest, an English translation fitting the music could easily be provided. The original publisher of *Zeitkranz* is Georg Kallmeyer, Wolfenbüttel, 1929 (now B. Schott's Söhne, Mainz).

The powerful last number, "Mild und mächtiges Erbarmen," as Oskar Lang observes in his Knab biography,[2] shows a surprisingly Protestant flavor in contrast to the otherwise Catholic attitude of the work. What Lang does not stress sufficiently, however, is the treatment of the chorale-like melody, which is far removed from the Lutheran style and has its roots in earlier church music (Ex. 2). Knab might have been striving here towards a musical reconciliation of the divided Christian Church.

[2] *Armin Knab, ein Meister deutscher Liedkunst*, C. H. Beck, Munich, 1937.

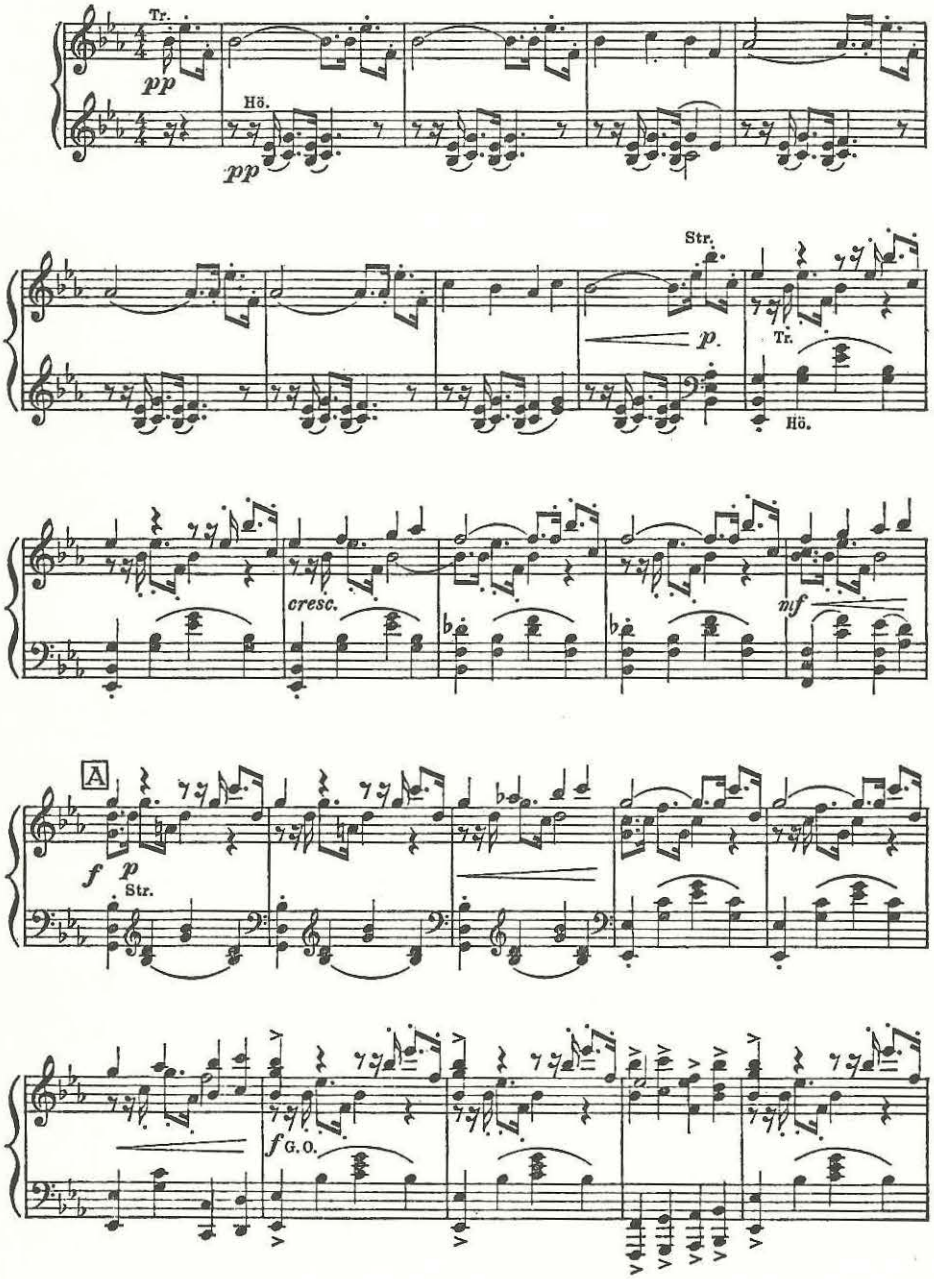
EXAMPLE 2



The second work I wish to recommend is the *Weihnachtskantate* (B. Schott's Söhne, Mainz, 1933), which has a strong, colorful text taken from Josef Garber's *Tiroler Weihnachtsspiel*. The work, which calls for five solo voices—alto, soprano, and three men's voices (the Three Kings)—mixed chorus, and small orchestra, would make a most worth-

while addition to the Christmas repertoire. The music is of great variety, easy to perform, of great finesse in detail, and, as always with Knab, sensitive in its intimate relation to the text. Knab brings a new concept to the scene of the Three Kings by using an outlandish trumpet signal and laying a thin, almost imperceptible film of subtle humor over this,

EXAMPLE 3



the longest, section of the cantata (Ex. 3). Like *Zeitkranz*, this work still lacks an English translation.

Knab's most ambitious choral work is the oratorio *Das Gesegnete Jahr* (P. J. Tonger, Cologne, 1943). Ample forces are required: a large chorus, soloists, and full orchestra. The text, put together by the composer from different, yet compatible, sources, describes the farmer's year from the time of plowing and sowing until the harvest festival. In Knab's own words:

> Here there is no talk of tractors and agricultural machinery but of the unchangeable basis of the farmer's life, the relationship between Heaven and Earth. . . . Seen from our time, this may seem a transfigured past but it may also be a dream for the future, the desire to return once more to a natural order.

There is something untranslatable about Knab's oratorio, both in music and text. It is comparable, in this and other respects, to the poetry of Joseph von Eichendorff, and the work is not likely to meet with much success outside of Germany. It cannot be transferred with the same ease as Orff's *Carmina Burana*, nor does it have the same direct impact, although Knab's work—admired by Orff—surpasses the younger German composer's work in depth and richness of execution. The facts of musical success are hard and cruel, but they must be understood when tackling the ever rewarding and ever perplexing enterprise of transplanting a work to a new environment.

The following selected bibliography is suggested by the author:

Wilhelm Rutz, "Armin Knab" in *Die Harmonie*, Vol. XXII, No. 2, 1931 (Berlin).

Ernst Ludwig Schellenberg, "Armin Knab und seine Lieder" in *Der Türmer*, Vol. XXVIII, No. 11, 1926 (Stuttgart).

Edith Weiss-Mann, "Armin Knab, Mutmassliches über seine Unpopularität" in *Die Musikwelt*, Vol. V, No. 7, 1925 (Hamburg).

Edith Weiss-Mann, "Uber Armin Knab's Melodik" in *Die Laute*, Vol. V, No. 8, 1922 (Leipzig).

Choral Conductors Forum

PALESTRINA REDIVIVUS

by THOMAS DAY

This article was received with the following comment by the author:

Not long ago I spent an afternoon searching, in vain, for a good recording of a piece by Palestrina. The enclosed article, which I would like to submit to the AMERICAN CHORAL REVIEW, *is the result of that fruitless search.*

To the question added by the author as to whether the article is the sort of thing the journal would publish, we eagerly reply that any discussion of such choral interest and guided by such sure and delightful competence is indeed welcome fare for our readers. The editorial comment with which we would like to accompany the article is that in its unusual wording the authenticity of the Student is more easily maintained than that of the Master: the arguments presented in the name of Palestrina are meant to be as much of a basis for discussion and counterargument as any appearing in the Choral Conductors Forum.

A Hitherto Unknown Manuscript:
Being a Dialogue between
Giovanni Pierluigi da Palestrina
and a Student,
concerning the Curious Decline
of the Former's Reputation
in Recent Years

Student: Master, why do you always wince and groan whenever you listen to a recording of one of your works?

Palestrina: Some of my admirers, especially those who perform my music, are among my worst enemies. Just listen to what this Parisian conductor does to one of my Masses. Notice the sobbing effect, the hushed cadences, the fluctuating tempi. This sounds like the *Prelude to the Afternoon of a Faun* arranged for unaccompanied chorus. I fear the record will float right off the turntable.

Student: But, Master, may I remind you that this is *sacred* music.

Palestrina: Sacred, yes, but not saccharine. I shall remind you that I come

from the nation that produced Vivaldi, Verdi, and the hot-tempered Toscanini. Perhaps in France, England, and the United States this pitiful meowing would occasionally pass as sacred music, but not in sixteenth-century Italy. My fellow artists never hesitated to borrow from the secular world when dealing with sacred matters.

Student: I detect, Master, that you are angry.

Palestrina: With good reason. No one understands me! Just listen to what one critic says about my music:

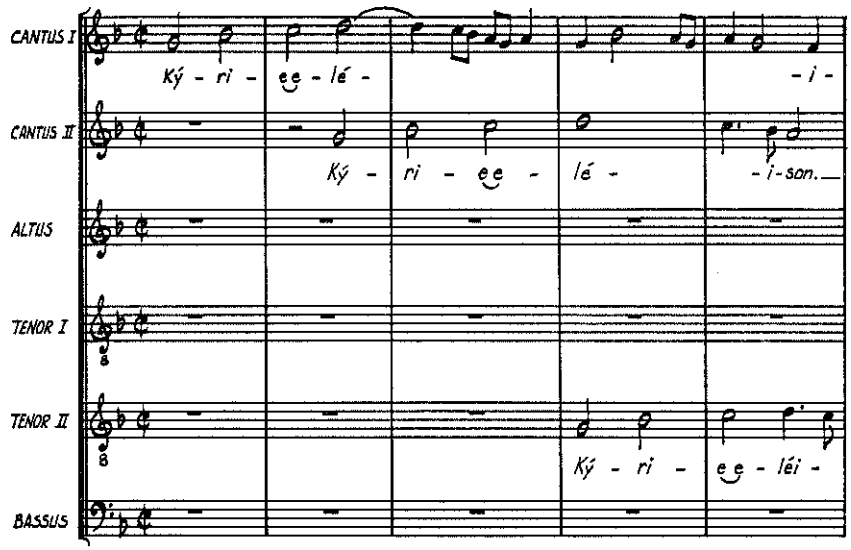
> Palestrina, like Bach, was the inheritor and perfector of one of the great traditions of music. Both formed styles which have remained models for generations of students. But Palestrina, unlike Bach, perfected his tradition by purifying it—that is, by taking out all the sap. Nobody ever really reduced Bach to a set of rules, but you can teach a tone-deaf student to write acceptable Palestrina in a few months.[1]

Student: Shocking! Libel! Why, I am not tone-deaf and I could not write so much as a cadence as good as one of yours.

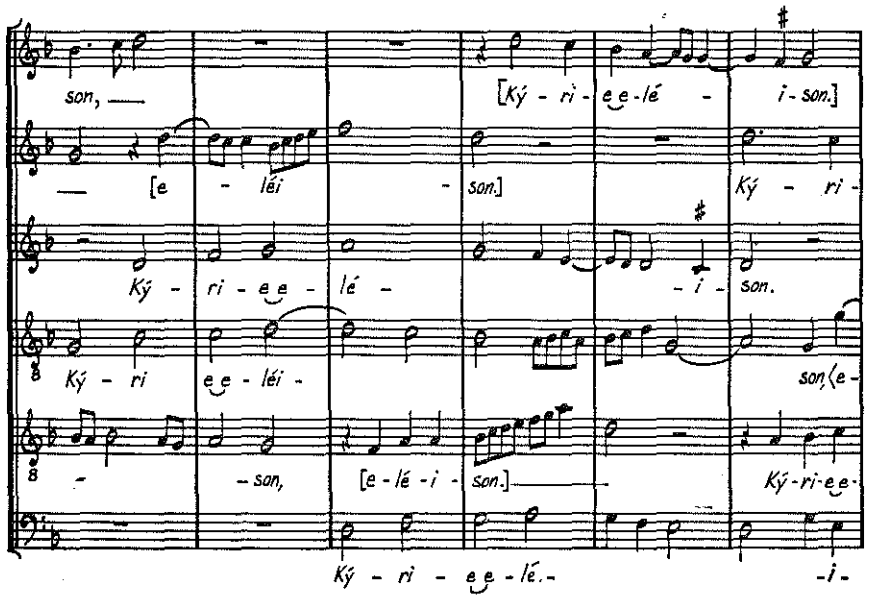
Palestrina: Quite true, but who can blame the gentleman for his opinion? The few works audiences hear today are not my best. (I dashed off that mediocre *Missa Papae Marcelli* in great haste, as some scholars have rightly guessed.) Then, to make matters worse, these lesser works receive the most uninspired interpretation possible.

Student: I am puzzled. Could you explain, Master?

Palestrina: Gladly. Let us look at the *Missa de Beata Virgine* for six voices, one of my finest compositions. How would you, my esteemed pupil, conduct the opening "Kyrie"?



[1] Eric Salzmann, "The Critics Confess: Ten Composers I Hate," *Hi Fi Stereo Review* (October, 1967), p. 92.



Student: In the time-honored, traditional way: no instrumental accompaniment, dynamics that rarely go above pianissimo, and a very slow tempo. I would instruct the sopranos to maintain a hooting, sexless sound.

Palestrina: Enough! Let us calmly examine your errors. First of all there is no earthly or heavenly reason for insisting on performing my music without accompaniment. The Sistine Chapel may have banned instruments and we may have thought it improper to sing with accompaniment during penitential seasons, but most churches in my time used all manner of instruments to double or even replace vocal lines. I would have no objection if, in the above "Kyrie," the sopranos remain silent while two instruments (such as oboes, recorders, or strings) take over the parts labeled Cantus I and II. Perhaps unaccompanied voices could sing the lower parts. This "orchestration" would form a good contrast with the "Christe," which calls for high voices only and could be sung unaccompanied.

Student: Master, I gasp! This is musical heresy!

Palestrina: Be patient and listen. Variety of timbre is the secret of making this music sound convincing. We subject audiences to numbing torture when we give them thirty minutes of limp, unaccompanied polyphony. The result is too (how shall I say) "flesh colored." Only a few of my compositions—such as the shorter works and the madrigals—can be sung unaccompanied without becoming tiresome. Let conductors freely, yet wisely, experiment with added instruments. Give the sopranos a rest (as in the above "Kyrie") and have instruments play their parts. In another

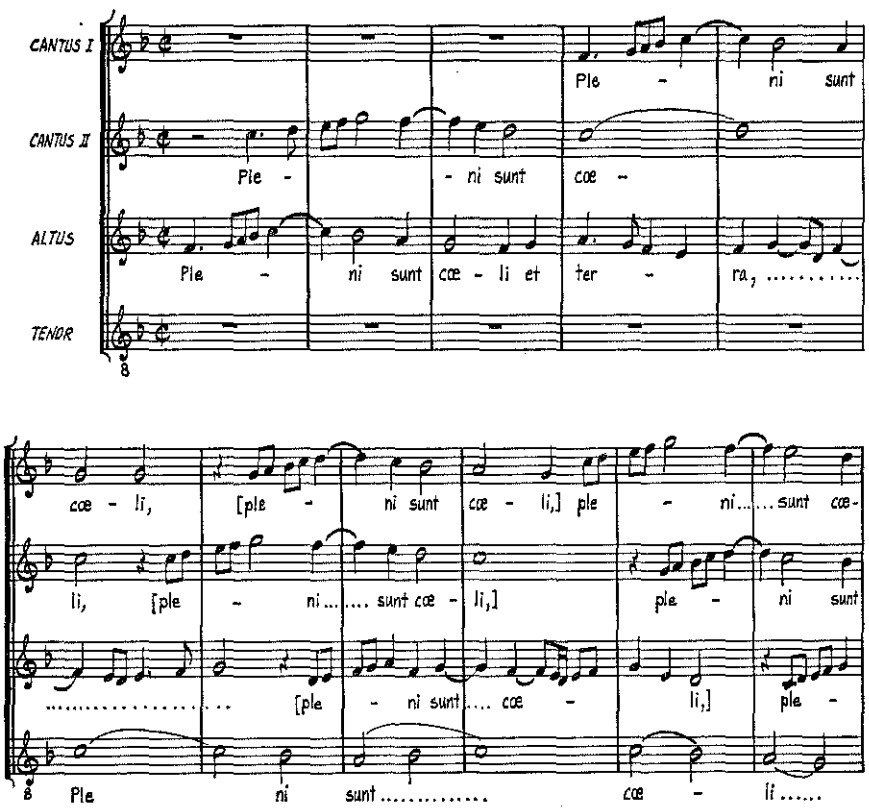
section the instruments should rest, while the voices sing alone. Double the tenor with a trombone, etc., etc. The possibilities are endless.

Student: But I was at least correct about the need for an exceedingly slow tempo. Of course, the dynamics in this "Kyrie" should gently waver.

Palestrina: Such things belong in *Parsifal.* You will remember that the Council of Trent, which met during my lifetime, emphasized the power of liturgy and music to stir the fervor of the faithful. My employers demanded music that would uplift, even dazzle the congregation, not put it to sleep. So often, when I hear a modern conductor crawling through one of my works, as if in pain, I want to . . . .

Student: Master, please! Control yourself!

Palestrina: A thousand pardons. You will understand my anger when you see how my music is constantly misunderstood. Let us turn to the "Sanctus" of the *Missa de Beata Virgine* mentioned earlier. Observe the "Pleni sunt coeli":

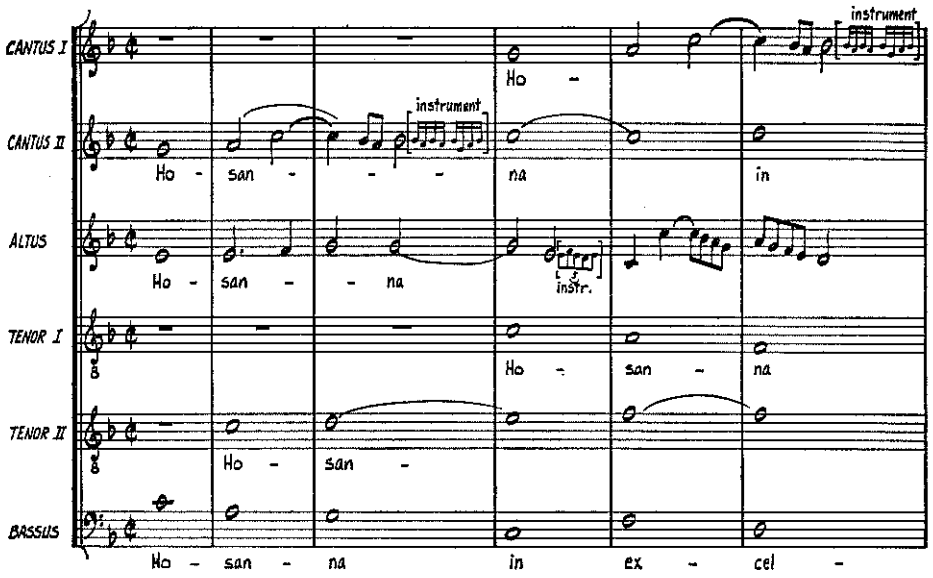


It should be obvious that this is a sort of scherzo between two rather grand sections (the beginning of the "Sanctus" and the "Hosanna"). This "Pleni sunt coeli" will sound delightful with wind instruments, not

singers, performing the three upper parts and one singer or a small group on the Tenor. Imagine a light, crisp sound, quick tempo, and staccato contrasting with the bottom part. To perform this *largo lamentoso*—the "normal" practice today—completely misses the point of the music.

Student: But, Master, again I must say that your compositions stand as imperishable models of sacred polyphony and in such music the conductor should make sure that . . . .

Palestrina: . . . the audience yawns. The logic, alas, is quite simple. Enjoyable *equals* secular. Dull *equals* sacred. I am weary of this mentality. Let us return to the "Sanctus" of the Mass we are discussing. After this playful "Pleni sunt coeli," the music becomes serious again with the "Hosanna"—a glorious outburst of sound. Add all the instruments here. Give the Tenor II (the cantus firmus) to a trombone perhaps (and maybe even handbells) but not to singers. Let the instrumentalists add discreet embellishments, such as those indicated in brackets:



Student: Ah, yes! Ornaments. I have written three term papers on the subject.

Palestrina: Admirable, but *Vanity of Vanities*! The art of vocal and instrumental ornamentation, as practiced in my time, disappeared long ago. Today one earnestly pores over Sylvestro Ganassi's excellent treatise, *Opera Intitulata Fontegara* [Venice, 1535], and dozens of other worthy treatises on ornamentation; then one tries to apply the knowledge acquired to Renaissance music. Very often the result is more interesting musicologically than musically. Be content with a few trills and runs in the instrumental accompaniment.

Student: I predict, Master, that, should better recordings of your music appear, you will regain your reputation as the *Prince of Music.*

Palestrina: A flattering idea, but not likely in the near future. Modern audiences like music with a good deal of spice in it. When my illustrious predecessor, Josquin, indulges in rhythmic complexity, audiences applaud lustily. When Mr. Byrd lets an F-sharp collide with an F-natural, one can almost hear the audience sigh with delight. This generation has been raised on a rich diet of Stravinsky, Tchaikovsky, Ravel and the like; it is no wonder that Gesualdo—a rather strange fellow, by the way—should enjoy such a high reputation now. My time will come when architects return to the disciplined beauties of Classical architecture, when painters discover the human form again, and when the greater part of a gentleman's education consists of mastering Latin and Greek.

Student: Until that day comes, what can conductors do to preserve your music from further corruption?

Palestrina:

(1) Neglect my *Missa Papae Marcelli, Missa Brevis, Missa Assumpta est Maria,* and *Sicut Cervus.* These "standards," as well as the many plain pieces I obligingly wrote for a neighborhood choir, deserve a rest. Discover my lesser-known works, such as the *Missa Sine Nomine* for five voices, *Missa Repleatur Os Meum,* and the second book of four-part madrigals. One publisher [Kalmus] has reprinted nearly all my works in small, inexpensive, and easy-to-read volumes.

(2) Keep the tempo steady throughout a piece or well-defined section of one. Try a faster tempo than you ever dared previously.

(3) Avoid great waves of crescendos and decrescendos. Your model in conducting this music should be "terraced dynamics."

(4) Experiment with "orchestration." Some pieces, especially those for five or more voices, need instrumental doubling to prevent a muddy sound. Other works stand well enough without accompaniment. In some cases let an instrument perform a line instead of singers. There is no hard and fast rule about the type of instruments to use or how many.

(5) Add a modest amount of ornamentation, especially at cadences, but have it performed by one singer or one instrumentalist. Nothing sounds sillier than twenty altos trying to execute an elaborate ornament together. While ornamentation is admittedly a soloist's prerogative, the conductor should have the final word on all additions.

Here the handwriting becomes illegible. Some sentences, however, are clear, such as an uncharitable reference to a conductor with a "penchant for exquisitely subtle shadings," and a puzzling condemnation of a Mass used as a theater piece (*Missa ad Modum Comoediae Musicae*). The dialogue ends with the Master of Musical Restraint shouting at the Student, "I wrote manly music; you want to make a sissy of me! Go! Go study with Delius!"

Neither the watermark nor the centrally placed worm hole gives a clue as to the provenance of the manuscript. There are no known concordances.

Choral Music in the Liturgy
Synagogue Music Rediscovered

II. SEVENTEENTH AND EIGHTEENTH CENTURY WORKS

by NEAL ZASLAW

Like the author's earlier discussion of synagogue music, published in the previous issue of the AMERICAN CHORAL REVIEW, *the present article is indebted to a doctoral dissertation by Israel Adler (Paris: Mouton & Co., 1966) dealing with the musical practice in various Jewish communities in Europe during the seventeenth and eighteenth centuries—a work that has opened completely new vistas of choral music written for the Jewish liturgy.*

Carlo Grossi's *Cantata Ebraïca*

All over Italy during the Renaissance and Baroque periods men banded together in academies and confraternities—organizations of like-minded people devoted to religious, social, charitable, or artistic purposes. (The best-known of these groups in the history of music is, of course, the Camerata of Florence, which is credited with the "invention" of opera.) The Jewish communities of Italy had their own academies and confraternities (see Adler, Vol. 1, pp. 96–101), among which one of the most active was a movement called "The Sentinels of Dawn"—a lay religious organization that met before dawn to pray for redemption and for the coming of the true Messiah. Dr. Adler presents evidence that during the seventeenth century the prayer meetings of "The Sentinels of Dawn" often involved music and that their favorite genre was the dramatic dialogue. Examples of this genre were well known to Christian worshippers in the shorter form of the dialogue or cantata and in the longer form of the oratorio. The Hebrew texts of several such dialogues are extant, but of musical settings only Grossi's remains.

Carlo Grossi was not Jewish. His exact dates are not known, but he was born during the first half of the seventeenth century and held the post of *maestro di cappella* at churches and academies in Vincenza (1657–1659), Venice (1671–87), and Mantua (1687–?). Grossi published nine collections of his sacred and secular works between 1657 and 1681 and wrote at least four operas and various other compositions which re-

mained in manuscript. Dr. Adler musters circumstantial evidence leading to the conclusions (1) that the *Cantata Ebraïca*, the unique Hebrew-language piece in Grossi's *oeuvre*, was commissioned by the Jewish author of its text; (2) that Grossi, who probably knew no Hebrew, had had the correct accentuation and exact meaning of the text carefully explained to him; and (3) that the most likely city for the origin of this commission would have been Modena. We owe the survival of this Hebrew cantata to Grossi's having included it at the end of the final publication of his life—a collection otherwise containing secular music, published in 1681, and entitled *Il divertimento de Grandi*. . . .

The *Cantata Ebraïca in dialogo, voce sola e choro*, to give the work its full title, is in eight brief sections which regularly alternate recitative-arioso sections and choruses. The text tells the story of a passer-by who inquires of a group of joyous celebrants about the cause of their joy. He is informed that they are a group of "The Sentinels of Dawn" who are celebrating the double joy of the anniversary of the founding of their confraternity and the holiday *hasa'na rabba*. The first seven sections of the piece contain this dialogue while the eighth is a prayer for peace and prosperity. The passerby is sung by a tenor, whose four sections of recitativo-arioso are in the style of the mid-seventeenth century: through-composed, with dissonance and word-painting according to the "affections" of the text. The choruses are entirely homophonic and in the style of a simple polyphonic *lauda* with continuo. The same music is employed for all four choruses, with the words changed in strophic fashion and slight metrical and rhythmic alterations made to accommodate the declamation of each verse of the text.

Grossi's cantata could be effectively presented with a good tenor soloist, a good harpsichordist, a viola da gamba player or cellist, and almost any SATB chorus, for the choral parts, which surely were intended for congregational singing by "The Sentinels of Dawn," are of the utmost simplicity, and repeated. Dr. Adler has offered us a clean and reliable edition of the piece, but, regrettably, his continuo realization has a few lapses of taste involving matters of choice of chord and of part-writing, and of the employment of eighteenth-century sounds in this characteristically seventeenth-century piece.

The *Cantata Ebraïca* is assuredly not a great masterpiece. It is, however, well-wrought and charming, which is a great deal more than can be said for many such *pièces d'occasion*, and in performance it makes a much finer impression than its modest appearance on the page might suggest.

Louis Saladin's *Canticum Hebraicum*

This composition, which is of French origin, is of considerably greater dimensions than the *Cantata Ebraïca*. It is, in fact, what the French

called a *motet à grand choeur*, and what we would call a cantata, although, as Dr. Adler points out, the introduction of dance movements into the work also relates it to the *divertissement*. The work requires a string orchestra divided into the five-part Lullian texture, harpsichord (or organ?) continuo, two oboes, two flutes, and bassoon, as well as alto, tenor, and bass soloists, and SATB chorus. Of the composer absolutely nothing is known except that he may be the same Saladin who wrote the *Concert pour l'Assomption de la Vierge* that is found in manuscript in the *Bibliothèque Nationale* in Paris. The text of the *Canticum Hebraicum* indicates that this work too is a *pièce d'occasion* written for one of the most joyous events in the life of a Jewish family: the circumcision of a newborn son.

With his usual thoroughness, Dr. Adler assembles a mass of evidence, some of it derived from a close analysis of the way in which the Hebrew text was transliterated, which suggests that this work originated between the years 1680 and 1700 in the Comtat Venaissin in southeastern France. By an equally keen bit of detective work, Dr. Adler demonstrates that this work enjoyed such popularity that one section of it had entered the oral tradition of the Jewish communities of the Comtat Venaissin and was being sung by them in a monophonic version in 1765—perhaps three-quarters of a century after the work was first heard.

The *Canticum Hebraicum* is laid out in the following symmetrical manner:

Part I:	1. Prelude
	2. Duet (AT) and ritornello
	3. Bass air, duet (AB) and ritornello
Part II:	4. Chorus
	5. Bourrée and rigaudon
	6. Chorus (reprise)
Part III:	7. Prelude and instrumental air
	8. Solo (A), duet (AT), trio (ATB), and chorus
	9. Gavotte
	10. Chorus (reprise)

Saladin's piece is thus organized on a large scale, comparable in length and format to the *motets à grand choeur* of Michel Richard de Lalande that so dominated the Parisian *concert spirituel* during a good part of the eighteenth century. A performance of the *Canticum Hebraicum* with all the indicated repeats might last somewhat more than a quarter of an hour.

The style of Saladin's music is thoroughly French—that is to say, it shows no sign of what the French considered the extravagance of Italian coloratura and modulation, remaining at all times simple, charming, dance-like, and moderate, thus reflecting *le bon gout*. Dr. Adler considers

the music of André Campra as that most likely to have served as Saladin's model. His evidence is convincing, although one must add that this score sounds a great deal like much other French music of that time, including certain pages of Lully's or of Marc-Antoine Charpentier's. Saladin is a lesser talent than that of the masters whose works served as his models. His handling of the orchestration and his melodic style are felicitous, but his harmony is sometimes pedestrian and his counterpoint occasionally amateurish. He effectively pits flute and oboe duets against the strings, and he employs the then-standard procedure for large-scale concerted music: *petit choeur* and *grand choeur*. This practice, which refers to the orchestra, is better known to us from the concerto grosso, where the small and large groups are called by their more familiar Italian terms: *concertino* and *ripieno*.

The continuo realization provided by Dr. Adler is eminently serviceable, but it has been provided only for those sections of the piece performed by the *petit choeur*. The usual orchestral practice of the time was to have two continuo sections, each with its own harpsichord: a smaller harpsichord to accompany the solos along with the *petit choeur*, and a larger one, or both, to accompany the tutti passages. The fact that figures may be absent from the bass part of the *grand choeur* does not indicate, as Dr. Adler seems to have assumed, that no harpsichord was required. The practice of the unfigured bass is discussed by Michel de Saint-Lambert (*Nouveau Traité de l'accompagnement*, Paris, 1707), Francesco Gasparini (*L'Armonico pratico al cimbalo*, Venice, 1708), and Johann Heinichen (*Der General-Bass in der Composition*, Dresden, 1728). Heinichen, who was thoroughly acquainted with the two earlier treatises, summarized the matter thus (p. 585):

> Whereas the thorough-basses in church music, sonatas (and all other cases where no vocal or instrumental part is given above the bass) always ought to be, and usually are, properly figured: in the chamber and theatrical style, on the other hand, the case is quite different. For there arias, cantatas, operas, instrumental solos, duets, etc., are placed before us, in which, ordinarily, no figures are to be found over the bass; instead, one is obliged to seek out *ex tempore* from the score, nay, generally, from a single part written above, and, as it were, divine the rest by dint of art and ear.[1]

Or, in simpler terms: in concerted music, figures are helpful but not required. The harpsichord continuo is *always* required however, and we note with interest that Heinichen includes the cantata among his list of genres in which one might expect to encounter unfigured basses. There is logic to Saladin's practice (or that of his copyist) of figuring the thinly

[1] Translation by Frank Arnold in *The Art of Accompaniment from a Thorough-Bass*, London, 1931.

scored *petit choeur* passages, where the harmony may not be clearly defined by the upper parts, and leaving unfigured the tutti passages where the harmony is unambiguous.

The chorus in section No. 8 of the *Canticum Hebraicum* has highly effective, repeated exclamations of "Amen" by the chorus as the soloists sing:

> We pray that the child be born under a good sign, that he grow and that he live like a well-watered garden, that he grow up and that he prosper, that he escape destruction, that God make it thus.

This beautiful passage presents us with a novel experience of hearing amens which are not set to the customary plagal harmony.

Musical Service for the Opening of the Synagogue (Siena, 1786)

In May 1786 the Jewish community of Siena inaugurated a new synagogue building with ceremonies and celebrations lasting five days. The events of those days were described in a printed booklet, and the manuscript score of the music heard at the celebrations is now in a library in Jerusalem. The music was the work of two Sienese musicians: Volunio Gallichi, *dilettante*, who wrote the main body of the score, and Francesco Drei, a professional violinist. The setting comprises a cantata of fourteen numbers for chamber orchestra (two violins, continuo, and, in some sections, a pair of horns), soloists, and chorus. The style of the music, as Dr. Adler shows, is that of the *galant* Italian opera of the day. While the music and the events surrounding it have considerable historical interest, the artistic level of the score is so low ("They are far from being masterpieces" is the way Dr. Adler euphemistically puts it), that we cannot recommend them and will not give them further consideration here.

The Synagogue Music of Cristiano Giuseppe Lidarti

Except for Rossi, Lidarti is the only composer of synagogue music from past centuries who is known to music historians. One finds that Dr. Burney visited him in 1770, and that various music encyclopedias have devoted articles to him. Judging by the scores under consideration here, Lidarti's music deserves more attention than it has heretofore received.

Lidarti was born of an Italian family in Vienna in 1730 and died at an unknown time and place some time after 1793. He studied at the University of Vienna and with his uncle, Giuseppe Bonno, who was Fux's successor as *Kapellmeister* of the Imperial Court at Vienna. Subsequently, Lidarti studied with Jomelli in Italy and visited or held posts

in Venice, Florence, Cortona, and Pisa. Both the *Accademia filarmonica* of Bologna and that of Modena honored Lidarti with membership, indicating the esteem in which he was held in his day. He may have visited London between 1768 and 1780 (although there is some doubt about this), and he undoubtedly visited Amsterdam, for it was the community of Portugese Jews living in that city—a community which, as Dr. Adler shows, had a long and vigorous musical tradition—for which Lidarti composed his synagogue music. A fairly large number of his works in all genres have come down to us.

The five works by Lidarti offered in Dr. Adler's anthology fall into three general categories: vocal ensembles with basso continuo and string ensemble *ad libitum colla parte*, solo cantatas with string ensemble and continuo, and choral works with string ensemble and continuo. We will consider only the two choral works here.

Nora Eloim is a setting of the last verse of Psalm 68, sung at Pentecost. Lidarti has made a setting for male chorus (TTB) with a lively basso continuo accompaniment and the option of doubling the tenors with violins and the basses with violas, all doublings at the octave above. The piece is largely homophonic and syllabic. Lidarti, writing in the Classical style of the 1770's or 1780's, makes of these simple materials such a charming piece that he convinces us in forty-five measures (lasting perhaps not much more than two minutes) that he is a masterful composer.

The impression made by *Nora Eloim* is more than confirmed by Lidarti's other choral piece, a setting of *Befi yesarim*—a prayer sung on mornings of the Sabbath and other holy days. This piece is for SATB chorus, string orchestra, and continuo. The opening could have been taken from a middle-period church work by Haydn or from one of Mozart's earlier church works. This comparison is made not only to help the reader place the style of the music, but in order to suggest its unusually high quality. Although *Befi yesarim* is of larger conception than *Nora Eloim*, it lasts not much longer and leaves one wishing for more. Choir directors are urged to try these fine pieces.

Author's note: Dr. Adler's two-volume study is accompanied by three seven-inch long-playing records on which one may hear all of the works discussed above as well as several others, in pleasant, if rather amateurish, performances done at the Center for the Study of Jewish Music at the Hebrew University in Jerusalem. Scores and parts for these works may be obtained separately from Israeli Music Publications Ltd. in Tel Aviv.

Since the first part of this study (Salamon Rossi: *The Songs of Solomon*) was written, a few publications have appeared which bear on matters discussed therein. A major bibliographical contribution is *A Thematic Index to the Works of Salamon Rossi* by Joel Newman and Fritz Rikko (Hackensack, N. J.: Joseph Boonin, Inc., 1972). The article on pitch by Alexander J. Ellis has been republished in an expanded version, including a considerable amount of important additional material, in *Studies in the History of Musical Pitch* by Arthur Mendel (Amsterdam: Fritz Knuf, 1968). Finally, the author of this essay has edited, along with Mary Vinquist, *Performance Practice: A Bibliography* (New York: W. W. Norton, 1971), which will prove of particular interest to the choral conductor.

Choral Performances

New York—That less can be sometimes more was proved at the Central Presbyterian Church, when the 1971 series of Musica Sacra concerts was opened. With twenty-one singers, including the soloists, and fifteen instrumentalists, including the organist, Haydn's "*Lord Nelson*" *Mass* was given a performance that rivaled in effectiveness any by massed choirs and orchestra in standard concert halls.

The relatively small size of the church and its high degree of resonance accounted in large part for the tonal power that the reduced forces could generate. At the same time, the performers had unusual clarity and a wide dynamic range because they were few in number.

The Mass is one of Haydn's noblest creations, grounded in the composer's affirmative view of life and religion. It is not afraid to be joyful. Its lively setting of the final words, "Dona nobis pacem" ("Give us peace"), sounds as if Haydn believed this to be an accomplished fact.

Richard Westenburg led a straightforward performance that stressed the work's dignity and vitality. He had professional musicians to work with, but he is that rarity among choral conductors, one who can get his orchestral players to respond as accurately and sensitively as his singers. The choir had a gleaming, smooth sound, and the soloists were excellent —Margaret Hauptman, soprano; Peggy Hewett, contralto; David Smith, tenor; and Chester Watson, bass.

Alan Hovhaness's *Symphony No. 12* (Choral) followed the Mass in its New York premiere. This 1960 work alternates two instrumental movements with two that set the words of the Twenty-third Psalm. It must be one of the loveliest items in the composer's enormous output, even though it is a familiar mixture of Near Eastern and Western styles. Its bell sounds, drum beats, flute solos and pizzicato strings set up a strongly pastoral atmosphere. For the choir, which sang them superbly, there are passages of beautiful harmonic texture.

Mr. Westenburg inaugurated his church's concert series last season in a path-breaking move. This year, two other organizations are following his precedent. It has been announced that Mr. Westenburg will be taking his performers on tour next season. The growth of professional performances of sacred music in churches is salutary.

—Raymond Ericson

Washington—Despite the skeptics, the John F. Kennedy Center for the Performing Arts, an imposing marble pile on the banks of the Potomac housing a 2,334-seat opera house, a 2,759-seat concert hall, and a 1,130-seat theater, all under a single roof, is actually a reality. This national showcase for opera, dance, music, and drama came to life September 8, 1971 when Leonard Bernstein's eagerly-awaited *Mass* officially opened the opera house.

Shortly after the assassination, Mrs. Kennedy asked Bernstein to compose something that would fittingly commemorate the martyred President when the sole monument to his memory within the boundaries of the District of Columbia would be opened to the public. After much wrestling with the problem, Bernstein responded with this "theatre piece for singers, players, and dancers," as *Mass* is accurately described in its subtitle. Some years in the making, *Mass* turned out to be strong medicine, embroiling those lucky enough to get to see it during its short Washington run in heated controversy.

Three general attitudes towards *Mass* were evident. Some agreed with Harold C. Schonberg of *The New York Times* that "at times the Mass is little more than fashionable *kitsch* . . . a pseudo-serious effort at rethinking the Mass that basically is . . . cheap and vulgar." Others, such as Paul Hume of *The Washington Post*, were unstinted in their praise—he found *Mass* "more than music, more than theatre . . . a shattering experience that signally honors its creator, the Center, and the memory of the man for whom the Center is named." Still others saw *Mass* (as I wrote in the Washington *Evening Star*) as "a noble failure . . . a bigger work in stature, flawed as it is, than many contemporary 'masterpieces' by composers of lesser humanity."

Even though Bernstein does make use of the traditional, time-honored Latin words of the liturgy, *Mass* could not be staged in the church, realistically speaking. It needs the theater in order to fulfill its mission, which is to illuminate, in a series of glosses (Bernstein calls them strophes) on the Mass, the condition of man in our time, the age of anxiety, a matter which has been something of an obsession with the composer throughout his career. He uses the text of the Mass as inspiration for a procession of commentaries and meditations upon its meanings in dance, music, and drama.

The architecture of *Mass* is in large part determined by the construction of the Roman Mass, a most ingenious conception that works on the stage much better than you might imagine. Here Bernstein displays the greatest dramatic virtuosity and the sure instincts of a born man of the theater. Most regrettably, it is his instincts as a man of music that betray him, since the flaws in *Mass* are in the score, not the libretto. Here, as elsewhere, Bernstein is an eclectic composer, and in *Mass*, the idiom of the Broadway musical is particularly prominent. This is living

dangerously. Bernstein almost succeeds in turning the easy familiarity of the idiom to his advantage, but he doesn't get away with it. In some instances, the Broadway idiom is spectacularly right; in far too many others, however, it is just as spectacularly wrong. Where Bernstein relies upon his formidable lyric gift, where the melodic line is slow and easy and touching, *Mass* works. But the big, brassy, up-tempo production numbers, with 150-odd people on stage doing their thing, miss the target. They undercut what could be a great work and diminish the power of Bernstein's dramatic conception. The *Mass* gets lost in a second-rate Broadway show.

Could Bernstein discipline himself to look at his brainchild dispassionately, to hear it with the ears of the incredibly talented musician that he is rather than those of his *alter ego*, the compassionate "Lenny," he could rescue it yet. But this is neither the Bernstein style nor temperament, and I suspect that *Mass* is now pretty much in its definitive form. No doubt New York and Vienna (where it is to be first shown in Europe) will get essentially the same *Mass* as was seen in Washington.

The production was just about as close to perfection as one can get in this world.

—Irving Lowens

* * *

The concert of Moravian Music presented at the John F. Kennedy Center for the Performing Arts on September 12th had the distinction of being the only concert given during the opening festivities that touched on the nation's history. Roger Stevens, Chairman of the Kennedy Center, had invited the Moravian Music Foundation to participate in the festivities because of the unique contribution of the Moravian Church to the nation's cultural heritage, both in musical composition and in performance. Irving Lowens, speaking in a local television interview, called it "a very important concert—possibly the most important concert during the two weeks of the Kennedy Center opening"—because it truly reflected the national aspect of the Center.

All of the music on the program came from the archives of the Moravian Music Foundation in Winston-Salem, which had enlisted the cooperation of the North Carolina School of the Arts for its performance. Nicholas Harsanyi, Dean of the School of Music there, led the excellent Piedmont Chamber Orchestra, made up largely of faculty members, in instrumental works from colonial America. The Westminster Choir of Princeton, New Jersey, trained by Joseph Flummerfelt, provided the voices for the oratorio *Dawn of Glory* by Christian Latrobe, elder brother of Benjamin Latrobe, architect for the Capitol building.[1]

[1] Discussed in detail in the *American Choral Review*, Vol. XI, No. 2 (1969), p. 12.

Instrumental works on the program included Charles Hommann's *Overture in D*, a string quintet by Johann Friedrich Peter, *The Water-music Suite* for winds by David Moritz Michael, and a *Sinfonia* in B-flat major by Johann Christoph Friedrich Bach. The latter owes its very existence to the diligence of Peter, who had copied out a number of early compositions by the Bückeburg Bach before coming to this country. The originals no longer exist.

A subsequent visit to the Foundation's archives provided an insight into the tremendous amount of research that had gone into creating a representative program of early Moravian music such as was heard at the Kennedy Center.

When the Moravians came to colonial America from Germany, they brought with them, in addition to their strong religious convictions, a highly developed musical tradition which continued to flourish in the newly formed communities. Research, begun in the early 1930's, led to the ultimate conclusion that the more than ten thousand music manuscripts dating from the late eighteenth and early nineteenth centuries stored in the libraries of Moravian churches in Pennsylvania, Ohio, and North Carolina, deserved to be housed in a central location where scholars and musicians might be encouraged to study them and subsequently make them available for church and concert use.

To this end the Moravian Music Foundation was organized in 1956 and by now more than one hundred compositions have been edited and prepared for publication and many more are on the way. *The Dawn of Glory* is only one of many published choral works resulting from years of diligent work among the treasures of early American choral music.

—Alfreda Hays

Report from Germany

The Israeli Kibbutz Chorus, beginning its first European tour with a concert in Hamburg, proved itself to be a choral ensemble of highest musical refinement. Having originated in monthly meetings of members from forty *kibbutzim*, the group now consists of seventy men and women who are thoroughly trained and who, in most cases, act as music teachers and choir directors in the *kibbutz* from which they come. Their two directors, both *kibbutzim*-raised and European-trained, are Jael Tabori and Avner Itai. Miss Tabori, whose conducting is marked by dance-like grace, studied at the Guild-Hall School in London. Mr. Itai, a master of rhythmic precision, attended the Schola Cantorum in Paris. Under their guidance the choir has achieved a clean and flexible sound, perfect intonation and rhythmic ease, a wide dynamic range, and, above all, utter clarity of expression.

The choir's rich program ranges from Renaissance to contemporary works and encompasses various cultural strata: next to Arabic chant that lived on in the traditional music of the Sephardic Jews of Spain stand the Slavic tunes of East European Jews and the mystical songs of Hassidic Jews. By now modern Israel has already produced its own generation of composers—musicians who, although for the most part still European-born, are dedicated to Israel's religious heritage.

The paeans of praise by Mordecai Szetter, born in Russia in 1916, are characterized by melodic-rhythmic outcries. Ödön Partos, born in Hungary in 1907, is a composer of works based on Sephardic motifs—gentle, yet rich in musical contrasts. Paul Ben-Haim, born in Munich in 1897, has written fine choral settings of Eastern and Western Jewish origin. Zwi Awni, born in the Saarland in 1927 and trained in the United States and Israel, recalls early polyphonic styles in his psalm compositions. A seemingly unending wealth of origins and orginality!

The youngest of the composers represented were born in Israel. Reuben Jaron, killed in battle in 1956 at the age of twenty-four, wrote an impressive mixed chorus setting of words from the *Song of Songs* in the style of Lassus. Jecheskel Braun, born in 1922, offered arrangements of folk songs and a compelling choral setting of the story of Cain prefaced by a stirring introductory solo.

The program, which ended with settings of polyrhythmic hora dance tunes, was sung from beginning to end with delightful freshness and elasticity.

* * *

Two of the three Masses Bruckner composed while he was organist in Linz—thus prior to his symphonies—were recently presented to capacity audiences in Hamburg churches. The *E Minor Mass* was performed at *St. Georg* under the direction of Rose Kirn, and the *F Minor Mass* was performed at the main church in Altona under the direction of Werner Kauffmann. Today, seventy-five years after Bruckner's death, his Masses seem less romantic in style than they did a generation ago. Both performances guided the listener from the rich harmonic language of the works to their polyphonic texture, which is derived from Venetian Renaissance models. The expressive means range from chant to chromatic friction. In the "Laudamus te," the choir of believers is merged in stark unison. The "Qui tollis" and "Et incarnatus est" express gentle lyricism. The "Benedictus" rises in exquisite melodic contour.

Just as literary Romanticism was inspired by medieval art, the roots of Bruckner's liturgical style reach far back into the past. The *E Minor Mass* is actually conceived as an eight-part *a cappella* work, though its devout choral sound turns at climactic points to a more impersonal sound

in which the voices are blended with a sparsely used brass choir. The *F Minor Mass*, with its mixture of soli, chorus, and orchestra, is laid out along Classical lines. Its caesuras and the culminating phrases at the end of the "Credo" and "Gloria" were given convincing pacing by the combined Altona choirs under Werner Kauffman's sensitive and capable leadership. The *St. Georgskantorei*, inspired by the elasticity of Rose Kirn's direction, gave a glowing interpretation of the *E Minor Mass* and reunited the wealth of its finely dispersed detail.

—Rudolf Maack

Recent Books

ENGLISH COURT ODES 1660–1820, by Rosamond McGuinness. New York, London: Oxford University Press, 1971 (x+249 pp., $22.50).

The need felt by national leaders to be confirmed in their high opinion of themselves—and their low opinion of others—by adulatory addresses is not something that belongs to history. Court poets and court musicians—if not under those titles—are to be found in all societies. The likelihood is that, sooner or later, those who have creative talent will find the profession of lyrical sycophancy unrewarding, while those of lesser ability will sit happily on the pension it affords. The moral, of course, is of wider application.

Rosamond McGuiness's book covers an interesting area of politico-musical affairs, although she does not show recognition of the fact that the curious relationships she describes, in part at least, have contributed to an enduring interest in music and literature by the British "establishment." At the time of writing—soon after the death of Cecil Day Lewis—the function of laureateship is once more under scrutiny. No one doubts that an official poet may compose bad verses; but, the argument runs, that is no reason for not having one.

Miss McGuiness's work is exact, conscientious, and cautious except where occasional speculation overcomes sober fact. She is expert in the use of "perhaps" and "probably." One would wish, however, that books of this order did not so frequently and patently betray their origins. The solemn obligation to produce a doctoral thesis is as likely to result in as much disenchantment for the reader as was that to compose an official ode for its usually captive audience. What worries me is the author's conclusion (p. 230), hinging on such unflattering words as "tedious," "ridiculous," "unsingable," "mediocrity," that the great majority of the works about which she writes with such care were not in themselves worth writing. But, she ingenuously adds, they give "further evidence of the leading position which Purcell occupies in the history of English music." Purcell, one would have thought, is by now well able to stand on his own record.

It is not as long as it may be supposed since a Court Ode was performed in England. Elgar's *Coronation Ode* of 1902 doubtless seems a trivial work today; but King Edward VII, who personally advised inclusion of the tune that made both it and its composer famous, was well

pleased. That *Coronation Ode* produced "Land of hope and glory"—a melody which extended the life of the British Empire. But behind that lay many assorted conjunctions of piety and jingoism which came straight out of the tradition of unmerit explored by Miss McGuiness. Tennyson and Sullivan made an effective combination and for their support of the Empire were once much applauded. Still within good Queen Victoria's days there was Thomas Attwood Walmisley oding it in the 1830's and 40's (once to a text by Wordsworth) in honor of Prince Albert or dignitaries of the University of Cambridge. Walmisley put his tongue in his cheek, deliberately and explicitly aping Mendelssohn, Mozart, and Handel (depending on what style the circumstances warranted), and collected his fee. Alas, in 1835, when he deputized for Clarke-Whitfield, his arrangement with that worthy stipulated that he should surrender forty percent of the fee to his superior.

Miss McGuiness devotes much of the early part of her book to the descent of the Court Ode. The truth is simpler than she makes it appear. Masques, as after the invention of Ben Jonson, disappeared with the monarchy. By the time of the Restoration, this expensive tradition had been subsumed in what in England passed for opera—*King Arthur* is a masque with the intention of an ode—and, therefore, removed from the expense list of the Royal Household. The fully developed ode of the Purcells, Blow, Eccles, Handel, and so on, was a desanctified anthem.

The anthem was and remained the kingpin of English music, and the success of this form (which, of course, expanded to include oratorio) reposed in the aesthetic equipoise achieved by a nice balance of words, music, and available forces. As it became conventionalized, the Court Ode lost conviction with respect to words. The anthem used scriptural words with which the most ordinary composer could not go far wrong; the Ode was otherwise founded. Then there was a diminution in functional credibility; it is difficult to turn a constitutional monarch into a sun-king. (Tennyson and Elgar came out on the far side of this particular concept and hymned the triumphs of the British people—or some of them.)

It is instructive to see what happened during the reign of George II. Miss McGuiness lists all the Odes, but she does not look on the side at the performances staged at great expense in Hamburg, Germany, to celebrate the Coronation of 1727 and the Royal Birthday, of which we have precise accounts. The extravagances of *Der Britten Freude and Glückseligkeit* (in honor of the Coronation), for instance, were in marked contrast to what took place in London. But the King of England at that time was also a German Elector, and Electoral standing was different from parliamentary-regal. (Handel once exploded in exasperation at the limitations imposed by parliamentary procedures!)

It is also worth drawing attention to the fun and games that

surrounded official music—at least at the time of George III. The instrumental party pieces assembled by Charles Weideman,[1] which are by a variety of composers (including some members of the royal family), are collateral with and complementary to the Odes of the same period. They indicate something of the relief felt by the company at Court when it was possible to relax. There is (as Mozart and Hadyn discovered in their several ways) a time and place for medium caliber music. Miss McGuinness is more than a little severe. Composers such as Daniel Purcell, John Eccles, Maurice Greene, and William Boyce were a long way from being second-rate. But they did not put their best eggs in this basket.

Historical criticism demands a degree of realism which is too often absent. A Court Ode, in a sense, was a "commercial." There are plenty of worthy composers today who are granted A/B rating and who are not shot down for providing musical support for claims that are certainly more extreme and preposterous than those of the British monarchy. Experience teaches one to see the facets of ideas that lie around facts. In this context—and since I have too little space to attempt to defend the poets named in the book in question—I would refer the reader to Samuel Johnson's piece on Nicholas Rowe (see *Lives of the Poets*). Miss McGuinness writes about Rowe; Johnson helps us to live with him.

—Percy Young

[1] British Museum manuscripts R.M. 24.I.17/24.K.15.

Recent Records

PENDERECKI: *Utrenja, the Entombment of Christ.* Stefania Woytowicz, Kerstin Meyer, Seth McCoy, Bernard Ladysz, Peter Lagger; Temple University Choirs, Philadelphia Orchestra, Eugene Ormandy. RCA Victor LSC-3180 stereo.

HOVHANESS: *Lady of Light.* Patricia Clark, Leslie Fyson; Ambrosian Singers, Royal Philharmonic Orchestra, Alan Hovhaness. Poseidon Society 1006.

Here are two large-scale "oratorio" works—that is, set for vocal soloists, chorus and large orchestra—which share one curious aspect: both of them aim towards some sort of synthesis of East and West in terms of musical idiom—Near East, in both cases. Otherwise, they could not be more radically, and interestingly, different.

Penderecki is being acclaimed (as publicity puts it) everywhere these days. If sheer strength of mind and purpose and sheer success in sonic fulfillment are the criteria, then he surely deserves it. Perhaps the most extraordinary thing about this and other Penderecki works is that they are *performed*—rendered into accomplished sound. That in itself represents many sorts of triumph—a triumph of skill and of *réclame*, in particular. Success is its own reward!

Frankly, I find Penderecki ghoulishly awful, and it merely remains for me to try to say why—which is a stupendous and melancholy task in a way, since it brings up the most fundamental questions as to the nature of music. It is not merely a matter of musical megalomania, which can be easily excused—witness, perhaps, Wagner and Mahler and, if you wish, even Bach, who fully intended to write the Ultimate Mass, not to mention the Ultimate Fugal Treatment, and so on. What gets me down about the Penderecki sort of vastness is that it is so *conventional*, in a modern way, and so abysmally lacking in any sense of style, so coarse in its effects, however complex in their contrivance, and so prodigiously wasteful of both time and, so to speak, space—i.e., performing forces. All this, of course, as I hear it. Others feel differently.

True, Penderecki mirrors our times, and his devices are no more than typical of the near-total breakdown of conventions built up over centuries. Recently, an art professor at Cooper Union sent a parade of his students through that venerable building stark naked, to dramatize the new study of the nude body. (Shades of Abraham Lincoln, in the same place!) No great furor was created, and the body, at least in student form, remains quite beautiful. Why not? And why not create vast choral

crowd scenes, full of aleatoric yelling and whistling and screaming? Aren't the old conventions outworn? (Surely they are.) Yet I felt, a while back, that Penderecki's replacement, in the *St. Luke Passion*, of Bach's traditional mob choruses—singing mob music—with a crowd that simply *literally* yells, as any mob might, was a hideous step backwards in terms of any art at all, as such. The same applies to the present *Entombment*, which calls for immense quantities of disciplined crowd noises, all skillfully scored and directed, but noises, even so.

Wrong? Well—it's easy to argue the opposite. If strength and purpose and controversiality measure a work's impact, then Penderecki's are towering monuments.

The present work features a complex array of Eastern-church background, from simulated Russian-style chordal chorus music à la nineteenth century (and the expected low-low bass chant) to an elaborate text based on Eastern versions of the Christian service, all of this mixed in with the shouting and the orchestration which, in the latest manner, sounds mostly like synthesizer music. But why describe? One must listen and, especially, *look*—to see how the vast sonic machine is laid out in score. As with much truly controversial new music, every man will make up his own mind according to his own ear, and no more need be said. But don't think of trying this out on your own Augmented Choir unless you are unusually ambitious. You'll need a lot of, shall I say, strength and purpose.

Alan Hovhaness's curious *Lady of Light* is much more predictable, if you have heard his work before, and, to my mind, represents an altogether purer and more honest art form. I found it quite tantalizingly lovely and as cryptic as all of Hovhaness's works, which seem at first blush so "old-fashioned" and conventional, yet somehow always turn out to have their own compelling hold on the listening ear. Hovhaness's beginnings were arch-conventional, with studies in counterpoint and fugue and what-not, in—I think—Boston. His ancestry, though, is Armenian, and until he found his own way out of this dilemma, he was lost. In contrast to Penderecki, there is nothing, absolutely nothing of the pretentious in Hovhaness. Unsmiling, the man looks like the Assyrian in his tent—a classic Near-East profile; but the smile turns him into the friendliest of simple Americans, and it is often present. The music is the same—craggy, rugged, and yet full of sunlight, conventional in an outward sense, with plain, ordinary, old-fashioned chords and melodies, and yet very quickly something utterly different in intent and shape, and utterly Eastern: a hypnotically changing monotony, showing a total lack of Western "form" either in a melodic or a harmonic sense. It does not *go* anywhere, but simply *is*, like the clanging of church bells or the sounding of a gamelan. Once one perceives this curiously static dynamism, the sound becomes more and more clearly *artful* as one listens.

The man is real! He says much with little. He is a tonal artist, if there ever was one.

The *Lady* is a big, casual work, with much chorus, soprano and baritone solos, and the usual Hovhaness orchestral transformations out of ordinary instruments. Between twin three-part "pillar" movements at the beginning and at the end, the assembled forces relate "the tale of the dance of love and love's martyrdom" to a text which, for the casual ear, consists mainly in the one vital word—*dancing*—heard hundreds of times; and the music decidedly does dance, in a stately Eastern fashion out of, perhaps, Java. The Hovhaness vocal lines are strong and interesting, well set out for voices and good to sing, and no matter that there are plenty of C major chords and the like. Patricia Clark does a gorgeous job with the soprano solo segments, and Leslie Fyson, one of those enormous oratorio baritones, does a grandiose one with his. The Ambrosian Singers, all pro in the English fashion, are perfectly suited in their wide dynamic range and good breath control for this kind of music, which is (curiously) full of big crescendi leading to no climax—part of the unique non-Western Westernism of the music. The choral parts are mostly in simple harmonies and a sort of imitative-entrance fuguing not in the least related to conventional fugue—that Western structural device. Occasionally, the simple harmonies change too fast and there are tempered-pitch problems in the quick changes. One passage, used several times, is a kind of choral spoken "Oh!", building up and dying away—an effect of considerable aesthetic subtlety. I'd like to see its scoring.

The recording is splendid, though the mysterious disc pressing from the Poseidon Society (no address given) is wretchedly warped and noisy in my copy. C. F. Peters carries the score in New York and, therefore, perhaps the recording, too.

SCHUBERT: *Portrait of the Composer.* Angel SCB 3770 (3 discs) stereo.

P.S. Included in this six-sided "best of" album (one of a series) is one side of the Incidental Music from *Rosamunde*, with two choral numbers—the finest example of good South-German choral singing I have heard for a long time. Such verve, such rhythm, such phrasing, such excellent *forte* and *pianissimo*! The accompanying booklet does not even mention who these singers are, but the disc itself identifies them as the Chorus of the Bavarian Radio. They are pros, with big voices, especially the tenors in the men's chorus; but they simply radiate good will and energy and they know Schubert to perfection. Apparently the recording is not available separately on the Angel label, though it may well be released in Europe in some other format.

—Edward Tatnall Canby

Recent Scores

The scores listed in this column were selected from material received by the publications editor. Single copies are available for perusal from THE AMERICAN CHORAL FOUNDATION'S *reference library.*

ANDERSON, W. H. The Lullaby of the Little Angels (Christmas Carol). Ed. Elmer Iseler. SSA. Gordon V. Thompson Ltd., Toronto, Ont. (6 p., .30)

BISSELL, KEITH, arr. Adieu de la Mariée à ses Parents (Saskatchewan Métis Song). Ed. Elmer Iseler. SATB. Gordon V. Thompson Ltd., Toronto, Ont. (10 p., .30)

——. Nous Étions Trois Capitaines (French Canadian Folk Song). Ed. Elmer Iseler. SATB. Gordon V. Thompson, Ltd., Toronto, Ont. (8 p., .30)

CROFT, WILLIAM. God is Gone up. Ed. Giles Bryant. SSAATB soli, SATB, organ. Leeds Music (Canada), Willowdale, Ont. (17 p., .50)

MACMILLAN, ERNEST, arr. Blanche Comme la Neige (French Canadian Folk Song). Ed. Elmer Iseler. SATBB. Gordon V. Thompson, Ltd., Toronto, Ont. (18 p., .50)

MERBECKE, JOHN. Ave Dei Patris Filia (Hail, Sweet Jesu). Ed. and English text by Frederick Hudson. SATTB. World Library of Sacred Music, Cincinnati, Ohio. (39 p., .90)

MILLER, THOMAS A. Oh, Sing to the Lord a New Song. SATB, piano, string bass. World Library of Sacred Music, Cincinnati, Ohio. (7 p., .35)

MONACO, RICHARD A. Blessed Be the Lord, Cantata. SATB, S solo, organ. J. Fischer & Bro., Glen Rock, N.J. (37 p., 1.75; string parts available from publisher)

MONSOUR, SALLY, and LOIS RHEA LAND, Arr. Songs of the Middle East. SA, piano. Mark Foster Music Company, Marquette, Mich. (27 p., 1.25)

MORAWETZ, OSCAR. Crucifixion. SATB. Leeds Music (Canada) Willowdale, Ont. (22 p., no price)

MORLEY, THOMAS. Out of the Deep, Anthem. Ed. Peter Le Huray. SATB, A solo. Alexander Broude, N.Y. (7 p., .30)

NAUMANN, JOHANN GOTTLIEB. O You Kinsmen of the People. Ed. Benjamin Suchoff. SATB, piano. Sam Fox Publishing Company, N.Y. (8 p., .30)

PARKER, ALICE, Arr. A Ballynure Ballad. Traditional Irish tune. SATB, Bar. solo. Lawson-Gould (G. Schirmer, N.Y.). (10 p., .35)

PERSICHETTI, VINCENT. The Creation, Op. 111. SATB, SATB soli, orchestra. Elkan-Vogel Co., Philadelphia. (160 p., piano-vocal score 3.50; orchestral score and parts available from publisher)

PINKHAM, DANIEL. The Lamb. For unison voices or solo high voice, piano, guitar. E. C. Schirmer, Boston. (8 p., .35)

——. Let Us Now Praise Famous Men (Five Motets). SA. E. C. Schirmer, Boston. (7 p., .30)

——. Listen To Me (Five Motets). SA, optional instrumental doubling. E. C. Schirmer, Boston. (8 p., .35)

——. The Martyrdom of Saint Stephen. SATB, guitar or piano. E. C. Schirmer, Boston. (11 p., .35)

——. Sometimes the Soul. SATB, guitar or piano. E. C. Schirmer, Boston (8 p., .35)

——. Songs of Peaceful Departure. SATB, guitar or piano. E. C. Schirmer, Boston. (9 p., .35)

——. Thy Statutes Have Been My Songs. SABar., organ. E. C. Schirmer, Boston. (7 p., .30)

PURCELL, HENRY. Thou Knowest, Lord, The Secrets Of Our Hearts (Second Setting). Ed. Christopher Dearnley. Full Anthem for SATB, organ. Alexander Broude, N.Y. (5 p., .25)

PURVIS, RICHARD. A Manger Carol (Christmas). Unison (or two-part) optional descant, organ, optional instruments. Shawnee Press, Delaware Water Gap, Pa. (7 p., .30)

RIGHINI, VINCENZO. Blessed Are the People. Ed. Benjamin Suchoff. SATB, piano. Sam Fox Publishing Company, N.Y. (9 p., .35)

——. He is Blessèd (Benedictus). Ed. Benjamin Suchoff. SATB, piano or organ. Sam Fox Publishing Company, N.Y. (7 p., 30)

RILEY, DENNIS Beata Viscera (Motet for the Nativity). Ed. Elmer Iseler. SATB. Gordon V. Thompson, Ltd., Toronto, Ont. (4 p., .25)

ROZSA, MIKLOS. The Kings of Bethlehem (Attila József). English (only) text by John Mitri Habash. SATB. Robbins Music Corporation, N.Y. (14 p., .40)

SANDER, WERNER. Schiron. In German, transliterated Hebrew; English text by Margaret Bent. SAA, A solo. VEB Deutscher Verlag für Musik, Leipzig. (23 p., 1.50)

SCHUBERT, FRANZ. Lebenslust (Joy of Living). Ed. Cennen Gordon; English text by Robert Hess. SATB. Alexander Broude, N.Y. (7 p., .30)

SCHUMAN, WILLIAM. Haste, from "Five Rounds on Famous Words." SATB. Merion Music (Theodore Presser, Bryn Mawr, Pa. (4 p., .25)

——. Haste, from "Five Rounds on Famous Words." For three-part treble voices. Merion Music (Theodore Presser, Bryn Mawr, Pa. (3 p., .25)

SETTINGS OF CHORALES FOR TREBLE VOICES. For two-part choir, optional instruments. Augsburg Publishing House, Minneapolis, Minn. (28 p., 1.35)

SENFL, LUDWIG. Ave Maria. Gratia Plena, Motet. Ed. Noah Greenberg. SSATBar.B. Associated Music Publishers, N.Y. (42 p., .60)

SHEPHERD, JOHN. Te Deum Laudamus. Ed. Bruno Turner. SATTBar.B. Associated Music Publishers, N.Y. (24 p., .35)

SOMERS, HARRY, arr. 5 Songs of the Newfoundland Outports. Ed. Elmer Iseler. SATB. Gordon V. Thompson, Ltd., Toronto, Ont. Si j'avais le bateau. (17 p., .50); The Banks of Newfoundland. (10 p., .35); The Old "Mayflower." (11 p., .35); Feller from Fortune. (20 p., .50); She's Like the Swallow. (20 p., .50)

SPENCER, WILLIAMETTA. Four Madrigals to Poems of James Joyce. SATB. Mark Foster Music Company, Marquette, Mich. (16 p., .55)

TALLIS, THOMAS. Blessed be the Lord. Ed. Walter S. Collins. TTBB, optional organ. Associated Music Publishers, N.Y. (8 p., .25)

THOMPSON, RANDALL. A Psalm of Thanksgiving, Psalm 107. Cantata for SATB, two-part children's chorus, orchestra, piano or organ. E. C. Schirmer, Boston. (113 p., 3.00)

VAUGHAN WILLIAMS, RALPH. Rest. SSATB. Galaxy Music, N.Y. (8 p., .30)

WILLAERT, ADRIAN. Chanson on "Dessus le marché d'Arras." Ed. James Erb. SATB. Associated Music Publishers, N.Y. (11 p., .30)

WILLIAMSON, MALCOLM, Arr. In Dulci Jubilo. SATB, organ or piano. Josef Weinberger, London. (11 p., no price)

——, Arr. O Sanctissima. SATB, organ or piano. Josef Weinberger, London. (Theodore Presser, Bryn Mawr, Pa.). (11 p., no price)

WOOLF, GREGORY. Mass With Electronic Tape. 4S 5A 4T 5B, organ, electronic tape. World Library of Sacred Music, Cincinnati, Ohio. (14 p., .60)

ZIMMERMANN, HEINZ WERNER. Crucifixion. Mixed voices. Augsburg, Minneapolis, Minn. (25 p., 1.00)

——. I am Glad. Mixed voices. Augsburg, Minneapolis. (25 p., 1.00)

——. In That Great Gettin' Up Mornin'. Mixed voices. Augsburg, Minneapolis. (30 p., 1.00)

——. Psalm 23. SATB, organ, double bass. Augsburg, Minneapolis. (7 p., score .30; double bass part .35)

—Richard Jackson

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