

DLA Thesis

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**Sequences in protestant graduals**

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## I. Research Background

The most complete publication of the texts of the sequences is published in the *Analecta Hymnica Medii Aevi*.<sup>1</sup> The Hungarian sequences were published by Benjámín Rajeczki in his first volume of *Melodiarium Hungariae Medii Aevi*.<sup>2</sup> A summary of the Hungarian sequences is available in the first volume of *History of Music in Hungary*,<sup>3</sup> which was also written by Benjámín Rajeczki. A publication<sup>4</sup> of this genre has been released recently in the 2nd series of the *Church Music Guide Books* by László Dobszay. In this publication a movement is available – in Hungarian and in Latin language as well – for each feast of the liturgical year. But the yet unpublished sequences of protestant graduals<sup>5</sup> – except for a few ones – still have not been released.

The protestant gradual sources mainly contain the music of psalm services; the number of genres contained in the main services is less. Their modern-day publishing began with the release of the 9th and the 16th volume of *Musicalia Danubiana*, both of which were published by Ilona Ferenczi who also wrote introductions to each. The first readable and modern sheet music, the Eperjesi Graduál,<sup>6</sup> was published in 1988, then in 1997 three other twin graduals - Ráday, Óvári and Batthyány - were released under the name of Ráday Graduál.<sup>7</sup> In 1996 the Association of Reformed Church Musicians published a selection called Protestant graduals<sup>8</sup> which was created by Ilona Ferenczi and László Dobszay. Each of these publications contains a sequence but not complete ones. Several doctoral dissertations have been written in the Church Music Department which mainly cover protestant psalm services, while no summary study covering the movements of main services have been published. The only person to analyse introits<sup>9</sup> written in Hungarian language was Anette Papp in her study called „*The introits of Hungarian gradual sources from advent to epiphany*”. Dezső Karasszon in his publication<sup>10</sup> called „*An Introduction to the world of Hungarian reformed church music*” analyses and publishes a sequence from both the Large Gradual

1 *Analecta Hymnica Medii aevi*. Ed. Guido Maria Dreves, Clemens Blume, Henry Marriott Bannister, I–LV Bände, (Leipzig, 1886–1922).

2 Benjámín Rajeczky: *Melodiarium Hungariae Medii Aevi. I. Hymni et Sequentiae*. (Budapest: 1982).

3 Benjámín Rajeczky: „Sequences”. In: Rajeczky Benjámín (editor): *History of Music in Hungary I*. (Budapest: 1988), 384-396.

4 László Dobszay – Judit Takáts: „The Sequence”, In: *Church Music Guide Books II/9*. (Budapest: 2006).

5 Large and Spáczai Gradual

6 *Graduale Ecclesiae Hungaricae Epperiensis 1635*. Published and introduced by Ilona Ferenczi. *Musicalia Danubiana* 9/1-2, (Budapest: 1988).

7 *Graduale Ráday saeculi*. Published and introduced by Ilona Ferenczi. *Musicalia Danubiana* 16. (Budapest 1997).

8 Ilona Ferenczi – László Dobszay: *Protestant graduals*. (Budapest: 1996).

9 Anette Papp: The introits of Hungarian gradual sources from advent to epiphany. In: *Hungarian Music*, (2006/I). 53-72.

10 Dezső Karasszon: *An Introduction to the world of Hungarian reformed church music*. (Budapest: 2008).

and the Spáczai Gradual with facsimile sheet music.

This study is willing to contribute to the results of the studies that have been released so far by analysing all the known sequences written in Hungarian language, and by comparing them to their Latin pattern. By doing so, it will become possible to correct the wrong notes in the pieces of sheet music.

## **II. Sources**

As a source for my study I mainly investigated graduals containing sequences. Firstly I studied collections that have already been released, and then I examined sources not yet processed. Several graduals are available on microfilms in the Department of Early Music of the Institute for Musicology of the Hungarian Academy of Sciences, but not a great number of the sources contain sequences. The greatest number of sequences can be found in the Large Gradual and the Spáczai Gradual. When examining the Latin patterns I mainly used published codices written in Hungarian language, then I extended my research by studying several foreign sources on microfilms so that to find the suitable Latin pattern.

## **III. Methodology**

The aim of this study is to present solely the sequences that belong to this genre by form too. Movements that do not contain distiches had to be filtered. It was necessary because the protestant sources contain a variety of pieces under the heading PROSA. In the medieval period this genre was often referred to as Prosa and the above mentioned collections solely use this term. After having selected the suitable sequences I listed the different sources in which the particular movements occur. Then I tried to find the Latin match of each one, from which they seem to have been translated. Comparison always highlights the differences between the Latin and the Hungarian versions. Following the sequence analysis, in the appendix I present the modern versions of the pieces of sheet music that are contained in sources not yet published. Summarising theories is not the only aim of this study. If this material were discovered by not only church musicians but general music teachers and concert musicians as well, it could be a great achievement.

## **IV. Results**

My first encounter with the Large Gradual sequence was during my church music studies in Debrecen. My teacher Dr. Dezső Karasszon was the one who introduced it to me. We sang these graduals in a concert-like manner in several church music shows using the original pieces of sheet

music. During the workshops held in the Budapest Church Music Department I had the opportunity to thoroughly explore the graduals which focused my attention towards the Hungarian prosas. Analyses highlight the sources that considered this genre important; they also highlight the part of the service in which the movements were sung, and they even reveal the method by which the repertoire was being extended. The sequences should be reintegrated into the liturgy – either in Latin or in a native language – since they supply excellent didactic material for the explanation of the feasts of the liturgical year, and they should also keep their importance in education.

### **V. Documentation of the actions related to the dissertation domain**

As a member of the liturgical choir called Schola Calviniana – set up by Dr. Dezső Karasszon in 1993 – I have had the opportunity to sing reformed church service chants not only in liturgies but in concerts as well:

- 16<sup>th</sup> November 1998. Church chants of the Reformation and the current Hungarian liturgy; co-operation in Dezső Karasszon's show held in the hall of the Reformed College, Debrecen.
- 23<sup>rd</sup> December. „Gál Huszár's Christmas Service” (1574) in the Debrecen-Nagyerdő Reformed Church.
- 3<sup>rd</sup> May 2003. Co-operation in Dezső Karasszon's show on the National Education Day of the Gregorian Ensemble.
- 25<sup>th</sup> March 2006. Co-operation in Dr. Dezső Karasszon's illustrated show called „The Kálmáncsai Gradual”.

During the time of my educational work my students sang chants in several protestant services conducted by me:

- 26<sup>th</sup> October 2000. I conducted the Church Music Choir of the Zoltán Kodály Music Secondary School Debrecen in Piliscsaba, in an event called „Protestant Days”. My students sang chants of old protestant Vesperas.
- 17<sup>th</sup> November 2006. I conducted the church music choir of the music department of the Debrecen University in a protestant service during the „Pál Medgyesi Conference”.

#### **Cassette recording:**

I have sung Reformed church service chants based on the Gál Huszár Chant Book (1560) and the Large Gradual (1636); ReZeM 058 ( on morning services and on Whit Sunday holly communions based on the Gál Huszár Chant Book and the Large Gradual) with the Schola Clavinia choir (Debrecen, Nagyerdő) of Dezső Karasszon.

