

¹⁰ According to Dr. Owen, the title "The Handell [sic] of Maine" first appeared in the May 10, 1796, edition of *The Tocsin*, a Hallowell, Maine, newspaper. This reference is reproduced in full in Appendix H.

¹¹ Ralph T. Daniel, "Handel Publications in 18th-Century America," *The Musical Quarterly* (1959) 45:168-74, essentially a reprint of the information in Daniel's Ph.D. dissertation, "The Anthem in New England Before 1800," which was published in 1966 by Northwestern University Press; and Virginia Larkin Redway, "Handel in Colonial and Post-Colonial America," *The Musical Quarterly* (1935) 21:190-207. Dr. Owen does not mention either of these articles in his bibliography.

Terence William Bailey—*The Ceremonies and Chants of the Processions of the Western Church: With Particular Attention to the Practice of the Cathedral Church of Salisbury*

Ann Arbor: University Microfilms (UM order no. 69-1142, 1968.
340 pp. text, 33 pp. music, University of Washington diss.)

Charlotte Roederer

"This dissertation proposes to describe and study the ceremonies and chants of the processions of the Western church" (p. 1). With this brief introductory statement Dr. Bailey has proposed an enormous task. The processional repertory is large and diverse, properties which make it an interesting but difficult study. It includes chants which range in style from reciting tone invocations of rogation days to elaborate antiphons of major feasts, antiphons which rival many office responsories in size and complexity. Also included are numerous office chants which double as processional pieces. It is a formidable repertory indeed. Perhaps this is why it has been largely avoided by musicologists despite its importance long acknowledged by students of the medieval carol, the conductus, early polyphony, and liturgical drama.

Dr. Bailey wisely singles out one particular practice for special consideration in Part I, that of Salisbury Cathedral, the Sarum rite, because, as he explains, "the Sarum Use was not only universally admired, it was perhaps the most widespread of any . . ." (p. 1). Furthermore, "Sarum was to have a greater influence in the matter of liturgical customs than any other single church in Europe" (p. 2). Also recommending the Sarum rite "for a study intended to treat the processions in a context larger than the local . . . is (the fact) that the Sarum customs . . . were written up . . . in such a way as to be general in their application" (p. 3). Finally, the sources are plentiful. "There are more than twenty manuscript Sarum Processionals, or fragments, and at least twenty-five printed editions" (p. 14).

In the introduction Dr. Bailey also states the attitude of his approach: ". . . this study is very much concerned with the Liturgy. Musicology should ignore nothing which is relevant to music, and the relevance of the liturgy to an investigation of chant can no longer be doubted" (p. 7). To such an approach, this reviewer would respond with a para-liturgical phrase of another era: "Amen, brother!"

Dr. Bailey's topical outline is clear and makes the material contained in the dissertation quite accessible.

This study falls into two main sections, the first concerned with the Sarum customs, the second with the general practice. Included in Part I is:

- (I) a description and comparison of all the remaining Sarum Processionals
- (II) a detailed description of the processions themselves—taken from the rubrics of the service books
- (III) a discussion of the chants and prayers—demonstrating the role of the music in the processions and its relationship to the Liturgy, and a transcription of all of the special Sarum processional music
- (IV) an account of the history and development of the processions and their music from the founding of the Cathedral to the Reformation.

Part II of the study demonstrates the universality of the Sarum customs, discusses local differences, outlines the earliest history of the customs and music, and includes an examination of the processional musical repertory of the whole of the Western Church—Sarum's included (pp. 10–11).

The author displays his greatest expertise in the first half of the study. In Chapter I he concentrates on detailing the contents of the manuscripts and their state of preservation. Several good attempts are made to account for the presence or absence of certain feasts. Dr. Bailey cites, for instance, the adoption of St. Anne's feast in 1383, ordered by Urban VI to popularize the marriage of Anne of Bohemia to Richard III. Chapter II, also quite interesting, contains translations and paraphrases so extensive that the uninitiated reader can begin to visualize the actual route of the procession and the conduct of the participants.

The third chapter approaches the music. Dr. Bailey rightly recognizes the importance not only of the antiphons which are restricted to processional use but also of the many antiphons, responds, versicles, and prayers from other services which are borrowed for various processions. However, he realistically transcribes only the "special Sarum processional music" (p. 10). His transcriptions are based on Oxford, Bodleian Ms. Rawl. lit. d. 4., and are presented without commentary, that being deferred until the end of the study. Both text and music are written out free-hand with no particular attempt to reflect the structure of the pieces. The melody is transcribed in undifferentiated eighth notes. With all the notes of a melisma barred

together, numerous barrings of a dozen or more notes are created. Thus, not only is the transcription not particularly enlightening but, what is worse, it also obscures the neumatic configurations. Apart from whatever rhythmic implications they might have, the neume groupings are often very useful melodic units to consider in analyzing chant.

Chapter IV returns to ceremonial matters. For this section Dr. Bailey draws not only on the processions themselves but also on various versions of the Consuetudinary, the oldest dating from between 1173 and 1203. Development of the ceremony ended by 1545, when Henry VIII effectively abolished the procession, apparently by issuing an injunction limiting the accompaniment of processions to the litany.

Part II of the study, which deals with the general practice, is less satisfactory than Part I. The approach remains sound, and as a compilation of available source material, it is useful. However, the subject is far too large to be treated in more than a cursory manner. The section opens with a listing of 106 sources—antiphonals, processions, ordinaries, customaries—arranged by century and country but not by type of source. There is no indication of whether they are notated or not, although one familiar with medieval sources can usually make an accurate guess. Nor is there any indication of the nature of the compilation. The comment that “it was learned too late for them to be consulted that two eleventh-century Nonantola tropers in Rome (Ms. Bibl. Casanate 1741 and Ms. Bibl. Nazionale 1343) contain processional antiphons” (pp. 141–42) indicates that perhaps this study is not so complete as it could be. Brief perusal of the Solesmes *Sources* volume or the *RISM Tropen- und Sequenzen-Handschriften* volume will turn up many more manuscripts containing processional pieces. (Of course, the *RISM* catalogue of processions will identify many more when it is published.)

The bibliographical nature of the study does not create serious problems for the liturgical sections of the second half. The treatment is simply descriptive, with little opportunity for discussion of the liturgical implications of the ceremonies. In the musical chapters, however, the superficial treatment is frustrating. For example, Table 2 on page 295 lists “the distribution of Palm Sunday pieces in sixteen of the oldest chant sources.” But no solid conclusions can be drawn from this array because the choice of manuscripts is not sufficiently focused. Included in the Table from the author’s 106 sources are Paris, Bibl. Nat. fonds latin 1240 and Paris, Bibl. Nat. fonds latin 1121. But not included among the 106 is Paris, Bibl. Nat. fonds latin 909, a manuscript which is contemporary with and closely related to Paris, Bibl. Nat. fonds latin 1121. In fact, they are so similar in the processional section that their divergence with respect to the Palm Sunday procession is especially significant. Paris 1121 transmits a repertory of a dozen processional pieces, but Paris 909 contains two processional sections, one of which transmits the more austere Cluniac Palm Sunday tradition that allows for only one processional hymn, the famous *Gloria laus et honor*. The fine liturgical study *Palmenweihe und Palmenprozession in der lateinischen Liturgie* by Hermann J. Gräf SVD

(Steyler Verlagsbuchhandlung Kaldenkirchen, Germany, 1959) could have helped in this section.

The author postpones the musical analysis of the Sarum antiphons until after he has considered the general practice, because "individual pieces of plainchant seldom reveal their significant features except in relation to others of the same family . . ." (p. 11). This attitude is well taken. But it is equally true that individual pieces—of plainchant or of any other kind of music—seldom reveal their significant features except when they are studied individually in great detail. Because he continually tries to deal with the whole repertory, Dr. Bailey's analytical observations are usually not particularly penetrating.

Dr. Bailey's commendable concern for the total context has left him little space or energy to deal with the repertory from a stylistic point of view. Such "biting off more than one can chew" is not atypical of doctoral dissertations. In Dr. Bailey's case, the basic approach is sound enough for his results to be quite useful to anyone doing the further research still needed in the field. This usefulness is enhanced by the clarity of the entire study, both in organization and in style.

The reader would have appreciated an index to the chants transcribed. They are scattered throughout the text in Chapter III and can be found readily only by the reader already familiar with the repertory and its usual liturgical distribution. Since the author is very much concerned with the ceremonies, an index of references to feasts also would have helped the reader a great deal. As the text stands, a reader interested in a given feast must seek and find for himself the many references to it. For instance, a few of the comments about Palm Sunday include:

- pp. 39–41 description of Sarum procedure, translation of some rubrics;
- pp. 66–74 transcription of Sarum special antiphons;
- p. 184 footnote on relationship of Palm Sunday procession to practice of stational churches;
- pp. 211–214 form and constitution of the procession outside of Sarum;
- p. 316 woodcut from Sarum processional of the Palm Sunday, Blessing of Branches.

It may be inappropriate for a reviewer to do an excessive amount of second-guessing, but it seems that this dissertation might have been made more interesting had the author confined himself throughout to the Sarum repertory. One of the most important stylistic questions which might be treated entirely within the Sarum tradition and then transferred to other areas is: What is the stylistic relationship, if any, between those chants which were special processional pieces and those which were borrowed for processions from the offices? Dr. Bailey goes into some detail as to exactly which chants (ordinarily Matins responds) were used. Moreover, some of the "special chants" were not only labeled as responds but were also performed as such. A more detailed examination of individual Sarum chants

would also have been interesting. As the study stands, there is no consideration of any given antiphon as a musico-liturgical entity.

In summation, Dr. Bailey treats the ceremonies of the processions of the Sarum rite very well. The treatment of the ceremonies of the whole Western church, though more cursory, is still useful. However, the discussion of the chants provides only a tantalizing introduction to a very large and interesting repertory.

Jay Weldon Wilkey—*Certain Aspects of Form in the Vocal Music of Alban Berg*

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281 pp., Indiana University diss.)

Fred Hauptman

The music of Alban Berg presents an unusual challenge to the analyst. Berg's eclecticism and stylistic freedom prevent a totally systematic approach and lead writers to unfounded generalizations. Most of the writing on Berg is by authors who are not theoreticians, and real weaknesses in the older analyses have been exposed by recent critical works, such as that of George Perle. Therefore, extended theoretical studies, such as that undertaken in this dissertation, are necessary if the elements of Berg's expressive but elusive style are to be finally clarified.

The purpose of the study is "to trace the development of two formal phenomena in the vocal music of Alban Berg, namely his use of serial technique and his use of traditional forms" (p. iii). Dr. Wilkey examines all of Berg's published music with voice, including *Der Wein* and the two operas. After introductory chapters on the Schoenberg school in general and on the basically Romantic nature of Berg's early works, there are five chapters that attempt to show a clear line of serial development from the *Sieben frühe Lieder* to *Lulu*. The "phenomenon" of "traditional form" is then discussed in two chapters, one on "contrapuntal procedures," the second on "sectional forms." These are followed by a summary and bibliography.

The topics discussed in the dissertation are important ones. Indeed, each of the "aspects" chosen could profitably be the subject of a separate volume, and their alliance here seems somewhat arbitrary, causing the author to discuss most works twice in order to maintain his two-part organization. This would be a minor inconvenience to the reader if the study achieved its aims. Unfortunately, despite some insights, it leaves a great many questions unanswered.

The first chapter teaches us nothing new about the relationship of the