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Great musical forms dedicated to Saint Martin of Tours. Outline of the issues

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Abstract

This article gives an overview of the great musical forms dedicated to St Martin of Tours. These are primarily liturgical compositions, connected with the reverence for the person of the saint which has been formed in the Church over the centuries. This group includes single-voice parts of the proprium Missae (Alleluia verses, sequences), multi-voice liturgical motets of the medieval period (Brassart, Roullet, Fresneau), as well as extra-liturgical works (de Grudencz, de Machaut). These compositions show the process of transformation of the image of St Martin, which was taking place at the time and was extremely important in terms of liturgical worship and popular piety: from a follower, bishop and monk, to a noble knight and soldier of Christ (miles Christi). Evidence of liturgical reverence towards St Martin can be found in the two masses (ordinarium Missae) of the medieval period (d'Amaerval, Obrecht), the motets of the Renaissance and Baroque (di Lasso, Palestrina, de Monte, Handl, Marenzio, Anerio, Mielczewski), the masses of the Romanticism (Stahl, Kircher, Bottazzo) and the 20th and 21st centuries (Miškinis, Pitzl, Nowak, Halter), as well as oratorio and cantata works (Kocsár, Schlenker) and hymns (Augustinas, Monks, Łukaszewski). The theological reflection presented in this article falls within in the field of aspectual hagiology, i.e. one that brings together specialists from various disciplines on a common research subject, i.e. 'saints, holiness', aiming at innovation.

Keywords: St Martin of Tours, liturgical music, Mass, motet, cult, hagiology.

Streszczenie

Prezentowany artykuł stanowi przegląd wielkich form muzycznych poświęconych św. Marcinowi z Tours. Są to przede wszystkim kompozycje liturgiczne związane z czcią wobec świętego, jaka ukształtowała się w Kościele na przestrzeni wieków. Do tej grupy należą jednogłosowe części *proprium Missae* (wersety Alleluja, sekwencje), wielogłosowe motety liturgiczne okresu średniowiecza (Brassart, Rouillet, Fresneau), a także utwory pozaliturgiczne (de Grudencz, de Machaut). Kompozycje te ukazują dokonujący się w tym czasie niezmiernie ważny na gruncie kultu liturgicznego i pobożności ludowej proces przemiany wizerunku św. Marcina od wyznawcy, biskupa i mnicha do szlacheckiego rycerza i żołnierza Chrystusa (*miles Christi*). Dowody liturgicznej czci wobec św. Marcina można znaleźć w dwóch mszach (*ordinarium Missae*) z okresu średniowiecza (d'Amaerval, Obrecht), motetach renesansu i baroku (di Lasso, Palestrina, de Monte, Handl, Marenzio, Anerio, Mielczewski), mszach romantyzmu (Stahl, Kircher, Bottazzo) oraz XX i XXI wieku (Miśkinis, Pitzl, Nowak, Halter), a także utworach oratoryjno-kantatowych (Kocsár, Schlenker) i hymnach (Augustinas, Monks, Łukaszewski). Przedstawiona w niniejszym artykule refleksja teologiczna mieści się w obszarze hagiologii aspektowej, czyli takiej, która skupia specjalistów z różnych dyscyplin nad wspólnym tematem badawczym, tj. „święci, świętość”, dążąc do innowacyjności.

Słowa kluczowe: św. Marcin z Tours, muzyka liturgiczna, msza, motet, kult, hagiologia.

Introduction

Interest in the person and life of Saint Martin of Tours (316-397) increased especially in connection with the 1700th anniversary of his birth (2016). At that time, the pilgrimage routes leading to his tomb in Tours were renewed, culturally significant works of art, paintings, sculptures and songs dedicated to St Martin were recalled. Their creation is the fruit of the liturgical cult enjoyed since the Middle Ages, and which is still developing today. This cult, and in particular the singing of the Office and the Mass, was described by the following authors: Yvette Fédoroff (Fédoroff, 1961), Guy Oury (Oury, 1962; Oury, 1967), Pierre-Marie Gy (Gy, 1988), Marie Michael Keane (Keane, 1968), Martha van Zandt Fickett (Van Zandt Fickett, 1983; Van Zandt Fickett, 2006) and Gérard Troupeau (Troupeau, 1996). This research was recently referred to in an article by Jean-François Goudesenne (Goudesenne, 2012), strongly highlighting the question of how the «Lives» by Sulpicius Severus influenced the texts and liturgical chants associated with Saint Martin and dating from the sixth to the tenth century (Sulpicjusz Sewer,

1995). One of the oldest liturgical works of this type, the responsory *Hic est Martinus* from the Office in honour of the Bishop of Tours, was recalled in 2016 by Inga Behrendt (Behrendt, 2016). On the ground of Polish literature, however, the sequences and Alleluia Mass chants were pointed out by Henryk Kowalewicz (Kowalewicz, 1965) and Jerzy Pikulik (Pikulik, 1995), while Grażyna Kowalewicz, Waldemar Rozynekowski, Władysław Nowak wrote about the cult in general (Karolewicz, 1970; Rozynekowski, 2016; Nowak, 2019).

Particularly inspiring and helpful in the preparation of the submitted article, however, was Yossi Maurey's excellent monograph under the title: *Medieval Music, Legend and the Cult of St. Martin. The Local Foundation of a Universal Saint* (Maurey, 2014; see also: Maurey, 2005a), as well as valuable articles by this eminent musicologist (Maurey, 2005b; Maurey, 2015). In them, Maurey introduces the attentive reader not only to medieval music and liturgy, but also to the process taking place during the Middle Ages to transform Martin the bishop and monk into a noble soldier of Christ. This process is discernible in painting and sculpture as well as liturgical music. An interesting addition to Maurey's research was a monograph by Piotr Gancarczyk, published in 2021, in which the author points to dedications in honour of St Martin in the work of the still little-known composer Petrus Wilhelmi de Grudencz (now Polish Grudziądz) (Gancarczyk, 2021).

The studies cited, however, concern only the Middle Ages. Hence the idea and the attempt in the submitted article to bring closer (if only in outline) the great musical forms¹ (Chomiński, 2001; Towarek, 2021a; Towarek, 2021b) dedicated to St Martin by composers of successive epochs: the Renaissance, Baroque, Romanticism, and especially the 20th and 21st centuries. Selected examples of *proprium Missae* (Alleluia with verse, sequences), liturgical motets, masses (Mass cycles, *Ordinarium Missae*) and contemporary works will be presented in chronological order. This article is an extended version of my earlier Polish-language study entitled: *Św. Marcin z Tours w średniowiecznych propriach mszalnych. Zarys problematyki (St Martin of Tours in medieval Mass propria. Outline of the issues)* (Towarek, 2022).

¹Musical form – one of the main terms in musical theory and practice, the overall structure and scheme of construction of a musical work related to a particular compositional technique and to the means of performance (cast). Large instrumental forms include: sonata, symphony, and concerto. Large vocal and vocal-instrumental forms include: motet, Mass, cantata, oratorio, and opera.

Alleluia acclamation with Verse

Among the group of the oldest liturgical chants dedicated to St Martin of Tours are the propria of the Mass, including the Alleluia acclamation along with the verse (Maurey, 2014, p. 87-88 and 103-104; Oury, 1962, p. 86)². The first example here is the *Alleluia: Beatus vir, sanctus Martinus*, which Goudesenne considers in his study to be one of the most popular alleluia chants of the medieval period and, because of the reference in its text to the city of Tours, also indicative of the high intensity of the pilgrimage movement to the tomb of Saint Martin (Goudesenne, 2012, p. 137).

According to the research of the Polish musicologist Jerzy Pikulik, the oldest record of this song can be found in the trooper of Winchester (10th century), and is later also confirmed by a gradual from the Benevento (late 10th/early 11th century). The chant soon spread throughout Italy and was also known to some extent in France, while in Germany it was completely omitted from the sources (Pikulik, 1995, p. 121). The work has permeated 20th-century Vatican editions and the *Graudale romanum* (Graduale, 1979, p. 621). In the surviving Polish medieval transmissions, the text of the verse has been provided with two melodies: its own (in the graduals of the Franciscan family) and one adapted from the verse *Surrexit pastor bonus* (Pikulik, 1995, p. 121).

Another example is the verse *Hic Martinus pauper et modicus*. This piece was probably written at the end of the 10th century in southern France (Maurey, 2014, p. 88). Pikulik points to its presence in the codices of Cluny, St. Martial, St. Yrieix and in many Aquitanian sources. In Poland, however, this chant is recorded only in monastic hailstones (Cistercians and Dominicans) (Pikulik, 1995, p. 156). The tune *Posuisti Domine* was adapted to the text of the verse. The Cistercians transposed

²Maurey writes more extensively about the propria (introits, Alleluia chants, sequences, offertories, and communiones) associated with the forms of the Mass of St Martin, especially as shaped in the environment of the Collegiate Church of Tours. This includes, for example, the Mass *O beatum virum* (sung on the main feast day of 11 November) which, although its first fully written version reached us in manuscripts copied at the beginning of the 11th century in southern France, may have existed as early as the 9th century. Other examples include two Masses, *Statuit ei* and *Justus et palma*, which come from a collection of common texts on saints. Both were performed on the feast of 4 July (associated with Martin's consecration as bishop and the dedication of the basilica in 470).

it upwards by a fifth. The Franciscans, on the other hand, adapted the tune to their liturgy, changing the name Martinus to Franciscus (Pikulik, 1995, p. 156).

The third example is the verse *Martinus episcopus*. Its text was probably composed in the 11th century. However, it did not enjoy much popularity in the liturgy in Western Europe (Maurey, 2014, p. 160-162 and 166). With a melody of its own, it was only recorded by a copyist of the Codex of Nursia (late 11th/17th century). Other transmissions are purely adaptations. For example, it appears with the melody *Iustus ut palma florebit* in a gradual from Murbach (11th century), and with a melody taken from *Iusti epulentur* in manuscripts from: Cluny, St. Emmeram and Toulouse (11th century). As Schlager points out, with a melody copied from *Deus iudex iustus* we find the verse *Martinus episcopus* in manuscripts from Benevento and Novalesse (Schlager, 1965, nr 407, 38, 77, 288). Pikulik found this piece on Polish soil in diocesan and monastic sources (Benedictines, Cistercians, Canons Regular, Norbertines), where two melodies taken from the verses were adapted to *Martinus episcopus: Iusti epulentur and Iustus ut palma* (Pikulik, 1995, p. 178).

The fourth example is the verse *Statuit Dominus beato Martino*, which probably dates from the late 11th century. This piece is found in a gradual from Cambrai (late 11th/early 12th century) (Schlager, 1965, nr 8). In Poland, on the other hand, we find it in Norbertine sources, which, as Fr Pikulik notes, should not come as a surprise, since it was precisely near Cambrai, in the village of Prémontré in France, that the Norbertine Order was founded (Pikulik, 1995, p. 269). In the Polish transmission, the text is provided with two melodies: its own and one taken from the verse *Iustus ut palma*. The former has a neumatic-melismatic style. In some places, e.g. on the words *Dominus, aeternam, magnum*, there are vocalizations. It is about the main idea of the verse, that the Lord has made an eternal covenant with Martin in the priesthood. The piece is serene in character, retaining much of the spirit of classical chorale. The second version of *Statuit Dominus beato Martino* is found in the Graduale of the Poor Clares in Kraków. In this case, the copyist adapted the melody of the popular verse *Iustus ut palma florebit* to the text, which, as Pikulik notes, may have been related to the fact that the same melody (*Iustus*) was used in Poland for the verse *Martinus episcopus*, already mentioned above (Pikulik, 1995, p. 270).

Liturgical Sequences

As Maurey points out, by the 14th century there were some 36 sequences dedicated to St Martin, virtually all for 11 November, including two attributed to Notker Balbulus (e.g., *Sacerdotum Christi, Martinum*) and two to Adam of St Victor (*Gaude Syon, que diem recolis* and *Rex Christe, Martine decus*) (Maurey, 2014, p. 87). The late medieval sequence *Miles mire probitatis*, popular in Tours but completely unknown outside of that place, also belongs to this group. Its text and music are preserved only in a manuscript from Tours, copied after 1323 (Bibliothèque municipale de Tours, MS 1023, fol. 123v-124) (Maurey, 2015, p. 155)³. Maurey's research shows that it was sung as part of the *Missa Statuit ei* indicated above (4 July), just after the Alleluia acclamation: *Posui adiutorium* (Maurey, 2014, p. 103).

Miles mire probitatis is a short, rhymed sequence of regular structure, consisting of four poetic stanzas divided into paired lines (ab). The stanzas embody regularity and clarity, reminiscent of 12th-century Victorian sequences (Fassler, 1993, p. 72-73). A fuller description of this piece, together with a contemporary transcription, was published by Maurey (Maurey, 2015, p. 159). Among other things, he draws attention to the information contained in the first stanza about the renunciation of the "vain weapons" (*armis cessit vanitatis*) used by the soldier Martin, which is followed in the second stanza by a prayer for grace, already addressed to Martin as a saint. A similar construction is used in the third stanza: an indication of Martin's popularity in the world (*innotescis toti mundo*) and a specific request to "extend your help to this choir of those asking you piously" (*nunc devote supplicant choro pro te iocundanti*), which Maurey translates as "give sustenance now to that chorus" (Maurey, 2014, p. 220). Perhaps this refers to the participants in the liturgy during which the sequence was performed, perhaps especially the canons of the collegiate Church of Tours. Maurey also draws attention to a series of three hortatory verbs in the fourth stanza of the sequence: *sint protecti, sint subvecti, sint reffecti*. These express a wish, or even an insistence, addressed to St Martin, related to the fate of those entrusted to him: may they be protected, may they be taken upward (may they ascend to heaven), may they be strengthened (may they be recreated, resurrected). These formulas also give the whole work a kind of acceleration, directing the attention of the audience of the sequence to the persons and states patronised by the Bishop of Tours (Maurey, 2015, p. 160). As Maurey notes, in this way the themes of the

³The sequence is found in the last of the work's set of texts.

composition shift from Martin the soldier and saint during his lifetime to Martin the patron saint of worshippers in subsequent centuries. The initial factual reference to the military (soldier of great prowess, worth, bravery) is lost in this logical progression, although words such as *regnas* and *largiri* in the third stanza also have a certain chivalrous and soldierly overtone. Although the last stanza continues the logic of the previous ones, moving on to Martin's followers and what they can get, the words *subiecti*, *protecti*, *hostis* return to the military theme that the sequence opens with. In this way, according to Marey, the composition foregrounds the image of St Martin as a dedicated soldier of Christ and a medieval knight, which became increasingly prevalent in the Christian consciousness of the late medieval period (Maurey, 2015, p. 160).

An example of a medieval sequence in honour of St Martin can also be found in central Europe, on Polish soil. The work in question is *Mavors o Davidicus hic Martinus*, whose author is Marcin from Słupca, a bachelor (1437) and magister atrium of the University of Kraków (1441). The authorship is confirmed by an acrostic incorporated into the text of the work: MARTINUS DE SLVPCZA (Kowalewicz, 1965, p. 199), and the oldest transmission of this work can be found in the Tarnów Gradual of 1526 (Diocesan Museum in Tarnów, ms. b. s., fols. 143v). According to many scholars, like other works by this author, the sequence in honour of Saint Martin is characterised by beautiful Latin, full of sophisticated wording, although at the same time the sense of the whole is confusing, unclear in places and quite difficult to translate (Karolewicz, 1970, p. 429). This composition consists of nine stanzas (ab) and a final single stanza. In addition to melodic borrowings, it also shows textual borrowings, taken from the *Stola iocunditatis sequence*. According to Pikulik, the melody of *Mavors Davidicus* is very close to the source melody also recorded in the source from Tarnów. The final *Alleluia* in the piece is adorned with a richly developed melisma (Pikulik, 1973, p. 109). The melody of the sequence was published by Father Pikulik (Pikulik, 1976, p. 143-144).

Motets of the medieval period: Brassart, de Grudencz, Fresneau, de Machaut

Examples of dedications in honour of St Martin of Tours can also be found in a group of polyphonic liturgical motets of the medieval period⁴. This includes, for example, the work of Johannes Brassart

⁴Motet (from the French le mot - word) - one of the oldest and most endu-

(† 1455) (Planchart, 2012, p. 3-34)⁵, author of the three-voice motet *Te dignitas presularis*, which scholars link to the pontificate of Martin V (1417-1431). At the end of the work, the composer used the words and the Gregorian melody of the antiphon *Martinus, adhuc cathecuminus*, taken from the Breviary Office in honour of St Martin. It recalls the saint's concern and compassion for the beggar he met at the gates of Amiens, who later revealed himself to him as Christ (Maurey, 2014, p. 74-75). According to Margaret Bent, the choice of this particular antiphon clearly indicates that Brassart sought not only the support and protection of the Saint of Tours, but also the patronage of Martin V as his future employer. It also refers to the metaphor of a garment, i.e. a cloak offered to a beggar (*hac me veste contextit*), which could allude to the situation of the composer's life, who wished to find material protection through employment in the papal chapel (Bent, 1998, p. 35-36). Brassart's motet *Te dignitas presularis* is preserved in two sources: Bologna, Museo Internazionale e Biblioteca della Musica di Bologna (MS Q15, fols. 266v-267), and Trent, Castello del Buon Consiglio, (MS 87, fols. 77v-78v) (Brassart, 1971, p. 8-10; Bent, 2008)⁶.

Another example of a dedication in honour of the Bishop of Tours can be found in the work of Petrus Wilhelmi de Grudencz (†ca. 1480)⁷, a major representative of the musical culture of Central Europe in the 15th century (Gancarczyk, 2006, p. 103-112)⁸. This refers to the four-voice rotulum *Presulem ephebeatum*, found, among others, in the *Codex Speciaľník* (c. 1500), from a monastery near Prague in Bohemia, as well as in the sources from Austria (A-Wn 4119) and Lübeck (D-LÜh hist. 8° Ia) recently indicated by prof. Piotr Gancarczyk (Gancarczyk, 2021, p. 239; Gancarczyk, 2014, p. 135-150). The composer used ring polyphonic vocal forms, created from the 13th century to the 19th. It underwent multiple stylistic changes during this period. It played its greatest role in the Middle Ages and the Renaissance. The basis for shaping was the melismatic sections of the organum and clauses, which were supplied with new text. The main formative factor was rhythm.

⁵He was associated with the Church of Saint-Jean-l'Evangeliste and the Cathedral of Saint-Lambert in Liège (1420s) and then briefly with the papal chapel (visit to Rome in 1424).

⁶Facsimile of the motet can be found in volume 2 of the monograph M. Bent "Bologna Q15".

⁷Grudencz - today Grudziądz within the Polish borders.

⁸He was a composer, poet and also a chaplain at the court of the German Emperor Frederick III of Habsburg, at the time of the aforementioned Brassart's presence there.

the technique of the circular canon (Lat. *rotulum* - circle, *rota* - wheel) in the piece, which consists of repeating a melody without interruption, in the manner of a rondo. Thus, we have a single melody here, and polyphony is created by multiplying it. A feature of the *Presulem ephbeatum* is the exceptional length of the melody, whose theme - that is, the fragment for the entrance of the second voice - is as long as 41 breves (Gancarczyk, 2021, p. 240). The text of this work recounts the extraordinary qualities of Martin as a Roman legionary who abandoned pagan life for the service of Christ. As well as pointing out the qualities of the saint, there are requests for his protection on his journey towards the heights of heaven. The composer himself is the author of the words, which he confirmed by using an acrostic. The first letters of the five initial words of the piece form the name 'Petrus'. The piece also contains an unusual surprise: the composer's intricately chosen homonyms (Gancarczyk, 2021, p. 240). These involve pairs of voices dialoguing with each other, in which the Latin words resemble the sound of German words. Interestingly, they indicate allusions to the custom of feasting and eating geese. For example, when one voice sings in Latin: *dire negans*, which in Old German can be understood as: *dir ene Gans* (for you the goose), the other voice answers him: *mire negans*, which can be heard as: *mir ene Gans* (for me the goose). Elsewhere, there is: *hiis denegans* = *hi is dene Gans* (here is your goose), and the other voice replies: *nimis denegans* = *nim is dene Gans* (take, eat, your goose), or: *rogans* = *rohe Gans* (raw goose), to which the answer is: *protegens* = *brate gens* (roast geese) (Gancarczyk, 2021, p. 241)⁹. Thus, the laudatory text dedicated to Saint Martin also reveals its second message, in which geese, which are, after all, also linked to the legend of Saint Martin, play a key role - due to the multitude of occurrences of the syllable 'gans'. The liturgical commemoration of the Bishop of Tours is combined here in an artful way with what is earthly, i.e. with the popular medieval custom of eating roast goose on 11 November (Gancarczyk, 2006, p. 107 and 110)¹⁰.

An interesting example of a musical dedication in honour of St Martin is the four-voice motet *Miles mire probitatis*, published

⁹Gancarczyk provides more examples in the table

¹⁰Fragments of the *Presulem ephbeatum* are found in the hymn *Qui pace Christi* by the well-known Silesian composer Thomas Stolzer (Thomas Stolzer †1526). The melody of this piece was also used as a cantus firmus by Heinrich Isaac (†1517). This refers to the recently discovered *Missa Presulem ephbeatum* by this composer.

in 1504 by Ottaviano Petrucci in *Motetti C*, based on the text and music of the sequence of the same name already described above. It is brought closer in the article by Maurey, who also includes a contemporary transcription of this work (Maurey, 2015, p. 180-191)¹¹. He argues that the basing of the motet on a medieval sequence clearly indicates that the composer of this work must have been someone familiar with the liturgy and rites of the Church of Saint-Martin in Tours (Maurey, 2015, p. 154). Using the Gregorian sequence melody as a *cantus firmus* in the motet, the composer freely embellished it in many places and sometimes quoted it quite closely. The manner of handling textures, cadences and sonorities here is typical of motets from around 1500 (Maurey, 2015, p. 170). The authorship of the motet was for many years attributed to Johannes Ockeghem (†1497), who was canon and bursar of the Collegiate Church of Saint-Martin in Tours (Lindmayr-Brandl, 1990, p. 197-201; Launay, 1961, p. 73)¹². Later, Jacob Obrecht (†1505) was also considered to be the author of the work (Maurey, 2015, p. 173)¹³. Ultimately, however, Maurey indicates that the creator of the motet may be Jean Fresneau (†1505), a French composer and musician associated with the royal chapel at the castle of Tours. As singer and chaplain of the place, he was tasked with the daily celebration of Mass and vespers, and was in direct contact with Ockeghem, who directed the choir of singers (Maurey, 2015, p. 174-175)¹⁴. It is therefore highly possible that, during his ministry, Fresneau not only heard the sequence *Miles mire probitatis* many times, but may even have sung it himself. In light of Fresneau's links with the Collegiate Church of Saint-Martin

¹¹The edition of the motet included by Maurey in the appendix of his article takes into account the textual underlay of the sequence as found in the Tours source (BMT 1023), and differs in several respects in the *Motetti C* edition by Richard Sherr (1991).

¹²This position was presented by August Wilhelm Ambros and Andre Pirro, with the latter arguing that the musical style of the work does not, however, point to Ockeghem (a similar position was presented by Dragan Plamenac). A summary of this discussion is presented in the monograph A. Lindmayr-Brandl.

¹³Maurey refers here to studies by authors such as Rob Wegmann and Reinhard Strohm.

¹⁴A document from 1480 identifies Fresneau as *capellanus et cantorem serenissimi et christianissimi regis Franchorum* (chaplain and cantor to the King of France). In contrast, a second document, copied in July 1486, identifies Fresneau as one of the cantores capellani in the chapel of Charles VIII. Importantly, this source also reveals that he was a canon of Saint-Martin of Tours (with benefices at Rouen Cathedral).

in Tours, the liturgical cult of that church and the person of his master and teacher Ockeghem, he was certainly in a position to compose a motet in honour of Saint Martin, based on a chorale that he probably knew to be unique. As Maurey argues, the style of the *Missa Quarti toni*, Fresneau's only surviving sacred work, may provide some support for this supposition (Maurey, 2015, p. 175).

The motets discussed above are dedications in honour of St Martin from their title and content. Meanwhile, Maurey points to yet another symbolic or even allegorical way of referring to the person of the saint of Tours in medieval music (Maurey, 2005b, p. 169-211). This refers to *Motet 5 (Aucune gent/Qui plus aime / Fiat voluntas tua)* by Guillaume de Machaut (†1377) (Dobrzańska, 1987)¹⁵. This is a work for four voices (*motetus, triplum, tenor, countertenor*), in which a tenor bearing a Latin text is paired with an untexted countertenor. They are moving in a backward motion below two voices with a secular French text: *motetus* and *triplum*, which tell the story of courtly love (Robertson, 2002, p. 3-6, 80-81, 120-123).

Until now, the Latin tenor text *Fiat voluntas tua (Thy will be done)*, was thought to refer to the *Pater noster* prayer, and the musical source of the voice remained a mystery. Meanwhile, Maurey argues that the melody of the tenor may have been taken from the popular Office in honour of St Martin, which contains the antiphon *Domine si adhuc*, ending with the words *fiat voluntas tua* (Maurey, 2005b, p. 185-186; Dobrzańska, 1987, p. 511)¹⁶. Only a comparison between the sacral Latin tenor and the two secular French upper voices (*motetus* and *triplum*) in the motet helps to explain Machaut's decision. Well, in the final part of the *triplum* narrative, he has introduced two characters into the text: Yvain and the lion. It is about the sentence: and it is clear that my lord Ivain won the love of the great lion through true service and not through his knightly valour (Maurey, 2005b, p. 198). Yvain and the lion are the main characters in Chrétien de Troyes' romance from the second half of the 12th century entitled: *Yvain, ou le Chevalier au lion*. It is the story of a knight who marries Laudine after killing her husband in combat. Promising to return after

¹⁵Guillaume de Machaut – poet and most prominent French composer of the 14th century, royal secretary at the court of Bohemia and, from 1337, canon of Notre Dame Cathedral in Reims (also Houdain and St Quentin), leading representative of *Ars nova* in music.

¹⁶*Domine, si adhuc populo tuo sum necessarius, non recuso laborem, fiat voluntas tua* - Lord, if I am still needed for your people, I do not reject the task, let your will be done.

a year, he sets off on a journey during which he gains fame and glory in numerous tournaments. However, he does not return in time to his beloved, who rejects him (Maurey, 2005b, p. 199). Yvain descends into madness, but thanks to his encounter with the lion and his acceptance of him as a travelling companion (the lion does not abandon him from then on), he changes completely, transforms himself into a noble man and eventually regains the love of his wife too. Maurey links Yvain's situation to the life of St Martin. Although the two are clearly different, they nevertheless emphasise the process of transformation by which each of the protagonists, after an encounter (Yvain with the lion, Martin with the beggar/Christ/biblical lion of the tribe of Judah), is transformed from a brutal warrior-knight into the noble soldier of God (*miles Christi*) whom medieval France, as it turns out, so desperately needed as a patron saint (Maurey, 2005b, 204-205; Maurey, 2014, p. 243). It is necessary here to look at the historical background of the composed motet. It concerns the terrible Hundred Years' War between France and England (1337-1453), the first decades of which coincided with de Machaut's life. In this reality, which was saturated with horror (lost battles with the English, the capture of the King of France, the Treaty of Bretigny and the ruler's renunciation of a third of the kingdom, as well as famine and the Black Death epidemic), a religious as well as political reference to a patron saint such as St Martin was born. After all, he had a militaristic episode in his biography and enjoyed national recognition. Although St Louis IX or St Dionysius never lost their lustre in France, they nevertheless lacked the military pedigree that made St Martin of Tours such an attractive advocate in the country's turbulent 14th century (Maurey, 2005b, p. 209). Perhaps it was due to the renewed appeal of this saintly figure that the composer Guillaume de Machaut, whose personal and professional life was heavily influenced by the turmoil of the 14th century, alluded in his Motet 5 to St Martin, a knight transformed, like the romantic Ivain, into a noble soldier of Christ (*miles Christi*).

Missa "Dixerunt discipuli": Eloy d'Amerval

The collection of great musical forms dedicated to St Martin of Tours also includes polyphonic Mass cycles, i.e. musical arrangements of the texts of the *Ordinarium Missae* (Maurey, 2015, p. 155)¹⁷. An example

¹⁷Probably the oldest evidence of Masses dedicated to Saint Martin is found in the manuscript of Saint-Martin of Tours already indicated by Maurey (BMT 1023). The latest collection of this Martinellus includes the textual and chorale

of this is the five-voice *Missa "Dixerunt discipuli"* (D'Amerval, 1997). In 1901 Michel Brenet attributed its authorship to Eloy d'Amerval (†1508), musician and poet, author of the popular poem *Livre de la Deablerie* (Lefèvre, 1992; Higgins, Dean, 2001; Higgins, 2009)¹⁸. Since then, musicologists have consistently confirmed this attribution, citing both the only source for this mass found in the Biblioteca Apostolica Vaticana: the Cappella Sistina (Ms Vat S 14), signed 'Eloy', and the writings of Johannes Tinctoris and Franchinus Gaffurius (acknowledging Eloy as a master in the use of menzural modes) (Brenet, 1901; Magro, Vendrix, 1997, p. X).

The *Missa "Dixerunt discipuli"* was based on the first seven notes of the Vespers antiphon from the Office in honour of St Martin of Tours (*Dixerunt discipuli ad beatum Martinum... - The disciples said to St Martin: Father, why do you abandon us and to whom do you leave us, abandoned as we are*). This is the same cantus firmus used in the Miles mire motet discussed above, and also in the *Gloria* from Obrecht's *Missa Sancti Martini* (described below). Besides, as Paula Higgins reminds us, sixteen of the first eighteen notes of the indicated Gregorian source are identical to the melody of the voice of the superius of the famous song: *Il sera pour vous / L'homme armé preserved in the Mellon Chansonier* (cf. also the masses "*L'homme armé*" by Ockeghem and Busnoys) (Higgins, 2009, p. 175-176). Interestingly, in the *Missa "Dixerunt discipuli"*, there is a masterful use of borrowed material from the chorale and displaying it in sixteen different menzuraciones that exploit the possibilities described by Tinctoris in his *Tractatus de regulari valori notum* (Magro, Vendrix, 1997, p. XII). This is a rather unique procedure, and Eloy stands out here for the remarkable systematicity with which he approaches the process of menzural transformation (see the table presented by: Magro, Vendrix, 1997, p. XII). According to Higgins and Dean, the composer's frequent use of imitation with three or four voices makes it possible to assume that the *Missa "Dixerunt discipuli"* was composed no earlier than 1470. It may have been composed at the court of Charles d'Orléans in Blois, even before 1465, and it is certain that in 1539 it occupied the attention of Giovanni del Lago and Pietro Aaron (Higgins, Dean, 2001, p. 160).

incipits for the Mass celebrated on the eve of the feast of 4 July (fol. 121), the Mass for 11 November (fol. (121v-122v) and the Statuit ei Mass for the feast of 4 July (fol. 123-24).

¹⁸Eloy d'Amerval (1455-1508) - French composer and poet, first recorded as a tenor in the ducal band at Savoy (1455-1457), where the choirmaster was Guillaume Dufay. His subsequent musical career was linked to institutions associated with the French royal family.

“Missa de Sancto Martino”: Jacob Obrecht

An example of a polyphonic Mass dedicated to St Martin is also found in the work of Jacob Obrecht (†1505) (Leszczyńska, 2002, p. 128-131)¹⁹. The work in question is the *Missa de Sancto Martino* (Obrecht, 1984), a work composed according to Rob Wegman in Bruges in 1486, shortly after the composer's arrival there from Cambrai (Wegman, 1996, p. 165; Bloxam, 1992, p. 140-177)²⁰. This complete Mass cycle (*Kyrie, Gloria, Credo, Sanctus and Agnus Dei*) was commissioned by the composer's friend and Bruges canon Pierre Basin and intended for the side altar of St Martin's in the Bruges Church of St Donatus, where Obrecht acted as succentor (assistant cantor) (Strohm, 1990, p. 40-41).

As Polish musicologist Agnieszka Leszczyńska notes, Obrecht's Mass was written in *Modus I*, transposed (*cantus mollis g, authentic*) (Leszczyńska, 1997, p. 25). The composer used conventional melodic formulas typical of Dutch polyphony in many places (e.g. in the *Credo, Sanctus*) (Leszczyńska, 1997, p. 60-61 and 128). In addition, the work is characterised by Obrecht's favourite technical means: free development of the chorale melody with mensural transformations, strict repetitions of the *Kyrie* version and frontal motifs based on *cantus firmus*. As much as nine melodies (eight antiphons and an invocation from the St Martin's Office) were used as creative material for the last of these elements (Magro, Vendrix, 1997, p. XI-XII; Sparks, 1963, p. 278-288)²¹. Also noteworthy is the variety of treatment of this material, a feature typical of Obrecht's early Masses: in some parts the chorale melodies are freely ornamented into graceful melodic lines, while in others the tenors are cast rigidly in equal breve. As Wegman notes, this is reminiscent of the *Petrus apostolus* and *Beata viscera masses*, in which free paraphrase alternates with even treatment (Wegman, 1996, p. 167). The overall stylistic impression of the *Missa de Sancto Martino* is one of moderation, even a certain restraint and modesty, so that, following Wegman, the work can be regarded as one

¹⁹Obrecht J. - b. 1547 or 1548 Ghent, d. 1505 Ferrara, Franco-Flemish priest and composer, probably the singing teacher of Erasmus of Rotterdam, as a professional musician associated, among others, with the Cathedral of Cambrai, with the churches of Bergen op Zoom, Bruges, Antwerp, with the court of Duke Ercole d'Este in Ferrara and probably with the papal band.

²⁰According to Bloxam, the *Missa de Sancto Martino* could not have been written in Bruges, but rather in Antwerp in 1491.

²¹As noted earlier, for example, in the *Gloria* Obrecht used the same seven notes from the antiphon *Dixerunt discipuli* that Eloy d'Ameval used in his mass.

Sof Obrecht's most conservative in its tone. Unlike many of this author's later Mass cycles, it is not a showy and flamboyant work (Wegman, 1996, p. 168). This is an example of competent craftsmanship, as befits the purpose for which it was written. Means such as imitation and sequential repetition are used here in moderation. In most episodes, the polyphony flows forward with no discernible breaks: cadences and changes of punctuation are not dramatized, but rather muted. According to Wegman, citing David Fallows' position here, these features are reminiscent of the style of Ockeghem and his *Missa Mi-mi*, to which Obrecht seems to allude from the very first bars of the Mass (Wegman, 1996, p. 168 and footnote 14).

**Compositions of the Renaissance and Baroque periods:
di Lasso, Palestrina, de Monte, Handl, Marenzio, Anerio,
Mielczewski, Richezza**

Numerous musical dedications in honour of St Martin, especially liturgical motets, are also found in the works of composers of the Renaissance and Baroque periods. There are many, so they will only be indicated here. This includes, for example, the five-voice (SAATB) and two-part motet *Martini festum celebremus* (Part II: *Plebs igitur*), by Orlando di Lasso (†1594). This work found a place at number 13 in the collection *Patrocinium musices cantionem prima pars*, that is, the first of twelve choral books, published in the Munich printing house of Adam Berg in 1573 (Morawska, 2002, p. 187). We also find similar examples in the work of a representative of the so-called Roman school, Giovanni Pierluigi da Palestrina (†1594). These are two antiphons from the Office in honour of St Martin: the four-voice *O quantus luctus*, published in *Motecta festorum totius anni liber primus* (1564, Venice), and the five-voice *O beatum pontificem*, published in *Liber primus motetorum* (1569, Rome). Other examples include motets by authors such as: Filip de Monte (*Hic est Martinus, electus Dei pontifex*, 1575), the Slovenian-born Jacob Handl (*Hic est Martinus, electus Dei pontifex*, 1590), or the Italian author Luca Marenzio, associated with the Polish court of King Sigismund III Vasa (the seven-voice *Hic est Martinus electus* and the four-voice *O beatum pontificem* of 1585)²².

²²The author of the four motets in honour of St Martin is also probably Clemens non Papa (†1555 or 1556). According to sources, he was a guest at Ypres, whose patron saint is St Martin.

Similar testimonies to the musical memory of St Martin were left by Giovanni Francesco Anerio (†1630), also associated with the Polish royal court (1624-1625). Only that, as Denise Launay points out, these are already imitating secular song and the nascent opera, motets in concertante style: *O virum ineffabilem* (for 2 sopranos and *basso continuo*), *Oculis ac manibus* (for alto and bass and *basso continuo*) and *Sacerdos Dei Martinus* (for soprano and tenor and *basso continuo*) (Launay, 1961, p. 77). They all found a place in the collection *Promptuarii musici concertus ecclesiasticos, Pars Tertia*, compiled by Johann Donfried and published in 1627. The same solo style is represented by works of authors such as: Christoph Sätzl (*O beatum virum*, for 2 tenors, bass and *basso continuo*), Abundio Antonelli (*Dixerunt discipuli*, for 2 sopranos, bass and *basso continuo*) and Urban Loth (*Domine Deus noster* for 2 tenors and *basso continuo*) (Launay, 1961, p. 77; Rombach, 2016, p. 81-84).

Polish composer and instrumentalist Marcin Mielczewski (†1651) also belongs to the group described above (Przybyszewska-Jarmińska, 2011, p. 37-80)²³. Only that, his polychoral church concert *Triumphalis dies* in honour of St Martin, was no longer intended for soloists, but for as many as two vocal choirs (Choir I: cantus, altus, tenor, bassus; Choir II: CATB) and two instrumental choirs (Choir III: violins I, II, III, IV, Choir IV: trombones I, II, III and *basso continuo*) (Szweykowski, 1999, p. 127; Przybyszewska-Jarmińska, 2004, p. 260). This work, identified as manuscript A 311 (olim Br. II 210), was found in Kroměříž, Moravia, in the collection of the Bishop of Olomouc, Karl Lichtenstein-Castelcorno (Sehnał, Pešková, 1998, vol. I, nr 343). Barbara Przybyszewska-Jarmińska claims that the paper on which this composition was written has watermarks unknown in Kroměříž, which means that it was not made in Moravia, and its Silesian provenance being uncertain too (Przybyszewska-Jarmińska, 2011, p. 201). What is certain, however, is the creation of a copy of this piece in the Bishop Lichtenstein-Castelcorno band environment, which has survived to the present day and was made with some minor changes in 1671 by Pavel Vejvanovsky (A 229, olim Br. II 53). It was inscribed on Moravian paper and bears the title inscription: *Mottetum de Sancto: / Triumphalis currit dies* (Sehnał, Pešková, 1998, vol. II, nr 1045). This work was intended,

²³The most famous representative of Polish musical culture in Europe in the 17th century, he was a musician to the Polish King Ladislaus IV (and possibly also Sigismund III Vasa), later a Kapellmeister in the band of Prince Charles Ferdinand Vasa - Bishop of Płock and Wrocław.

like the group of motets indicated above, for the liturgy. Its text recalls the solemn celebration of Saint Martin's Day (*Triumphalis recurrit dies beati Martini*). Important words appear in the central part: Here is the Saint whom the Lord bestowed a sweet blessing more generously than he asked for it (*in benedictionibus dulcedinis*). He asked God for life and granted him long years (*Vitam petiit a Deo, et tribuit ei longitudinem dierum*). The heavenly hosts participate in the joy of the coming festival (*de cuius festiuitate exsultant angeli, lætantur archangeli*), which is emphasised not only by the words, but also by the division into choirs (groups) of dialoguing instruments and human voices visible in the work's construction. This treatment (words and music) transports the listener into the space of heaven and shows St Martin in glory. It combines features of Roman and Northern Italian polychorality, with a clear preference for the means used in Northern Italy. This work, based on the two sources indicated, was published in 1976 by Zygmunt Szweykowski (Mielczewski, 1976, p. 83-113; Mielczewski, 2013, p. 154-156).

Launay points to similar compositions, inspired by the musical culture of Italy, which became popular in the 17th century especially in France, describing them as triumphal motets (Launay, 1961, p. 79). They were created in connection with liturgical veneration towards St Martin, on the occasion of a solemn procession or Mass, based also on non-liturgical Latin poems. Examples include anonymous works: *Praesulum chorus* (6 voices), *Cantate Domino, O Turonenses* (6 voices) and *Gloriosa dicta sunt de te, Ecclesia Turonensis* (7 voices in 2 choirs). It is noteworthy that the text of the *Cantate* motet contains an invocation to the relics of St Martin's arm, which, according to Launay, leaves no doubt as to the circumstances of its composition, as do the other works of this group. Written with a solemn celebration in mind, these motets could only be sung by a very large choir, which for this very reason was unable to cope with the demands of counterpoint. They were therefore written in a harmonic style, allowing the listener to concentrate on the meaning of the words, and this, according to Launay, corresponded fully with the spirit of the reform of the Council of Trent. Compositions of this type would in future become the basis of the so-called grand motet versaillaise (Launay, 1961, p. 80). These will culminate especially in the form of an oratorio, divided into solo, ansamblia and choral parts (e.g. *San Martino Vescovo. Oratorio a 5 voci*, by Donato Ricchezza - †1716 or 1722) (Fabris, 2007, p. 102).

Masses of the Romantic period: Stahl, Kircher, Bottazzo

Traces of Mass dedications in honour of St Martin can be found in the Romantic period. The first example here is the *Missa in honorem S. Martini Turonensis*, composed by Albert Stahl. This work was intended for a four-voice male choir (TTBB) and organ (*quatuor vocibus virilibus concinenda cantibus organis*). It was published in print in 1885 in Regensburg (Stahl, 2022). A similar example is the Mass by the German composer and pedagogue Johann Kircher (the last testimonies about him date from 1937). The piece in question is *St. Martinus Messe*, scored for a four-voice mixed choir (SATB) and organ (Op. 26) (Kircher, 2022). However, in Italian musical culture, an example of this type is the *Messa Breve e Facile in onore di S. Martino Vescovo*, written by the blind composer Luigi Bottazzo (†1924), a graduate of the Music Institute for the Blind in Padua²⁴. Published in Padua in 1922 (Padova: G. Zanibon), the Mass consists of the six parts of the *Ordinarium Missae*: *Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei* (Bottazzo, 2022). The composer intended it for two voices (a due voci dispari) accompanied by organ or other instrument. The composition clearly follows the indications of the Cecilian movement, so there are references to Gregorian chant, as well as to Palestrina's polyphony. This work, like the previously indicated Masses, confirms the liturgical veneration of St Martin during the Romantic period.

Compositions of the 20th and 21st century

References to the person of St Martin of Tours can also be found in contemporary musical culture. An example of this is the work of Lithuanian composer Vytautas Miškinis (b. 1954). We are referring here to his *Missa brevis. Missa Sancti Martini*, which is scored for a four-voice female choir (SSAA) and organ. To the *Ordinarium Missae*, the composer also included an instrumental Offertory for solo organ. The Mass was written in 2005 for the girls' Choir of St Martin's Cathedral and St Quintin's Church in Mainz. Its world premiere took place in 2006 at Mainz Cathedral, as part of the international choral festival "Europa Cantat" (Miškinis, 2006). In form and duration, it follows the traditional form of the Latin *missa brevis*, or Mass without *Credo*. Extremely charming, tonally moving and technically quite

²⁴In 1872 he became organist of the Basilica of St Anthony in Padua, as well as an organ teacher. Among his most outstanding pupils was Raffaele Casimiri, later maestro di cappella of the Basilica of San Giovanni in Laterano in Rome.

undemanding, this Mass can be used both in the liturgy and as part of a concert. In the organ part, the composer has introduced such stylistic devices as canon, jazz harmony, and clusters, which requires the organist to make a higher and independent contribution to the overall sound, going far beyond accompanying the choir.

In 2004, the *St. Martinus Messe*, composed by local composer and organist Josef Pitzl (b. 1963), was premiered in Apelton in Eastern Austria. Shortly thereafter, the Mass was also performed as part of the liturgy in honour of St Martin at Eisenstad Cathedral (St Martin of Tours is the patron saint of the cathedral, the diocese and the state of Burgenland) (St. Martins Fest, 2004) and in 2005 in the Basilica of Santa Maria Maggiore in Rome as part of the *ad limina apostolorum* visit of the Austrian Bishops' Conference (Chorgemeinschaft Apelton, 2005). *St. Martinus Messe* is a work written to the words of the German *proprium* and *ordinarium Missae*, for a three-voice choir (SAB) and wind orchestra. It consists of 12 movements²⁵. The piece is utilitarian in nature and suitable for use in the Mass liturgy (Pitzl, Prikoszovits, 2004). Of the same character is the German-language *St. Martinus Messe in D*, composed in 2010 by Wolfgang Nowak for a three-voice choir (SAB) and organ ad libitum (Nowak, 2010). Interestingly, this piece was written to mark the 40th anniversary of the united activities of the choirs of the two Christian Churches, Catholic and Protestant, in the town of Pfalzdorf (North Westphalia, Diocese of Münster, Germany). It is an important testimony to practical ecumenism, also on the grounds of the veneration of St Martin of Tours, who is after all a saint of the as yet undivided Church.

We also find the Mass in honour of St Martin on Swiss soil, in the work of Thomas Halter (b. 1973), president of the Swiss Catholic Church Music Association (Halter, 2022). This is the *Missa in honorem Sancti Martini*, which the author has divided into five sections: Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei. The mass has a utilitarian character. It was performed, for example, on 12 November 2017 in the Church of St Martin in Busskirche (Switzerland) by Martin-Chor, conducted by the composer, who serves as cantor and organist there ([Musik im Gottesdienst, 2017](#)).

²⁵*Festlicher Einzug* (instrumental introit), *Heiliger Martin* (entrance singing), *Herr Jesus Christus* (Kyrie), *Ehre sei Gott* (Gloria), *Von den Taten deiner Huld* (responsorial psalm), *Halleluja* (acclamation before the Gospel), *Herr erhöre uns* (call to prayer of the faithful), *Von Gottes Liebe* (Offertory), *Heilig, heilig, heilig* (Sanctus), *Lamm Gottes* (Agnus Dei), *Martinus, heil'ger Gottesmann* (closing song), *Festlicher Auszug* (instrumental piece to conclude).

St Martin, a native of Pannonia, is also remembered in Hungary, as exemplified by the 2001 oratorio *Szent Márton püspök dicsérete* (*Praise of St Martin the Bishop*). The history of this work's creation is linked to the small town of Kunszentmárton, located in the Jász-Nagykun-Szolnok district (Szent Márton, 2015). The cultural foundation operating here has been organising a music festival every summer for more than two decades to promote classical music. Every year, two oratorios are performed in the local Catholic church. The idea of creating an oratorio about St Martin was the brainchild of the festival's late long-time artistic director Gábor Baross. Miklós Kocsár (†2019), winner of the Kossuth Prize and the Erkel Ferenc Prize, was asked to compose the music for this work, and László Józsa, a teacher, historian and regionalist, was asked to compile the text, prayers and hymns. The premiere of the oratorio took place in March 2001 in the presence of the authors and the President of the Republic of Hungary, Ferenc Mádel (Szent Márton, 2015). This work was also performed on the occasion of the 1700th anniversary of St Martin's birth, during a gala concert on 8 November 2015 at Szombathely Cathedral, highlighting the process of revitalising the cult of the Bishop of Tours (Kocsár, 2015; Nowak, 2019, p. 254).

An interesting example of oratorio music in honour of the Bishop of Tours is the German-language cantata entitled *Martin: die Geschichte von dem Ritter, dem Bettler und den Gänsen* (*Martin: the story of the knight, the beggar and the goose*). The work's subtitle states that it was intended for solo voices, two one-voice children's choirs and instruments (keyboard, percussion), with the possibility of a narrator's part. The cantata was composed in 1994 by Manfred Schlenker (b. 1926), based on a libretto written by Renate Vogel in 1978. The work was published in 1997 (Schlenker, 2022).

Among contemporary compositions dedicated to Saint Martin we also find Church hymns. The first is the 1996 *Hymne à Saint Martin* by Lithuanian composer Vaclovas Augustinas (b. 1959). This composition is scored for a double four-voice choir (SATB) a capella. It uses the Latin text of the liturgical breviary hymn on St Martin *O virum ineffabilem* (Augustinas, 2022). The second work is the 2007 Hymn to Saint Martin, written by Irish composer David Monks (b. 1943). This work is scored for a four-voice choir (SATB) and its text is a compilation of antiphons from the Office of Saint Martin: *O virum ineffabilem; Oculis et manibus; Martinus, Abrahae sinu laetus excipitur* (Huglo, 2004, p. VI and 176; Goudesenne, 2012, p. 141)²⁶.

²⁶*Martinus, Abrahae sinu laetus excipitur* is also the text of the *communio* chant.

Traces of contemporary musical references to St Martin can be found on Polish soil. This is the composition *Beatus Vir, Sanctus Martinus* (1996), by Paweł Łukaszewski, one of today's most outstanding composers of sacred music, conductor and pedagogue (Mika, 2018). Here the composer used the liturgical text of the medieval *Alleluia* verse already discussed above: *Beatus vir, Sanctus Martinus urbis Turonis Episcopus* (Goudesenne, 2012, p. 137). This work, scored for a four-voice mixed choir, is the first of an eight-part cycle dedicated to saints²⁷. The piece was written in connection with a composition competition in Tours, where, as is well known, St Martin held episcopal ministry. It also commemorates the person of Marcin Łukaszewski, the composer's brother (Mika, 2018). The sound of this work is characterised by a strong emotional charge, reinforced by quite frequently changing dynamics. Diagonal phases also appear in the composition. Attention is drawn to the dissonances used by the author, which sound "consonant". Interestingly, the piece ends with a diatonic cluster consonance (Zeman, 2019).

Conclusion

The aim of the submitted article was to reflect on the great musical forms dedicated to St Martin of Tours. In light of the research carried out, we know that these are liturgical compositions, linked to the reverence for the person of the saint which took shape and developed over the centuries. First of all, the single-voice Mass propria, i.e. the introit, offertory or communion recalled by Yossi Maurey, as well as the verses-*Alleluia* and liturgical sequences, which are brought closer in this article, occupy an important place in this collection. They highlight, among other things, the importance of the Collegiate Church of Saint-Martin in Tours, the distinctive features of the liturgy there (the sequence *Miles mire probitatis*) and the flourishing cult of Saint Martin in other parts of Europe (e.g. the Polish sequence *Mavors o Davidicus hic Martinus*). Of similar value are the polyphonic liturgical motets of the See: *Les Sources du plain-chant et de la musique médiévale*, ed. M. Huglo, „Variorum Collected Studies Series” 800, Aldershot 2004, p. VI and 176; J-F. Goudesenne, *Les répertoires liturgiques latins*, p. 141.

²⁷Subsequent works were dedicated to the saints: Wojciech (Adalbertus), Jan of Dukla, Paul, Antony, Stanislav, Zygmunt Szczęsny Feliński. The premiere of the entire cycle, which is over 40 minutes long, took place in 2007 as part of the International Festival „Musica Sacra at the Warsaw-Praga Cathedral”. Each of the works is also quite often performed independently.

medieval period (Brassart, Roulet, Fresneau), as well as extra-liturgical ones in which the person of St Martin is mentioned allegorically (de Grudencz, de Machaut). These works are also linked to the process of transformation of St Martin, characteristic of the Middle Ages: from a follower, bishop and monk to a noble soldier of Christ (*miles Christi*), as confirmed by Maurey's revealing research. Confirmation of the cult of St Martin is also provided by two polyphonic Masses of the medieval period: the *Missa 'Dixerunt Discipuli'* (d'Amaerval) and the *Missa de Sancto Martino* (Obrecht). In these works, in accordance with existing practice, the melodies of the Gregorian chants from the Officium in honour of St Martin were used as creative building blocks (*cantus firmus*).

We also find references to the Bishop of Tours in the liturgical works of Renaissance and Baroque musicians (di Lasso, Palestrina, de Monte, Handl, Marenzio, Anerio, Mielczewski). We find similar compositions in 17th-century France, where they were called triumphal motets. They confirm the lively cult of St Martin not only in the Collegiate Church of Tours, but also elsewhere in France. Evidence of this worship can also be found in the Masses of the Romantic period (Stahl, Kircher, Bottazzo), as well as the 20th and 21st centuries. (Miškinis, Pitzl, Nowak, Halter). They also include oratorio and cantata works (Kocsár, Schlenker) and hymns (Augustinas, Monks, Łukaszewski), in which contemporary composers draw on medieval liturgical texts, setting them with new melodies and harmonies (*nova et vetera*). In this way, contemporary music becomes, as it were, a vehicle for the Good News, reminding the contemporary potential audience not only of St Martin, but leading them further, that is, to an encounter with Christ, to whom each Saint points with his life. These works rejoice and strengthen the hope that the memory of St Martin, bishop, monk and noble soldier of Christ, will not be limited to the space of the church itself and the liturgy (*sacrum*), but will also penetrate the world of human everyday life (*profanum*). It is also an encouragement to continue research in the field of aspectual hagiology, i.e. one that brings together specialists from various disciplines on a common research subject, i.e. 'saints, holiness', aiming at innovation (Parzych-Blakiewicz, 2019).

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