

proclamation, of the Church to the world: to the world in its complex, developing variety; to the world now and not merely to the world as it might have been once but probably wasn't even then and never has been.

I shall allow myself one adverse criticism: the maps are not beautiful, by English standards at any rate; and the illustrations seem rather haphazard and are generally too small.

## REVIEWS

GREGORIAN CHANT. By Willi Apel. (Burns and Oates; 84s.)

There is surely nobody better qualified than Dr Apel to write this particular type of book on the Chant. It is enough to say that he is the author of the *Harvard Dictionary of Music*, so widely known and appreciated, and of *The Notation of Polyphonic Music 900-1600*, a work that is in its fourth edition. The present work is a worthy successor. It is a monument of wide scholarship, drawn from an immense number of books and from articles in specialist periodicals that are in several languages and often inaccessible to the general reader. Yet this is by no means a book only for the specialist or for those with some musical training. Dr Apel writes with such clarity that the veriest beginner can read these five hundred pages without ever feeling out of his depth. There is no attempt to 'write down'; technical terms are used throughout, but a simple explanation is added wherever there is likely to be any difficulty. Dr Apel expresses his own judgments with all the modesty of a profound scholar, and his vast knowledge of the history of music in general gives the book a greater sense of proportion.

It is because this book is of such importance and because there will soon be a call for a second edition that we offer a few general criticisms. Dr Apel's bibliography stops at 1954. There must always be a time-lag between writing and publishing, but four years seems rather excessive. And these last four years have been particularly fecund in studies of the primitive chant and liturgy. Only the most important can be mentioned here. Two further volumes of *Paléographie Musicale* appeared in 1955 and 1958; three volumes of *Études Grégoriennes* have been published by Solesmes; a much augmented edition of the late P. Dom. Johnner's *Choralschule* published at Beuron in 1956; the second of the projected eleven volumes of the *New Oxford History of Music*, as well as a revised impression of vol. I. For the history of the development of the chant there has been a flood of important publications of sources, and to Dr Apel's list on page 53 should be added: the new

critical editions of the *Sacramentarium Veronense* (1956); *Ordines Romani du Haut Moyen Age* (M. Andrieu, 1956); *Missale Francorum* (1957); *Das Sakramentum von Monza* (1957); *Missale Gallicanum Vetus* (1958). To the list of Musical Manuscripts (page 55) should be added: *Graduel et Antiphonaire de Noyon* and *Fragments des Manuscrits de Chartres*, both published by Solesmes (PM, XVI and XVII). Mention should also be made, under Theoretical Writings (page 54), of the *Corpus Scriptorum de Musica*, a critical edition of medieval treatises dealing with some aspect of the chant or with the old Greek modes that is gradually appearing under the auspices of the American Institute of Musicology. Several volumes have appeared since 1954.

Coming now to more detailed criticism, we note with surprise that in his chapter on 'The Notation', Dr Apel relies chiefly on the two basic books of P. Wagner and G. Suñiol, published so long ago, and on articles that appeared just after the war. For his next edition he would do well to take note of more recent studies, and in particular of the minute investigations pursued during the past ten years by Solesmes. Their object is to reconstruct the Gradual (or *Antiphonale Missarum*) as it originally was in the time of Gregory III (731-41), and to restore the 'exemplar' which served as the model for the diffusion of the Roman Gradual throughout the kingdom of Pepin le Bref during the first half of the eighth century. One volume of this colossal enterprise appeared in 1957 and another is now in the press. While on the subject of notation we would call attention to an article by Dom M. Huglot in *Etudes Grégoriennes* (I, pp. 53-67), on 'Les noms de neumes et leur origine'. The author points out that Dom Mocquereau modified the opinion he had expressed in *La Rassegna Gregoriana* (VI, 1907) as to the interpretation of the *pressus*, and there is need for some revision of the account that Dr Apel gives (p. 103).

In the chapter on 'Tonality' it is surprising to find no mention of the important works of Henri Potiron, *L'Analyse du Chant Grégorien* and *La Composition des Modes Grégoriens* (1953). The time has not yet come for a definitive dissertation on Gregorian tonality, as Dr Apel would doubtless agree. Until we have a text of the Gradual (at least) that is far more critical than the present Vatican edition it is idle to attempt to determine with exactitude the tonality of the most primitive chant.

Finally we would stress the importance, for a right understanding of the chant, of close and practical contact with the actual execution of what is, after all, the sung prayer of the Church. This must be borne in mind even in interpreting medieval manuscripts, but still more in the preparation of modern editions. Here the monk has a clear advantage over the layman, even over one so learned and devoted as Dr Apel. Of the many conflicting methods of singing, Dr Apel prefers

that of Dom Pothier. 'For the over-all tradition of the chant the method of Pothier comes as close to being a plausible and practicable solution as may be expected' (p. 130). We believe that careful attention to the best gramophone records would convince him that the mensuralist solution, now abandoned or almost so by actual users of Gregorian chant, is as impracticable for the day-by-day rendering of the chant, especially in a monastic choir, as the earlier methods of Wagner and Houdard have already proved. What needs stressing is the importance of free *musical* rhythm rather than free *oratoric* rhythm. Mocquereau, we are convinced, attached an exaggerated importance to the systematic arrangement of notes in binary and ternary groups with the ictus, a theory that has no historical foundation whatever. If his general theory can be purged of this exaggeration there remains little that is open to criticism in the actual method of Solesmes.<sup>1</sup> For the execution of the very delicate nuances in syllabic chant any system can be abused and lead to a lamentable mechanical rendering. We fully endorse Dr Apel's wise words on this point: 'Rhythm is not the same as a fixed system, that is, a clearly formulated and consistently applied set of rules governing the duration of the notes and other matters pertaining to rhythm in the most general sense of the word. It is toward the discovery of some such system that the efforts of so many scholars have been directed—without any incontestable or generally accepted result.'

PIE BONHOMME, O.P.

AN INTRODUCTION TO THE THEOLOGY OF THE NEW TESTAMENT. By Alan Richardson. (S.C.M. Press; 30s.)

This is the sort of work from which each and every student can profitably cull much valuable knowledge of the content of the New Testament. Page after page can be studied and found rewarding. Valuable too will be the practical demonstration of a way of seeing the New Testament *as a whole*, generating a body of doctrine which purports to and which should recognizably represent the teaching of our Lord and his Apostles. In manner and matter there is a great deal in the work to remind us that the author was editor of a theological word-book of the Bible. Thus a great deal of the vocabulary of the New Testament is explained, and we are provided with many a *nuance* and many an interpretation which has all the guarantees of good scholarship.

This much must in fairness be said. But the good qualities of the book must not blind us to the *lacunae*, nor dim our critical faculties to the point of not seeing how much is in conflict with traditional Christianity.

Thus it is rather startling to read on page 363 about the 'mediaeval mumbo-jumbo of hell and purgatory and limbo'. Purgatory and limbo

<sup>1</sup> See *La Méthode de Solesmes*, by Dom J. Gajard (1951).