# UNIVERSITY OF CINCINNATI

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*I hereby recommend that the thesis prepared under my supervision by* John Carl Wabrick, Jr.

*entitled* The Polychoral Settings of the Vespers by Juan Cererols

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

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# THE POLYCHORAL SETTINGS OF

# THE VESPERS

# BY

# JUAN CERERÓLS

A thesis submitted to the

Division of Graduate Studies
of the University of Cincinnati

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requirements for the degree of

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# PREFACE

Except for the three-volume publication Mestres de L'Escolania de Montserrat by Dom David Pujol (b. 1894), issued from 1930 to 1933, the music by the significant Catalonian composer Juan Cererols has been somewhat neglected. Only a few articles in Die Musik in Geschichte und Gegenwart have come to this writer's attention. Cererols, along with his compatriot Juan Pablo Pujol, was one of the most important contributors to the furtherance of the polychoral style in seventeenth-century Spain. With particular reference to the Early Baroque polychoral style, Donald Grout in his A History of Western Music states:

> Notable examples were also written in Spain, for example by Juan Cererols (1618-76), who for thirty years was head of the escolania or choir school of the famous Monastery of Montserrat.

In spite of this statement, no reference is made to Juan Cererols in either Baker's Biographical Dictionary of Musicians or in Grove's Dictionary of Music and Musicians.

The study and performance of polychoral music has always been one of my major interests. Performances of works by Gabrieli, Gallus, Victoria, Schütz, and Hassler have been most influential in my selecting as a thesis topic "The Polychoral Settings of the Vespers by Juan Cererols" for research and study.

J.C.W.

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# CHAPTER I.

## HISTORICAL BACKGROUND

### Juan Cererols (1618-76): Biography

The only biography that exists of Juan Cererols is found in the manuscript "Catálogo de los Monges que siendo Niños, sirvieron de Escolanes Pages, a la Reina del Cielo la Virgen de Montserrate en esta su santa Casa" (Catalog of the Monks who being children served as Scholars and Pages for the Queen of Heaven, the Virgin of Montserrat, in this her holy house).[1] In a list of the ex-student Monks which the writer Father Noviala inserted into his manuscript, the name of Father Cererols is given without any date given except that of taking up his habit.[2]

Father Cererols, one of six children, was born in the village of Martorell. According to the baptismal records, he was born on the 9th of September in 1618 and christened Père Juame Josep Cererols. On the 6th of September, 1636, he entered the Monastery at Montserrat and took the habit of Novice.[3] For thirty years Juan Cererols served as director of the Escolanes, the choir of clerics there. The claustral life of Father Cererols ended with his death on the 28th of August, 1676, after completing forty years of service at Montserrat.

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[1] David Pujol ed., Mestres de L'Escolania de Montserrat, Vols. 1-3 (Montserrat, 1930-32), 1, 13.

[2] Ibid., p. 13.

[3] Ibid.



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Cererols' musical education at Montserrat included studies in composition, violin, contrabass, harp, and organ. In ecclesiastical studies, Cererols excelled in Moral Theology and Latin. Juan Cererols, along with Joan Romanya and Pere Jorba, was a student of Father Marques.

The contemporaries of Cererols recognized him as the greatest among them. Such titles as "The Master," "The Musician," and "The Composer" found in references would seem to substantiate his musical ability. These meager biographical details give little evidence of the great esteem in which Cererols was held. His reputation as a teacher was equally great and his influence on the entire course of seventeenth-century music at Montserrat was profound. As an indication of this, yearly on the anniversary of Cererols' death a responsory is sung in his memory, a singular case in the history of the school.

The number of musical compositions by Father Cererols is extensive and many are contained in the Mestres de L'Escolania de Montserrat, edited by Dom David Pujol: Volume 1, Psalms and Vespers (1930); Volume 2, Masses (1931); and Volume 3, Villancicos (1932). Today, the Archives have no original manuscripts of Cererols' works. The manuscript sources for Pujol's modern edition are based on copies by Maestro Bartolomé Blanch (1816-91) organist, violinist, and composer. Upon completion of his musical studies at Montserrat, Maestro Blanch served as organist in Cardona, Maestro of the Chapel in Tarrasa, and from 1859 to 1864 as Maestro Escolania de Montserrat.[4] His later years were spent in Buenos Aires, Argentina, where he remained until his death in 1891.

While serving as Maestro Escolania de Montserrat, Maestro Blanch is credited with inventing a method of transcribing old part books into

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[4] Enciclopedia universal ilustrada europeo americana, Vols. 1-80 (Madrid, 1905-33), Vol. 8, col. 1091.

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modern choir books with perfection, rapidity, and economy.[5] Furthermore, many of the early manuscripts originally composed for equal voices were arranged by Maestro Blanch for mixed voices.

Outside of Montserrat in the Carreres Archives of the Library of Catalunya (today, the central library of Barcelona) there is contained a good collection of Cererols' Villancicos.[6] Additional copies of the religious works may be found in the Musical Archives of the Cathedrals of Gerona, Barcelona, Serida, and in the Parochial Library of Villa-Franca del Penedes. Perhaps other works by Cererols will come to light as one continues to search the Archives of various other churches and cathedrals throughout the Peninsula. A complete list of Cererols' individual works contained in Volumes 1, 2, and 3 is given in the Appendix.

## School of Montserrat: History

Montserrat, the name of both a mountain and a monastery located in Spain, lies 30 miles northwest of Barcelona. The mountain itself is 18 miles in circumference; the loftiest point is the Turó de San Jerónimo, also called the Miradór or La Miranda, which reaches an altitude of 4,016 feet. A vast fissure, the Valle Malo, contributes to the jagged appearance of the numerous pinacles and spires (peñacos) of Montserrat. According to Spanish legends, this fissure occurred at the time of the Crucifixion when the rocks were rent.[7]

The monastery is located high on the edge of the Valle Malo (2,910 feet in elevation). It owes its existence to an image of the Virgin, said

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[5] Ibid., col. 1091.

[6] Pujol, op. cit., p. 13.

[7] Walter Yust ed., Encyclopaedia Britannica, Inc., Vols. 1-24 (William Benton, Publisher, Chicago, 1958), 15, 774.

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to have been carved by St. Luke and brought to Barcelona by St. Peter in 30 A.D. When the Moors invaded the province in 717 the image was taken to Montserrat and hidden in a cave. In 880 Gondemar, Bishop of Vich, erected a chapel and around the chapel a nunnery was built. In 976 this was enlarged and converted into a Benedictine Convent. It was during the Napoleonic Wars (1808-14) that many of the musical treasures were lost, stolen, or destroyed and again in 1835, as a result of the Carlist insurrection, the convent was deprived of its estates and the total number of monks reduced to twenty. In 1874 the convent, which by a grant from the antipope Benedict XIII had been an independent abbey since 1410, was made subject to the bishops of Barcelona.

One of the earliest attempts to record the existence of manuscript holdings in the archives at Montserrat is the Llibre Vermell, "The Red Book," which originated in part in the 13th and 14th centuries and was first documented by the Dominican traveler Jaime Villanueva. It was he who in his Viage literario a las iglesis de Espana VII (Vanencia, Imp. de Oliveres, 1821) first recorded the existence of the Llibre Vermell at the Montserrat Library.[8] Gilbert Chase, in his book The Music of Spain, further relates:

> Ten of these pilgrim songs (Cants dels Romeus) from Montserrat have been preserved, with music in the so-called Llibre Vermell, a codex from the fourteenth century. Texts are partly in Latin and partly in Catalan.[9]

Another document, the Manual de Notaris de Montserrat, records the names of eight choir boys, called "Escolanes" (students), and the musician-monk

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[8]José Subirá, Historia de la música española e hispanoamericana (Barcelona: Salvat Editores, S.A., 1953), p. 71.

[9]Gilbert Chase, The Music of Spain (New York, W. W. Norton & Co., Inc., 1941), p. 31.

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Guillem de Matamala (1375) is credited with being the first "Precentor Montiserrati" who trained these escolanes.[10]

Many of the escolanes trained at Montserrat later became monks, choir directors or choral leaders in surrounding communities. In the Constitutiones of Abbot Antonio Pere Ferrer, many of their musical activities are recorded; however, the main function of the escolanes at Montserrat was the performance of Masses and Vespers. When King Ferdinand the Catholic visited Barcelona in 1479, the city councillors requested singers from the Prior of Montserrat to solemnly celebrate his entrance to the city. Hieronymus Münzer confirms this in a report of his visit to Barcelona in the same year.[11]

Near the close of the 15th century, the school numbered about twenty choir boys; this figure did not include the monks. Many of the faithful believers who visited the Monastery during their yearly pilgrimages would give alms to the escolanes and request they sing songs to the Virgin Mary in their honor. Scarcely more is known about this particular period in the history of Montserrat than the names of Jerónimo Rotes, organist who visited the order in 1515; Joan Graner, organist at Montserrat; and Poblet and Jeronimo Castell, organists and singers. The first monk to receive the title "Maestro de la Escolanía" was Frey Bernardo Barecha from Aragón, who assumed leadership of the Monastery at Montserrat in 1623.[12] As a result of the fires set by Napoleon's troops in 1811, many of the aforementioned documents and music relating to the 15th and 16th centuries at Montserrat are lost.

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[10]Miguel Querol, "Montserrat," Die Musik in Geschichte und Gegenwart (Kassel: Bärenreiter-Verlag, 1961), Vol. 9, col. 536.

[11]Ibid., col. 537.

[12]Subirá, op. cit., p. 389.

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At the beginning of the 16th century a Spanish tradition in sacred music had evolved. Some of the Flemish "learned" compositional characteristics were absorbed into Spanish musical customs and traditions, so that by 1543 Phillip II established a chapel of Spanish musicians independent of his Flemish Music Chapel.

The three outstanding cathedral schools established in Spain during the 16th century were (1) the Andalusians, primarily influenced by the Arabs and the Spanish Jews, (2) the Castillians who, educated at the universities of Salamanca and Aleala de Henares, continued the polyphonic splendor of the cathedral at Toledo, (3) the Catalans, who continued to maintain the ancient, artistic prestige of the Provincia Tarraconnensis, the Monasteries of Ripoll and Montserrat, and the Royal Arganses Chapel.

Somewhat more documented evidence exists concerning the activities at Montserrat during the 17th and 18th centuries. Fray Juan Romaná (d. 1687) was considered to be a great composer and organist. His contribution to the instrumental field is quite evident in his Toccatas for spinet and Gallards for the chirimías, a type of oboe possessing a very primitive reed sonority which the Arabs referred to as a Chalum.[13] In Spain, the chirimías were linked to the bassoons as well as the bouquin (horn) which the Castilians called cornetas.

With the addition of these and other instruments, each Chapel, besides its regular body of singers, employed a group of these ministriles, thus forming an orchestra according to the rule of their chapter.[14] It was not until late in the 17th century that violins were permitted to take

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[13] A. Lavignac, Encyclopédie de la musique et dictionnaire du Conservatoire, 3 vols., (Delagrave, 1913-31), Ch. 17, col. 2045.

[14] Ibid., col. 2045.

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part in the religious services, much to the dismay of the Puritans and the conservatives.

Juan Cererols (1618-76), besides his studies in composition with Father Joan Marqués, excelled in playing the violin, contrabass, organ, and harp. His complete works with special emphasis on settings of the Vespers will be discussed and analyzed in greater detail later.

Among Juan Cererols' numerous students here was the organist and singer Joan García (1651-1707). Perhaps even more important was his student Juan Bautista Rocabert (1650-1705) from Barcelona, a composer, harpist, violinist, organist, theologian, Latin scholar, philosopher, poet, and naval historian.[15] Rocabert became a Benedictine monk in 1764, shortly thereafter becoming director of the Escolanía at Montserrat, a position he maintained for eight years. Later he accepted the post of organist at the church of Saint Martin in Madrid.

Madrid, the new capital of the Monarchy, attracted many practicing musicians and artists. Rocabert was not the only individual to submit to this change which in part contributed to the end of some of the older religious schools. In the latter half of the 17th century and the early beginnings of the 18th century, many of the organists, choir directors, singers, and instrumentalists trained at Montserrat continued to seek employment in the surrounding provinces of Catalonia and throughout the Peninsula.

Another equally famous student of Juan Cererols, following in the footsteps of Juan Bautista Rocabert, was Francisco Miguel Lopez from the village of Aragon. Father López is the author of two didactic works, Exagoge ad Musicam and Miscellanea Musica.[16] In the Archives of Orfeó

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[15] Subirá, op. cit., p. 390.

[16] Lavignac, op. cit., col. 2046 (footnote).

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Català, an extensive collection of motets, masses, psalms, responses, Christmas music, two cantatas, an opera, and extensive organ works of Father López have been preserved.[17] After directing the Escolanía for several years, he too was summoned to the capital of Madrid. Later, Father López accepted the position of Master of the Chapel in the Monastery at Valladolid, a post which he held until his death in 1679. Father López is considered to be one of the last great representatives of the Catalan art. Many of the musicians who emerged from Montserrat possessed copies of the manuscripts of their masters, and it is through this migration (in spite of the fires of 1811) that a rich part of the musical treasures of Montserrat have been preserved.

Continuing the traditions established at Montserrat in the early years of the 18th century was José Martí (d. 1763). His contributions include Christmas music for choirs and orchestra, choral responses, organ and piano sonatas, and he is also the author of a work entitled Lamentaciones.[18] In addition to composing, José Martí is credited as being the teacher of Padre Anselm Viola (1738-98), Francisco (Narcisco) Casanovas (1747-99), Antonio Codolar (d. 1773) and José Vinyals (d. 1825).[19]

Padre Anselm Viola, a composer of liturgical works for choir, also composed a concerto for 2 oboes, 2 horns, violins, and cello obligato; edited by Dom David Pujol and published in Música Instrumental Vol. 2 (1936) at Montserrat.[20] Francisco Casanovas composed five motets, 13

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[17]Querol, op. cit., col. 538.

[18]Subirá, op. cit., p. 554.

[19]Querol, op. cit., col. 538.

[20]Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians, 5th ed., (New York: G. Schirmer, 1958), p. 134 (supplement).

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psalms, several litanies, and many works for piano and organ. His Piano Sonata in F is reprinted in Joaquín Nin's 17 Sonatas et pièces anciennes d'auteurs Espagnols (Paris, 1929).[21] Antonio Codolar's Examen Musical (Manuscript 190) is now included in the archives of the Montserrat Library.[22] Felipe Rodriguez (1759-1824) was an organist and composer of hundreds of sonatas which are, in general, written in the style of Haydn.[23] The influence of José Martí continued in Mauro Ametiller (1749-1833), the ingenius inventor of an unusual type of piano called the Velacordio.[24] Juan Bautista Bruguera y Morreras, Master of the Chapel Iglesia de Figueras, is credited with establishing the "Catch Club" which originated in London in 1765.[25]

Unfortunately, many of the works of these masters have been lost or survive only in fragments. This is not surprising, since many scores were not published. However, in some anthologies, numerous compositions have appeared from this particular period. Hilarión Eslava (1807-78) published in 1852 the Lira Sacro-Hispana, a collection of vespers for the dead by Father Benito Julía. Another publication, the Museo Orgánico Español, is a collection of verses for organ by Father Miguel López.[26] Felipe Pedrell, born in 1841, published the Cancionero musical popular, a four-volume work of inestimable value and a treasure house of Spanish musical activity.[27] In the Classiques Espagnols du Piano of Joaquín Nin there are works by Antonio Soler, Francisco Casanovas, and Father Felipe Rodriguez.[28]

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[21] Ibid., p. 261. [22] Querol, op. cit., col. 538. [23] Ibid.

[24] Subirá, op. cit., p. 554. [25] Ibid. [26] Ibid., p. 739.

[27] Ann Livermore, A Short History of Spanish Music (New York: Vienna House, 1972), p. 132.

[28] Chase, op. cit., p. 117.

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Padre Antonio Soler (1729-83) of Montserrat was a prolific composer of sonatas for piano and organ, religious zarzuelas, operas, and Christmas songs for chorus and orchestra. In defense of his works, he published his polemical Llave de la modulación y antiquedades de la música (Madrid, 1762).[29] In this document, Padre Soler claimed that his so-called modern harmonic innovations had been practiced at Montserrat which he attended in his youth.

Fernando Sors (1778-1839), the celebrated Spanish guitar virtuoso and author of Gran Método de Guitarra, also composed symphonies, quartets, operas, and spiritual music.[30] E. Pujol possesses a copy of the memoirs of Fernando Sors, which are recorded in the Encyclopédie Pittoresque de la Musique, Paris.[31] This has great significance for it reveals clearly the pedagogical instruction which the monks continued to develop at Montserrat.

Jaime Balius y Vila (d. 1826), composer and musician trained at Montserrat, conducted at the cathedrals in Gerona and Cordoba. Later, he was appointed head master of the Real Convento de la Encarnación in Madrid.[32] Approximately 500 of his works are known, including some 40 masses, 130 Christmas songs, and 3 oratorios.[33]

Due to the internal political strife of Spain in the first half of the 19th century, musical activity at Montserrat was curtailed. After the fires of 1811, the monastery community was not re-established until 1819. The Revolution continued to force the monks to leave the monastery from 1822 to 1824 and again in 1835. It was not until 1851, and despite

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[29] Livermore, op. cit., p. 123.

[30] Ibid., p. 128.

[31] Querol, op. cit., col. 538.

[32] Subirá, op. cit., p. 554.

[33] Querol, op. cit., col. 538.

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the effects of the Revolution, that the Escolanía was rebuilt and music training was resumed at Montserrat.

The Monastery of Montserrat continued to produce such notable organists as Anselmo Barba (1848-83) and R. Goberna (1858-1934), author of the textbook El Organo Moderno.[34] Manuel Borguño, pianist, composer, and folklorist, was also the author of various treatises on musical pedagogy. Later he was appointed director of the Institute de Pedagóia Escolar de Santa Cruz at Tenerife in 1960.[35] The composer and musicologist Antonio Soldoni (1807-99) is known primarily for his Diccionario Bibliográfico de Músicos Españoles (4 Volumes, Madrid:1868-81).[36]

Padre Juan Bautista Guzmán (1846-1909) recognized the immense musical contributions of the Escolanía. He began an intensive investigation of the various works of the 16th- and 17th-century monks of Montserrat and also of the immense contributions of Victoria, Palestrina, Guerrero, Comes, and Morales. It was through his dynamic leadership, intensive research, and relentless administration that the enrollment at Montserrat grew with renewed enthusiasm.[37] Some of Padre Guzmán's most promising students were Dom David Pujol (b. 1894), musicologist; I. Pinell (1890-1960), organist; and Anselmo Ferrer, composer. It was Ferrer who later became successor to Padre Guzmán as director of the Escolanía. His primary objective was to rework and reclassify the repertoire completely. This compilation resulted in an extensive collection currently found in the musical archives at Montserrat.[38]

The restoration of the true art and performance practices of Gregorian and Ambrosian chant was one of the major objectives of Father

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[34] Ibid., col. 539. [35] Ibid. [36] Subirá, op. cit., p. 12.

[37] Ibid., p. 752. [38] Querol, op. cit., col. 539.

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Gregorio Suñol (1874-1946). Although active at Montserrat and Milan, Father Suñol soon accepted the position as President of the Instituto Pontificale di Musica Sacra in Rome. Two of his most scholarly works are the Introducción a la Paleografia Musical Gregoriana (Barcelona, 1925) and the Método Completo de Canto Gregoriano, now in its 20th edition.[39] Due to Father Suñol's untiring efforts, the Coral D'Antics Escolons de Montserrat was founded in 1948 and directly or indirectly this effort affected the entire musical life of Catalonia.

In the early 1960's Montserrat was still very active. The increased enrollment of the Escolanía was listed as having forty members. Some of the practicing musicians at this time were: Antonio Catalá (b. 1891), composer and director of the Conservatory in Gerona; Juan Roma (b. 1912), composer, pianist, and currently orchestral director in Barcelona; and Miguel Querol Gavaldá (b. 1912), author of La Musica en las Obras de Cervantes[40] and editor of Tonos Castellanos en Lel Siglo XVI.[41] Gavaldá is currently the director of the Instituto Espanol de Musicologia.[42]

In spite of the Napoleonic Wars and the Revolution which were in part responsible for the destruction of large holdings of manuscripts and the like, the monastery today possesses a fairly substantial collection of manuscripts and leaves, numbering some 3,000 works. Perhaps the lack of more recent sources accounts for the notable deficiencies and misconceptions one finds in the various musical archives of Hispanic music. Although current musicologists praise some of the works of the Montserrat Masters, their references are generally extracted from the works of Baltasar Saldoni or from citations by Felipe Pedrell.

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[39] Ibid.

[40] Subirá, op. cit., p. 435.

[41] Ibid., p. 187.

[42] Querol, op. cit., col. 539.

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It has been difficult for lack of more recent documentation to identify the names of the Montserrat musicians and also to attest to the authenticity of their works. What is needed is a more thorough and documented research program. Perhaps in this way, according to the educational tastes and musical preoccupations of our times, we will be able to better understand the musical activities at the School of Montserrat in the years 1500-1800.

## Background on the Service of Vespers

The Christian Church in the long period from the birth of Christ to the emergence of the modern world assumed the task of guiding life on earth in all its spiritual and physical aspects.

For the Jews, music had always held a major position in the service of worship. The Christian Church received from its Jewish ancestory a heritage that was to affect strongly the basic approach to its own liturgy. The major influence of the synagogue service was that of an overall sequence, a yearly round, with gradations between days of greater and lesser importance, and the shape of the individual service guided by the place of the particular day within the whole scheme. The use of Biblical readings and psalms as major constituents was also retained, together with the sermon as commentary and certain prayers and psalms. In addition, the methods used in performance--responsorial, direct and antiphonal singing--became part of the Christian practice.

> The most important document for knowledge of the liturgy at the end of the fourth century is the Peregrinatio ad loco sancta of the nun Etherá in which a description of the liturgical ceremonies at Easter in Jerusalem is given.[43]

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[43] Don Anselm Hughes ed., New Oxford History of Music, Vol. 2 Early Medieval Music Up To 1300 (London, New York: Oxford University Press, 19 ), p. 7.

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With the establishment of this broad outline, the development of the liturgy was helped by the recognition of the Christian Church in 313 (The Edict of Milan) by Constantine the Great.[44] The Church came out of its enforced obscurity, it was no longer compelled to take refuge in secrecy in order to practice its faith:

> The service of worship in Jerusalem consisted, according to the description of the Aquitanian Pilgrim Etheria (385), of vigils, lauds, tierces, sext, nones and vespers; the offices consisted of psalms, antiphons, hymns, lections, responds and collects.[45]

The congregation still took part in the psalm singing during the service, the psalms in the Synaxis (Mass of the Catachumens) performed responsorially and those in the Eucharist (Mass of the Faithful) antiphonally. The Schola Cantorium was established in the fourth century and the organization of music within the liturgy was the work of the Popes Leo the Great (440-61) and Gregory the Great (590-604).[46] As early as the fourth century, the scheme of the Roman Mass, as we know it today, was stabilized except in matters of detail.

In addition to the central ceremony of the Mass, certain other services known as the Canonical Hours or Divine Offices developed in early centuries, generally built around readings and singing of psalms and hymns. With the establishment of the Benedictine monastery by St. Benedict of Nursea (480-543), the general place of the Hours became stabilized. Justinian I, Emperor of the Eastern Roman Empire, demanded from the monks strict submission to the following ecclesiastical administration's rule:

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[44] Paul H. Lang, Music in Western Civilization (New York: W. W. Norton, Inc., 1941), p. 45.

[45] Ibid., p. 44.

[46] Albert Seay, Music in the Medieval World (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1965), p. 14.

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> By a decree of 528, the daily singing of the three main offices i.e. Matins, Lauds and Vespers was made compulsory.[47]

Although polyphony was restricted to the settings of the Vespers, it is important to remember that the psalms were the main component in all these services.

The Canonical Hours are divided into two groups, the Greater Hours--Matins, Lauds, Vespers, and Compline--and the Lesser Hours--Prime, Terce, Sext, and None. Lauds and Vespers are basically similar in plan, being built around five Psalms, each with its own framing antiphon. The antiphons may be sung or spoken, and differ according to the feast being celebrated. The scripture which follows is a fragment of the Sacred Books (chiefly of the New Testament) and varies according to the Liturgical Season. This in turn is followed by a hymn. There is then a verse and short response which leads to the singing of the canticle, treated like a Psalm with framing antiphon. The Canticle of Zachary Benedictus Dominus Deus ("Blessed be the Lord God") is sung at Lauds while that for Vespers is the Magnificat or Canticle of the Blessed Virgin ("May the Lord Magnify My Soul"). This canticle is the most glorious in the Liturgy and is considered to be Mary's answer to her cousin Elizabeth who hails her as the Mother of God, Blessed among women. The antiphon for the Magnificat, varying according to the Liturgical Season, is repeated, and then followed by the Collect corresponding to the feast that is celebrated. The necessary Commemorations are then made, and if called for, there is added the Suffrage of All Saints. In Paschal time, instead of the Suffrage of All Saints occurs the Commemoration of the Cross, which is spoken, not sung. The Vespers then conclude with a prayer and Benediction, whereas

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[47] Hughes, op. cit., p. 15.

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Lauds adds as an ending one of the four Marian Antiphons appropriate to the season.

Our interest here is in the Hour of Vespers. The Trent and Roman Office reforms have had very little effect on Vespers. When the abbreviated form, the Breviary, came into use in the twelfth and thirteenth centuries, the Office of Vespers remained largely unchanged.[48]

Pope Pius IX in 1911 ordered a new arrangement of the weekly Psalter. The partial reforms of 1955 and 1960 dropped only the introductory Pater and Ave, and limited First Vespers to Sundays and first-class feasts, and reduced the practice of Commemoration. Vatican Council II's Constitution on the Sacred Liturgy decreed a new distribution of the Psalter over a longer period than the present distribution.[49] Vespers, therefore, will certainly have fewer Psalms. The reading from Scripture may be lengthened, and it is quite likely that the similar Preces, in some form or another, will again become a regular feature of the Vespers. The recent trend has been to make the Vespers once again a truly popular prayer in which the laity can readily and meaningfully participate.

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[48] Seay, op. cit., p. 32.

[49] G. E. Schidel, New Catholic Encyclopedia (New York: McGraw Hill, 1967), 14, 631.

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## CHAPTER II.

## SURVEY OF CERÉROLS' CHORAL WORKS

### Latin Liturgical Works

#### Settings of the Mass

The Liturgical works contained in Volume 2 (1931) of Cererols' works include the Antiphon Asperges Me (a4), Missa (a8), Missa de Battalla (a12), and two different settings of the Missa Pro Defunctis, the one being a4 and the other a7.

#### Antiphon

The antiphon Asperges Me is scored for four voices C.A.T.B. and continuo. It was taken from a copy which originated in the 18th or early 19th century. The copy is in a good state of preservation, parts only (five pages in length) and is found in the Archives of Music of Montserrat, Manuscript No. 25. No other copy is known to exist.[50]

#### Masses Ordinary

Missa for double choir (Ch. I - C1, C2, A, T; Ch. II - C.A.T.B.) was copied in score during the 18th century and may currently be found in Manuscript No. 37 of the Music Archives of Orfeo, Catala.[51] The movements of the Mass include the normal sections of the Ordinary:

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[50] Pujol, op. cit., 1, 7. [51] Ibid.



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Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. The Credo is a rather extended movement of 193 measures with measures 38-57 and measures 143-75 set in ternary meter.

The Missa de Batalla (Battle Mass), composed for three choirs and continuo, has the following voice registers: Ch. 1 - C1, C2, A, T. Choirs 2 and 3, C.A.T.B. This particular Mass was copied in score arrangement by Maestro Bartolomen Blanch, but no date has been assigned. The copy which the editor used as his source is found in Manuscript No. 22 at the Archives in Montserrat, pages 180-232,[52] no other copies of the work are known to exist.

Requiem Masses

The first of the Requiem settings is based on a copy from the 18th century. The individual movements listed are Introitus, Kyrie, Graduale, Sequencia, Offertorio, Sanctus and Benedictus, Agnus Dei, Communio, and the Responsorium Libera me. The intonations which preceed each of the major sections are given only in text form and are marked for chorus. According to the editor:

> As of this date (1931) we have not been able to locate a second copy. In the copy we have used, the voices are distributed in 2 choirs, the only difference between the respective voices is found in the Sequentia in which the choirs alternate verses. In our edition, we have not shown this alternation. The present copy is found in the Archives of Montserrat, Manuscript No. 25, pages 1-226.[53]

The second of Cererols' Requiem settings was copied from a 17th century manuscript found in the parochial Archives of Canet de Mar, Manuscript No. 17.[54] The composer's division of voices calls for two

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[52] Ibid. [53] Ibid. [54] Ibid.

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choirs: Ch. 1 - C.A.T. and Ch. 2 - C.A.T.B. and the following sections: Introitus, Kyrie, Graduale, Sequentia (set in ternary meter), Offertorium, Sanctus, Hei Mihi, Agnus Dei, Communio, and the Responsorium Libera me. A copy of the motet Hei Mihi exists in the Biblioteca de Catalunya, Manuscript No. 402.

## Settings of the Office

### Vespers

In Volume 1 (1930) are contained the Psalms for Vespers which, according to monastic rule, are used on the principal feast days of the liturgical year. The Psalms are as follows: Psalm 109 Dixit Dominus, Psalm 110 Confitebor Tibi, Psalm 111 Beatus Vir, Psalm 112 Laudate Pueri, Psalm 121 Laetatus Sum, Psalm 126 Nisi Dominus, and Psalm 115 Credidi. Cererols' Psalms are composed for nine voices (two choirs and Cantus solo) with continuo.

Next is the Hymn, Ave Maris Stella, also scored for nine voices (Ch. 1 - C.A.T.B., Ch. 2 - C.A.T.B.) with a cantus solo and continuo. Of the seven stanzas assigned to this hymn from the liturgy, in this setting the composer uses only stanzas 1, 4, and 7 with the instructions "Alterna amb el cant pla"[55] (the choir and soloist alternate).

Cererols' setting of the Magnificat, which concludes the Vespers, is for ten voices (Ch. 1 - C.A.T.B., Ch. 2 - C.A.T.B.) and two cantus solo voices in concertino style with continuo. A copy written by Maestro Bartolomén Blanch from the middle of the 19th century is the source for the modern edition by Pujol.[56] The copy of Maestro Blanch is in a good

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[55]Pujol, op. cit., 1, 15. [56]Ibid.

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state of preservation comprising pages 233-315 of Manuscript No. 22 in the Music Archives at Montserrat. This collection begins on page 233 without title or other indication of the author. It is only in the index on page 11 that the name of the author is identified.[57]

Compline

The Compline, which is also contained in Volume 1 (1930), includes Psalm 4 Cum Invocarem, Psalm 90 Qui Habitat, and Psalm 133 Ecce Nunc. Psalm 30 In Te Domine Speravi was added later to this collection by "some knowledgeable monk" and furthermore, the editor relates that the Canticle Nunc Dimittus was "perhaps not by Cererols."[58] The above Psalms do not have a final Gloria and they all have an equal distribution of clefs: $C_1$ $C_3$ $C_4$ $F_4$ - $C_1$-$C_3$-$C_4$-$F_4$. There are no soloists but the continuo part is included.

These works are preserved in a copy dating from the 18th century; the continuo was added in the 19th century by Maestro Blanch. In the copy which served as Blanch's model, the continuo was figured. In parts only, the Psalms comprise 109 pages of Manuscript No. 25 of the Archives at Montserrat.

> None of the papers carry the name of the author, which is only on the continuo part, a frequent occurrence in copies from the last century. Maestro Blanch should really have reproduced the name of the author.[59]

In the modern Pujol edition, the figures have been omitted in the continuo parts.

The Compline concludes with three Marian Antiphons, namely: Alma Redemptoris Mater, Ave Regina Caelorum, and Regina Caeli. The distribu-

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[57] Ibid. [58] Ibid., p. 17. [59] Ibid.

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tion of clefs for the Antiphons is identical to that of the Psalms and the continuo is included, although the editorial practice of omitting the figures is continued. The Alma Redemptoris Mater (Ch. 1 - C.A.T.B., Ch. 2 - C.A.T.B.) is taken from an 18th-century copy in parts only and currently occupies pages 337-57 of Manuscript No. 25 in the Archives of Music at Montserrat.[60]

Ave Regina Caelorum (Ch. 1 - C.A.T.B., Ch. 2 - C.A.T.B.) is taken from a copy originating in the 17th century. The copy was rather poorly preserved. The continuo and Bass of Choir 2 lacked some notes due to the poor condition of the manuscript; however, in the modern edition of Pujol's, these notes have been editorially inserted in parenthesis. New leaves have been added to improve the poor condition of the manuscript (parts only). This particular setting is now preserved in the Archives of the Sue de Barcelona.

Regina Caeli (Ch. 1 - C.A.T.B., Ch. 2 - C.A.T.B.) is taken from a copy which is considered to be in good condition from the 18th century. In the Archives at Montserrat, it occupies pages 359-80 of Manuscript No. 25.[61]

## Secular Works: Villancicos

Collected in Volume 3 (1932) are all of the known works by Cererols in this particular genre, that is to say 34 villancicos. The only one that has been omitted from this collection is Dan dan silencio because it is incomplete. The editor believes that this collection probably does not contain all the works in this genre which Cererols composed, that he

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[60] Ibid.

[61] Ibid.

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probably composed more, "particularly on appropriate texts for Montserrat worship services, a necessary element of Vespers in the sanctuary."[62]

Many other churches include the works in their repertory and preserve their own copies. Dom Pujol relates that the Archives at Montserrat do not even contain copies or original sources.[63] However, the collection contained in this volume is sufficient to document any criticism or judgement that may be formed concerning the musical worth of Juan Cererols.

The list of villancicos is too extensive to be given here. A complete listing of the individual works is given in this writer's Appendix, along with the polychoral works included in Volumes 1 and 2. The arrangement has been arbitrary according to the number of voices employed. The musical transcriptions in this volume follow the criterion established in previous volumes. Single copies exist for all the works contained herein with the exceptions of Nos. 2, 6, and 7, which exist in multiple copies.[64] In case of doubt where corrections have been made, the editor has indicated this to the reader in a marginal note.

The whole note has been adopted as the unit of measure in common time except for Nos. 26 through 34. In these the editor has conformed to the divisions shown in the continuo part and has maintained the breve as the unit of measure.

A major problem with the transcriptions of these villancicos concerns the exact interpretation of the semitone. There are many examples one can observe, such as the Alto line (measure 63) of No. 32 which has a $G^{\#}$ while the Treble 1 sounds an octave higher on G natural. Another example worth noticing is in No. 27, copla 3 (measure 8), where the Alto

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[62] Pujol, op. cit., 3, 6. [63] Ibid. [64] Ibid.

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ascends the melodic minor scale and incorporates the $G^{\#}$ while the accompaniment on a descending scale uses G natural.[65]

Dom David Pujol, in the introduction to this volume, further relates the difficulty in the restoration of the literary texts. The manuscripts he used were repeatedly copied by people who did not have a sound knowledge and background of Castilian. Furthermore, he relates:

> It was futile to ascertain the authors of these poems, probably almost all would have been written by the monks of the sanctuary.[66]

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[65] Ibid., p. 8.

[66] Ibid.

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# CHAPTER III

## STYLISTIC ANALYSIS OF THE VESPER SETTINGS

### General Considerations

Lacking conclusive evidence, one can only assume that the copies of Cererols' compositions used by Maestro Bartolomeń Blanch were completed while the latter served as Maestro Escolania de Montserrat from 1859 to 1864. In the preface to Volume 1, the following observations concerning the editorial practice are stated:

> En la nostra edicció ens hem concretat a copiar fidelitat la partitura; en cas d'evident equivocacio, cosa desgraciadament frequent, o de dubte de la fidelment del copista, hem esmenat segons la nostra convicció o opinió. El text literari ha calgut corregir-lo completament en la part ortografica; en els casos frequentissims en que el Mestre Blanch suprimeix el text, per creure que és de facil aplicació, hem suplert les omissions, en tipus cursiu.[67]

> In our edition we have confined ourselves to a faithful copy of the score; in the case of evident error, unfortunately frequent, or doubt in the faithfulness of the copyist, we have made corrections according to our conviction or opinion. The literary text has been completely corrected orthographically; in those frequent cases in which Maestro Blanch suppressed the text, believing that it would be easily understood, we have supplied the omissions in italic type.

The present analysis will include a general survey of stylistic considerations followed by specific analytical details to emphasize the inherent compositional techniques of Juan Cererols which are evident in the polychoral settings of the Vespers.

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[67] Pujol, op. cit., 1, 15.



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The first thing to attract the eye concerning the psalm settings of the Vespers is the uniformity in their respective registers:

| | | | |
|---|---|---|---|
| 1. | Psalm 109 Dixit Dominus | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_4\ F_4$ |
| 2. | Psalm 110 Confitebor Tibi | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_4\ F_4$ |
| 3. | Psalm 111 Beatus Vir | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_4\ F_4$ |
| 4. | Psalm 112 Laudate Pueri | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_4\ F_4$ |
| 5. | Psalm 121 Laetatus Sum | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_4\ F_4$ |
| 6. | Psalm 126 Nisi Dominus | $G_2\ G_2\ C_3\ C_3\ C_4$ | $G_2\ C_2\ C_3\ F_3$ |
| 7. | Psalm 115 Credidi | $C_1\ C_1\ C_3\ C_4\ F_4$ | $C_1\ C_3\ C_2\ F_4$ |

The slight differences in ranges of the Bass and Cantus Soloists parts are only minimal. Otherwise, No. 6 and No. 7 are the only exceptions to complete uniformity. The monotony of the inherent range-possibilities, of course, moved the composer to achieve articulations by other means.

The first condition is articulation by the number of voices employed. The Psalms and the hymn Ave Maris Stella are scored a9, the Magnificat a10. Cererols' artistic aim seems to have been the continuous unfolding of a body of sound of varied richness. No general rules can be deduced as to his handling of the structure, except that it is always based on the text sections and differentiates between them by means of sound contrast. More often than not, he will start with the soloist and one choir, invariably ending with the entire ensemble. In these cases the first section will be more or less chordal and the character of the entire piece harmonic rather than polyphonic, as in Laudate Pueri. If he starts with a single choir or uses cori-spezzati technique, the texture is usually imitative, as in Dixit Dominus, Nisi Dominus, Ave Maris Stella (Section 2) and the Magnificat (Sections 1 and 2). The compositions which start with solo voice only are Confitebor

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Tibi, Beatus Vir, Laetatus Sum, and Credidi. Ave Maris Stella is the only work to have a long-note subject in Sections 1 and 3. Sometimes, however, the composer may commence with two voices at the octave, as in Nunc Dimittus, or with four voices in a homophonic style, as in Regina Caeli.

In such cases the emphasis is applied to the triad, and instead of exploiting the contrast of voice range by imitation, that between counterpoint and harmony is stressed. There are several statements set in rhythmic, block chords, passages in pseudo-spezzato technique, and sections starting with a thin texture gradually becoming dense and bristling with rhythmic counterpoint, and a rhythmic, stretto-like technique.

There is yet another kind of distinction, that between syllabic and melismatic style, in the motivic vocabulary. By far the largest number of initial, as well as other motifs, are syllabic and this is what makes them so rhythmic, effective, and convincing, whether they enter singularly or in block-chordal style. There are, however, a few works with a melismatic motif, such as Beatus Vir (Gloria section) and Nisi Dominus.

Another detail is the balance between clear and dense textures. With the disappearance of the long-note subject found only in the hymn Ave Maris Stella, clear textures are naturally more and more rare. Most of the compositions have a rather dense texture. The contrasts are not by homophonic or outright chordal sections, but rely in turn on variations of the cori-spezzati technique. The variety in this technique is almost limitless, not only for alternation of choirs of different color, but also in the speed of the responses and in the rhythm of the passages which come into play.

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A somewhat limited aspect is Cererols' practice of expressing sentences or single words musically by characteristic motifs. There is no intention here to describe every work of his in the same detail, but it must be stressed that the same observations could be applied to many of Cererols' compositions. The general mood or meaning of the entire text is mirrored in the music, because these texts (even in some of the psalms) contain words or statements that are nothing but padding--expletives, repetitions, synonyms, or homonyms.

## Analysis

The text of Dixit Dominus (Psalm 109) is an address to Jesus Christ, Son of God, Priest of the Most High, the King Triumphant. The musical setting of this text is divided as follows: Section 1 (measures 1-16), Section 2 (measures 17-130), Section 3 (measures 131-51). The overall tonal region centers between F major and D minor with brief excursions to $B^{b}$ major, C minor, and G minor. Principal cadences and harmonic progressions follow the compositional practices of the High Renaissance and Early Baroque.

In Section 1 the texture is contrapuntal. Through the rhythmic, as well as the melodic development, the voices within this contrapuntal fabric acquire a character of individuality.

The Cantus of Choir 1 introduces the melodic motive (measures 1-4) which provides for the motivic point of imitation entrances (4th and 8va) by the remaining voices in the two choirs. (See Example 1.)

Suspensions, all prepared through the use of ties across the bar-lines, occur throughout this section in all voices. Rhythmic drive is generated by a reiterated dotted-quarter, eighth-note pattern. The

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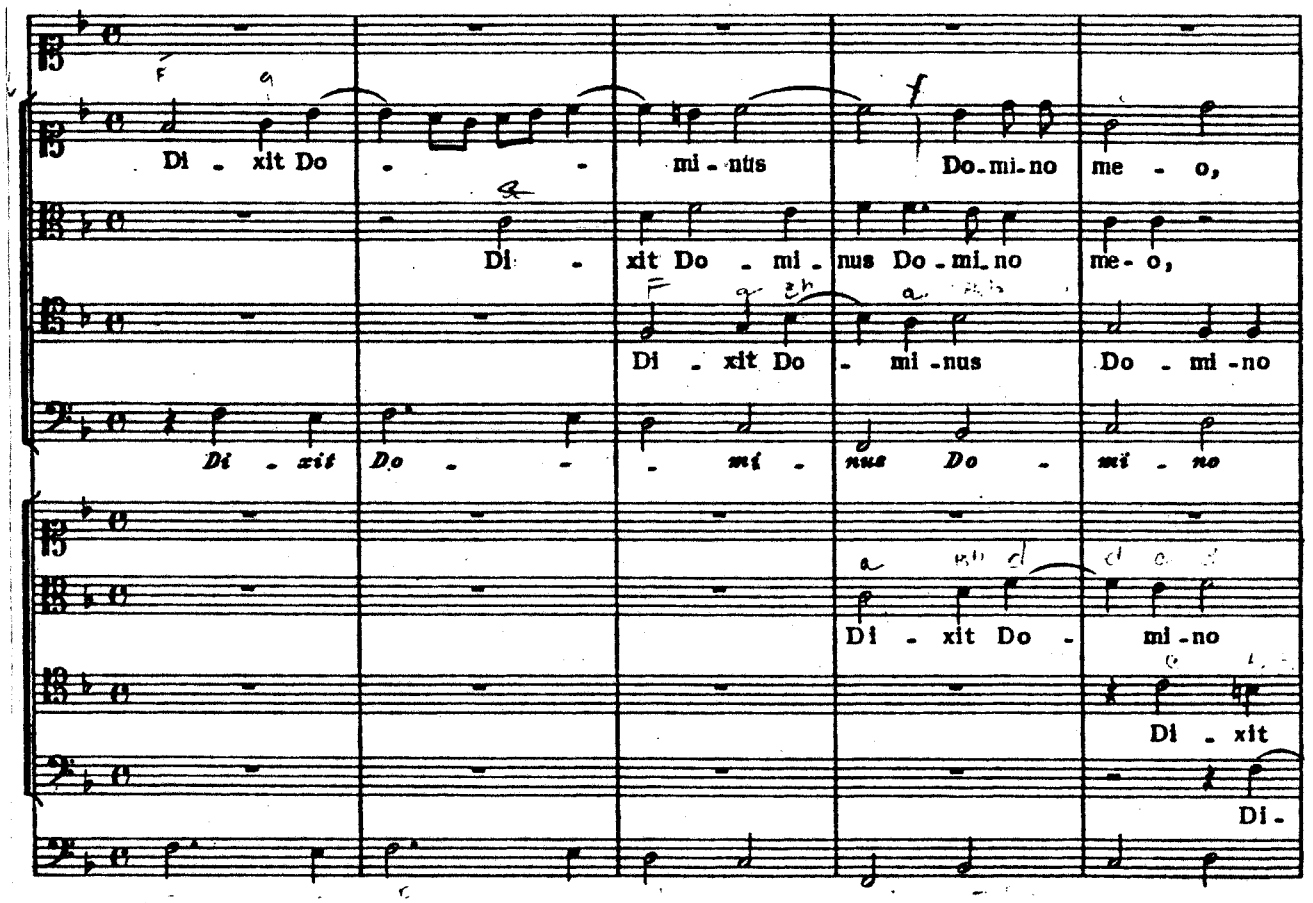
combination of these two elements coupled with the change from syllabic to an overlapping melismatic treatment (measures 13-16) drives to a cadence in A major at measure 16.

EXAMPLE 1. Dixit Dominus, measures 1-5




In Section 2 (measures 17-130) the melodic movement for the Cantus Solo and choirs is conjunct. The overall range for the voices is not widely exploited and the extent of vocal compass is as follows:

| | | |
|---|---|---|
| Cantus Solo | f-f' | with a tessitura around c' |
| Cantus 1 | e-e' | with a tessitura around a' |
| Altus | f-a' | with a tessitura around a |
| Tenor | f-f' | with a tessitura around c' |
| Bass | F-c' | with a tessitura around f |

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The choral parts have a dark, dense texture due to the emphasis on closed harmony rather than open. The antiphonal style results from a direct exchange between the Cantus Solo and the two choirs. After the Cantus Solo entrance (measures 17-21), Choirs 1 and 2 respond with the text Donec ponam inimicos tuos (measures 21-24), which is based harmonically on a series of I-IV-I chord progressions in F major. A segment of the above text is repeated by Choir 1, which then resolves to a cadence in D major at measure 26. This chord begins a series of secondary dominant progressions through G (measures 27-29), C (measures 30-32) to a strong homophonic cadence in F at measure 33.

In measures 34 through 51, the texture is now homophonic but the antiphonal exchange between the Cantus Solo and Choirs 1 and 2 continues, as does the series of secondary dominant progressions. These strong homophonic entrances of the choirs heighten the texture and rhythmic activity gains momentum with shorter segments of texts of 3 or 4 syllables until the final I-IV-I-V-I cadence in F (measures 49-51).

Repetition and variety in texture best describe measures 52 to 59, repetition since this segment is exactly the same harmonically as previously analyzed in measures 21 through 26. Variety in texture is achieved at a distance of one measure in common time, due to the antiphonal, coro-spezzato technique of Choirs 1 and 2. The antiphonal treatment is expanded (measures 59-68) then contracted and within this section an example of tonal (C minor) or modal (C Dorian) ambiguity is evident in the Alto line of Choir 2. (See Example 2.)

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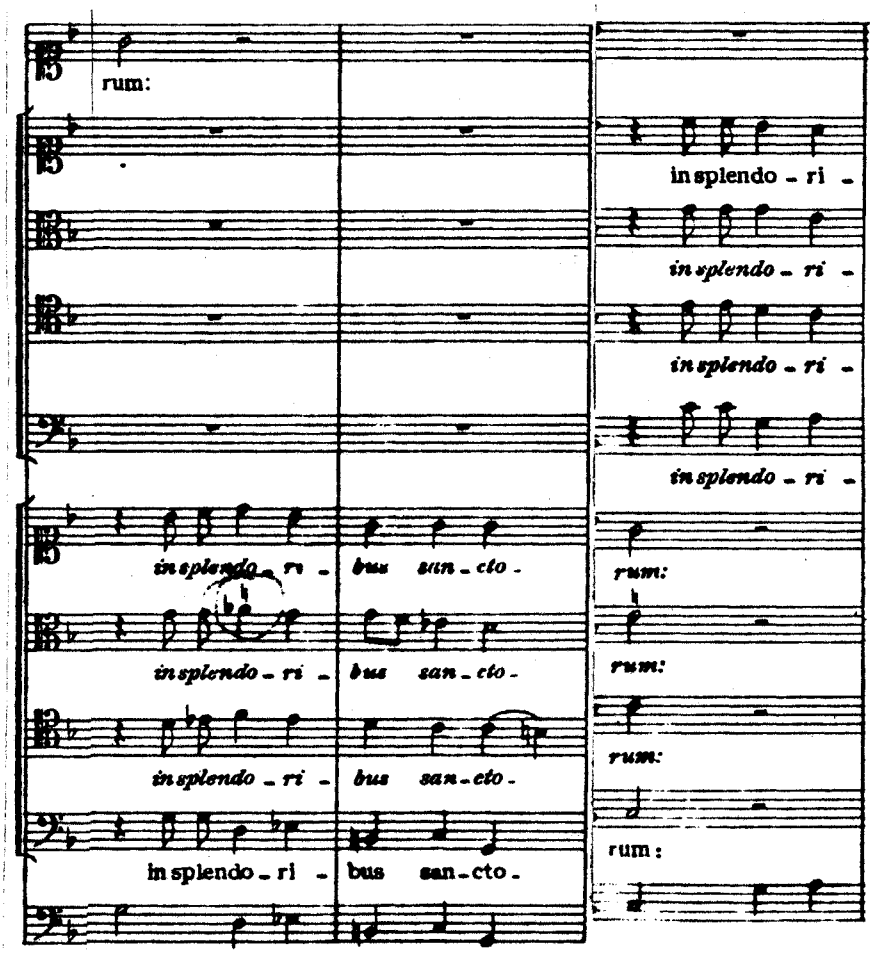
EXAMPLE 2. Dixit Dominus, measures 61-63




From measures 70 to 72 a very brief, but effective, syncopated thrust drives the following Cantus solo to a hocket-like treatment of the text et non (measures 77-78). Harmonic motion continues to move through the aforementioned keys, phrase structure becomes uneven (measures 90-103). The remaining measures 104 to 130 are very similar to measures 34 to 51 and this section is concluded at measures 129-30 on a IV-I-V-I progression in F major.

The Gloria Patri sung by the Cantus Solo marks the beginning of Section 3 (measures 130-51). The melodic material for the Cantus Solo throughout this entire section is a variation of that shown in Example 1.

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The major harmonic areas for this portion of Dixit Dominus are F major and $B^b$ major. Telescoping of the text Sicut erat in principio is evident in both choirs (measures 136-40). The Cantus Solo sings et nunc et semper which is repeated by Choir 2, then Choir 1 (measures 140-46). A very strong reiterated chant-like setting of the text et in saecula saeculorum, A-men brings this Psalm to a conclusion with a V-I cadence in F major (measures 149-51).

Psalm 110 Confitebor Tibi, somewhat conservative in its symmetry of form, is divided into three interpolated sections as ABA. Cererols' unusually fine craftsmanship is evident here in his use of parallel mode within this framework with both A sections being in A minor with the B section in A major. Although the work is not primarily contrapuntal, it reveals an interesting compositional aspect in the variety of textural changes achieved through phrase structured repetition. The Cantus Soloist's initial melodic statement, as seen in the first 6 measures of Section A (see Example 3), appears throughout the composition in this format, with only slight rhythmic and melodic alterations.

The coro-spezzato treatment between Choir 1 and Choir 2 is interspersed with a reiterated pedal chant motif at measures 35-38 and measures 78-81. Variety of texture is again evident in Cererols' use of repeated homophonic, block-type chords at measures 51-53 and measures 91-93. A brief stretto-like treatment which begins at measure 97 resolves to a cadence in C major at measure 103. The return to A (measure 134) is a recapitulation of introductory material and concludes with a half-cadence on E (Phrygian) at measure 156 with a Tierce de Picardie.

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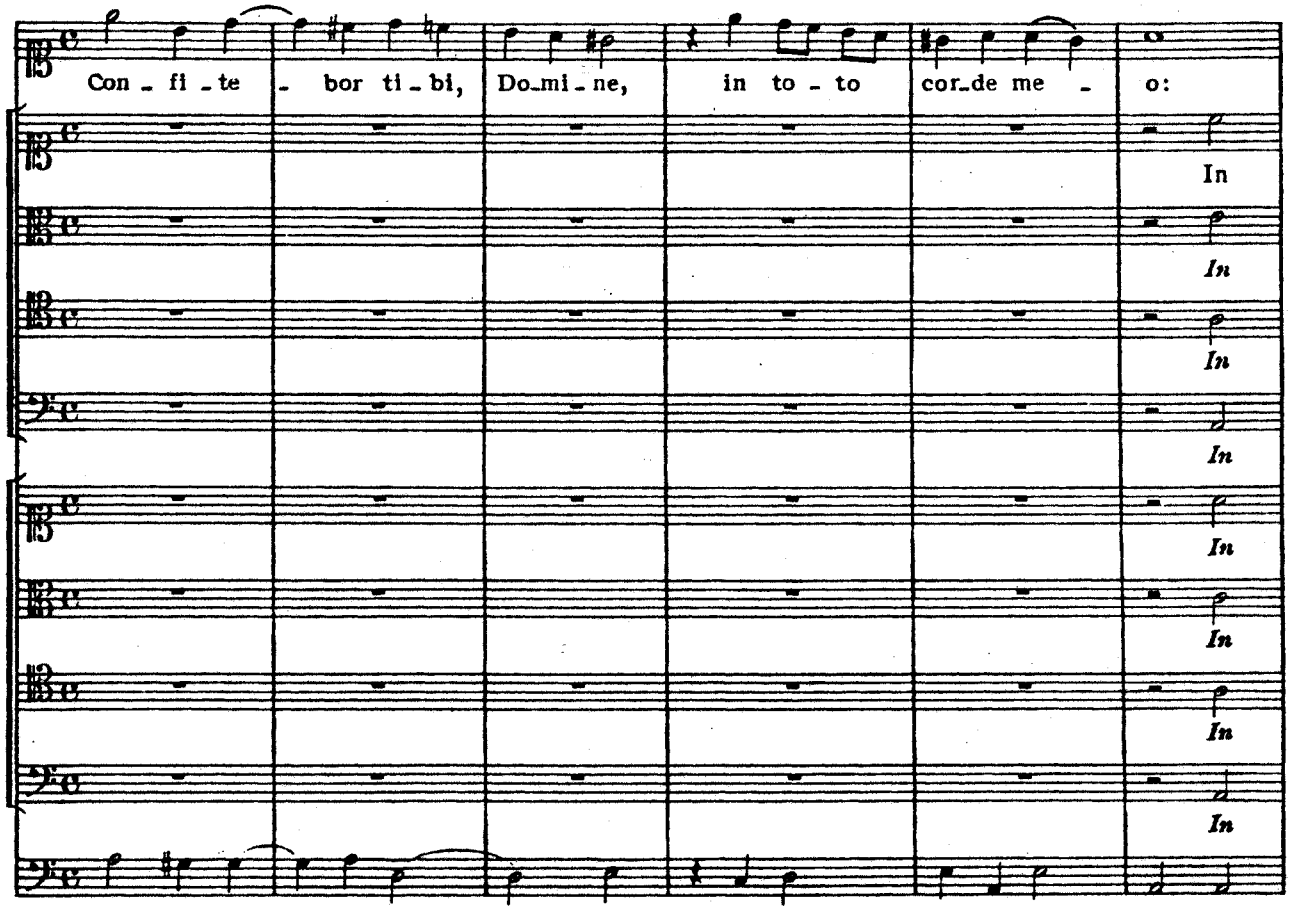
EXAMPLE 3. Confitebor Tibi, measures 1-6




In Psalm 111 Beatus Vir the verses are treated in syllabic style with 70 per cent of the polychoral writing in the familiar block chordal idiom. The tonal region is D minor with strong Ionian references to F major. The metric sign indicates common time. The A sections, measures 1-54 and 73-136 respectively, are set in antiphonal style between the Cantus Solo and the choirs. An interesting use of textural change is accomplished by an extended range which encompasses three octaves as a direct result of point of imitation writing with octave leaps between Choirs 1 and 2 at measures 29 through 34.

The B section (measures 55-72) is contrasted in a highly contrapuntal style with increased rhythmic activity and points of imitation throughout as shown in the following example:

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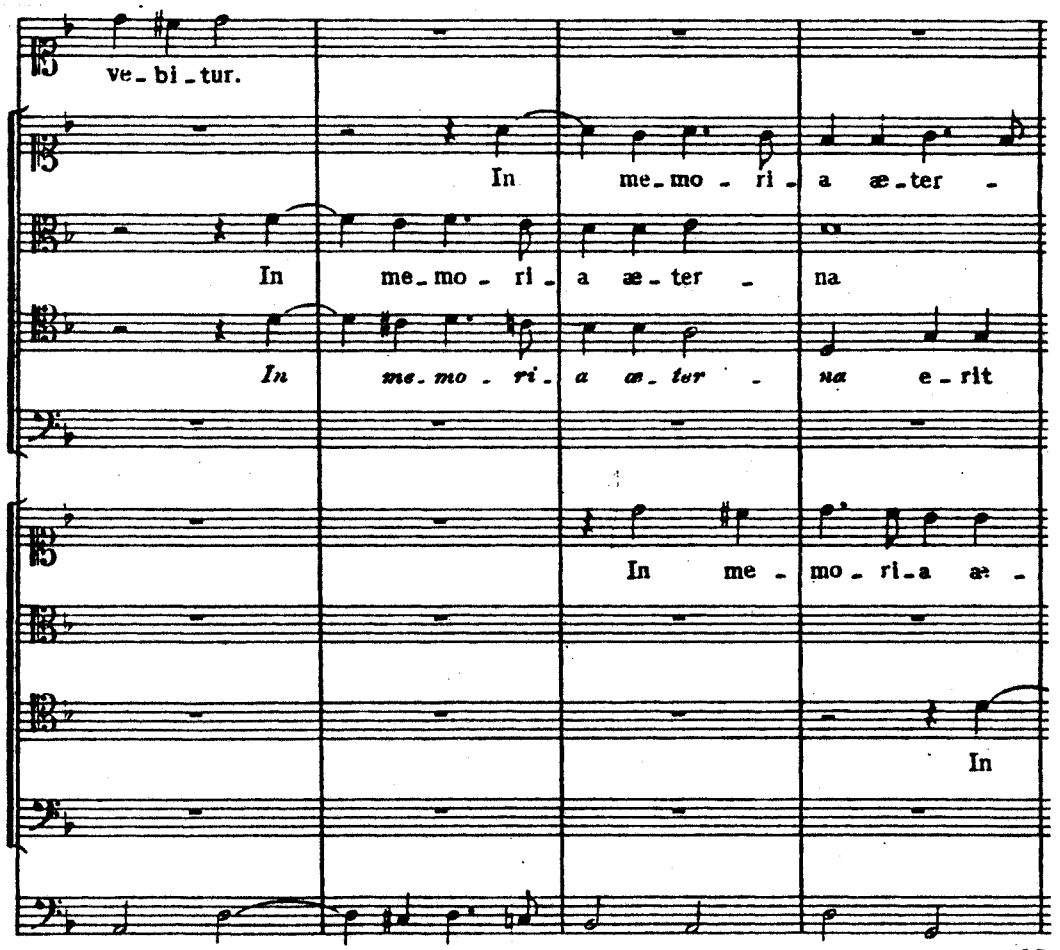
EXAMPLE 4. Beatus Vir, measures 58-61




The use of parallel mode to achieve additional variety in textural color is in evidence with the strong opening homophonic statement of the Gloria Patri by Choirs 1 and 2 simultaneously. (See Example 5.)

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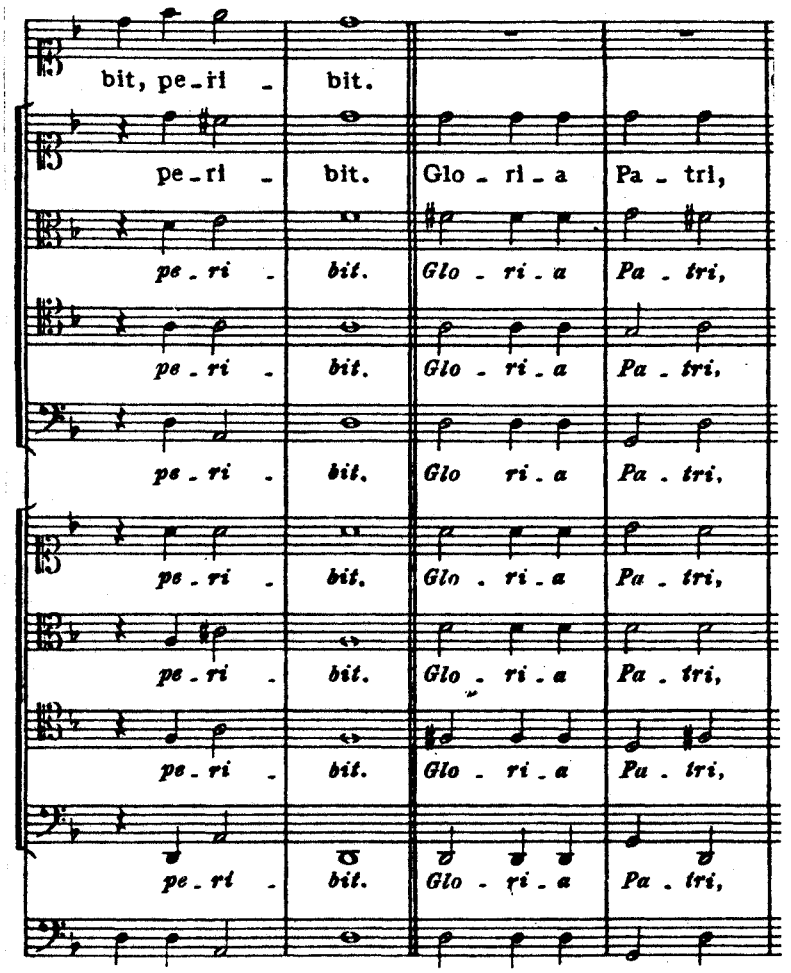
EXAMPLE 5. Beatus Vir, measures 135-38




The brief antiphonal treatment which follows is based on material from the previous A and B Sections. The conjunct melodic material for the Cantus solo taken from Section B achieves a rhythmic buoyancy through extended melismatic writing. Brief, imitative entrances scored in thirds between the Tenor and Cantus in Choir 1 and the Cantus in Choir 2 at measure 160, (pedal point in the remaining voices) move to a strong cadence in D major (measure 165) with an added Tierce de Picardie.

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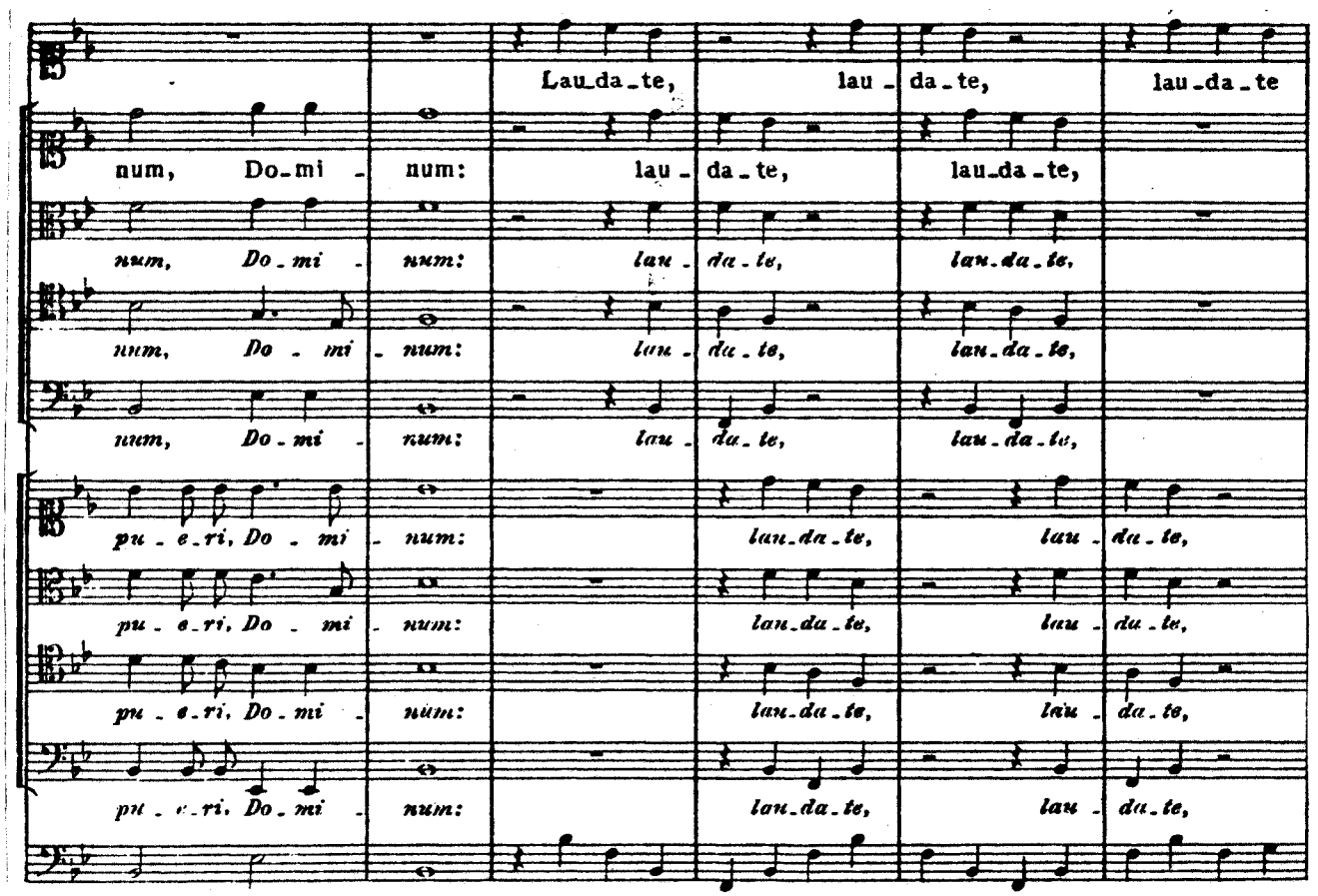
Praise to the Lord, the Most High and Almighty God is the religious theme of Psalm 112 Laudate Pueri. This particular Psalm gains interest, not only from the contrasts of meter (4/4, 3/4) and ABA structural form, but from the repeated use of strong harmonic/chordal design which looks forward to the Baroque harmonic practice. The first six measures are a series of reiterated IV (E flat) to I (B flat) chord progressions set in antiphonal style between Choirs 1 and 2. Measures 7-14 continue in the same manner except the progressions now move from V (F) to I (B flat). Also at measure 7 (as shown in Example 6), the Cantus Soloist introduces a three-note descending head motif (D-C-B) which continues to be a unifying element throughout this composition.

EXAMPLE 6. Laudate Pueri, measures 5-10

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Variation seems to be the intent of the composer in this particular composition. A homophonic, homorhythmic antiphonal style for the choirs at measures 25 to 38 and measures 52 to 55 is contrasted with an imitative contrapuntal style at measures 39 to 49 and measures 60 to 66. The use of the head-motif shared by the Cantus Soloist and both choirs as shown in Example 6 is repeated from measures 73 to 76, resolving to a cadence in G minor at measure 80 which concludes Section A.

With a change to ternary meter in the B section (measures 81-98), there is a short sequential treatment of the Cantus Solo line extending from measures 89 to 96. The return to A at measure 99 recalls the antiphonal, harmonic treatment of the initial A section. The Gloria Patri section (measures 138-56) is an extension of previous material from the A sections. A dominant pedal on D Major which begins tutti at measure 156, resolves to a G minor cadence at measure 160 and the Laudate Pueri is concluded.

A descending four-note ostinato pattern (G-F-$E^{b}$-D) for continuo (occasionally doubled by the Bass in Choir 1) coupled with a three-note (G-$F^{\#}$-G) chant-like motif for voice and continuo constitute the main thematic elements of Psalm 121 Laetatus sum. (See Example 7.)

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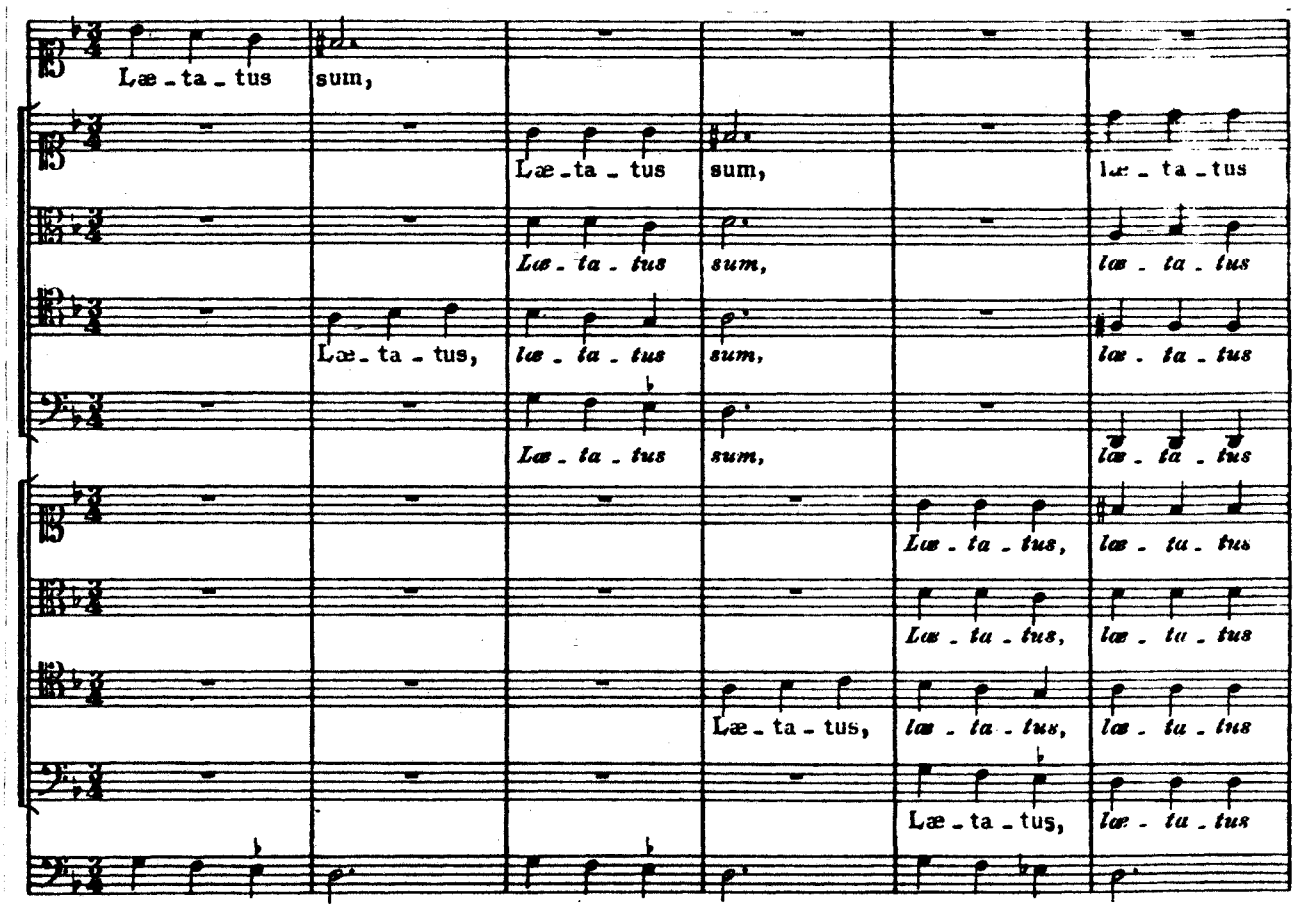
EXAMPLE 7. Laetatus sum, measures 1-4




Hope for the just, for the coming of the kingdom of God, and the peace of His Church is in essence the religious belief of this Psalm. The tonal regions oscillate between B flat major and its relative minor G. There is no change in the ternary meter throughout this composition which is a rather lengthy setting of 274 measures, structurally divided into an ABA form. The A section (measures 1-104) contrasts contrapuntal and homophonic styles in an antiphonal manner between the Cantus Soloist and Choirs 1 and 2. A new melodic idea, introduced at measure 57 (Example 8), is developed more extensively later in measures 243 to 254.

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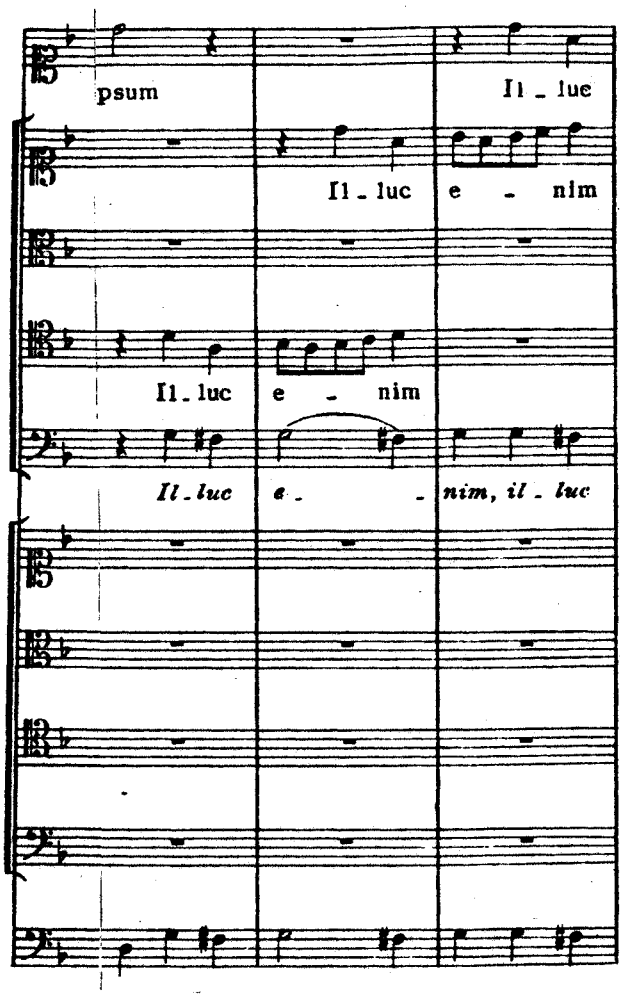
EXAMPLE 8. Laetatus sum, measures 57-59




After a very brief hemiola-type transition at measure 104, Section B (measures 105-96) begins. Homophonic texture is predominant with examples of across the bar-type syncopation at measures 121 to 129 and 185 to 191 by Choir 1. The melodic elements of the Cantus Solo which appear in measures 135 to 149 are repeated in measures 150 to 158 with only slight variations.

The final A section (measures 197-227) plus the Gloria Patri section (measures 228-74) combined constitute a recapitulation of the initial ostinato figure of the continuo with a short, stretto-like treatment of

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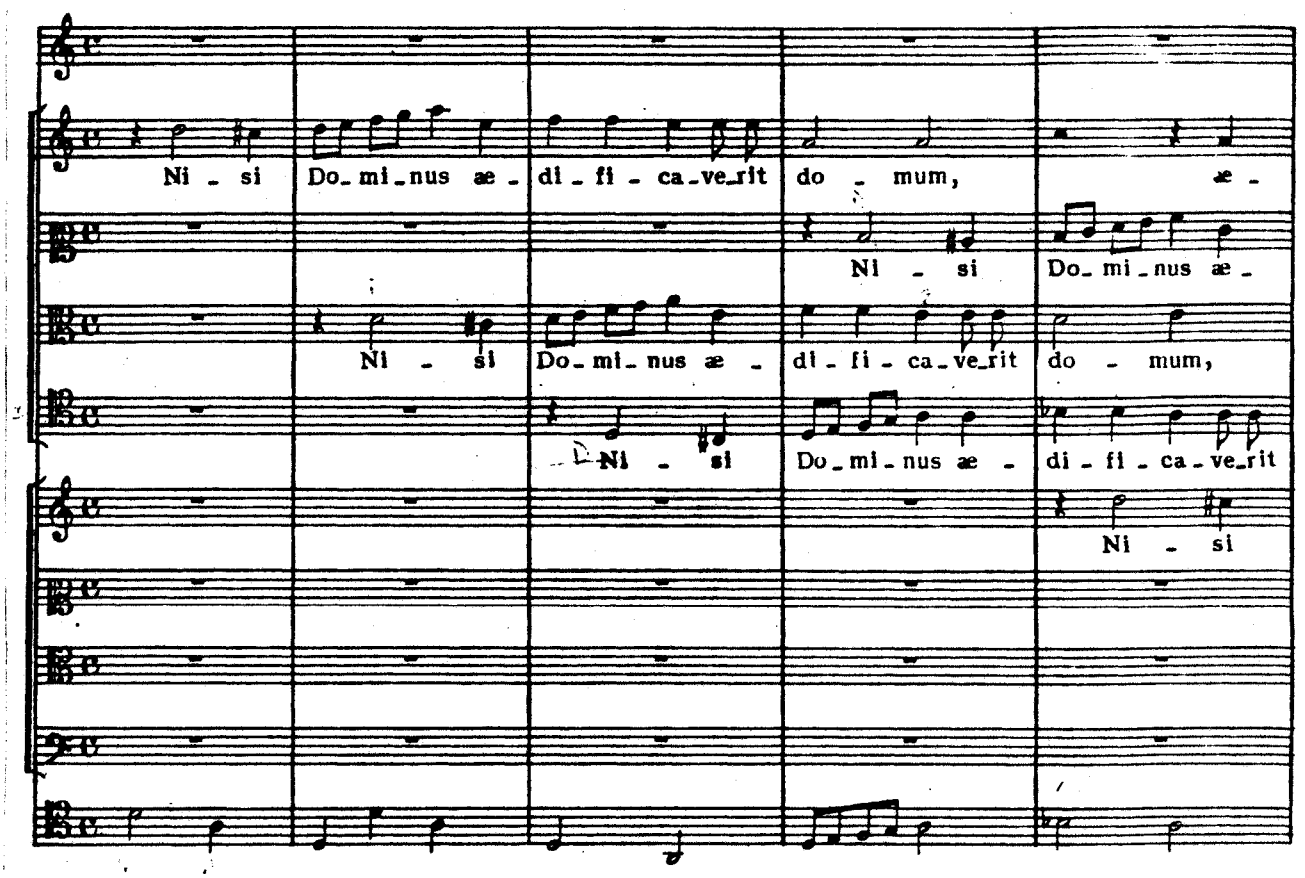
the two initial melodic ideas. Cererols' compositional harmonic practices are evident in his use of B flat as a pivot chord at measure 126 and measures 190 to 192, and the extended root movement of the Bass line and continuo from measures 255 to 260. Through reiteration and telescoping of the text et in saecula, saeculoreum Amen composed in point of imitation, antiphonal style for the Choirs and Cantus Soloist, the work concludes with a V-I cadence in G minor at measure 274.

The text of Psalm 126 Nisi Dominus is taken from Tuesday at Vespers. The opening A section (measures 1-38) begins in point of imitation with entrances on the weak beat by Choirs 1 and 2. A three-note motivic germ (D-C$^{\#}$-D) controls the central melodic idea. (See Example 9.)

EXAMPLE 9. Nisi Dominus, measures 1-5

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Scored for double choir and Cantus Solo, the eight verses of the Psalm relate that nothing can be done without God's blessing. It will be recalled that this particular work is significant in that there is a distinctly different contrast in vocal timbre, as was shown in the chart on page 28. The range of the Cantus Solo which enters at measure 18 is quite extended and maintains a very high tessitura from d" to a". At measure 27, the Cantus of Choir 2 introduces a new melodic idea which continues to function as a counter-melody to the opening melodic idea as was shown in Example 9. Reiteration of the words vanum est vobis (it is vain) by Choir 1 and a homophonic declamation of the word surgite (rise up) by Choirs 1 and 2 (measures 44-57) are excellent examples of dramatic text painting.

The verse frustra vigilste qui custodet eam (the watchman waketh but in vain), sung by the Cantus Solo with continuo, marks the beginning of Section B (measures 39-120). The musical drama reaches a climax with the explosive declamation of the words Ecce, Ecce (Lo! Lo!) through overlapping syncopated entrances and octave leaps of Choirs 1 and 2, as shown in Example 10:

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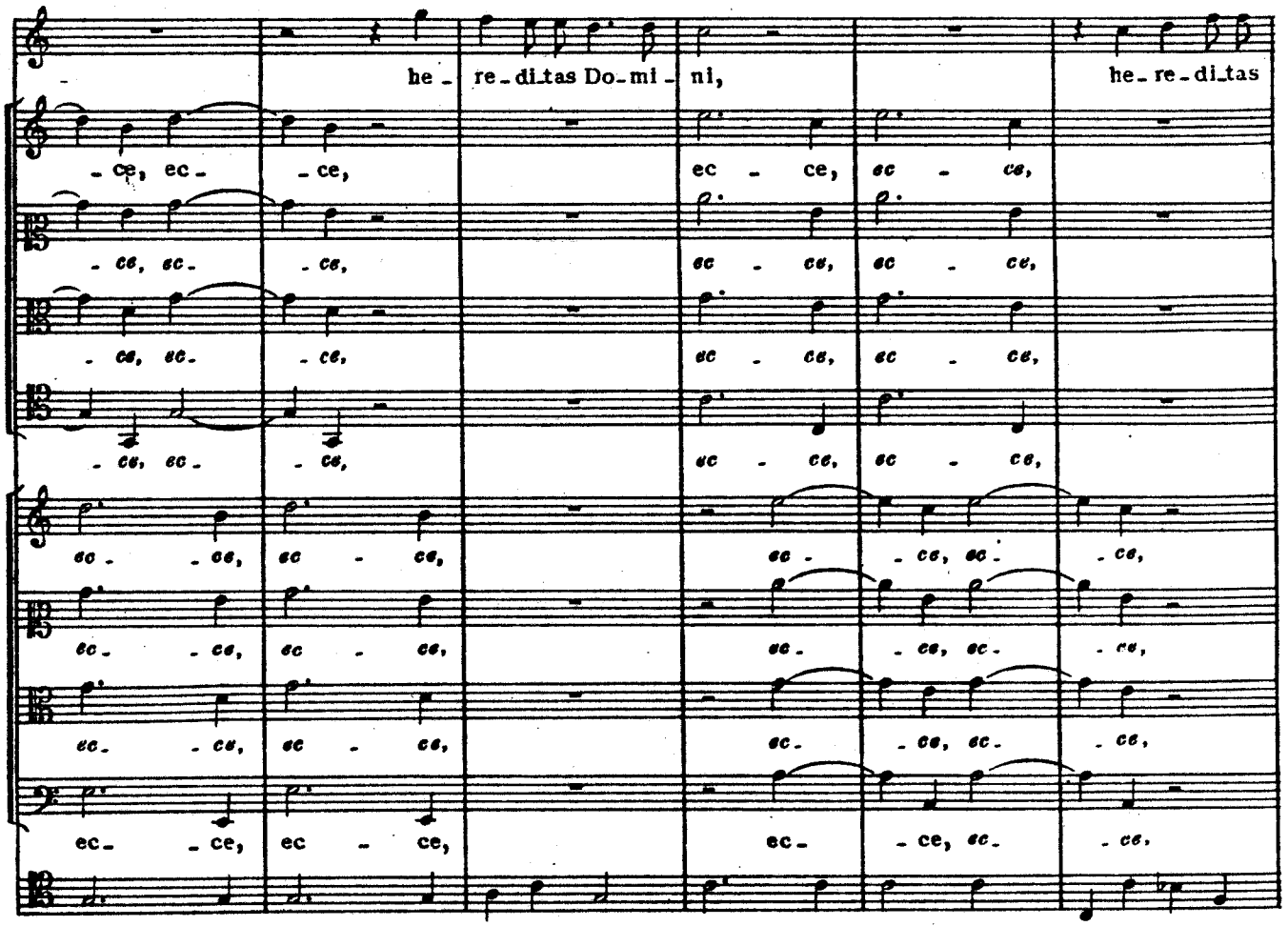
EXAMPLE 10. Nisi Dominus, measures 78-83




The concluding A section (measures 121-58) which begins with the Gloria Patri is a coda-like treatment with some variation of the two different melodic ideas, developed in a contrapuntal style (measures 128-30) as shown in Example 11.

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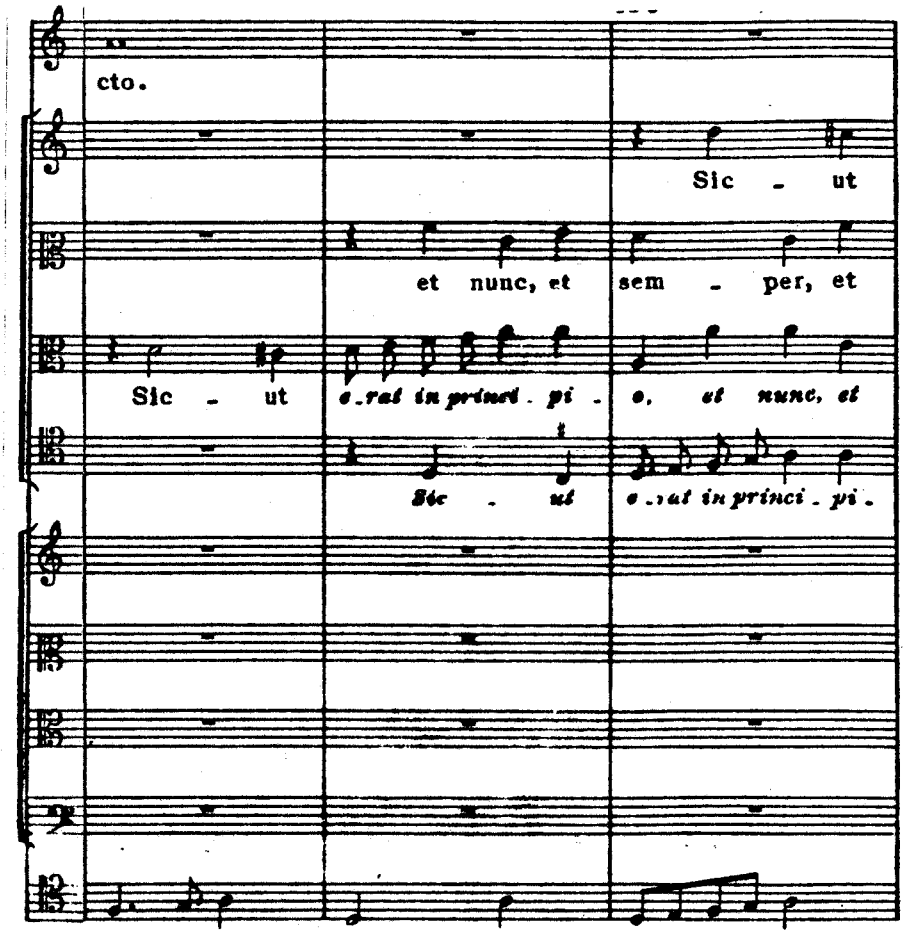
EXAMPLE 11. Nisi Dominus, measures 128-30




This is followed by a very brief series of chain suspensions between the Cantus I voice in Choirs 1 and 2 (measures 141-45). Embellishments are evident in various voices at the cadences and chromaticism is restrained. Although the tonal region has been D minor, the final cadence is on the dominant A with the added Tierce de Picardie.

To conclude the settings of the Vesper Psalms is the Credidi (Psalm 115) taken from the Mass of Purification. This Psalm represents an act of Thanksgiving of the Hebrews for the deliverence from deadly peril. Through-composed and only 138 measures in length, Credidi scored

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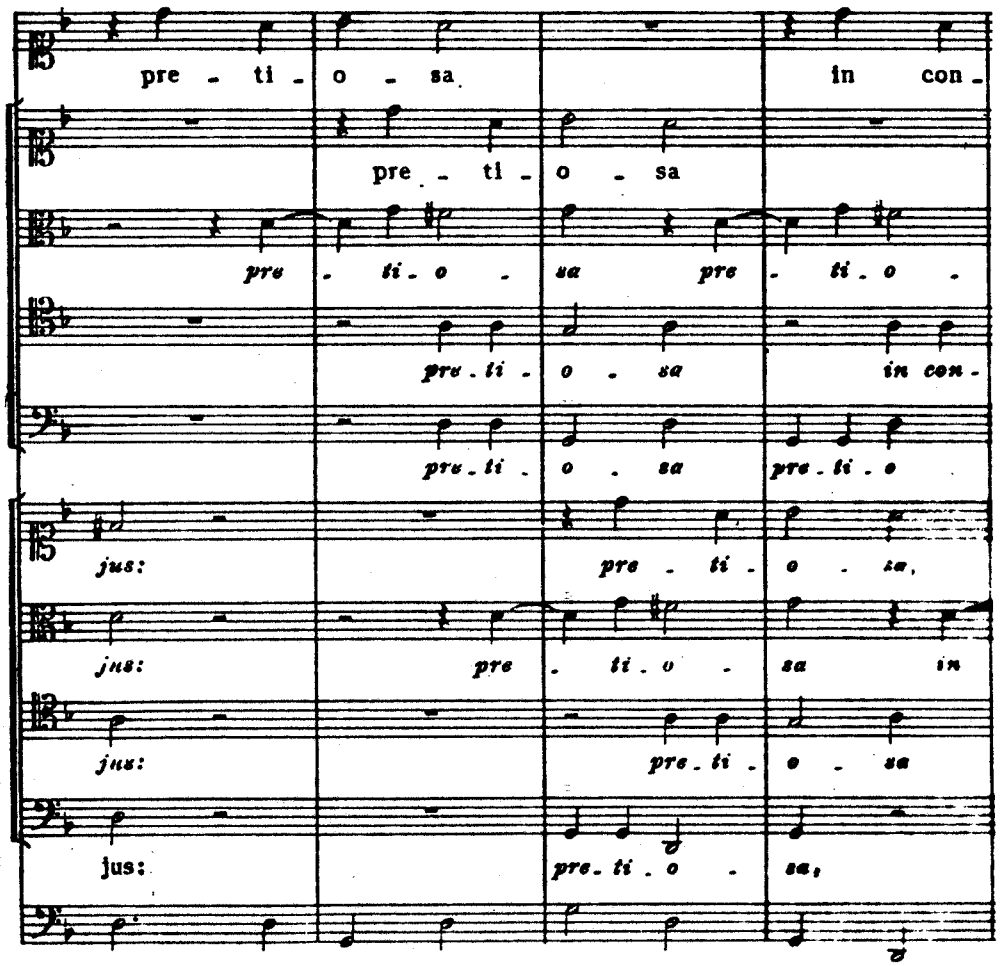
primarily in familiar style and in common time, has very limited contrapuntal writing. Perhaps the most interesting aspect is Cererols' imitative, syncopated compositional style. (See Example 12.)

EXAMPLE 12. Credidi, measures 42-45




A Landini-type cadence in G minor is evident in measures 58 and 59. The continuo part in the Gloria Patri which begins at measure 113 is similar to the ostinato pattern (G-F-$E^{b}$-D) of the Psalm 121 Laetatus sum.

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Ave Maris Stella, a hymn from the Benediction of the Blessed Sacrament which follows the Psalms, consists of seven stanzas. Cererols' choice of texts resulted in his setting stanzas one, four, and seven, designated in this volume by Roman Numerals I, II, and III, respectively.

The Cantus Solo in Section I based on plainchant is accompanied by the continuo. The quarter-note triplet figure of the continuo in common time is reminiscent of a typical Baroque setting of an aria structure for soloist (measures 1-10 and 27-35). The remaining measures (11-26 and 36-48) for Choirs 1 and 2 and continuo are composed in a highly imitative, contrapuntal-antiphonal style. The untransposed Dorian mode is the tonal center for this entire section.

Section II begins with paired-imitative entrances (a third apart) of the Bass and Cantus voices in Choirs 1 and 2 (measures 1-8). At measure 9 this imitative, contrapuntal fabric continues to be woven by the remaining voices. The vocal lines tend to become expanded and more disjunct, with point of imitation at the unison or octave. This increased expansion and rhythmic drive is climaxed by a strong cadence in D major (measure 20). From measures 20 to 36 the textural climate is one of tranquility. (See Example 13.) The smooth flowing conjunct line of the Cantus Solo is woven around the text Qui pro nobis natus (Who for us incarnate) and reiterated by Choirs 1 and 2 in antiphonal fashion. This tranquility is soon interrupted by increased rhythmic activity of the Cantus Solo and Choir 1 (measures 31-34), contrasted with a quiet homophonic treatment in Choir 2. This section concludes on a V-I cadence in D (measure 35) with the added Tierce de Picardie.

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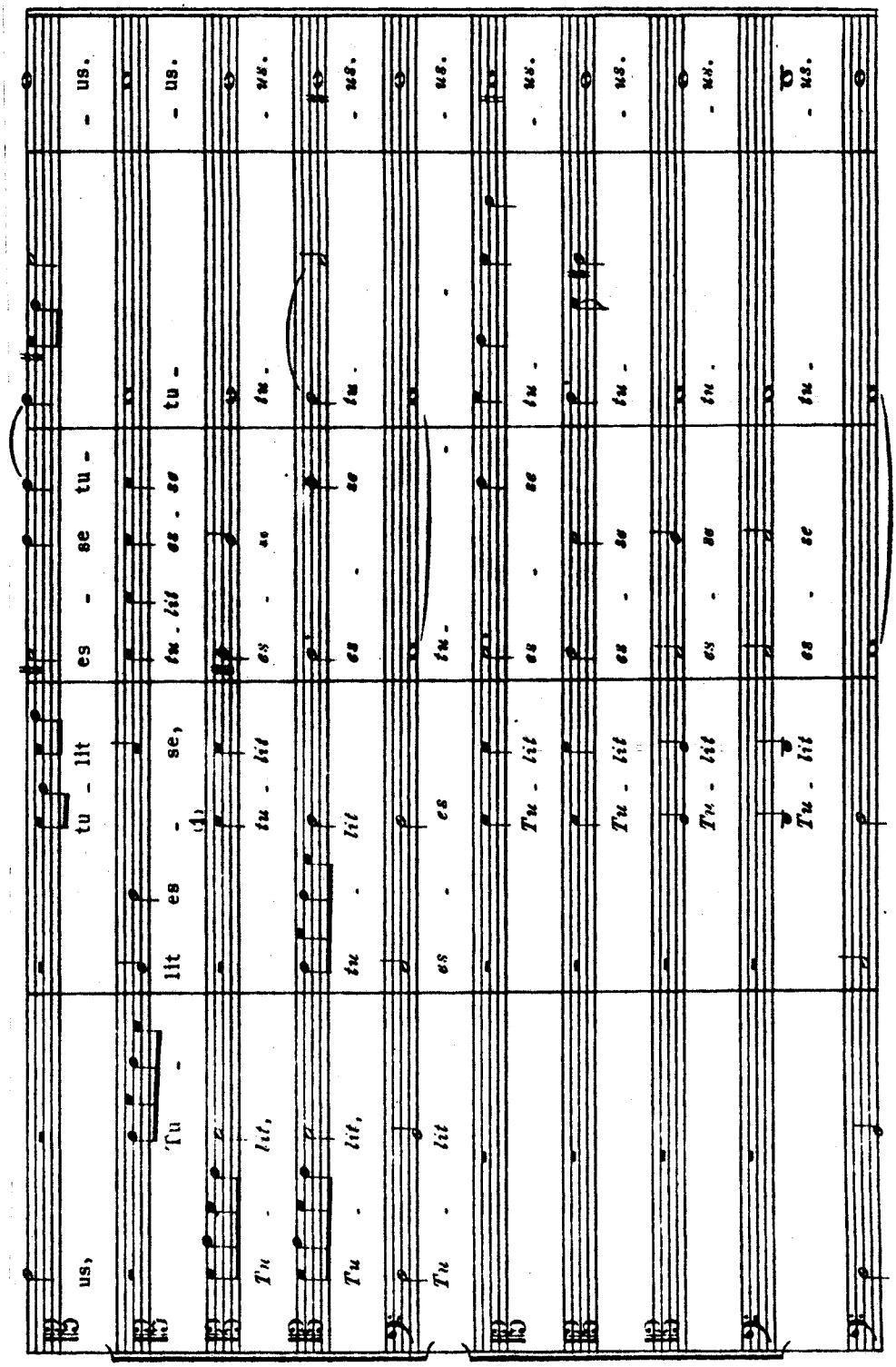
EXAMPLE 13. Ave Maris Stella, measures 31-35

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With regard to form, modal regions and phrase structure of the Cantus Soloist and Choirs--all these elements from Section I are recapitulated in Section III. The major difference is text, but it is given a familiar syllabic setting. Slight variations occur, but these variations can only be attributed to rhythm and the composer's attempt at word painting. These elements are demonstrated with the initial entrance of the Altus in Choir 1 (measure 32) with the text Tribus honor unus, Amen (Equal praise and Blessing, Amen). This line of text is expanded through imitation at the fourth and octave by the remaining voices in Choirs 1 and 2. The dotted quarter-eighth note pattern increases the rhythmic activity and is coupled with a choral fan-like treatment in Choirs 1 and 2, driving this section to a cadence in A Major (measure 44). The final utterance of Tribus honor unus, Amen, stated by the Cantus Solo, leads Choirs 1 and 2 to the final Amen (measures 47-51). Imitative and contrapuntal treatment is restricted to the Cantus Solo and Choir 1. Textural contrast is provided by the sustained chordal pedal point in Choir 2. These two contrasting elements finally resolve to a plagal cadence on D with the added Tierce de Picardie (measure 51).

The Magnificat, which concludes this setting of the Vespers, was originally an antiphonal chant. The early polyphonic Magnificats were sung alternately by a soloist (who also intoned the first word according to the liturgical rule) and the choir. Later, however, the entire Canticle was usually sung by the choir. The antiphonal character is never entirely lost in Cererols' setting through the use of coro-spezzato technique. Polychoral Magnificat settings were not a rarity before Cererols' time, nor were they restricted to the Venetian territory, although it is in that orbit that most of them are found, and it is from there that they spread north across the Alps to Spain.

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Cererols' Magnificat scored for two Cantus Soloists, double choir and continuo is his most outstanding exception to complete uniformity of range as has been found previously in the Vesper settings. The vocal register is as follows:

$G_2\ G_2\ G_2\ C_2\ C_3\ F_3 \qquad G_2\ C_2\ C_3\ F_3$

The melodic drive of this composition, as shown above, encompasses a higher tessitura. This element is coupled with disjunct vocal lines with further examples of disjunct motion as a result of the harmonic changes in the basso continuo. Texture in this composition, in comparison to those previously analyzed, is even more unique because the homophonic and polyphonic phrase structure is irregularly organized.

In Section I (measures 1-49) the liturgical intonation of the text Magnificat anima mea Dominum is sung imitatively by Choirs 1 and 2 (measures 1-10). An example of Cererols' polyphonic style which exemplifies his use of inversion is demonstrated by the Altus and Tenor in Choir 1 (ascending line) and the Cantus I and Cantus II of Choir 1 (descending line). (See Example 14.)

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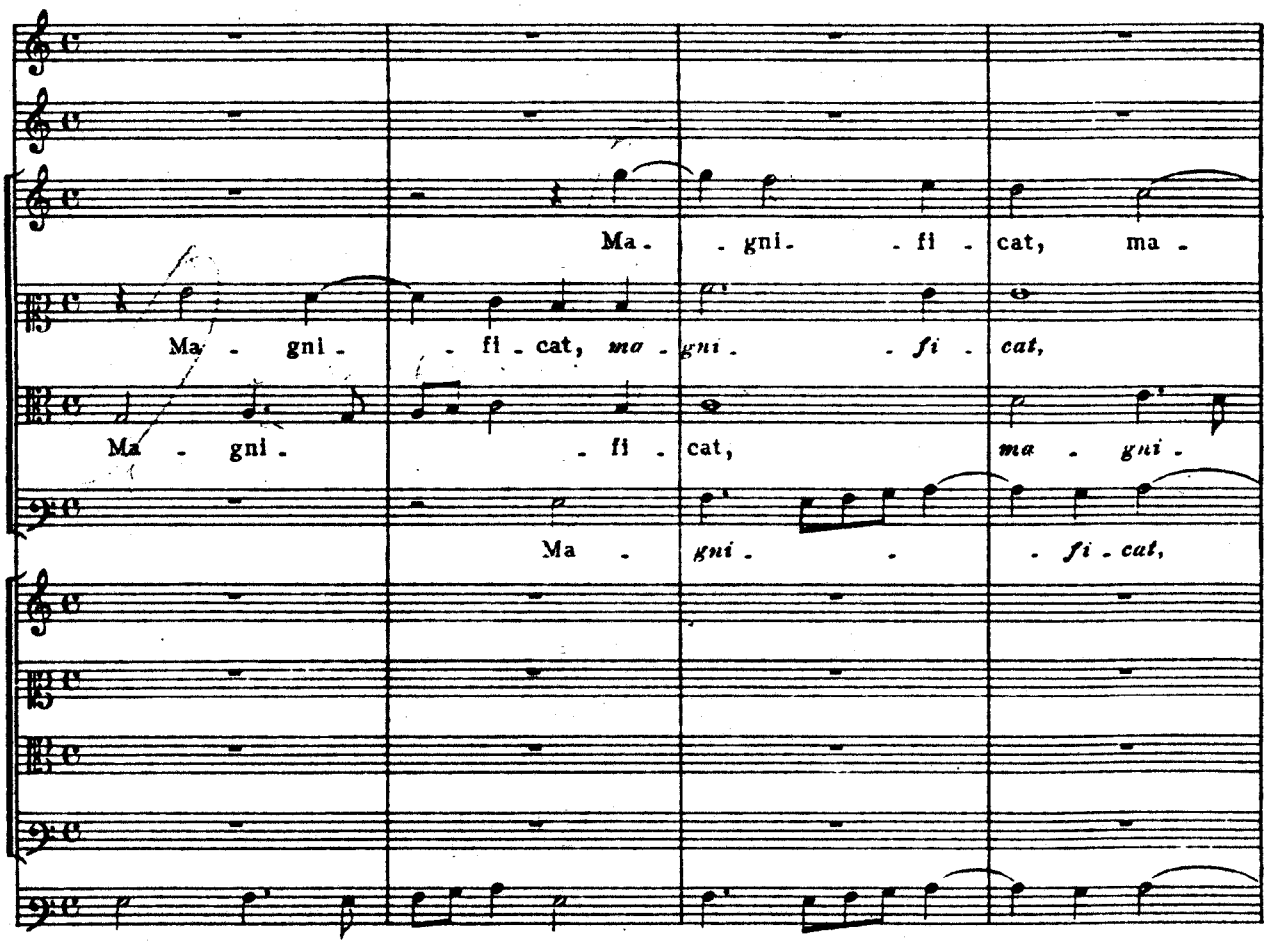
EXAMPLE 14. Magnificat, measures 1-4




Cererols could have continued with the Choirs on Et exultavit spiritus meus in Deo salutari meo, but he achieves a distinct textural change by scoring this passage for the Cantus Soloists in a canonic-like duet style (measures 12-20). The ensuing measures, 19-28, further illustrate his use of coro-spezzato treatment. This antiphonal style achieves a sense of buoyancy by shorter imitative entrances between Choirs 1 and 2, and the increased use of the dotted quarter, eighth note pattern set to a strict syllabic treatment of text (measures 29-31, see Example 15) drives these elements to a cadence in E minor at measure 33.

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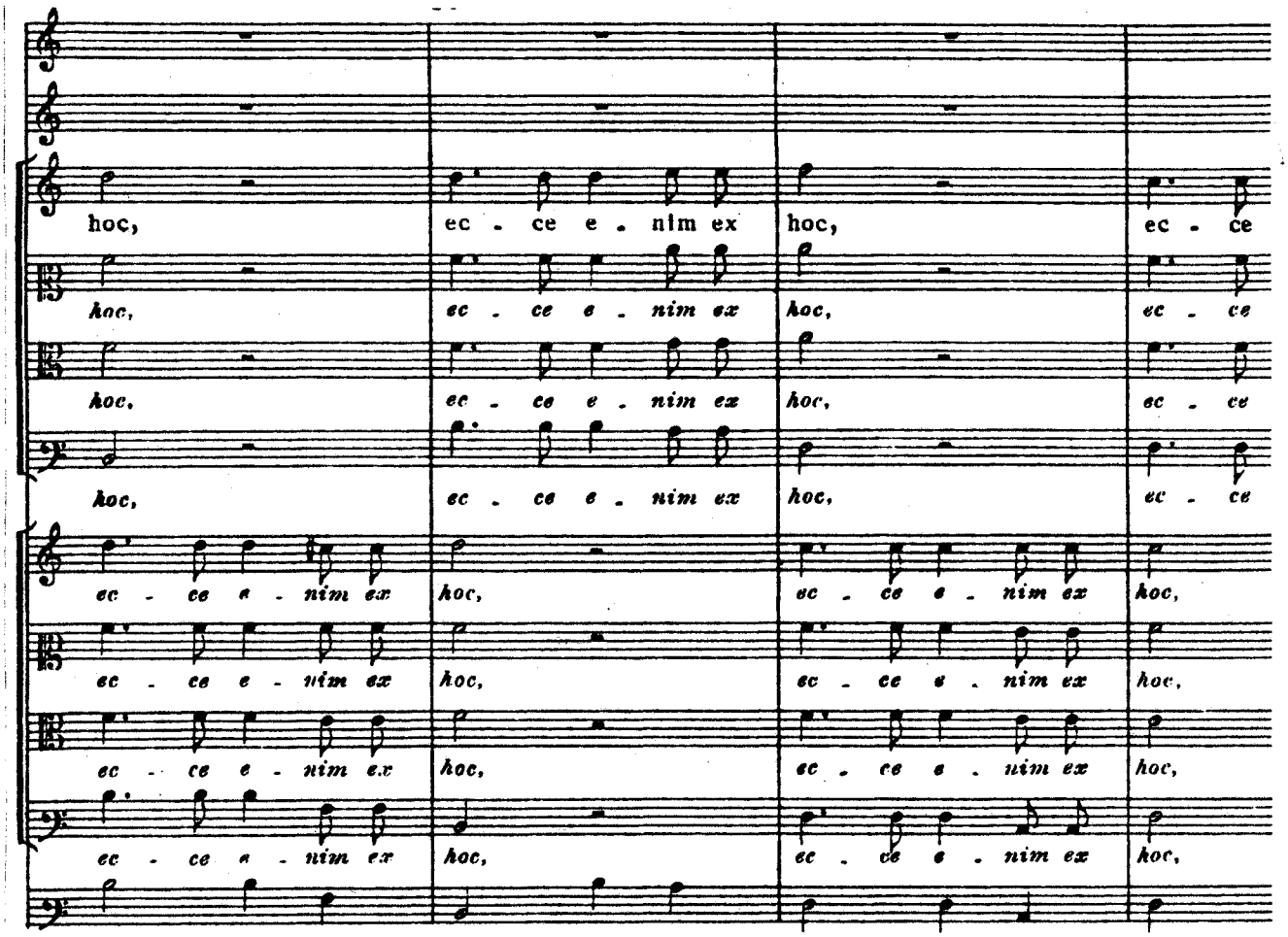
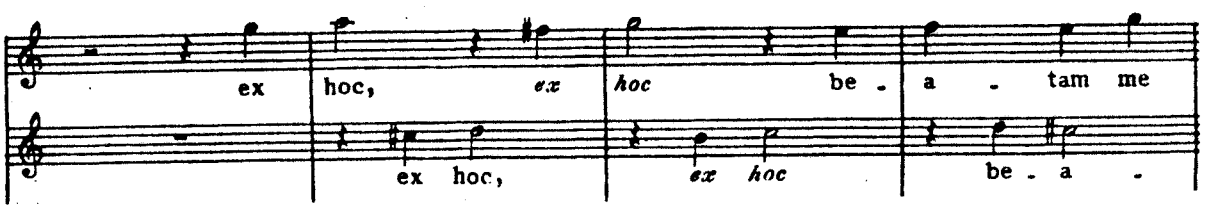
EXAMPLE 15. Magnificat, measures 29-31




Subsequently the Cantus Soloists employ the use of a hocket-like imitative figure as shown in Example 16. The soloists continue in an extended imitative duet primarily in thirds and sixths until the entrance of Choir 1 at measure 40.

EXAMPLE 16. Magnificat, measures 33-36

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On repeated passages of the text Omnes generationes all forces enjoy a final tutti utterance of the last segment of the text which cadences on E minor at measure 49.

From this point, the compositional techniques which Cererols employed in the opening measures are repeated. Rather short dialogues are exchanged between the Cantus Soloists and Choirs 1 and 2. Seemingly, they have only one single aim--that of exploiting variety in sound by chordal, homophonic and pseudo-polyphonic textures with sharp, syllabic syncopated rhythmic structure.

The Doxology is introduced in a similar structure and style to the opening measures of the Magnificat (measures 198-216). The phrase structure has been tightened in the above measures to lead into reiterated imitative entrances of the Cantus Soloists and Choirs 1 and 2 on the text Et in Saecula, saeculorum Amen (measures 216-34). An extended use of pedal point in the Bass and continuo over which the aforementioned pseudo-polyphonic style continues to function is brought to a close in E minor at measure 238.

The overall harmonic tonal region tends to center around G. It is interesting to note here, however, that in Section I (measures 1-50) there are strong references to D and C, while in Section II (measures 50-198) there are strong hints of F Major (measures 50-54) and $B^{b}$ Major (measure 172) as well as the aforementioned keys. Section III, the Gloria Patri, centers primarily on C and ends, however, on a G mixolydian cadence.

The form of the Magnificat is basically ABA (A measures 1-50, B measures 51-198, and C measures 198-238). It is not the texture of tonality of these sections which sets them apart but rather their initial

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contrasting lines. Note for example in Figure I the opposing directions of the continuing development of the contrapuntal exposition. Section B, while retaining contrapuntal exposition, retains the integrity of its initial line as well as being shorter in length (A theme--six measures, B theme--three measures). It is important to note that these contrasts are subtle but markedly defined by explicit cadential formulas. Further, the contrapuntal sections use suspensions, whereas in the non-contrapuntal sections suspensions are avoided.

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## CHAPTER IV.

## SUMMARY AND CONCLUSIONS

Although there is little information about Juan Cererols as a composer, his polychoral works reveal a compositional technique which, though conservative, is singularly expressive of his devout religious nature.

Often these works have the same length, format, and musical structure. Their brevity and similarity in form and style reflect the composer's conservative compositional techniques. Nevertheless, each work reflects the nature of religious thought and spiritual quality of the 16th century Spanish Renaissance tradition. Within this context, Cererols' compositional techniques include clearly marked sections, strong but limited harmonic treatment of cadences, considerable variation in vocal texture, and expressive conjunct melodic invention.

The analysis of his polychoral works of the Vespers has shown that in harmony, rhythm, and form Cererols was a skillful manipulator of traditional materials and practices, and not an innovator in the usual meaning of the word. He consistently exploited a limited harmonic-tonal palette and relied upon conventional structures of harmony and form. His style embraced techniques of the Ars Nova, Renaissance, and Baroque, and yet his use of varying techniques was thoroughly Spanish and his polychoral music is imbued with the Spanish musical tradition.

During the past few decades, music historians and performers have shown an increasing interest in Spanish polychoral music. This extremely



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valuable body of choral literature deserves far more attention than it has received. Only by studying this style of music can we understand the gradual change from Renaissance to Baroque. Our interest is kindled to know more about this transition as we become familiar with more of the music from this genre. Then, will we be able to view Juan Cererols' polychoral compositions in proper perspective within the realm of the Spanish choral literature.

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APPENDIX

## Polychoral Works by Juan Cererols

### Volume 1

**Vesper Psalms**

| | |
|---|---|
| 109 Dixit Dominus | (a 9) |
| 110 Confitebor | (a 9) |
| 111 Beatus vir | (a 9) |
| 112 Laudate pueri | (a 9) |
| 121 Laetatus sum | (a 9) |
| 126 Nisi Dominus | (a 9) |
| 115 Credidi | (a 9) |

**Hymn**

| | |
|---|---|
| Ave maris stella | (a 9) |

**Canticle**

| | |
|---|---|
| Magnificat | (a 10) |

**Psalms for Compline**

| | |
|---|---|
| 4 Cum invocarem | (a 8) |
| 30 In te, Domine, speravi | (a 8) |
| 90 Qui habitat | (a 8) |
| 133 Ecce nunc | (a 8) |

**Hymn**

| | |
|---|---|
| Te lucis ante terminum | (a 8) |

**Canticle**

| | |
|---|---|
| Nunc dimittis | (a 8) |

**Antiphons**

| | |
|---|---|
| Alma Redemptoris Mater | (a 8) |
| Ave Regina caelorum | (a 8) |
| Regina caeli | (a 8) |

### Volume 2

| | | |
|---|---|---|
| Asperges Me | | (a 4) |
| I. | Missa | (a 8) |
| II. | Missa de Batalla | (a 12) |
| III. | Missa Pro Defunctis | (a 4) |
| IV. | Missa Pro Defunctis | (a 7) |



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Volume 3

(1) Al Amor que viene. Villancico (a 4)
(2) Alb icias Pido. Tono (a 4)
(3) Vuelve a la playa, Barquero. Romance (a 4)
(4) Segura vais, labradora. Villancico (a 4)
(5) Diganme que cielos lloran. Tono (a 4)
(6) Sin pasion no hay aficion. Tono (a 4)
(7) Alarma toca el amor. Villancico (a 4)
(8) Son tus bellos ojos soles. Tono (a 4)
(9) A Recoger sagrados desperdicios. Villancico (a 4)
(10) Vivo yo, mas ya no vivo. Villancico (a 4)
(11) Si suspiros te pido. Tono (a 4)
(12) Pues para en la sepultura. Tono (a 4)
(13) Senor Mio Jesucristo. Tono (a 4)
(14) Mi Dios! Si ofensa. Tono (a 2)
(15) Ya esta en campana. Tono (a 5)
(16) Ay, que dolor! Tono (a 5)
(17) Serafin que, con dulce harmonia. Villancico (a 8)
(18) Fuera, que va de invencion. Villancico (a 8)
(19) Galanes, a ver, jugar. Villancico (a 8)
(20) Bate, bate las alas. Romance (a 8)
(21) Ay, ay, ay! Que me muero. Villancico (a 8)
(22) Alarma, Alarma, que sale. Villancico (a 8)
(23) A la flor de la valentia. Villancico (a 8)
(24) Aqui! Del sol! Villancico (a 8)
(25) Ah! Grumete ligero. Villancico (a 8)
(26) Al Altar, Cortesanos discretos. Villancio (a 8)
(27) Aunque preso me tengan aqui. Villancico (a 8)
(28) Serrana, tu que en los valles. Villancico (a 8)
(29) Senor Bravo, no haga fieros. Villancico (a 8)
(30) Suspended, cielos, vuestro dulce canto. Villancico (a 8)
(31) A belen, zagales. Villancico (a 4)
(32) Venid, zagales, venid. Villancico (a 4)
(33) Soles, penas y cenas. Villancico (a 4)
(34) Vuela, paloma divina. Villancico (a 2)

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