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Palestrina: His Time, His Life and His Music

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**PALESTRINA:
HIS TIME, HIS LIFE
AND HIS MUSIC**

**A Thesis
Presented to
the Graduate Faculty
Central Washington State College**

**In Partial Fulfillment
of the Requirements of the Degree
Master of Education**

**by
Wilford W. Whitaker, Jr.**

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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION AND BACKGROUND MATERIAL

For many years, the music of Palestrina, Lassus, Byrd, and other Renaissance composers, went virtually unnoticed by all except musicologists, avid record collectors, and professional musicians. Periodically, interest flamed up as a few dedicated musicians performed old motets and madrigals; but within a generation or two, the flame grew weaker and smouldered until fanned into life again. This fluctuating interest has continued down to the present time. Now there seems to be a resurgence of interest in the music of the sixteenth and seventeenth centuries by both performers and composers. Contemporary composers often model their music after the contrapuntal vocal style of the music of that period. And as music of the Renaissance is made available, its performance has increased, as evidenced by the growing number of high school groups performing motets and madrigals.

To perform the music of Palestrina (and the music of other composers of the sixteenth and seventeenth centuries) a conductor should understand the prevailing style of the music of Palestrina's time. A chorus can, it is true, perform the notes, rhythm, and melody without such background. However, a broader knowledge of the musical style of the Renaissance will fortify performance.

There has been so much written on the Renaissance, from such diverse areas as science, art, literature, music, history, politics, philosophy, etc., that there is a need to gather information about some of the more significant events and personages into one convenient place for easy reference. A high school conductor interested in performing the music of Palestrina and his contemporaries will find performance enhanced by a knowledge of the times in which Palestrina lived.

Roughly, the period between 1400-1600, which saw great interest in gathering knowledge of the early Greek and Roman cultures, is known as the Renaissance. These dates are, of course, a rough approximation as the period was the result of events and circumstances which began long before 1400. In turn, developments in this period carried over into the Baroque era which followed, and left their indelible mark upon the nineteenth and twentieth centuries. For purposes of containing this paper within a reasonable time span, the generally accepted period from 1400-1600 will be referred to as the Renaissance.

There were troubled times in Europe, politically and intellectually during this period. City-states were developing into powerful alliances. HENRY IV of England (1399-1413), known as HENRY BOLINGBROKE, became the first Lancastrian King. HENRY V (1387-1422) proclaimed the sovereignty of the English

people when he defeated the French at Agincourt (1415), strengthening the reign of the house of Stuart. CHARLES VI (1368-1422), known as "the mad", was dreaming of world conquest, with himself as the "savior" of mankind. FERDINAND V (1452-1516) was strengthening his control over Aragon, then over Naples, and finally over much of Spain.

Scholars were continually ousted from one city to another, taking with them treasure-troves of manuscripts and collected ancient works. There was an interweaving of thought and expression as scholars visited and taught one another. Schools were started for the teaching of the classical languages, Greek and Latin. As political foment settled down for a brief respite, the arts flourished until once again scholars were forced to flee before the turn of political fortune which threatened their very lives.

Italy, especially, was in a political foment, as family contended against family for control of the rich trading manufacturing business between the city-states. But their rivalry in business was matched by their rivalry in trying to outdo one another in lavish entertainment in their support of the arts.

During the Renaissance, a system of patronage developed, which granted financial support to artists, architects, sculptors, musicians, and writers, etc. The great fortunes of the Ricci, Albizzi, Medici, Ridolfi, Pazzi, Pitti, Strozzi,

Rucellai, Valori, Capponi, Soderini, and other families of Italy, amassed from the increased trade, banking, manufacturing, financing, and business of the fifteenth and sixteenth centuries also made possible the great revival of interest in the Arts. Several of these families, (such as the de' Medici) were active patrons of the arts for several generations, providing the leisure time and congenial atmosphere in which the arts (or, at least, the artists) thrived. Despite the bickerings, jealousies, and rivalries in this system, individuals were relatively free to experiment and to exercise their creative talents.

CHAPTER II

THE RENAISSANCE

The term Renaissance, from the French "renaître", signifies rebirth or revival. Usually applied to the great interest in learning that took place in Europe in the fourteenth, fifteenth, and sixteenth centuries, it began in Italy and spread to the other western countries. Symonds, writing at the end of the nineteenth century spoke of the Renaissance as a "revival of learning;" a period of "transition from the Middle Ages to the Modern World;" and then went on to say that the "revival of learning is still in progress" (12:3).

In the arts, the Renaissance denotes the great interest in ancient sculpture, antique monuments and manuscripts shown by fourteenth century scholars who searched out, collected and studied the incunabula of ancient and classical civilizations. Students of literature and philosophy discovered ancient manuscripts and scrolls; libraries were formed and scholarly study was initiated. Theologians and scholars collected and studied religious and Biblical manuscripts hidden away in dusty monasteries or forgotten libraries; and as they studied the works of the early philosophers, they asked questions concerning the existing order of things. They began to wonder, to question and to challenge.

This scholarly quest led to a knowledge of the classics, to a "fresh taste in poetry," to new systems of thought, to more accurate analysis, and finally to the Lutheran and Protestant schism and the eventual freedom of individual thought. The origination of a truly scientific method will interest the student of science. The political leader and historian will point to the extinction of feudalism, growth of monarchies, limitation of ecclesiastical authority and the gradual emergence of the sense of individual freedom as forces which ultimately exploded into what has come to be known as the Renaissance (12:3).

The Renaissance was given impetus by the fall of Constantinople to the Turks and the subsequent scattering of scholars and their works throughout all Europe, especially into Italy.

As, in connection with the Turkish conquest, living conditions in Byzantium were growing harder and more dangerous, the Greeks emigrated in large numbers to the West and carried with them the works of their literature. The accumulation in Italy of the treasures of the classical world owing to conditions in Byzantium, created in the West exceptionally favorable conditions for acquaintance with the remote past of Hellas and her eternal culture. By transmitting classical works to the West and thereby saving them from destruction at the hands of the Turks, Byzantium performed great service for the future destinies of mankind (16:722).

That this was a gradual, inter-related process is recognized, but there are specific works and specific individuals who prepared the way for the "revival

of learning.” Durant sets at the head of the list PETRARCH (1304-1374), whom he calls the “father of the Renaissance” (6:3). Sometimes Petrarch set aside his pen (from which were flowing the Sonnets to Laura) to pick up his lute, which he played well (6:13), for relaxation and enjoyment. From Petrarch, BOCCACCIO (1313-1375) learned enough Greek to start his search for old Greek manuscripts. It was Boccaccio who amused and delighted the educated of the middle fourteenth century with his Filostrato and his Teseida. In 1348 he published his Decameron, so full of ribald wit and good sense, which has kept his name before the reading public for over 600 years. DONATELLO (1386-1466), A Florentian sculptor in the employ of Cosimo de’ Medici, exercised his new-found freedom in turning out his original figures in the classic style.

From sporadic, hesitant beginnings in the latter half of the fourteenth century, the Renaissance spread quickly and completely through Italy in the fifteenth century. Speeding up this process was the German, JOHANN GUTENBERG (1398?-1468). In that noble monument to his memory, the Gutenberg Bible (before 1456), he experimented successfully with one of the first presses with movable type. Thus began the emancipation of the individual from ignorance, superstition, fear, and darkness.

Curt Sachs accords to FILIPPO BRUNELLESCHI (1377-1446), a Florentian architect, the “creation of the Renaissance style” (11:99). It was Brunelleschi who, working for the powerful court of Medici, rehabilitated the Roman arch and built the Medici Church of San Lorenzo in 1422.

Space precludes anything but a brief mention of the powerful Medici family, who made possible, through their grants and commissions, some of the world’s masterpieces of art. The patronage system, cumbersome as it was, freed the more fortunate artist from mundane tasks and allowed his spirit to soar. BOTTICELLI (1445-1510), who helped set the style of the later Italian painters, was in the service of the Medici Court.

LEONARDO DA VINCI (1542-1519), the shining light of the fifteenth century, worked in sculpture, invention, and scientific studies. His Last Supper (1495-1498) and Mona Lisa (1503) are monuments to the course art can take when freed from the shackles of darkness and ignorance. About 1500 Leonardo da Vinci recognized the importance of observation and experimentation in learning and thus set the stage for real scientific inquiry. NICCOLO MACHIAVELLI (1469-1527), attempting to discover the laws of political behavior which lead to successful political action, published The Prince in 1513 and his Discourses in 1519. Often said to be the “greatest poem of its kind in any language,” the

Orlando Furioso by LODOVICO ARIOSTO, Italian poet (1474–1533), is a landmark of originality and invention. And before the sixteenth century was twenty years old, some of the greatest works of MICHELANGELO (1475–1564) had been completed. The Pieta (between 1498–1501), his paintings in the Sistine Chapel (the private chapel of the popes), and his Moses (1516) are considered some of the world's greatest works of art.

Lack of realism never diminished the popularity of RAPHAEL SANTI (1483–1520) who painted in the Vatican during the years 1511–1520, and helped design St. Peter's. The one Italian painter who "brought Venetian painting to its height of glory," and with his "dash and brilliancy," presented "life in all its gaiety and opulence," was TITIAN (1487–1576).

The first printing of music was accomplished by OTTAVIANO PETRUCCI (1466–1539) in a collection of fifteenth century vocal polyphony entitled "Odhecaton" (1501), 93 pieces in three and four parts by Isaac, Josquin, Obrecht, Okeghem and other masters of the day.

The Flemish composer, ADRIAN WILLAERT (1490–1562) influenced Italian music down to Palestrina's time by founding a singing academy in Venice. With him, the new-found freedom of the madrigal, "lost all symmetry, all balance

of section, all petty partition." Willaert (with di Rore and Vicentino) carried "expressiveness so far that they eventually destroyed tonality, and invented chromatic melodies and modulated . . . from chord to chord . . ." (11:121ff).

Time and again one turns back to Italy as the birthplace of the Renaissance but other countries contributed substantially to the new "revival of learning." From the Netherlands came the classical scholar and humanist, DESIDERIUS ERASMUS (1469-1536), who taught tolerance, faith, and reason and greatly influenced intellectuals in the Netherlands and England during the following centuries. A "rare and great force" in the German Baroque was ALBRECHT DÜRER (1471-1528), whose copper engraving Melancholia I earned him a place beside the giants of the Renaissance.

France gave to the Renaissance (and subsequently to the world), the pungent art and "Attic graces" of FRANÇOIS RABELAIS (1483-1533), whose Gargantua in 1535, "merry, boisterous nonsense and irreverent satire," was more popular in France for a time than the Scriptures.

One of the most prominent figures of the Renaissance (or more specifically, the Reformation) was MARTIN LUTHER (1483-1546), whose Ninety-Five Theses (1517) paved the way for the great schism, whose philosophy changed the

course of empires, and whose music is still sung and held in high regard. In the Reformation movement, ULRICH ZWINGLI (1484-1531), A Swiss reformer, finding Luther opposed to compromise, began to advocate reform in the church in his area. The strife and discord thus engendered led to his death on the battle field in 1531.

One man, anxious that all men have opportunity to read the Bible, translated the Bible into English. From this translation comes, it is said, about sixty per cent of the English New Testament. Not until WILLIAM TYNDALE (1494-1536) was strangled and his body burned, was his prayer, "Lord, open the King of England's eyes!" answered; his translation became required reading for the illiterate in England.

Influenced by the research and explorations of men under the patronage of Prince Henry, CHRISTOPHER COLUMBUS (1446-1506) "sailed West" and fulfilled his destiny in 1492. Sailing under the flags of Spain and Portugal, the explorer AMERIGO VESPUCCI (1451-1512), was unaware that he would gain immortal fame by having this "New World" named after him. Thus the sixteenth century stood poised, as it were, upon the threshold, waiting to be invited in. New worlds had been found, both intellectually and physically. They now needed to be developed.

Darkness had passed, from the minds of thinking men, and a small light was trickling in.

It becomes apparent that the history of the Renaissance is not the history of the arts, or of sciences, or of literature, or even of nations. It is the history of the attainment of self-conscious freedom by the human spirit in the European races It was not the discovery of statues which caused the Renaissance. It was the intellectual energy, the spontaneous outburst of intelligence, which enabled mankind at that moment to make use of them (12:3).

CHAPTER III

MUSIC IN THE RENAISSANCE

Music was an accepted part of life in the Renaissance, especially in Italy. The poems of Petrarch and Boccaccio were put to music (3:329). Did Petrarch himself sing the Sonnets with which he vainly wooed the Laura of his dreams? At the beginning of the sixteenth century, in other countries, it was hardly allowable for persons of consequence to be musicians (3:329), but in Italy, music was an accepted and integral part of court life.

The players, apart from the professional performers, were either single amateurs, or whole orchestras of them, organized into a corporate academy In good society, singing, either alone or accompanied with the violin, was usual; but quartettes of string instruments were also common and the "clavicembalo" literally, a 'keyed dulcimer'; an early harpsichord was liked on account of its "varied effects." In singing the solo only was permitted, "for a single voice is heard, enjoyed, and judged for better" (3:201).

The art of music in Italy was more widespread and more "genuinely artistic" than in any other European country. Thus at the beginning of the sixteenth century, Italy marched ahead of her contemporaries in the fields of art, literature, music, and learning in general.

Whenever we meet with a description of social intercourse, there singing and music are always and expressly mentioned. Hundreds of portraits show us men and women, often severally together, playing or holding some musical instrument, and the angelic concerts represented in the ecclesiastical pictures prove how familiar the painters were with the living effects of the music (3:201).

In Italy it was often the musical amateur who became most interested in concertizing. LOMAZZO (ca.1538-1600), writing about 1580, named the most distinguished masters of the art of

. . . singing, of the organ, the lute, the lyre, the viola da gamba (bass-viol), the harp, the cithern an obsolete, plucked, wire-stringed instrument), the horn and the trumpet, . . . (3:330).

And in extolling the virtues of the instruments and their owners, he wished that "their portraits might be printed on the instruments themselves." When he wrote about the lyre, he mentioned Leonardo da Vinci and Alfonso (Duke?) of Ferrara as performers on the instrument (3:330). In Venice, one of the most musical cities in Italy, the people made collections of instruments and also collected books and manuscripts of music (3:330). In Italy, too, singing began to take on the solo character that was to distinguish Italian singing from all its contemporaries.

. . . singing, notwithstanding all conventional modesty, is an exhibition of the individual man of society, it is better that each should be heard and seen separately . . . (3:330).

Music was used for many different occasions, from magnificent weddings to producing "tender feelings" in the fair sex. Because of the effect of music upon the "fair sex," it was recommended that elderly people, though proficient in the art, abstain from "such forms of art," as it was important that the "effect of the song should be balanced by the impression made by the sight" (3:202). The interest in music gave rise to several different crafts or guilds. Artisans banded together and formed "singing societies," orchestra groups, and schools or academies. The lute player, ANTONIO ROTA (d.1549), at Padua, "became a rich man by his lessons and published a handbook to the practice of the lute" (3:202).

At a time when there was no opera to concentrate and monopolize musical talent, this general cultivation of the arts must have been something wonderfully varied, intelligent, and original (3:202).

CHAPTER IV

THE MUSICAL SCHOOLS OF THE RENAISSANCE

The artisans who banded together into singing societies, orchestra groups, and schools and academies brought with them their own national tendencies and ideas. In each country, certain outstanding composers attracted young musicians as students and from the exchange, "Schools" were formed. Each school had its own characteristics usually laid down by its most prominent composer, but the differentiation was more one of locality than of musical style.

One of the earliest schools established during the first half of the fifteenth century was the Burgundian. Burgundy, a former duchy, then kingdom and now a province of eastern France on the Mediterranean Sea, was at that time a duchy controlled by CHARLES THE BOLD (1433-1477), a great patron of the arts. The composers made extensive use of three-voice polyphony and increased the use of the major third. Important among the Burgundian group was GUILLAUME DUFAY (c.1400-1474) and to a lesser extent, GILLES BINCHOIS (c. 1400-1460).

More important, perhaps, than the Burgundian School was the Flemish School. Its composers established techniques of polyphony which were the basis of style and form for sacred vocal polyphony throughout the sixteenth century. Flanders at one time was a European country bordering the North Sea, but it now

comprises two provinces in Belgium. The composers wrote mostly in four-voice polyphony, adding a bass part which gave a lower sonority to the music. They interspersed "chordal style" with "fugual style." Such composers as Ockeghem, Desprez, Obrecht, Isaac, Josquin and di Lasso (Lassus) were led by their "originality and eagerness" to try new sounds and ideas, piling novelty upon novelty, until the resultant abuses were severely censured by the Church.

Those Church composers working in Rome, who continued the vocal, unaccompanied style of polyphony, belonged to the Roman School. Headed by Palestrina, the school included Ingegneri, Nanino, and Anerio, all of whom showed increased use of chromatics in the late 1500's. Two Spanish composers, sometimes said to belong to the "Spanish School," continued in the "style of the Romans," though with a certain "starkness of expression" in their works. They were Morales and da Victoria, whose style of "starkness" was evident in the prevailing arts, notably in the paintings of the great Spanish artist, EL GRECO.

The Flemish composer Willaert, Andrea Gabrieli, and his nephew, Giovanni Gabrieli, headed the Venetian School of composing. The Venetians made extensive use of music written for "two or more complete choirs" and used "antiphonal effects created by various choirs situated in different parts of the church."

Many fine masses and motets were written by English composers. The Anglican Church used polyphonic motets with English texts, which eventually gave rise to the "anthem." Principal composers of the English School were Tallis, Byrd and Gibbons.

Because of the Lutheran Reformation, Catholic church music did not flourish in Germany. Two early German composers of this period were Gallus (Handl) and Senfl. Martin Luther himself was interested in music, and worked with Johann Walter on the musical development of the Reformation.

Far from being provincial, these schools interacted upon one another in many ways. The composers were usually well-travelled men, some of them living in several countries during their life times. The Burgundian School influenced the Flemish School, which had a direct effect upon the Italian Schools. The Italian Schools in turn influenced and were influenced by the German and English Schools. The rise of the individual composer, travel, and the dissemination of printed music all served to leaven the cultural development of Europe during this time.

CHAPTER V

INFLUENCE OF THE FLEMISH SCHOOL ON THE RENAISSANCE

The early Flemish masters of music opened schools or academies throughout Europe, especially in Italy. The "originality and artistic dexterity" of the Flemish composers were greatly admired; but as their innovations led to abuses, the "Italian School" began to rise.

The founder of the New Netherlands School is generally said to be JEAN OKEGHEM (? - ca. 1495), a Flemish composer who went from Antwerp to Tours, France, where he brought the French chanson into high repute. He was a noted teacher, having such pupils as Josquin and de la Rue. It was JOSQUIN DESPREZ (ca. 1445-1521), who carried the teachings of Okeghem and the Flemish School into Italy where he worked at the Papal Choir from 1486-1494 and became famous for his church music and secular chansons. Josquin, as he is known today, had a style which was the "astonishment and admiration of the musical world until the advent of Lassus and Palestrina" (6:791ff). Other pupils of Okeghem were the Flemish composers de la RUE (ca. 1460-1518) and JEAN MOUTON (ca. 1475-1522), whose masses and motets, "smooth and polished," were written with "zeal and industry." Mouton, a great teacher, guided the early career of Willaert, who has already been mentioned as the leader in

in "carrying expressiveness so far that he eventually destroyed tonality ... (11:121).

As late as 1540 the principal composers and musicians in Rome were foreigners. At the beginning of the sixteenth century, the Flemish style of contrapuntal and polyphonic harmony, still dominant in Italy, showed signs of decadence and dissolution and had become unfit for ecclesiastical uses. The grand defect of Flemish music was that it ignored propriety and neglected the text. The composers chose any musical themes that came at hand, and wrought them into elaborate contrapuntal structures without regard for their meaning. They would crowd a long sentence into one or two measures, for example, or stretch a few syllables over many measures. These composers prided themselves on overloading their work with every kind of intricate and difficult ornament, using canons of many types, inversions, imitations, and contrapuntal devices. The verbal theme became the basis for utterance of scientific artifices and the display of vocal gymnastics.

Singers of this time were allowed innumerable licenses, such as long cadenzas to show off the vocal complexities of the song and their own vocal skill. Often two or more choirs situated in different parts of the church would sing in opposition to each other. The melodies were frequently based on trivial and vulgar tunes, suggesting the tavern, the dancing room, or even

places, to the worshippers. The words of love-ditties and obscene ballads in French, Flemish and Italian were being "squalled" out by the tenor while the bass gave utterance to an Agnus or a Benedictus, and the soprano was engaged upon the verses of a Latin hymn. The obvious result was that it became impossible to understand the words being sung, and instead of concord and harmony in the choir, a confused discord and anarchy of sounds prevailed.

Composers delighted in combining different sets of words (often in different languages), melodies of widely diverse character, antagonistic rhythms, and divergent systems of accentuation in a single piece. They then assigned these several ingredients to several parts; and for the further exhibition of their "perverse" skill, even went to the length of coupling themes in different modes!

Instruments had not yet taken an independent place in art. Instead of an original accompaniment to the voice, the instruments would usually imitate or follow the melodic line of the voice. Thus, into this confusion of opposing choirs of voices, "choirs" of string and wind instruments were placed in competition.

This almost unimaginable state of things did not indicate a defect either of intellectual capacity or of artistic skill, but rather the abuse of science and virtuosity. It manifested the decadence of music through over-confident employ-

ment of technical resources. (How very much like many of the works of contemporary composers!).

Learned composers, tired of writing simple music for four voices and single choir, revelled in combining eight (and as many as forty!) vocal parts and three (or more?) choirs and an orchestra (or two or more!) into one large group. They abandoned themselves to intricate problems and to the presentation of incongruous passages.

The singers were expert in rendering difficult passages, in developing motives, and in embroidering music with the fanciful extravagances of their vocal art. The instrumentalists were beginning to be proficient in the art of fugue and dance music which the people were used to hearing in their singing and dancing.

What was lacking was the controlling element of correct taste, a right sense of the proper function of music as an interpretative art. A man of genius was needed, who could bring order out of chaos. That man of genius was Palestrina.

CHAPTER VI

THE RENAISSANCE IN ITALY

The times just prior to Palestrina's birth were portentous for Rome, Italy, and the world. Pope NICHOLAS V (1447-1455) had already realized his dream of a Vatican Library to which scholars would come. His collection of books and manuscripts, beautifully written and bound, were the "largest store of books in Christendom" (6:379). However, with each succeeding Pope, Rome died a little as matters, both political and spiritual, became worse.

The disorder at the top reflected and enhanced the moral chaos of Rome. Violence, thievery, rape, bribery, conspiracy, revenge, were the order of the day" (6:402).

Pope ALEXANDER VI (1431?-1503), the worldly, dominating father of Caesar and Lucrezia Borgia, clamped down on crime in Rome, and order was restored to the city. He rebuilt the University of Rome and reestablished censorship, but allowed freedom of debate and satire. The people loved him, while the cardinals feared him. After the assassination of his son Giovanni (Duke of Gandia), Alexander VI decided the Church needed reforming; but he neglected to put the suggested reforms into practice, having been caught up in the exciting military successes of his eldest son, CAESAR BORGIA (1476?-1507), who was

making Alexander VI "every inch a king" (6:417). The marriage of Caesar Borgia to Charlotte d'Albret, sister of the King of Navarre, committed the papacy to an alliance which enabled it to regain regions that had long been lost. In some of his sieges, Borgia used some of Leonardo da Vinci's war machines. With the death of Alexander VI and Caesar Borgia, the power of the Borgias quickly faded.

Pope JULIUS II (1503-1513), one of the strongest personalities that ever reached the papal chair (6:441), encouraged art and architecture, and the Renaissance moved from Florence to Rome. He left a new St. Peter's, built palaces and wide avenues, opened parks and hundreds of new streets (6:448). Under his beneficent reign, artists flocked to Rome. Michelangelo carved figures for the tomb of Julius II and painted the Sistine Chapel ceiling; Bramante designed the new St. Peter's; Raphael was called to Rome by Julius II, there to leave his indelible impression.

Under the reign of Pope LEO X (1513-21) Rome enjoyed one of her most brilliant and immoral periods. Raised in scholarly circles, Pope Leo united two impoverished institutions into the University of Rome, encouraging scholars to live at Rome and doing everything he could to make Rome a center for art and scholarly study. He established the study of Semitic languages, restored the ancient Greek studies and gathered ancient manuscripts of Christian or pagan

origin. The Vatican Library grew until it required scores of scholars to maintain it, and private libraries became numerous in Rome (6:477ff). Poetry was in its glory, although Ariosto only received passing notice from Pope Leo (6:491). Interest in classic art was magnified, especially after Pope Julius II rewarded with 600 ducats (\$7500?) the finders of the Laocoon. In 1515, Leo appointed Raphael Superintendent of Antiquities.

If the time before Palestrina's birth was one of intense artistic fervor and activity in and around Rome, it was also a time of political intrigue and machinations. The great wealth of Rome and the promise of vast loot lured many into the dream of sacking Rome of its wealth, art and beautiful women. CASTIGLIONE (1478-1529), an Italian writer and diplomat, prophesied the sack of Rome towards the end of his famous Il Cortigliano, (The Courtier) .

Many times abundance of wealth is cause of great destruction, as in poor Italy, which hath been, and still is, a prey and booty in the teeth of strong nations, as well for the ill government as for the abundance of riches in it (6:347-8).

King CHARLES (1500-1558) of France had almost succeeded in capturing all of Italy when he was turned back at Fornovo in the territory of Parma by Gonzaga, Marquis of Mantua, on the 5th of July, 1495. MAXIMILIAN (1459-1519),

“King of the Romans,” mismanaged an invasion of Florence in 1496. In 1499 Louis XII entered Milan in triumph, welcomed by nearly all Italy except Naples.

Pope ADRIAN (1522-23) set upon a reform that almost stifled the arts in Rome, but only for a short time. “. . . vice hid its face for a while, but survived . . .” (6:623). Before his early death Adrian had united the Papacy with Charles V. Adrian’s successor, CLEMENT VII (1523-1534), made irresolution a policy, and finally sided with France, only to bring upon him and his city the force of Charles V, “. . . and all the fury of a half-Protestant army unleashed upon Rome” (6:626). At the same time Martin Luther was being encouraged to contest the election of Clement on the ground of illegitimate birth.

In one of the most decisive battles in history (24-25 Feb. 1525) the French army was almost annihilated by the armies of Charles V. (Just to make matters worse for Clement, the Turks captured Budapest 10 Sept. 1526). When the Colonna entered Rome, plundering Vatican City and St. Peter’s, Clement fled to Castel Sant’ Angelo and raised a papal force of seven thousand troops. Charles enlisted the support of mercenaries by offering them rich plunder in Italy, and this motley band grew as others, eager for plunder, joined up.

6 May 1527, the multitude stormed the walls of Rome under cover of fog

and rushed through the streets, pillaging, killing, raping, and destroying as they went. In the immense destruction of books, archives and art, the Vatican Library was saved, but many private libraries went up in flames. The school of Raphael was dispersed. Carrying their precious manuscripts with them, scholars fled to Germany, England, Spain, France, and Switzerland, thus spreading knowledge and learning throughout all Europe. Their efforts would bear fruit in the American and French Revolutions.

Henry VIII (1491-1547) sent Cardinal Wolsey to France to try to liberate Clement but to no avail. Finally Clement met with Charles V, "The Holy Roman Emperor," and the Papacy and Empire were reunited. By selling ecclesiastical offices, Clement raised funds to rebuild the property of the Church, restored the University of Rome and resumed the patronage of scholarship and art. In a remarkably short time Rome was functioning again as the capital of the western world. Artists, including Michelangelo, were still left in Rome, and others began to drift back. The Florentine goldsmith BENVENUTO CELLINI (1500-1571) raised his art to its Renaissance zenith.

Completing his ill-starred reign, Clement lost much of the western world, including England under the reign of Henry VIII, to Protestantism (6:228ff). Excesses were found in the Church, in the state, in the home, in the arts, in

music. One might be tempted to say that the excesses found in the Flemish style of music were truly a "reflection of their time."

There was much in Rome and vicinity to fascinate and hold the interest of an active young mind. In Rome were still the "vibrant traces" of Leonardo da Vinci, Michelangelo, Cellini, Raphael, and a host of others. The "phantom chords" of Obrecht, Josquin, and de la Rue were still heard from the Papal Choir. This, then, was the environment into which Palestrina was born. The Church, though passing through perilous times, still remained outwardly strong and intact, probably strengthening the faith of Palestrina as he strove to reach perfection.

CHAPTER VII

PALESTRINA; HIS TIME

The Renaissance in Italy came to relatively few men, although everyone in Italy was touched. "The simple common man, named legion, tilled and mined the earth, pulled the carts or bore the burdens, toiled from dawn to dusk and at evening had no muscles left for thought" (6:525). His opinions, his religion, his bread, he took from those for whom he worked. He accepted (or inherited) the "terrifying marvels" of the traditional theology which was inculcated into him from birth; to which he added a popular metaphysics of demonology, sorcery, potions, magic, divination, astrology, relic-worship, and miracle-mongering unauthorized by the Church (6:525). It was the uncommon man, the man who dared raise his head from the dust, who accomplished, who experimented, asked questions and sought truth. This chapter deals briefly with Palestrina's career, with highlights from the lives of a few of his "uncommon" contemporaries.

At the beginning of the sixteenth century, exploration into both the physical world of new and exciting continents and the challenging world of thought, had opened undreamed vistas of wealth, power and knowledge to the "uncommon" man. New worlds had been discovered. The first name of Am-

erigo Vespucci, then sailing on his last voyage, would soon be used on maps to designate the new world; while Columbus had already slipped into restless obscurity just after the turn of the century. Gold was trickling into the coffers of Spain, making wealthy men of some, but paupers and serfs of many others. The name "America," used for the first time in 1507 by Waldseemüller, and frequently heard by the time Palestrina was born, kindled dreams of savage lands rich beyond imagination.

Religious thinkers freed themselves, at least temporarily, from the shackles of ignorance which had held them in bondage. JOHN CALVIN was sixteen when Palestrina was born. He, who was persecuted so long, would turn persecutor when MICHAEL SERVETUS (1511-1533), standing before him, announced that he believed in "One God, not the Trinity," and that "baptism of infants was an invention of the devil . . . an infernal falsity" Servetus, convicted without defense at his trial, was burned with his book, Errors of the Trinity.

BOTTICELLI (1444-1510) left for posterity his masterpieces, which still hold men with their simple grace and beauty. The Spanish painter MORALES would soon cover large canvasses with his livid colors. GIORGIO VASARI (1511-1574) was born, that strapping boy

and gentle young man who became personally acquainted with many of the leading figures of the Renaissance in Rome and Italy and later wrote about them. PONCE DE LEON (1460-1521) dreamed of lost pleasures, and in 1513 sought the fabled "Fountain of Youth," in what is now called Florida. That same year BALBOA (1475-1517) stumbled up a hill on the Isthmus of Panama and "discovered" the Pacific Ocean. ANDREAS VERSALIUS, the "father of modern anatomy" was born eleven years before Palestrina .

In Scotland, JOHN KNOX (1505-1572) was born, to fill that special niche reserved in the "hall of time." HEINRICH ISAAC and his 1515 friend and fellow-composer, de la RUE, died in 1517 and 1518, respectively, and that shining beacon of light, LEONARDO da VINCI, died the next year, even as HERNANDO CORTEZ (1485- 1547) was conquering Mexico and opening the "gold" fields of the Aztecs.

The composer ANDREA GABRIELI (1510-1586) was born; he would become organist and teacher at St Mark's Cathedral. RAPHAEL 1520 died five years before Palestrina's birth. MAGELLAN (ca. 1480-1521), urging his recalcitrant crew forward into the great unknown, finally circumnavigated the globe, only to be eaten by the natives of Mactan Island. The great Burgundian composer JOSQUIN died the next year. MARTIN

LUTHER defended his Theses at the Diet of Worms in 1521, and JEAN MOUTON, pupil of JOSQUIN and teacher of WILLAERT, died the next year. Three years before Palestrina's birth, ZWINGLI was starting his reform crusade in Switzerland.

During the sacking of Rome by the EMPEROR CHARLES V, the town
 1527 of Palestrina was partly destroyed and many of the villagers killed, but Palestrina and his family were spared. However, the town archives, probably containing the date of his birth, were burned. VERRAZANO (1485?-1528?), who spent several years searching for the Northwest Passage, came to a sad end on the table of the chiefs of the Darien Islands in 1528. The German artist DÜRER died; and the Italian Painter, PAOLO VERONESE was born. A "master of decorative art," he became known for his Rape of Europa (1580). DE VACA CABEZA (ca. 1490-1577), the Spanish explorer who traversed the Gulf Plains from Texas to Mexico, led an ill-fated expedition to Florida where the fable of the "Fountain of Youth" still persisted.

When Palestrina was about seven years old, he became a chor-
 1530 ister in the Cathedral of St. Agapit at Palestrina. As Palestrina was placing his feet upon the musical plain that would lead him to renown, FRANCISCO PIZARRO (1470?-1541) was placing his feet upon the moun-

tains and plains of Peru and founding Lima. Palestrina's great contemporary, ORLANDO LASSUS (1532-?-1594) a Walloon composer from Belgium, was born, soon to tread the path taken by Palestrina. The next year the great Italian poet ARIOSTO died, but the French essayist MICHEL MONTAIGNE (1533-1592) was born; later his ideas would help frame the Constitution of the United States. First to use the word "essay" to describe the literary form he helped develop, he had a great influence on Shakespeare and Bacon and on some of the founding fathers of America.

1535 Cardinal Della Volle took the boy Palestrina with him when he was made archpriest of Santa Maria Maggiore, and there entered him in the choir school. The French author RABELAIS published his "Gargantua" in 1535. The next year ERASMUS, Netherland's leading scholar, passed away. WILLIAM TYNDALE was strangled and his body burned by "witch-hunters." Palestrina's name occurs in a chapter minute book in 1537 as one of the elder choir boys and two years later when his voice broke, he returned home. In 1539 DeSOTO (ca. 1500-1542), while traversing the uncharted wilderness of the Mississippi River Valley, died of the fever and was buried on the banks of the Mississippi.

Palestrina returned to Rome, fifteen years old and eager for life.

1540 He steeped himself in the traditions of St. Peter's and the Church, and probably studied with LE BEL around this time. CORONADO (1510-1554) was awed by the power of nature as he beheld the grandeur of the Grand Canyon. About 1541 ORELLANA (ca. 1500-1546) sailed up the Amazon River. WILLIAM BYRD (1542/43-1623), often called the "English Palestrina," the foremost composer of Elizabethan England, was writing madrigals, motets, and masses for use in the Anglican Church. COPERNICUS (1473-1543) in 1543 expounded his theory that the earth and other planets move around the sun, upsetting old theories and laying the background for modern astronomy. The next year the Italian epic poet TORQUALO TASSO (1544-1595) was born, and Palestrina, being appointed organist and "maestro di canto" of St. Agapit at Palestrina left Rome and returned to his native home to teach the boys in the choir school canons and organ playing.

Michelangelo was commissioned to complete the new cathedral
1547 of St. Peter's in 1546. In Spain CERVANTESAAVEDRA (1547-1602), noted playwright and poet was born. In his old age he was to write "Don Quixote," presaging the decline of Spain. June 12, 1547, Palestrina married Lucrezia Gori, who inherited a vineyard, fields, household goods and a sum of money after the death of her father, Francesco. Their oldest son, RODOLFO, was born two years later.

A friend, Cardinal del Monte, came to the papal chair in 1550 as
 1550 Pope Julius III and appointed Palestrina “maestro di cappella”
 of the Julian Choir at St. Peter’s in Rome. Palestrina’s second son,
 ANGELO, was born. In England EDMUND SPENSER (1552?-1599) and SIR
 WALTER RALEIGH (1552?-1618) were born. Spenser was to influence English
 poetry with his idealism, and Sir Walter Raleigh influenced the history of the
 world (to hear him tell it) and lost his head in the bargain. The world lost
 one of its most boisterous satirists when the French writer RABELAIS died
 in 1553.

Palestrina published his Madrigal, “con dolce altiero,” in Gardano’s
 1554 fourth book of madrigals in Venice; and GIOVANNI GABRIELI
 (1554-1612), nephew of ANDREA, was born. GIOVANNI GABRIELI
 was said to be the first to create truly orchestra music. The explorer VLADIVIA
 (ca. 1489-1544), who explored Chile, and the explorer CORONADO died the
 same year, 1554.

Pope Julius III made Palestrina a member of the Pontifical Choir
 1555 without the usual entrance examination much to the resentment
 of others—not only because of the examination but also because he had a poor
 voice. At the death of Julius III, Marcellus II came to the papacy; and intending

to reform the church music, addressed the papal singers, criticizing the style of performance. Pope Marcellus II died May 1, 1555, and Paul IV ascended to the chair. Palestrina and two other singers were retired on pension from the Pontifical Choir by the new pope in May. Probably as a result of this forced retirement, Palestrina had a serious illness which incapacitated him for a time. The Chapter of San Giovanni in Laterano appointed him "maestro di cappella," and he published his first book of Madrigals.

Cyprian de Rore, a lesser musician, published his second book of 1557 "Madrigals" to which Palestrina contributed a Canzone for four voices. CABEZA de VACA died. Born was THOMAS MORLEY (1557-1606), English composer, pupil of WILLIAM BYRD, who became noted for his madrigals and ballets. He published a collection of popular madrigals from several contemporary composers, and also published the earliest treatise known on musical composition, A Plaine and Easie Introduction to Practicall Musicke, 1597. JOHN CALVIN published his Commentary on the Psalms.

CELLINI began work on his noted Autobiography. In 1558 TITIAN was working on other representations of the classic theme, notably "The Rape of Europa." Pope Paul IV died and Angelo de' Medici (Pius IV) succeeded him in 1559. A year later JOHN KNOX published his CONFESSION OF FAITH but the more famous work is his History of Reformation in Scotland.

In July 1560, the chapter of St. John Lateran decided to effect

1560 some economies in the management of the choir. Due to resulting friction, Palestrina resigned his appointment as "maestro di cappella" in August. HIERONYMUS PRAETORIUS (1560-1629), German composer, famous for his "contrapuntal dexterity," wrote for eight to twenty voices in two or four choirs. The next year Palestrina was appointed "maestro di cappella" at Santa Maria, and his third son, Iginio, was born. Also born was Sir Francis Bacon (1561-1626), later to become famous for his essays on inductive reasoning:

Man, being the servant and interpreter of nature, can do and understand so much and so much only as he has observed in fact or in thought of the course of nature. Beyond this he neither knows anything nor can do anything (9:139).

ADRIAN WILLAERT, Flemish composer died; and a year later

1563 JOHN BULL (1563?-1628) was born. To this English composer, organist and lecturer, is attributed the anthem, "God Save the King." Palestrina's first book of motets was published and dedicated to the Bishop of Ostia. At the Council of Trent the reform of music was discussed. The next summer Palestrina obtained leave and went into the service of Cardinal d' Este. The great artist MICHELANGELO died that same year; and the void left by the death of MICHELANGELO was filled by the birth of WILLIAM

SHAKESPEARE (1564-1616), English poet and dramatist, whose life and work were the culmination of all literary effort before his time. GALILEO (1564-1642)' known as the "father of modern experimentation," emphasized the mathematical interpretation of experiments, and propounded his theories of physical laws about 1600. Volume II of Palestrina's masses, published in 1567, was dedicated to Phillip II of Spain. Palestrina gave up his appointment at Santa Maria Maggiore, and officiated at St. John Lateran during Holy Week, continuing there in the service of Cardinal d' Este. The great Italian composer, CLAUDIO MONTEVERDI (1567-1643), was born. His earliest opera "La favalo d' orfeo" (1607) is still performed.

The next year Emperor MAXIMILIAN offered Palestrina a post as musical director at his Viennese Court, but Palestrina's terms were too high. Undoubtedly, the world lost much secular music by his decision to remain within the church rather than become involved in court life. After correspondence with Guglielmo Gonzaga (Duke of Mantua), who requested that he write a mass for the church of Santa Barbara, Palestrina sent the Duke some motets on words written by the Duke. In December Palestrina had a serious illness. Palestrina was still working for Cardinal d' Este when his first book of five-part motets was published by Scoto of Venice in 1569. The German

composer JOHANN WALTHER died.

1570 Palestrina's Third Book of masses was published. He corrected and returned a madrigal and a motet to the Duke of Mantua, who had submitted them to Palestrina for his criticism. Though working for the Duke, Palestrina was not loathe to criticize when he thought it necessary. The madrigal *Le Selv' avea* was composed by Palestrina to celebrate the victory of Lepanto. The French essayist MONTAIGNE began work on his Essais.

1571 JOHANNES KEPLER (1571-1630) was born. He would later strengthen COPERNICUS' theories with his own theories that the movement of planets is not circular but elliptical.

The English critic and poet BEN JONSON (1572-1637) was to become famous for his criticism of his contemporaries which gives us valuable insight into his times. His great comedy Volpone or The Fox (1606), illustrates men's foibles with "joyous comic resources." The Duke of Mantua visited Rome and probably discussed music and composition with Palestrina as an interested amateur. Palestrina's second volume of motets in five and eight parts, dedicated to the Duke, was published by Scoto. Pius V died and Pope Gregory XIII came into power. Palestrina's patron, d' ESTE, died in 1572, as did Palestrina's son, RODOLFO.

The German composer and musicologist, MICHAEL PRAETORIUS
 1573 (1573?-1621) was born. His rare book Syntagma Musicum, Treatise on
 Music (1614-1620), was a landmark in its field, covering music of the
 Jewish, Egyptian, Asiatic, Greek, and Latin Churches. Palestrina's brother
 died this year but life continued as Palestrina's son, Angelo, was married.
 Palestrina excused himself because of illness for not completing a commission
 for the Duke of Mantua.

Palestrina's Set of Lamentations was composed at the request of
 1574 Gregory XIII. Georgio Vasari, the author of Lives of Painters,
 Sculptors, and Architects, died. According to Durant, Vasari in his
 writing fell "into error due to imperfections in existing accounts" (6:24ff).

JOHN WILBYE (1574-1638), English madrigal composer who contributed to Thomas
 Morley's Triumphs of Oriana (1603), was born.

Palestrina persuaded the directors of St. Peter's to pay him a larger
 1575 salary and he remained there instead of going to Santa Maria Maggiore.

He published the third volume of motets. Grief struck again when his
 son, ANGELO, died. The English composer THOMAS WHEELKES (1575-1623) was
 born, of whom it was said that he wrote madrigals with "taste and dignity"
 (8:676ff). The next year, Palestrina's youngest and only surviving son, INGINIO,

was married. MARTIN FROBISHER (1535-1594), English explorer, sought the Northwest Passage.

Gregory XIII issued a decree for the revision of the Gradual, a task
 1577 Palestrina and Zoilo were directed to carry out. PETER PAUL
 REUBENS (1577-1640), a Flemish painter, was born. He lived at
 Antwerp where he painted in a "fresh, rosy color;" and his patron was one of the
 Dukes of Mantua. WILLIAM HARVEY (1578-1657) lost his medical practice
 because of his theories on the motion of blood from the heart through the arteries
 and to the heart through the veins. He had published his epoch-making On the
 Motion of the Heart and Blood in Animals in 1628.

Palestrina's first wife Lucrezia died in 1580. He must have thought
 1580 this was a good time to take the vows of celibacy as he applied for
 admission to the priesthood and took the preliminary steps. He was
 appointed to a vacant canonry but before taking the orders, he met the widow of a
 prosperous furrier and gave up the clerical state to marry her. Also he took on
 a partner to help with his varied business interests. Finally, he published the
 Second Book of Motets for four voices and Volume I of Madrigali Spirituali.
 Two years later he published Volume IV of the masses and dedicated it to Pope
 Gregory XIII. In 1583 the Duke of Mantua asked Palestrina to engage a new

musical director. Unabashed, Palestrina recommended himself, but his terms were too high, and the matter was dropped. ORLANDO GIBBONS (1583-1625) the great English composer and organist, was born. Called the last of the "great Elizabethans," he brought the polyphonic style to its highest form in England in his madrigals and motets. And Palestrina's Volume IV of Motets for five voices, to words from the Song of Solomon, was published as was Volume V of Motets for five voices in 1584.

1585 Pope Gregory XIII died and Pope Sixtus came to power. An intrigue developed to appoint Palestrina as "maestro di cappella" but was defeated. Sixtus V revised the constitution of the Papal Choir, and the next year, he raised an Egyptian obelisk in the piazza in front of St. Peter's. For the dedication ceremony, Palestrina's setting of the hymn, Vexilla Regis, was sung. Also Volume II of Madrigals for four voices was published. ANDREA GABRIELI, Italian composer, and the Spanish devotional painter MORALES died in 1586.

1588 Palestrina wrote and published a new Lamentations for Holy Week, dedicating it to Sixtus V. The previous year, the Duke of Mantua, with whom Palestrina had remained in correspondence, had died. Some of Palestrina's madrigals were published in England by Michael East. PAOLO

VERONESE, the Venetian painter, died. In 1589 a company of Roman composers and musicians, banded together to publish and perform their musical compositions, published Le giore, a collection of madrigals which contained pieces by Palestrina, Marenzio, Giovanallie, and others.

Sixtus V died, and Urban VII succeeded him, only to die in September 1590 of the same year. He, in turn, was succeeded by Pope Gregory XIV.

The new building of St. Peter's, though unfinished, was ready for use. Palestrina's Volume V of Masses was published by Coattino of Rome.

A set of Magnificats was published and dedicated to Pope Gregory 1591 XIV, who died in October. He was succeeded by Pope Innocent IX, who died in December, and was succeeded by Pope Clement VIII. Palestrina wrote the Madrigal, Quando dal terzo cielo in 1592. Palestrina's contemporary, INGEGNERI (abt. 1550-1592), who was a teacher of Monteverdi, died in 1592. Some of Ingegneri's works have been wrongly attributed to Palestrina, notably the Tenebrae Factae Sunt.

A set of Offertories and two books of Litanies by Palestrina were 1593 published. (Many of the works published at this late date were written much earlier.) Palestrina contemplated retiring from Rome

and began making preparations to return to his birth place.

Oddly enough, the two brightest lights of the Renaissance went out together. 1594 ORLANDO LASSUS, the great Walloon composer and contemporary of Palestrina, died. Palestrina dedicated Volume VI of masses to a nephew of Pope Clement VIII, and Volume II of Madrigali Spirituali was dedicated to the wife of the grand duke of Tuscany. While Volume VII of the masses was being sent to the presses, Palestrina was seized with a sudden illness on 26 January, and he died in Rome on the 2nd of February 1594. In the Cappella Nuova of Old St. Peter's, Palestrina's tomb bears this title: Princeps Musicae, Prince of Music.

CHAPTER VIII

PALESTRINA: HIS LIFE

Palestrina's parents were small "land-owners who owned one or two houses and vineyards; hard-working, honest and pious" (4:27). Not much is known of Palestrina's early life but since he lived close to the Cathedral of St. Agapit, he probably heard the masses and motets of Josquin, de la Rue, Okeghem and others of the French and Flemish Schools. Very early he may have listened to the choirs of St. Agapit and neighboring churches. It is quite possible that he traveled to Rome and heard several choirs there, perhaps even the Papal Choir itself. As a young boy he probably heard stories of the glory of Rome, of political intrigues and how the Church triumphed over all. He may have dreamily walked the streets in the footsteps of Peter and Paul; he may have knelt before the relics of some of the early prophets and apostles; awed, he may have gazed at the ceiling of the Sistine Chapel; or have taken furtive glances at the Virgin and Her Son; he may have stood in wonder and amazement as he looked upon the recently completed works of Michelangelo, Raphael and the other great artists of Rome.

Giovanni Pierluigi da Palestrina (John Peter-Lewis of Palestrina) was born 17 December, about 1525, at the town of Palestrina in the Sabine Hills, a

son of Sante Pierluigi, a citizen in comfortable circumstances (4:26ff). Born into an auspicious century, he was to see the Renaissance reach its zenith in Italy and enter a new stage, one which Symonds said is “still in progress” (12:3).

Externally, Palestrina’s life was uneventful; and the records reveal only changes from one post to another, unceasing industry in composition, and a few glimpses of his personal life. Evidently Palestrina engaged in producing wine and sold it by the barrel. He bought property, built homes and rented them; owning as many as four at one time. He once contemplated entering the priesthood but gave that up for the attractive widow of a rich furrier, and the “dingy business of a furrier’s shop” (4:15).

A man of sincere piety, he was a great and enthusiastic servant of art, enjoying an uncontested reputation as the foremost composer, especially of church music. His religious zeal and devotion to art inspired him to the creation of a new musical world. Appointed to the post of composer for the papal chapel, Palestrina created a monopoly for the performance of his works, thus rendering the new style permanent in usage.

There have been several stories and legends built up around Palestrina and his influence on church music, the most persistent being the one in which he

is said to have "saved" music in the church. Symonds, perpetuating this myth, calls Palestrina that ". . . great creator of a new ecclesiastical style;" Vincenzo Galileo called him the "imitator of nature." Palestrina's epitaph proclaimed him the "prince of music," who lent his genius to an art which, "vacillating between mundane sensuality and celestial rapture," was symptomatic of the most unhealthy tendencies of his race and age. He substituted in church music the clear and melodious manner of the secular madrigal for the heavy, scholastic science of the Flemish School (12:873ff).

That there were abuses in church music, and that the Council of Trent gave consideration to the state of music in the church services is indisputable. Palestrina probably had some influence with the council; but to accord him the title "Savior of Church Music," "Creator of Modern Music," and "Creator of a New Style," was carrying superlatives to the absurd.

Tovey gives Palestrina his just due in this matter of secular music versus church music in the following statement:

When we call the sixteenth century the Golden Age of Music, we think in the first place of Palestrina, and of church music purified from archaic corruptions and innocent of the instrumental, secular, and dramatic elements that fermented throughout the music of the seventeenth century. But the Church can claim not more than half the bulk, perhaps not more than half the aesthetic value, of the Golden-Age music. The other one-half consists

of madrigals and similar secular music

Long after the Council of Trent had condemned secular elements in Church music, Palestrina's Missa Vestina i colli remained in high esteem; and another mass, Giu fu chi m' hebbe caro is on one of those madrigals to a mildly improper text for which Palestrina expresses penitence in the preface to his setting of the Song of Solomon, a late magnum opus in which he atones for his early wild oats by illustrating the love of Christ for His Church in music of a genus alacroit (15:206).

Palestrina was at once a humble man and a proud composer. One may read much into the seemingly modest dedication of some of his music, "published only at the entreaty of my friends." In one dedication, he wrote, "Others may think I am not without talent, yet I myself know how little it is" (4:15). He valued the musical judgement of his friend and sometime patron, the Duke of Mantua, a second-rate amateur (4:15). In his family life, he reminds one of the fatherly Bach. Palestrina's three sons had some musical gifts, and they were personally trained by him to be excellent musicians. However, the two eldest sons died in early manhood. Iginio, Palestrina's youngest and only surviving son, endeavored, after his father's death, to exploit any musical material left unpublished, which reminds one of similar action by Bach's sons (4:15).

Palestrina was regarded as a "musician for the musicians" by noted composers. Beethoven laid aside the composition of his own Mass and began a study of Palestrina's masses to "steep himself in their spiritual, remote, imper-

sonal atmosphere" (4:2). Mendelssohn, in describing the Holy Week music in Rome, speaks of the deep impression made on him by the Improperia and the Lamentations, ". . . the beautiful commencement of which sounds as if it came direct from Heaven" (4:2). Debussy, after listening to some Palestrina, exclaimed to Léon Vallás: "That is music!" (4:2).

Even Bach paid his tribute to the old Roman master, his homage taking the rather curious form of adding instrumental accompaniments (according to Félix Raugel) to the Kyrie and Gloria of the six-part Mass, Sine nomine . . . (4:2).

Palestrina's liturgical music was, Wagner stated, ". . . the model of supreme perfection in church music" (4:3).

Tovey, calling the sixteenth century the "Golden Age of Music" (15:206) and Palestrina a composer of "creative imagination" (13:53), thought:

Every conductor and composer may learn much from Palestrina's and Lasso's devices of producing, by part-crossing, beautiful progressions that would be crude if the planes of tone were not kept distinct (13:73).

Palestrina composed 93 masses, almost 600 motets and many other liturgical music and secular madrigals. His care and diligence in composing resulted in his spending sometimes many years in perfecting or "polishing" his works. His own preface to a book of motets states that they were "composed with continuous application and so far as in me lies, polished with such art as I

possess.” His perfection is the result of careful thought and revision and not the product of hasty or spontaneous writing (8:506ff).

From Palestrina on, music flourished in Italy. Like Bach, Palestrina was the culmination of all the musical heritage of his era, although other influences were at work at the same time. Luca Marenzio was engaged in writing madrigals; Vincenzo Galileo (father of the famous man of Science) placed the practice of stringed instruments on a sound basis. In Rome, in the society of Filippo Neri, the oratorio was taking shape. In Florence, the Camerata, a private academy formed for the avowed purpose of reviving the musical declamation of the Greeks, resulted in the formulation of the opera. Thus Italian music was secured and determined in the last quarter of the sixteenth century (12:873ff). And Palestrina stood on the peak, as it were, calmly surveying the upward sweep of Medieval music and looking forward to diatonic, major-minor “modern” music.

CHAPTER IX

PALESTRINA: HIS MUSIC

The composers of the Flemish School felt, as do many composers today, that the voice was merely an instrument in the hands of the creative artist. As a result the voice was often made subservient to the sound – the grand effect. The Flemish composers crowded long sentences into one or two measures and overloaded the melodic line with ornamentation, making it a display of vocal gymnastics. Choirs were placed in opposition to each other, singing different sets of words or nonsense syllables. Composers appreciative of the human voice will seek to preserve its unique qualities. First, the musical sound is produced by the vocal mechanism of the singer; it is his sound which can be duplicated by no other. Secondly the human voice is able to sing words, thus affirming the importance of the text (17).

That Palestrina was aware of the unique functions of the voice, there can be no doubt. The text as an integral part of the worship service led Palestrina to perfect the vocal line in order that the text might be understood. As quoted by Tovey, Jeppesen says of Palestrina's Missa Papae Marcelli, that it shows “special signs of a deliberate demonstration that a high degree of polyphony can be reconciled with clear choral delivery of the words (13:112).

Gray, writing about the "super-eminent" position that Palestrina enjoys by universal accord, said that it is not so much due to his innovations, as "simply to his possession of a higher degree of genius than any of his colleagues . . ." (7:77). His music simply has superlative merit and "well-nigh flawless perfection." Calling attention to three well-defined, distinct styles in Palestrina's works, Gray stated that Palestrina's first style was based on the Netherland School, with "highly complex and artificial" and "ingenious contrapuntal contrivances." His second style tended increasingly toward "melodic suavity and harmonic clarity," with the Missa Papae Marcelli the end result, a piece noted for its perfection and clarity (7:78). Of the third style, Gray writes:

. . . the formal structure becomes more concentrated and precise, the polyphonic texture still more refined and simplified, and the harmonic and melodic idioms undergo a further process of clarification (7:78).

When the Vocal lines are simplified, and the harmonies and melodies clarified, the end result is usually clarification of the text.

In his last period Palestrina showed "definite inclination in the direction of modern (i.e. major-minor) harmony" (11:79). Critics seem to agree that in his later works, Palestrina came as "near to absolute perfection as is permitted to mere mortals . . ." (7:79). Coates also noted the later tendency towards homophonic writing and the modern diatonic scale (4:90). Though Pal-

estrina's music is basically polyphonic, the chords that resulted from the vocal line were definitely tending towards the modern three note diatonic chords.

According to Andrews, Palestrina's sacred music displays the "most highly organized technique of the age of pure vocal polyphony" (1:7). His style is a combination of line drawing derived from the ecclesiastical modes; the Georgian chant and the major-minor scale system (1:11). The term "ecclesiastical modes" is rather misleading as the old modes were not confined to ecclesiastical music (9:242).

Briefly, the term "modal harmony" as used by theorists of the Medieval and Renaissance periods refers to the scales prevalent in the Middle Ages. The modes survive today in plainsong and folk-song and have been especially cultivated by contemporary composers. The modes can best be understood by considering them simply as inversions of the C major scale. In the "authentic" modes listed in the chart below the compass of the melody lies within the octave indicated. The "plagal" modes include the same notes as the corresponding authentic modes, but have a compass that puts the last note, or "final," in the middle of the range. (The scale from B - B was not used, to avoid the tritone.)

Start	Final	Range	Authentic	MODES	Plagal	Number
D	- D	D - D	Dorian			I
D	- D	A - A			Hypo-dorian	II
E	- E	E - E	Phrygian			III
E	- E	B - B			Hypo-phrygian	IV
F	- F	F - F	Lydian			V
F	- F	C - C			Hypo-lydian	VI
G	- G	G - G	Mixolydian			VII
G	- G	D - D			Hypo-mixolydian	VIII
A	- A	A - A	Aeolian (minor)			IX
A	- A	E - E			Hypo-aeolian	X
C	- C	C - C	Ionian (major)			XI
C	- C	G - G			Hypo-ionian	XII

Important in the music of Palestrina was the use of chromatics or altered notes known as “musica ficta,” with a growing tendency toward the modern “leading-note” cadence in the melody. Harmonically, “music ficta” was used to avoid the tritone by lowering the interval, F - B, to F - B flat, and raising the interval B - F, to B - F sharp, and to make more use of the major triad in the final chord (1:15). The chromatic notes used by Palestrina, with “self-imposed restriction,” were B flat, E flat, F sharp, C sharp, and G sharp, but many of his predecessors and contemporaries used chromatic notes much more lavishly (1:16).

In Palestrina’s music there were no measures and bar lines as we know them. The division of rhythmic stress in modern editions of early music is made

by present-day editors for ease in performance. When considering the "stress rhythm" of the "individual strands" of Palestrina's music, the following points should be remembered:

1. A longer note tends to carry more potential accent than a shorter note.
2. A higher note has more prominence than a lower note.
3. A note approached by leap stands out more than one repeated or approached by step.
4. The first note of a phrase may be an "anacrusis" and relatively unaccented, while the note following receives the stress.
5. The music and verbal accentuation fit "perfectly" in Palestrina's work (1:27ff).

Palestrina's melodic line has been described as "curvilinear movement," a series of "carefully proportional curves in which ascending movement is balanced by descending" (1:46). Irregular movement is virtually unknown to this style, so that the melodic leaps are relatively small, though they do form a contrast to the general stepwise motion. The leaps, usually diatonic, are preceded and followed by stepwise motion in the opposite direction, thus making them vocally easy.

The dissonances commonly used by Palestrina are the passing tones and auxiliary notes, which are almost always unaccented (1:69); the cambiata (a leap of a third downward); anticipation or "portamento"; and suspensions, or "suspended discords."

Palestrina made extensive use of what later became known as fugue or imitation: an imitative entry technique, with one or two subject imitations. Frequently the imitative entries of a melody would be used against the long note

“cantus firmus.” Gray, drawing an analogy between two arts says that polyphonic music was a “tonal tapestry or a weaving together of several voices into a definite formal design” (7:74). Palestrina also used canon style, an extended imitation, an overlapping of voices, a “weaving” of the vocal line.

One of the earliest treatises on composition is Thomas Morley’s *Plaine and Easie Introduction* (1597). In speaking of the relation of text to music, Morley pointed out that if the words are solemn, “the music must be in slow and heavy motions”; and if the subject is light, “you must cause your music to go in motions which carry with them a celerity or quickness of time” (1:219). Likewise, if the text signifies heaven, then the music should ascend; and conversely, when depicting hell, the music should descend. Finally Morley cautions the composer not “to make a close until the full sense of the words is perfect” (1:220). Palestrina’s technique of word-setting was characterized by “moderation” and “restraint,” and his sensitivity to the text was a “perfect example of his art” (1:241).

The vocal polyphony of the sixteenth century makes use of three types of “form” or musical texture: (1) fugal, a contrapuntal imitation; (2) homophonic, parts moving in identical or almost identical rhythm; (3) intermediate, parts moving with rhythmic and melodic independence, but not in fugal imitation

(1:174). In any composition one or all three may be found. There would often be some unifying musical device: sometimes a plainsong melody treated as a cantus firmus; at other times the repetition of thematic material, either in the form of restatement or development or repetition of some prominent musical idea (1:191).

In using all the musical techniques at his command, Palestrina brought polyphony to its highest point, but at the same time, he also unwittingly hastened the downfall of vocal polyphony in Italy with his tendency towards the diatonic major-minor scales.

And if it be true, as it very probably is, that Palestrina is on the whole the greatest composer of his age, the greatest master of the polyphonic style that has ever lived, it is simply on account of his pre-eminent stature and not at all on account of his tendency toward major-minor — rather in spite of it indeed, for, as we have seen, it was, considered abstractly, in many ways a harmful one, and led to the rapid deterioration and downfall of the old polyphonic art in Italy (3:115).

CHAPTER X

SUMMARY

Many of the conditions present during the Renaissance are confronting us in 1964. Political upheaval, economic unrest and instability, apathy towards immorality and lawlessness, re-examination of one's beliefs and ideals, an unquenchable thirst for knowledge, questioning of established doctrines and mores, a quickened interest in the past, a fervent quest to establish one's identity, plus the desire to subjugate not only the bodies of men but their minds as well, were prevalent throughout the Renaissance as well as today. In music, for example, many of the same extravagances used by the Flemish composers are employed by contemporary composers as they seek the "new sound." In fact Renaissance music is undergoing a "rebirth" in our own time. To make the performance of this music more meaningful to director and performers, some knowledge of significant events and personages of the time is important, and in searching for that knowledge, we may also come to understand better the times in which we now live.

Times were indeed troubled during the Renaissance. Emperors pushed forward their dreams of conquest, wealth, and power. In the resulting discord

and political upheaval, scholars were forced to flee from one country to another, taking with them their knowledge, literature and works. (A parallel may be drawn by the subsequent scattering of scholars during World War II.) As a result, learning spread all over the western world, fomenting more revolutions and upheavals in religious, political, and artistic circles. The arts flourished under the patronage system of many European courts. (There is now considerable pressure for the government of the United States to sponsor the arts, notably in the field of composing, opera, symphony orchestras, etc.)

As interest in the classic forms of literature and ancient art developed, such men as Petrarch, Boccaccio, Machiavelli, Rabelias, Ariosto, Luther, Tyndale, Erasmus and others, began to open men's minds by their writing and original thought. In art, Donatello, Brunelleschi, Botticelli, Da Vinci, Dürer, Michelangelo and Raphael encouraged creativity and self-expression. In music there was a trend away from modal sounds towards the major-minor scales. (as today there is a tendency to move away from the major-minor scales, e.g. the twelve-tone scale and the tone and row system of Arnold Schönberg, or Debussy's intent to "drown" key feeling in his style of composing known as "Impressionism"), under the leadership of Willaert, Isaac, Josquin, Obrecht, Okeghem, Palestrina, and Lassus. The invention of the printing press and move-

able type led to the printing of the Bible and other works by Gutenberg, and to the printing of music by Petrucci in 1501. Even more basic, perhaps, than the discovery of new inventions, new sounds and new sights was the "attainment of self-conscious freedom," the "spontaneous outburst of intelligence," and the "intellectual energy" which brought the Renaissance to fruition (12:3).

Music in the Renaissance became centered in Italy, gradually leading to the establishment of singing academies or "schools" under the influence of the leading composer in a city or locality. These gradually merged into "national schools" such as the Burgundian, the Flemish or Netherlands, the English, and the Roman or Italian Schools, each of which influenced the others, as composers travelled from one country to another, and the publishing of music made possible its wider dissemination. The search for new sounds by the Flemish composers led to abuses, which resulted in the disintegration of the school and gave rise to the Roman or Italian School, with its emphasis on the voice and clarity of the text as epitomized by Palestrina.

Under the patronage of wealthy families and many of the popes, libraries were formed, universities built, and scholars encouraged to come to Rome, making it the leading center of the Italian Renaissance. Said to have had the most dis-

astrous of reigns, Pope Clement VII not only lost Rome to Charles V, but during his reign, Budapest fell to the Turks; Henry VIII broke with the Catholic Church and formed the Church of England; Clement had to negotiate a compromise with Charles V which separated the powers of church and state; and much of western Europe was lost to Protestantism. Explorations into unknown seas led to the discovery of new continents, opening up areas for exploitation, exploration and settlement. Columbus, Magellan, Verrazano, Vespucci, and others, known only from geography and history books, lived, sought, and died during these pregnant times. Enormous advances were made in astronomy, medicine, science, invention, art, literature, and music.

The unique qualities of the human voice lie in the sound produced by the vocal mechanism, and the fact that the human voice can sing words. Palestrina was aware of these unique qualities as he strove for clarity of text through the clear choral delivery of the words. He epitomized the best of the Italian Renaissance in music. Dedicated to the betterment of music, especially church music, he went his own way, pouring out a great wealth of masses, motets and other liturgical music during his lifetime. Writing in the modal idiom, Palestrina showed increasingly a tendency to "lean" towards the modern major-minor

scales. He used chromatics, or altered tones (music ficta) to achieve certain sounds and to avoid other sounds (such as the tri-tone). This tendency on the part of Palestrina and Lassus and other late sixteenth century composers hastened the downfall of the system of modal harmony and ultimately led to the definite establishment of the major-minor scales.

Careful study of the Renaissance sheds light on the chaotic, perilous, unsettled times in which we now live. We perceive the close parallel between the present time and the Renaissance period. In effect, we are again experiencing a "rebirth of learning," as new facts and discoveries lead us to the threshold of new explorations within the human mind, in medicine, in art and music, and in the cosmic universe. Pictures from the moon have just been sent back to earth by Ranger VII, and man is on the verge of overcoming time and space, as reality comes closer to imagination. Politically, our times are fully as unsettled as was life during the Renaissance, with the added threat of nuclear warfare hanging over our heads. But as men found strength and faith in their struggle for light and knowledge during the Renaissance, we, too, profiting by their example, can use the understanding we have to bring order out of chaos.

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APPENDIX

WORKS OF PALESTRINA
AVAILABLE FOR PERFORMANCE BY
HIGH SCHOOL CHOIRS

The list of Palestrina's works available for high school performance has been compiled from copies of the music, publishers' lists and catalogs, and collected works. The list is not meant to be complete, but it does offer a good cross section of Palestrina's choral music in easily accessible editions. Following are the publishers represented, with their addresses and the abbreviated symbols used in the list of compositions.

PUBLISHERS

- AMP Associated Music Publishers, Inc., One West 47th Street, New York 36,
New York.
- BEL Belwin, Inc., Rockville Centre, L.I., New York.
- BH Boosey & Hawkes, Inc., P.O. Box 418, Lynbrook, L.I., New York.
- BMC Boston Music Company, 116 Boylston Street, Boston 16, Massachusetts.
- BOU Bourne, Inc., 136 West 52nd Street, New York 19, New York.
- CON Concordia Publishing House, 3558 South Jefferson Ave., St. Louis,
Missouri.

- JC John Church Company, Cincinnati, Ohio.
- EV Elkan-Vogel Company, Inc., 1716 Sansom Street, Philadelphia 3, Penn.
- CF Carl Fischer, Inc., 62 Cooper Square, New York 3, New York.
- JF J. Fischer and Bro., Harristown Road, Glen Rock, New Jersey.
- KJS Neil A. Kjos Music Co., 525 Busse Highway, Park Ridge, Illinois.
- LG Lawson-Gould, 3 East 43rd Street, New York 17, New York.
- EBM Edward B. Marks Music Corporation, 136 West 52nd Street, New York 19, New York.
- MER Mercury Music Corporation, 47 West 63rd Street, New York 23, New York.
- OX Oxford University Press, 1600 Pollitt Drive, Fair Lawn, New Jersey.
- CFP C. F. Peters Corporation, 373 Park Avenue, New York 16, New York.
- TP Theodore Presser Company, Bryn Mawr, Pennsylvania.
- REM Remick Music Corporation, 619 West 54th Street, New York 19, New York.
- RIC G. Ricordi & Company, 16 West 61st Street, New York 28, New York.
- ECS E. C. Schirmer Music Company, 221 Columbus Avenue, Boston 16, Massachusetts.
- GS G. Schirmer, Inc., 3 East 43rd Street, New York 17, New York.
- SHM Schmitt, Hall & McCreary Company, 527 Park Avenue, Minneapolis 15, Minnesota.
- JS Jack Spratt Music Company, Stamford, Connecticut.

SUM Summy-Birchard Publishing Company, 1834 Ridge Avenue, Evanston, Illinois.

WIT M. Witmark and Sons, 619 West 54th Street, New York 19, New York.

In the following list all numbers are "A CAPPELLA." The abbreviations denote the language use: G - German, L - Latin and E - English. All the numbers are four-part mixed (SATB) unless otherwise noted.

<u>TITLE OF COMPOSITION</u>	<u>EDITOR OR ARRANGER</u>	<u>LAN- GUAGES</u>	<u>VOICES</u>	<u>PUB- LISH</u>	<u>NUMBER</u>
ADORAMUS TE	GIBB	L	TTBB	BMC	2098
	GREYSON	LE	TTBB	BOU	ES16
	SARGENT	L		OX	
	GERHARD	LE		JS	501
	MORGAN	LE	SSAA	SHM	2529
		L	SSAT	GS	6216
	DAMROSCH	LE		GS	6091
ADORAMUS TE CHRISTE	CAIN	L		SHM	1598
	WILSON	LE		BH	5214
	WILHOUSKY	LE		CF	CM6578
		LE	TTBB	CF	CM323
		LE		CF	CM198
	HOWORTH	LE	SSAATTBB	BREM	G1564
	KRONE	L		WIT	W2849
AGNUS DEI	PFAUTSCH	LE		LG	884
	ROSE	L		OX	43.329
	DEIS	LE	SSAA TTBB	GS	8616
AH, MAY THE SUN	GREYSON	LE		BOU	ES67
AH! THOU WOULDST . . .	WOODSIDE	E		BMC	2830
ALLELUIA! TULERUNT .		LE	SATTB	GS	8616
ALL MY FRIENDS		E		EV	1120
ALMA REDEMPTORIS . .		LE		GS	7729
ASSUMPTA EST MARIA .		L	SSAATB	TP	DSC #1
AVA MARIA	MONTANI	L	ATTB (sic)	GS	5576
	DAMROSCH	L	SSAA	GS	6251
BENEDICTUS	WOODWORTH	E	SSSA	GS	9814

	ROSE	L		OX	43.329
BONUM EST CONFITERI	WILLIAM- SON	LE	SATBB	GS	9391
COME HOLY GHOST . . .	ROBERTS	E E	SSAA TTBB	GS CON	5309 97-7574
COME THOU HOLY SPIRIT		E	SSAA TTBB	OX	43084
COULD I BUT CAPTURE	WAGNER	LE		GS	51027
CREED	ROSE	E		OX	
CREDO IN UNUM DEUM	DEIS	LE	SSAA TTBB	GS	8614
CRUCIFIXUS		LE	SSAA	GS	258
DEAR LORD AND FATHER	GRANT	LE	SAA	BEL	(See 1)
DEATH IS BUT SLEEP . .		E	SAATB	CF	CM4639
DIES SANCTIFICATUS . .		L		TP	MC342
	MONTANI	L		GS	6443
	ANDERSON	L		SHM	(See 2)
ECCE VIDIMUS EUM . . .	DAMROSCH	L	SSA	GS	6089
EXALTABO TE, DOMINE .		LE	SATTB	GS	7620
EXULTATE DEO	KRONE	L LE	SAATB SAATB	WIT GS	W2720 7672
FATHER ALMIGHTY, WE THY CHILD	KELLEY	E		BMC	1994

GLORIA		E		OX	
GLORIA IN EXCELSIS DEO DEIS		LE	SATTBB	GS	8613
GLORIA PATRI . . .	KRONE	L		KJS	500
	DAMROSCH	L	SSAA		
			TTBB	GS	6403
	HOWORTH	LE		REM	G1704
	GREYSON	LE		BOU	ES46
HAEC DIES QUAM FECIT	GEIRINGER	LE	SSATT	GS	8336
HODI CHRISTUS NATUS . .	DAMROSCH	L	SSAATBB	GS	6399
		L	SSAA		
			TTBB	AMP	
IN MONTE OLIVETI . . .	NIVEN	LE		SHM	E1660
	DAMROSCH	L	SSA	GS	6089
INNOCENTES PRO CHRISTO		L	SSAA	GS	5605
INTRODUXIT ME REX . .		EL	SSATB	GS	7995
JESUS, THOU ONLY SAVIOR		E	TTBB	CF	CM324
KYRIE	DEIS	EL	SATTBB	GS	8612
	ROSE	L		OX	43.329
KYRIE ELEISON	ANDERSON	L		SHM	
LAUDATE DOMINUM IN .		L	SSAA		
			TTBB	JF	7854
LEICHTE CHORE		G		AMP	
LET US PRAISE THEE . .		E	TTBB	CF	CM323
LIBERATE ME		E	TTBB	CF	CM323

LORD JESUS BY THY PASSION	E		EV	1121
MAGNIFICAT IN THE 4th MODE	EL	SSAA	TP	MD12
MAGNIFICAT PRIMI TONI	L	ssaattbb	GS	6839
MISSA "AETERNA CHRISTE . ."	L		AMP	
MISSA BREVIS DAMROSCH	L		GS	
	L		AMP	
MISSA ISTE CONFESSOR	L		EBM	16
MISSA "LAUDA SION" . .	L		AMP	
MISSA PAPAE MARCELLI	L	SATTBB	CFP	E963
	HABERL L	SATTBB	AMP	
	DEIS EL		GS	
MISSA QUARTA ROSE	E		OX	
MISSA "TU ES PETRUS" QUADFLIEG	L	SSATBB	AMP	
O BEATA ET GLORIOSA TRINITAS	L	SSATB	AMP	
	GREGORY LE		OX	43.924
O BONE JESU EHRET	LE	SSA	BEL	(See 3)
	GREYSON LE	TTBB	BOU	ES45
	RAINBOW LE		OX	OXEAB
	LEITER LE	SSAA	ECS	1812
	L		ECS	1166
	E		ECS	1137
	LE	TTBB	ECS	527
	L		CF	CM198
	L	TTBB	CF	CM323
	LE		GS	10022
O DOMINE JESU CHRISTE ANDERSEN	L		SHM	(See 2)

O GENTLE DEATH	EL	SAATB	GS	5600	
O KINDLY JESU	E		CF	CM198	
	E	TTBB	CF	CM323	
O LORD, MY GOD PALMER	E		JC	1942	
O MAGNUM MYSTERIUM .	L	SSAATB	AMP		
O SACRUM CONVIVIUM . . ANDERSEN	L		SHM	(See 2)	
	L		GS	5483	
OSANNA	L	SSAATB	GS	9809	
PATER NOSTER	L	SSATB	GS	4331	
POPULE MEUS	L	SSAATTBB	GS	6400	
SALVETE FLORES MARTYRUM					
	ZANON-VENE	LE	RIC	1866-6	
SANCTUS	L	SSATTB	BMC	536	
	DEIS	EL	SATTBB	GS	8615
	WOODWORTH	L	SSAATTBB	GS	9809
	ANDERSEN	L		SHM	(See 2)
	ROSE	LE		OX	
SICUT CERVUS MONTANI	L		GS	6444	
	MESSITER	E	GS	3509	
SOAVE FIA IL MORIR . DRUFFEL	EL	SSAATB	GS	5600	
SONG OF VICTORY . . . SAMUELSON	E		BEL	(See 4)	
STABAT MATER WOODWORTH	EL	SSAATTBB	GS	9811	
	L	SSAATTBB	CFP	E966	
	WAGNER	L	SSAATTBB	GS	

STRIFE IS OVER	DYKEMA	E		SUM	(See 5)
	SHAW	E		GS	9943
SUPPLICATIONES	WOODWORTH	L	TTBB	GS	9798
TENEBRAE FACTAE SUNT (6)		L	SSAATB	TP	(See 7)
	ANDERSEN	L		SHM	1515
	CLOUGH	L		BMC	537
THESE ARE MY HEART- FELT THANKS	WAGNER	EL		LG	51029
TOLLITE JUGEM MEUM		LE		GS	9702
TU ES PETRUS		L	SSAATB	GS	5603
TWO MADRIGALS	LE	LE	TP	TP	MP58
WERE I TO SAY	WAGNER	LE		GS	51028
WHEN FLOW'RY MEADOWS		E		GS	2350
WHY DO THE HEATHEN RAGE?		E		CF	CM558

- (1) From To Sing and Sing Again, edited by Louise Grant. (BEL)
- (2) From Selected Compositions of Palestrina, Auditorium Series #49, edited by Arthur Olaf Andersen. (SHM)
- (3) From With Voices Raised, edited by Walter Ehret. (BEL)
- (4) From Seven Famous Hymns, arranged by Arvid Samuelson, (BEL).
- (5) From Green Book of Songs and Choruses, edited by Birchard, et al. (SUM).
- (6) Actually written by Ingegneri, a contemporary of Palestrina, but often mistakenly attributed to Palestrina.
- (7) From Master Choruses. (TP).

EXPLANATION OF MUSICAL TERMS

- ANSWER:** A musical phrase appearing to reply to another, particularly in a fugue.
- ANTHEM:** A short, solemn, vocal composition or choral work, to a text not necessarily forming part of the liturgy, included in Church of England services.
- ANTIPHON:** (Greek, 'sounding across') Part of the Roman Catholic and Greek Orthodox church services sung as responses between single and many voices or between two groups of singers. (Adjective: Antiphonal).
- ARS ANTIQUA:** (Latin, 'old art') A term for the style of western European medieval music, based on plainsong and organum.
- ARS NOVA:** (Latin, 'New art') A term for the music style which developed in the 14th century in France and Italy.
- AUTHENTIC MODES:** Implies that the compass of a melody lies within the octave of any particular mode.
- AVE MARIA:** (Latin, 'Hail, Mary') A Roman Catholic prayer of partly Biblical source, often set to music.
- BAROQUE:** A term borrowed from architecture (twisting, elaborate, heavy, involved) used to describe musical style of the 17th and 18th centuries.

- BENEDICTUS:** Part of the mass (starting 'Benedictus qui venit' - Blessed is he that cometh).
- CADENCE:** A progression of chords (usually two) giving the effect of "closing" a "sentence" in music.
- CANON:** A contrapuntal composition in which a melody given by one voice is repeated by one or more other voices, each entering before the previous voice has finished, so that overlapping results.
- CANTORIS:** (Latin, 'of the singer') The section of the choir in a cathedral, which is stationed on the north.
- CANTUS:** (Latin, 'song, melody') A given melody against which a counterpoint is set.
- CHAPEL-MASTER:** The director of music in a church (Latin, 'maestro di cappella').
- CHROMATIC:** Pertains to notes outside the diatonic (major or minor) scale.
- CLASSICAL:** Used when speaking of the ancient civilizations of Greece and Rome when at their peak. Also, a style of music notable for masterly compactness of form, moderation and avoidance of undue emotionalism.
- CONDUCTUS:** In medieval music, a type of secular vocal composition having one 'given part' (cantus firmus) to which other parts were set in counterpoint.

COUNTERPOINT: The simultaneous combination of two or more melodies to make musical sense.

DESCANT: (1) A medieval term, and (2) an additional part sung (sometimes improvised) above a given melody.

DIATONIC: Pertains to a given major or minor key, or harmony made up predominantly from the prevailing key.

DISCANT: A developed form of the type of medieval part-writing called Organum.

DOMINANT: The fifth note of a scale, in relation to the keynote; thus, in the key of C, five notes above C is G and would resolve to C.

DUPLE TIME: Time in which the primary division is into 2 or 4, e.g., 2/4, 4/4 - as distinct from triple time.

ENHARMONIC: The description of the difference between, e.g., F natural and E sharp or D sharp and E flat; a difference only of notation, not of pitch (though a slight pitch change may be needed on such instruments as the violin, etc.).

FAUXBOURDON: (French 'false bass') A term having various meanings originally a style of composition with the melody at the top and the

bass carrying a harmony a sixth below the melody.

- FINAL:** The note on which the modal scale ends, analogous to the keynote of the major or minor scale.
- FUGUE:** A type of contrapuntal composition for a number of voices. The essential feature is the successive entry of each voice, the subject in the tonic, the answer in the dominant.
- GREGORIAN CHANT:** A type of plainsong associated with Pope Gregory I, and now standard in the Roman Catholic Church. (c. 540-c.604).
- HOCKET:** In medieval church music, the insertion of rests into vocal parts, even in the middle of words, often for expressive purposes.
- IMITATION:** A composer's device in part-writing: one voice repeats (if not literally, then at least recognizably) a figure previously stated.
- LEADING-NOTE:** The seventh degree of the major scale, so-called because it seems to lead upwards to the tonic a half step above it.
- LITANY:** A Christian prayer for help, often set to music; sometimes used in the titles of instrumental works.
- MADRIGAL:** A type of secular, contrapuntal composition for several voices, in the 16th and 17th centuries. Instruments, when used, usually only doubled the voice parts.
- MAESTRO DI CAPPELLA:** (See Chapel-Master).

- MAGNIFICAT:** The hymn of the Virgin Mary as given in St. Luke, often set to music.
- MASS:** (Latin, 'Missa') The principal service of the Roman Catholic Church: HIGH MASS is sung; LOW MASS is spoken. (See Proper and Ordinary)
- MELISMA:** A group of notes sung to a single syllable; a florid, vocal passage.
- MESSA DI VOCE:** The steady swelling and decreasing of vocal volume in one long held note.
- MINIM:** The half-note, equivalent to two crotchets or to half a semi-breve.
- MISSA PAPAE MARCELLI:** A Mass by Palestrina dedicated to Marcellus II, who became Pope in 1555.
- MODAL:** 'of the old modes'.
- MODE:** Refers to the scales prevalent in the Middle Ages; they can best be understood as scales starting from different notes on the white keys of the piano, or as inversions of the C scale. Each corresponds to a mode. (See Page 53).
- MOTET:** A type of church choral composition, usually in Latin, to words not fixed in the liturgy; a form based on a 'given set of words and melody to which were added one or more melodies with other words in counterpoint.'

MUSICA FICTA: (Latin, 'feigned music') The practice of treating certain notes in performance as though they were marked with flat or sharp signs, to avoid the dissonant interval of the augmented fourth, e.g., from F to B or a diminished fifth from B to F. If not written into the music, often the alterations would be made by the singers.

NEAPOLITAN SIXTH: A major chord built on the flat two of the scale, always used in its first inversion.

NEUME: A generic name for each of the various signs in the old musical notation, showing the notes to which a syllable of vocal music was to be sung.

OFFERTORY: A plainsong or polyphonic setting of Biblical words (in Latin) occurring after the Credo in the Mass of the Roman Catholic Church, while the Eucharist is being prepared and offered.

ORDINARY: Or "Common" of the Mass, is the unvarying part and consists of five sections: Kyrie, Gloria, Credo, Sanctus with Benedictus, and Agnus Dei.

ORGANUM: A medieval form of part-writing (from the 9th century) based on a plainsong, which was harmonized by the addition of one to three parts.

ORNAMENT: One or more notes considered as an "extra" embellishment of

a melody.

OSTINATO: A persistently repeated musical figure or rhythm.

PICARDY THIRD: (French, 'Tierce de Picardie) Use of the major third at the end of a piece otherwise in the minor key, converting the expected minor chord into major.

PLAGAL MODES: Modes formed from the same notes as those used in the **AUTHENTIC MODES**, but having a compass that puts the **FINAL IN THE MIDDLE**, E.G., The Hypo-dorian mode begins on D and ends on D but has a compass from A - A. (See page 53).

PLAINCHANT or **PLAINSONG:** A type of medieval church music still in use today, called Gregorian Chant. In its pure form it consists of a single line of vocal melody (properly unaccompanied) in "free" rhythm, not divided into regular bar-lengths; but often it served as the cantus firmus for contrapuntal works.

POLYMODALITY: The simultaneous sounding of several different modes, used frequently by the Flemish composers.

POLYPHONY: Any simultaneous sounding of different notes; but, as commonly used, it implies the presence of counterpoint.

PROPER: A part of the Liturgy of the Catholic Mass which includes the Introitus, Graduale, Alleluia, Offertorium and Communio, the texts of which vary from day to day according to the season or the Saint. Traditional plainsong is used in the Mass, including the Proper and the Ordinary.

QUODLIBET: A piece containing several different tunes put together in unusual and ingenious fashion.

REQUIEM: The Roman Catholic Mass for the dead, in Latin, beginning with the word "requiem" (repose); sung to plainsong or in setting by various composers.

SCALE: A progression of single notes upwards or downwards in steps.

STABAT MATER: A devotional poem in medieval Latin about the vigil of Mary by the Cross, set to music by Palestrina and others.

TE DEUM: A Latin hymn of thanksgiving to God, set to a traditional plainsong melody.

TENOR: (Latin, 'tenere') The highest male voice, which held the plainsong or other "given" tune while the other voices proceeded in counterpoint to it.

VOLUNTARY: An organ piece of the kind used chiefly at the beginning and end of a church service.