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Listening to Medieval Music[©]

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In the summer of 1999, I made a concerted effort to get a better grasp of medieval music -- better that is, than that acquired by listening to the odd recording here and there.

In this document, I outline the general development of music in proto-Western and Western cultures from the time of the earliest information until the beginning of the tonal era, around 1600. Since I am not a musicologist, this outline derives from reading in secondary sources [see bibliography at the end], information supplied with the better CDs and some online sources. Appreciation of almost all serious music is improved by some effort to understand its history and development -- and indeed until very recently any educated person would have had some music education. In the case of Ancient and Medieval music, such effort is essential to enjoyment of the music, unless appreciation is to go no further than a certain "new age" mood setting.

For each major period, I list suggested CDs [and occasionally other types of media] which document or attempt to represent the music. These CDs are not the only ones available to illustrate the musical history of Western civilization, but they are however, the ones I have available. [Those marked with * are additional titles that I have not been able to assess personally.] For a much greater selection of available CDs see *The Early Music FAQ* [<http://www.medieval.org/emfaq/>], which provides general overviews, and lists of the contents of the vast majority of recordings of early music.

In addition, I have added excerpts, comments, and summaries of music history from reasonable online guides.

Ancient and Medieval Music: Performance

There are all sorts of problems with modern presentations of pre-1600 music -- but the current effort seems to be towards "historically informed performance" [HIP] with an awareness that however "right" you get the instruments, vocalization, etc. you will never get a "historically correct audience." It is HIP which distinguishes, for instance, even if sometimes tendentious, recordings of groups like *Sequentia* or the *Ensemble Organum* from the new-agey, not to say trippy, recordings such as *Vision: The Music of Hildegard of Bingen*. Almost all the HIP recordings available are of the music of socially privileged groups. There is no real basis whatsoever, it seems, for HIP reconstructions of folk music.

Ancient and Medieval Music: Periodization

Periodization is always a contentious matter, but there are some broad outlines:

Ancient Mesopotamian and Egyptian Music. Although there are efforts to present reconstructions of this music, data is very sparse, and even the small amount of annotated music seems to have no connection to later forms.

Greek and Roman Music. About 70 minutes worth of annotated Greek music survives, and rather a lot of description of Roman music. There seems to be no direct stylistic link between this surviving music and later medieval forms. Greek theorists, however, did write about the mathematical principles of harmonics, and speculated on the philosophical implications of music. These ideas survived into the medieval world, and beyond.

Thus the period between the 2nd and 4th centuries represents a real break in musical history. Modern Western music develops from Medieval forms, but cannot be pushed back any further.

Early Christian Music. There are no firm data -- with the exception of one hymn tune -- about the earliest Christian music. We do know that Christians rejected any music which was associated with pagan religion -- and that included instrumental music and theater music. From the 4th century we know there is a tradition of monodic chant in both eastern and western Christendom, and interchange of melodies and techniques. Augustine, for instance, describes Ambrose' introduction of Eastern singing at Milan. An important moment was the introduction of Psalm singing into the eucharist, apparently in the mid to late 4th century.

Liturgical Chant. There were a variety of chant traditions, some of which still survive.

- *Syrian* chant, which may have impacted on Byzantine Greek music via monastic and hymnographical diffusion.
- *Coptic* chant, representing the liturgy of the numerically largest early Christian church.
- *Armenian* chant.
- *Byzantine* chant, or the chant of the Greek Church. This must have been established in the 4-5th centuries, with huge numbers of hymns surviving from the 6th century and on. Its annotation is rather late, however. Apart from western chant traditions, Byzantine chant was adapted, and underwent distinctive development, in Slavic countries after the 10th century.
- *Western chant*, which had a variety of forms. Modern renditions of the early forms of this chant often emphasize the Eastern connections, and some use the "ison" -- the underlying tone heard in modern Greek Orthodox chant.
 - *Ambrosian* chant -- the chant of the church of Milan, a tradition that was able to survive all later efforts at uniformity because of the prestige of St. Ambrose.
 - *Beneventan* Chant -- used in the Cathedral of Benevento and other parts of S. Italy.
 - *"Old Roman"* Chant -- the chant of the Church of Rome from about the 7th to the 13th centuries. This is *not* "Gregorian chant" but a quite distinct singing style.

- *Mozarabic* chant -- or the chant of Iberian Christians. It survived under the Islamic occupation, but was suppressed in the 11th century, and revived in the late 15th century.
- *Gallican* chant -- a variety used in Merovingian Gaul.
- *Carolingian* Chant, usually known as *Gregorian* Chant or *Plainchant*. In the mid-8th century, Carolingian leaders -- with their imperial ambitions -- decided to reject Gallican forms, and adopt Roman chant. In practice, however, they took over the chants and some melodies of the Roman church but then significantly modified what they had found. For instance the "eight modes" ("oktoechos") schema of Byzantine music was adopted, and singing styles changed. The result was the chant style which became by far the most common in the West -- and which was eventually ascribed to Pope Gregory I "the Great." Deliberate efforts were made to impose this style, and it eventually displaced other forms of chant -- for instance Mozarabic chant in the 11th century and Old Roman chant in the 13th. Unlike the other earlier forms of chant, which survive in a small number of manuscripts, "Gregorian" chant manuscripts are very widespread, and exhibit a great deal of consistency, with some regional variations.

An important stage in the history of "Gregorian" chant was the transition from a neumatic notation system, in which the movement of melody was indicated, but not the pitch, to the use of a stave, which allowed proper recording of pitch. (Vocalization, speed, and other stylistic aspects were not recorded, which leads to the variety of modern efforts to record this music.)

Plainchant continued to be used in churches and Cathedrals as the usual and normal method of singing until the 16th century and later.

Polyphony. Various and spontaneous efforts at polyphony seem to have taken place for centuries, but in the later 12th century, the development of stave-based notation allowed the creation of repertoires of written polyphonic music -- with two distinct centers in Aquitaine and Notre-Dame in Paris. This polyphonic music was often based on plainchant, which continued to be used for most services.

Non-liturgical Music. The "high" culture music of the Western middle ages was connected to the forms set by chant. A great deal of "paraliturgical" music was written for uses by pilgrims, or for popular presentation. "Troubadour" music fits into this scheme -- it was composed not by romantic "wandering minstrels" but by members of the high nobility. In recent years the music of Hildegard of Bingen has become popular, although how much was performed at the time is open to question.

There must also have been a tradition of popular music -- using more rhythm, percussion instrumentation, and with tendency to strophic lyrics.

Thirteenth- and Fourteenth-century Music. A series of professional composers in the 13 and 14th century composed self-conscious music of great complexity and subtlety in a number of national styles..

Renaissance Music. From circa 1400-1600 an international style of music developed -- with Plainchant continuing to be an important presence.

Reformation and Catholic Reformation. These great religious movements both attempted to regulate music for ideological reasons. Luther and followers in Germany created the *chorale* and a huge number of hymns. Catholic composers such as Palestrina responded to reforming criticism of late-medieval polyphony and created liturgical music that enabled the words to be heard.

Music of American Conquest. Despite an large number of recordings focused on "music in the time of Columbus," such music is simply the music of the Spanish Renaissance, and will not appear especially connected to exploration. [Listen to Vangelis' *1492* for that!]. Much more interesting are recent recordings of music composed in Spanish and French America, in some cases by indigenous composers.

The Baroque Era 1600-c.1750. Around 1600 a number of changes in music occurred simultaneously, and we have a real break in musical history: a series of national styles emerged; opera began as an important form, and modern conceptions of tonality began to prevail. Although "baroque" music is counted as "early music" in modern categorizations - because, unlike the music of Haydn, Mozart and Beethoven, it does not have a continuous performance tradition -- it is quite distinct from earlier "medieval" music.

Notes on Buying Medieval Music CDs

Some notes on buying experiences.

1. Buying online is cheaper than in a store only if you purchase three or more disks. The online sellers offer discounts and no sales tax, and when a number of disks ships at one time, the shipping costs become less an issue. In general, CDWorld.com's prices are cheaper, but Amazon.com ships faster, lets you track orders more easily, and has more rapid customer service.
2. If in a city with an outlet/discount store -- such as the Tower Outlet in New York -- a lot of early music CD's are available. [At Tower the very same disk that costs \$19 in the main store can often be had for \$7 in the outlet.]
3. Thank God for Naxos. This label's "Early Music" series has issued a whole series of excellent recordings, and generally sells at less than \$8 a disc.
4. The very best used-CD location for this type of music seems to be *Academy Music* on 18th St., between 5th and 6th Avenue in New York.

Near Eastern and Egyptian Music

Ancient Middle East and Egypt

The inhabitants of the Mesopotamian region around the Tigris and Euphrates rivers (the Sumerians, the Babylonians, and the Assyrians) flourished from c. 3500 to c. 500 BC. Their pictures and the few surviving artifacts indicate that they had instruments of every basic type--idiophones, whose sound is made by resonating as a whole; aerophones, which resonate a column of blown air; chordophones, with strings to be plucked or struck; and membranophones, made of stretched skins over a resonating body. An undecipherable hymn engraved in stone, dating from c. 800 BC, is evidence of a primitive system of musical notation.

The Egyptians, entering historical times about 500 years later than the Mesopotamians, enjoyed all of the same types of activities and instruments, as may be deduced from numerous written references to music as well as seen on many artifacts, especially the pictures preserved on pottery utensils

The musical culture of the Hebrew peoples, recorded from about 2000 BC and documented primarily in the Old Testament, was more directly influential in the West because of its adoption and adaptation into the Christian liturgy. Because of the prohibition of Jewish religious law against the making of "graven images," there are very few surviving artifacts or pictures. Among the established practices of the temple service still current in the synagogue are the extensive use of the shofar (a ritualistic ram's-horn trumpet) and the singing of passages from the Pentateuch (the first five books of the Old Testament), prayers, and songs of praise.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=2>> [Accessed 16 July 1999].

Ankh: The Sound of Ancient Egypt

Michael Atherton

Celestial Harmonies

[Each set of tracks is based on a theme, beginning with an effort at vocalization, and then a series of instrumental tracks. It might be worth considering that the Oxyrhynchus hymn on the various ancient Greek CD's is using Egyptian themes.]

Reviews at Amazon.com

This album is based on a challenging idea: Try to recreate a musical form from a culture and period that left behind no recordings or musical notation, using only history, a description of the instruments, and some historical artifacts. It takes intuition as much as scholarship and craftsmanship to recreate the ancient instruments of Egypt--from simple percussion and flutes to boat-shaped and triangular harps and trumpets. Atherton, with his musicians and singers, exhibits both innovation and skill, offering not so much a look at how the music actually was, but more an intuitive guess at how it might have been, keeping the music first and history a close but well-heeled second. It can be frantic one moment and somber the next, as each of these lengthy song suites develops organically around a song or a piece of poetry--offering both early music and improvisational music aficionados something unique. Excellent recording quality is augmented by well-documented notes on history and instrumental research. --Louis Gibson

Notes from celestial@harmonies.com , May 17, 1999

A creative reconstruction of ancient Egyptian music... The artists: Multi-instrumentalist Michael Atherton composed and produced this recording. He is an internationally travelled performer, composer, author of books on musical instruments, an accomplished composer for the screen, and writes chamber music. Since 1993, he has served as a Foundation Professor at the University of Western Sydney, Nepean. The artists featured on this extraordinary reconstruction of the sound of ancient Egypt include some of Australia's finest musicians: Michael Atherton, Mina Kanaridis, Philip South and Greg Hebblewhite. Mary Demovic provides spoken word and the chorus is comprised of Maria Campbell, Angela Shrimpton, Stephen Clark, and Hasan Shanal. Using visual records, Atherton gathered and adapted a variety of similar instruments from various cultures (Greek, Turkish, Indian, Egyptian, etc.) to recreate the sound of ancient Egypt. These include: sambuca (boat-shaped harp), a trigon (angle harp), auloi (double-oboos), a shawm to simulate a Tutankhamun trumpet), adapting bronze disks and metal rods to simulate sistra, a pair of Turkish

zils to simulate crotala, adapting a rewap to simulate the long-lute, riq (tambourine), bendir and tar (framedrums), and udongo for timbral variety. The project: The catalyst for ANKH: THE SOUND OF ANCIENT EGYPT was an exhibition—Life and Death in the Land of the Pharaohs, developed by the National Museum of Antiquities in Leiden, The Netherlands. The exhibition came to the Australian Museum in 1998. It provided the challenge of producing a creative reconstruction of ancient Egyptian music and the inspiration for a longer term research project. The first stage of the project began with a response to the contents of the exhibition itself, followed by a delving into the ever-increasing output of Egyptological scholarship, to establish a broader musical context. The big questions loomed large: what did the music sound like? How were the instruments tuned? Was the music polyphonic? One must proceed by conjecture and deduction, using the literary and visual record in conjunction with an examination of surviving instruments. The answers remain elusive, mainly gleaned from instruments housed in museums, along with iconographic and literary evidence. There is no surviving music notation, nor any musical theory which might instruct one about pitch, rhythm and timbre. In approaching the composition and performance of the music, Michael Atherton drew on his experience in playing medieval monophony, eastern European and Turkish folk music, as well as his participation in intercultural music projects. Atherton primarily uses 5, 6, and 7 note scales based on specific pitches, resulting in a combination of Moroccan ramal mai mode and Persian afshari. He also gravitates toward pentatonic scales and major modes. The melodies move in small steps. The setting of the hymns is monophonic, with the inclusion of call and response development. Sung items include interpolated recitations, as a means of acknowledging a deep connection between language and music. ANKH: THE SOUND OF ANCIENT EGYPT is a contribution to giving a voice to the vivid images of a dynamic musical culture.

A music fan from Japan , June 7, 1999

Unbelievably Realistic sounds from Ancient Egypt. First thing to hit me once the CD player started was.... THIS IS NOT another good sounding New Age from Egypt track. As I listened I was struck at the realism of this CD, its not fancy or high-tech sounding or New Agish at all. It reality in movement as I think of it. The chants from the high-priestess as very well done as well, plus the added bonus of having actual Egyptian scripts being read in the background to some of the chants made it all the more enjoyable. If your looking for something different from all the rest, get this CD!!! It clearly stands out from all the others as a one of a kind. Once again very realistic....

Anne Kilmer, Richard Crocker, Sounds of Silence: Recent Discoveries in Ancient Near Eastern Music

Bit Enki Records [in LP form, from Prof Kilmer at UC Berkeley].

[This is a recording of Anne Kilmer singing music in Hurrian, along with Richard Crocker doing Sumerian tuning schemes from c. 2200 BCE. It is not a recording to listen to for pleasure.]

Ancient Greek Music

Ancient Greece

Of the eastern Mediterranean cultures, it was undoubtedly that of the Greeks that furnished the most direct link with musical development in western Europe, by way of the Romans, who defeated them but adopted much of Greek culture intact. Entering historical times relatively late, c. 1000 BC, the Greeks soon dominated their neighbours and absorbed many elements of earlier cultures, which they modified and combined into an enlightened and sophisticated civilization. The two basic Greek religious cults--one devoted to Apollo, the other to Dionysus--became the prototypes for the two aesthetic poles, classical and romantic, that have contended throughout Western cultural history. The Apollonians were characterized by objectivity of expression, simplicity, and clarity, and their favoured instrument was the kithara, a type of lyre.

The Dionysians, on the other hand, preferred the reed-blown aulos and were identified by subjectivity, emotional abandon, and sensuality.

The prevailing doctrine of ethos, as explained by ancient Greek philosophers such as Plato and Aristotle, was based on the belief that music has a direct effect upon the soul and actions of mankind. As a result, the Greek political and social systems were intertwined with music, which had a primary role in the dramas of Aeschylus, Sophocles, Euripides, and Aristophanes. And the Grecian educational system was focused upon musica and gymnastica, the former referring to all cultural and intellectual studies, as distinguished from those related to physical training. (See ethos, dramatic literature.)

To support its fundamental role in society, an intricate scientific rationale of music evolved, encompassing tuning, instruments, modes (melodic formulas based on certain scales), and rhythms. The 6th-century-BC philosopher and mathematician Pythagoras was the first to record the vibratory ratios that established the series of notes still used in Western music. From the total gamut of notes used were derived the various modes bearing the names of Grecian tribes--Dorian, Phrygian, Lydian, etc. The rhythmic system, deriving from poetry, was based on long-short relationships rather than strong-weak accentual metre. After Pythagoras, Aristoxenus was the major historian and theoretician of Greek music.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=3>>

There is very little evidence left of ancient Greek performance practice. What does survive is much philosophical discussion, and about 70 minutes worth of music with annotations, which some modern musicians can tentatively interpret. Greek theory philosophical texts about the effects of music, music treatises, and so forth continued to be important to later medieval and Renaissance musical theory. The mathematical theory of notation goes back to Pythagoras.

Musiques de l'Antiquité Grecque

Ensemble Kérilos - Annie Bélis
K617 069

Musique de la Grèce Antique

Atrium Musicæ de Madrid - Gregorio Paniagua
Harmonia Mundi musique d'abord 1901015

**Music of the Greek Antiquity*

Petros Tabouris
F.M. Records 653
[With "middle-eastern" aspects.]

**Music of the Ancient Greeks*

De Organographia
Pandourion 1001

Review by John W. Barker in *American Record Guide*, March 13, 1997, 284

The reach of recorded repertoire extends back far by now, but only rarely does it go quite as far as pre-Christian Antiquity. Some (highly questionable) reconstructions of Biblical Hebraic music have been attempted, and even ancient Greece and Mesopotamia have not gone untouched. Apart from a few disputed odds and ends, authentic musical tidbits from classical Greece amount to about enough to fill one disc.

That was first ventured back in 1978 by Gregorio Paniagua and his Atrium Musicae ensemble of Madrid (Harmonia Mundi). That was unfortunately nullified by Paniagua's delight in instrumental embellishments, elaborations, and his own outright compositions in bizarre style - twangs, bangs, clatters, and weird sound-collages up the kazoo.

From present-day Greece came two newer ventures. One looks terribly ambitious: two 2-CD sets from the Paian/FM label of Athens, not easily found in the USA, one representing the "Secular Music of Greek Antiquity" and the other its "Sacred Music". Most of the material is not authentic but a string of modern adaptations of ancient literary passages, prepared by Petros Tibouros, all very heavily overburdened with pretentious "orchestrations" using recreated "ancient" instruments. Meanwhile, from that hokey instrument-maker, pseudo-scholar, and pretentious huckster Christodoulos Halaris came a supplement to his deplorable perversions of "Byzantine" music on his Orata label - a single disc called "Music of Ancient Greece". Its authentic repertoire is drowned in his gawd-awful taverna-style adaptations favoring his jug-band of self-created instruments who overpower some blowzy-sounding singers. In all of these productions, the Ancient Greek texts were sung in modern Greek pronunciation.

Nobody has trusted what we have of ancient music to speak for itself, either in its original verbal sounds or just as we have it - as bare fragments. It has to be modernized and bedeviled by hokey decoration. So, we might look to this new venture for relief at last. Committed to the study and performance of Ancient Greek music, the Ensemble Kerylos consists here of three singers and five players, the latter using recreations of ancient instruments. Since they are not Greeks themselves, one might hope for a purer, less prejudiced approach to the language. Unfortunately, they also use essentially a Modern Greek pronunciation. Nevertheless, they respect the ancient differentiation between long and short vowels, and they understand ancient poetic metres. And the use of the "old" instruments is carefully controlled and not overdone, while the vocal scorings are apt and the delivery often very compelling in the dramatic fragments. Like most of the previous recordings, this one also includes that priceless bit of the earliest Christian music, the Hymn to the Trinity, discovered in an Egyptian papyrus; this is one of its best renditions, though why instruments have to appear in it, I don't know.

In a few cases the texts are spoken before they are sung, in French and then in Greek - which points up one serious problem with this production. For all the good annotations, not a scrap of text is supplied - not in the original Greek, nor in transliteration, nor in translation. This is a devastating omission for anyone who wants to use this recording seriously.

So this is a definite improvement over all earlier recordings of Ancient Greek music, but it still leaves room for improvement. Cannot somebody, some time, just give us what the Ancient Greeks left us, without misrepresentations and glitz?

Roman Music

Ancient Rome

When the musical culture of the eastern Mediterranean was transplanted into the western Mediterranean by the returning Roman legions, it was inevitably modified by local tastes and traditions. In most cases, the resulting practices were more limited than their models. The diatonic (seven-note) scale, for example, became the standard, displacing the chromatic and enharmonic structures of the Grecian system. Of particular consequence was the new concept of metre as a series of equal durations, with emphasis being determined by accent (stress) rather than by duration. (See Roman Republic and Empire, diatonic.)

An inventory of the musical heritage transplanted from the ancient East (particularly Greece) to Rome reveals the rich treasure inherited: an acoustical theory that accounted for the identification and classification of tones; a concept of tonal organization resulting in the system of modes; principles of rhythmic organization; basic principles of instrument construction; a system of notation that conveyed all necessary indications of pitch and duration; and a large repertory of melodies to serve as models for further composition.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=4>> [Accessed 16 July 1999].

No annotated Roman music survives, although some of the music on the Greek recordings above dates from the Roman period. The CDs below represents an effort to recreate the sound of Roman music using reconstructed instruments and historical descriptions. The music -- associated with temple practice, games, and theater -- is important in that early Christian music, from which all later Western music is derived and which rejected musical instruments for centuries, was formed in reaction to this Roman secular music.

Music from Ancient Rome: Volume 1 - Wind Instruments

Synaulia - Walter Maioli
Amiata 1396

**Music from Ancient Rome, Vol. 2 Music of the imperial court.*

Synaulia - Walter Maioli
Amiata 2098

Disc notes

The first recording in a series, in which we have the honor to present a preview of a hypothetical reconstruction of the music of Imperial Rome, using original instruments, rebuilt by musician and musicologist, Walter Maioli, and his research group. This unique recording, dedicated to flutes and various wind instruments, has been highly acclaimed in the international press and media. Extensive reportage on, and documentaries about this production, have been made by several television companies in Europe and Japan. Produced in collaboration with the Museo della Civiltà Romana in Rome, and recognized by the Italian academic world for its authenticity, this fascinating project is excellently performed by the ensemble, Synaulia, a group of aleorganologists and musicians dedicated to the study of ancient music.

Longer Discussion

<http://www.amiatamedia.it/beta/uk/series/musant/ar1396/ar1396.htm>

Amazon.com Review: A music fan from Pittsburgh, PA , October 18, 1998

Music that transports you to an ancient world. This CD went well beyond anything I could have imagined. The songs are performed on the very types of instruments that the ancient Romans would have played, and there is a lot of speaking and laughing and shrieking interspersed with some of the music. Flutes, drums, and other unique instruments combine in a haunting manner. The sound is very powerful and unusual -- it is not harmonious in the sense that we are familiar with -- yet at the same time it draws you in. It seems to transport you to the world of the ancient Romans. You can almost feel yourself in the midst of the crowds at a gladiatorial game or at a religious event. Although no authentic Roman music has survived to this day as far as I know, this music gives the impression that it is probably very close to what the original was like. The accompanying book is full of information and pictures, only unfortunately it is written in German; if you can find somebody to translate, though, it is well worth it as it will help you to see how much preparation has gone into creating this wonderful music. As a final comment, the music in itself is enjoyable; I played it for someone who has no interest in Roman history and she really liked the music!

Biblical Music (*Reconstructed*)

Music clearly played an important part in Jewish worship, and Jewish synagogue liturgy must have formed the context of early Christian practice. Virtually no manuscripts of Jewish musical documents survive from before 900 CE. These texts -- the so-called Masoretic texts -- are marked with some sort of chanting marks, but many scholars think the marks to be indecipherable. There are 19 such musical among the vowel signs of the Hebrew text of the entire Bible. On the assumption that the marks were preserved on the basis of a copyist tradition, even as the meaning of the marks was not understood, the French musicologist Suzanne Haïk Vantoura claims to have decrypted there musical meaning. Several CDs have been released on the basis of her work.

In addition to specifically Jewish music, there is reason to consider the music of the Aramaic- (or Syriac-) speaking Christians. Aramaic was the language of Palestine during the time of Jesus, and is the language of the Talmud. The Christian dialect known as Syriac is still the liturgical language of several churches in Syria, Lebanon, Jordan, Iraq and Israel.

La Musique de la Bible révélée Vol 3

notation millénaire décryptée

Suzanne Haïk Vantoura

Alienor AL 1051

[Various cantorial possibilities are explored on this disk, which if it is not as accurate as it claims, does present the music attractively.]

Psaumes de David en hébreu biblique

Esther Lamandier

Alienor AL 1041

[Lemandier uses the same "decryption" of Masoretic markings as *La Musique de la Bible révélée*, but with a much dryer vocal production.]

Chants Chrétiens Arameens

Esther Lamandier

Alienor AL 1034'

[Lamandier includes a synagogue chant from the Zohar. The extent to which one accepts continuity in oral musical transmission directly impacts on how "genuine" you consider this music.]

Reviews from Amazon.com.

John Wheeler, kdhinc@hotmail.com from King David's Harp, Inc., Houston, TX., USA , July 5, 1999

A seminal and still-underestimated discovery. This is the first of six recordings of the music contained in the "musical accents" of the Hebrew Masoretic Text, as deciphered by Suzanne Haik-Vantoura. It is the shortest recording, and in some ways the least well-produced -- but it has the greatest variety of musical samples and emotions for its size.

The most astounding thing about this music is that it sounds so "modern" (that is, tonal and harmonic in its structure), despite the fact some of it is 3,000 years old. One senses this is so because of the way the tonal and verbal syntaxes interweave to form a "gestalt": it gives the impression that the music and the words were created, taught and transmitted together. Yet that

very interweaving is what makes the "gestalt" sound so "modern", despite the obviously archaic music theory and practice behind it.

The splendid versions of Psalms 23 and 24 alone make this recording worth the purchase -- but there are many other fine selections, including both prosodic and psalmodic texts. The recording is marred only by errors of transcription in the melodies and accompaniments (compared to the Bible and the score published by Editions Choudens, Paris, in 1978), and by the seeming lack of understanding at times by the vocalists (especially the bass cantor) of the spirit of what they were singing.

John Wheeler (kdhinc@hotmail.com) from Houston, TX. , June 24, 1999
From the editor of "The Music of the Bible Revealed" (book)

The original LP was published in 1976 concurrent with the French book of the same title. That LP led to my association with Suzanne Haik-Vantoura, and in 1991 I became editor and co-publisher of the English translation of her French book. (The book may be ordered from Amazon.com as well.) I give this CD 4 stars because of transcription and performance problems on some tracks. But the music is one of the most important discoveries of biblical scholarship of the century, if not of the millennium. (See my description of the English book for details on the basis of the musical transcriptions.) Psalms 23 and 24 are my personal favorites among the tracks. For more information on Suzanne Haik-Vantoura's work and other CD's and musical scores available from France, feel free to contact me by e-mail.

A music fan from California, USA , June 22, 1999

Exciting music connects us with ancient music of the Bible. I was very excited to hear this music. I have always been curious about what the Psalms sounded like at the time of their writing and now we have a chance to hear an educated guess based on ancient notations. Anyone who enjoys vocal music, chants or Venetian Renaissance would also enjoy this recording. Track 3, "The Earth is the Lord's" and track 9, "Praise ye the Lord" are particularly wonderful.

Medieval Jewish Music

Jewish and Eastern Christian chant

Ancient Hebrew music followed well-established modal patterns. According to Abraham Zevi Idelsohn, a musicologist whose comparative research conducted during the early decades of the 20th century established modern understanding of the Hebrew modes,

A mode . . . is composed of a number of motives (i.e., short music figures or groups of tones) within a certain scale. The motives have different functions. There are beginning and concluding motives, and motives of conjunctive and disjunctive [i.e., convergent and divergent] character. The composer operates with the material of these traditional folk motives within a certain mode for his creations. His composition is nothing but his arrangement and combination of this limited number of motives. His "freedom" of creation consists further in embellishments and in modulations from one mode to the other.

The modal Hebrew music strongly influenced early Christian chant. This correlation can be illustrated by comparing a plainchant Kyrie, in the third mode, with a Babylonian Jewish melody for a phrase from Exodus: [Image omitted]

Syria played an important part in developing early Christian chant by integrating both Hellenistic and Hebrew elements. The Syrians devised a musical system called oktoechos, a term suggesting a classification into eight echoi. The Syrian echoi are modes, although there is no consensus on whether they represented modes in a specifically technical sense, comparable to the Greek tonoi, or melodic formulas, comparable to the Greek nomoi.

Byzantine chant molded the features of early Christianity with Hellenic and Oriental traits, including the Syrian oktoechos, and achieved a brilliant and distinctive style that served as a prototype for the chant of the Greek Orthodox Church. The eight echoi of the Byzantine oktoechos were divided into four authentic and four plagal (derived) forms. The most common classification of the Byzantine modes was in terms of typical initial and final notes of melodies in a given mode,

with the characteristic distinctions as follows (the orderly progression of notes in each series should be observed).

Echos/Initial Note/Terminal Note

Authentic

I a' a' or d'

II b' or g' e' or b'

III c'' or a' f' or c''

IV d'' or g' g' or d''

Plagal

I d' or g' d'

II e' or g' e'

III f' or a' f'

IV g', a', or c'' g'

The above classification reflects only two of various characteristics (not all completely clarified by modern scholars) that gave the modes their identity.

Even before the foundation of the Byzantine Empire, Armenia adopted Christianity as a state religion (AD 303). Although the early Armenian chant did not survive, the arrangement of the hymns of the Armenian Church in the comprehensive collection, known as the *Sharakan*, indicates that Armenian chant used an *oktoechos* classification the modal characteristics of which seem to have been defined by melodic formulas rather than by scalar distinctions.

Another variety of the *oktoechos* occurs in Russian Church chant. Although a concept of eight *echoi* points to the Byzantine system, the Russian *echoi* show a different structure. The melodic motives characteristic of the *echoi* are called *popievki*; but similar *popievki* could be employed in more than one *echos*. The use of some *popievki* is limited to the beginning, the middle, or the end of a chant. Occasionally, two *popievki* are merged into a compound *popievka*. Source: "mode" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=118771&sctn=2>> [Accessed 16 July 1999].

Chants Mystique: Hidden Treasures of A Living Tradition

Alberto Mizrahi & Chorale...

Polygram Special Markets 20340

[Synagogue music through the ages is here sung in very lush, almost "new age" versions. Unlike the Hildegard *Vision* CD, however, which has no relation to any music written by Hildegard, the music here is "real", and worth comparing with the more scholarly versions on the Boston Camerata *Sacred Bridge* approach to the same material.]

The Sacred Bridge: Jews & Christians in Medieval Europe

Boston Camerata - Joel Cohen

Erato 45513

Program notes by Joel Cohen

Much of the music you are about to hear was produced in the saddest and most shamefully cruel corners of old Europe - its ghettos. Yet the Jews and Christians, though forced to live apart, were in many ways, both large and small, dependent on each other. Our program will attempt to trace some of those ways through the music and poetry of pre-Enlightenment times.

In spite of the enforced segregation of the Jews, exchanges with the Gentile world were frequent, continuous, and bilateral. The synagogue gave to the Early Christian church some of its ancient melodies; the recitation formula of the psalm B'tset Yisrael ("When Israel went forth out of Egypt"), for example, survives in the Gregorian chant repertoire as the *tonus peregrinus*. It is thanks to a Christian that we have the oldest surviving example of written-down Jewish music, the beautiful Eulogy of Moses. It was composed by Giovanni, a monk, who, converting to Judaism,

took the name Obadiah. Since he was a child of the Mediterranean world -- Sicily, then Egypt -- we have imagined accompaniments of near-Eastern kind to this sketchily notated melody.

Jewish minstrels were apparently not uncommon during the Middle Ages, though only a few have left traces of their activities. Two songs are attributed in French manuscripts to a mysterious "Matthew the Jew". The conventions of courtly love -- an adoring trouvère, and his distant, cruel Lady -- are deepened and darkened in *Par grant franchise*. Here, the poet's wounds are real, his parting envoi nearly a curse. Like Matthew, the minnesinger Sueskint suffered from his break with the Jewish community. In *Wa Heb'uf*, he vows to forsake courtly life and to return to the Jewish fold..

If the Jewish musicians felt themselves to be different, their ways of being were nonetheless infused and informed by the majority cultures in which they evolved. The Judaeo-Spanish melodies we perform were collected only a few years ago in Morocco and the Balkans; there, remnants of the Jewish community exiled from Spain in the fifteenth century clung tenaciously to their Spanish heritage.

We have dared to juxtapose these songs and prayers with the Christian music of medieval Spain. The scale patterns, the melodic profiles, and the spiritual intensity of these two repertoires allow them to be heard together in neighborly good concord, just as Jews, Christians, and Moslems managed to exist together for many centuries in the Iberian peninsula. Though separate in many ways, the different peoples who created Spanish music were all contributing, consciously or not, to the making of some uniquely precious musical dialects. From diversity came harmony and wholeness, as they will come again someday on our troubled planet, when the nations finally cease so furiously to rage.

Source: <http://members.aol.com/boscam/sacbridg.htm>

Sephardic Music

El Canto Espiritual Judeoespañol

Alia Musica, Miguel Sánchez

Harmonia Mundi "Ibèrica" 987015, **1997**

[Liturgical songs and "mystical" poems from the Spanish Jewish tradition recorded in a convent in Toledo.]

Secular Music from Christian and Jewish Spain 1450-1550

Hespèrion XX. Jordi Savall

EMI "Reflexe" CDM or 555 7 63 431 2 [2 CDs]

also Virgin Veritas 61591

[A two CD set. CD 1: Court Music and Songs from the Age of the Discoverers 1492-1553; CD 2: Sephardic Romances from the Age before the Expulsion of the Jews from Spain 1492. This is a budget CD and contains minimal information, no texts, and no translations. This recording was issued in 1976 on LP. The same ensembler has more extensive selections of the music on CD 1 in :

**El Cancionero de la Colombina, 1451-1506*

Música en el tiempo de Cristóbal Colón

Hespèrion XX - Jordi Savall

Astrée 8763

and

**El Cancionero de Palacio, 1474-1516*

Música en la corte de los Reyes Católicos

Hespèrion XX - Jordi Savall

Astrée 8762.]

For many more suggestions see the discography at
<http://www.medieval.org/emfaq/cds/era45513.htm>

Early Christian Music

The history of modern western music can be traced directly to the music of the Christian church of the early medieval period. Although annotated manuscripts only date from the late Carolingian period, they already represent a developed tradition. The interesting question, then, is where did early Christian music come from?

Like the Jewish communities from which they originated, Christians sang psalms (although not, apparently, in the eucharistic liturgy until the 4th century), but from the earliest days they also seem to have sung hymns, several of which are embedded in the New Testament. The earliest Christian music to survive is a Greek hymn to the Trinity found about a century ago among the Oxyrhynchus papyri. There is an agreement that it represents some form of Egyptian musical tradition.

Part from that, we know that Christians deliberately rejected all forms of pagan music -- music for the theater, ritual music, and music which used instruments and orchestras. What was acceptable was monodic singing of psalms and hymns. The complex issues presented by music are seen in Augustine's reaction to his own pleasure in musical psalms.

Augustine on Listening to Psalms

At other times, shunning over-anxiously this very deception, I err in too great strictness; and sometimes to that degree, as to wish the whole melody of sweet music which is used to David's Psalter, banished from my ears, and the Church's too; and that mode seems to me safer, which I remember to have been often told me of Athanasius, Bishop of Alexandria, who made the reader of the psalm utter it with so slight inflection of voice, that it was nearer speaking than singing. Yet again, when I remember the tears I shed at the Psalmody of Thy Church, in the beginning of my recovered faith; and how at this time I am moved, not with the singing, but with the things sung, when they are sung with a clear voice and modulation most suitable, I acknowledge the great use of this institution. Thus I fluctuate between peril of pleasure and approved wholesomeness; inclined the rather (though not as pronouncing an irrevocable opinion) to approve of the usage of singing in the church; that so by the delight of the ears the weaker minds may rise to the feeling of devotion. Yet when it befalls me to be more moved with the voice than the words sung, I confess to have sinned penally, and then had rather not hear music.

Source: *Confessions* [trans. Pusey.]

Musiques de l'Antiquité Grecque

Ensemble Kérilos - Annie Bélis

K617 069

Track 15: Oxyrhynchus Hymn

Musique de la Grèce Antique

Atrium Musicæ de Madrid - Gregorio Paniagua
Harmonia Mundi musique d'abord 1901015
Track 16: Oxyrhynchus Hymn

The Sacred Bridge: Jews & Christians in Medieval Europe
Boston Camerata - Joel Cohen
Erato 45513

Eastern Christian Music

Byzantine Music

With recordings of Byzantine music the name to look for is Lycourgos Angelopoulos and the Byzantine Greek Choir [aka *Choeur byzantin de grece*]. There are both secular and religious recordings available. Most of the surviving music is from quite late in Byzantine history. The big question is about Authenticity of the music - in particular how much modern performance has been affected by Turkish music (which is a subset of Persian music). Most commentators suggest that the many disks by Halaris are to be disregarded.

Byzantine chant

Monophonic, or unison, liturgical chant of the Greek Orthodox church during the Byzantine Empire (330-1453) and down to the 16th century; in modern Greece the term refers to ecclesiastical music of any period. Although Byzantine music is linked with the spread of Christianity in Greek-speaking areas of the Eastern Roman Empire, it probably derives mostly from Hebrew and early Syrian Christian liturgies (see Syrian chant). Various types of hymns were prominent, among them those called troparion, kontakion, and kanon. The music is unrelated to that of ancient Greece and Byzantium.

Documents with Byzantine neumatic notation date only from the 10th century. Earlier, there was in use an "ecphonetic" notation based on the accent marks of Greek grammarians from Alexandria, Egypt, giving only a vague direction of upward or downward voice movement; the intoned readings to which the signs were added were learned by oral transmission for centuries.

Byzantine neumatic notation in its earliest stage (Paleo-Byzantine; 10th-12th century) was more specific than the ecphonetic signs but lacked precision in notating rhythms and musical intervals. This imprecision was remedied in Middle Byzantine notation (developed late 12th century), the principles of which are still used in Greek practice. It consists of signs called neumes. Unlike western European neumes, they do not designate pitch; rather, they show the musical interval from the previous tone. The pitch and length of the starting tone were shown by signs called martyriai, abbreviations of well-known melodies that provided an initial intonation.

The notation in manuscripts from the 16th to the early 19th century is usually called Neo-Byzantine because of some stylistic features in music of that period. In the early 19th century the traditional notation was viewed as too complex, and Archbishop Chrysanthos of Madytos introduced a simplified version that spread through printing and is used in all Greek Orthodox liturgical music books.

The melodies were formulaic: a composer usually set a text to a traditional melody, which he then modified and adapted to the needs of the text; some melodic formulas were used exclusively at the beginning of a chant, others at endings, and others in either place. There were also transitional passages, some traditional and others apparently used by individual composers. A few melodic formulas using one basic tone constituted the framework of a mode, or echos. Each echos had its own formulas, though some formulas occurred in more than one echos.

Liturgical books containing texts and music included the Heirmologion (melodies for model stanzas of kanon hymns); the Sticherarion (hymns proper for each day of the church year); and the psaltikon and asmatikon (solo and choral parts, respectively, for kontakion and some other solo choral chants). In the Akolouthiai, or Anthologion, were ordinary chants for Vespers, Matins, funerals, and the three liturgies (of St. John Chrysostom, St. Basil, and the Preconsecrated Offerings), as well as optional chants, some of which were usable as bridges at any point in the liturgy, usually sung to single syllables or nonsense syllables.

The earliest composers were probably also poets. St. Romanos Melodos (fl. early 6th century) is revered as a singer and as the inventor of the kontakion. John of Damascus (c. 645-749) composed kanons, and legend credits him with the oktoechos classification, though the system is documented a century earlier in Syria. The nun Kasia (fl. 9th century) is believed to have composed several hymns; other prominent names are John Koukouzeles, John Glydis, and Xenos Koronis (late 13th-mid-14th century).

Source: "Byzantine chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=18695&sctn=1>> [Accessed 16 July 1999].

The Ison: The Standard View

Little can be authoritatively determined about the sound of singing in the early Byzantine church. Ancient sources or manuscripts lead us to believe that, at the beginning of the second Christian millennium, Byzantine chant was monophonic, tuneful, straight-forward, and generally syllabic. Soon after a drone-like addition to the chant (called "ison"), which supplied a tonal reference point for the melody, was documented in the singing books. Early Slavic chant, which evolved from Byzantine chant after 988 AD, followed suit (probably without the ison, though some reputable scholars contend there was an ison present in certain Slavic religious centers). Both Byzantine and Slavic chant began to expand into complex forms of musical expression after the twelfth century. For the Byzantine church, the kalophonic style of intensively melismatic singing i.e. several notes over one syllable evolved. Znamenny chant for the Slavs also became melismatic through a contrasting melodic system, and eventually developed by the seventeenth century into indigenous polyphony.

Source: <http://www.svots.edu/Faculty/Mark-Bailey/Articles/Lenten-Look-at-Liturgical-Music.html>

The Ison: A More Complex View

Most Western scholars regard the *ison*, microtonic intervals, and augmented seconds of Greek chant as late developments under Turkish influence. Western scholarship on Byzantine chant, founded by Wellesz, Hoeg, and Tillyard, was based on their deciphering of the Middle Byzantine neumatic notation. The neumes are taken to stand mostly for single notes, and the scale is assumed to be diatonic.

Greek students of the chant have mostly disagreed with the *Monumenta Musicae Byzantinae* school, holding that the chant in use today is essentially quite similar to that of a thousand (or more) years ago. They espouse the "stenographic" theory--that the neumes represent melodic figures rather than single notes. They are often reluctant to allow Turkish influence, and prefer to think that the borrowing was in the reverse direction.

While the Greek position is questionable in various respects, it must also be allowed that the Western approach has been rather prejudiced against the chant known from nineteenth- and twentieth-century printed books and from living practice. In the past decade or two, the two sides have been in fruitful discussion, and the former antagonism may now give way to something more edifying. Some westerners, such as Pérès apparently think that the allegedly "Turkish" features may be a good deal earlier. In fact, it is hard to prove the case either way. Some solid scholars of Gregorian chant believe that certain Gregorian neumes may indicate microtonic intervals. An ison-like drone is employed in Georgian singing, and also in Latvian folksongs of the old variety--the dainas. It is really hard to date aspects that are not clearly represented in the neumatic signs. [The authentic sound of Gregorian is itself controversial--do we prefer the Solesmes sound, the updated Solesmes of Caradine, the proportional rhythm of Blackley or the Deller Consort, the sound of Binchois, of Reznikoff?] So the consensus that ison etc. are late developments is quite possibly correct, but the opposite view cannot be ruled out.

Source: Stephen Reynolds [stephen.r@mailcity.com], email of 11/19/1999. [Edited and used by permission.]

Liturgy of Saint John Chrysostom

Lycourgos Angelopoulos, Greek Byzantine Choir,
Opus 111 OPS 30-78

[Be careful when buying the "Liturgy of St. John Chrysostom," since most CD's by this name are (sometimes excellent) Slavonic chant or modern classical versions. This is the Greek music one might here in an excellent modern Greek church, based on editions of Byzantine chant made in the 18th century. The texts are given in English and French, but not Greek.]

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz
Harmonia mundi HMX 290 608
Track: 8 Byzantine Chant

[Sister Keyrouz singing is always stunning, but I am not clear if female cantors would have performed anywhere outside female monasteries?]

Ioannis Papadopoulos Koukouzelis: Mathimata [13th Cent.]

Lycourgos Angelopoulos, Greek Byzantine Choir
Harmonia Mundi/Jade JAD C129

[Koukouzelis was the dominant late Byzantine composer. The final 33 min track of a *Kratima* is especially impressive - a vocal composition based on meaningless syllables. The notes are very informative and well illustrated.]

Amazon.com reviews

A music fan, May 4, 1999

Very well presented interpretation of Koukouzelis. The Greek Byzantine choir again does an amazing job of expressing the dynamic splendor of one of the most influential composers of Byzantine music. Anyone interested in Byzantine music should add this CD to their collection.

A music fan from Volos, Greece, February 7, 1999

One of the most important composers of the 13th century. A very good rendition of some of the most important works of Ioannis Papadopoulos Koukouzelis, undoubtedly the greatest composer of Greek church music in the 13th century. Most pieces deal with words from St. John's Apocalypse. Powerful, majestic interpretations, full of the splendor of the last years of the Byzantine empire. A strong sense of the feelings of mankind facing God and eternity. One of the best studio recordings of Greek church music (and, actually, one of the very few releases devoted exclusively to Koukouzelis). Highly recommended.

Chant byzantin: Passion et resurrection/Byzantine Chant: Passion and Resurrection

Soeur Marie Keyrouz, choir of Saint-Julien le Pauvre
Harmonia Mundi HMC 901315

[Easter chants in both Greek and Arabic by Sister Keyrouz, one of the Great Voices in this repertoire.]

**Byzantine Mass - Akathistos Hymn*

Lycourgos Angelopoulos, Greek Byzantine Choir
Playasound (Fra) 65118

**Music of Byzantine Liturgy*

Lycourgos Angelopoulos Ensemble
Le Chant Du Monde (Fra)

**Liturgy of Saint Basilus*

Choir of abbey of Chevetogne
Art et Musique CH/CD 105389

Mysteries of Byzantine Chant

Mihail Diaconescu, Kontakion
Philips/Special Imports (Ger) 454057

[Greek and Romanian renditions of Orthodox liturgical music from the 8th to 20th centuries. The cover and title indicates it was designed to take advantage of the *Chant* boom. The booklet gives original words and translations, which is useful, but this is a disc of essentially modern performance.]

**Musica Deo - Chants liturgiques Byzantins de Grèce*

Theodore Vassilikos Ensemble
Arion (Fra) 58427

**Byzantine Chant From the Greek*

Arion (Fra);

**Byzantine Hymns*

George Koros
FM Records (Gre);

Syrian Music

Syrian chant

Generic term for the vocal music of the various Syrian Christian churches, including Eastern Orthodox churches such as the Jacobites and Nestorians, and the Eastern churches in union with Rome--e.g., the Maronites (mostly in Lebanon) and the Chaldeans, who are dissidents from the Nestorians. To these should be added some branches of nearly all of these groupings in the province of Malabar, India.

Knowledge of Syrian liturgical music before the last century is very limited. Inferences may be made about some older principles of musical performance, for Syrian influences on neighbouring peoples were strong; Syrian practices, for example, spread among the Greeks in the Byzantine Empire. Before its conquest by the Muslims (mid-7th century), Syria was one of the earliest and most important Christian lands in the Middle East.

Although the responsorial chanting (alternation between a soloist and a choir) found in Eastern and Western liturgies may have originated in Hebrew temple ritual, it is considered probable that antiphonal singing (alternation between two choirs) is of Syrian origin, and Syrian sources are among the earliest to document its existence. Syrian poetry and poetic forms also influenced the development of Byzantine religious poetry, establishing patterns of poetic forms

that were emulated by the Greeks and other groups. Even the Byzantine *oktoechos*, a theoretical concept of eight modes according to which melodies were classified (see *echos*), is now viewed as an exportation from Syria, where it was known by the 6th century. It is probable that throughout the Middle East there have been similar premises for musical composition and that the basic approach to liturgical music was and is through a small number of melodic formulas. These serve as melodic skeletons, as starting points for improvisation by singers. The concept of the melodic formula is fairly elastic: it is not an unchangeable pattern but rather a theme that is subject to variations in which the basic skeleton is always recognizable, even when numerous melodic additions make immediate recognition difficult. Most of the singers are professional chanters, frequently inheriting their positions from their fathers.

It is thought by some that the subtle tonal and rhythmic intricacies encountered in modern performances of Syrian chant are remnants of a sophisticated musical tradition rooted in the early centuries of Christianity; others view the same traits as elements of Turkish influence imported into Syria in the late European Middle Ages.

Source: "Syrian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=72616&sctn=1>> [Accessed 16 July 1999].

Aramean Music

Chants Chrétiens Araméens

Esther Lamandier

Alienor AL 1034

[Esther Lamandier's voice is clear, and appreciated by many. This CD contains Aramaic music from various periods, including several versions of the Lord's Prayer sung in the language Jesus used on a daily basis.]

Église Syrienne Orthodoxe d'Antioche: Chants liturgiques de Carême et de Vendredi Saint/ Liturgical Chants of Lent and Good Friday

Members of the Choir of St. George and St Ephraim, Aleppo - Nouris Iskander

Inedit (Fra) - #260072

[The male and female singers chant unaccompanied music in an austere and impressive manner -- there is no concession to "new age" or "world music" sensibilities. It is interesting to compare this recording, by a choir from a still living community with limited resources, to the high polish of recordings of Western music by groups such as the Anonymous 4 or Hilliard ensemble. The recording has a short introduction to Syrian Orthodoxy, Syrian music, and the eight modes. Parts of the texts are given in English and French translation, but not the original.]

Maronite Music

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz

Harmonia mundi HMX 290 608

Track: 10: Maronite Chant

[Sister Marie Keyrouz' voice is quite stunning. The only problem -- one doubts the music sounds or sounded as attractive as this in usual usage.]

**Christmas, Passion and Resurrection (Lebanon)*

Soeur Marie Keyrouz, Choeur and ensemble instr. de la Paix
Harmonia mundi HMC 90 1350

Gesänge der Maronithischen Liturgie/Chants of the Maronitic Liturgy

Père Louis Hage, P.Paul Rouhana, Choir of University of the Holy Ghost, Kaslik,
Lebanon

Christophorus/Entree/Qualiton CHE 0078, [1982, 1996]

[A selection of chanted unaccompanied Aramaic songs from Maronite liturgies of Christmas, the Passion, and Easter. The voices are not as beautiful as Sr. Keyrouz', but a good sense of usage in church emerges. The liner notes are in German and (badly translated) English, and are wildly inaccurate about the history of the Maronite Church. The texts of the songs are given only in German translation -- but it is likely that more listeners will be able to make out German than Aramaic.]

Melchite Music

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz
Harmonia mundi HMX 290 608
Track: 10: Melchite Sacred Chant

**Melchite Sacred Chants*

Soeur Marie Keyrouz
Harmonia mundi HMC 90 1497

Armenian Music

Armenian chant

Vocal music of the Armenian Apostolic Church and the religious poetry that serves as its texts. Armenia was Christianized quite early by missionaries from Syria and Greek-speaking areas of the eastern Mediterranean and accepted Christianity as the state religion about AD 300. The development of a distinctive Armenian liturgy was influenced by various factors. Toward the end of the 4th century, the Armenian church proclaimed its independence from the archbishopric of Caesarea Cappadociae (now Kayseri, Turkey), in Asia Minor. The great Armenian scholar Mesrop Mashtots invented the Armenian alphabet about 401 and carried out important translations of religious literature from Syriac and Greek into Armenian. The introduction of the new alphabet stimulated a flourishing literature, an important part of which was religious poetry. The earliest preserved examples date from the 4th century.

In the 12th century the catholicos (patriarch) Nerses IV Shnorhali ("the Gracious") is credited with musical reforms of the chant. He is said to have simplified the texts of the religious poetry and the melodies of the chant, bringing it closer to the style of Armenian folk music. Nerses also wrote a number of sharakan (hymns). The final form of the collection of Sharakan, containing nearly 1,200 hymns, was obtained about 1300 and has apparently remained unchanged.

About 1820 an Armenian from Constantinople (now Istanbul), Baba Hampartsoum Limondjian, proposed another reform and modernization of the musical notation along the lines of the contemporary notational reform in the Greek church (which allowed more precise indication of pitch). In its present-day performance, Armenian chant consists of intricate melodies with great rhythmic variety, and the melodies use many intervals not found in European music.

According to a long-standing tradition, the most reliable oral transmission of the chant occurs in the religious capital of Armenia, Ejmiadzin, and in a few isolated monasteries. An important centre for Armenian musical studies is the Armenian Catholic Monastery of San Lazzaro in Venice (founded 1717), where the traditional Armenian melodies are said to be fairly well preserved.

Source: "Armenian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=9629&sctn=1>> [Accessed 16 July 1999].

The Music of Armenia, Volume 1

Sacred Choral Music

Celestial Harmonies 13115

[Recorded in partly in a caves church at the Geghard monastery, and partly in the Cathedral of Holy Echmiadzin, the CD presents a lengthy selection (75 mins.) of Armenian sacred music in both ancient and more modern (i.e. Westernized) forms. Useful liner notes are extensive, but there are no texts or translations. The more "ancient" tracks -- e.g. 5 "Yekyalks" are compelling.]

**Arménie 1: Chants Liturgiques du Moyen Age*

Ocora 559001

Coptic Chant

Coptic chant

Liturgical music of the descendants of ancient Egyptians who converted to Christianity prior to the Islamic conquest of Egypt in the 7th century. The term Coptic derives from Arabic qibt, a corruption of Greek Aigyptios ("Egyptian"); when Muslim Egyptians no longer called themselves by that name, it was applied to the Christian minority. Coptic, an Afro-Asiatic (formerly Hamito-Semitic) language, was officially banned by the Arabs in 997 and survives today only in the Coptic liturgy. It is assumed that the Coptic religious services have their roots in the earliest layers of the Christian ritual of Jerusalem, with some strong admixtures of Syrian influence. It appears also that there was a certain amount of Arabic influence, and some scholars believe that the Coptic ritual may have exercised some influence on Muslim religious practices.

It is assumed but not verified that the Copts inherited a rich musical tradition. Only in most recent times have musical manuscripts or liturgical books with developed musical notation been used for this music. It has been transmitted only orally.

On the basis of present-day performances, much of the Coptic chant consists of melody types, or melodic formulas that serve as starting points for improvisation by singers. Because it would be difficult for a singer to memorize all the religious services, prompters whisper cues to the singers, who then begin the appropriate melodies for a given service.

The Coptic ritual uses a few percussion instruments that resemble ancient Egyptian instruments known from frescoes and reliefs. On this basis some scholars believe that the Coptic liturgy preserves some ancient traits uncorrupted.

Source: "Coptic chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=26636&sctn=1>> [Accessed 16 July 1999].

**Liturgy of the Coptic Orthodox*

Christophorus (Ger) 77200

Full musical files of Coptic chant are online at

<http://www.geocities.com/Athens/Delphi/7261/copticmusic.htm>

Ethiopian Chant

Ethiopian chant

Vocal liturgical music of the Ethiopian Orthodox Christians in eastern Africa. A musical notation for Ethiopian chant introduced in the 16th century is called melekket and consists of characters from the ancient Ethiopian language, Ge'ez, in which each sign stands for a syllable of text. These characters seem also to serve as a cue for a specific melodic formula, or serayu. In performance, a formula is embellished with improvised melodic ornaments. There are also apparently three distinctly different manners of chanting: ge'ez, in which most melodies are performed; araray, presumably containing "cheerful" melodies and used only infrequently in services; and ezel, used in periods of fasting and sorrow. According to Ethiopian tradition, these forms were revealed in the 6th century to a chanter named Yared, who composed the entire body of hymns (since revised) that is found in the six books of chants. The first known manuscripts, however, date to the 14th century. The debtara, an unordained member of the clergy, is well versed in the Ethiopian church rituals, in aspects of the liturgy, and in the scriptures; he is also trained to distinguish the subtleties of moods and manners of performance. Although he is required to copy the whole body of liturgical chants while a student, in the end he memorizes the melodies and, while singing, improvises along the outlines of basic melodic formulas. The exact relationship of Ethiopian musical traditions to other Middle Eastern cultures is unclear.

Source: "Ethiopian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=33708&sctn=1>> [Accessed 16 July 1999].

* Peter Jeffery with Kay Kaufman Shelemay. *Ethiopian Christian Liturgical Chant: An Anthology*. 1: General Introduction; Dictionaries of Notational Signs. 2: Performance Practice and the Liturgical Portions. 3: History of Ethiopian Chant. 3 vols., 1 compact disc. Recent Researches in Oral Traditions of Music 1-3. Madison, Wisconsin: A-R Editions. Volume 1 was published in 1993; volume 2 and the CD in 1995; volume 3 in 1997. The volume with the CD appears to cost \$59
[http://www.areditions.com/rr/rrotm/otm001_003.html]

**Liturgie de l'Eglise Chretienne Orthodoxe Ethiopienne*

Ocora 558 558/59

[Recorded in 1969 and released in 1980, and re-released in 1983. A web search turned up this apparent CD reissue as *ETHIOPIA - The Ethiopian Orthodox Church of Jerusalem. 2 CD C 560027/28* at <http://www.eyeneer.com/Labels/Ocora/catalog.html>. See also <http://www.cin.org/archives/cinmusic/199811/0011.html>. It is a 2 CD set of recordings made in the Ethiopian monastery which sits on the roof of the Holy Sepulchre in Jerusalem.]

Slavonic Music

Russian chant

Monophonic, or unison, chant of the liturgy of the Russian Orthodox church. Musical manuscripts from the 11th to the 13th century suggest that, at first, chanting in Russia almost certainly followed Byzantine melodies, which were adapted to the accentual patterns of the Old Church Slavonic language. Russian manuscripts of this period are the only surviving sources of a highly ornate type of Byzantine chant called kontakion and contain a complex Byzantine musical notation that by then had disappeared in Byzantium. Russian sources may thus be crucial documents for the reconstruction of one branch of Byzantine music and notation.

From the 14th century the musical notation in Russian manuscripts began to change its meaning and form. It is usually presumed--but is not fully proved--that native Russian elements, specifically folk tunes, began to enter Russian church music at this time. The first lists of signs used as musical notation in Russia were compiled in the late 15th century. The lists show that by then most technical terms were Russian and that Greek terms had begun to disappear. By the 16th century, Russian chant apparently had no more links with its Byzantine prototypes, and melodies became different in their outlines.

In the 17th century, music of Western origin began to be emulated by Russian musicians. German influence became prominent in the 19th century, when various composers emulated the Protestant chorale in Russian church music. As a reaction to this trend, early scholars studying the history of Russian church music began to investigate the nearly forgotten traditional melodies still used in some monasteries resisting the introduction of polyphonic music. The restoration of Russian chant gained momentum in the early years of the 20th century and is best exemplified in the works of Aleksandr Kastalsky and Pavel Chesnokov, who, although writing for multi-voiced choirs, utilized supposedly traditional melodies and harmonized them in the style of Russian folk music. Source: "Russian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=1215&sctn=1>> [Accessed 16 July 1999].

Russian Medieval Chant: The Divine Liturgy of St. John Chrysostom

Patriarchal Choir of Moscow

Opus 111 OPS 30-120

[A rendition of the Liturgy of St. John Chrysostom in Russian monodic, or Znameny, chant. The informative notes include examples of Russian notation and modern transcriptions.]

Kiev Christmas Liturgy

Moscow Liturgic Choir, Father Amvrosy, **1992**

Erato

[Beautifully sung, by a choir that performs both liturgically and in concert halls. Even when singing ancient Kievan melodies, the interpretations are clearly affected by modern Russian practice. The result is so beautiful, however, that this will be listened to for more than antiquarian reasons. Annoyingly the CD notes give neither texts or translations.]

Credo in unum Deum -- Dei Botschaft der Mönche -- Le message des Moines

Chor der Mönche aus dem Höhlenkloster Kiew (among others) **1996**

KOCH Schwan 3-64-2

[A very oddly titled German disk of music by the Monastic Choir of Lavra of Kiev, founded in 1051, and now restored to Orthodox religious life. The selections come from a variety of seasons and office, and are wonderfully sung, but no texts are given (although there are partial German and French translations.) Although the notes seem to claim that some of the pieces are ancient, this is not an "early music" performance and the musical goal is clearly the "saturation sound" of modern Orthodox Slavic music.]

Celestial Litanies - Ultimate Journey to Mystical Russian Soundscapes

Celestial Litanies

BMG/Melodiya 18540

[Includes some early Greek and early Slavonic chant as well as compositions by Tchaikovsky and Rachmaninov.]

**Early Russian Plain-chant (17th c. Russia)*

Patriarchal Choir of Moscow
Opus 111 OPS 30-79

**Ancient Orthodox Chants (Bulgaria, Greece, Ukraine)*

Drevnerousski Choir
Chant du Monde LDC 288033

Pascha: Hymns of the Resurrection

St. Vladimir's Seminary Male Choir
St Vladimir's Seminary Press [1-800-204-BOOK]

[This varyingly available CD, by the choir of St. Vladimir's Seminary of the Orthodox Church in America is not "medieval" in any sense. It presents the current Easter music of the Russian Orthodox church in English versions. This music, impressive in itself, derives from many sources, but a substantial part of it was composed in the past 150 years. For English-speakers, however, the didactic nature of Orthodox music is hardly apparent in Greek and Slavonic recordings -- but to miss the didacticism is to miss much of the power of musical traditions which preserved a faith in political (and educational) situations where preaching was either forbidden or ineffective. Far more explicitly than much Western liturgical music, Orthodox traditions explain -- repeatedly -- the dogmatic formulations of the Church.]

Islamic Music

There tradition of music in Islamic culture is extensive, and very diverse -- from Arab cultures all the way to Indonesia. In most genres, however, the traditions were passed down orally or from teacher to student: historical reconstruction is thus problematic. Koranic cantillation (chanting or reading) is an important genre, but most people will probably enjoy Qawwali more than anything else. The Mouwachaha music from Andalusia is also interesting.

Nature and elements of Islamic music

Islamic music is characterized by a highly subtle organization of melody and rhythm, in which the vocal component predominates over the instrumental. It is based on the skill of the individual artist, who is both composer and performer and who benefits from a relatively high degree of artistic freedom. The artist is permitted, and indeed encouraged, to improvise. He generally concentrates on the details forming a work, being less concerned with following a preconceived plan than with allowing the music's structure to emerge empirically from its details. Melodies are organized in terms of maqamat (singular maqam), or "modes," characteristic melodic patterns with prescribed scales, preferential notes, typical melodic and rhythmic formulas, variety of intonations, and other conventional devices. The performer improvises within the framework of the maqam, which is also imbued with ethos (Arabic ta'thir), a specific emotional or philosophical meaning attached to a musical mode. Rhythms are organized into rhythmic modes, or iqa'at (singular iqa'), cyclical patterns of strong and weak beats. (See mode.)

Classical Islamic music is the aristocratic music of the court and the upper class, which underwent development and modification in the hands of gifted musicians throughout several centuries. Rhythmic and melodic modes grew in number and complexity, and new vocal and

instrumental genres arose. In addition, a body of theoretical works grew up, influencing both Islamic and--in some cases--European music. Its later popularization did not alter its intimate and entertaining character.

Source: "Islamic arts" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=109486&sctn=2>> [Accessed 17 July 1999].

The Music of Islam (Sampler)

Music of Islam (Celestial Harmonies Series)

Celestial Harmonies

[A really useful disk for people wanting to get an overview of types of Islamic music for teaching. Serious investigators should buy the whole set.]

The Music of Islam: Volume 9: Mawlawiyah Music of the Whirling Dervishes

Music of Islam (Celestial Harmonies Series)

Celestial Harmonies

[Dervishes were members of a Turkish Sufi "Mevlevi" (or "Mawalawi" in Arabic) order. Sufis are Islamic mystics who emphasize above all the love of God and the goal of union with God. Mystical groups in various religions use physical practices to help attain certain mental states -- for the Dervishes this consisted of a progressively more intense whirling ritual dance called *sema*. In classical Ottoman music there exist a large number of settings for this ceremony: on this recording the setting used was by the Sultan Selim III (1760-1808 CE/1174-1223 AH), a member of the order. Although Kemal Atatürk made an effort to ban this music in 1925, since 1946 it has been allowed in an annual commemoration of the Death of Rumi, the great poet and founder of the order. In recent years, *Sema* performers have toured the world. The recording has extensive notes on Islam, the Sufis and Sufi music. Tracks 1-6 present a complete Sufi ritual, with a number of other types of music on tracks 7-9. As modern fans of the great Pakistani Sufi singer Nusrat Fateh Ali Khan will know (even though the Qawwali music he sings is rather different), this music cannot create its effects quickly. It works slowly with gently increasing intensity.]

**The Music of Islam [BOX SET - 17 CDS]*

Celestial Harmonies

Amazon.com Reviews

from Celestial Harmonies, celestial@harmonies.com , June 3, 1998

Voted the Best Traditional World Music recording at the 1998 AFIM Indie Awards (Association for Independent Music). Ten years in the making, THE MUSIC OF ISLAM series recorded in Egypt, Morocco, Tunisia, Turkey, Yemen, Pakistan, Indonesia, Iran and Qatar represents the most comprehensive sound documentation available to Westerners today, of a world religion dating back to 1/622. With nearly 80 minutes playing time, this recording is a complete introduction (sampler) of the series, featuring one selection from each of the fifteen volumes, seventeen CDs respectively. The musicians and reciters recorded in this series are masters of their chosen art, regionally and worldwide, with numerous years of intense study (or a lifetime devotion to studying) from a long lineage of great composers, reciters, mystics and spiritual leaders, such as the world-famous Whirling Dervishes of Turkey and living legend Ustad Bary Fateh Ali Khan of Pakistan. A perfect gift for world music lovers from novice to connoisseur, and a starting place for those interested in exploring THE MUSIC OF ISLAM series.

Mouwachah - Arabo-Andalusian Songs

Aida Chalhoub, et al

Studia SM D 2669 SM 50

[Attractive attempt to render one form of medieval Iberian music (compare the increasing numbers of Sephardic music recordings). It must be noted that, since Arabic music was transmitted from teacher to student, the degree of "authenticity" is impossible to assess.]

Western Christian Chant

Plainchant

The official monophonic unison chant, originally unaccompanied, of the Christian liturgies. The term refers particularly to the chant repertoires with Latin texts. i.e. those of the major Western Christian liturgies (Ambrosian, Gallican, Mozarabic and Gregorian and Old Roman). and in a more restricted sense to the repertory of Gregorian chant, the official chant of the Roman Catholic Church.

The origins of Christian liturgical chant lie in Jewish synagogue practice and in pagan music at early church centres (Jerusalem, Antioch, Rome and Constantinople). By the 4th century there were distinct families of Eastern and Western (Latin) rites, each with its own liturgy and music. As political and liturgical unification began under Carolingian rule in the mid-8th century, all the local Latin musical rites except the Ambrosian were suppressed in favour of the Gregorian. Notation appears nowhere before the 9th century, precise pitch representation being found only a century or two later. Of the Latin rites, only the Gregorian, Old Roman and Ambrosian survive complete.

Each plainchant family has its distinctive modal idioms; in some repertoires (Gregorian-Old Roman, Byzantine, Slavonic, Coptic) the modes are assigned numbers or names. The Byzantine modal theory «Oktoechos» developed with a symmetrical arrangement of eight modes and was adopted by the Gregorian repertory in the late 8th century. These use four final pitches (D, E, F and G), with sub-forms in a higher range (authentic) and lower range (plagal) for each final. Certain modes are preferred for certain liturgical categories, liturgical seasons or particular feasts. In the Gregorian tradition tonaries from the 9th century onwards listed melodies by mode, imposing the modal system only after the repertory had been fixed.

The forms of the chant repertory can be divided into psalmodic and non-psalmodic. There are three main forms of psalmody: antiphonal, in which two halves of a choir sing psalm verses in alternation with a refrain (antiphon); responsorial, in which one or more soloists alternate with the choir in singing psalm verses and a refrain (respond); and direct, in which the cantors sing verses without a refrain. Non-psalmodic forms include the strophic form of the hymn, in which a single melody is repeated for all strophes; the sequence, in which there is repetition within each couplet; the repetitive forms of the Kyrie and Agnus Dei; and the non-repetitive forms of the Sanctus, Gloria and Credo. In the Mass, the chants of the Ordinary are all non-psalmodic and those of the Proper are psalmodic. Recitation formulae are used for both psalmodic and non-psalmodic texts. The syllabic psalm tones are the musical patterns based on mode that accommodate the recitation of psalm verses. The beginning, middle and end of each verse are punctuated with small intonation, flex, mediant and cadential formulae.

There are three melodic styles of chant: syllabic, in which each syllable of text is set to a single note; neumatic, in which two to a dozen notes accompany a syllable; and melismatic, in which single syllables may be sung to dozens of notes. The Christian liturgies are divided into the Eucharistic Mass and the Divine Office, and it is the liturgy that determines the musical style of plainchant. In general, the more solemn the occasion, the more florid the music, although the most solemn chants are intoned by the celebrant. Each family of chant is characterized by a specific

melodic type: antiphons and psalms are normally set syllabically, introits, Sanctus and Agnus Dei melodies are neumatic, and graduals, alleluias and offertories contain extensive melismas. Chant composition involves the contrived selection of traditional modal materials, which may be divided into cells, formulae and patterns. Cells are miniature melodic gestures, which either stand alone or contribute to the larger stylized formulae; formulae are longer, more individual melismatic elements; and patterns are flexible frameworks or pitches that accommodate whole phrases of text. These melodic idioms are chosen and ordered according to established modal procedures.

Source: *The Grove Concise Dictionary of Music*

Origins of Chant [From The Gregorian Association (London, England)]

The Gregorian Chant repertory was developed for Latin texts in Charlemagne's (768-814 AD) Frankish kingdom, which encompassed modern France, Switzerland and Germany. We know little of the Church singing used in these areas before this time, because no modern Western system of music writing had yet been invented. Charlemagne wished the music of the Church in his kingdom to be sung as in Rome. In the absence of written music, this may have caused some difficulty, since it would have had to be learned orally, as a folk music tradition. There survives another repertory of chant from Rome for the same liturgical texts, whose melodies are related to, though variants of, the Frankish "Gregorian" chant, rather as two different variants of "the same" folk song. This repertory is known as "Old Roman" and is thought to be related to the Roman tradition from which cantors in the Frankish kingdom learned the Roman Chant. This "Old Roman" version continued to be used in Rome for some centuries before being replaced by the "Frankish-Roman" or "Gregorian" version. The Frankish chant is thought to have received the name "Gregorian" after one of the Popes of that name, in order to give it greater authority, and to ease its reception in the Frankish Kingdom. Surviving books which contain complete written repertories of the chant with music do not appear before the tenth century, and are well established in the eleventh. Some of the earlier notations give rhythmic details, but most do not give exact pitches, and must be used as an *aide-mémoire*, in conjunction with a knowledge of the oral tradition. Pitch-defined manuscripts begin to appear in the eleventh century, and are well-established by the twelfth. In these, the pitches can be read without a knowledge of the oral tradition, but the rhythmic details cease to be recorded.

From the Council of Trent in the sixteenth century until the nineteenth century, there was much re-edition of the chant. Notation began to record a new kind of measured rhythm, akin to modern crotchets, quavers and dotted crotchets. Both rhythm and a revised text-underlay were co-opted into ensuring that accented syllables received greater musical weight, and unaccented less. This applied also to chant adapted into vernacular languages in churches of the Reformation. France went further, so that "Gregorian" chants were often replaced by modern imitations, known as "Neo-Gallican" chants. During this period both Gregorian and Neo-Gallican chants were frequently accompanied by musical instruments, especially by the serpent. In the nineteenth century, the Solesmes monks began to study the early sources again, and restored the melodies to their pre-seventeenth century form. In the early twentieth century, the "restored" Editions of Solesmes became the official versions of the chant used by the modern catholic church. At first, Dom Joseph Pothier (1835-1923) advocated an "equalist" system, in which all notes were sung at more-or-less the same speed. Soon after, Dom André Mocquereau (1849-1930) worked out a rhythmic system which was added to the official Roman chant books, which understood the melodies in terms of rhythmic groups of two or three notes, and in which some notes were doubled in length. This system has been criticised for ignoring some of the early manuscripts' rhythmic indications, and inserting others not present in the manuscripts. Many of the most popular chant records, including the earlier recordings of Solesme under Dome Gajard, and those of the monks of Santo Domingo de Silos, were recorded using this system. Some have suggested that the earliest chant notation (of the post-Carolingian period) implies a "measured" system of Gregorian rhythm (rather like modern crotchets and quavers). The most detailed of these theories (based much more closely upon the written notation than Mocquereau's theory) was that of J. W. A. Vollaerts (1901-56, published posthumously 1958-60). R. John Blackley in America has recorded chant in accordance with this system, and in the past The Deller Consort recorded chant in this style. In the 1960's, another monk of Solesmes, Dom Eugène Cardine, studied the earliest notation,

but disagreed with Vollaerts, preferring to conceive of the longer and shorter notes as rhythmic "nuances". Nonetheless, Cardine's theories have served as the starting point for many different sorts of performance, including some of great rhythmic complexity (for example those of the Ensemble Gilles Binchois, in which the contrast between longer and shorter sounds is so great that the word "nuance" hardly seems to provide an apt description).

Since the Second Vatican Council, the liturgical use of Gregorian Chant has been challenged. The "received view" of liturgical history held by liturgists and clergy assumes that liturgical singing was originally simple, and that "art music" later took over. This "received view" is largely derived from the writings of Père Joseph Gelineau. The degree to which his views represent objective history, or are mere polemic, is a matter of dispute, affecting views of the history of Gregorian Chant. Thus the late chant scholar Helmut Hucke, supporting Gelineau's ideas, regarded the florid graduals sung between the readings at Mass as a "new" song form which "replaced" the ancient, simple responsorial psalm. On the other hand, Peter Jeffery would maintain that we know little about what early liturgical singing was like, so that it is equally possible that there is at least a continuity of development between early psalm-singing and the Gregorian graduals. There are many "folk" and "popular" musical cultures which involve solo performance to an audience, and whose melodic styles could be described as florid. Moreover, Eastern European scholars of both chant and folk music (for example László Dobszay) have claimed to find links between the chant and the older forms of folksong which survive in Eastern Europe. It is therefore possible that florid, soloistic, as well as simple singing styles were used in early times, and it would seem unlikely that the presence of what we may perceive as ornate melodic lines would have made liturgical music seem remote from the people - indeed, such an argument probably reflects entirely modern concerns, about the distinction between "popular" and "art" music, a modern idea of the difference between "singing" and "saying", an assumption that liturgical "dialogue" is necessarily only between clergy and people, and that everything sung must be sung by all. The last is of doubtful modern relevance, since the modern musical scene is perhaps to a greater extent than ever before about listening to pre-packaged musical products, as opposed to practical music-making.

Supporters of the chant have generally defended it by appealing to "musica sacra", a concept which suggests that the chant is artistically superior to simple, "pastoral" music. Opponents of the chant have based their opposition upon the same grounds. Another, and perhaps more appropriate argument, is to say that the chant is a "cultic" music suited to a particular purpose. That much of the repertory cannot be sung by everyone is not necessarily an argument against its use; what is important is whether people in the modern world are capable of responding to it. In recent times, "exotic" musics from all over the world have become freely available on commercial recordings in the Western world; the dramatic increase of interest in non-Western music has even led to the invention of a new category of popular music, known as "World Music". That Gregorian Chant could have found a place within this musical melting-pot would have been unimaginable at the time of the Second Vatican Council. Should this trend continue, it can only mean that competence in the understanding of a wider range of musical sounds and structures will become increasingly widespread. Many are now responding to the chant through very different routes, such as the classical music broadcasting and record market, and the "ambient" music associated with modern youth dance culture. The agenda of the Vatican II "modernisers" no longer appears particularly "modern" in this context. Despite this, the chant still loses out, in a circularity of argument which suggests that the reaction against chant is held for perhaps unconscious emotional reasons, rather than for the rational reasons consciously given. To the arbiters of liturgical "appropriateness", there is a quasi-dogmatic belief in the irrelevance of the chant in the "modern" world, not subject to rational analysis, which argues for its replacement with a "modern" musical language for liturgical purposes, related to popular styles in use in the world today; at the same time, the fact that the chant can be incorporated into new forms of popular music outside the church and its liturgy is also dismissed as irrelevant, because such use of the chant is unrelated to the church and its faith. But the latter surely misses the point: If it is an aim of modern liturgy to include the "people's" music of the "modern" world, and if the chant has become part of this, then it may be admitted to a modernised liturgy, not least because it is also specifically designed to accompany liturgical action. It might therefore be suggested that the largely clerical rejection of the chant in recent years resulted from a premature judgement,

stemming from a reductionist analysis of the possible range of meanings in the liturgy and its traditional music. Religions are not built solely upon the public expression of rational ideas, or the personalities of public religious figures, nor has the term "charismatic" always been associated exclusively with styles of Christian worship which exhibit outward liveliness, but also with a quieter, more contemplative spirituality. The chant functions at a level different from the merely rational or personal, and does not tend towards religious frenzy.

Source: <http://www.beaufort.demon.co.uk/chant.htm>

Chant Recordings and Monastic Reality

Almost all modern chant in Roman Catholic monasteries (and Anglican ones, where they still exist) derives from the reconstructions of the monks of Solesmes in the late 19th century -- where the system of singing was imposed as uniform across the Church (which was never the case in the middle ages) and which emphasized the delivery of a very smooth, beatless, line. In modern monastic usage, the sound is often improved by resonant architecture, which provides the attractive harmonics, and by "non-professional" variation in among the singers. The entire sound of a given monastic choir might sometimes depend on the presence of one or two monks with good voices.

In practice, most of the time modern monks spend on the monastic office (by far the larger amount of the time spent in choir) is spent chanting psalms. Psalm tones are, overall, rather simple melodies that go on and one through the psalm. The more interesting and elaborate chants, however, were reserved for antiphons, sequences, Mass propers and ordinaries, and the texts used on major feast days. The famous *CHANT* recording is of this type, and there are many recordings by the monks of Solesmes, not to mention many others made for monastery gift-shops.

All this makes a difference between what one hears on disk and what one will experience when visiting one of the few monasteries which still use Latin chant. First it is the "exciting" chants which are recorded most frequently -- but which o put a distance between "lived experience" and what you will find on disk. Even recordings by monks use the best tracks or the sounds of monks who are simply tired because of split sleeping schedules (now almost completely abandoned).

A note on Ensemble Organum and the "ison"

[See also discussion above under *Byzantine Music*]

Some of the very best recordings below are by the French *Ensemble Organum* -- a group which has explored all around the Gregorian (i.e. Carolingian) repertory -- and has some stunning disks of **Ambrosian, Beneventan, and "Old Roman"** chant. Here's the problem -- the director of the group, Marcel Pérès has taken seriously the Eastern origins of these forms of chant, and so adopts a distinctly Eastern approach to these forms by working with the modern Greek cantor Lycourgos Angelopoulos on many tracks. The means that Ensemble Organum uses to "orientalise" is the ison -- under underlying "tone" so familiar in modern Greek music. The consensus among most scholars is that the ison was a relatively late (possibly post-Medieval) addition to Byzantine/Greek liturgical singing style, and this makes its used hard to justify for types of chant which flourished in the 7th century.

Ambrosian Chant

Augustine describes the institution of chant in Milan

Not long had the Church of Milan begun to use this kind of consolation and exhortation, the brethren zealously joining with harmony of voice and hearts. For it was a year, or not much more, that Justina, mother to the Emperor Valentinian, a child, persecuted Thy servant Ambrose, in favour of her heresy, to which she was seduced by the Arians. The devout people kept watch in the Church, ready to die with their Bishop Thy servant. There my mother Thy handmaid, bearing a chief part of those anxieties and watchings, lived for prayer. We, yet unwarmed by the heat of Thy Spirit, still were stirred up by the sight of the amazed and disquieted city. Then it was first instituted that after the manner of the Eastern Churches, Hymns and Psalms should be sung, lest the people should wax faint through the tediousness of sorrow: and from that day to this the custom

is retained, divers (yea, almost all) Thy congregations, throughout other parts of the world following herein.

Source: Augustine, *Confessions* [trans. Pusey]

Ambrosian chant

Monophonic, or unison, chant that accompanies the Latin mass and canonical hours of the Ambrosian rite. The word Ambrosian is derived from St. Ambrose, bishop of Milan (374-397), from which comes the occasional designation of this rite as Milanese. Despite legends to the contrary, no Ambrosian-chant melodies can be attributed to Ambrose.

The Ambrosian Ordinary (chants of the mass having texts that do not change from day to day) has some relationship to the Roman Gregorian Ordinary (the standard Roman Catholic liturgy and chant): they each have a Kyrie and Gloria, except that the Kyrie is appended to the Ambrosian Gloria (in the Roman Ordinary it precedes the Gloria); each has a Credo (called Symbolum in the Ambrosian rite) and a Sanctus. For the breaking of the Communion breads, the Ambrosian rite uses the Confractorium, a Proper chant (one having a text that varies during the church year), whereas the Gregorian has the Agnus Dei, an Ordinary chant. The Ambrosian Ordinary chants are generally but not always syllabic (one note per syllable). The festive Gloria has expressive melismas (many notes per syllable) at the conclusion of syllabic phrases. Compared to the Gregorian rite, the Ambrosian has few Ordinary chants. (See Proper of the mass.)

The late date of the Ambrosian-chant manuscripts (12th century) raises doubt concerning the time of the origin of this chant. It is thought that the Ambrosian chant was established and differed stylistically from Gregorian chant in the era of Charlemagne (d. 814), who unsuccessfully endeavoured to replace the Ambrosian with the Gregorian liturgy. Gregorian melodies and texts from this time and later are found integrated within the Ambrosian repertory. Ambrosian chants, however, also include a primitive body of less uniform and theoretically unorganized chants that remained apparently uninfluenced by the polished and systematized Gregorian repertory.

There are several traits native to the Ambrosian chants and not typically Gregorian. Unlike the Gregorian chants, the Ambrosian are not stylistically uniform for any liturgical category; e.g., Gregorian Tracts (a category of chant) have certain musical traits in common with each other, but no such consistencies appear among Ambrosian chants. The Ambrosian chants are not written in any mode (theoretical melodic and scale pattern), whereas a given Gregorian chant is in one of the eight church modes. The Ambrosian psalm tones (formulas for intoning psalms) differ from the Gregorian psalm tones in that the former have no middle cadence (stopping point) and have a greater choice of reciting tones and terminations. Representative of Oriental influence are the Ambrosian melodiae (freely interchangeable melismatic fragments) found in the responsories (a type of chant) for Matins (a service of the canonical hours).

Source: "Ambrosian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=6147&sctn=1>> [Accessed 16 July 1999].

Chants de l'Église Milanaise

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901295

[The distinctive feature of this disk is that Pérès takes Augustine seriously, and renders the texts in a very Greek or eastern style - with the use of the *ison* (the underlying sustained tone which is a such a feature of modern Greek Orthodox music.) It is highly unlikely that the *ison* was used at this early a date, but its use does succeed in giving the music an "Eastern" aspect which accords well with historical accounts of the chant's introduction.]

Ambrosian Chant: Early Christian Chant of the Ambrosian Rite- In Dulci Jubilo

Alberto Turco, with female voices.

Naxos 8.553502

[Dealing with the same music as Pérès, Turco's version is very different -- and will not seem very different from "Gregorian" chant to many listeners. The female voices are somewhat dry and precise.]

**Ambrosian Liturgical Chants*

László Dobszay, Schola Hungarica
Hungaroton/White Label (Hun) 12889

[For those who object to Ensemble Organum's use of the *ison*, this might be better recording. Male and female choirs are used on different tracks. This recording does not sound as western as Turco's, but does not go to Pérès' extremes in adding "Eastern" flavor.]

Beneventan Chant

BeneventanChant

Beneventan chant is one of the oldest surviving bodies of Western music: the Latin (sometimes intermixed with Greek) church music of southern Italy as it existed before the spread of Gregorian chant. Dating from the 7th and 8th centuries it was largely forgotten after the Carolingian desire for political and liturgical unity imposed 'Gregorian' chant throughout the realm.
See Thomas Forrest Kelly, *BeneventanChant*, Cambridge UP 1989

Chants de la Cathédrale de Benevento - Semaine Sainte & Pâques / Holy Week & Easter

Ensemble Organum - Marcel Pérès
Harmonia Mundi HMC 90 1476

[Pérès again uses an Eastern or Greek approach to texts, an approach which is surely justified by the use of both Greek and Latin texts in the Cathedral of Benevento. The result is stunning.]

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz
Harmonia mundi HMX 290 608

Track: 7 Music from the Cathedral of Benevento (7-11th centuries)
[A track from Pérès' Benevento CD.]

**Beneventan Chants: Holy Saturday - Feast of the Holy Twelve Brothers / Beneventan liturgikus enekék. Nagyszombat - A Tizenket Szent Testver uennepe*

Janka Szendrei, László Dobszay, Schola Hungarica
Hungaroton HCD 31168

[For those who object to Ensemble Organum's use of the *ison*, this might be better recording.]

Mozarabic Chant

Mozarabic chant

Liturgical music and text forming the eucharistic rite of the Roman Catholic church in Spain in and before the 11th century. By the 5th century, Spain had its own religious and liturgical traditions, which reached a full flowering under the Visigoths in the 6th and 7th centuries. The

term Mozarab, denoting Christians under Muslim rule, came into use after the Iberian Peninsula was invaded by the Muslim Arabs (711) and eventually came to designate the Spanish liturgy before, during, and after the Muslim domination, which began to decline in the late 11th century.

The earliest extant manuscripts of Mozarabic chant (8th-11th century) preserve the musical notation and texts of the entire church year. The notation consists of neumes, or signs showing one or more notes; but it lacks a musical staff, which alone could give the exact pitches of the notes.

In the 11th century Pope Gregory VII, desiring to unify liturgical practice, suppressed the Mozarabic rite in favour of the Roman. Only six parishes in Toledo and some monasteries were allowed to continue using it. In the early 16th century, Cardinal Francisco Jiménez de Cisneros tried to revive the Mozarabic chant, but by this time the key to the transcription of the neumes had been lost.

The Mozarabic liturgy contains one element found in no other liturgy of equal antiquity. This is a Clamor (Shout) in the mass, added on feast days to the Psallendum, a chant that follows the scriptural readings, in order to elicit religious fervour. Musically, Mozarabic chant contains not only influences of Eastern church chant--such as the long melismata of the Alleluia (prolongations of one syllable over many notes)--but it also has affinities to the Gallican (Frankish) and Ambrosian (Milanese) rites and chants.

Source: "Mozarabic chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=55443&sctn=1>> [Accessed 16 July 1999].

Chant Mozarabe Cathédrale de Tolède (XVe siècle)

Ensemble Organum - Marcel Pérès, dir.

Harmonia mundi HMC 90 1519

[The CD is based entirely on the chant books prepared at the end of the 15th century for the "Mozarabic" chapel at the Cathedral of Toledo. Before that the chants had survived orally in outlying churches of the diocese after the Gregorian chants were imposed in the 11th century. Pérès argues that these 15th century documents reflect a much older tradition -- going back to the "African church" -- while acknowledging the problems of "accuracy." Part of his problem lies in the fact that while the full Mozarabic mass and office chants were suppressed in the late 11th century, the music continued to be used for other ceremonies and 21 such chants have survived copied into diastematic notation (on a stave, rather than with less clear neumatic notation), but these chants do not match those of the 15th century "salvage" effort.]

Old Roman Chant

Old Roman chant

Old Roman chant is a liturgical repertory of melodies which survives in manuscripts of the 11th-13th centuries but can be traced to at least the 8th. It is no longer thought that 'Gregorian' chant represents Roman chant in the time of Gregory (590-604) but that it originated in the Frankish Empire circa 800, with the introduction of the Roman liturgy there; Old Roman chant was the Roman version of this Gregorian chant. The Roman tradition continued to develop until the 11th century, absorbing certain Frankish elements; it was finally ousted by Gregorian chant in Rome in the high Middle Ages. Standard melodic formulae and melismas are less clearly outlined and less stable in some parts of the Old Roman repertory, and the melodic lines have less flexibility than in Gregorian chant.

Source: *The Grove Concise Dictionary of Music*

Old Roman chant

Repertory of liturgical melodies written in Rome between the 11th and the 13th century and discovered about 1890.

The earliest of the five manuscripts containing the chants (three graduals and two antiphonaries) dates from 1071, although the Roman tradition of worship can be traced at least as far back as the 8th century. The relationship between this repertory and the Gregorian poses some complicated and, as yet, unresolved problems. Liturgically, the two traditions are almost identical; the structure of the mass and the office are similar, and the texts given for the various services rarely disagree. It is the musical settings that are obviously different, although, in some cases, the Old Roman melody shares the same general contour of the corresponding Gregorian melody and may even be regarded as a variation of that chant. When the melodies of the Old Roman tradition were first published (Paléographie Musicale, 1891), they were described as a deteriorated and distorted Roman version of the Gregorian melodies. Dom Andoyer held an opposite view, however, writing (in 1912) that they were actually older than Gregorian and were simply preserved in the Old Roman tradition. The question was again raised in 1950 by Bruno Stäblein, a German musicologist, who held that the Old Roman tradition was sung at the time of Pope Gregory the Great (reigned 590-604) and was therefore the authentic Gregorian chant, whereas the so-called Gregorian body of song dated from the second half of the 7th century.

According to most recent theories, the two repertoires represent variant rites developed in different locales, rather than coming from different historical periods. Helmut Hucke of Frankfurt University maintained that the Old Roman chant was the Roman rendition of Gregorian chant and that the latter originated in the Frankish kingdom with the introduction of the Roman liturgy during the empire of Pepin and Charlemagne. Hucke's position was supported by the late--and incomplete--adoption of the system of eight psalm tones into Old Roman chant. This system, related directly to the eight church modes, was first demonstrated in the Frankish empire (c. 800) and is considered to be one of the achievements of the Carolingian Renaissance. Thus, it is very probable that the Old Roman tradition, subjected to the powerful spread of Frankish culture, was replaced by Gregorian chant in Rome during the High Middle Ages.

Source: "Old Roman chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=58402&sctn=1>> [Accessed 16 July 1999].

Chants de l'Église de Rome: Période byzantine? Chants of the Church of Rome: Byzantine Period

Ensemble Organum, Marcel Pérès dir.

Harmonia Mundi HMC 901218

[The first of three Old Roman Chant recordings by Pérès.]

Messe de Saint Marcel Chants de L'Église de Rome (VIIe & XIIIe siècles)

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901382

[As with the Milanese and Benevento disks, Pérès assumes, with some grounding, that Old Roman chant is best rendered with "Eastern" styling. The singing on the disk almost demands that this chant be restored to liturgical use.]

Vêpres du Paques Chants de L'Église de Rome (VIIe & XIIIe siècles)

Ensemble Organum - Marcel Pérès **1998**

Harmonia Mundi

[The latest of Ensemble Organum's wonderful series of Old Roman Chant recordings. This one presents the Vespers for Easter Day. The notes to this disk directly address the issue of the use of the *ison*. Pérès argues that the "organum" -- a sustained note given to bass voices -- is "not an imitation of the Byzantine *ison* but one of the forms of vocal

organum found in Roman chant since the 9th century and described by Guido d'Arezzo in the 12th century." In fact this disk does sound less "Byzantine" than the other. The singing on this disk is as accomplished as others in the series. Full texts and translations are given.

**Old Roman Liturgical Chants: Mass of the 2nd Sunday after Michaelmas.*

Janka Szendrei, Schola Hungarica
Hungaroton/White Label (Hun) 12741

[Nothing to object to here -- but this approach emphasizes Old Roman chant as variant from of Carolingian "Gregorian" chant, and is less impressive as modern music than Ensemble Organum's three recordings.]

**A Pilgrimage to Rome: Old Roman Chants*

Janka Szendrei, László Dobszay, Schola Hungarica
Hungaroton HCD 31574

[For those who object to Ensemble Organum's use of the *ison*, this might be better recording.]

Gallican Chant

Gallican chant

Music of the ancient Latin Roman Catholic liturgy in the Gaul of the Franks from about the 5th to the 9th century. Scholars assume that a simple and uniform liturgy existed in western Europe until the end of the 5th century and that only in the 6th century did the Gallican church develop its own rite and chant with Oriental influences.

Because of the desire of Rome to have a unified liturgical practice in the West, the Frankish kings Pepin III (d. 768) and Charlemagne (d. 814) suppressed the Gallican rite in favour of the Roman. Although no known manuscripts of Gallican chant have survived, some authentic remnants of it are found in the repertory of Gregorian chant in the liturgy for Good Friday, among them the "Improperia," "Crux fidelis," and "Pange lingua." These chants embedded in the Roman liturgy help to illustrate the theory that the Gregorian chant that has come down to modern times is a synthesis of Roman and Frankish elements. Certain characteristics stand out from surviving examples of Gallican chant. There is a pull in the chants toward cadences on C; motifs are frequently built on the notes C-D-E or C-E-G; and E is often used as a reciting note.

Source: "Gallican chant" Encyclopædia Britannica Online.

<http://www.eb.com:180/bol/topic?eu=36585&sctn=1> [Accessed 16 July 1999].

Chant grégorien - Répons et monodies gallicanes

Deller Consort - Alfred Deller, dir.
Harmonia mundi "Musique d'abord" HMA 190 234

[Includes a number of Gallican chants contained within the "Gregorian corpus."]

Alleluias & Offertoires des Gaules

Igor Reznikoff
Harmonia mundi "Musique d'Abord" HMA 190 1044

[Sung by one voice, this was one of the earliest efforts to break away from the Solesmes method. The pacing is extraordinarily slow.. Liner notes suggest that because

the pieces chosen are from an office for St. Martin, they represent Gallican survivals within the overall Gregorian Corpus.]

Carolingian Chant *aka* Gregorian or Plain Chant

Gregorian chant [From The Gregorian Association (London, England)]

Gregorian Chant is thought to be the 8th-9th century Frankish (in modern terms, French and German) version of the Roman chant. The chant as sung in Rome was not written down until some time after the Frankish version, and was later replaced in Rome by the Frankish version. The Old Roman version, as recorded in writing, is another dialect of "the same" chant as the Frankish "Gregorian" Chant. Among reasons for the differences may be that the transplantation of a Roman musical culture to the Frankish kingdom was not easy, and that the Roman chant may itself have continued to develop after it was transmitted to the Frankish Kingdom, before it was finally written down.

Source: <http://www.beaufort.demon.co.uk/disco.htm>

The Gregorian Modes

see *The Eight "Gregorian" Modes* at <http://www.beaufort.demon.co.uk/modes.htm>

Gregorian chant

[*Note this account is fine, except that its theory of origins in the pontificate of Pope Gregory I is now outmoded -- see above.*]

Monophonic, or unison, liturgical music of the Roman Catholic Church, used to accompany the text of the mass and the canonical hours, or divine office. Gregorian chant is named after St. Gregory I the Great, pope from 590 to 604. It was collected and codified during his reign. Charlemagne, king of the Franks (768-814), imposed Gregorian chant on his kingdom, where another liturgical tradition--the Gallican chant--was in common use. During the 8th and 9th centuries, a process of assimilation took place between Gallican and Gregorian chants; and it is the chant in this evolved form that has come down to the present.

The Ordinary of the mass includes those texts that remain the same for each mass. The chant of the Kyrie ranges from neumatic (patterns of one to four notes per syllable) to melismatic (unlimited notes per syllable) styles. The Gloria appeared in the 7th century. The psalmodic recitation, i.e., using psalm tones, simple formulas for the intoned reciting of psalms, of early Glorias attests to their ancient origin. Later Gloria chants are neumatic. The melodies of the Credo, accepted into the mass about the 11th century, resemble psalm tones. The Sanctus and Benedictus are probably from apostolic times. The usual Sanctus chants are neumatic. The Agnus Dei was brought into the Latin mass from the Eastern Church in the 7th century and is basically in neumatic style. The concluding *Ite Missa Est* and its substitute *Benedicamus Domino* usually use the melody of the opening Kyrie.

The Proper of the mass is composed of texts that vary for each mass in order to bring out the significance of each feast or season. The Introit is a processional chant that was originally a psalm with a refrain sung between verses. By the 9th century it had received its present form: refrain in a neumatic style--a psalm verse in psalm-tone style--refrain repeated. The Gradual, introduced in the 4th century, also developed from a refrain between psalm verses. Later it became: opening melody (chorus)--psalm verse or verses in a virtuosically embellished psalmodic structure (soloist)--opening melody (chorus), repeated in whole or in part. The Alleluia is of 4th-century Eastern origin. Its structure is somewhat like that of the Gradual. The Tract replaces the Alleluia in penitential times. This chant is a descendant of synagogue music.

The sequence flourished primarily from about the 9th century to the 16th. In its modern form the texts are sacred poems with double-line stanzas having the same accentuation and number of syllables for each two lines. The melody of the first line was repeated for the second line of the stanza, a new melody being given to the next stanza; the music is syllabic. The Offertory originally consisted of a psalm and refrain, but by the 12th century only the refrain remained. The music is

quite melismatic. Peculiar to the Offertory is repetition of text. The Communion is, like the Offertory, a processional chant. The music is neumatic in style.

The canonical hours consist of eight prayer services: Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline. Each includes antiphons or refrains, short texts that precede or follow each psalm and are set mostly in syllabic chant; psalms, with each set to a psalm tone; hymns, usually metrical and in strophes or stanzas, and set in a neumatic style; responsories, which follow the lessons of Matins and the chapter, a brief lesson of the other hours, and have the form response-psalm verse-partially or entirely repeated response. The responsory is related to the form and style of the Gradual.

Source: "Gregorian chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=38778&sctn=1>> [Accessed 16 July 1999].

Solesmes Method

Solesmes [From The Gregorian Association (London, England)]

The centre from which modern theories of mediæval chant performance have emanated is undoubtedly the Abbey of Solesmes in France. It is the monks of Solesmes who have provided the official chant books of the Catholic Church throughout the twentieth century. The earlier, and now largely discredited, rhythmic theory of Dom. André Mocquereau is generally represented by the earlier recordings listed below which are directed by Dom. Joseph Gajard. More recent recordings are directed by Dom. Jean Claire, whose direction is more likely to be informed by the more recent rhythmic theories of Dom Eugène Cardine. The reinterpretation here is subtle, unlike some of the more radical attempts by others to give practical form to Cardine's ideas.

When record companies recently decided to create a taste-public for the chant by re-marketing pre-existing recordings in a new way, they lighted in particular upon recordings made by the monks of Santo Domingo de Silos between the 1950's and the early 1980's. They are therefore examples of early twentieth century Solesmes style, using the outmoded rhythmic system of Dom. André Mocquereau.

Source: Source: <http://www.beaufort.demon.co.uk/disco.htm>

Chant: The Benedictine Monks of Santo Domingo de Silos

Ismael Fernandez de la Cuesta & Francisco Lara

EMI Angel 55138

[The most famous "chant" album of all! Don't let musical snobs suppress your enjoyment of this disk. The 20 man choir sings beautifully in the Solesmes style, which if nothing else formed the basis of all modern scholarship on chant, and has enthralled visitors to Catholic monasteries for the past century.]

Paschale Mysterium: Gregorian Chant

Aurora Surgit (female vocal ensemble), Alessio Randon, soloist and dir.

Naxos 8553697

[A budget CD that takes chant from various eras to create what might be a program for the modern "renewed" Catholic Easter vigil. Most of the tracks are with female voices. The *Exsultet* -- with Randon's voice -- is especially impressive.]

Ego sum Resurrectio: Gregorian Chant for the Dead

Aurora Surgit (female vocal ensemble), Alessio Randon, soloist and dir.

Naxos 8553192

[Another collection of chant from various eras organized around the needs of the modern Catholic liturgy. (Of course, the chances a modern Catholic would receive a

funeral with music of this quality are virtually *nil* in a guitar-happy age.) Texts are given in Latin only. Randon's voice is just right for this type of disk -- rounded, more confident than on Solesmes-style recordings, but not operatic.]

**In Passione et Morte Domini: Gregorian Chant for Good Friday*

Nova Schola Gregoriana, Alberto Turco, dir.
Naxos 8.550952

Tenebrae of Good Friday

Choir of the monks of Saint-Pierre de Solesmes - Dom Jean Claire **1991/1993**
Solesme S834

[Solesmes is the center of current Catholic monastic studies on plainchant. This recording of the three nocturnes and lauds of Good Friday is well documented, with texts, translations and comments for each track. Especially notable are the two great hymns by Venantius Fortunatus (6th Century), *Pange Lingua* and *Vexilla Regis*. The performances by a monastic choir is strikingly different from those by professional choirs. Although not an "early music" recording, the sound here is less overtly "new age" than that of the much pushed *Chant* recording from Silos.]

**Gregorian chant*

Choir of the monks of Saint-Pierre de Solesmes
Accord 20088a (4 CDs)

Advent - Gregorian Chants

Orchestra: Capella Gregoriana
Laserlight 12350

Gregorian Christmas - Chants and Motets

László Dobszay, Schola Hungarica
Laserlight 14107

[The disk -- focused on Christmas music -- includes both chant and polyphony so it is not strictly "Gregorian." As a recording by one of the most renowned ensembles for the interpretation of chant, it is available at a ludicrously low price. The singing is accomplished, but there are no useful notes or texts.]

Musique et poésie à Saint-Gall: Séquences et tropes du IXe siècle

Ensemble Gilles Binchois - Dominique Vellard **1996**
Harmonia Mundi "Documenta" 905239

[The Monastery of Saint-Gall, on Lake Constance in Modern Switzerland, was the origin of the first new development after the stabilization of "Gregorian" chant under the Carolingians. The opportunity for innovation was in the use of tropes and sequences. "Tropes" were phrases added on to standard Gregorian texts, and "Sequences" were much longer pieces sung after the Alleluia. In the case of Saint-Gall we know the composer of many of new pieces -- the monk Notker of St. Gall (c.840-912)(also known for a life of Charlemagne) was responsible for a series of sequences in completed in 884. Other

named composers on this recording are Tuotilo (d.c.913) and Ratpert (d.c.890). Saint-Gall's musicians also began to notate chant with a new level of detail, known as the Saint-Gall neumes, and the manuscripts now represent some of the oldest examples of complex musical notation. It was now possible to express longer and shorter notes, and which notes were emphasised. The CD has informative notes, Latin texts, and translations. The singing of the male voices on this most interesting disk is up to the group's high standards. Note that the historical interest of this recording requires that the notes and texts be read, otherwise it will sound just like other Gregorian recordings.]

Revisionist Method

[From The Gregorian Association (London, England)]

Examples of the "proportional" theory of Vollaerts and Gregory Murray (in which long and short notes are sung in a binary relation to each other, as if modern crotchets and quavers) will be found in the recordings of the Deller Consort. Bolder attempts at interpreting the rhythm of the earliest manuscripts are made by Reznikoff, the Schola Hungarica, the Ensemble Gilles Binchois and the Ensemble Organum. Reznikoff's performances are solo - this can be partly justified by suggestions that at least some of the more ornate chants were originally intended to be sung soloistically. In many of the Schola Hungarica's performances, the notion that melismatic style (many notes to one syllable) should be sung more lightly than syllabic style is in evidence. Their style could be described as slightly "percussive", as opposed to the smooth "liquidity" of the Ensembles Gilles Binchois and Organum. The latter two groups, particularly Gilles Binchois, make a dramatic contrast between the faster and slower rhythms indicated in the manuscripts, with the result that the style sounds quite unlike the romantic, "classical" style of the monks of Solesmes, and perhaps suggests non-Western singing styles alive in the world today. (The Ensemble Organum has sometimes been criticised for an anachronistic tendency to retain rhythmic nuances implied by mediæval chant notation in performances of the much later chant of eighteenth century France!)

Source: <http://www.beaufort.demon.co.uk/disco.htm>

Adorate Deum: Gregorian Chant from the Proper of the Mass

Nova Schola Gregoriana - Alberto Turco

Naxos 8.550711

[Turco continues the work of Eugène Cardine. This disk covers four selections for each part of the Mass proper.]

Review by Robert Maxham: <http://www.classical.net/music/recs/reviews/n/nxs50711a.html>

You can never step in to the same river twice. While Gregorian chant is a deposit of Latin liturgical music in many historical strata, it gave the impression to uninitiated listeners of at least my generation of being a unified, undifferentiated corpus. And back in the years when the ultimate source seemed to be that massive monolith, the Liber usualis, many of us were uninitiated listeners, with only a vague understanding of how those serene, hypnotic melodies in the Liber actually corresponded to the manuscripts from which they were drawn. Of course, we knew from history books that there were other ways of interpreting the archaic-looking neumes than the official Solemnes method set forth in the Liber's preface, but at that time the chant was a part of our daily lives, and its very pervasiveness in the official form precluded much experimentation. But not investigation. While parish choirs were singing, theorists debated the merits of various hypotheses purporting to represent the original rhythmic structure of the multiform neumes (the official doctrine held that they were all more or less equal, with some more equal than others). Now that the church has practically abandoned its treasure-house of liturgical monody (and polyphony), there is room for more experimentation in performance. It hasn't taken musicologists long to fill that room with singing.

The present disc, featuring performances following the teachings of Dom Cardine, makes a strong case for his artistic, if not academic, premises. Including selections of Introitus, Gradualia, Versus alleluatici, Offertoria, and Communiones--all texts from the proper, or changeable, parts of the Mass--Alberto Turco, a lecturer in Gregorian chant in the Pontifical Ambrosian Institute of Sacred Music in Milan, has assembled a showcase for this alternative performance style. Those of us who remember Gregorian chant as ethereal wisps of melody floating serenely above the liturgical action at the altar, or as a dry musicological exercise (in a doctoral seminar, I traced skeletal introit melodies through their varied incarnations in manuscripts of diverse geographical origin) these performances breathe new life into the ancient, mummified body that we all revered out of duty but only occasionally loved. The recent spate of such alternative performances has now revealed to everyone how multiramified the Gregorian tree really was, and how much of the changing historical river was concealed beneath the smooth flow in the liturgical books.

Turco strongly differentiates the melismatic (heavily ornamental) sections from the syllabic (one note per syllable) ones. The former are characterized by coherent rhythmic groupings and resonant quasi-drones. The latter are sung in the old, familiar style. But it is the melismatic chant that dominates this collection--and provides such a fresh perspective on this music. Of course, the chant still seems incomplete when severed from the liturgical action, but no style of performance can remedy that.

Turco's "Nova Schola Gregoriana," recorded in the reverberant acoustic ambience of the Church of the Nativity of the Blessed Virgin in Mantua, give warm, heartfelt performances of the repertoire they have chosen. These adjectives could hardly ever have been used in praise of a Solemnes performance, which, despite its French provenance, always somehow conjured the aridity of a cassocked Vatican bureaucrat. The all-male choir recreates the monastic matrix of these ageless chants, which seem youthful once again in their new idiom.

This is another stunning release by Naxos, which should appeal to absolutely everyone. It is a journey of the soul to the origins, and we all need such a journey. Urgently recommended.

*Music for Holy Week, *Vol I and Vol II*

Schola Antiqua - John Blackley **1989**

L'oiseau Lyre 417 324-2 [Vol I]

L'oiseau Lyre 425 114-2 [Vol II]

[A multi CD set of music performed in "proportional rhythm." The extensive and interesting notes to the set argue that, while in the 11th century and later chant books clearly defined pitches are undifferentiated in length, the neumes of the 9th and 10th century were differentiated into longs and shorts in a two-to-one proportion. Volume II of the set includes music of Palm Sunday (CD 1) and of the Paschal Vigil (CD 2). Especially interesting is the presentation of a complete Paschal Vigil play from the MS Engleberg 314 of 1371. In all honesty, this is not as endearing as the "smoother" method of chant performance, but the singing is well-done and the recording is a significant addition to a collection.]

Tenth-Century Liturgical Chant in Proportional Rhythm: Masses for Christmas Day and Easter Sunday

Schola Antiqua / John Blackley

Nonesuch cassette 9 71348-4

**Les Tons de la Musique: Gregorian Chant*

Ensemble Gilles Binchois - Dominique Vellard

Harmonic 8827

Varieties of Gregorian Chant

Regional chants

As well as a set of chant melodies in universal use, there were also regional or national variations in the practice of chant.

**Columba, Most Holy of Saints - Scottish Medieval Plainchant*

Cappella Nova - Alan Tavener, dir.
ASV Gaudeamus CD GAU 129

Sarum chant

Liturgical chant of the Sarum Use, the medieval church rite centred at Salisbury, Eng. The name derives from the Latin name for Salisbury, Sarisberia.

Gregorian chant was carried to England in 596 by Roman teachers who accompanied St. Augustine to Canterbury. A centre was established at Wearmouth Abbey to teach the Gregorian chants to those who came from every part of England. The first bishop of Salisbury was St. Osmund, a Norman, appointed in 1078. He compiled a missal, the liturgical book for the mass, and a breviary, the liturgical book for the canonical hours, both of which closely followed Roman usage but allowed for a Sarum Use conditioned by Norman traditions and Gallican, or Frankish rite, influences. The Sarum Use spread from its home in the south of England to much of Scotland and Ireland and influenced neighbouring uses of York, Lincoln, Bangor, and Hereford.

The Sarum chants resemble Gregorian ones in the use of free rhythm, modes (scale patterns and associated melodic traits), psalm tones (formulas for intonation of psalms), musical form, and the addition of tropes (musical and textual interpolations) to the chants of the mass and hours. The Sarum chants utilize a smaller range, have a more formal structure, and use more transposition (change in pitch level) than do the Gregorian chants. Composition of several new Alleluia verses and hymns continued as late as 1500.

Sarum chants were used in the polyphonic (multipart) pieces of many 15th- and 16th-century composers in England and on the Continent; for example, those by Walter Frye (fl. c. 1450), Johannes Regis (d. 1485), and Josquin des Prez (d. 1521). The Sarum Use was abolished in England in 1547 during the Reformation. In 1833 leaders of the Oxford Movement stimulated new settings of Anglican chant in an effort to return to original Anglican ceremonies, and they encouraged a revival of Gregorian and especially Sarum chant.

Source: "Sarum chant" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=67512&sctn=1>> [Accessed 16 July 1999].

Sarum Chant: Missa in gallicantu

Tallis Scholars - Peter Phillips, **1988**
Gimell 454 917

[The Missa in gallicantu was the "mass at cock crow" on Christmas morning. This recording comprises the full setting of the Sarum rite plus four other Christmas hymns from the corpus. The disk notes are informative and provide both texts and English translations. The singing is impressive, but, although Sarum ritual chants and melodies form a distinct corpus, the music will sound simply "Gregorian" to most ears.]

The Miracles of St. Kentigern - Scottish Medieval Plainchant

Cappella Nova - Alan Tavener **1997**
ASV Gaudeamus CD GAU 169

[The recording presents the contents of a secular (i.e. non-monastic) office for St. Kentigern (aka Mungo)(February 13), the patron saint of Glasgow, from the Sprouston

Breviary (MS Edinburgh NLS Adv.18.2.13B). The notes state that, while music for local saints may reveal regional melodic material, in the case the MS follows the Sarum use dominant in England. The texts of this recording, presented here in Latin and English, include both proper responsories, collects, and (for Matins) a series of readings about the childhood miracles of Kentigern.]

My Fayre Ladye: Tudor Songs and Chant: Images of Women in Medieval England

Lionheart, **1997**

Nimbus 5512

[The CD includes a number of types of late medieval English music, with a number of tracks based on the *Processionale ad Usum Sarum* printed in 1502, and on the Eton choirbook. Texts and English translations are given, but beware the new-agey and inaccurate "introduction." The singing style emphasizes "spirituality" and is clearly post *Chant!*]

Sibyl Song [adapted from various online reviews]

The *Song of the Sibyl* was a widespread kind monophonic chant on the topic of prophecy., and was one of the medieval church's most mystic ceremonies. It was performed widely in Spain, as elsewhere, as part of the Christmas ceremonies. After the Council of Trent it was suppressed by the widespread adoption of the 1568 Roman breviary. However, it continued to be (and still is) sung as part of the Christmas ceremonies in the Cathedral at Mallorca. The "Sybil" in these ceremonies was a boy-singer who was brought out dressed as a woman.

El cant de la Sibil-la: Mallorca - València, 1400-1560

[aka *El Cant de la Sibil.la III*]

Montserrat Figueras / La Capella Reial de Catalunya - Jordi Savalli

Alia Vox 9806

[A real "hear and buy" disc. There are two versions of the Song of the Sybil here -- from a mid- 15th century Mallorcan choirbook and, for the Valencian reconstruction, mid- 16th century harmonisations, together with verses from a Barcelonian source of 1560.]

Amazon.com review.

GrahamSBJ@yahoo.com from Islington, London , June 3, 1999

Take this to a desert island and you'll never be alone. Two realisations of the chant, of which the first is worth the price of admission by itself. Whether or not the purists would approve, this is a stunningly beautiful record. I took it down to our old stone cottage in Northern Cyprus (all stone archways and cool terraces) and nothing could have been more appropriate. I bought it after hearing a two minute extract on Radio 3 (and, BTW, the presenter was enthusing - good 'Gramophone' review too). You should buy it also. One of the finds of the year. If, for instance, you like Anonymous4, you'll love it. And, like all the Alia Vox titles, it is superbly packaged.

**Cant de la Sibilla*

Montserrat Figueras / La Capella Reial - Jordi Savalli

Astrée 8705

**El Canto de la Sibila Galicia-Castilla*

Montserrat Figueras, La Capella Reial de Catalunya, Jordi Savall, dir.
Auvidis/Fontalis ES 9900

**Barcelona Mass / Song of the Sibyl*
Obsidienne - Emmanuel Bonnardot
Opus 111 30-130

"Unofficial" Uses of Chant

[From The Gregorian Association (London, England)]

There are various "unofficial" additions to be mentioned. Gregorian Chant was essentially a variant of the Roman chant, a foreign import subjected to local variation. However, there were more explicit attempts to preserve pre-Gregorian local chant styles in the Frankish kingdom. Longer texts were added to ornate, melismatic Gregorian melodies, resulting in pieces of simpler, syllabic style - known as "Prosulæ". New texts commenting rhetorically on the official chant texts, set to their own music, were interpolated between the phrases of the official chant - called "Tropes". Long melismatic replacement-melodies were sometimes added to the end of alleluias - known as "Sequences". These could sometimes be texted - the results were known variously as "Sequences" or (more helpfully) "Proses". The Prose/Sequence came to be independent of the alleluia and its replacement-melody. (Many of the well-known songs by abbess Hildegard of Bingen are a highly individual variety of this genre.) None of these additions remains in use, with the exception of a few of the later Proses.

Other uses for Gregorian Chant are in Liturgical Processions and Drama. An important part of mediæval liturgical life, processions have recently fallen into desuetude, apart from the Palm Sunday procession, which is retained as part of the re-enactment of Christ's Passion during Holy Week. Liturgical processions are usually enacted in association with another liturgical event, e.g. after a celebration of Divine Office, or before a Mass. Similar genres of chant are used as for other liturgical celebrations: Antiphons, Great Responsories, Hymns, Proses. Processional antiphons are often more ornate than those sung in conjunction with psalms and canticles at the Divine Office. Processions have not altogether disappeared. The Solesmes monks found it worthwhile as recently as 1983 to reissue the *Processionale Monasticum* of 1893.

The term "liturgical drama" encompasses several different strands. The simplest dramata are simply short ceremonies performed in choir by clergy as an elaboration of, or insertion into, the Mass or Divine Office e.g. the *Visitatio Sepulcri*, which is a re-enactment of the visit to the tomb of the Marys, and of their dialogue with an angel. Others seem to be an elaboration of a liturgical procession, e.g. the Epiphany play of The Three Kings. Finally, there are other plays which bear less relation to the chant and to the liturgy e.g. The Play of Daniel, which may have arisen as an attempt by reformers to curb the horseplay which had become customary during the Christmas liturgy in Cathedral cities in the later Middle Ages.

Source: <http://www.beaufort.demon.co.uk/chant.htm>

Le Jeu des Pèlerins d'Emmaus, Drame liturgique du Xiie sircle/A Liturgical Drama XII
C: Pilgrims at Emmaus

Ensemble Organum - Marcel Pérès
Harmonia Mundi 901347

Donnersöhne - Sons of Thunder: Music for St. James the Apostle: Codex Calixtinus
[c.1140]

Vox Iberica I
Sequentia - Benjamin Bagby / Barbara Thornton
Deutsche Harmonia Mundi 77199

[Stylistically, the music is typical of French *conducti* of the 11th & 12th century.]

Codex Las Huelgas: Music from The Royal Convent of Las Huelgas (13th/14th cent.)

Vox Iberica II

Sequentia, **1989**

Deutsche Harmonia Mundi 77234

[The women's convent of Las Huelgas, founded in 1187, was one of the most important women's religious houses in Europe. Although the manuscript basis of this CD dates to c.1300, it contains music from various periods.]

El Sabio: Songs for King Alfonso X of Castile and Leon (1221-1284)

Vox Iberica III

Sequentia, **1991**

Deutsche Harmonia Mundi 77234

[Songs mostly from the collection of over 400 *Cantigas de Santa Maria*, collected for Alfonso X "The Wise."]

**In Gottes Namen fahren wir - Pilgerlieder aus Mittelalter und Renaissance*

Odhecaton, Ensemble für alte Musik, Köln

FSM 97 208

Hildegard of Bingen (1098-1179)

Primarily because of feminist scholarship in both history and musicology there has been an explosion of interest in Hildegard. She was one of the most productive female writers in the middle ages, and as feminist scholars have been keen over the past 15 years or so to go beyond a model of scholarship which looks simply at the history of women's oppression, to one which looks at women's agency in the past. Hildegard, whose writing directly addresses issues of gender and godliness, could not fail to generate interest and excitement.

See Hildegard Discography: <http://www.medieval.org/emfaq/composers/hildegard.html>

See Hildegard of Bingen <http://www.uni-mainz.de/~horst/hildegard/ewelcome.html>

Hildegard: Heavenly Revelations

Oxford Camerata - Jeremy Summerly

Naxos 8.550998

Hildegard: Canticles of Ecstasy

Sequentia - Barbara Thornton

Deutsche Harmonia Mundi 77320

**A Feather on the Breath of God*

Sequences and Hymns by Abbess Hildegard of Bingen

Gothic Voices - Christopher Page

Hyperion 66039

[The 1981 recording that began the modern popularity of Hildegard's music, and of the group Gothic Voices.]

Hildegard von Bingen - 11,000 Virgins

Anonymous 4

Harmonia mundi HMU 90 7200

**Hildegard von Bingen - Laudes de Sainte Ursule*

Ensemble Organum - Marcel Pérès

Harmonia mundi HMC 901626

[Avoids new age interpretations!]

"New Age" Hildegard of Bingen

Vision - The Music of Hildegard von Bingen

Richard Souther with Emily van Evera & Sister Germaine Fritz (OSB)

Angel CDC 7243 5 55246 21

[A very well-known "new age" interpretation. It is worth comparing specific tracks to more realistic versions. It might, however, make you want to go out and buy crystals to wave at whales.]

Illumination - Hildegard von Bingen: The Fires of the Spirit

Richard Souther with Emily van Evera & Sister Germaine Fritz (OSB)

Sony SK 62853

[ditto.]

Post Medieval Gregorian Chant

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz

Harmonia mundi HMX 290 608

Track: 6: Plainchant from the Cathedral of Auxerre

[A track from the Pérès effort to document the distinct chant of Auxerre in the 17th century. One of Pérès' most important insights is that the all too common discussion of "purity" about liturgical chant -- and the need for "reform" - is a discourse of politics and/or theology not music. Chant practices were always changing and there was no perfect time.]

Alternate Vocalization

Chant Corse: Manuscrits franciscains des XVIIe-XVIIIe siècles

Ensemble Organum

Harmonia Mundi 901495

[This disk focuses on orally transmitted monodic chant from Corsica and uses local vocalists, whose knowledge was salvaged just in time. The interesting aspect of this

phenomenon is the vocalization techniques of the singers. In reconstructions of medieval chant, the melody is usually quite ascertainable, and sometimes the rhythm, but there is no way of knowing what vocalization techniques were used, and certainly not if the very smooth vocalization in most modern Chant recordings was the norm.]

Early Polyphony

Development of polyphony

At the same time that the Gregorian repertory was being expanded by the interpolation of tropes and sequences, it was being further enriched by a revolutionary concept destined to give a new direction to the art of sound for hundreds of years. This concept was polyphony, or the simultaneous sounding of two or more melodic lines. The practice emerged gradually during the Dark Ages, and the lack of definite knowledge regarding its origin has brought forward several plausible theories: it resulted from singers with different natural vocal ranges singing at their most comfortable pitch levels; it was a practice of organists adopted by singers; or it came about when the repetition of a melody at a different pitch level was sung simultaneously with the original statement of the melody. Whatever motivated this dramatic departure from traditional monophony (music consisting of a single voice part), it was an established practice when it was described in *Musica enchiriadis* (c. 900), a manual for singers and one of the major musical documents of the Middle Ages. To a given plainsong, or vox principalis, a second voice (vox organalis) could be added at the interval (distance between notes) of a fourth or fifth (four or five steps) below. Music so performed was known as organum. While it may be assumed that the first attempts at polyphony involved only parallel motion at a set interval, the *Musica enchiriadis* describes and gives examples of two-part singing in similar (but not exactly parallel) and contrary movement--evidence that a considerable process of evolution had already taken place. (See polyphony, singing, "*Musica enchiriadis*", plainsong, vox principalis, vox organalis, organum.)

The next major source of information was the *Micrologus*, written in the early 11th century by the Italian monk and musical theorist Guido of Arezzo. This work documented principles that were crucial to the further development of polyphony. Rhythmic independence was added to melodic independence, and the added voice might sing two or more tones to one in the original plainsong. During the half century after Guido's death, developments came more rapidly as the plainsong chant became the lower rather than the upper voice. After the emancipation of the organal part, vox organalis, its ultimate freedom was reached in the organums of the monastery of Saint-Martial in Limoges, France, where the plainsong part was reduced to the role of sustaining each tone while the organal part indulged in free melismata (groups of notes sung to a single syllable), either improvised or composed. This new style was called organum purum.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=6>> [Accessed 16 July 1999].

The Notre-Dame school

Early in the 12th century the centre of musical activity shifted to the church of Notre-Dame in Paris, where the French composer Léonin recorded in the *Magnus Liber Organi* ("Great Book of Organum") a collection of two-part organums for the entire church year. A generation later his successor, Pérotin, edited and revised the *Magnus Liber*, incorporating the rhythmic patterns already well-known in secular music and adding more than one part to the cantus firmus (the "given" or preexisting plainsong melody). When metre was applied to the original plainsong as well as to the vox organalis, the resulting form was called a clausula. Then, when words were provided for the added part or parts, a clausula became a motet. At first the words given to the motet were a commentary in Latin on the text of the original plainsong tenor (the voice part "holding" the cantus firmus; from Latin tenere, "to hold"). Later in the 13th century the added words were in French and secular in nature. Finally, each added part was given its own text, resulting in the classic Paris motet: a three-part composition consisting of a portion of plainchant (tenor) overlaid with two faster moving parts, each with its own secular text in French. At the same

time another polyphonic form, the conductus, was flourishing. It differed from a motet in that its basic part was not plainsong and that all parts sang the same Latin text in note-against-note style. The conductus gradually disappeared with the rise of the motet, which apparently served both liturgical and secular functions.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=7>> [Accessed 16 July 1999].

The Age of Cathedrals: Music from the Magnus Liber Organi

Theatre of Voices - Paul Hillier, **1995**

Harmonia Mundi USA 907157

[Works by Leonin and Perotin, along with some tracks from St. Martial of Limoges in Aquitaine, all pointing to the emergence of polyphony. The disc comes with a deluxe set of notes, including texts, translations, and color photographs of the manuscript basis of the music.]

Polyphonie Aquitaine du XIIe siècle [St. Martial de Limoges]

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901134

Paris 1200: Perotin & Leonin - Chant and Polyphony from 12th Century France

Lionheart, **1997**

Nimbus 5547

[Pleasant enough singing, although far from robust, and rather too "relaxing." Texts and translations are given. The introduction by Jeffry Johnson is obtuse beyond measure -- from its reifications of what "medieval people" thought and did, to its use of completely non-contextualized numbers. The music here is genuine, but the underlying intent seems to reflect the commercial success of the New Age versions of Hildegard of Bingen's music.]

Perotin

Hilliard Ensemble - Paul Hillier, 1988

ECM New Series 1385

[One of the most famous and respected recordings of music from Notre Dame in the crucial early years of the 13th century. As with some *Ensemble Organum* recordings, the *Hilliard Ensemble* added underlying drones to some songs, although there is much doubt that this was ever done in practice.]

Philippe Le Chancelier - School of Notre Dame

Sequentia, **1986**

Deutsche Harmonia Mundi 77035

[Music of Philip the Chancellor, c. 1165-1236, who was active in Paris around the same time as Leonin and Perotin, and chancellor of Notre Dame in 1217. About 80-90 Latin songs can be attributed to him, of various genres.]

École Notre Dame: Mess du Jour de Noël

Ensemble Organum - Marcel Pérès

Harmonia Mundi "musique d'abord" 1901148

[This early attempt at the Notre Dame repertory was well received. The more recent effort -- devoted to music for the Virgin, and sung in an "Eastern" style -- has been rejected by many scholars.]

Le jeu des pèlerins d'Emmaüs: Drame liturgique du XII siècle

Ensemble Organum / Marcel Pérès

Harmonia Mundi 901347

Religious Orders and Music

Music was such an important part of medieval worship that various religious orders manifested their charisms in the music they used. The Cistercians tried to purify and simplify standard Gregorian melodies, and in doing so evolved their own tradition. The Dominicans typically sang faster than other orders -- supposedly to allow more time for study. Franciscans in contrast, were sedulous in adhering to Roman norms for music in church, but did sponsor a certain amount of para-liturgical music.

Cistercians

Chant Cistercien: Monodies du XIIe siècle

Ensemble Organum / Marcel Pérès

Harmonia Mundi 901392

[Cistercians were concerned with "purity" and simplicity, and modified the standard Gregorian Chant in what they thought were "purer" ways -- e.g. by limiting the range of the melodies.]

Chants des voûtes cisterciennes: Les Anges et la Lumière

Ensemble Venance Fortunat - Anne-Marie Deschamps

L'Empreinte digitale 13073

[Sung in part by a joint male/female choir, which must limit the authenticity of the disc.]

**Mystic Chants from Cistercian Abbeys - Chants mystiques des abbayes cisterciennes*

Ensemble Venance Fortunat - A.-M. Deschamps, dir.

L'Empreinte digitale ED 13 106

Les Saints Fondateurs de l'Ordre Cistercien

Schola de l'Abbaye d'Hauterive and Choeur des Ambrosiennes **1988**

Studio SM D2655

[The abbey choir of Hauterive (in Switzerland) and the professional Gregorian choir of Dijon joined to sing the Lauds, Mass, and Vespers of the founding saints of the Cistercian order (Robert de Molesme, Alberic, and Etienne Harding) on the 900th anniversary in 1998. The recording represents the "living musical tradition" of Hauterive and combines music from the Cistercian version of the mass of St. Benedict's day, a vesper's hymn ste to a medieval melody in the 17th century, and texts adapted in the 20th century from a 12th

century *exordium* from Citeaux. Texts are given in Latin with facing French translation. English translations of none-standard texts are given later in the accompanying notes.]

Dominicans

**Dominican Liturgical Chant/ Chant Gregorien - Liturgie Dominicaine*

Père André Gouzes/ French Choir of Dominican Monks

Bmg/Milan/Jade - 91009

[The Dominicans developed a complete rite of their own, for both the mass and the office, as well as in singing style. Perhaps the most notable feature is that things move faster -- so that the friars can return to study.]

**O spem miram: Ufficio e Messa per S.Domenico secondo il canto dell'Ordine dei Predicatori - secolo XIII*

Ensemble Cantilena Antiqua - Stefano Albarello

Symphonia 96145

Franciscans

Laudario di Cortona: Un mystère du XIIIe siècle - A Medieval Mystery - Ein

Mysterienspiel des 13. Jahrhunderts

Ensemble Organum - Marcel Pérès

Harmonia mundi HMC 901582

[Franciscans stuck very closely to standard Roman chant (i.e. the Carolingian or Gregorian chant), but did develop a whole slew of new popular devotions. The *Laudario* of Cortona is a manuscript containing settings for a paraliturgical Christmas celebration in 13th-century Umbria (compare the *Song of the Sibyl* in Mallorca). Pérès uses his Corsican singers to give a "popular" edge to these texts. The result is an immediately attractive recording. This version by Ensemble Organum, has received the highest praise of those available. For other suggestions see <http://www.medieval.org/emfaq/cds/acn34.htm>]

Saint Francis and the Minstrels of God

Altramar medieval music ensemble

Dorian Discovery DIS-80143

[Music taken from the *Laudario di Cortona*, with a specific focus on St. Francis. The CD begins with a setting of the *Canticum creatorum* by St. Francis.]

Saints, Pilgrimage and Music

"Gregorian" Chant comprised a complete corpus of music for all the seasons of the Church's year, including the many saints' days. The music of the Mass and the Divine Office scarcely makes manifest, however, the massive importance of the cult of saints in medieval Christianity. Saints inspired not only chant but also polyphony and an array of para-liturgical music. Collected here are recordings that focus on the cult of saints and associated practices such as pilgrimage. The recordings are arranged according to the time the saint in question lived.

**Opéra Sacré Médiéval - Daniel Medieval Sacred Opera*
Ensemble Venance Fortunat - Anne-Marie Deschamps **1996**
L'Empreinte digitale ED 13 052

Ludus Danielis - The Play of Daniel

The Harp Consort - Andrew Lawrence-King **1997**

Deutsche Harmonia Mundi 77395

[The *Play of Daniel* formed part of the post-Christmas celebrations at Beauvais Cathedral in the 13th century (see other recordings here about the Feast of Fools). The play was presented can be understood, at least according to the extensive notes, as a sort of medieval opera -- combining a variety of characters, dramatic staging, and roles for both soloists and chorus. The performers faced the problem that the manuscripts present a simple melodic line, with no indication of when the performers used instruments, polyphony, clapping, and so forth -- although descriptions make it clear that all these were part of the production. In this recording, choices are made to convey the ecstatic and "ludus" aspect of the play. Some of the other recordings just stick to the manuscripts, but in this case that would not be more "real" than the well-articulated effort here. The disk is well packaged, with notes, texts, stage directions, and translations. There are a number of other recordings of this play -- see the list at <http://www.medieval.org/emfaq/cds/dhm77395.htm>]

**Anonymous from Beauvais - Ludus Danielis: Liturgical Drama of the XII Century*
Clemencic Consort - René Clemencic **1976**
Aura Classics 184

**Les Trois Marie - Jeu liturgique du manuscrit d'Origny-Sainte-Benoîte*
Ensemble Venance Fortunat - Anne-Marie Deschamps **1989**
Studio SM 12 17 46 [CD]

**Les Trois Maries - Jeu liturgique médiéval d'Origny-Sainte-Benoîte*
Académie Internationale de Sées - Bernard Gagnepain **1993**
Koch/Schwann 3-1425-2

Donnersöhne - Sons of Thunder: Music for St. James the Apostle: Codex Calixtinus
[c.1140]

Vox Iberica I

Sequentia - Benjamin Bagby / Barbara Thornton

Deutsche Harmonia Mundi 77199

[Stylistically, the music is typical of French *conducti* of the 11th & 12th century.]

Miracles of Sant'Iago: Medieval Chant and Polyphony for St. James from the Codex Calixtinus

Anonymous 4

Harmonia Mundi 907156

[Anonymous 4 perform medieval music with utter beauty and scholarly concern, but it is unlikely the music was ever heard in the middle ages in the form of four perfectly blended female voices. This recording focuses on the cult of St. James at Compostela, has a useful introduction, and provided Latin texts and translations.]

**Missa sancti iacobi: Solemn mass for the feast of the passion of Saint James of Compostella according to the Codex Calixtinus c. 1140*

Choeur Le Feu de Jésus **1990**
McGill 750 0037-2

**Le grand livre de saint Jacques de Compostelle: Intégrale des polyphonies du Codex Calixtinus*

Ensemble Venance Fortunat - Anne-Marie Deschamps **1993**
l'empreinte digitale 13023

**Ultreia ! Sur la route de Saint-Jacques-de-Compostelle - A pilgrimage to St. James of Compostella*

Ensemble de musique ancienne Polyphonia Antiqua - Yves Esquieu **1982**
Pierre Verany PV 7 90 042 [CD]

**Sur les Chemins de Saint-Jacques - On the Roads to Saint James*

Ensemble Amadis **1998**
Jade 74321 64760-2

**Saint-Jacques de Compostelle: Le Chemin de Compostelle*

Aurore **1999**
Suisa CD 840

**The Pilgrimage to Santiago*

Disc #1: Navarre and Castile
Disc #2: Leon and Galicia
New London Consort, Philip Pickett **1989**
L'oiseau Lyre 433 148-2

**Hildegard von Bingen - Laudes de Sainte Ursule*

Ensemble Organum - Marcel Pérès
Harmonia mundi HMC 901626
[Avoids new age interpretations!]

Hildegard von Bingen - 11,000 Virgins

Anonymous 4
Harmonia mundi HMU 90 7200

**Aines: Mistero Provenzale Medioevale*

Ensemble Cantilena Antiqua - Stefano Albarello, dir.

Symphonia SY 99 165

[The Mystery of St. Agnes from manuscript, Chigi C.V. 151, from the end of the 14th century.]

Chants épiques et populaires de Chypre/ Epic and Popular Songs from Cyprus

Ensemble cyprite de musique ancienne/Cypriot Early Music Ensemble -- Michaël Christodoulides **1982**

Arion 64182

[A recording of different types of traditional Cypriot songs with the claim that they represent a melding of Middle-Eastern, Byzantine, and Western Medieval traditions to produce "Kypraphony" (a "Cypriot Voice") which is neither oriental nor the same as continental Greek voices. This music is especially interesting to the Court music of the two Ars Nova albums noted below. The CD includes an Akritic "Tale of the Saracen," local epic songs, a love song, "**The Legend of St. George**," "Myroloyi" -- a song of lamentation, and another Akritic song, "The Tale of the Crab." The notes summarize the music and the stories of the songs, but do not give either texts or translations.]

**Legends of St. Nicholas*

Anonymous 4 **1999**

Harmonia Mundi (Fra) 907232

**Les Miracles de Saint Nicolas*

Ensemble Venance Fortunat - Anne-Marie Deschamps **1991**

L'Empreinte Digitale 13013

Plays of Saint Nicholas /Szent Miklos-jatekok

(St. Nicholas and the three girls, St. Nicholas and Getron's son, St. Nicholas and the robbed merchant, excerpts from the Mass and Vespers of St. Nicholas)

Schola Hungarica -- Laszlo Dobszay and Janka Szendrei **1987**

Hungaroton HCD 12887-88 (2 CDs)

[This is a most useful recording, and contains both a number of Nicholas plays as well as the excerpts for the mass and vespers of St. Nicholas. The notes explain both the background of liturgical plays, and the rise of the cult of St. Nicholas. The play music here derives from a notated manuscript known as Orleans 201, but which was originally written in Blois around about 1200. The celebration of the feast (December 6th) was an all day affair, and the various playlets were arranged to occur at various times before or during specific offices. Music on the disk for the liturgy is taken from somewhat later manuscripts, although all in the Plainchant idiom -- the Passau Antiphonal, a 15th century Gradual and some late medieval Hungarian manuscripts. The texts are given in Latin and English.]

**La Nuit de Saint Nicholas*

La Reverdie / I Canto Gregoriani **1998**

Arcana A 72

Adémar of Chabannes: Apostolic Mass for Saint Martial

New York's Ensemble for Early Music -- Frederick Renz **1999**

Ex Cathedra EC-9002

[An altogether remarkable recording. Adémar of Chabannes (989-1034) was an 11th-century monk, historian and composer who tried to pull off an act of stupendous forgery. He claimed, contrary to public knowledge, that St. Martial (a 3rd century bishop) was one of the apostles. To effect this claim, he composed an "Apostolic Mass" that just happens to still exist in Adémar's own hand (Paris. Bib Nat. MS latin 909), making it the earliest autograph musical composition we have. The local bishop and abbot seem to have cooperated in the project and the mass was first sung on Sunday, 3rd August 1029. Unfortunately for Adémar, the liturgy was disrupted by a travelling monk Benedict of Chiusa, who denounced the liturgy as offensive to God. Adémar was forced to leave town, and spent the rest of his life forging evidence about Martial's "apostolic" status. In the long run he was successful -- by the late 11th century Martial was indeed venerated in SW France as an apostle. In a very direct way, this Mass shows the power of liturgy to affect worship.

Adémar composed his Mass and office largely from the standard "Gregorian" music for St. Martial, as well as texts and music for Apostolic feasts, but he also added some of his own compositions, especially in the *tropes* (extended musical items added to existing liturgical texts). The recording comes with extensive notes by James Grier, Latin texts and English translations, not to mention a photograph of Adémar's manuscript. The Ensemble for Early Music sing the chant without flaws.

For more on this most interesting figure see the standard work on Adémar by Richard Landes -- *Relics, Apocalypse, and the Deceits of History: Adémar of Chabannes, 989-1034* (Cambridge: Harvard University Press, 1995).]

**Historia Sancti Emmerami: The Regensburg Office in Honour of St. Emmeram*

Schola Hungarica - Janka Szendrei & László Dobszay **1996**

Calig CAL 50 983

**Columba, Most Holy of Saints - Scottish Medieval Plainchant*

Cappella Nova - Alan Tavener **1992**

ASV Gaudeamus CD GAU 129

The Miracles of St. Kentigern - Scottish Medieval Plainchant

Cappella Nova - Alan Tavener **1997**

ASV Gaudeamus CD GAU 169

[The recording presents the contents of a secular (i.e. non-monastic) office for St. Kentigern (aka Mungo)(February 13), the patron saint of Glasgow, from the Sprouston Breviary (MS Edinburgh NLS Adv.18.2.13B). The notes state that, while music for local saints may reveal regional melodic material, in the case the MS follows the Sarum use dominant in England. The texts of this recording, presented here in Latin and English, include both proper responsories, collects, and (for Matins) a series of readings about the childhood miracles of Kentigern.]

**Historia Sancti Eadmundi: De la liturgie dramatique au drame liturgique*

La Reverdie **1996**

Arcana A 43

**Officium Sancti Willibrordi*

Choir of Echternach and others **1998**

K617 (Fra) 7087<

[A recording of the proper parts of the anniversary liturgy of this important missionary.]

**Erik den Heliges Historia - The Historia of St. Erik*

Schola Hungarica, Malmö College of Music, The Lund Cathedral Boys' Choir - Janka Szendrei & Lazló Dobszay **1994**

Musica Sveciae MSCD 103

**Memoria Sancti Henrici : Medieval Chant for the Patron Saint of Finland -*

Keskiaikaisia liturgisia säelmiä Suomen

kansallisyhityksen elämästä ja ihmetöistä

Cetus noster, Köyhät ritarit

Ondine 874-2

Memory of Thomas Becket: Matutinum, Laudes, Misa, Vesperae

Schola Hungarica -- Laszlo Dobszay and Janka Szendrei **1983**

Hungaroton HCD 12458-2

[[The office of St. Thomas Becket sung by male and female voices. An interesting aspect is that the *vita* of the saint is read in Hungarian! The Latin texts are given, and the Hungarian is translated into English. There are notes for every track.]

Les Saints Fondateurs de l'Ordre Cistercien

Schola de l'Abbaye d'Hauterive and Choeur des Ambrosiennes **1988**

Studio SM D2655

[The abbey choir of Hauterive (in Switzerland) and the professional Gregorian choir of Dijon joined to sing the Lauds, Mass, and Vespers of the founding saints of the Cistercian order (Robert de Molesme, Alberic, and Etienne Harding) on the 900th anniversary in 1998. The recording represents the "living musical tradition" of Hauterive and combines music from the Cistercian version of the mass of St. Benedict's day, a vesper's hymn set to a medieval melody in the 17th century, and texts adapted in the 20th century from a 12th century *exordium* from Cîteaux. Texts are given in Latin with facing French translation. English translations of non-standard texts are given later in the accompanying notes.]

Saint Francis and the Minstrels of God

Altramar medieval music ensemble

Dorian Discovery DIS-80143

[Music taken from the Laudario di Cortona, with a specific focus on St. Francis. The CD begins with a setting of the *Canticum creatorum* by St. Francis.]

**O spem miram: Ufficio e Messa per S. Domenico secondo il canto dell'Ordine dei Predicatori - secolo XIII*

Ensemble Cantilena Antiqua - Stefano Albarello
Symphonia 96145

**Hildegard - Saints*

Sequentia - Barbara Thornton & Benjamin Bagby **1996**
Deutsche Harmonia Mundi 77378 (2 CDs)

[Saints include: Boniface, Disibodus, Maximus, Ursula, Matthew, Holy Widows, Eucharius.]

The Feast of Fools - La Fête des Fous - Das Narrenfest

New London Consort - Philip Pickett **1990**

L'Oiseau Lyre "Florilegium" 433 194-2

[The "Feast of Fools" or "Feast of the Ass", was a "turning the world upside down" feast held during the Christmas season (often on New Year's day, or the Feast of the Circumcision) in which the lower clergy and choir members took on the functions of their superiors. This could involve wearing masks, dressing as women, and singing rude songs, or using burning shoe-leather as incense. On occasion, plainchant would be screeched or sung backwards or interspersed with animal noises. Note that many of the texts were quite conventional, but could be read with more than one (lascivious) meaning. This recording uses the basic "Office of the Circumcision" from Beauvais Cathedral along with texts from other sources such as the *Carmina Burana*. Most of the music is of various later medieval provenance (i.e. not plainchant) and appreciation of the recording probably requires that the texts and translations be followed. As a joke, this feast is no longer side splitting, but as a social document it retains interest.]

**La Fête de l'Âne - Traditions du Moyen-Age*

Clemencic Consort - René Clemencic **1979**

Harmonia mundi HMC 90 1036 [CD]

Harmonia Mundi "Suite" HMT 7901036 [CD]

[Adapted from "Officium Circumcisionis" - London, Brit. Museum, Egerton 2615 & other sources.]

Le Jeu des Pèlerins d'Emmaus, Drame liturgique du XIIe siècle/A Liturgical Drama XII C: Pilgrims at Emmaus

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901347

**In Gottes Namen fahren wir - Pilgerlieder aus Mittelalter und Renaissance*

Odhecaton, Ensemble für alte Musik, Köln

FSM 97 208

On the way to Bethlehem: Music of the Medieval Pilgrim

Ensemble Oni Wytars / Ensemble Unicorn **1994**

Naxos 8.553132

[An interesting and hugely enjoyable, if historically dubious, recording. The conceit is that of the overland journey of crusaders and pilgrims to Bethlehem and the sort of music they would have heard on the way. Thus English, French and, German art songs are mixed with traditional music performed on "period-similar" instruments. The music in question is Croatian, Macedonian, Bulgarian, Turkish, and Syrian music.]

**Cantus Mariales: Chants sacrés du Moyen-Âge à la Vierge Marie - Sacred Chants to the Virgin Mary from the Middle Ages*

Abbaye Bénédictine de Saint-Benoît-du-Lac - Dom André Saint-Cyr **1995**

Analekta AN 2 8101

Analekta "Fleur de Lys" FLX 2 3054

The Crusades and Music

Music of the Crusades - Songs of love and war

The Early Music Consort of London - David Munrow, dir.

London/Decca "Serenata" 430 264-2DM

Amazon.com review by paul.doherty@info-com.com, April 27, 1999

Beauty and Violence: Music of the Crusades.

In 1094, when Pope Urban II urged the princes of Christendom to reclaim the Christian shrines of the Holy Land, it is unlikely that he envisaged the response. It initiated a series of crusades noted less for their ultimate success, but rather their unmitigated savagery, directed not just at the Islamic peoples of the middle east but at Christians and Jews as well. It is, then, perhaps a surprise that such an era could arguably produce some of the most beautiful music ever written. David Munrow has managed to capture the essence of the times in this selection of faithfully reproduced music from the High Middle Ages. The music does not always directly pertain to the Crusades themselves (though many do) but is rather a backdrop to the times. In *Chanterai por mon corage*, for example, a wife left behind by her husband, sings of her sadness at being left by her husband who has taken the cross. In it, she sings:

*De ce sui molt deceue,
Quant ne fui au convoier,
Sa chemise qu'ot vestue,
M'envoia por embracier.*

What saddens me is that I did not,
accompany him when he left. He sent,
me the shirt that he was wearing,
that I might hold it in my arms.

This touching image is in deep contrast to the refrain of "help the pilgrim for whom I tremble, for the Saracens are treacherous" which is the chorus of this song and brings out the more ugly side of this conflict of cultures.

Using traditional instruments, sopranos, tenors and counter-tenors, this album plunges the listener into this time of love and war. Songs such as *Li Noviaus Tens*, written by the troubadour Chatlelain de Coucy are pure and simply love songs, hypnotic and sincere. It is interesting, however, to note that even a song with such a haunting melody and vocals (performed by the masterful counter-tenor James Bowman) still gives way to warlike imagery:

*De mil sospirs ke ji li doi par dete,
Ne me veut ele un seul quite clamer,
Ne fausse Amors ne lait ke s'entremete,
Ne ne m'i lait dormir ne reposer,
S'ele m'ocit, mains avra a garder,
E m'en sai vengier fors au plorer,
Car cui Amors destruit et desirete,
Ne s'en set ou clamer.*

I owe her a thousand sighs and she,
Demands them all. Love, the,
Traitor, does not allow her to let,
Me sleep and rest. If she kills me,
Love will have less captives to,
Look after. I can only avenge,
Myself with tears, for the one that,
Love ruins and strips of his,
Resources does not know who to turn to.
Violence, it seems, permeates even into love.

The chivalry and heroism of the crusaders as perceived by the composers of these songs is in evidence as well. In Fortz Chausa Es, Guacelm Faidit sings of the death of King Richard I Coeur de Lion; especially of his valour and power. This reputation was earned on his (particularly bloodthirsty) sojourn in the Holy Land, where he spent time sacking cities and massacring their inhabitants in the name of God. Ironically, Faidit neglects to mention that Richard died in 1199 besieging a castle not in Palestine, but in France held by soldiers of the King of France, with whom he left to go on crusade with nine years earlier. In fact, in David Munrow's collection, there is a song of Richard's, supposedly composed whilst imprisoned by the Holy Roman Emperor Henry VI. Again, the lyrics of this ballad are less about the crusades rather than the effects on Richard's life, including loneliness, suffering and despair.

David Munrow has produced in *Music of the Crusades* an album of sublime character, reaching out across centuries to capture our hearts and minds in a world far removed from the one in which they were composed. They prove the majesty, spirituality and violence of mankind and, perhaps more importantly, they show that the kings, princes and people of the middle ages share a common humanity with us looking back from the turn of a new millennia.

Crusaders in nomine domini

Estampie, Münchner Ensemble für frühe Musik - Michael Popp, dir.
Christophorus CHR 77 183

[The CD has a theme with one track following from the other. It is based on Crusade texts (which are given in original language and German translation), but the music is very modern and New Age-y (compare the "Hildegard" recordings by Richard Souther.) It cannot be used in class to indicate anything about crusade era music. On the other hand, some listeners may enjoy the renditions, phony as they are.]

Jerusalem: Vision of Peace: Songs and Plainchants of the twelfth and thirteenth centuries

Gothic Voices - Christopher Page
Hyperion 67039 1998

[The entire CD focuses on the crusades, with extensive notes, texts and English translation. Three of the tracks (5, 12, 16) are explicitly anti-Semitic, one relates to the loss of Jerusalem to Saladin (14, and another stresses the crusade as a pilgrimage (7). Tracks 9-11 are from a graduale of 1128-30 written in the workshop of the Holy Sepulcher and used for the Mass of Easter Day in that Church - the central reason for the

existence of the Crusader Kingdom of Jerusalem. The disk contains a quite beautiful rendition of the plainchant *Te Deum* -- the great Latin chant for victory.]

Montségur: La tragédie cathare

La Nef - Sylvain Bergeron

Dorian 90243

[As the disk notes say, no information on Cathar music survives, so this is an "original musical realization" for voice and early instruments based on medieval sources and reflecting the idea of "opposition": Good v. Evil: North v. South; Crusaders v. a Martyred people; the Church of Rome v. the Perfecti. The disk notes are informative and texts are given both in original form and with English translation. One commentator was extremely negative about the recording -- "Dreadful. The music is mediocre; the notes extremely misleading and are of the Grail/Templar-myth variety, with very little relationship to fact. This is not history but rather fantasy - it belongs in a class with the book *Holy Blood, Holy Grail.*"]

**Croisade - Musiques vocales et instrumentales*

Alfons X (El Sabio), Conon de Béthune, et al.

Orchestra: Concert dans l'Oeuf, La Compagnie Medievale, et al.

Solstice 155

Chants épiques et populaires de Chypre/ Epic and Popular Songs from Cyprus

Ensemble cyprite de musique ancienne/Cypriot Early Music Ensemble -- Michaël Christodoulides **1982**

Arion 64182

[A recording of different types of traditional Cypriot songs with the claim that they represent a melding of Middle-Eastern, Byzantine, and Western Medieval traditions to produce "Kyraphony" (a "Cypriot Voice") which is neither oriental nor the same as continental Greek voices. This music is especially interesting to the Court music of the two Ars Nova albums noted below. The CD includes an Akritic "Tale of the Saracen," local epic songs, a love song, "The Legend of St. George," "Myroloyi" -- a song of lamentation, and another Akritic song, "The Tale of the Crab." The notes summarize the music and the stories of the songs, but do not give either texts or translations.]

Ars Antiqua

New religious musical forms

The social circumstances of the age determined that composers would devote their efforts to the mass, the motet, and the chanson (secular French song). During the first half of the 15th century, the mass became established as a unified polyphonic setting of the five main parts of the Ordinary of the mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), with each movement based on either the relevant portion of plainsong or, reflecting the dawning Renaissance, a secular song such as the popular "L'Homme armé" ("The Armed Man") and "Se la face ay pale." Still reflecting medieval practices, the preexisting melody (or cantus firmus) was usually in the tenor (or lowest) part and in long, sustained tones, while the upper parts provided free elaboration. Dufay's nine complete settings of the mass, compared with Machaut's single setting, give a clear indication of the growing importance of the mass as a musical form. The motet became simply a setting of a

Latin text from Scriptures or the liturgy in the prevailing polyphonic style of the time. It was no longer necessarily anchored to a plainsong tenor; the composer could give free reign to his invention, although some did, of course, resort to older techniques.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=11>> [Accessed 16 July 1999].

Ars Antiqua

(Medieval Latin: "Ancient Art"), in music history, period of musical activity in 13th-century France, characterized by increasingly sophisticated counterpoint (the art of combining simultaneous voice parts), that culminated in the innovations of the 14th-century Ars Nova. The term Ars Antiqua originated, in fact, with the Ars Nova theorists, some of whom spoke of the "Ancient Art" with praise, others with contempt. All of them, however, agreed upon a marked difference between the two styles, a difference rooted primarily in the profound rhythmic innovations of the Ars Nova. Those theorists limited the Ars Antiqua to the latter part of the 13th century, while modern music historians have broadened the term to encompass the entire century.

The authorship of most of the music of the Ars Antiqua is anonymous. Nevertheless, three important figures emerge from the general obscurity: Pérotin (flourished late 12th century), who succeeded the famed Léonin at the Cathedral of Notre-Dame in Paris and who composed the earliest known music for four voices; Franco of Cologne (flourished mid-13th century), a theorist, whose *Ars cantus mensurabilis* ("The Art of Measured Song") served to organize and codify the newly formed mensural system (a more precise system of rhythmic notation, the direct ancestor of modern notation); and Pierre de la Croix (flourished last half of 13th century), whose works anticipate the Ars Nova style by virtue of their rhythmic fluency.

The most important form to originate in the Ars Antiqua is the motet, which retained its popularity for centuries. The essence of this form is its simultaneous presentation of more than one text. It seems to have begun with the addition of a new text to the upper voice(s) of a sacred polyphonic composition, the slower moving lower voice retaining its original sacred text. The next text--in Latin, like the original text--at first complemented or amplified the meaning of the original words. Later, the language of the added text changed to French while the sentiments became more worldly, resulting in compositions in which the sacred Latin text of the lower voice is accompanied by one or more secular French texts in the upper voice(s).

Source: "Ars Antiqua" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?xref=18294>> [Accessed 17 July 1999].

Messe de Tournai c. 1330

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901353

Reissued as: Harmonia Mundi Suite 7901353

Guillaume de Machaut - Messe de Nostre Dame & Perotinus Magnus and Philippe Le Chancelier - Musique à Notre Dame de Paris

Deller Consort & Members of the Collegium Aureum - Alfred Deller, dir.

Deutsche Harmonia mundi (EMI) "Editio Classica" 555 (or CDM) 7 69 479-2

**Perotin and the Ars Antiqua*

The Hilliard Ensemble

Hilliard Live HL 1001

**Codex Bamberg*

Camerata Nova / Ensemble Chominciamento di Gioia - Luigi Taglioni

Stradivarius 33476

Ars Nova

Ars Nova

(Medieval Latin: "New Art"), in music history, period of the tremendous flowering of music in the 14th century, particularly in France. The designation *Ars Nova*, as opposed to the *Ars Antiqua* of 13th-century France, was the title of a treatise written about 1320 by the composer Philippe de Vitry. Philippe, the most enthusiastic proponent of the "New Art," demonstrates in his treatise the innovations in rhythmic notation characteristic of the new music.

These innovations, which were anticipated to a degree in the music of Pierre de la Croix (flourished last half of 13th century), are marked by the emancipation of music from the rhythmic modes (dominated by triple metre) of the preceding age and by the increased use of smaller note values. An important opponent of Philippe de Vitry's progressive ideas was the theorist Jacques de Liège, whose *Speculum musicae* ("The Mirror of Music") extolls the virtues of the older masters of the *Ars Antiqua*.

Some of the earliest examples of works in the new style may be found in the *Roman de Fauvel* (c. 1315), a narrative manuscript that contains compositions from both the *Ars Nova* and the *Ars Antiqua*. The most important composers of the *Ars Nova* are Philippe de Vitry and the composer and poet Guillaume de Machaut, whose work forms a substantial proportion of the surviving repertory. The production of polyphonic secular music, represented by the ballade, virelai, and rondeau, increased decidedly in the 14th century.

The term *Ars Nova*, specifically applicable to the French music of the 14th century, has been used less discriminately by a number of writers who refer to "Italian *Ars Nova*," which is also known as Italian trecento music. The most important theorist of this school was Marchettus of Padua, whose treatise *Pomerium* (in the early 14th century) outlines certain rhythmic innovations in Italian notation of the time. The most important composers of 14th-century Italy are Jacopo da Bologna, Francesco Landini, and Ghirardello da Firenze.

Source: "Ars Nova" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=9751&sctn=1>> [Accessed 17 July 1999].

Ars Nova

When the influential treatise *Ars Nova* ("New Art") by the composer Philippe de Vitry appeared early in the 14th century, the preceding epoch acquired its designation of *Ars Antiqua* (Old Art), for it was only in retrospect that the rapid developments of the century and a half from c. 1150 to c. 1300 could appear as antiquated. De Vitry recorded the innovations of his day, particularly in the areas of metre and harmony. While 13th-century music had been organized around the triple "modal" rhythms derived from secular music and a harmonic vocabulary based on "perfect" consonances (unison, fourth, fifth, octave), the New Art of the 14th century used duple as well as triple divisions of the basic pulse and brought about a taste for harmonious intervals of thirds and sixths. (See *Ars Nova*, "Ars Nova", Vitry, Philippe de, *Ars Antiqua*.)

The musical centre of 14th-century Italy was Florence, where a blind organist, Francesco Landini, and his predecessors and contemporaries Giovanni da Cascia, Jacopo da Bologna, and Lorenzo and Ghirardello da Firenze were the leading composers of several new forms: madrigals (contrapuntal compositions for several voices), ballatas (similar to the French virelai), and caccias (three-voice songs using melodic imitation).

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=8>> [Accessed 16 July 1999].

Machaut, Guillaume de

b. c. 1300, Machault, Fr. d. 1377, Reims

Machaut also spelled MACHAULT French poet and musician, greatly admired by contemporaries as a master of French versification and regarded as one of the leading French composers of the *Ars Nova* musical style of the 14th century. It is on his shorter poems and his

musical compositions that his reputation rests. He was the last great poet in France to think of the lyric and its musical setting as a single entity.

He took holy orders and in 1323 entered the service of John of Luxembourg, king of Bohemia, whom he accompanied on his wars as chaplain and secretary. He was rewarded for this service by his appointment in 1337 as canon of Reims cathedral. After the King's death, he found another protector in the King's daughter, Bonne of Luxembourg, wife of the future king John II of France, and in 1349 in Charles II, king of Navarre. Honours and patronage continued to be lavished by kings and princes on Machaut at Reims until his death.

In his longer poems Machaut did not go beyond the themes and genres already widely employed in his time. Mostly didactic and allegorical exercises in the well-worked courtly love tradition, they are of scant interest to the modern reader. An exception among the longer works is *Voir-Dit*, which relates how a young girl of high rank falls in love with the poet because of his fame and creative accomplishments. The difference in age is too great, however, and the idyll ends in disappointment. Machaut's lyric poems also are based on the courtly love theme but reworked into a deft form with a verbal music that is often perfectly achieved. His influence--most significantly his technical innovations--spread beyond the borders of France. In England, Geoffrey Chaucer drew heavily upon Machaut's poetry for elements of *The Book of the Duchesse*.

All of Machaut's music has been preserved in 32 manuscripts, representing a large part of the surviving music from his period. He was the first composer to write single-handedly a polyphonic setting of the mass ordinary, a work that has been recorded in modern performance. In most of this four-part setting he employs the characteristic *Ars Nova* technique of isorhythm (repeated overlapping of a rhythmic pattern in varying melodic forms).

Machaut's secular compositions make up the larger part of his music. His three- and four-part motets (polyphonic songs in which each voice has a different text) number 23. Of these, 17 are in French, 2 are Latin mixed with French, and 4, like the religious motets of the early 13th century, are in Latin. Love is often the subject of their texts, and all but 3 employ isorhythm. Machaut's 19 *lais* (see *lai*) are usually for unaccompanied voice, although two are for three parts, and one is for two parts. They employ a great variety of musical material, frequently from the popular song and dance. Of his 33 *virelais* (see *virelai*), 25 consist solely of a melody, and they, along with the bulk of his *lais*, represent the last of such unaccompanied songs composed in the tradition of the *trouvères*. The rest of his *virelais* have one or two additional parts for instrumental accompaniment, and these are typical of the accompanied solo song that became popular in the 14th century. The polyphonic songs he wrote, in addition to his motets, consist of 21 *rondeaux* and 41 of his 42 *ballades*. The wide distribution of his music in contemporary manuscripts reveals that he was esteemed not only in France but also in Italy, Spain, and much of the rest of Europe.

Source: "Machaut, Guillaume de" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?idxref=395321>> [Accessed 17 July 1999].

French

Nova Cantica: Latin Songs of the High Middle Ages

Dominique Vellard & Emmanuel Bonnardot

Deutsche Harmonia Mundi 77196

Le Roman de Fauvel

Clemencic Consort - René Clemencic **1975**

Harmonia Mundi HML 590 994 [CD-Book]

Harmonia Mundi "musique d'abord" HMA 190994

[The *Roman de Fauvel* (1301-16) -- Part I probably and Part II certainly written by Gervais du Bois, and both were revised into an elaborate manuscript by Raoul Chatillon du Pesstain -- was a "multimedia" satire on the court of France under Philip IV and Philip V. The manuscript consists of pictures, text to be spoken, and a series of motets. The

story focuses on fawn-colored ass -- symbolizing wickedness -- and its adventures. This recording includes a good deal of the spoken text as well as the music. The "musique d'abord" edition gives a very sketchy introduction, and the texts only in Latin and French.]

**Le Roman de Fauvel*

The Boston Camerata / Ensemble P.A.N. - Joel Cohen **1991**

Erato 96392

[The Boston Camerata recording was the soundtrack of a Video of the Roman de Fauvel. Notes are considerably more useful than the Clemencic Consort "musique d'abord" edition.

See discussion at <http://members.aol.com/boscaml/revfauv.htm>]

Guillaume de Machaut: Motets and Music from the Ivrea Codex

The Clerks' Group - Edward Wickham **1998**

Signum 011

[The recording is program of early-14th century motets and mass movements from two important manuscript sources: the Ivrea Codex, a manuscript of c.1380-90 that preserves music from the first half of the century, making it a major source for the period of the Ars Nova style of composition that began c.1310; the music of Guillaume de Machaut, most of whose motets come from c.1320-50. The program intersperses the Ivrea music with Machaut's motets, for no clear reason, and is well performed. Texts and translations are given, as well as a short informative introduction.]

Italian

Il Solazzo - Music for a medieval banquet

The Newberry Consort

Harmonia mundi HMU 90 7038

German

Das Moosburger Graduale, 1360/ The Moosburg Gradual of 1360: Christmas Cantiones

Capella Antiqua München, -dir. Konrad Ruhland, **1977, 1980**

Sony "Seon" SBK 63 178

[Now a classic recording of German music of the period.]

Ars Subtilior

Codex Chantilly

Airs de Cour du XIVe siècle

Ensemble Organum - Marcel Pérès

Harmonia Mundi 901252

Amazon.com review.

The Chantilly Codex is the pivotal music document of the 14th century and one of the monuments of medieval music. Many of the shadowy greats of early French composition--including Solage, Cordier, and Andrieu--are represented here. The music of the *ars subtilior*--the subtle art--is eccentric, whimsical, extravagant; it contains the widest diversity of emotion. The Ensemble Organum, directed by Marcel Pérès, performs these works with stylistic deftness. --Joshua Cody

Febus Avant!

Music at the Court of Gaston Febus (1331-1391)
Huelgas Ensemble - Paul Van Nevel
Sony Vivarte 48195

Music from the Court of King Janus at Nicosia (1374-1432)

Huelgas Ensemble - Paul Van Nevel, **1993**
Sony Vivarte 53976

[Instrumental and vocal music of the *Ars Subtilior* was developed in the French court in Cyprus. It survived in one manuscript, now in Turin.]

The Island of St. Hylarion: Music of Cyprus: 1413-1422

Ensemble Project Ars Nova **1991**
New Albion 038

[The Cypriot manuscript of c.1413-22 (Turin. Bib.Naz. J.II.9) is the focus of this recording as also the one above. The manuscript represents the output of one royal chapel's musical resources at one period and is a witness to the efforts of King Janus to develop polyphonic music for his court. It contains several mass cycles, offices for St. Hylarion and St. Anne, 41 motets, 43, virelais, and 21 rondeaux. Apart from the Latin of the liturgical texts, many of the works are in French. The singing and musicianship of the recording is admirable, although Amazon.com customers seem to see it as "soothing" in the style of *Chant!*]

Neo-Medieval - Medieval improvisations for a Postmodern Age

Hesperus, **1996**
Dorian Discovery DIS-80155

[In this recording Hesperus, whose members are also involved with the Folger Consort, rejects the "Historically Informed Performance" (HIP) paradigm, The group seeks, instead, to "create a living tradition" using what has been left from the middle ages. The tracks are mostly instrumental.]

**Ars Subtilior*

Pickett, New London Consort
Linn Records (Sco) 39

Troubadours, Trouvères, and Minnesingers 1100-1300

Monophonic secular song

Secular music undoubtedly flourished during the early Middle Ages, but, aside from sporadic references, the earliest accounts of such music in the Western world described the music of the goliards; these people were itinerant minor clerics and students who, from the 7th century

on, roamed the land singing and playing topical songs dealing with love, war, famine, and other issues of the day. The emergence in France of a fully developed secular-musical tradition about the beginning of the 12th century is evidence that the art had been evolving continuously before that time. Partially motivated by the attitude of chivalry engendered by the Crusades, a new life-style began among the nobility of southern France. Calling themselves troubadours, they circulated among the leading courts of the region, devoting themselves to writing and singing poetry in the vernacular. The troubadour movement flourished in Provence during the 12th and 13th centuries. About the middle of the 12th century, noblemen of northern France, most notably Adam de La Halle, took up the pastime, calling themselves *trouvères*. In Germany a similar group known as Minnesingers, represented by Walther von der Vogelweide, began their activities about 1150 and continued for almost a century after their French counterparts had ceased composing. Late in the 13th century the burgher class in Germany began imitating the aristocratic Minnesingers. Calling themselves Meistersingers, they flourished for more than 500 years, organizing themselves into fraternities and following strict rules of poetry, music, and performance. The most famous of them, Hans Sachs, was immortalized in the 19th century in Richard Wagner's opera *Die Meistersinger von Nürnberg*. Relatively little is known of similar secular-musical activities in Italy, Spain, and England. Closely associated with the entertainments of the aristocratic dilettantes were the professional musicians of the peasant class called *jongleurs* and minstrels in France, *Gaukler* in Germany, and *scops* and *gleemen* in England.

The musical style that had been established by the troubadours--which was monophonic, of limited range, and sectional in structure--was adopted by each of the succeeding groups. Of particular significance in view of its influence on polyphonic music was the metric system, which is based on six rhythmic modes. Supposedly derived from Greek poetic metres such as trochaic (long-short) and iambic (short-long), these modes brought about a prevailing triple metre in French music, while German poetry produced duple as well as triple metre. A great variety of formal patterns evolved, in which musical structure and poetic structure were closely related. The most characteristic was the ballade, which was called Bar form in Germany, with an AAB structure. This type, along with the *rondeau* (song for solo voice with choral refrain) and the similar *virelai* (an analogue of the Italian ballata), was destined to become a favoured form employed by composers of polyphony such as Guillaume de Machaut, the universally acknowledged master of French music of the *Ars Nova* period. Machaut also continued the composition of motets, organizing them around recurrent rhythmic patterns (isorhythm), a major structural technique of the age. The beginnings of an independent instrumental repertory during the 13th century are represented by the *estampie*, a monophonic dance form almost identical in style to the vocal secular music.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=9>> [Accessed 16 July 1999].

Troubadour

Lyric poet of southern France, northern Spain, and northern Italy, writing in the *langue d'oc* of Provence; the troubadours, flourished from the late 11th to the late 13th century. Their social influence was unprecedented in the history of medieval poetry. Favoured at the courts, they had great freedom of speech, occasionally intervening even in the political arena, but their great achievement was to create around the ladies of the court an aura of cultivation and amenity that nothing had hitherto approached. Troubadour poetry formed one of the most brilliant schools that ever flourished, and it was to influence all later European lyrical poetry.

The word troubadour is a French form derived ultimately from the Occitanian *trobar*, "to find," "to invent." A troubadour was thus one who invented new poems, finding new verse for his elaborate love lyrics. Much of the troubadours' work has survived, preserved in manuscripts known as *chansoniers* ("songbooks"), and the rules by which their art was governed are set out in a work called *Leys d'amors* (1340). The verse form they used most frequently was the *canso*, consisting of five or six stanzas with an envoy. They also used the *dansa*, or *balada*, a dance song with a refrain; the *pastorela*, telling the tale of the love request by a knight to a shepherdess; the *jeu parti*, or *débat*, a debate on love between two poets; the *alba*, or morning song, in which lovers are warned by a night watchman that day approaches and that the jealous husband may at any time surprise

them. Other forms were frameworks for a lyrical conversation between two or more persons discussing, as a rule, some point of amorous casuistry or matters of a religious, metaphysical, or satirical character.

Troubadour songs, put to music, are monophonic (consisting solely of unharmonized melody) and comprise a major extant body of medieval secular music. Somewhat fewer than 300 melodies survive. Set to a remarkable variety of poems, they display a certain consistency of style yet are far more varied than was once suspected. Some of the melodies were composed by the poets themselves. The Provençal "life" of the troubadour Jaufré Rudel states that he wrote many songs "with fine melodies but poor texts." Evidently the writer thought the melodies were by Jaufré and that his distinction lay therein.

Many of the melodies, however, were not by the poet. According to a contemporary account, Raimbaut de Vaqueyras wrote his famous poem "Kalenda maya" ("The Calends of May") to a dance tune played by some *vielle* (fiddle) players at Montferrat (now Monferrato, Italy). At least four troubadour songs are based directly on Latin sacred melodies. Several troubadour melodies are slightly different in form from the poem to which they are attached, and it must be assumed that these were originally composed for another poem, perhaps in another language. Conversely, many troubadour melodies were appropriated from songs in French and German. Even when a melody was written expressly for its poem, it is possible that the poet devised it with the help of a more experienced musician. Most of the poems have attributions, for the poets valued their originality. For the music, however, anonymity was the rule; authorship was a subsidiary consideration.

Source: "troubadour" Encyclopædia Britannica Online.

<http://www.eb.com:180/bol/topic?thes_id=389798> [Accessed 19 July 1999].

Trouvère

Also spelled TROUVEUR, any of a school of poets that flourished in northern France from the 11th to the 14th century. The *trouvère* was the counterpart in the language of northern France (the *langue d'ol*) to the Provençal troubadour, from whom the *trouvères* derived their highly stylized themes and metrical forms. The essence of *trouvère* rhetoric lies in the combination of traditional themes and the use of established forms in which to express them. The audience gained pleasure from familiarity with these clichés rather than from the poet's originality. It is thus perhaps the least characteristic *trouvères*, such as Rutebeuf (flourished 1250-80), generally considered the last and greatest of the *trouvères*, who are most appreciated today.

Communication between northern and southern France was facilitated and encouraged by the Crusades, and a number of *trouvères*, such as the *Châtelaine de Coucy* and Conon de Béthune, took part in them. The *trouvères*, however, developed a lyric poetry distinct from that of the troubadours, and, unlike the latter, they did not prize obscurity of metaphor for its own sake. Their poetry is sometimes satirical and sometimes (as in the case of Colin Muset) concerned with the pleasures of the good life; but the basic theme remains that of courtly love, in which the poet describes his unrequited passion for an inaccessible lady.

Trouvère lyrics were intended to be sung, probably by the poet alone or with instrumental accompaniment provided by a hired musician. Although originally connected with feudal courts, around which the *trouvères* traveled looking for patronage, their poetry was not just popular with aristocratic circles, and they tended increasingly to find their patrons in the middle classes. Half the extant *trouvère* lyrics are the work of a guild of citizen poets of Arras. Many of the *trouvères*, such as Gace Brûlé (late 12th century), were of aristocratic birth; Thibaut de Champagne (1201-53) was king of Navarre. But others, including Rutebeuf, were of humble origin. See also *jongleurs*.

The songs of the *trouvères* were monophonic (consisting solely of melodic line). Their exact mode of performance is not known. The form of the instrumental accompaniment is unknown, but it almost certainly included preludes, postludes, and interludes.

The *trouvères* used a variety of musical forms, some for any of several of the various poetic categories and some linked to the type of the verse. Four broad categories can be discerned: musical forms based on multiple repetitions of a short phrase, as in a litany; dance songs with refrains; songs based on pairs of repeated lines; and through-composed songs (i.e., using no repetition).

Compositions with no repetition within the stanza include the vers and the chanson. In the chanson, however, a short initial section is repeated, and a piece of the opening section may recur at the end. Most surviving trouvère music is written in a notation that indicates the pitch of the notes but not their relative duration or accentuation, an omission that has given rise to much debate as to rhythmic interpretation in the edition of the songs for modern performance.

Source: "trouvère" Encyclopædia Britannica Online.

<http://www.eb.com:180/bol/topic?thes_id=389829> [Accessed 19 July 1999].

Minnesinger

German MINNESÄNGER, or Minnesinger, any of certain German poet-musicians of the 12th and 13th centuries. In the usage of these poets themselves, the term Minnesang denoted only songs dealing with courtly love (Minne); it has come to be applied to the entire poetic-musical body, Sprüche (political, moral, and religious song) as well as Minnesang.

The songs of courtly love, like the concept, came to Germany either directly from Provence or through northern France. The minnesingers, like their Romance counterparts, the troubadours and trouvères, usually composed both words and music and performed their songs in open court, so that their art stood in an immediate relationship to their public. Some were of humble birth; at the other end of the social scale were men such as the emperor Henry VI, son of Frederick I Barbarossa. Most, however, were ministeriales, or members of the lower nobility, who depended on court patronage for their livelihood; from the vicissitudes of such an existence come many of the motifs in their poetry.

In form the music follows, in the main, the tripartite structure taken over from the Provençal canso: two identical sections, called individually Stollen and collectively Aufgesang, and a third section, or Abgesang (the terms derive from the later meistersingers); the formal ratio between Aufgesang and Abgesang is variable. The basic aab pattern was subject to much variation (see Bar form).

On a larger scale was the Leich, analogous to the French lai. It was an aggregation of short stanzas (versicles), typically couplets, each line of which was sung to the same music and each versicle having its own music. The Leiche were often several hundred lines long, and many incorporated religious motifs (such as the veneration of the Virgin Mary), which are also found in the shorter lyrics. Musical unity in both the Leich and the shorter forms was often achieved by the recurrence and variation of brief motifs or even entire phrases.

Some of the early songs were probably sung to troubadour melodies, because their texts closely resemble Provençal models. Yet the German songs, in the main, differ in general musical character from the Romance songs. For example, the melodies are more often basically pentatonic (based on a five-tone scale). Popular song and Gregorian chant are other musical roots of the style.

The poems of the earliest minnesinger known by name, Kürenberger (fl. 1160), show only a tint of the troubadour, for his realistic verses show a proud, imperious knight with a woman pining for his love. But by the end of the century the courtly love themes of the troubadours and trouvères had taken control. In the 12th century the poetry of the Thuringian Heinrich von Morungen is marked by intensity of feeling and moral involvement, and the Alsatian Reinmar the Elder gives the courtly love lyric such an expression of social ideals that he was taken by his contemporaries as the most representative poet of "pure" Minnesang.

Walther von der Vogelweide, one of the greatest lyric poets of the European Middle Ages, absorbed much of his teacher Reinmar's craftsmanship, but he went far beyond the artificial conventions with which the Minnesang had been governed by introducing an element of practical realism, both in his love poetry and in his Sprüche. By the time of Neidhart von Reuenthal, a Bavarian squire (d. c. 1250), the knight had turned his attention from the ladies of the castle to the wenches of the villages; Neidhart's melodies likewise have a certain affinity with folk song.

Whereas poets like Ulrich von Lichtenstein strove to keep the conceits of chivalry alive, others--among them Reinmar von Zweter, the Marner, and Konrad von Würzburg (mid-13th century)--cultivated didactic poetry, which Walther von der Vogelweide, building on the work of earlier poets, had already raised to a high level. At the end of the 13th century stands Frauenlob (Heinrich von Meissen), who, by his versatility, his power of rhetoric, and his technical refinement, points to the stylized art of the later meistersingers.

Source: "minnesinger" Encyclopædia Britannica Online.
<http://www.eb.com:180/bol/topic?thes_id=461088> [Accessed 19 July 1999].

Troubadour Songs and Medieval Lyrics

Hillier / Stubbs / Kiesel
Hyperion 66094
[An austere presentation.]

Music of the Troubadours

Ensemble Unicorn & Oni Wytars - Michael Posch, dir.
Naxos 8.554257
[Hugely enjoyable, the songs are sung with instrumental accompaniment, and a certain freedom of interpretation.]

Lo gai saber (Troubadours et Jongleurs 1100-1300)

Camerata mediterranea - Joël Cohen **1990**
Erato 2292-45 647-2
Some tracks are available on the Boston Camerata's web site
<http://members.aol.com/boscam/gaisaber.htm>
[A splendid program of Troubadour songs, with useful notes, texts and translations. Anne Azéma's singing is especially noteworthy, but each of the soloists brings something special: Azéma is a well-known early music specialist; François Harismandy is an opera singer, and Jean-Luc Madier an Occitan folk-singer. Cohen himself sings on track 8. The ensemble singing on track 13 shows the various voices especially well. Since there are many more Troubadour texts than melodies, this recording uses some known melodies for texts with no known melody.]

**The Sweet Look and the Loving Manner: Trobairitz love lyrics and chansons de femme from Medieval France*

Sinfonye - Stevie Wishart
Hyperion 66625
[There were about 20 female troubadours (called *trobairitz*) and two female trouvères. This disk explores their works--along with the *chanson de toile* and *chanson de femme* - songs written from a woman's point of view. Sadly only one song survives with a melody -- *A chantar m'er* by the Comtessa de Dia. To provide music for the other lyrics, Sinfonye uses the medieval practice of *contrafactum*, i.e., fitting existing melodies (from songs written by male troubadours) with the new texts (by the trobairitz).]

Music for the Lion-Hearted King [c.1200]

Gothic Voices - Christopher Page
Hyperion 66336
[12th century *conducti* - mostly French -- recorded in commemoration of the coronation of Richard the Lionheart.]

Minnesänger und Spielleute/ Minnesong and Minstrels

Studio der frühen Musik - Thomas Binkley **1988** [rec'd 1966, 1968]

Teldec "Das Alte Werk - Reference" 8.44015 ZS

[A CD combination of two LP recordings: *Minnesänger und Spruchdichtung/ Music and Prosody (ca. 1200-1320)* (tracks 1-14) and *Musik der Spielleute/ Music of the Minstrels* (tracks 15-23). The first part presents songs from the High-German composers of the 13th century - Walther Von der Vogelweide, Niedhart von Reuntal, Reinmar von Brennenberg, Wizlaw and others - a period defined by the notes as the "golden age of courtly poetry." Genres include "Spruchdichtung" -- songs sung by itinerant professionals about subjects such as God, Mary, princes, ethics, politics, but rarely *Minne* or "love"; the *Minnesang* (love song) refers instead to the love poetry written by noblemen of southern German courts. Walther's *Palästinalied* -- "Nu alrest lebe ich mir werde" ("Now my life is elevated") -- possibly composed for the crusade of 1228, is among the songs. The singing is splendid, although perhaps the voices sound a little operatic! Notes and texts, plus source information, are given from tracks 1-14. No information is given about the five instrumental tracks at the end of the CD.]

**Minnesänger & Meistersinger - Minnesinger and Meistersinger: Lieder um Konrad von Würzburg - Songs around Konrad von Würzburg*

A. von Ramm, S. Jones, T. C. Nelson, C. Schmid-Cadalbert
Christophorus "musica practica" CD 74 542

Sumer is Icumen in: Medieval English Songs

Hilliard Ensemble - Paul Hillier
Harmonia Mundi 901154

Medieval English Music: Anonymes des XIVe et XVe siècles

The Hilliard Ensemble **1982**
Harmonia Mundi "musique d'abord" HMA 90 1106

[Twelve Latin and two English songs from the late middle ages. The notes stress the eminence of the English "contenance" in the 14th century, and the relatively conservative (in comparison to the Netherlands and France) nature of English music in the 15th century. There are no texts or translations with the recording.]

English Songs of the Middle Ages

Sequentia
Deutsche Harmonia Mundi 77019

**Alfonso X El Sabio: Cantigas de Santa Maria*

Ensemble Unicorn
Naxos 8.553133
[There are many recordings of this repertoire.]

Carmina Burana

Boston Camerata - Joël Cohen **1996**
Erato 14987

[The Benediktbeuren manuscript (c.1230) provides some of the most well-known medieval poems, although they are better-known more for the 20th-century setting by Carl Orff than with the original melodies. The manuscript contains hundreds of Latin poems, and not all have musical settings. The texts are notable for their worldliness and satirical eye. Although the manuscript is 13th century, the monodic settings that survive are somewhat conservative compared to what was happening in France at the same period. The notes to this recording are excellent, point to the choices made in interpretation, and the limitations of the material available.

See <http://www.medieval.org/emfaq/cds/hmu335.htm> for a list of other recordings and background.]

**Carmina Burana*

Clemencic Consort - René Clemencic **1974**

Harmonia Mundi 90335

[A classic recording.]

Regional Musics

Crossroads of the Celts

Altramar

Dorian 93177

[A serious effort to identify and recreate medieval Irish music -- as opposed to modern "Celtic" music. The notes are excellent, and honest about the difficulty of locating genuine medieval Celtic melodies. For more discussion see <http://www.medieval.org/emfaq/cds/dor93177.htm>]

**Insula Feminarum: Résonances médiévales de la Féminité Celte*

La Reverdie

Arcana A 59

Edda: Myths from Medieval Iceland

Sequentia

Deutsche Harmonia Mundi 77381

[This is "reconstructed" music -- based in extensive study, but with not annotated manuscripts to work on.]

**Chanterai: Music of Medieval France*

Sonus Ensemble

Dorian Discovery 80123

[Contains at least one crusade song -- Guiot de Dijon's *Chanterai pour mon Coraige* [also on the *Jerusalem: Vision of Peace* CD.]

Moyen-Age Catalan - de l'art roman à la renaissance

Ars musicae de Barcelone - Eric Gispert **1970**

Harmonia mundi "Musique d'Abord" HMA 190 051 [CD]

[A wide-ranging selection of Catalan music from the 12th century school of Ripoll to the 16th century. Texts and music from various manuscripts are sung, as are selections from the Mass of Barcelona and Sibyl chant. These days, as an older recording, it is issued in combined sets -- which means that the good price is spoiled by minimal notes and no texts.]

Other/Collections

**Songs & Dances of the Middle Ages*

Sonus Ensemble
Dorian Discovery 80109

**Agricola: Fortuna desperata: Secular Music of the 15th Century*

Ensemble Unicorn - Michael Posch
Naxos 8.553840

Ancient Voices - Vox sacra

Anonymous 4, Ensemble Organum - Marcel Pérès, Soeur Marie Keyrouz
Harmonia mundi HMX 290 608
[A very useful, and cheap, survey of Harmonia Mundi's CD issues.]

Musica humana

Anonymous 4; Ensemble Discantus; Ensemble Gilles Binchois; Choeur byzantin de Grèce; Ensemble Organum; Musica Nova; Crawford Young & John Fleagle; Gothic Voices; Hilliard Ensemble; Houria Aiumlchi; Yann-Fanch Kemener; Ozan Firat; Kalenda Maya; Françoise Atlan
Empreinte digitale (L) ED 13 047

Anges/ Angels

Ensemble Venance Fortunat - Anne-Marie Deschamps, dir. Ensemble Lyrique ibérique
L'Empreinte digitale ED 13 050

Renaissance Music

The Renaissance period

The term Renaissance, in spite of its various connotations, is difficult to apply to music. Borrowed from the visual arts and literature, the term is meaningful primarily as a chronological designation. Some historians date the beginning of the musical Renaissance at about 1400, some with the rise of imitative counterpoint, about 1450. Others relate it to the musical association with Humanistic poetry at the beginning of the 16th century, and still others reserve the term for the conscious attempt to recreate and imitate supposedly classical models that took place about 1600. (See Renaissance art.)

The court of Burgundy

No one line of demarcation is completely satisfactory, but, adhering to commonly accepted usage, one may conveniently accept as the beginning of the musical Renaissance the flourishing and secularization of music at the beginning of the 15th century, particularly at the

court of Burgundy. Certainly many manifestations of a cultural renaissance were evident at the time: interest in preserving artifacts and literature of classical antiquity, the waning authority and influence of the church, the waxing Humanism, the burgeoning of urban centres and universities, and the growing economic affluence of the states of western Europe. (See Burgundy.)

As one manifestation of their cultivation of elegant living, the aristocracy of both church and state vied with one another in maintaining resident musicians who could serve both chapel and banqueting hall. The frequent interchange of these musicians accounts for the rapid dissemination of new musical techniques and tastes. Partly because of economic advantages, Burgundy and its capital, Dijon, became the centre of European activity in music as well as the intellectual and artistic focus of northern Europe during the first half of the 15th century. Comprising most of eastern France and the Low Countries, the courts of Philip the Good and Charles the Bold attracted the leading musicians of western Europe. Prime among them was Guillaume Dufay, who had spent some time in Rome and Florence before settling in Cambrai about 1440. An important contemporary of Dufay was Gilles Binchois, who served at Dijon from about 1430 until 1460. The alliance of Burgundy with England accounted for the presence on the Continent of the English composer John Dunstable, who had a profound influence on Dufay. While the contributions of the English to the mainstream of continental music are sparsely documented, the differences in style between Dufay and his predecessor Machaut are partially accounted for by the new techniques and, especially, the richer harmonies adopted by the Burgundian composers from their English allies.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=10>> [Accessed 19 July 1999].

Burgundian school

Dominant musical style of Europe during most of the 15th century, when the prosperous and powerful dukes of Burgundy, particularly Philip the Good and Charles the Bold, maintained large chapels of musicians, including composers, singers, and instrumentalists. Among the chapel members in the 15th century were Nicolas Grenon, Jacques Vide, Gilles Binchois, Pierre Fontaine, Robert Morton, Hayne van Ghizeghem, and Antoine Busnois. Although Guillaume Dufay, the most illustrious Burgundian composer, was probably never a regular member of the chapel, he was associated with the ducal court at Dijon as a musician and chaplain.

Despite Dufay's developments in the mass as a musical genre, the polyphonic chanson, or secular song, is the most characteristic expression of the Burgundian school. Its clear musical structure is based on the stanza patterns of the ballade, rondeau, and virelai, written in the traditional fixed forms of French poetry. Early in the 15th century, composers shifted their attention from the intricate and lengthy ballade to the simpler and more concise rondeau. This shift reflects the general tendency toward greater simplicity, brevity, and naturalness in the Burgundian chanson. Typically, the chanson is dominated by the vocal top part, in which the melodic interest is greatest. Of the two lower parts, the instrumental tenor is the most important, for it provides the main harmonic support for the soprano. Gilles Binchois (c. 1400-60) was the consummate master of the chanson; he composed more than 50 examples, most of them rondeaux.

Source: "Burgundian school" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=18426&sctn=1>> [Accessed 19 July 1999].

The Franco-Flemish school

A watershed in the history of music occurred about the middle of the 15th century. The fall of Constantinople in 1453 and the end of the Hundred Years' War at about the same time increased commerce from the East and affluence in the West. Most significant musically was the pervasive influence of musicians from the Low Countries, whose domination of the musical scene during the last half of the 15th century is reflected in the period designations the Netherlands school and the Franco-Flemish school. These musicians travelled and resided throughout Europe in response to their great demand at princely courts, including those of the Medici family in Florence and the Sforzas in Milan. Further dissemination of knowledge resulted from the invention and development of printing. (See Franco-Netherlandish school.)

The leading composers, whose patrons were now members of the civil aristocracy as well as princes of the church, were Jean d'Okeghem, Jakob Obrecht, and, especially, Josquin des Prez. D'Okeghem, born and trained in Flanders, spent most of his life in the service of the kings of France and was recognized by his contemporaries as the "Prince of Music." Obrecht remained near his birthplace in the Netherlands, going occasionally to Italy in the retinue of Duca Ercole I (Duke Hercules I) of Ferrara. More typical of the peripatetic Netherlanders was the career of Josquin, the most influential composer of the period. After training at St. Quentin, he served the Sforza family in Milan, the papal choir in Rome, Ercole I, and King Louis XII of France before returning to his native Flanders in 1516. These three composers and several contemporaries hastened the development of the musical techniques that became the basis of 16th-century practice and influenced succeeding developments. (See Ockeghem, Jean d', Obrecht, Jakob, Josquin des Prez.)

Rather than the three parts typical of most Burgundian music, four parts became standard for vocal polyphony in the late 15th century. The fourth part was added below the tenor, increasing the total range and resulting in greater breadth of sound. The presence of the four parts also allowed for contrasts of texture such as the "duet style" so characteristic of Josquin, when the two upper parts might sing a passage alone and be echoed by the two lower parts alone. The emergence of the technique of imitation (one voice repeating recognizably a figure heard first in another voice) as the chief form-generating principle brought about more equality of parts. At the same time "familiar style," in which all parts move together in chords, provided a means of textural contrast. The great variety of rhythmic techniques that evolved during the 14th and early 15th centuries made possible a wide range of expression--from quiet tranquillity for sacred music to lively and spirited secular music. Knowledge of the musical practices comes not only from the thousands of surviving compositions but from informative treatises such as the 12 by the composer Johannes Tinctoris (1436-1511), one of which, *Terminorum musicae diffinitorium* (c. 1475), is the earliest printed dictionary of musical terms.

The chief forms of vocal music continued to be the mass, the motet, and the chanson, to which must be added other national types that developed during the 15th century--the villancico (secular poetry set for voice and lute or for three or four voices) in Spain and the frottola (a simple, chordal setting in three or four parts of an Italian text) in Italy. The emergence of the frottola in northern Italy led to the development of the Renaissance madrigal, which impelled that country to musical supremacy in Europe.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=13>> [Accessed 16 July 1999].

The Renaissance in Music (National Public Radio Milestones of The Millennium)

Guillaume Dufay to Tallis and beyond.

Sony/Columbia 60992

Amazon.com Review

Unlike some "greatest-hits" samplers, this well-chosen selection can serve a purpose for even some fairly advanced music lovers who still don't know this period well. Annotator David Fallows ties things together with perceptive commentary, and the performances chosen (most of them from stylistically enlightened recordings) are all quite fine. The uncredited programmer hasn't hesitated to emphasize great names (Dufay and Josquin Des Prez) or to include stylistically weird material (Solage's incredibly dissonant *Fumeux fume*). Only a few minutes after Solage, we get the gorgeous euphony of Tallis' *Spem in alium*! It's a pity that no texts are included, or that there isn't any bouncy dance music, but this is still a fine single-disc introduction to the period. The timing is about as long as possible. --Leslie Gerber

Renaissance Masterpieces

Oxford Camerata - Jeremy Summerly

Naxos 8.550843

[A survey disk, with works by Ockeghem, Josquin?, Palestrina, Lassus, Victoria, Byrd, King João IV of Portugal, and others.]

Vox Neerlandica I

Netherlands Chamber Choir - Paul van Nevel, dir., **1996**

NM Classics 92064

[Program of music by Low Countries composers from the 14th to 17th centuries.]

Walter Frye

Hilliard Ensemble, **1992**

ECM New Series 1476

[Walter Frye (fl.c.1440-c.1475) was an English composer whose works survive in various places. Little is known about him, but some of his compositions survive in continental manuscripts.]

Henry VIII and His Six Wives: Music from the Film Soundtrack

The Early Music Consort of London - David Munrow, dir.

HMV CSD A9001 [LP], Angel 4XS-36895 [Cassette]

[No notes with the cassette. A mix of music, some by Henry VIII.]

**Two Renaissance Dance Bands, etc*

Composer: Tylman Susato, Thomas Morley, et al.

David Munrow and The Morley Consort, Early Music Consort of London

Testament (UK) 1080

**Court & Dance Music from the Renaissance & Early Baroque*

Facoli, Rogers, Normiger, Booke, &

Bis (Swe) 126

**A Golden Treasury of Renaissance Music*

Composers: Josquin Des Prés, Antoine Brumel, et al.

James Wood and New London Chamber Chorus

Amon Ra (UK) 65

**Music of the Italian Renaissance*

Shirley Rumsey

Naxos 8.550615

**Music of the Spanish Renaissance*

Shirley Rumsey

Naxos 8.550614

**Francesco Canova da Milano: Lute Music*

Fantasias, Ricercars and Duets

Christopher Wilson

Naxos 8.550774

Reformation Music

Reformation Music

As a result of the upheaval in the church caused by the Reformation, new forms derived from established models appeared in Protestant worship: the German Lutheran chorale (hymn tune, arranged from plainsong or a secular melody), the chorale motet, English anthems (Anglican form of motet) and services, and the psalm tunes in Calvinist areas.

Source: "music, history of" Encyclopædia Britannica Online.

<<http://www.eb.com:180/bol/topic?eu=115603&sctn=17>> [Accessed 17 July 1999].

Psaumes de la Réforme

Claude Goudimel / Paschal de l'Estoquart / Jan Sweelinck

Ensemble Claude Goudimel - Christine Morel

Naxos 8.553025

[Psalm singing was characteristic of Reformed (i.e. Calvinist) congregations. This disk presents the kind of settings one might hear in a French church.]

Musik der Reformation/ Music of the Reformation

Schreier, Grüss, Capella Fidicinia

Berlin Classics 9120

[There are pluses and minuses to this album. Peter Schrier's tenor voice is beautiful, and the settings of Lutheran hymns (this is all German music) avoid later harmonizations. But the songs are sung as if they were *lieder* (art songs), and that simply does not convey the importance of congregational participation. For classroom use, modern renditions of Ein Feste Burg by the American Boychoir or the Mormon Tabernacle Choir might succeed in conveying more of the elan. To get the full flavor of congregational hymns, however, it is probably best to by recordings of non-professional group singing. Hymns don't sound right unless somebody is out of tune.]

Amazon.com review

pstratman@juno.com from St. Louis, Michigan , November 3, 1998

The best Reformation collection! This recording is a must for the Reformation history buff, the church musician, or anyone interested in music history. These early Lutheran Chorales were foundational to Michael Praetorius, Schuetz, and Bach. Music of the Reformation has the hymns in their original rhythmic forms and with period instrumentation. The period instrumental settings are delightful. Peter Schrier's tenor voice is clear and crisp. The hymns are inspiring. The recording is fresh-- even though the music is almost 500 years old!

**Martin Luther und die Musik/ Martin Luther and the Music*

Klebel, Musica Antiqua Wien

Qualiton 25

**Ein feste Burg ist unser Gott: Musik der Reformation*

Luther / Walter / Müntzer

Mitglieder des Dresdner Kreuzchores / Capella Fidicinia - Hans Größ

Berlin Classics 0091192 (2 CDs)

**Salve festa dies: Musik der Reformationszeit*

Bläser-Collegium Leipzig
Raum Klang RK 9501

**Chants of the Reformation in Hungary*

Sandor Berkesi/Debrecen College Cantus
Hungaroton/White Label (Hun) - #12665
[Hungarian Reformation hymns.]

**Tugend und Untugend (Virtue and Vice): German Secular Songs and Instrumental Music from the Time of Luther*

Convivium Musicum / Ensemble Villanella - Sven Berger
Naxos 8.553352

Catholic Reformation Music

Palestrina (Italy) and Lassus (Flanders) (both died. in 1594) were prolific Catholic composers. Palestrina, in particular is credited with "saving" polyphony in Catholic usage. Some of the late medieval compositions had made the words of the liturgy undecipherable -- an aspect which upset not only Protestant commentators, but the Catholic reformers at the Council of Trent. Palestrina succeeded in writing polyphonic music in which every word is clear.

Palestrina, Missa hodie Christus natus est, Stabat Mater/ Lassus, Missa "Bell' Amfitrit' altera"

Jeremy Summerly, Schola Cantorum Oxford
Naxos 550836

Lassus: Missa pro defunctis / Prophetiae Sibyllarum

Hilliard Ensemble, **1993**
ECM 1658
[*Missa pro defunctis* (1587) and *Prophetiae Sibyllarum* (c. 1555).]

Victoria: Tenebrae Responsories

Pro Cantione Antiqua - Bruno Turner
Deutsche Harmonia Mundi 77056
[A classic version, although there are other more modern disks.]

Byrd: Masses for 3, 4, and 5 Voices, Ave Verum

Hilliard Ensemble
EMI Reflexe 102333

William Byrd: Motets and Masses for Four Voices

w/ Edwards / Sheppard / Tallis / Taverner

Theatre of Voices - Paul Hillier, **1994**

ECM New Series 21512

[Presents Byrd's music, written for recusant Catholics in England, as "vocal chamber music," likely to have been performed with only one singer per voice.]

Renaissance Masterpiece Volume III - Paris: Eustache du Caurroy

The Choir of New College, Oxford - Edward Higginbottom

Collins Classics 14972

[Du Caurroy (1549-1609) was a major composer of the French Renaissance and this recording contains a well performed selection of his music. Of most interest for historical reasons, however, are tracks 2-8 which contain a setting of the Requiem mass (written 1606) and which was first performed at the funeral of the assassinated king, Henry IV. This setting was then performed at the funerals of subsequent French kings of the absolutism period. As such it is a remarkable example of an early modern musical piece with an extended period of performance.]

**Du Caurroy: Requiem des Rois de France*

Douce Mémoire - Denis Raisin Dadre

Astrée 8660

[Another recording of the Du Caurroy Requiem.]

Tallis

Allegri

Early Modern Vernacular Music

The Art of the Bawdy Song

Baltimore Consort, and The Merry Companions, **1992**

Dorian 90155

[The music is not especially wild, and would not work at an English soccer match, but the lyrics are as bawdy as one would want them to be.]

How the World Wags: Social Music for a 17th century Englishman

The City Waites - Douglas Wootton, dir.

Hyperion CDA 66008-2

Reissued as budget Helios 55013

**The Musicians of Grope Lane: Music of Brothels and Bawdy Houses of Purcell's England*

The City Waites - Douglas Wootton

Musica Oscura 070969

**Low and Lusty Ballads: The Elizabethan Underworld*

The City Waites - Douglas Wootton, dir.

Sound Alive SA-MT 006

Columbus and Music: Origins of Latin American Music

Music in the Time of Columbus

Grupo de Música "Alfonso X el Sabio"
London 436 11602

1492 - Music From the Age of Discovery

Waverly Consort - Michael Jaffee, **1992**
EMI Reflexe 54506

[Has some non-Medieval electronic variations at the end, but much of it is very good; includes music relevant to the end of the *Reconquista* and Columbus' voyages, which were partly inspired by a desire to revive and continue crusading.]

**El Cancionero de la Colombina, 1451-1506*

Música en el tiempo de Cristóbal Colón
Hespèrion XX - Jordi Savall
Astrée 8763

**Music from the Time of Columbus*

Picket, New London Consort
Linn Records (Sco) 7

**Música en tiempos de Velázquez*

Ensemble La Romanesca - José Miguel Moreno
Glossa 920201

**Ave Maris Stella: Music to the Blessed Virgin from Seville Cathedral (c.1470-1550)*

Orchestra of the Renaissance - Richard Cheetham
Almaviva 0115

**A Royal Songbook - Spanish Music from the time of Columbus*

Naxos - #553325 /

Nueva España: Close Encounters with the New World, 1590-1690

Boston Camerata - Joel Cohen
Erato 45977

[An earlier program than the now famous SAVAE Guadalupe recording. Cohen and the Boston Camerata play music from the new on period instruments. Compositions include ones by both Spanish and native composers - including a chant in honor of the virgin Mary in Quechua (the language of the Incas).]

Guadalupe: Virgen De Los Indios

SAVAE: San Antonio Vocal Arts Ensemble **1998**

Iago 210

[This disk has been a sensation since it was played on NPR in December 1998. It combines music written in the early Baroque style by *native* Aztec and Nahua composers -- especially Tomás Pascual -- with indigenous percussion instruments. The result is guaranteed to interest students.]

El Milagro de Guadalupe

SAVAE: San Antonio Vocal Arts Ensemble **1999**

Iago 214

[A follow-up to the earlier recording. This recording includes the "Teponazcuicatl" (procession of the drum) -- the Aztec procession announcing the miracle of Guadalupe. Translations of the texts, but not the original texts, are provided.]

Amazon.com reviews [of the first recording]

The San Antonio Vocal Arts Ensemble hits a high mark with this recording of indigenous Mexican and Central American homages to the Virgin of Guadalupe. Historically, the Virgin Mary is said to have appeared to Nahua Indian Juan Diego in 1531, prompting a flush of visual arts, crafts, and musical compositions. These 18 pieces reach back to the mid-16th century, and to approximate the period's likely fusion of formal, through-composed Spanish practices with indigenous improvisatory methods, SAVA E has scripted percussion and flute accompaniment to the European-tinged vocals. Culled from cathedral archives, the vocal parts are as richly reverential as almost any comparable work from continental Europe, centering their tones in the lower register and proceeding at loosely articulated intervals. The added instruments work well as nuance, accentuation, and contrasts: the clay flutes--used only occasionally--create at once an airiness and timbrally scouring undertones. The percussion (mostly log and clay drums) is similarly deep-toned and wispy, providing an often gently propulsive rhythmic framework. In many cases, these compositions have never before been recorded. Add to this historical value the mix of national styles, and this package is downright vital to Latin American music enthusiasts and early-music cognoscenti alike. --Andrew Bartlett

The label, Ben Tavera King , October 28, 1998

"GUADALUPE - VIRGEN DE LOS INDIOS"

SAVAE (SAN ANTONIO VOCAL ARTS ENSEMBLE)

Walk into a church where the vocal group SAVA E performs and step back 400 years to a turning point in the history of the Western Hemisphere and the Catholic Church.

The seven-member group specializes in the music of Colonial Mexico and recently released a CD, "Guadalupe - Virgen de Los Indios," featuring music written by native Aztec, Nahua, and Spanish-Mexican composers honoring the Virgin of Guadalupe in the decades following her appearance to the Nahua Indian Juan Diego on a hill outside Mexico City on December 12, 1531.

Even though much of the music honoring the Virgin of Guadalupe on the CD (released by San Antonio-based Talking Taco/Iago Records), hasn't been performed for more than 400 years, it is in the process of being welcomed back into the contemporary liturgical music of the Catholic Church.

The connection with contemporary Catholic audiences is due to the popularity of the Virgin of Guadalupe with Hispanic Catholics. The appearance of the Virgin in the form of an Indian woman sparked the conversion of thousands, and later millions, of Native Americans to Catholicism throughout Latin America.

The Virgin of Guadalupe is venerated in Catholic churches throughout the U.S. and Latin America. "The appearance of the Virgin foretold the fusion of two cultures--Spanish Catholic and Native American. Millions have found and continue to find their faith through this divine gesture

of acceptance," explains SAVAE's director Christopher Moroney. Prior to the Virgin's appearance there had been few conversions to Catholicism by the native peoples of Mexico.

The music featured by SAVAE (San Antonio Vocal Arts Ensemble), in concert and on its CD reflects the cultural fusion between Europeans and Indians that occurred in the period following the Spanish conquest of the Americas.

The vocals sound like the sacred music heard in European Cathedrals during the Renaissance, but the rhythms and percussion instruments are unmistakably pre-Columbian--pitched rocks, log drums, rattles and clay ocarinas. The Dallas Morning News described SAVAE's sound as "spiraling, echoing harmonies of sacred music...with a percussive, rhythmic urgency."

"There's something special about this music. It's extremely old, but it has a contemporary sound that speaks to modern audiences," says Laura Dankler, of World Library Publications, which is considering publishing several of the songs included on the CD to be distributed to Catholic parishes throughout the U.S. The Illinois-based company is the largest publisher of Catholic music in the U.S.

The story behind the discovery of much of the music on "Guadalupe - Virgen de Los Indio" stretches back to the early 1960s and two Maryknoll Fathers, Edward F. Moore and Daniel P. Jensen, who happened to be working in Santa Eulalia, a small village in Northwestern Guatemala.

"Going through old manuscripts in the village church the two priests came across a collection of musical manuscripts in a deer-skin binding," explains Christopher Moroney. "The binding still had the deer's hair on it and turned out to be a manuscript written by Tomás Pascual, an Indian who had converted to Christianity and who was the Chapelmaster at the church in Huehuetenango, Guatemala."

The manuscripts eventually found their way to Denton-based musicologist Sheila Raney Baird at North Texas State University and later surfaced in the Lilly Library of Indiana.

However, the existence of the music remained a secret among musicologists until Dr. Oscar Garcia-Landois, a Mexican musicologist studying at the University of Texas at Austin happened to attend a SAVAE concert where they performed music from their debut CD, "Native Angels" (Talking Taco/Iago Records), which also features music of Colonial Latin America.

"He told us about the transcriptions made by Baird and that set us out discovering works by other Mexican composers," Moroney said. The search led them to the works of Don Hernando Franco, an Aztec noble who converted to Catholicism, and other composers with similar backgrounds who mastered European-style composition.

However, the "missing link" between contemporary audiences and the ancient manuscripts was the use of pre-Columbian instruments, such as the log drum (teponatzli) and clay flute (ocarina), with the European-style singing. SAVAE found that link in the 16th century writing of a native Tepanec drummer, Don Francisco Placido, who was a devotee of the Virgin of Guadalupe. Placido wrote about the instruments and rhythmic patterns that are used on the CD in a manuscript entitled "Canticos Mexicanos."

The ancient music and contemporary devotion to the Virgin of Guadalupe come together during SAVAE's concerts at Catholic churches throughout the U.S. "It's extremely touching as a musician to talk to people after the concerts," says Moroney. "People come up with tears in their eyes saying how much the music means to them. Even though many of the songs are in Nahuatl, the language of the Aztecs, the emotion and message of the music still reaches the people--four centuries after it was written."

The *Les Chemins du Baroque* series constitutes a wonderful survey of early music in the post-Conquest Americas.

**Les Chemins du Baroque, 1: Lima La Plata - Missions Jésuites*

Ensemble Elyma - Gabriel Garrido

K617 025

**Les Chemins du Baroque, 2: Mexico-Versailles - Vêpres De l'Assomption*
Grande Écurie et Chambre du Roy - Jean-Claude Malgoire
K617 026

Les Chemins du Baroque, 3: Mexico - Messe De l'Assomption
Vocal Ensemble de Mexico / La Fenice - Yvan Reperant
K617 024

**Les Chemins du Baroque, 4: Zipoli: Vêpres de San Ignacio*
Ensemble Elyma - Gabriel Garrido
K617 027

Les Chemins du Baroque, 5: Torrejon y Velasco: Musique à la Cité des Rois
Ensemble Elyma - Gabriel Garrido
K617 035

**Les Chemins du Baroque, 6: Zipoli l'Américain*
Ensemble Elyma - Gabriel Garrido
K617 036

**Les Chemins du Baroque, 7: Zipoli l'Européen*
Ensemble Elyma - Gabriel Garrido
K617 037

Les Chemins du Baroque, 8:Araujo: L'Or et l'Argent du Haut Pérou
Ensemble Elyma - Gabriel Garrido
K617 038

**Les Chemins du Baroque, 9: Corse - Missa Corsica in Monticellu*
A Cumpagnia - Nicole Casalonga
K617 043

**Les Chemins du Baroque, 10: Mexique - Orgue de Tlacoahuaya*
Dominique Ferran
K617 049

**Les Chemins du Baroque, 11: Mexique - Orgue historique de Cholula*
Francis Chapelet
K617 048

**Les Chemins du Baroque, 12: Rubino: Vespro per lo stellario della beata Vergine*
Ensemble Elyma - Gabriel Garrido
K617 050 (2 CDs)

Les Chemins du Baroque, 13: Québec - Le Chant de la Jérusalem des terres froides
Studio Ancien de Montréal - Jackson
K617 052
[This disk documents early music in Quebec.]

**Les Chemins du Baroque, 14: Autour du livre d'orge de Mexico*
Gustavo Delgado Parra & Ofelia Castellanos
K617 059

**Les Chemins du Baroque, 15: Musique Baroque a la real audiencia de Charcas*
Ensemble Elyma - Gabriel Garrido
K617 064

**Les Chemins du Baroque, 16: San Ignacio - L'opéra perdu des missions jésuites de L'Amazonie*
Ensemble Elyma - Gabriel Garrido
K617 065

Volumes 1,4,6,and 8 have been reissued in a 4 for 1 set, but with out the excellent album notes of the regular series, as:

**Musiques Sacrées Missionnaires*
De la cordillere des Andes a l'Amazonie
Ensemble Elyma - Gabriel Garrido
K617 070/4 (4 CDs)

Volumes 2, 3 & 12 are have been reissued as a 4 for 1 set:

**Offrandes a la mère du Baroque Universel*
K617 074/4

**Musica Sacra do Brasil*
Rio de Janeiro - Minas Gerais - Sao Paulo
Orchestra & Choir Vox Brasiliensis Sao Paulo - Ricardo Kanji
K617 096

Jerusalem: Matins for the Virgin of Guadalupe
Chanticleer
Wea/Atlantic/Teldec - #21829
[Liturgical music from the 18th century.]

The Tonal Period 1600 and after

Baroque: Classical: Romantic

No CD's are listed, since the full development of the key structure and instrumentation of modern Western serious music marks a major transition in Western music history -- indeed one of the clearest breaks between "medieval" and "modern" periodization.

BOOKS [Best to start with those marked with *]

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Includes the musical section of Cassiodorus's *Institutiones*, the "harmonics" section of Aristides Quintilianus; all of Cleonides, Gaudentius, and Sextus Empiricus's *Against the Musicians*; the musical section of Isidore of Seville's *Etymologiae*. and treatises ranging from the 9th-century *Musica enchiriadis* through the *Speculum musicae*.

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- Hoppin, Richard H. *Medieval Music . The Norton Introduction to Music History*. New York: W.W. Norton, 1978.
[General survey. Uses somewhat obscure examples.]
- Jefferys, Peter. *Re-envisioning Past Musical Cultures*. Chicago: University of Chicago Press, 1992
- Landels, John G. *Music in Ancient Greece and Rome*. London: Routledge, 1999
[\$85.00!]
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- *Manniche, Lise. *Music and Musicians in Ancient Egypt*. London: British Museum Press, 1991. [The books that forms the basis for Michael Aethertons' modern reconstructions.]
- McGee, Timothy J. *The Sound of Medieval Song: Ornamentation and Vocal Style According to the Treatises*. Latin translations by Randall A. Rosenfeld. London: Oxford University Press, 1998
- McGuickin, John A. *At the Lighting of the Lamps : Hymns of the Ancient Church*. Harrisburg PA: Morehouse, 1997. [Greek and Latin texts with translations.]
- *McKinnon, James, ed. *Antiquity and the Middle Ages: From Ancient Greece to the 15th Century Music and Society Series, Vol 1*. Englewood Cliffs NJ: Prentice Hall, 1990. [A collection of relatively thorough articles.]
- *McKinnon, James, "The Book of Psalms, Monasticism, and the Western Liturgy," in *The Place of the Psalms in the Intellectual Culture of the Middle Ages*. Edited by N. van Deusen,. 43-58. Albany NY: SUNY Press, 1999
- Mathiesen, Thomas J. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*. Lincoln: University of Nebraska Press, 1999).
In an internet post, Dr. Mathiesen noted that "with the exception of the volume by

Zaminer and Riethmueller, all of [the other books] approach the topic from the perspective of the classicist... my own new book on the subject [is] written from the perspective of a musicologist....Among other things, it includes a bibliography of 1622 items.]

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[See especially pp. 390-95 on the *ison*.]

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*Wellesz, Egon. *A History of Byzantine Music and Hymnography*. 2nd. ed. Oxford: Clarendon Press, 1961. [The standard work.]

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*West, M.L. *Ancient Greek Music*. London: Oxford University Press, 1992. [Discusses each piece of surviving music, gives a transcription in modern notation, Greek lyrics and prose translation.]

INTERNET

Commercial Sites: Many short samples from the CDs listed here can be heard at <http://amazon.com> or <http://www.cdworld.com>. These websites also sell the CDs, and it is worth looking at both -- CDworld seems to be cheaper while Amazon delivers more quickly.

The Early Music FAQ: <http://www.medieval.org/emfaq/>

A misnamed site that is far more than a FAQ. This is the net location with the most extensive and useful information about Ancient, Medieval, and Renaissance

music. Its CD search engine lets you call up the vast majority of the CD's here, with track listings, short reviews, and links to places to purchase the CDs..

Greek Music: <http://www.fordham.edu/halsall/hellenistic/>

Coptic Chant: <http://www.geocities.com/Athens/Delphi/7261/copticmusic.htm>

Byzantine Music: <http://www.fordham.edu/halsall/byzantium/byzmusic.html>

Gregorian Chant Links: <http://comp.uark.edu/~rlee/otherchant.html>

NPR Milestones of Millenium Program on Chant

<http://www.npr.org/programs/specials/milestones/990121.motm.chant.html>
-With a rather pietistic and non-too accurate commentary by Fr. J.F. Weber, a Catholic priest.

NPR Milestones of Millenium Program on the Renaissance in Music

<http://www.npr.org/programs/specials/milestones/990217.motm.renaissance.html>

**The New Republic (February 27, 1995) FINDING GOD AT TOWER RECORDS,
by Katherine Bergeron**

<http://www.thenewrepublic.com/magazines/tnr/archive/1995/02/022795.6.html>

Music 2115: Survey of Music from Antiquity to c. 1750

Prof. John R. Howell