

CAECILIA

A Review of Catholic Church Music



Father Vitry on the Gelineau Psalms

VOLUME 86, NO. 3

AUTUMN, 1959

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LITURGICAL MUSIC
WORKSHOP

Flor Peeters

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AUTUMN, 1959

CAECILIA

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EDITORIALS

Workshop Report

Writing under considerable pressure, during the middle of a concert tour, you will perhaps excuse the editor if he prefers to give a factual report of last August's Church Music Workshop at Boys Town. The only editorial matter that has come to mind during the past weeks centers upon acoustics, but this is too large an order for a single editorial. Not that I think the subject needs a series of scientific reports, for the more scientific engineers and architects have become, the worse the acoustics. I hope that there is a very special kind of purgatory for the purveyors of all the perforated sawdust which has throttled the sound of almost every hall, and some churches, in the country. I wince visibly when I am told: "We have perfect acoustics." The new Halls? Far too many have the stage at the wrong end of the room—you sing into kind of a shell, instead of out of it. It is good to rehearse in a dead room, for one finds exactly what goes on, and you have the feeling of "move higher, friend," when you get into a room constructed of materials that carry, not absorb, sound. I am much aware that many of the fine old art barns like Symphony, Carnegie, and Orchestra are still with us, as well as, I trust, the old wooden opera houses in Bangor, Maine and points west. But one surmises that possibly the federal budget could be balanced by the amount of money put into what have come to be known as "acoustical" materials, and conversely, the sums spent on expensive artificial sound equipment to give the same building some utility. There may come a time when new McClellans and Kennedys will suddenly discover a management conspiracy here. But one fears that long before, the human larynx will have become antiquated and as useless as the appendix.

Oh, the workshop! It ended auspiciously with the *Salve Regina Mass* of Jean Langlais. Men's voices, congregation, two organs and brass. It is of interest that one seminary professor is investigating the possibility of doing it with his students—a plausible notion it seems to me. It had only one previous American performance—in Boston—and both times, said M. Langlais, the brass was very bad. Both Langlais and his students were most enthusiastic about their work. These were the organ recitals:

MR. PAUL KOCH

Prelude and Fugue in D Major Johann Sebastian Bach

Trois Elevations	Marcel Dupre
E Major	
D Minor	
G Major	
March for Joyous Occasions	C. Alexander Peloquin
L'Orgue Mystique: Introit—Feast of the Immaculate Conception	Charles Tournemire
Toccata and Fugue in D Minor—D Major	Max Reger

STUDENTS OF M. LANGLAIS

Christ Lag in Todesbanden: Chorale Prelude	J. S. Bach
Nazard from Suite Francaise	Jean Langlais
Dorian Toccata	J. S. Bach
Two Chorales from the Orgelbuchlein	J. S. Bach
Benedictus	Couperin
Prelude Modale	Jean Langlais
Piece Modale in D	Jean Langlais
Basse et dessus de trompette	L. N. Clerambault
Thou Art The Rock	Mulet
Desseins eternels	Messiaen
Te Deum	Jean Langlais
Song of Peace	Messiaen
Apparition de l'eglise eternelle	Messiaen
Tiento—Suite medievale	Jean Langlais
Toccata (1950)	Jurg Baur

M. J. LANGLAIS

I	
Offertoire sur les grand jeux	Couperin
Elevation, from Messe pour les convents	Couperin
Agnus Dei, from Mess pour les paroisses	Couperin
Dialogue for the Communion	Nicolas de Grigny
II	
Fugue in E Flat (Sainte Anne)	J. S. Bach
III	
Choral in E Major	Cesar Franck
IV	
Eli, Eli, Lamma Sabachtani, from Seven Last Words	Charles Tournemire
Les Bergers, from Nativite du Seigneur	Messiaen
V	
Ave Maria, from Three Gregorian Paraphrases	Jean Langlais
Ave Maris Stella, from Three Gregorian Paraphrases	Jean Langlais

No. 1, from Modal Pieces	Jean Langlais
Incantation for a Holy Day	Jean Langlais

C. Alexander Peloquin, Choirmaster, prepared the Langlais, and escorted the registrants through a good deal of music. Other music for the Mass included Gabrieli's *Sacerdos et Pontifex*, Pitoni's *Laudate Dominum* and des Pres' *Ave Christe Immolate*. M. Langlais played his *Te Deum* for the recessional. Dom Vitry prepared the Gregorian Propers for the Feast of St. Augustine, and he had previously prepared and conducted a Chant Mass for the Feast of St. Bartholomew. Polyphonic works included the *Missa Quaternis Vocibus* of de Monte, two sections of the excellent equal voice *Cantiones Sacrae*, which is a part of the *Musica Spiritualis* publications of Franz Feuchtinger, Ratisbon. Contemporary music, besides Langlais, was represented by Schroeder, Woollen, Peloquin and others. At mid-way, instead of the usual formal concert, the students and a string Quintette made a concert of their own. Major works were the Schubert *Stabat Mater* and the Charpentier Mass which is published without title by the Colorado College (Colorado Springs) Press. Father Brunner, who expounded the New Instruction with so many knowledgeable asides, would be the first to testify that perhaps the most interesting, and at once the most popular, course of the workshop was Dom Vitry's magnificent lectures on the history of chant. There was history and a great deal more. What a pity that this master of the chant has not a wider hearing—in chant matters—in this country! How ironic that he should now be teaching in a great secular university where chant is a pre-requisite for all music majors!

The Boy-Choir Clinic concluded its sessions with the following recital:

Puer Natus Est	Plain Chant
Ave Maris Stella	Guillaume Dufay (1400-1475)
Sicut Liliun	Antoine Brumel (1475-1520)
Ascendit Deus	Jacob Gallus (1550-1591)
Sanctus (Missa Qual Donna)	Lassus 1530-1594)
Sanctus & Benedictus (Missa Solennelle)	Jean Langlais
Agnus Dei (Missa Brevis in Tempore Belli)	Zoltan Kodaly
Inviolata	Flor Peeters
The Holly and the Ivy	Benjamin Britten
Brother Fire (Canticle to the Sun)	Seth Bingham
Salve Mater	Pothier-Jaeggi

And the picnic ended in a downpour after Paul Koch, with precious little help from his team-mates, had successfully vanquished the slugging nuns and ladies.

Don't Bash the Choirs

In a final query last issue we opined what several organizations would "come up with". Well, Father Irvin, OFM, Cap. sent on the N. C. M. E. A.'s Liturgical Committee Report, which we are happy to quote with commendation:

III. While recent directives of the Church strongly encourage the active, vocal participation of the faithful, it is necessary to insist on the importance of the choir not only for the success of congregational singing itself, but also for preserving the musical heritage of the Church. Every effort, therefore, must be made: (a) to maintain and perfect the calibre of choral music in the liturgy; (b) to resist any suggestion that the choir is to be replaced by the congregation; (c) to encourage in our schools the formation and training of boy choirs for liturgical services; (d) to encourage the singing of the traditional Gregorian Propers whenever possible; (e) to promote among our school and parish choirs the use of sacred polyphony and the best contemporary compositions.

Finally, the Committee urges that the Musicology Department of N.C.M.E.A. consider the recommendation of the New Instruction:

"Ancient documents (of sacred polyphony) still lying in archives should be diligently searched for and preserved. Their publication in critical editions as well as in editions suitable for liturgical use should be undertaken by experts". (n. 49)

Important Change

Please note the new editorial and business address of *Caecilia*: 3558 Cass St., Omaha 31, Nebraska.

OUR CONTRIBUTORS

Mr. Ferdinand Davis responds to reaction to his article in the last issue of *Caecilia* on the American Way, or How Not to Teach Music . . . Lavern Wagner teaches at Quincy College, Quincy, Ill.

PSALMODY—REJUVENATION OR DETERIORATION?

By Dom Ermin Vitry, O.S.B.

To the casual reader, a belated criticism of a musical initiative which has met with public acclaim brings something of a sour taste. Yet, one may be pardoned for holding back his dissenting voice until it becomes evident that a publication at best destined to serve as a relaxation in the field of religious sentiment, now tends to obliterate, in the estimation of many, the traditional form of Christian psalmody. This writer had no interest in arousing an argument until he was encouraged by the severe indictments which have appeared in several reviews and also by the requests of some friends who are concerned, much more than he is, lest the Psalms called "Gelineau" do an irreparable harm to liturgical worship. A simple glance at all the attempts at *modern* psalmody, in the course of the last centuries, gives evidence of the reasons for their dismal failure. Even though some of them possessed a claim to a fair musical quality, they disregarded that specific qualification which gives to psalmody its unmistakable character. And, this is the still unmatched privilege of Gregorian psalmody. The main reason for the following criticism against the Psalms of Gelineau is that, aside from their esthetic or popular value, they drive us further away from restoring among us the "current" of true psalmody.

1. A LITURGICAL DISTORTION. Let it be understood that the word *liturgical* in our evaluation of psalmody, is entirely free from rubrical and formal implications. It denotes exclusively the place which psalmody holds in worship, when considered as a spiritual experience established and guided by the Church. Did the initiator of the Gelineau Psalms intend to make them the long awaited "new way" for the rendering of psalmody in worship? This is not obvious, neither in the French edition, nor in the English translation. Nevertheless, the propaganda which has swept the United States in their behalf, clearly insinuates that it will be a promising panacea for the restoration of "liturgical" psalmody. One is thereby justified, whether it was the intention of the promoters or not (there are four of them in the English edition) to take exception to this promise, and to deny to the Gelineau Psalms a definite liturgical character. No musical medium is qualitatively *psalmic* unless it translates as adequately as possible, the nature of psalmody itself. The history of Christian worship and its constant practice not only bring out the fundamental importance of the Psalms as the main spring of praise and of prayer, but also the particular way in which it operates as a contribution to the total spiritual experience.

It is most aptly defined as a "current" incessantly flowing, and more than often, discreetly running into the byways of the various phases of worship.

While in the drama of the Eucharist, it may dilate considerably, in the Office of Praise, it retains consistently the characteristic of a swift, yet peaceful flow, in which the text remains the undisputed master. Psalmic praise proceeds by intuition rather than by statements. A first suggestion is hardly enunciated, before it passes forward to another one, prompting the soul to a flexible response which, in its essence is truly contemplative. To any music such a condition is a redoubtable challenge: too much or too little may spell disaster or, if you will, there may arise a tragic struggle between the experience of prayer and its emphasis in tone.

From the days of her birth, the Church fearlessly accepted the challenge. In spite of the many obscurities in which the origins of her music are shrouded, there runs through the early centuries the evidence of a current of musical psalmody which not only indicates what the tradition of worship understood by psalmody, but which is also a summit of adaptation. It stands aloof as a unique achievement in the development of Western music; and, no matter what our prejudices against the Roman Chant may be, a fair mind will fall under the mysterious spell of a simple office of Vespers, if fairly well performed. You may also recall how, in the film *Song of Bernadette*, when the young Saint is about to die, after the endless orchestral avalanches in which Hollywood excels, nothing more spiritual or more effective was found to express the climax of her translucid life than the psalmody of the fourth mode. And the effect is stunning.

The Gelineau Psalms are totally lacking in liturgical quality. If what has been said of the role and the characteristics of psalmody in the mind of the Church is true, their general musical setting is inadequate. Regardless of their purely musical qualifications, which will be discussed later, one looks in vain for three characteristics which should be demanded from sung psalmody. Above all, a supreme and never defaulting discretion realized only by the most simple line, in order that music may be incorporated, as it were, as a reverent "murmur" into praying the text. Then a variety, not of style, but only of tiny tonal patterns which, while consistent with an unchangeable principle, renew incessantly the lyric fervor of the current of divine praise. Lastly, a general "easiness" which helps to make the practice accessible to the entire Christian community.

We suspect that the last mentioned quality is the alibi upon

which the promoters of the Gelineau Psalms justify their apparition as a timely solution for the restoration of psalmody in the Christendom of the twentieth century. Are we not yet bored with the slogan re-echoed everywhere, that the Chant is too far from us to be restored, and, that having lost contact with it, we had better create anew. This reminds one of the advertising of L & M cigarettes on television, when the text of the commercial is echoed in the background. Sure enough: if those appointed for leadership unite together to tell the people that they are irremediably incapable of joining again in the tradition of Catholic psalmody, it is logical to expect that they will fall into a final and fatal inertia. The position adopted by a great many among the clergy, among religious orders, and, especially among educators is inconsiderate cowardice. It is inconsiderate that, after a successful experience of centuries of worship, anyone (and the popularity of the Gelineau Psalms is one example in the case) may with impunity discredit an extraordinary tradition and present himself as the creator of a rejuvenated psalmody. It is also cowardice. Is it not strange and, we might say, revolting that we should regard traditional psalmody as obsolete and, of all things, monotonous and too difficult at the very time when we claim that the world at large has reached a level of general education unknown until today? If it is true that a deeper cultural response has now reached the masses, how can we face the responsibility of giving them, in the name of modern progress or dire necessity, a form of psalmody which, as we have already mentioned, is a flagrant contradiction of the essence of psalmody? When, by no fault of their own but by the fault of their leaders, people have been severed from their roots, it is no time to lead them further away, but rather to lead them back. And, this can be done by education, more today than yesterday, because, in all fields, we pretend that anything can be done.

Even if the Gelineau Psalms were good music (which, as we intend to say, they are not), this writer would have preferred that the result of their publication would not have been to exile traditional psalmody to the shelves from which it took so long to liberate it. That which is imperative is re-education. In the face of the Gelineau Psalms, and taught by a long and varied experience, it is our challenging conviction that "it can be done." Yes, it will be done if educators, leaving out for a while the unappetizing complexity of cadences of one or two accents and of preparatory notes, give back psalmody to our youth as the best folklore of their prayer-life. It is quite humorous that the Gelineau Psalms (so we are told) were frowned upon, on the occasion of an international congress, as being too difficult to ever become the prayer of the people.

2. **PASSING TUNES.** If the testimony of a prominent French musician is true, Father Gelineau himself is credited with acknowledging that the Psalms which bear his name are not really good music; but, he justifies his attempt by the fact that there is nothing else acceptable. In fact, there is something else, namely, the unsurpassable Gregorian psalmody. That it has ceased to be "acceptable" is not the fault of the Chant-tunes, but of the lamentable neglect of those who forsook them in their own worship, and who were thereby incapable or unwilling to transmit their beauty to the people.

Two excuses are presumably hiding behind the statement attributed to Father Gelineau. The first, which is gradually reaching tragic proportions, freely assumes that the time has come to give to the singers what they want, regardless of the quality of the song. Which means that, in order to elevate their souls, we shall go down, if necessary, to the lowest level. The Gelineau Psalms were caught in that trap; and they show, more than once, an affinity for vulgarity. The second excuse also is worth mentioning; for it was the main motive of the publication. Once Gregorian psalmody was discarded as an impossible vehicle of the vernacular, there arose the need of composing another form of psalmody adaptable to modern languages. The dismissal of the traditional formulas on this account is a dogmatic assertion resulting, if not from prejudice, certainly from a superficial knowledge. It is only too true that the laws of psalmody, even applied to Latin, have often been approached from the point of view of metrical simplification rather than with regard to the particular musical structure of psalmody. Even though it might be said that Gregorian psalmody is kinder to Latin, because the latter was the language of its original setting, it is just as true that the musical rhythm does not hesitate, when necessary, to absorb the metrical setting itself. Hence, notwithstanding the uncontested superiority or adaptability of the Latin psalmody, one is not justified in dismissing *a priori* any attempt at a Gregorian vernacular psalmody. For, it should be far better to sing good music with a text imperfectly adapted, than to spoil a good text with a poor song.

If we accept the premise upon which the Gelineau Psalms are composed, namely a musical form adaptable to the vernacular, their success in this particular phase is very debatable. The text of the Bible of Jerusalem, so precious in other respects, is definitely poor in rhythmic value; and, after a first acquaintance, many enthusiasts of the first hour have openly manifested their disappointment. This writer, after consulting several people well versed in English literature, has learned that the English text as well is not free from

“awkwardness”. Therefore, even “new” music, tailor-made for the vernacular, may fail in its adaptability, and thereby remain short of its promised fulfillment.

However important and desirable the closeness between the text and the music of any psalmody, our main concern is now the quality of the music itself. For, there is never any excuse for a bad tune, the less so when that tune is our way of praising God and of raising our soul to Him. This writer has called the Gelineau Psalms “passing tunes”. Of course, they are tunes; but they lack those qualities which are necessary for a melody to endure. One would not demand that they show the earmarks of those melodies which are the fruit of a powerful musical mind and which, as soon as they are heard and whatever their style, satisfy forever. Such melodies are relatively few. But is it unfair to ask that they should at least combine a reverential dignity with the simple charm of an exquisite folklore? For it is positively a spiritual and prayerful folk-song that they should be for the people. And what is, we pray, the imprint of a folk-song, if not a certain directness rising sincerely from life? Musicology would call this “definition”. By this we mean a melody, as tiny as it may be, which is spontaneous in its projection and genuine in its contours. The Gelineau Psalms are lamentably poor in true melodic character. They sound as tricky formulae, indefinite, indecisive, and without inner power. Such tunes are bought by the dozen. Sooner rather than later, one may predict that they will go their way and vanish.

If we proceed a little deeper, we soon notice that the Gelineau Psalms are lacking in another important quality of music of all time, namely, continuity. Continuity is, as it were, the logic of music; and once it is missing, a song falls apart. It is a speech which makes no sense, because it is inadequate to the thought. Understand by continuity that mysterious relationship between successive tones which complete each other, so much that, as a whole, they appear to the mind as a beautiful image to behold. The Gelineau Psalms betray their lack of continuity mainly by their sectional setting. They are neither a free recitative nor a delineated melody. Rather, they are made of “patches”, practically foreign to each other. In fact, they invariably break up even the sustained parallelism of the text. This can be better understood from a comparison with the structure of the Gregorian psalmody. The latter is made up of what can be likened to three pulsations or patterns: initial, central, and final, linked together by a fleeting recitative of the text. Whether the latter be short or long, one is constantly aware that the patterns are unmistakably bound together. Hence, one finds

in the Gregorian type an exceptional blending of melodic thread with a recitative of rhapsodic character. This is, in miniature, one of the essential qualifications which the Chant inherited from antiquity, and which gives to the Gregorian psalmody its supreme flexibility. The misfortune of the Gelineau Psalms is that they are neither melody proper nor true recitative.

Lastly, their style is deplorable. It would not matter what kind of style were chosen, provided that one might recognize in them a style adaptable to the delicate atmosphere of the psalms, which cannot be disregarded with impunity. Call it modal, tonal, polytonal, even atonal; it is somewhat irrelevant, because good music always expresses itself in some style. Whatever musical language one adopts, whatever means of expression he chooses, whatever form the structural embodiment his thought takes, it must be understandable and consistent. Notwithstanding their futile attempts to the contrary, the Gelineau Psalms contain only tints of modality, whether it is an imitation of Gregorian modality or of any modality at all. One finds rather suggestions of everything. They may start modally, and then turn without warning to reminders of major tonality; after which they end inconclusively. Definite centers of tonal relationship are generally missing; and this, in turn, causes a constant "formlessness" which deprives them of clarity. Indeed, it would be strange if such treatment could be the growth of a new and vital musical speech. And, to top it all, the antiphons, quite often, adopt a flippant form which is difficult to associate with devotion in worship.

This writer is much aware that the foregoing criticism of the Gelineau Psalms may be irksome to many devotees who, with unprejudiced sincerity, have accepted them as the salvation of Christian psalmody. Yet, they should remember that anyone who claims today to have opened a new path for the forsaken Psalms, assumes a serious responsibility. He is not entitled to discharge it with confusing fancies for the exclusive benefit of his confused time. He should, rather, realize that, after we have gone, Psalms (so we hope) will still be sung by more stable generations. And, if the Gelineau Psalms should no longer satisfy them, is the Church going to be forced to call on a succession of Gelineaux in order to save her Psalms? How much simpler and more beautiful it would have been to revive the current of psalmody which has nourished Catholic life since the very beginning! Yet, if the reader likes the Gelineau Psalms, let him enjoy them as a social relaxation. But, at least, save worship from them.

MORE WAYS NOT TO TEACH MUSIC

Since the publication of my article "The American Way, or How Not to Teach Music" in *Caecilia*, I have received complaints that I was not entirely fair in blaming Faisst and Goetschius: other American textbooks, I was informed, were as bad as theirs. Accordingly, I have examined textbooks written by their contemporaries and I find the criticism is just. Each in its own way is as hopeless as Goetschius.

The books I examined were by Boise, Cady, Clarke, Elson, Foote, and Spalding. I stopped short of more recent authors because what I am interested in is finding the sources of the Dead Sea of mediocrity which has so long engulfed both American teaching and composition. The books of the authors I have cited were apparently widely disseminated during the years 1900 to 1920. They may still be used somewhere, alas.

Where were these pundits trained? Hugh Clarke appears to have been taught in the 1840's by his father, his only teacher, in Toronto. The rest either studied in Germany or were pupils of those who had studied there. Four of them were intimately connected with Leipzig, that Conservatory which Dame Ethel Smyth so entertainingly described in her memoirs, *Impressions That Remained* as slack and farcical. Let us look a little nearer.

Otis Boise was born in 1844, studied at Leipzig in 1861-4, taught in Cleveland and New York, and, in 1901, became teacher of theory and composition at the Peabody Conservatory. He wrote his *Harmony Made Practical* in the late nineties.

Calvin B. Cady was born in 1851. He studied at Leipzig in 1872-4. He returned to this country, taught at Oberlin, then founded the music department at the University of Michigan, went on to teach at the Chicago Conservatory, was at Teachers College, Columbia, in 1907-10, and from 1908-13 taught at the Institute of Musical Art in New York. His *Music Education*, in 3 volumes, appeared between 1902 and 1907.

Next we come to Louis Elson, who was born in 1848. He also studied at Leipzig, though I have not been able to find the date. His influence was enormous as the head of the theory department of the New England Conservatory for many years from 1882. He was editor-in-chief of the *University Encyclopedia of Music* published in 1912.

Arthur Foote, born in 1853, was a pupil of one Stephen Emery at the New England Conservatory, and Emery had studied at Leipzig

in 1862. Foote published *Modern Harmony* in collaboration with Walter Spalding in 1905.

The latter, Spalding, majored in music at Harvard under John Knowles Paine, who, in his day, had escaped Leipzig but gone to Berlin. Spalding not only wrote in collaboration with Foote, but in 1904 brought out his *Tonal Counterpoint*, a cryptic tome which runs out of steam at four-part counterpoint and is elsewhere massively unintelligible.

There is one characteristic common to all these books: they do not lead anywhere. No one could go on to writing fugues from the information or training to be culled from them, and, as I have said, real, practical training in putting music together comes from writing fugues.

This, of course, is no news. Even Jadassohn, that "writer of canons" whose classes Dame Ethel Smyth found farcical, recognized the necessity of fugal training. In his text-book *Canon and Fugue* he says:

It is superfluous to state that the study of fugue is absolutely necessary to every composer. The fact that all prominent composers of the past and present have occupied themselves in the most thorough manner of this field, proves satisfactorily that the serious study of fugue is indispensable to every musical author. Even to those who have not the intention ever to compose a work in the form of a fugue, thorough study in this sphere will render an excellent medium for educating and developing the power of imagination. Every follower of the art will learn here the sure mastery of the matter, every one will be enabled by the perfect and sovereign government over the style of the fugue to the composition of freer creations. The study of the fugue will be an excellent medium of education to every one.

(Quoted literally from p. 70 of the English translation by Gustav Wolff, G. Schirmer, New York, 1904).

One thing only is lacking. That is, Jadassohn hadn't the slightest idea how to go about teaching anyone to write a fugue. I will be happy to give particulars to anyone interested, but, to spare technical details I can sum up his work by stating that it is turgid, incomplete and impractical, and shows grave lack of essential knowledge of the subject. It would be amusing, were it not sad, to compare this work with Gédalge's great *Treatise*, which still, after sixty years, remains unavailable in English.

Some day someone must write an essay on "The Influence of the Leipzig Conservatory on American Music". I haven't the heart for it when I consider the generations of talented American children herded through the drivel taught there and imported to our country by so many earnest but misguided young men and women. What a pity they didn't go to Paris!

Ferdinand Davis

MUSIC AND THE CHURCH*

ROBERT CRAFT: Your *Mass*, *Canticum Sacrum*, and *Threni* are the strongest challenges in two hundred years to the decline of the Church as a musical institution.

IGOR STRAVINSKY: I wish they were effective challenges. I had hoped my *Mass* would be used liturgically, but I have no such aspiration for the *Threni*, which is why I call it, not *Tenebrae Service* but *Lamentations*. Whether or not the Church was the wisest patron—though I think it was; we commit fewer musical sins in church—it was rich in musical forms. How much poorer we are without the sacred musical services, without the *Masses*, the *Passions*, the round-the-calendar cantatas of the Protestants, the motets and sacred concerts, and vespers and so many others. These are not merely defunct forms, but parts of the musical spirit in disuse.

The Church knew what the Psalmist knew. Music praises God. Music is as well or better able to praise Him than the building of the church and all its decoration; it is the Church's greatest ornament. Glory, glory, glory: the music of Orlando Lasso's motet praises God, and this particular "glory" does not exist in secular music. And not only glory—though I think of it first because of the glory of the *Laudate*, the joy of the *Doxology*, are all but extinct—but prayer and penitence and many others cannot be secularized. The spirit disappears with the form. I am not comparing "emotional range" or "variety" in sacred and secular music. The music of the nineteenth and twentieth centuries—it is all secular—is "expressively" and "emotionally" beyond anything in the music of the earlier centuries: the *Angst* in *Lulu*, for instance—gory, gory, gory—or the tension, the perpetuation of the moment of epitasis, in Schoenberg's music. I say simply that, without the

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1. Music and the Church, pp. 141-143.

2. Contemporary Music and the General Public, pp. 129-130.

3. Translation, pp. 35-36.

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Church, "left to our own devices", we are poorer by many musical forms.

When I call the nineteenth century "secular" I mean by it to distinguish between religious-religious music and secular-religious music. The latter is inspired by humanity in general, by art, by *Übermensch*, by goodness, and by goodness knows what. Religious music without religion is almost always vulgar. It can also be dull. There is dull church music from Hucbald to Haydn, but not vulgar church music. (Of course there is vulgar church music now, but it is not really of or for the Church.) I hope, too, that my sacred music is a protest against the Platonic tradition, which has been the Church's tradition through Plotinus and Erigena, of music as anti-moral. Of course Lucifer had music. Ezekiel refers to his "tabrets and pipes" and Isaiah to the "noise of his viols". But Lucifer took his music with him from Paradise, and even in Hell, as Bosch shows, music is able to represent Paradise and become the "bride of the cosmos".

"It has been corrupted by musicians" is the Church's answer, the Church, whose musical history is a series of attacks against polyphony, the true musical expression of Western Christendom, until music retires from it in the eighteenth century or confounds it with the theatre. The corrupting musicians Bosch means are probably Josquin and Ockeghem, the corrupting artifacts the polyphonic marvels of Josquin, Ockeghem, Compère, Brumel.

ROBERT CRAFT: Must one be a believer to compose in these forms?

IGOR STRAVINSKY: Certainly, and not merely a believer in "symbolic figures", but in the Person of the Lord, the Person of the Devil, and the Miracles of the Church.

ROBERT CRAFT: Do you wish to say anything about patronage?

IGOR STRAVINSKY: Haphazard patronage, whether it is better or not than systematic patronage, is extremely inadequate. It called into being all of the music of Schoenberg, Berg, Webern, Bartok, and myself, though most of our music was not called into being at all, but only written and left to compete against more conventional types of music in the commercial market. This is part of the reason why four of these composers died in mid-twentieth century in humiliating circumstances that were far from affluent. This kind of patronage has not changed in a hundred and fifty years except that today there seems to be less of it.

ROBERT CRAFT: You have known American musical life since 1925; would you comment on any aspects of its development since then?

IGOR STRAVINSKY: . . . (The American composer) has a strong tendency to say, "We'll leave all of that *avante garde* stuff to Europe and develop our own musical style, an "American style". The result of having already done that . . . is embarrassing everybody; compared to Webern, for example, most of our simple, homespun "American style" is fatuous in expression and in technique the vilest cliché. In the phrase "American music", "American" not only robs our emphasis from "music" but it asks for lower standards. Of course, good music that has grown up here will be American.

. . . Look at the League of Composers' programs of the 1920's and see if anything comparable is taking place in New York at the present. Of course, more contemporary music is played there now, and more American music, but the really consequential, controversial, new music is not played, and it *was* then. True, we have those wonderful orchestras, but they are growing flabby on their diet of repertoire and second-rate new music—too much sugar. . . . Boards of directors and managers must stop assuming that their limited educations and tastes are reliable gauges for an audience's. An audience is an abstraction; it has no taste. It must depend on the only person who has (pardon, should have), the conductor.

The United States as a whole has certainly a far richer musical life today, with first-rate orchestras everywhere and good opera production in places like San Francisco, Santa Fe, Chicago, and the universities. But the crux of a vital musical society is new music.

ROBERT CRAFT: No composer has been more directly concerned with the problems of musical texts sung in translation. Would you say anything about the matter?

IGOR STRAVINSKY: Let librettos and texts be published in translation, let synopses and arguments be appealed to, but do not change the sound and the stress of words that have been composed to precisely certain music at precisely certain places.

Anyway, the need to know "what they are singing about" is not always satisfied by having it sung in one's own language, especially if that language happens to be English. There is a great lack of school for singing English, in America at any rate; the casts of some American productions of operas in English do not at all seem to be singing the same language. And "meaning", the translator's

argument d'être, is only one item. Translation changes the character of a work and destroys its cultural unity. If the original is verse, especially verse in a language rich in internal rhymes, it can only be adapted in a loose sense, not translated (except perhaps by Auden; Browning's lines beginning "I could favour you with sundry touches" are a good example of just how extraordinary double-rhymed verse sounds in English). Adaptation implies translation of cultural locale and results in what I mean by the destruction of cultural unity. For example, Italian *presto*s in English can hardly escape sounding like Gilbert and Sullivan, though this may be the fault of my Russian-born naturalized-American ears and of my unfamiliarity with other periods of English opera (if, after Purcell and before Britten, there were other periods of English opera).

An example of translation destroying text and music occurs in the latter part of my *Renard*. The passage I am referring to—I call it a *prihaoutki**—exploits a speed and an accentuation that are natural to Russian (each language has a characteristic *tempo* which partly determine musical *tempo* and character). No translation can translate what I have done musically with the language. But there are many instances in all my Russian vocal music; I am so disturbed by them I prefer to hear those pieces in Russian or not at all. Fortunately Latin is still permitted to cross borders—at least no one has proposed to translate my *Oedipus*, my *Psalms*, my *Canticum*, and my *Mass*.

The presentation of works in the original language is a sign of a rich culture in my opinion. And, musically speaking, Babel is a blessing.

* A kind of droll song, sometimes to nonsense syllables, sometimes in part spoken. (I.S.)



Mrs. Oscar Anderson, Walnut Creek, Calif., Jean Langlais, and Holly, Mrs. Anderson's Guide Dog. Church Music Workshop, August 28, 1959.



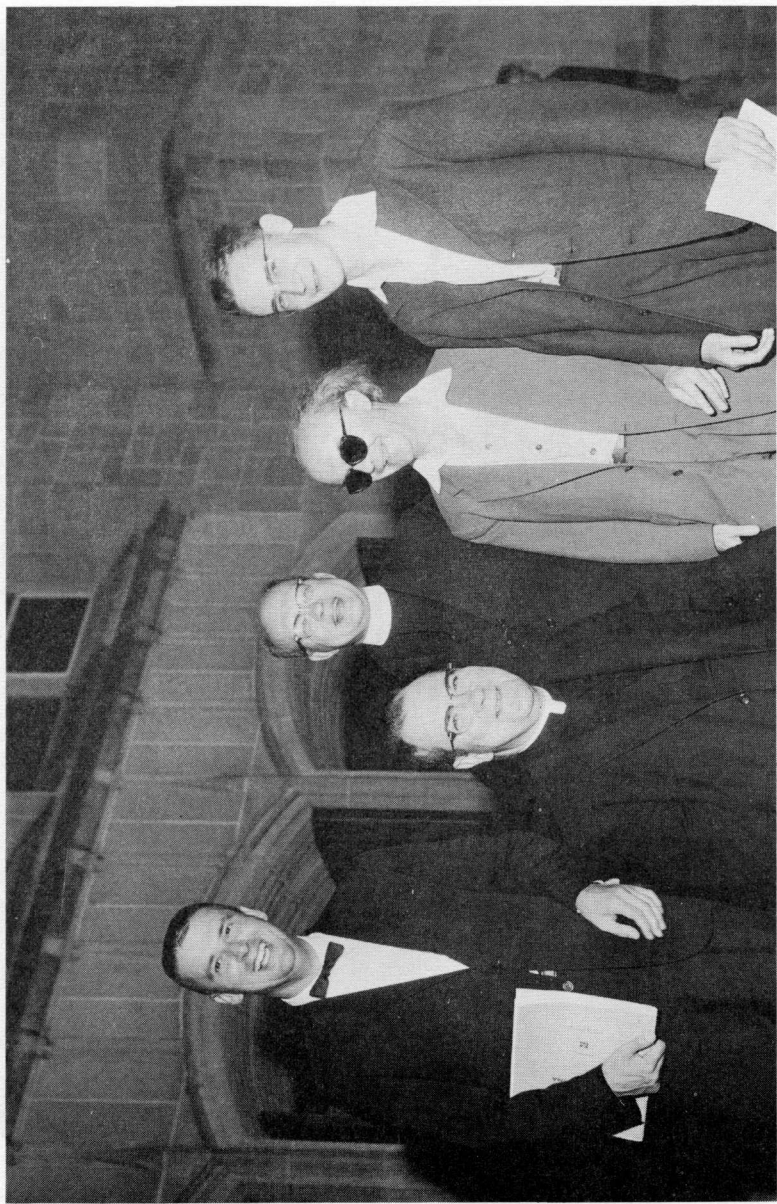
Msgr. Wegner Presents Medal of St. Caecilia to Archbishop Bergan, Church Music Workshop, August 28, 1959.

“In this Centennial Year of the Archdiocese of Omaha, the Silver Episcopal Anniversary of its Archbishop, and the Golden Jubilee of St. Cecilia’s Cathedral, we are most pleased to make the 8th annual presentation of the Caecilia Medal to His Excellency,

ARCHBISHOP GERALD T. BERGAN

This assembly is particularly grateful for his gracious patronage of our annual workshop. The faculty through the years is doubly grateful for the ecclesiastical approval he has given to the Society of St. Caecilia and its 86-year-old journal, Caecilia.

As a token of our appreciation and esteem, we have commissioned M. Jean Langlais to compose an ECCE SACERDOS in his honor.”



*C. Alexander Peloquin, Father Schmitt, Father Brummer, Jean Langlais,
Claude Langlais, Church Music Workshop, August 28, 1959.*

FLEMISH MUSICIANS AT THE SPANISH COURT OF PHILIP II

By Lavern J. Wagner

During that era of European history generally known as the Renaissance, the ducal court of Burgundy pointed the way to a new period in Western cultural development. From this center new concepts in the writing of polyphonic music were emerging as the result of the growing sensitivity of composers. As the 15th and 16th centuries went on, musicians from the area now known as Flanders became generally recognized for their sound musicianship—a result of the thorough training which they were able to receive from the many masters active in the courts, cathedrals, and large churches there. During these many decades Flemish musicians were most in demand throughout Europe to fill posts of the greatest importance in the best musical establishments of court and Church.

The Emperor Charles V included a group of Flemish singers in his entourage while traveling about his many European possessions.¹ Their function was to perform at sacred ceremonies. In the meantime his consort, Isabel of Portugal, had established a Spanish chapel whose musicians remained permanently at Madrid.² In 1556 Charles V retired, dividing the empire between his brother Ferdinand I and his son Philip II. As the inheritor of the Burgundian and Spanish possessions Philip II received both the *capilla flamenca* and the *capilla espanola*. With the king's household established permanently in Madrid after August, 1559, the prestige of the Flemish chapel continued and its master presided over the destinies of the Spanish chapel also.

Because of close political ties in this period between Spain and the Low Countries one would expect to find the most able Flemish musicians of the epoch active at the court of Philip II. Yet the names of the chapelmasters in Madrid do not have the same familiarity as other transplanted Flemish masters of the time such as Orlando di Lasso and Philippe de Monte. Whether able or not, the true position musically and historically of those Flemish musicians at the Spanish court between 1560 and c. 1600 is largely undetermined. Their works still lie to a great extent in neglected 16th century publications, or in manuscripts. Spanish historians are wont to call the 16th century the *siglo de oro*, and point with pride to the many achievements of Spanish culture. Yet the names of Pierre de Manchicourt (c. 1510-1564), Jean Bonmarché (c. 1520-

¹ Gustave Reese, *Music In The Renaissance* (New York, 1954), 592.

² *Ibid.*, loc. cit.

1568 ?), Gérard de Turnhout (c. 1520-1580), George de La Hèle (1547-1586), Philippe Rogier (c. 1560-1596), and Géry de Ghersem (c. 1572-1630) are scarcely, if at all, mentioned by Spanish scholars. This no doubt is largely because they were not Spaniards, but Flemings. Similarly, Flemish writers of the period do not deal with the activities of these musicians in Spain. They probably considered them in a semi-traitorous light; this despite the fact that it is very probable the earlier Flemish musicians in the line, especially, were present at the Spanish court under a certain amount of duress and compulsion. King Philip II, on the other hand, must be given credit for a generosity bordering on munificence toward these men; and there is evidence to show that in the latter part of the 16th century the post of *maestro de capilla* at Madrid was actually sought as a rich prize by Flemish musicians.

The dates of service in the Spanish Royal Chapel for each of these Flemish chapelmasters are:³

Pierre de Manchicourt	1560-1564
Jean Bonmarché	1565-1568 ?
Gérard de Turnhout	1572-1580
George de La Hèle	1582-1586
Philippe Rogier	1587-1596
Géry de Ghersem	1598-1604 (vice-master)

The position was often vacant between tenures and this time was usually occupied with searching for a new chapelmaster. The exact date of Bonmarché's death is somewhat uncertain as he was permitted to retire from the post and probably died in Belgium at Valenciennes rather than at Madrid. De Ghersem, who closed the Flemish line, left Spain and returned to the Low Countries, where he did not die until 1630.

In tracing the route which each of these men followed toward the responsibilities of the Royal Chapelmaster one finds many of the same places and positions recurring. The post of *phonascus*, or chapelmaster at the Cathedral of Tournai assumes much importance as a training position. De Manchicourt and de La Hèle especially attained prominence in this church before proceeding to Spain. Géry de Ghersem was born in Tournai, spent his early years there, and returned there as an aged priest to die. The Cathedral at

³ Biographical articles on these musicians may be found in: *Grove's Dictionary of Music and Musicians* (New York, 1954); Robert Eitner, *Biographisch-Bibliographisches Quellen Lexikon der Musik und Musikgelehrten* (Leipzig, 1898-1905); Francois J. Fétis, *Biographie universelle des musiciens* (Paris, 1861); *Biographie Nationale de Belgique* (Brussels, 1866-1944); Friedrich Blume, *Die Musik in Geschichte und Gegenwart* (1949-); H. Anglés and J. Pena, *Diccionario de La Música Labor* (Barcelona, Madrid, etc., 1954).

Antwerp is another church which often appears in the careers of these men. Here Pierre de Manchicourt and Gérard de Turnhout were in charge at various times, and George de La Hèle received his early musical training. As the Royal Chapel in Madrid began to develop traditions, the tendency grew to engage its own alumni as chapelmasters. Thus George de La Hèle served as a choirboy in the Royal Chapel from 1560 to 1570 and returned as *maestro* in 1582. Rogier was also a choirboy in this same musical establishment before becoming its leader; similarly de Ghersem, who became vice-chapelmaster. These latter two were promoted to their posts from the ranks of the singers.

Perhaps this type of promotion was found desirable to eliminate the vacant period which always occurred between the tenures of successive chapelmasters. During each of these vacant periods King Philip was experiencing difficulty in finding a suitable person for the position, or when found, in getting him down to Madrid to take over his duties. After Pierre de Manchicourt's death the post was offered to the Canon de Chastelain, who was Master of the Chapel at Soignies. But he declined because of his age and poor health. Jean Bonmarché finally accepted.⁴ Gérard de Turnhout agreed to take the position on May 2, 1571, but did not cease functioning as chapelmaster at Antwerp Cathedral until March 15, 1572, and as chaplain to the Confrérie de la Vierge, also at Antwerp, until June 20, 1572. Only after a letter from the king did he finally set out for Spain. He is not mentioned in the accounts of the Royal Chapel until November, 1572.⁵ George de La Hèle was even slower about accepting his responsibilities. This excellent musician, who had established an outstanding reputation with his prize-winning compositions,⁶ was engaged immediately after Turnhout's death on Sept. 15, 1580. A letter of April 3, 1581 from King Philip to the Duke of Parma asked him to take necessary steps toward hastening de La Hèle's departure for Madrid. This did not bring about the desired result and the king was finally obliged to dispatch his own envoy in the person of the Royal Organist, Michel de Bocq, to the Low Countries to return with de La Hèle. This chapelmaster did not actually go to Madrid until some time after March 12, 1582.⁷

⁴ Edmund Vander Straeten, *La Musique aux Pays-Bas* (Brussels, 1867-1888), VIII, 74-78.

⁵ *Ibid.*, VIII, 93-94.

⁶ In 1576 George de La Hèle won second and third prizes at a contest in musical composition held at Evreux in honor of St. Cecilia. Second prize was a ring of gold adorned with a silver harp which he received for a motet; third prize was a ring of gold adorned with a lute of silver which he won with a chanson. See: H. M. Schletterer, "Musikalische Wettstreite und Musikfeste im 16 Jahrhundert," *Monatshefte für Musikgeschichte*, XXII (1890), 202.

⁷ Georges Van Doorslaer, "George de La Hèle, maître de chapelle—compositeur, 1547-1587," *Académie Royale d'Archéologie de Belgique, Bulletin*, (1923-24), 127.

While there were difficulties in maintaining fine leadership for the chapel, these were easier solved than the problem of assuring an adequate and continuing supply of singers. The reason for this was that all personnel had to be recruited in the Low Countries and then transported to Spain. An additional complication resulted because the soprano voice parts were sung by choirboys. To insure a satisfactory performance it was necessary for these boys to receive a professional type of music training; yet their professional career was usually very short. The boy's voice was not developed sufficiently for use in the choir until he was about nine years of age. When his voice changed, anytime between the ages of twelve and fifteen, his career was in most cases ended. For this reason it was necessary to constantly seek new boys as replacements; and every few years there would be a complete turnover of personnel among the voices singing the soprano parts. It became customary for each chapelmaster, when he went to Madrid from the Low Countries at the beginning of his tenure, to bring along several choirboys. In this way George de La Hèle was brought to the Royal Chapel as a boy in 1560 by Pierre de Manchicourt;⁸ Philippe Rogier came in the same manner with Gérard de Turnhout in 1572.⁹ This procedure brought a new supply of boys in the years 1560, 1565, 1572, and 1582. In addition to these years there also is evidence of boys being recruited in 1568 in a letter of King Philip to the Duke of Alba;¹⁰ in 1569 by Michel de Bocq, the organist;¹¹ in 1584 when de Bocq again brought down twelve choirboys;¹² and in 1590 when Philippe Rogier sought new musicians for the chapel, including an assistant for himself.¹³ Every three to five years—sometimes oftener—saw a new group of boys travel down to Spain to serve in the Royal Chapel.

These choirboys came largely from the same churches which supplied the chapelmasters, for it was only at these places that the necessary training was available. That it was practically impossible to find choirboys anywhere except at a few churches may be seen in a letter of the Duke of Alba in 1568 to the chapter of the church Sainte-Marie in Antwerp demanding that they furnish several *enfants de choeur* for the Royal Chapel. It is a tribute to the courage and independence of the men in this chapter that they passed a resolution denying the request of this powerful governor of the Low Countries.¹⁴

⁸ Vander Straeten, op. cit., VIII, 41.

⁹ Ibid., VIII, 93.

¹⁰ Ibid., VIII, 81.

¹¹ Ibid., VIII, 83.

¹² Ibid., VIII, 110.

¹³ Ibid., III, 215.

¹⁴ Fétis, op. cit., II, 18; Vander Straeten, op. cit., VIII, 81-82.

When Pierre de Manchicourt arrived in 1560 to begin his activity as *maestro de capilla* he effected a thorough reorganization of the chapel. Not only did he bring in new personnel, but he also made provisions for the better education of his singers. It was under his direction that the choirboys were sent to the University of Alcalá and to Douai for special training during the period of their adolescence after their voices had begun to change.¹⁵

Musically, the most brilliant period of the chapel took place during the tenure of George de La Hèle from 1582 to 1586. Upon de La Hèle's arrival at the court he greatly enlarged the repertoire of the choir by having many new works copied.¹⁶ He probably brought manuscripts of these with him. Furthermore, twelve new choirboys were added in 1584 to augment the personnel.¹⁷ The entire group now included the chapelmaster de La Hèle, the assistant chapelmaster Philippe Rogier, twenty-four adult male singers, nineteen choirboys, several chaplains, and other aides such as instructors for the boys.¹⁸

All of these preparations culminated in an important tour of Spain by the Royal Chapel in 1585. This tour, which included stops at Saragossa, Barcelona, Valencia, and Monzon, was, according to a contemporary account, an enormous success.¹⁹ At Saragossa the musicians performed brilliantly at the wedding of the dona Catherine, *infanta* of Spain, to Charles Emmanuel, Duke of Savoy. Here the playing of an unknown organist with the Royal Chapel was singled out for special praise. The *jornada* to Monzon was the occasion of a *réunion consacré* for the courts of Aragon and Catalonia. Not only were the most prominent civil and religious officials of Spain present, but also the musicians of several other chapels, including the Chapel of Castile, Chapel of the Court of Aragon, and the Portuguese Chapel. George de La Hèle, assisted by Philippe Rogier, headed both the instrumental and vocal forces of the Royal Chapel in the performance of a motet which he had written especially for the occasion. The composition and the performance were both enthusiastically acclaimed by the musicians as well as by the dignitaries assembled.

Since the function of the chapel was to perform at religious services its repertoire consisted entirely of sacred music. Masses

¹⁵ Vander Straeten, op. cit., VIII, 37-38, 48.

¹⁶ Ibid., VIII, 125-132.

¹⁷ Ibid., VIII, 110.

¹⁸ Ibid., VIII, 111-112.

¹⁹ This account, written by Henri Cock, apostolic notary and archer in the royal guard, is entitled: *Relacion del viaje hecho por Felipe II, en 1585, à Zaragoza, Barcelona y Valencia, escrita por Henrique Cock*. It was published by the Spanish government at Madrid, 1876. Commentary and excerpts in Vander Straeten, op. cit., VIII, 112-114.

and motets made up the bulk of the repertoire, with other works of an occasional nature such as *Te Deum's*, *Passions*, *Lamentations of Jeremiah*, etc. All of the chapelmasters wrote music which was performed by the choir. It may be seen from the listing of works which de La Hèle added to the repertoire that the chapel did not confine its material to composers of Flemish origin; rather its music was international in scope. The Italian Palestrina was represented alongside the Spaniards Guerrero and Morales. Judging by the number of works in the repertoire, one of de La Hèle's favorite composers, however, was the Fleming, Clemens non Papa.²⁰

The generosity of King Philip II toward the musicians in the chapel has been mentioned. This support was constantly evident in the manner of treatment accorded chapel members. In addition there were other benefits. Most of the musicians in the chapel were clerics with major or minor orders, and through the royal influence they received benefices throughout the kingdom. These were non-residential, so that we find the names of these people on the registers of churches in several different places at this time. The Royal Organist, Michel de Bocq, seemed to be especially well provided with benefices. Besides a pension from the king which he acquired in 1576, he received the income from benefices in Brabant, Oultremeuse, Artois, Namur, and Boitsfort. George de La Hèle also held several canonries and prebends in Brabant, Oultremeuse, Artois, Tournai, and Courtrai, and received a pension from the Abbey of Saint-Wynocq. De La Hèle, however, lost all his benefices when he married shortly before his death. Pierre de Manchicourt had the distinction of receiving a prebend at Courtrai in preference to King Philip's own nephew, Adrien le Febure, in 1563.²¹

The king's liberality was expected to extend even to the families of these musicians. In 1593 de La Hèle's aged mother in Belgium was still being supported by royal favor. This was about seven years after her son had died.²²

It is small wonder that despite the natural antipathy which the Netherlanders might have toward the Spaniards as foreign conquerors in their country, the lucrative rewards which were offered by employment at the Spanish court still induced musicians to actively woo the favor of the king. Thus when the eight masses of George de La Hèle were printed by Christophe Plantin at Antwerp in 1578 they bore a dedication to Philip II filled with encomiums, in which "*Regii amplissimo*", "*Principi clementissimo*", and "*Rex*

²⁰ Vander Straeten, op. cit., VIII, 127-132.

²¹ See biographical articles on the various composers in the reference works cited above.

²² Doorslaer, op. cit., 124-125.

Potentissime" was reminded that the composer of these "*munus offerri*" had spent ten years as a member of his chapel.²³ De La Hèle was successful with his flattery, as about three years later he received the coveted post of Royal Chapelmaster.

Some of the foregoing points will lead to the conclusion that the Flemish chapel at the Spanish court presented a certain amount of continuity during the latter part of the 16th century. Former choirboys who remained in the group, and later became leaders of it, would assure the continuance of previous methods and traditions. It is also true that the chapelmaster acted as instructor in things musical to the boys. This instruction, for those boys who were capable, went far beyond that necessary for them to simply perform their part with the other musicians in the group. They were actually taught the techniques of writing music. The chapelmaster, as a composer of music, thus passed on to his pupil any new ideas or developments in the technique of composition which he had made. The pupil also had the further advantage of constantly performing the music of his teacher, the composer. The situation was such that the older chapelmasters were in a position to wield a tremendous influence upon their pupils, who in turn became chapelmasters and composers. Some of the teacher-pupil relationships which occurred in the Royal Chapel should be mentioned. Pierre de Manchicourt certainly influenced George de La Hèle, because the latter was a choirboy during de Manchicourt's entire tenure. Furthermore, Jean Bonmarché also was in a position to influence de La Hèle. Gérard de Turnhout was the first master of Philippe Rogier, and it is very certain that Rogier was a pupil of de La Hèle, whom he also served as assistant. Géry de Ghersem was twice influenced by de La Hèle. As a youngster at the Cathedral of Tournai he served as a choirboy to this chapelmaster; then he came to the Royal Chapel, again under the same *maestro*. Later he studied with Philippe Rogier. De Ghersem must have been one of Rogier's favorite pupils, for according to Rogier's last will and testament de Ghersem was to edit a book of his masses. This collection of six masses, five by Rogier and one by de Ghersem, was published in 1598.²⁴

There is also discernable a growing Spanish influence upon the line. From the period of George de La Hèle onward this can be traced through their use of a typically Spanish form of composition,

²³ *Octo Missae / quinque, sex, et septum vocum / auctore Georgio De La Hele / apud insignem cathed. Tornacensum Ecclesiam Phonasco; / Jam primum in lucem editae. / Antverpiae / Ex officina Christophori Plantini Typographi regii. / MDLXXVIII. Dedication reprinted in Doorslaer, op. cit., Annexe VII, 137-138.*

²⁴ *Missae Sex / Philippe Rogerii / Atrebatensis sacelli / Regii Phonasci Musicae / peritissimi, et aetatis suae facile / Principis. / (Arms of Philip II.) Matriti, ex typographia Regia. MDXCVIII.*

the *villancico*. It is not entirely certain whether de La Hèle wrote any works in this form; there is a good possibility however, that he did.²⁵ It is very certain that Philippe Rogier wrote a number of *villancicos*, and Géry de Ghersem wrote approximately 150 of them.²⁶ While the subject matter of the *villancico* could be either idyllic or devotional, the works written by the above mentioned composers were intended to be sung at principal feasts of the church year. They were always written in Spanish, the vernacular language, rather than in Latin.

On Sept. 13, 1598 King Philip II died and was succeeded by Philip III. A change was quick to occur in the Royal Chapel. On Oct. 19, 1598 Géry de Ghersem was appointed vice-chapelmaster, under Mateo Romero, a Spaniard. The Flemings no longer held the prominent position they had formerly occupied and as they left the chapel Spanish singers replaced them. De Ghersem could see that the opportunities for his career no longer lay in Madrid; and so in August, 1604, he returned to his native land to become chapelmaster at the court in Brussels. With his departure the last of the Flemish musicians had left the Spanish court, and a brilliant chapter in the history of Flemish musical influence on foreign soil had closed.

An unfortunate incident has served to place these Flemish composers in an obscure position as far as their relationship to contemporary Spanish music is concerned. This incident was the burning of the chapel in 1734. Undoubtedly a great deal of material was lost, much of which did not exist outside the Royal Chapel library, inasmuch as the Flemings were foreign musicians in a strange country and their works were not spread very widely.

The Flemish chapter in Spanish musical history furnishes one of the most remarkable instances of the high esteem in which musicians who had been trained in this area of northern Europe were held. When Pierre de Manchicourt died Philip II "wished to replace this distinguished master with one who was as competent in all respects. Flanders alone, he said, could provide such a man."²⁷ And the verdict of the Spanish king about Flemish musicians was echoed many times in other courts of Europe throughout the 16th century.

²⁵ Vander Straeten, op. cit., VIII, 127-128.

²⁶ Blume, op. cit., V, 59.

²⁷ Vander Straeten, op. cit., VIII, 74.

REVIEW

Masses

MISSA MISERICORDIAE DOMINI

By Jean Langlais

Publisher: Gregorian Institute of America

Students at the Boys Town Workshop had the opportunity of attending High Mass with music sung by the famed Boys Town Choir. The Common of the Mass was by Jean Langlais, brilliant organist-composer of St. Clothilde Basilica in Paris. M. Langlais was in the congregation.

This work is scored for a chorus of sopranos, tenors and basses and an important, rather independent organ part. The absence of alto line, while creating a problem for the composer, is a relief to many ensembles of men and boys who may not have a well developed boys' section.

In his usual manner, M. Langlais has shunned the platitudinous by shaping his melodies and harmonies in "modes" which are of his own conception.

The very first measures are a key to the entire work. A definite atmosphere is immediately established. Melodic designs are chiseled out of a solid harmonic block, as it were, and this marriage of harmony and melody gives the work a basic simplicity despite its seeming complexity.

Repetition of a musical idea (allowing for variation born of contraction or expansion) is reminiscent of the litany, the cumulative effect of which can be uplifting. It is difficult to think of this compositional approach—the so-called litanic technique—without mention of a superb organ work by French composer Jean Alain who died for his country in World War II. The masterpiece: "Litanies".

The *Kyrie* might well be described as an asymmetrical triptych, the center of which is melismatic and the outer sections or wings, recitatives on a monotone. Interest lies in the harmonic garb (organ)—the last two pages using the device known as "pedal point".

The joy of the *Gloria* radiates through three principle melodic avenues. The first theme appears at *Et in terra pax*; the second, at *bonae voluntatis*—suggestive of *Sancta Maria* in the great medieval hymn *Christus Vincit*; and the third, an ascending pattern used in the organ part of the *Kyrie*, here makes its fresh appearance at *Domine Deus*.

In other words, Jean Langlais has a sense of economy which lends unity to the whole Mass.

A panoramic view of the *Credo* reveals sustained chords in the instrumental accompaniment with a soprano line which repeats melodic formulae within which sit the words in recitative style reaching a first climax on *consubstantiallem Patri*. *Et incarnatus est* is a fine example of the composer's avoidance of the commonplace. Pages 24 and 25, if played without accidentals, will sound quite familiar. The insertion of the D flat is mystical indeed—the moving eighth-notes of the organ creating an effect of transparency. *Et ascendit* introduces activity in the pedal board which in turn urges the voices to thrilling waves of sound as on *procedit*. *Qui cum Patri* recalls the *Et incarnatus est* ideas and recitation becomes more trumpet-like as the brilliant movement expands to a convincing close.

The *Sanctus* begins and ends with the same organ theme of Lydian design. In the *Pleni sunt* section, the pedal answer to the strong choral line is effective. The *Benedictus* re-uses the materials of the *Sanctus*.

In the *Agnus Dei*, the organ's mysterious tones of the *Et incarnatus* are answered by lovely chordal parallelism. The *dona nobis* harkens back to the opening of the *Kyrie*. A lowered 2nd and raised 4th in the last line of the organ score further underlines the special modality of the composer—recalling as it does the first moments of the entire Mass.

A durable piece of writing!

C. Alexander Peloquin

Missa Misericordiae Domini

Sw.: Gambe 8'
 Gr.: Flute 8'
 Ch.: Clarinette 8'
 Ped.: Bourdons 16', 8'

SANCTUS

by
 JEAN LANGLAIS

1 Andantino $\text{♩} = 80$

S.
 T.
 B.

Andantino $\text{♩} = 80$
 Gr.
 Sw.

mf

mf

San - - - - - ctus,

p

3

2

mf

San - ctus,

3

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Edition No. 1006

MISSA BREVISSIMA "GRATIA PLENA"

By Franz Wasner

Three Equal Voices

J. Fischer & Bro., Glen Rock, N. J.

I once heard it said, in the environs of J. Fischer, that their firm was not interested in modern Masses. Well, time is not a necessary ingredient of music, and one may safely predict that many will be grateful both to Msgr. Wasner and J. Fischer for this eloquent little Mass. One will not talk much of creating tensions and resolving dissonances, or even open fourths and modal composition. But should one think this Mass is without challenge in rhythmic appointment and vocal color, he would be mistaken. It is as unobtrusive, and as beautiful, as the singing of the Trapp family. The *Gloria* is "more Ambrosiano", the *Credo*, No. 3. There are not infrequent harmonized passages, but these do not, as they so often do, stop the show with a thud. Rather they are bright interludes. Organ accompaniments to the chant sections, too, represent an interesting and effective departure. Price of the score is \$1.00, voice parts are 40¢.

Francis Schmitt

Other Music

I BELIEVE IN GOD

The Apostles' Creed

For Mixed Voices — a cappella

By C. Alexander Peloquin

McLaughlin & Reilly Co. — \$0.25

For the progress of sacred music in the vernacular here is a work of graceful ease born of evident experience in choral conducting and composition. In setting the creed the composer has captured the natural flow of English speech by using subtle prolongations, syncopations, and cross rhythms, all within $\frac{3}{4}$ meter. It is no mean feat to avoid the twin pitfalls of cramping the text on one hand or distorting it for the sake of musical effect on the other.

Missa Brevissima "Gratia Plena"

(S. S. A. or T. T. B.)

KYRIE

FRANZ WASNER

Andante (with fluency, yet never fast)

I

II

III

ORGAN
(ad lib.)

Man.

mf Ky - ri - e - e - lei - son,

mf Ky - ri - e - e - lei - son,

mf

mf Ky - ri - e - e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. *p* Christe e - lei - son,

p

For the sake of simplicity the musical style is mostly homophonic. It maintains freshness, however, with dissonance obtained thru contrary and oblique motion. It also achieves a typically modern antiphony by holding two parts while the others move and vice versa: "the communion of saints . . . the forgiveness of sins . . ." Except for a climactic high B flat in the first soprano on "life everlasting", the music does not make excessive vocal demands. It is, however, intended for the well-trained choral group having some experience in modern repertoire, and in general recommends itself as a skillful and sensitive piece of writing.

Louis Pisciotta

Books

SINGING IN GOD'S EAR

Dom David Nicholson, O.S.B.

Desclee Co., Inc., 280 Broadway, New York, N.Y.

\$2.00

Singing in God's Ear is labeled as a "new approach to Gregorian Chant". In twelve mercifully short chapters Dom David covers everything from breathing exercises to the Greater Rhythm. He writes sincerely, sometimes with embryonic wisdom, more often foolishly, and always chattily propounds the obvious:

"If the conductor cannot be seen plainly even when he is directly in front of his group, a small moveable podium will bring him into better view." (p. 20).

"If he [the conductor of the singing congregation] is a layman he should be dressed in the cassock and surplice and placed on a high podium by the Communion rail. A tall conductor may not need this . . ." (p. 110).

"Never let the pitch go above or below the level determined by the pitch pipe." (p. 116).

"It is better to imagine the ictus than to hit it." (p. 101, and thank g . . d for small favors.)

Have you ever vocalized on "Nrr", or loosened your tongue and lips by saying lightly "Q-x Q-x Q-z Q-z Q-r Q-r Q-t Q-t"? And did you know that together, the arsis and the thesis bind the groups of two and three notes throughout the entire phrase, so that at every ictus you must decide upon the use of an arsis or a thesis? (p. 84).

It would be of small service to go on, for there is hardly anything to recommend the book to anybody, and I am truly sorry that a man of Dom David's reputation got involved in writing it. It has been a matter of perduring astonishment to me how American Benedictines, with few exceptions, have taken such a narrow view of chant, turning their backs upon their own European roots, often accepting without reserve a feminine expose of an already emasculated system.

But I have already shared, not willingly, in Desclee's faltering propaganda.

Francis Schmitt

Records

ECHOES FROM A 16th CENTURY CATHEDRAL

Roger Wagner Chorale

Capitol Stereo SP8460

In the summer issue of *Caecilia*, I had the temerity to name a religious record of the year. It was a record which reached the European market in 1958. No record enthusiast, I have small hesitancy in calling this magic disc the religious record of 1959. Nowhere, recorded or alive, have I heard such superb polyphonic singing, except for a constant approach at St. Joseph's Church in Los Angeles. The title of the record has tended to scare some critics who really did not know Roger Wagner's work, and who were seemingly unacquainted with previous serious discs like the *Missa Papae Marcelli* and the Faure *Requiem*. If there is an echo from a 16th century cathedral (the jacket picture is not of the vintage), I should like to think that this is it.

The greatness of the recording is the result of many things, none of them related to mere cleverness. There is the expanding sound, no matter how it was achieved; the miracle of tonal diversity and balance, due in part to the incredibly steady and luminous trebles, which one might say approach the boy-voice, if anywhere boys sing like that. Finally, Mr. Wagner has something more than musical perception. He has a soul. However, nothing is left to chance, as it is in so many of the old and not-so-old cathedrals now, where the expansion of sound is counted upon to cover a multitude of sins. Cleanness and intensity of detail in the inner voices filter through the whole like the subtle patches of light at Chartres. Unencumbered by the artificial trappings of so many choral conductors, Wagner allows the music itself to sing, jealously guarding its magnificence the while.

There is no pretense about the program notes on the reverse side of the jacket. There is not even anything in the choice of materials to raise the scholar's eyebrow. Much of it is, by now, the most familiar of 16th century music: The *Vere Languores* and *Ave Maria* of Victoria; Sweelinck's *Hodie*; the *Exultate Justi* of Viadana and the *Diffusa Est Gratia* of Nanini; Palestrina's *Alma Redemptoris Super Flumina* and the *Agnus* of the *Missa Brevis*; a good part of Hassler's *Missa Secunda*, *Cantate Domino*, *Dixit Maria*, and the *Ave Vera Verginitas* of des Pres.

There is a certain advantage in not presenting a startling program, for it proves that the music is startling no matter how well known or how often performed—even badly. If I prefer the first side of the disc, it is because I prefer the music, and because I can't help thinking of the Wagner Chorale singing the des Pres Masses.

One must confine himself to the limits of his own experience. For quite a while there has remained but one choir which I should like particularly to have heard (off platters)—St. Hedwig's Choir in Berlin. I care less now, for I have a feeling that is the feeling of coming to the end of the rainbow. I am a proud American who thinks that the finest polyphonic choir in the world is Roger Wagner's.

Francis Schmitt

NEWS LITTER

The following is the schedule of music for the fourth quarter at the Aachen Cathedral. Msgr. Theodore B. Rehmann is Musical Director.

19th SUNDAY AFTER PENTECOST

Missa "Qual donna"	O. Lassus
Tu lux pulchra	Cl. non Papa
Ave Maria Kaiserin	Oremus 341
Konzert d-moll	J. S. Bach

EVENING CONCERT

Kantate: "Bleib bei uns"	J. S. Bach
Fest und Gedenksprüche	J. Brahms
Psalm 112 "Lobe den Herrn"	A. Bruckner

20th SUNDAY AFTER PENTECOST

Missa "De beata Virgine"	Gr. Aichinger
"Super flumina Babylonis"	O. Lassus
O Gott streck aus dein milde Hand	Oremus 318
Wer nur den lieben Gott läßt walten	J. S. Bach

21st SUNDAY AFTER PENTECOST

Festmesse in G	V. Williams
Laudate Dominum	O. Lassus
Ich will Dich lieben, meine Stärke	Oremus 238
Sei Lob und Preis mit Ehren	J. S. Bach

FEAST OF CHRIST THE KING

Pauliner Orgelmesse	H. Schröder
Laudate Dominum	Fr. Nekes
Gelobt seist Du, Herr Jesu Christ	Oremus 250
Orgeltokkata in F	J. S. Bach

ALL SAINTS DAY

Ecce Sacerdos	V. Goller
Missa "Ecce ego Johannes"	G. da Palestrina
Justorum animae	O. Lassus
Ihr Freunde Gottes	Oremus 303
Unsere Väter hofften auf Dich	J. Brahms

ALL SOULS DAY

Missa "O quam gloriosum"	L. da Vittoria
De profundis	O. Lassus
Mitten in dem Leben	Oremus 333
Partita über "Mitten in dem Leben"	M. Jobst

FEAST OF THE DEDICATION OF THE BASILICA OF OUR SAVIOUR

M. "Misericorde"	Cl. non Papa
Ave Verum	Cl. non Papa
O mein Christ, laß Gott nur walten	Oremus 323
Fürchte Dich nicht	J. S. Bach

25th SUNDAY AFTER PENTECOST

Missa "De Sanctissima Trinitate"	K. Kraft
Ave Maria	Z. Kodaly
Nun danket all	Oremus 85
1. Satz aus der Orgelsonate	H. Schroeder

LAST SUNDAY AFTER PENTECOST

Missa "Hercules dux Ferrarië"	Josquin de Pres
De profundis	J. B. Hilber
Dich König loben wir	Oremus 251
Allegro aus dem Orgelkonzert B-dur	G. Fr. Händel

1st SUNDAY OF ADVENT

Missa "Qauternibus vocibus"	Philipp. de Monte
Ad te levavi	J. J. Fux
Tauet Himmel	Oremus 123
Steht auf, ihr lieben Kinderlein	Th. B. Rehmman

2nd SUNDAY OF ADVENT

Missa "Puisque j'ai perdu"	O. Lassus
Tu solus	Josquin de Pres
O komm, o komm Emmanuel	Oremus 124
Gott spiegelt seine Reinheit	J. B. Hilber

3rd SUNDAY OF ADVENT

Missa "Cantantibus Organis"	Th. B. Rehmman
Ave maris stella	Th. B. Rehmman
Komm der Völker Heiland	Oremus 120
Chralphantasie über "Non kommt der Heiden Heiland"	J. S. Bach

4th SUNDAY OF ADVENT

Missa V. toni	J. Okeghem
Ave Maria	J. Mangon
Macht hoch die Tür	Oremus 126
Wachet auf	J. S. Bach

CHRISTMAS

MIDNIGHT MASS

Ehre sei Gott der Höhe	G. Fr. Händel
Missa "Ich stund an einem Morgen"	J. Gallus
Laetentur coeli	H. Simon
Vom Himmel hoch	J. S. Bach

PONTIFICAL MASS

Ecce sacerdos	J. B. Hilber
Missa in C	W. A. Mozart K. V. 115
Tui sunt coeli	O. Lassus
Auf, gläubige Seelen	Oremus 151
Denn die Glorie Gottes des Herrn	G. Fr. Händel

FEAST OF ST. STEPHAN

Missa "Assumpta est Maria"	G. da Palestrina
Elegerunt Apostoli	Th. B. Rehmman
In dulci jubilo	Oremus 145a
Allegro aus dem Orgelkonzert F-dur	G. Fr. Händel

SUNDAY AFTER CHRISTMAS

Messe e-moll	A. Bruckner
Anima nostra	Th. B. Rehmman
Zu Bethlehem geboren	Oremus 142
Toccata und Fuge in F	D. Buxtehude

NEW YEAR'S EVE

Chor-Triptychon	
DEI ALMA MATER	Th. B. Rehmman
Te Deum	J. van Nuffel

RECORD SUGGESTIONS FOR CHRISTMAS:

- Echoes from a 16th Century Cathedral—Roger Wagner Chorale—Capitol SP8460.
- Missa Secunda Sine Nomine, Philipp de Monte—Archives Sonores de la Musique Sacree.
- The Play of Daniel—New York Pro Musica—Hi-Fi Decca DL9402.
- Veilee de Noel a St. Eustache—LDEV 2013 Serie Standard Erato.
- The Music of Guillaume Dufay—The Dessoif Choirs—Vanguard BG-582.
- Music of the King's Chapel—Westminster Hi-Fi XWN 18167.
- Messe Solennele by Langlais—Cecilia Society of Boston—Cambridge Records CRS-407.
- Advent und Weihnachtmusik—Christophorus Schallplatte.
- Mozart Church Sonatas for Several Instruments and Organ—VOX PL9980.
- Agrupacion Coral de Pamplona de Espana—Luis Morondo, conductor—Columbia Masterworks ML 5278.
- Klingende Kathedralen Kaiserdom Zu Aachen—Columbia 33 WSX 502.
- J. S. Bach—Christmas Oratorio—The Stuttgart Choral Soc.—The Suebian Sy. Orch., Soloists. Hans Krischkat, Cond. L. P. Renaissance SX-201.
- J. S. Bach—Christmas Oratorio—The Orch and Choir of the Detmold Acad. of Musical and the Collegium Pro Arte, Kurth Thomas, Cond. L.P.—L'Oiseau-Lyre London. OL-50001/3.
- Corelli—Concerto Grosso No. 8 in G minor—Christmas Concerto. Munich Broadcasting Sy. Orch.—Hans Rosbaud, Cond.—L.P. Polydor VOX PL 6250.
- Christmas Carols—Arr. by Koekelkoren—The Royal Male Choir of Holland. Martin Koekelkoren, Cond.—L.P. Epic LC 3074.
- Virtuosi di Roma—Christmas Music—Renato Fasano, Cond.—L.P. Decca DL 9649.
- English Medieval Christmas Carols—The New York Pro Musica Antiqua—Noah Greenberg, Cond.—L.P. Esoteric ES-521.
- Christmas Eve at St. Mary's—George Henschel, Cond. Choir of the Church of St. Mary the Virgin—L.P. St. Mary's Press E4-CIP-2309.
- Christmas in Europe—L. P. Philips. P10185L
- Christmas in Spain—St. Jordi Choir—Oriol Martorell, Cond.—L.P. Decca DL 9800.
- Ninos Cantores de Morelia in a Christmas Mood—Romano Picutti, Cond. L.P. Period SLP 1015.
- Christmas with the Trapp Family Singers—Dr. Franz Wasner, Cond.—Vol. 2 L.P. Decca DL 9689.
- An 18th Century Christmas—I solisti di Zagreb—Antonio Janigro, Cond. L.P. Vanguard BG-569.
- Gregorian Chant for Christmas Vespers—The Benedictines of the Archabbey of Beuron, Germany. Father Maurus Pfaff, Cond—Decca DL 7546.
- A Festival of Carols—The Choir of Westminster Abbey, Dr. William McKie, Cond. L.P. London LPS 267.
- Vieux Noels de France—by Noeie Pierront—45 RPM Lumen LD1-105.
- Canterbury Carols—Canterbury Carolers and Orchestra, Conducted by Macklin Marrow. MGM 78 RPM Album.
- And a recent wonder:* Hans Knappertsbusch conducting the Vienna Philharmonic in Bruckner's 4th (Romantic).
- And a book* no one thinking about the installation of an organ, and no architect should be without: *The Organ in Church Design*, by Joseph E. Blanton; Venture Press, Albany, Texas. It may be the cheapest \$20.00 book you ever bought.

O Little Stars Shine Out

(A Christmas Song)

For Two-Part Chorus (S. A.)
with Piano Accompaniment

Words and Music by
Sister M. Chrysostom Koppes O. S. B.

Semplice

mp

Soprano

1. O lit - tle stars shine out, shine out, And lit - tle
3. For lit - tle - ness shall rule to - night All gen - tle

Alto

1. O lit - tle stars shine out, shine
3. For lit - tle - ness shall rule to -

Semplice

Piano

mp

winds blow_ still, And all you small - est an - gels
hearts and_ true, For lit - tle - ness is full of

out And lit - tle winds blow_ still, And all you
night All gen - tle hearts and_ true, For lit - tle -

rout High ser - aphs from the_ hill. *Fine*
might, And God is lit - tle_ too.

small - est an - gels rout High ser - aphs from the_ hill. *Fine*
ness is full of might, And God is lit - tle_ too. *Fine*

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Supplement to Caecilia Vol. 86, No. 3

Break Forth, O Beauteous, Heavenly Light

S. A. T. B.

Johann Sebastian Bach
in the Christmas Oratorio

SOPRANO

ALTO

TENOR

BASS

PIANO

Break forth O beau-teous, heavn-ly light, And ush-er in the morn-ing; Ye

Break forth O beau-teous, heavn-ly light, And ush-er in the morn-ing; Ye

shep-herds, shrink not with af-fright, But hear the an-gels' warn-ing. This

shep-herds, shrink not with af-fright, But hear the an-gels' warn-ing. This

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—DR. ALBERT SCHWEITZER

ROY ANDERSON, Secretary, TEN FISKE PLACE, MOUNT VERNON, NEW YORK

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2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
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Pius XII—Mus. Sac. Disc.

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