

CAECILIA

A Review of Catholic Church Music



**Peter Wagner • Flor Peeters • Louise Cuyler
David Greenwood • Myron Roberts • Francis Brunner
Martin Bush • Sr. Casimer**

VOLUME 87, NO. 1

SPRING, 1960

EIGHTH ANNUAL

LITURGICAL MUSIC
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Roger Wagner

Paul Koch

Ermin Vitry

Richard Schuler

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Inquire

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GRADUALE

SACROSANCTAE
ROMANAE ECCLESIAE

DE TEMPORE
ET DE SANCTIS

SS. D. N. PII X.

PONTIFICIS MAXIMI
JUSSU RESTITUTUM ET EDITUM

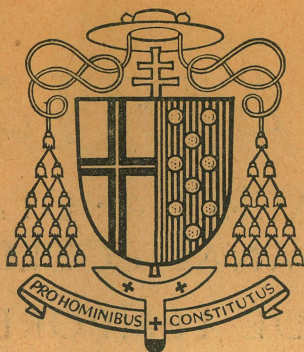
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DILIGENTER ORNATUM
CUI ADDITA SUNT FESTA NOVISSIMA



EDITIO SCHWANN P

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MDCCCCLIII

DUESSELDORPII · GERMANIA
SUMPTIBUS AC TYPIS L. SCHWANN



IOSEPH

**TIT. S. IOANNIS ANTE PORTAM LATINAM
S. R. E. PRESBYTER CARDINALIS FRINGS
ARCHIEPISCOPUS COLONIENSIS ETC.**

Omnibus has litteras visuris salutem et benedictionem a Domino!

Cum Praeclari Viri Schwann Editores, appropinquante quinquagesimo anno a celeberrimo isto Beati Pii Papae Decimi Motu Proprio „Inter pastoralis officii“ (dato die 22. mensis Novembris anni salutis 1903), de denuo suis sumptibus et typis edendo Graduali Romano, iam a se anno 1908 evulgato, cogitarent, laeto animo propositum hoc excepimus.

Eximiis laudibus eorundem extulimus intentionem exornandi hanc editionem notis ad melius Cantum Gregorianum exsequendum aptis, perspectis Instructionibus Editioni Vaticanae praemissis.

Quod opus a peritis viris diligentissime praeparatum felicissimeque perfectum nunc Nostrae approbationi mandatum est.

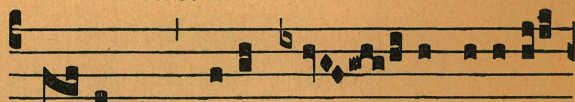
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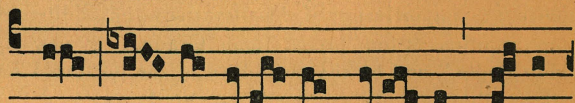
Die 29. In Vigilia S. Andreae Apostoli

Introitus I.

D



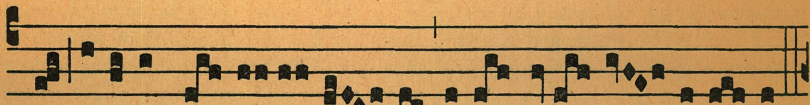
ó - minus * secus ma - re Ga - lilaé -



ae vi - dit du - os fra - tres, Petrum



et André - am, et vocá - vit e - os: Vení - te post



me: fá - ci - am vos fi - e - ri pesca - tó - res hó - minum.



Ps. Coeli e - nárrant glóri - am De - i: * et ó - pe - ra má - nu - um

Approbation Letter

by the Most Reverend Cardinal Joseph Frings, His Grace the Lord Archbishop of Cologne

On the 22nd November 1953 is the Fiftieth Anniversary of the day on which his late Holiness Pope Pius X. published his *Motu proprio* "Inter pastoralis officii" about liturgy and church music.

For this occasion the Publishing House L. Schwann prepared a new edition of the complete "Graduale Romanum" as a Jubilee Edition. The first edition of this work, published by the same publishers, appeared in the year 1908. This idea has been greeted by us with great gladness.

It seems to us especially praiseworthy that this edition is provided with a special set of signs, the purpose of which is, to make it easier for the singers to recognize the passage of the "mora vocis."

Naturally, the new edition contains all the new masses which have been added to the "Roman Missal" since the publication of the "Editio Vaticana."

Our departed predecessor Johannes Cardinal von Geissel has called the book the "source of all congregational singing," and he has said that "no other church hymn-book could take its place." We are of the same opinion as he was and express our wish that this new edition may help that the faithful people, united with the church choirs, preserve the ancient singing tradition with one heart and with one voice, as it has been renewed and revived by Pope Pius X.

Preface by the Publishers

The new edition of the complete "Graduale Romanum" is now available. Compared with the former edition "P" this new book shows many remarkable improvements, such as a very handy size and a moderate price. These are the visible advantages. Important is the inclusion of all alterations and additions which have been effected in the meantime in the "Missal" and "Gradual" by new festivals, by the "Commune of holy Popes," and by the possibility of the nocturnal Easter ceremony. It is well worth mentioning that the new edition also does away with the shortcomings of which the choristers formerly complained, that is, the much lamented lack of clarity regarding the "mora vocis." It is known that the "mora vocis" is part of the compulsory rules of recital of the "Vaticana" and is indicated in the *Editio typica* and its reprints by a somewhat larger spacing of the neume (one space-line) within one group of neuma. It is, however, necessary to clarify all these cases, of course, without altering the musical notation of the *Editio typica* which is binding for every reprint. In the new edition of the Publishing House Schwann this is done with the help of hyphens (—) and breves (˘) which are placed underneath the system (staff) of music notes. The hyphens indicate where the mora vocis has to be held. On the other hand the breves indicate those places in which a wider spacing of the neume might wrongly lead the singer to a longer drawing out, whereas in reality no such drawing out is demanded. These symbols also help to make clear the meanings and intentions of the "Vaticana."

1216 pages, large crown octavo, cloth binding, gilt tooling, coloured edges, 4 book-marks, DM 21,-

MUSIKVERLAG SCHWANN DÜSSELDORF / GERMANY

Cum vero Censoris Nostri testimonio certiores facti sim us
praesentem Libri Gradualis editionem plane consentire originali
authentico cum Editionis Typicae tum modulorum festorum novis-
simorum interea in sacram liturgiam a Summis Pontificibus induc-
torum, Nos ad normam sacrorum canonum hanc editionem liben-
tissime adprobamus eamque evulgandi licentiam impertimur.

Iuvante Deo hic Liber Antiphonarius Missarum, qui, ut
scripsit Praedecessor Noster Joannes Card. de Geissel (Colonien.
Concil. Provinciale a. 1860, part. II. tit. II. cap. XX.), putandus
est ut „vere ecclesiasticus et omnis cantus ecclesiastici fons nullo-
que alio supplendus“, hoc unum sequatur, ut fidelium grex cho-
rique canentium, servantes antiquam a Beato Pio Decimo instau-
ratam traditionem, uno semper cantent et animo et ore.

Coloniae
die festo S. Caeciliae
XXII m. Novembris anni MCMLII

*+ Mos. Card. Tring
Apostolicus Colonienensis*

Concordat cum editione typica Vaticana
Coloniae, die 11. m. Martii 1953
Jr. Nr. 906 I/53 Teusch, vic. glis.

In nostram excogitandi scribendique morae vocis rationem omnia jura vindicabimus
L. Schwann Verlag
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i lá - crimas me - as in con-

spé - ctu tu- o.

‡ Mi-se - ré - re mi-hi Dó-

mine, quó - ni-am

concul-cávit me ho- mo: to-ta di - e bē-

lans * tri - bu - lá - vit

me.

Tractus. Dómine non secúndum, 102.

Offert.
VIII.

Ex-áu - di De - us * o-ra-ti-ó - nem

CAECILIA

A Review of Catholic Church Music

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CAECILIA

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LETTERS TO THE EDITOR

Bath, England

To The Editor:

I am sorry to have to say that Dom Vitry's unfavourable comments on the Gelineau Psalms, like those of one or two other critics, are based on misapprehensions.

The Gelineau Psalms were never intended to supplant either the Latin psalms or the tones to which they are sung. I challenge Dom Vitry to instance a single case where they have done so.

The purpose of the Gelineau Psalms is simply this: to bring the best of all hymns within the reach of the laity in a form which they can understand (i.e. in their own tongue) and sing. Thousands are now loving the psalms and using them as intelligible prayer who previously were hardly aware of their existence. As far as I am concerned, this is a complete vindication.

Finally, Dom Vitry gives no indication that he has understood the technique of "sprung rhythm" on which the Gelineau Psalms (like the original Hebrew) are based. No one can judge their musical value without appreciating this fundamental rhythmic feature.

I am sure Dom Vitry would agree that nothing can be fairly judged unless its real purpose and true nature are correctly understood.

Yours, sincerely,

A. GREGORY MURRAY

Kirkwood 22, Missouri

To The Editor:

I must drop a line to express my appreciation for your article suggesting that we get our regular Psalmody according to the tradition of the Church into line first and see the other treatments of Psalms in that perspective. Personally I think the Gelineau Psalms are being played out of proportion. Good for Father Vitry!

No doubt we should do more in our singing classes to give the Psalms to our students and our people. I believe we musicians are at fault on the matter (although with the limited time allotted to rehearsals and the demands made for performance it is hard to see where we are going to learn any kind of Psalmody.)

In substance, I want to assure you that I was happy to see *Caecilia* plead for placing the traditional psalmody of the Church in its proper place—first.

BRO. LAWRENCE J. GONNER, S.M.

New York City, New York

To The Editor:

I am very much in favor of Dom Vitry's views on the Gelineau Psalms. There is no use in encouraging the congregation to sing if this involves watering down the liturgy to this extent, that the music no longer suggests the marvelous and unique religion which it accompanies. The Gelineau Psalms are redolent of a Jackson Heights Church in the worst sense; they kill wonder and interior illumination. Musically they say nothing.

Enclosed is a letter about them which I wrote to *Jubilee Magazine* in defense of my article in same. As they printed only parts of it, there should be no objection to your printing all:

In answering the various letters and articles which have been printed in *Jubilee* defending and explaining the Gelineau Psalms, I would like to consider first Dom Murray's article. One statement caught my attention rather sharply. "The purpose of the Gelineau psalms is emphatically not a musical one." I have showed this sentence to several liturgists none of whom could make out what Dom Murray meant. There is only one way to present the psalms without a musical purpose and that is to present them without music! If notes are written, this implies a musical purpose, with all the implication of composition. The music must be considered as music—as an art, and it must be evaluated as music. Of course this includes its evaluation as a setting for the text. [St. Thomas spoke of philosophy as the handmaid of theology: although subject to theology, philosophy has its own laws which may not be violated. Likewise in the relation between a text and its musical setting (whether the text be liturgical or secular) each has its own integrity, which, while one assists the other, cannot be violated.]

The distinguished lecturer in Gregorian Chant, Dom Desroquettes, once said: "I am glad that I am not a musician because thus I am better able to understand the chant." This is as if Blessed Fra Angelico were to have said: "I am glad that I am not a painter because thus I am better able to understand sacred images." I do not think that Blessed Angelico ever said this. I have emphasized this matter because this lecturer's view is part of a long sad tradition of considering music anti-moral, a tradition which has gone side by side with the contrasting one; the tradition of the Church as patron of the polyphonic marvels of Machault, Obrecht, and Gabrieli, the patron who understands that music gives to God, and who has chosen the best.

I must therefore urge those who work with the liturgy to think this matter through again. Music as an art must not only be recognized, but must be pursued with alertness and thoroughness to the limit of the individual's capacity. I will go even further and say that having once decided on philosophic matters, (i. e., "I will write for God; I will avoid confusion with the theatre, false romanticism, and commercialism etc.") one must not linger any longer than necessary to clarify these principles, but must then go ahead with the musician's job. This consists of drawing as close as possible to the notes—what Stravinsky calls "the higher mathematics of music." Loss of attention to the higher mathematics of music is a more significant weakness of our age than it appears to be. If attention is deflected away from here, the musician even in a gifted person can be weakened; his philosophy will not benefit, and the resulting musical composition will fall into some deadly category such as that of "school music" (an insult to children), or a category just as insipid, which kills wonder with the first few notes and is tonewise like dried dung. Hundreds of composers in the Baroque era and before raised themselves above such a state: there must be just as many gifted people now.

It would be best to consider the Gelineau settings as sketches—one of many possible experiments with the sprung rhythm that Dom Murray described so interestingly. Before a decision is made there should be further experiments, first in the light of a reconsideration of scholastic counterpoint and fugue. These disciplines are indispensable studies for a composer and are concerned with the grammar and structure of music. They must be undertaken (for reasons too lengthy to discuss here) even when one-lined music is to be written. All but two of the great composers had exhaustive training in them, many going back later for review and reconsideration. (Incidentally, the places in the United States where such training is available could be counted on the fingers of a mangled hand.) Experiments should furthermore be made in the light of today's most consequential, controversial, and *avant-garde* music. Of *avant-garde* experiments, only a tiny percentage survive as valid art, but the finding of that percentage is a test of observation and an exercise of taste which will atrophy if it is not cultivated. Having read and analysed this music, including that of the "great five": Bartok, Schönberg, Webern, Berg, and Stravinsky, a composer may decide not to use some, most, or even all of the techniques. The difference will be that he is musically alive to his own time; very little music has ever survived by composers not so alive. Gregorian Chant was modern when it was written.

The writer of one letter considers Stravinsky's work unsuitable for liturgical use because the congregation cannot sing it. The *Pater Noster* and *Ave Maria* are very simple works. Several of the larger "giant pieces of modern Gregorian Chant", as a gifted Hunter student observed, can be sung (at least the chorus parts) by amateurs. Rehearsal evenings provide an illuminating opportunity to see how they are put together and to have practice in hearing them. The congregation will learn more if we sometimes sing, sometimes listen. Stravinsky is an intense believer, and one commentator, Robert Craft, thinks that musically he is more Catholic than Russian Orthodox. Incidentally, his works have been performed in church both in this country and in Europe. The premiere of the *Canticum sacrum* took place in St. Mark's Cathedral at the time that the present Holy Father was Patriarch of Venice.

Most of the letters in *Jubilee* were concerned, not with the Gelineau psalms, but with a few side remarks questioning the enthusiasm of the vernacularists. I still fail to share their horror of learning a second language, a thing which people living near international borders do as a matter of course. Primitive people in remote parts of Mexico and Africa sing the psalms beautifully in Gregorian Chant. People who never learn a second language often end up by inventing one, such as "beat talk." Judging by articles that I have read, many members of the apostolate seem to hope that with translation of the text and great simplification of the music, the liturgy can be apprehended with all its significance as it flows past! I still think that these dear people are optimistic about the results of mere simplification and translation.

ETHEL THURSTON

A LAST LOOK AT LEIPZIG

A program note by John Tasker Howard on the late American composer George Whitefield Chadwick emphasizes a fact and perpetuates an inaccuracy both of which I have referred to in recent articles in *Caecilia*. Mr. Howard, discussing a performance of Chadwick's *Suite Symphonique in E flat* by the Orchestra of America in Carnegie Hall on December 9, 1959, states: "After studying music with Eugene Thayer in Boston, Chadwick went abroad for work at the Leipzig Conservatory with Reinecke and Jadassohn and at Munich with Rheinberger. Upon his return to America he became a teacher of harmony and composition of the New England Conservatory, and in 1897 was made its director, a position he held until his death (1926). His influence as a teacher of American composers was as great as that of the many compositions he created.

"Because of his strict German training . . ."

Note the fact Mr. Howard emphasizes, that is the influence of Leipzig on American teaching; and the inaccuracy he perpetuates when he refers to Chadwick's "strict German training". As readers of my last two articles will recall, Leipzig training was not strict; according to one pupil, Dame Ethel Smyth, it was farcical. Chadwick was at the Leipzig Conservatory in 1877, at the same time as Dame Ethel. Surely, they had different opinions of the teaching at the Conservatory. Who was right?

The great English music critic, Ernest Newman, remarked in his preface to her autobiography "Impressions that Remained", that, "when Ethel Smyth went to Leipzig in 1877, at the age of nineteen, she studied, after an unsatisfactory spell at the Conservatory, with Heinrich von Herzogenberg, *who was by common consent the most fully equipped German contrapuntist of his day*". (Emphasis applied) Chadwick studied with Jadassohn, whose classes Dame Ethel described as farcical. Furthermore, Chadwick studied with Reinecke, of whom she wrote: "The lessons were rather a farce . . . There were always crowds of children prowling about the corridor of his flat, and he was unable to conceal his polite indifference to our masterpieces, taking up his pen to resume his own before we had got to the door." And again she says of Jadassohn: . . . "when he arrived always a quarter of an hour late," (out of forty minutes) "it was to stand with his back to the door telling us exceedingly funny stories . . . He diligently set us canons and other exercises, but there was seldom time to look at the work we brought, much less correct our mistakes . . ."

Accordingly, when the great Herzogenberg met her and asked her to study with him, she accepted with alacrity. The next day she turned up with her exercise books, and, in her words "WAS OVERWHELMED BY HIS RAILLERY OF THE CONSERVATORY TEACHING, AS HE POINTED OUT ONE GROSS UNCORRECTED ERROR AFTER ANOTHER." (Upper case letters supplied.)

My vote, as you may have guessed, goes to Dame Ethel, especially in view of what Chadwick subsequently taught. In strict fairness to the Conservatory at Leipzig, I should state that from the evidence of all American textbooks I have seen, neither Chadwick nor any other American even completed the course given there.

This conclusion is inescapable in view of the omission from all American harmony textbooks that I have encountered of instruction in open score. Yet instruction in open score is precisely what Jadassohn's own textbook which he wrote for his classes at Leipzig does give. The instruction begins much too late, on page 116, but it is there. American pupils either didn't get that far, or left it out when they got there. And American students in this country have suffered ever since from that omission, for open score training is absolutely essential to learning harmony and counterpoint. What is euphemistically now known as "The American Way" doesn't include open score training because the boys who went to Leipzig didn't learn it. Why didn't they?

I think they weren't there long enough. Chadwick was there three seasons, and I know of no American who was there longer. It has been my experience that the ground can just be covered in rather more than three years private instruction of the most relentless sort—three weeks rest in the Summer and a week at Christmas and no more. Such training was not given at the Leipzig Conservatory.

I therefore raise the question: Must America always be handicapped because years ago America's leading teachers received training that was both inadequate and incomplete? Reply, please.

FERDINAND DAVIS

New York City, New York

To The Editor:

I feel I must lodge a friendly protest about the printing of Ferdinand Davis' article, "The American Way," in your summer, 1959 issue. The article does not make any sense, is the work of a rank amateur, and sticks out from the professional surroundings into which it was placed, like five sore thumbs. The only thing I liked about it was Mr. Davis's engaging genealogy, given on page 10. I am surprised that he stopped his ancestry with Leopold Mozart — he could have safely continued all the way to Palestrina. The method he uses lends itself admirably to such unique historiography.

PAUL HENRY LANG

New York City, New York

To The Editor:

That was a splendid and much needed article by Ferdinand Davis.

Rochester, New York

To The Editor:

I saw the articles on poor German 19th Century training as the cause of our musical shortcomings. Frankly, I thought them very half-baked affairs, loaded with gratuitous assumptions and sweeping generalities. And why all the concern with something that no longer matters? Does anybody use Prout, Emery, and Spalding anymore? Surely there are more worthwhile matters to discuss.

OUR CONTRIBUTORS

Peter Josef Wagner was born in Treves (Trier) in 1865. He died in 1931 at the University of Freiburg (Switzerland), where in 1901 he had founded a Gregorian Academy. Dr. Fellerer, formerly of Freiburg, now at the State Conservatory in Cologne, informs us that little is left of this venture. . . . David Greenwood teaches at Marymount College, Los Angeles . . . Martin Bush, F.A.G.O. is music critic of the *Omaha World Herald* . . . Myron Roberts, organist and composer, teaches at the University of Nebraska . . . Louise Cuyler is Head of the Department of Musicology at the University of Michigan and Secretary of the American Musicological Society . . . Sister Casimir teaches at Blessed Sacrament School in Lincoln, Nebr., and is State Treasurer of the MTNA.

EDITORIALS

Peter Wagner's Abwehr

This writer, like most of his generation, was nurtured on the neo-Solesmes chant from his grammar school days until his ordination. Working over Dr. Wagner's "Counter-attack", which appears in this issue, has given rise to a good many reflections. One is the vivid realization that he has been pricked by its content since his mid-teens, and that the formal instruction he received never really left him with a firm conviction, except for the marvel of chant itself. He was not, at least, like the Englishman who recently said to him: "Oh I hope you're not one of these Gregorianists—one doesn't know where it starts and where it lets off, you know!" Conviction has come long since, and as I say there are a good many reflections. These I should like to share with you, perhaps somewhat more calmly than in the past.

Our current re-prints have pointed up the fact that the beginning was not rhythm, but a vocal line. There is rhythm in the vocal line, but it is clear that the whole unfortunate fracas turned about chant structure rather than chant rhythm.* The Vatican version, which won the day, is not only still with us, but has been reconfirmed as the authentic edition, and of late, even our Solesmes confreres have been noticeably quick to point out that theirs, too, is the Vatican Edition. Not that Solesmes settled for, with approval, the additional rhythmic theory of Dom Mocquereau. For the Monastic Antiphonal is proof that the archaeologists never gave up. One can have no objection to the adherents of Solesmes singing what they please, but it is a fair and conjured guess that a cursory reading of the Monastic Antiphonary, and other books said to be in preparation, will make most people grateful that the like was not released upon the unsuspecting public some fifty years ago.

It is perhaps a mark of this preoccupation with the letter rather than the spirit of the old, that we no longer hear exquisite new chant tunes, such as those composed by Dom Pothier, and that the chant set to new propers is remarkably devoid of living art.

Let us return to the question of rhythm. It is bound to come up anyway. In the very beginning the Solesmes camp set upon a

* It must be remembered that, musicologically, Mr. Wagner was a mensuralist. But he knew well enough that his rhythmic reconstructions would have to be built about a single set of manuscripts (Saint Gaul), just as Father Vollaerts recent work of necessity revolves around another (Laon).

series of rhythmic signs. And there is a bit of history about this: The Solesmes Kyriale, 100,000 of them, appeared about the same time as the Vatican's, and with the same approbation. The rhythmic signs so interfered with the musical text, which the Vatican had declared inviolate, that it drew this rejoinder from Cardinal Merry del Val: "The official commendation attached to the Desclee books through a misunderstanding has been immediately withdrawn. In the circumstances the copies already printed need not be recalled, but the official stamp will not be affixed to any succeeding printings." Future printings were such as we know, and they sold like mad chiefly because they provided a kind of teaching device for many who had nothing but episemas to fall back on.

Even the recent Instruction of Sacred Music refers to these editions as "those called rhythmic, privately introduced." I think this a little unfair, for the implication always is that the Vatican Edition is not a rhythmic one. Take away, if you will, (or if you won't, don't) the whole business of the ictus theory. You will find that a fair majority of the horizontal episemas and dots are simply a placing of the *morae vocis* according to the Introduction in the Vatican Edition, though one must remember that *morae* apply only to melismas. There is not much difference between this and the current Schwann Edition, except that the latter marks the absence of the *morae* as well. Both are in some cases arbitrary, but why, on this account, should the chant world fall apart? One might propose further, amid all the literary evidence of "shorts and longs" *that many of these mensuralistic elements are certainly present in our existing chant editions, and that since the issuance of the Vatican Edition we have perhaps had the only real common tradition in the history of the church.* Over and above this there is the inner pulse of rhythm that has nothing to do with meter, either in chant or any other music. If a sensitivity for this is lacking, there is no use talking about rhythm at all.

What I am saying—and it does not come as hard for me as some might think—is that our agreements can, surely ought, be of far greater magnitude and worth than our disagreements. For, as we have indicated often enough, the chant itself is on the block. It is not just a question of the Gelineau Psalms, or for that matter the old Tozer Propers,—all of catholic church *music* is at the cross roads as never before in its history. I regret that I cannot agree with our respected friend and colleague, Father Murray. Without passing judgment on the Gelineau Psalms, I think that I can assure him that their proper place is *not* understood. I have a letter from a seminary professor of music which, in defending Gelineau, re-

marks that chant has its place in the monasteries. This is the temper here.

Even the minimum chants (how far a cry from Wagner's—and Solesmes'—hopes for the Kyriale!) suggested in the September Instruction are being overrun by rubbish the like of which would send Barclay street skipping off to a haloed and heavenly rest with Tammany and Tea Pot Dome. I am not prepared to say that the church musicians have fallen down. I am prepared to say that many were not church musicians in the first place, or that they were mere vendors. The music of today is proposed not by church musicians but by liturgical tinkers. And any witless cleric who equates liturgical music to bath-tub singing makes headlines in nearly all of the catholic press. All of this in the name of gigantic encyclical directives from the Holy Father on Sacred Music. And so thousands of lay folk, nuns, and clergy of every rank follow. It is hardly safe to say where.

But it might be said that we have forgotten too soon—like the Claremont professor who declared that there are many who would honestly prefer even the present moral anarchy to the medieval notion of order—the culture that sprang from the worship of the church as mountain flowers spring out of the snow. We have forgotten what Eric Gill said about culture having less to do with leisure than with work. It is an odd coincidence that in recent years a large number of our best composers—not just those devoted to the Church, like Langlais, Peeters and Schroeder—have given the mass their finest attention, with far more liturgical intent than the classicists ever did. Yet anyone who observes the publishing mart knows where our music is going: to the protestants and pluralists and partakers of the great dialogue, while we have not sense enough to sit by the waters of Babylon and weep, unable to sing in a foreign land. There is a sad scent of materialism about it all. And the hankerers after the merely old, whether in music or liturgy, turn up, not as archaeologists, but reeking romanticists.

F.S.

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THE ATTACK ON THE VATICAN EDITION*

A REJOINDER

By Dr. Peter Wagner

Member of the Papal Commission on the Vatican Chant Books

INTRODUCTION

It was seen in advance that the praiseworthy initiative of Pius X to give to the church a new liturgical song book in harmony with the admirable tradition of plain chant, would be met with opposition. In any event one must be impressed by the passive resistance of many circles which could not immediately accustom themselves to the new order. Each restoration has its opponents. If, because of that, the practical acceptance of the Pope's decrees does not as yet keep equal pace with the profession of obedience to the Church's final authority, this occurrence was not disturbing. Time will heal many wounds and the fog which prejudice and ignorance produce will be dispersed. Even if the present generation should prove itself incapable of adopting the great Papal reform, then the next will more readily give their work to the reform. There is indeed no lack of numerous indications of improvement, and there need be no yielding to pessimism on this point.

In addition to this latent opposition, there is already another, coming from a quarter where one ought not expect it, moving to an actual attack. It presented itself first in the lofty guise of philosophical reflection, and as usual passed into a direct or hidden recommendation of a form of chant edition which is not that of Pius. It recommends neither the edition of the chant books already in use, nor those still to be compiled. Even the *People's Paper* of Cologne willingly opened its pages to a contribution of this sort. It started with an article on April 5, 1905, describing the command of the Pope through the Cardinal Secretary of State to the President of the Papal Commission in such a way as to awaken mistrust against the proper plan of procedure. Further articles concerned themselves with the Vatican *Kyriale* and the chant for the Common of the Saints. Through all of the press discussion, drawn like a red thread, there is a sharp reproach directed against Abbot Pothier, on the one hand, and an unconditional confidence in the labors of the Solesmes researchers on the other. The feud was not without conspicuous phenomena; there was a kind of political insinuation

* This little-known work of Peter Wagner was first published by the "Styria Press" in Graz and Vienna in 1907. To the best of our knowledge it has never before appeared in English.—*The Editor*.

that the contributions of the more learned had been set back or had only been published after a long wait and without a definite date.

These newspaper articles had the purpose indeed of bringing public opinion to an attitude against the procedures already set forth in the previously mentioned communication of Cardinal Merry del Val of June 24th, 1905. These events served (so those who know assure us) only to prepare a new sorrow for the heart of the Holy Father at a time not exactly full of joy for him. Pius X found himself obliged to make it clear that the authentic character of the *Kyriale Vaticanum* might undergo alteration at best in the distant future, on the occasion of an explanatory communication to his Eminence Cardinal Fisher of Cologne. In a memorandum to his clergy, a certain well known Prince of the Church told of his desire to see the new discussions in the press omitted, without much success. Scarcely had the second volume of the *Editio Vaticana* been sent to the publishers for reprinting when a new communication which made several changes in the liturgical text became the point of departure for further criticisms.

So great had distrust toward the Vatican Edition become, that without the slightest proof, complaints which in the end only exposed the ignorance of those who expressed them were rampant. Generally these polemics appeared in a hitherto unthought of tone. To see the published instructions of the very highest Church authorities tossed around and criticised—that was a rare event; the well known Spectator-letters of the supplement of Munich's *Allgemeinen Zeitung* seemed to be experiencing a repetition. If the attacks against the Vatican Chant Edition had been carried on from the comfortable and perhaps necessary darkness of anonymity there soon stepped forth a bold champion with open vision. The January, 1906, number of the *Irish Ecclesiastical Record* in Dublin contained a signed criticism by H. Bewerunge, music instructor in the College of Maynooth. This was translated into French and German, and was published in the *Düsseldorfer Tagblatt*. A second part, which concerned itself with the *Vatican Commune Sanctorum* appeared in the same Irish periodical, and has just recently been made known to the German public. Apparently other articles were to follow as soon as new sections of the Vatican issue were at hand. Thus WE STAND BEFORE AN ORGANIZED POLEMIC AGAINST THE NEW ROMAN CHANT BOOKS.

As Bewerunge had not appeared before the public with works on the science of chant, grave doubts arose as to the original source of his liturgical discoveries. Even in the first brochure the members of the Papal Commission were struck by expressions, turns of

phrases, and entire arguments which were known to them through correspondence, whose content they conveyed to one another. In spite of the author whose name appeared on the title page of the brochure they realized that here too an anonymous person was directing the word. But inasmuch as Beverunge explained that he had received the materials for his work from the Benedictines of Solesmes on the Isle of Wight, the state of affairs could no longer remain hidden. The original polemic against the *Editio Vaticana* was consequently the work of the Benedictines and Beverunge was only the middle man. That the establishment of this fact pained most deeply many friends of the restoration of the chant needs no proof.

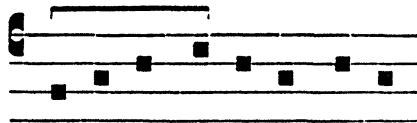
The split within the Papal Commission has thus found striking confirmation, and to veil the state of affairs serves no further purpose. How this person or that looks upon the chant restoration could indeed be a matter of indifference to the Catholic choir member. He is accustomed in such things to look towards Rome and to receive the directions he needs from the authority of the Church. And so I should make it plain why I write these lines. *They are written to please no one and to harm no one. But indeed I look upon it as a matter of honor to defend the measures of the Holy See, and that is the sole purport of my undertaking.* It will alas produce in our choir directors a sense of puzzlement and dissatisfaction. Only a few are in a condition to form their own opinion. And as things stand they can do so only on the basis of arguments brought forward by the critics of the *Vaticana*. And these have either been so one-sidedly selected, so presented as to move in one direction, or are simply false. I wish so far as lies in my power, to prevent any injury to the honor which we owe to the command of the Roman See in the person of Pope Pius X, and more especially to the confidence of our people in the restoration of the traditional church-song.

CHAPTER ONE

The polemic took its point of departure publicly, with the Papal Decree of June 24, 1905. Over and over this was pushed into the foreground of the discussion, and inadequate and unjust reports about its origin were spread abroad. It would have been tactful perhaps in matters of this kind not to enlighten the great public. Since, however, manifold indiscretions have been committed, we cannot refrain from the task of turning back briefly to preceding events. They hold the key to understanding and passing verdict upon the controversy.

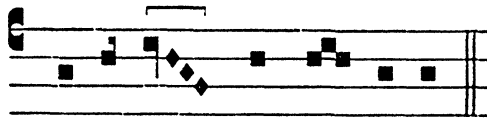
At the assembling of the Papal Commission members in September, 1904, on the Isle of Wight, in the house of the fathers of

Solesmes, an understanding was reached on certain significant points; the discussions justified the hope of a prompt and happy success of the task set for the commission by Pius X. A bitter disillusionment indeed seized upon many when the first proof sheets of the Vatican *Kyriale* were sent to the members; until then the people were, in general, of the opinion that the oldest version of the choral manuscripts might be chosen as the ground work of the *Editio Vaticana*, without prejudice to the choral praxis of the present time. Thus the proposed edition of the *Kyriale* opened up historical points which no one had thought of until then, but which must be of the greatest significance for the publication of the Vatican Chant books. People were amazed, for example, to find the following bit in one of the *Gloria* melodies proposed to the commission.



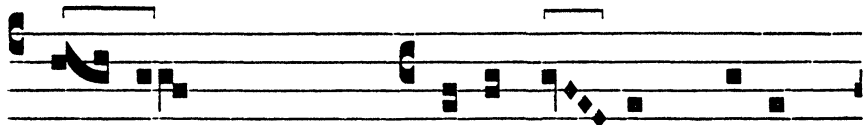
Grá-ti-as á-gi-mus ti-bi

The hypomixolydian melody begins with the tone F, falling on an accent-syllable and goes on step by step to the next accent-note B. Another example was similar.

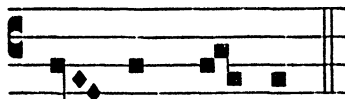


Ho-sán-na in ex-cél-sis

Here one must take into consideration that after the word *Hosanna*, many will insist on a breathing space. Further examples of the same sort are these:



dex - tro }
di - cent } in Vidi aquam Agnus De - i ... mi-se-



ré - re no - bis.

Many a member of the commission, and indeed the very ones whose scientific activity protests against the suspicion of indifference

in regard to facts about the oldest choral tradition, said to themselves that one would not dare to expect such things of the ordinary church singers of the twentieth century. They call attention to the fact that difficulties of such a kind would have been felt even early in the middle ages and would have been improved upon; that finally, the present restoration had no reason to turn back to such archaisms!¹ Above all they believe that in a collection of pieces from different centuries, the *Ordinarium Missae* or *Kyriale*, consideration must be made especially for the beautiful, melodiously impressive, not too difficult melodies. If any part whatsoever of the *Editio Vaticana* could be made suitable to become a popular church song-book, in the best sense, it would be the *Kyriale* with its texts which remain uniform in each Mass, and are therefore easily learned by the people. With this view, which will certainly be condemned by no one who knows the needs of his country's singers, the new editors are not in accord. In the parts of the music which are allotted to the liturgical soloist, such as the verses of the *Gradual* and *Alleluia*, one might let such things pass; a soloist is able to climb cliffs. In certain circumstances one could permit such difficulties even in a melody for the choir since the choral group is composed of more or less trained singers. But in a book for the people they would not be in place, for such a book cannot be a museum of Gregorian antiquities.

Numerous other things in the edition of the *Kyriale* gave rise to serious consideration. Thus the editors insist on a change of the recitation part in *Vidi Aquam* (÷ *et omnes ad quos pervenit* ÷) which in the oldest Italian codices is recited on B, but in by far the greatest number of documents on C. Even if all the members of the commission knew that in the 8th (and 3rd) church tones the entire recitation was on B, still the practical advantage of the tradition of the late middle ages was not perceived. Finally the psalm formulae of the 3rd and 8th tones would have had to be altered accordingly; no other alternative remains if the principle of the oldest version available were to be carried out. The logical consequence is incontrovertible as will be shown later. Is there in fact a demand for the restoration of the recitative tone B for the Introit psalmody of the 3rd tone? (Bewerunge, second brochure, p. 14ff.)

Whither further research will still carry us and what desires will arise is scarcely to be foreseen, for our knowledge of the relationship of the Roman chant with the Greek ones of the Middle Ages is still in its infancy. That all these unorganized materials

¹ In the *Volkszeitung* of June, 1905, no 483 the wish has been expressed that the Papal commission might hinder the acceptance of "archaic melodies" in the Vatican books. That has happened; have the members who strove for it not merited the thanks of our singers?

were to be introduced under serious disadvantages must be clear to all who have their eyes open to the present day conditions.

So we find ourselves faced with the fact that the editors of the Vatican books were in no way prepared to consider the objections raised by the members of the commission. From the standpoint once adopted they would not depart at any price. References to the regard for current practice were regularly rejected with the argument that we must hold to the most ancient manuscripts. It also became clearer that they had accordingly considered examination of the proof sheets as a pure formality: remarks of the editors to that effect became known. Naturally all the members of the commission did not agree with this concept of their rights.

It is nothing less than a misleading of public opinion, if people are told that the differences within the Papal Commission were limited to the quarrel of a few monks. Several not undeserving members thought it was their duty to raise their voices in warning, and they dared to take into consideration the responsibility which the Holy See had laid upon them to deal earnestly with the matter, according to their best knowledge and conscience. They agreed even at the price of material sacrifice to bring their voices to a proper recognition. Since of course the decision about the difficulties which arose naturally had to be made in Rome, the meeting of the Papal Commission in March and April, 1905 was attended by especially great numbers. Here it was plain that the rules of the *Motu Proprio* of Pius X which had governed the composition of a *Vatican Edition* were to be the toy of opposing factions. The champions of the archaeological cause wanted a book produced according to exclusively philological-critical rules; a book which would enjoin upon the future of church music only that which is to be found in the most ancient documents. Contrariwise it was emphasized that under the circumstances a more recent version could merit priority over one that was older; that among the later variants many real improvements were present which one simply could not push aside because they were more modern, or were handed down only in more recent manuscripts. It is a question then of a work serving a useful purpose. With all respect to the monastery of Solesmes, to the great sacrifice entailed in amassing paleographical material, and to the ambition, easy to understand and condone, that Solesmes become the authoritative source for the total Gregorian practice of the future, one could still not avoid the conviction that the interests of the whole Church would be identical with those of a single body, albeit deserving. It is easy

to understand that both tendencies, the extreme archaeological and the moderate, (during the deliberations of the commission) constantly collided and not only retarded their tasks but even threatened to make them of no avail.²

Nothing remained then but to ask the lawgiver for an authentic interpretation of the *Motu Proprio*. This followed in the communication of April 3, 1905, which was published in part in my paper for the Strassburg Chant Congress, (p. 5 ff.) and fully in the February, 1906, issue of the Strassburg *Caecilia*. This paper disposed of the difficulty with all desirable clarity, and it spoke out for the most moderate interpretation. But the champions of the extreme archaeological point of view were not to be satisfied. Until then every member of the commission was free to adopt either interpretation. Now however it would be the duty of each one to push aside personal preferences and to use every means in their power to attain the goal proposed ever more clearly by the Head of the Church. Unfortunately this did not happen. The archaeological party—one now found himself in opposition against a real party—sought with all means to further their desires to a practical victory, and the rift within the commission grew wider each day. The discussions turned constantly toward the same point, a point which one was justified in considering settled by the intervention

² In the treatise "Concerning Traditional Hymnology" which I dedicated to the Strassburg Congress (see its Acts, p. 32ff), I undertook to justify the standpoint of the lawgivers of the Gregorian restoration, historically as well as aesthetically. I referred to what had been said in that very place, especially to the difference between tradition and archaeology. One must, not without astonishment, see clearly that the expression *legitima traditio*ne of the *Motu Proprio* of April 25, 1904, is still constantly interpreted erroneously—all explanations of the editors notwithstanding. The mind of the Holy Father was to permit the choice of a version not belonging to the most ancient codices, if it deserved preference for other reasons. But the matter was still presented as if it were concerned with the *earliest* version which had been handed down in the manuscripts. If such were the case the term "legitimate tradition" would have been superfluous as a criterion. As to the third criterion, the requirements of the present day, I can imagine without difficulty circumstances which make desirable and necessary a departure from the entire manuscript tradition, and a prudent revision in the spirit of ancient times. Except for the researchers of Solesmes, there will be only a few hymnologists of scientific repute who manifest so mechanical an acceptance of chant restoration. Father Dechevrens remarks in his *Chants du Paroissien Romain (extraits des plus anciens manuscrits, Annecy 1904, I p. 12)* that in a re-establishment of the ancient music, one would have to allow for later versions. These may be in spite of all, a faithful echo of more ancient traditions, and sometimes, also, offer a correction truly inspired by the primitive melody. The same was said in other words in 1895 by Gevaert, (*Meloepe Antique* p. 211). This scholar speaks of the possibility of bringing an antiphon back to the form which it had in the eighth or ninth century. "But supposing that such a reform is possible, is it desirable? There is room to doubt that historical research has as its sole mission the exhibition of monuments of the past just as they were; the traditional practice is not bound to appropriate to itself docilely all the results of this investigation; it should respect, to a certain extent, the work of time." The extreme archaeological interpretation has been set forth in an article by Cagin in the *Rassegna Gregoriana* (July-August 1905) in its crassest form. Bewerunge (first brochure Page 8) calls this latter excellent. Others think it skillfully glosses over the most ancient question of chant history.

of Pius X. Often, alas, the impression was given that the commission would be useful for the attainment of the purpose desired by His Holiness, since the purely archaeological interpretation did not bias them. It was further stressed that the determination of the oldest version often depends on chance and that the total manuscript material is not now available, and surely never will be entirely independent of the eventuality of discoveries of research which could throw new light on these matters. New findings in the archives could modify or entirely reverse earlier versions. If the *Vaticana* were to be based only on the oldest codices, then perhaps the necessity would arise to improve it each year, here and there, in order to make available the very newest discoveries. Indeed there have not been lacking those who would have gladly left this possibility open. An unspeakable confusion in church music would have been the inevitable result. It was proposed that a definitive version, even according to the interpretation of the spokesman of the archaeological party would be possible "only in 50 years", and that principles of that sort would be altogether unacceptable for the regulation of a chant praxis. The situation gradually came to a point where any value of further proceedings of the commission was considered useless. Painful moments were not lacking. A member of the commission, to whom the Holy Father had made known his will with full firmness and clarity in a private audience, awoke the next day to see the partisans of the extreme archaeology defending their biased views as the will of the liturgical lawgiver, and with a violence which bordered on fanaticism. The foreign members of the commission left the Eternal City with bleeding hearts, although they doubtless knew well enough how indignant Pius X was at the stubborn lack of understanding of what was clearly his thought, at the constantly renewed and underhanded efforts to attain a goal which he had rejected. It was a great relief to learn that an order had been sent to the president of the commission not to assemble it again. Meanwhile, (in Vatican circles) the possibilities of an improved reorganization of the business management of the commission were weighed. An extreme archaeological continuation of the work, such as the editors had wished, was excluded. "Rather no *Editio Vaticana* than such a one"—this word had come down from an authoritative post. Several possibilities had to be considered. The rumor spread that the editors wished to conform their work to the Vatican Edition in case their wishes were not fulfilled, although there are many who considered such a procedure toward the Holy See as scarcely becoming Religious. Perhaps this circumstance accelerated the catastrophe. However it may be,

there followed on June 24, 1905, the instruction, frequently enough threatened, which took away the editorship from the monks of Solesmes and gave it over to the officers of the commission with a renewed request to all the members to support their president with all their might.

That is the history of the reorganization of the board of editors of the *Editio Vaticana*. After what had come to light within and without the transactions of the commission, one could hardly be surprised that Bewerunge, who could have only incomplete and biased knowledge of all the procedures, is so eager to write "that the generous plan of His Holiness has been destroyed through the vanity of a single person" (Brochure 2, p. 35). Amid the numerous attempts to claim the wish of *one single person* as the view of the head of the Church, this monstrous attack really surpasses them all. I stress further that several members of the commission repeatedly and most earnestly warned against bias, against an extravagant course, when the goal at hand was still far from realization. But, while idle rumor would have it that the Holy Father had been turned aside from his original purpose, others assure us that quite the contrary is so. Pius X at first gave the patriarchs of the chant-restoration his entire confidence, and then, about the time of the Roman chant-congress (March-April, 1904) was induced to transfer it to the Benedictines of Solesmes, and to give to Dom Pothier the honor of the presidency of the Papal commission for the Vatican-books. In this case, the decision of June 24, 1905, signifies the return of the Pope to his original purpose. However the matter may be, one should really refrain from publishing statements which besides being threadbare give testimony neither of tact nor nobility. Generally, in public discussions, individuals have been unduly pushed into the foreground. However great the personal differences may have been, it is, in any case, a *great impropriety to wish to make people believe that such considerations had influenced the decisions of the Holy See*. The Holy See was obliged to choose between two utterly different tendencies: the one archaeological, the other traditional; the one which refurbished the primitive state of affairs simply and without change, and the other, which labored for a sympathetic evaluation of the ecclesiastical tradition as well as the requirements of the present. It was not a matter of this man or that, but a question of who was disposed to bring to completion in the most loyal way, the will of the highest lawgiver of the Church; and it was a question of the most difficult and most important problems of the historical work of restoration. The absolute refusal of the archaeological party to yield or to make usable in a suitable way the choral tradition of the late Middle Ages, where it offers a version

preferable to the earlier ones, made the Papal decision nothing less than an *act of necessity*.

And even if the new organization had a mind to set aside the original purpose, had not Pius X, in the *Motu Proprio*, reserved the right to take other measures? Are not these just as worthy of honor and have they not the same validity? Is it loyal continually to disregard the decisions of the *Motu Proprio*, and to represent as less valuable the complementary, interpretative directions of June 24, 1905?

How the crisis was brought about is well known. Far from finally bringing their procedures into harmony, the archaeological party offered to the Catholic world the disedifying example first of an anonymous, then open "war" against the Vatican chant-books. Having projected their own notions, in spite of innumerable requests from the most varied sources, they have refused to collaborate even to the present hour. Unlike obedient children of the Church, who would deem it as an honor to join in the realization of a noble Papal initiative, they somehow consider it as honorable to stab this initiative in the back; they arouse and maintain an opposition to an adequate and standard praxis of the whole Church, one which, moreover, comes into the world with the seal of the Holy Father. They have the boldness to warn against its acceptance, and wish even to substitute for it a chant-book of their own; (Bewerunge, Brochure 2, p. 35). It has also become the fashion when a regulation of Rome about church music appears, to ferret out who, perhaps, might have suggested it. Bewerunge (Brochure 1, p. 27) knows "that Dom Pothier has already secured for himself a very considerable number of authoritative documents in support of his edition." Such unworthy speech deserves the sharpest refutation; it was not really too much when, in my report in the *Schweizerischen Rundschon*, 1906 No. 6, I remarked that to criticize Rome's decrees in this fashion made a painful impression. Bewerunge would perhaps realize the impropriety of his conduct, if one were to turn the question around and ask how much support his backers and their friends had assured for themselves in Rome. He has furthermore (Brochure 1, p. 28) uttered the bold word that decrees of the Roman authorities have no power to support a chant-book which is not supported by its inner worth, and refers to the great number of faults overlooked in favor of the Regensburg books. As to the inner worth of the *Vaticana*, we shall indeed see elsewhere that Bewerunge seems to possess a guarantee that it will please Heaven, even after Pius X, to raise innumerable popes who will bring to the chant an interest which will be immediate and founded on technical

knowledge. One who follows the course of history in this respect will be of the opinion that such an interpretation does great honor to a musician, but unfortunately possesses scant historical support. The present experience of Rome with the champions of radicalism, who in their theories turn their backs upon the traditional spirit of the Church, points up the fact that they depend only upon themselves. Ordinary people will, therefore, always do well to show to the competent Church authorities in Rome all proper respect and obedience!³

CHAPTER TWO

In his second brochure *Bewerunge* comes back on the criticisms which I made of his first brochure in the *Schweizerischen Literarischen Rundschau*. I had challenged his argument for the most part with the reasoning that it laid a measuring-stick against the *Editio Vaticana* which is suitable for purely scientific, philological-critical writings but scarcely adequate for a work which is to serve the best interests of the praxis of church-singers of the twentieth century. I denied *Bewerunge's* understanding of historical evolution and founded this criticism on the unhistorical concept which he has of musical history, explaining as he does every alteration in the original version as a deterioration. In order that the reader may grasp the core of my explanations, I will put before him the pertinent passages of my article. "The article presented by *Bewerunge* with its abundant examples taken from the codices, may perhaps make an impression on such people as are not familiar with historical methods. Yet the view that only the most ancient version should be drawn upon for the *Editio Vaticana*, has been rejected most vigorously by the highest liturgical legislative authority in both official and private expression. The views of Pius X are remote from the extreme course which our critic follows; many of the initiated could speak of very significant remarks of the Holy Father in this connection. All that *Bewerunge* says in this connection is to be rejected.

³ The decree prefaced to the *Kyriale Vaticanum* by the Sacred Congregation of Rites, August, 1905, contains these weighty words: "The Papal commission in fulfillment of the orders and wishes of the Holy Father, presents and completes the edition here submitted with the greatest zeal and diligence." The co-signer is accordingly pleased with the work: he recognized in it the accomplishment of his aspiration. The same decree says that the Holy Father looks upon this edition as his own. The printers of the *Kyriale* in Germany have rightly grasped its significance; Coppentrath in Regensburg calls it "according to the printed edition revised by His Holiness". Schwann in Düsseldorf and Pustet in Regensburg refer to the *Editio Vaticana* as "published by His Holiness, Pope Pius . . ." These are the facts, and they lay upon us the serious responsibility to carry out the declaration and most ardent wish of Pius X that the book might be distributed as soon as possible everywhere (decree of August 14, 1905). In opposition to this, the attempt of *Bewerunge* to make propaganda for another edition is, to say the least, improper.

“A more sound, far-sighted decision, based on the history of art, must condemn the point of view of the article. The principle which considers only the oldest tradition as suitable for today’s chant is too facile an interpretation of the matter. The oldest is not always the best; what was good in the ninth and tenth centuries must not be preferred to the later variants simply because it is older. Even the Middle Ages made numerous changes in liturgical hymnology and many of these variants open up, to one who sees deeply, glimpses into the intimate process of the history of art. To reject all modern versions without investigating to what needs or strivings they owe their existence, what is or is not justified in them even today, is a truly superficial procedure. Never yet, in the reform of her institutions, has the Church taken its stand on a basis so exclusively archaeological. Never will the supreme head of the Church depart so far from the spirit of tradition in an affair touching upon the praxis of the present and the future. *Bewerunge* would condemn a development many hundred years old, highly meritorious and resting upon justice, merely because it has changed the forest primeval. What, indeed, would become of our liturgy and the liturgical books, if one should treat them as he wishes to treat chant-books? Not archaeology, but tradition must be the criterion that solves the question.”

I need not take back a single one of these sentences. *Bewerunge* makes the accusation that Dom Pothier “in numerous cases can find support for his (!) versions either in no manuscripts whatsoever, or in a small number which are for the most part still without significance.” If, by this, *Bewerunge* wishes to assert that, on principle, the majority of the manuscripts have to decide the point, then he would find on his side only those who have buried themselves so long in the ancient parchments that they forget that we no longer live in the ninth, tenth, or eleventh century, but in the twentieth. The Gregorian restoration can surely not be carried out on mechanical statistics, bound together with additions and subtractions. The matter of the insignificance of many codices is a somewhat ticklish subject, behind which not only an astute observation, but also a *petitio principii* can hide. The passages which are supported by no manuscripts deserve to be taken more seriously, and here I offer *Bewerunge* a proposition which has the advantage of disregarding the polemics about the *Vaticana* and of desisting from all personal considerations. I am ready for a discussion about the possibility of improving these passages, if *Bewerunge* will come down from his extreme position and admit, in principle, that for a practical chant-book, the use of the oldest manuscripts, or even the

majority of them, are not sufficient in themselves.⁴ I have previously made the point that the Vatican *Kyriale* does not contradict in any way the characteristics of the traditional chant. Beverunge says that people would pay little attention to that. I say no!, that it is very important, more important than the "rhythmical" edition of his backers, who force a new rhythmical theory upon their interpretation. The Middle Ages knew nothing of this and present the whole as "traditional chant." Herein lies one of the ironies that are so often the consequence of extreme views; on the one hand, a slavish adherence to the oldest manuscripts is demanded—on the other, an untraditional garment is draped over the melodies thus obtained. Therefore, even the few readings of the *Kyriale Vaticanum* "which are based on no manuscripts" contain more traditional chant than do the versions of its adversaries, built in accord with certainly untraditional theories. Many of the passages to which objection is made are found to be improved upon in all the copies available to me; there is also the question of slips and typographical errors; these could have been discovered promptly enough. Beverunge also remarks on the improvement in the foot-notes. Would it not have been more courteous, after the reason for criticism had disappeared, to suppress the criticism as well? Errors in printing and the like are only dangerous when they are not pointed out as such. Therefore, no one uttered a complaint when the highly esteemed *Liber Usualis* of 1903 appeared in public with a list of 70 errata, and that an incomplete one.

How can we bring to a close the discussion of a type of change involving principle and turn towards the passages which Beverunge incriminates? It is hardly necessary to make a thorough examination of each example for such a procedure would increase the bulk of this defense unduly. It is of interest, however, to be acquainted with the spirit which motivates the numerous complaints; thereby the reader may be able to judge whether this spirit is that of justice and reason, of thoroughness and science, or of frivolity and petty grumbling.

Beverunge, in his second brochure, dedicated more than eight pages to the change of *b* and *c* respectively to *e* and *f*, the change

⁴I cannot, however, refrain from stressing the fact that some of the changes from the version of the codices were attained through entirely traditional means; thus in the *Hosanna*, (Beverunge, Brochure 1, pp. 22-23), the version of the Worcester manuscript would be today quite impossible, and rightly the *Vaticana* altered it, as it would have been altered in the Middle Ages, had the melody become more wide-spread; in the *Amen* (*ibid.*, p. 20) where the hard tri-tone is eliminated through the transposition of the figure into the third above. The complaint (*ibid.*, p. 14) that the Vatican version of *templo* is found in no manuscript, is an impropriety; it is only the version 9a with the liquescence, and it is known that even in the eleventh century, in Guido's time, it was now observed, now neglected.

which makes the comparative study of medieval chant tradition so interesting. He illustrates his statements by more than thirty examples which strike the eye of even the superficial reader. One quickly comes to the conclusion that these are thirty errors of the *Commune Vaticanum*. I have been forced to conclude that Bewerunge's presentation makes this impression on those who have not learned to occupy themselves with manuscripts and are not so much at home in the *Graduale*, from several communications which came to me shortly after the brochure was published. If one looks into it, it is apparent that of all these passages, not even half are to be found in the *Commune Vaticanum*; most of them apply to chants whose final draft had not as yet been established.

The items which are sometimes peculiar to the German chant, I have already explained (*Neumenkunde*, p. 281) as deriving from the tendency to eliminate or to evade the difficulties inherent in the interval of half-tones. Bewerunge "fears" that he must admit that I am correct (p. 13). A fear of any kind at all is out of place here: but perhaps one can perceive in this change an indication of the fact that choral music was life and art to the medieval man, and not a collection of petrified rows of notes. An effort to clear the way of difficulties governed the various teachings of the psalmody as it did other areas of choral praxis, and it deserves the full recognition of the historian.

That the recitative tone of the third as well as that of the eighth church-tones was originally *b* is undisputed by any student of chant. It is also just as certain that in the whole Church, in the area of art singing, the tendency prevailed to substitute *c* for it—here earlier, there later. In this case, then, a peculiarity of the German codices by no means enters into the question. As to the reason for the change, only conjectures can be expressed up to date; that suggested by me and accepted by the inspirers of Bewerunge's brochure, has the advantage of possibility, nothing further. It may have, however, influenced things more important, and I shall say a word about this later. To me, it seems certain that the tone *b* is an inheritance from the childhood of chant, from a time when plainsong had not yet come to a consciousness of its mission within the Latin Church, and that with the recitative *c*, one of the first steps was taken on this glorious path of conquest. The use of the final as tonic could be a second; yet I will not discuss here this very difficult material. Bewerunge is trying to present the excellence of the recitative on *b* by means of considerations which appear too aesthetical (p. 14, ff.). This is certainly gratifying, for he ought then to accept the validity of artistic motivation in the reform

of the chant. It is a pity that he did not include these passages with his aesthetic evaluations given previously (p. 12). *Bewerunge* indeed seizes upon such arguments only when he wishes to condemn the older reading; in order to be impartial, he must, however, present some examples from manuscripts which are not exactly the oldest, and support them by the aesthetic argument. *Bewerunge* would have preferred, for the Introit, *Ego autem sicut*, which begins the *Commune Sanctorum*, the following psalmody:

Quid glo-ri-á-ris in ma-lí-ti-a: qui po-tens es
in in - i-qui-tá-te?

The Vatican has:

Quid glo-ri-á-ris in ma-lí-ti-a: qui po-tens es
in in - i-qui-tá-te?

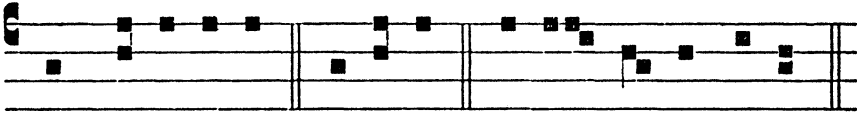
Let us cite several witnesses to the different chant-traditions. The *Carthusian Graduale* (belonging to the 12th century and referred to in what follows as Codex A) from the north of Italy, uses this versicle for the Introit *Ego clamavi quoniam*; the Introit *Ego autem sicut* is not found in the same book . . .

Ex-áudi Dómine justí-ti-am me-am: . . . saecu - ló-rum, Amen.

Here the recitative is on *c*, not on *b*.

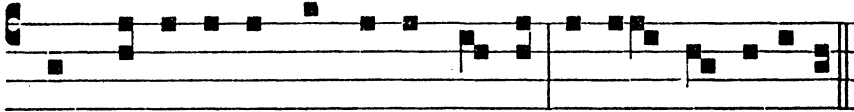
From the same century the Codex 1235, a new acquisition of

the Paris National Library: (Cod. B). It adds to the Introit *Ego autem sicut*, this entry . . .



Quid glo - ri - á - ris. Gló - ri - a. Sae - cu - ló - rum. Amen.

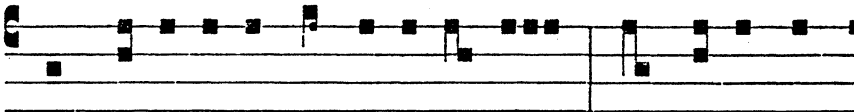
That again is the wording of the *Vaticana*. The still older manuscripts from Montpellier also indicate the Introit verse only briefly. It has a direction on the margin which guarantees the *c* as the recitative-tone (p. 35 of the edition of the *Paléographie Musicale*, Volume VIII). Let us go to England. The *Graduale Sarisburiense* issued in 1894 by the English Plain Song Society, and dating from the 13th century, gives the notes as follows (Codex C):



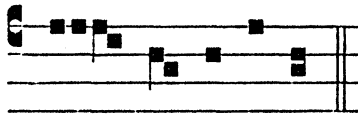
Quid glo - ri - á - ris.

That is the version of the *Vaticana*.

A manuscript of German origin which is now in the City Library at Trier (Codex Bohn) and which was written in the 12th-13th centuries, gives the notes of the versicle as follows (*Paléographie Musicale* III, Plate 133):

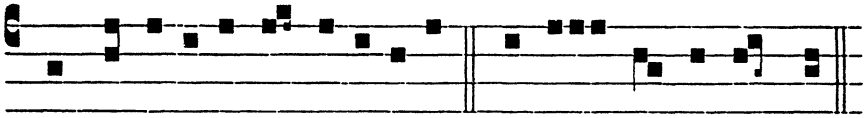


Quid glo - ri - á - ris in ma - lí - ti - a: qui po - tens es



in - i - qui - tá - te?

Accordingly, we find the version of the *Vaticana* represented in decisive individual instances in Italy, France, England, and Germany. Spain gives no exception. The oldest published record of Spanish neums, in the *Paléographie Musicale*, Volume II-III, which can give us information on the Introit *Ego autem sicut*, a Missal from Toledo belonging to the 13th century, has this version:



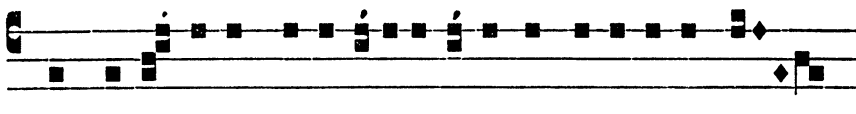
Quid glo-ri-á-ris in ma-lí-ti-a. E u o u a e.

Here, too, the recitative-tone *c* is taken up immediately after the beginning of the psalm-form. The observation will be forced upon anyone who takes the trouble to go through the more than two hundred reproductions from the old documents containing the Introit *Ego autem sicut*, (those of all the manuscripts with lines, for only these are directly decipherable for us), that only the medieval ones in Beneventum or Monte Cassino show the recitative *b* carried on for a time. The documents of all other types of neum show that either *c* is used from the beginning or introduced shortly thereafter. One can therefore say without exaggeration: *The archaistic recitative-note of the 3rd Mode is b, the traditional c.*

Is the Vaticana now to prefer a long-outmoded, perhaps never general version to the collective testimony of all the churches of the Roman Liturgy? To ask this question is to answer it in the negative. Nothing would be less in accord with the spirit which has brought about the movement toward reform in the Church.

Let us suppose that the Introit Psalmody of the 3rd Mode was prescribed to be recited on *b*. What would be the result? The logical consequence is that the simple psalmody of the Office, Vespers, for example, must also make the change. *Bewerunge* (p. 15) says "yes, its old form has more impetus than that of today." This still would not be satisfactory: the dozens of Antiphons in the 3rd Mode in which the melody movement has *c* as its midpoint would have to be changed, even such as have been handed down only with *c*. Consider what all of this would mean. Nothing less than a real revolution in chant singing! And one must ask himself seriously whether such a revolution is possible, let alone practical. However, if people are willing to refrain from going so far, willing to keep the recitative on *c*, which has become second nature, and which has been customary for more than eight centuries for all who chant in choir, then the greatest confusion can be avoided. What would become of our psalmody, homogeneously developed up to now? The change could not be undertaken without the most serious injury to practical execution, and the result would only be "archaic". One is astonished at the talent which the archaeologists have for such world-shaking plans. The ordinary chant-singer may, however, perceive what awaits him, if these people were to guide the cultivation of the musical arts. In

8th tone also, the recitative was originally on *b*. The last of this practice is also found particularly in the Beneventum codices in the Tract-psalmody, as well as in several other passages, of which the Antiphon *Vidi aquam* appears in the *Kyriale*. *Bewerunge* says (p. 20) that in the Tract *Beatus vir*, the recitative note "should" be *b*. He is to be flatly contradicted. It *should* be *c*, just as it stands in the *Vaticana*; *b* in the archaistic recitative, not the traditional. It is easy to draw evidence for the psalmody of the 3rd Modes from the manuscripts themselves. Compare the following examples from the liturgy of Holy Saturday, which uses the tract melody of the 8th Mode several times (from Codex A):



Tr. Cantemus:

Ÿ. Hic Dé us mé-us et hono-rá-bo e - um
Ÿ. Dó - - - mi-nus cónterens bel - la

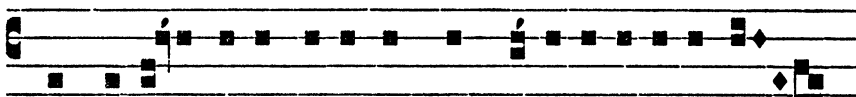
Tr. Vinea:

Ÿ. Et ma-cé - ri-am circumde - - dit et circum - fó - dit

Tr. Siout cervus:

Ÿ. Si-tí - - - vit á-ni-ma me - a
Ÿ. Fu-é-runt mí-chi la-crimae me - ae.

The French Manuscript B writes:



Tr. Cantemus:

Ÿ. Hic De-us me-us et honorábo e - um
Ÿ. Dó - minus cón-terens bel - la

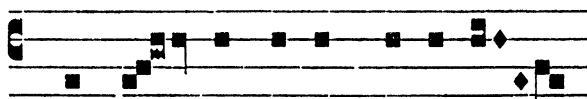
Tr. Vinea:

Ÿ. Et ma-cé - ri-am cir - - - cúmdedit et circum- fó - dit

Tr. Siout cervus:

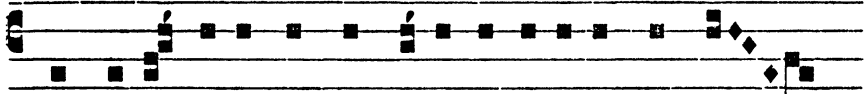
Ÿ. Si-tí - vit á-ni-ma me - a
Ÿ. Fu-é - runt mí-chi lá-crimas me - ae.

The Montpellier manuscript, from the 11th century, puts the recitative in all the tract-verses of the 8th Mode on *c*, not on *b* (cf. p. 132):



Ÿ. Qui se - des su-per Ché-ru-bim

This transfer holds as well for all the examples which follow the one given in manuscripts, but are expressed only in neums without the explanatory letters. The French tradition, from the 11th century, justifies the *Vaticana*. And the English? Compare Codex C:



Tr. Cantemus:

Ÿ. Hic De-us mé-us et hono-ri-ficábo e - um

Ÿ. Dó- minus cónterens bel - la

Tr. Vineá:

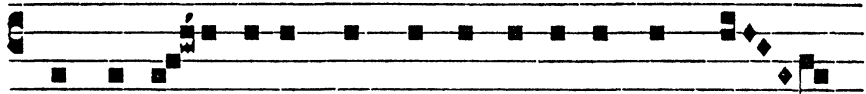
Ÿ. Et ma-cé - ri-am circumde - dit et circum - fó - dit

Tr. Sicut oervus:

Ÿ. Si- tí- vit á - ni - ma me - a

Ÿ. Fu- é- runt mi- chi lá- cri- mae me - ae.

The German diastematic tradition comes to light from the following examples (Codex Bohn, from the Trier City Library):



Tr. Cantemus:

Ÿ. Hic De- us meus et ho- no- ra- bo e - um

Ÿ. Dó - mi- nus cón- te- rens bel - la

Tr. Vineá:

Ÿ. Et ma-cé - ri- am cir - cúmde - di et cir- cum - fó - di

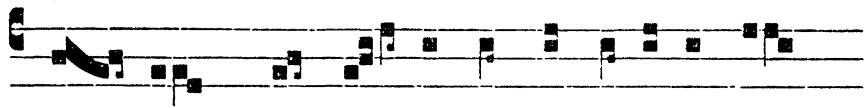
Tr. Sicut oervus:

Ÿ. Si- tí - vit á - ni - ma me - a

Ÿ. Fu- é - runt mi- chi lá- crimae me - ae.

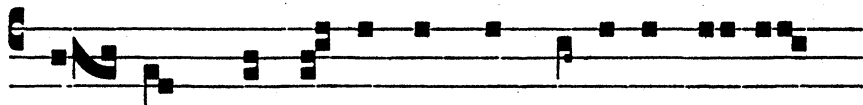
If we draw together the facts which emerge from these examples, our insistence upon the traditional recitative-note of the 8th Mode being *c* is proved. The *Vaticana* usage would have to undergo the most harsh revisions if it were to accept the archaistic recitative of the 8th Mode which has been handed down in only a few codices.

Moreover, the reading of the Antiphon *Vidi aquam* in the *Kyriale Vaticanum* has been attacked in a completely improper fashion. (Bewerunge, p. 13) The recitative-part *omnes ad quos pervenit* is completely traditional. I know very well that a few rare codices write the notes in the following fashion (*Codex Regensburg*, 334, Vatican Library, 11th and 12th century, folio 89):



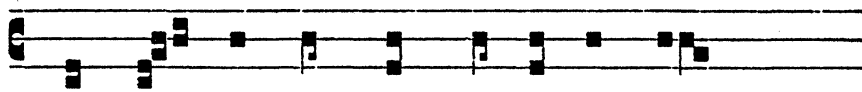
dex - tro . . . et om - nes ad quos pervé- nit a - qua

and that this recitative-tone had been maintained in Spain until the end of the Middle Ages. But a not much more recent *Troparium von Nonantola* in the *Bibliotheca Cassanatense* in *Roman Codex* 1741 from the 12th century writes:



dex - tro . . . et omnes ad quos pervé-nit a - qua

Here the recitative-tone has already become *c*, the same is so in the *Latin Codex* 4750 of the Vatican Library, likewise from the 12th century:

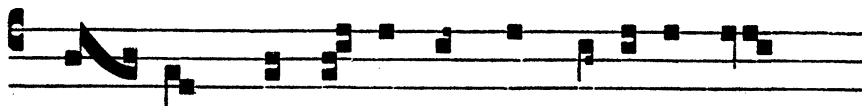


et om - nes. ad quos per - vé - nit a - qua

(Our manuscript A does not contain the passage.)

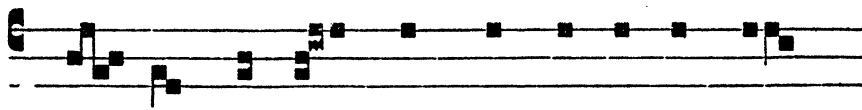
I cannot at the moment consider the testimony of the French manuscript. The copies and excerpts which I made for myself from the French documents are not available at this writing, but there is no doubt that they agree with the other codices.

The *English tradition* is this (Cod. C):



dex - tro . . . et omnes ad quos per-vé-nit a - qua

The *German tradition* reads (Cod. Bohn):



dex - tro . . . et omnes ad quos per-vé-nit a - qua

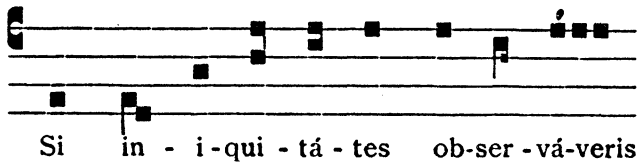
Compare also the version of the highly important *Graz manuscript* 807, dating from the 12th century, to which I first called attention in my publication on the neums. In view of this report of genuine chant tradition, I pass over the quite superfluous witticism of Beverunge about Dom Pothier's "amiability" (p. 14). Yet perhaps it would not be amiss here to point out the archaeological

rarity which would result from the acceptance of *b* while the following versicle *Confitemini* is recited on *c*!

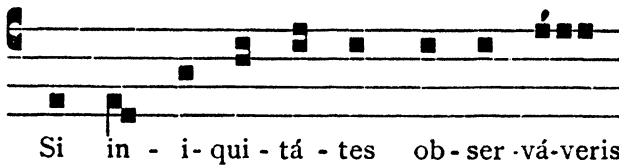
The time has not come for the final discussions about the fluctuation of *c* and *b* as well as of *f* and *e*. In my *Neumenkunde*, incident to the varying changes which certain neums in the manuscripts have assumed with Guido's line-system, I expressed the possibility that a note which lay halfway between *b* and *c*, *e* and *f*, might have been sung, and that when the tone steps were stabilized on the line-system, or staff, it was lowered or raised a trifle. That such intervals already were used in the 11th century in everyday choral praxis, is clear from comments of the theorists; this is especially so of the Montpellier manuscripts (*Paléographie Musicale*, VIII) which even have proper signs for them. According to my research on this point, there remains no doubt that more and more the staff made the chant-melodies diatonic, whereas before little intervals in great number were made use of for practical purposes. Perhaps the unity of the choral tradition in the Middle Ages, with which we are now occupied, is of the same sort. If that is the case, then, from the standpoint of the earliest version, the note *b* would be just as incorrect as *c*, and *e* just as wrong as *f*. In other words, the archaistic version, which, in contradiction to the numerous other manuscripts, is handed down as the only one, and is recommended by *Bewerunge*, would deserve the same criticism which *Bewerunge* makes of the *Vaticana*. One may gather from this, that in the study of chant manuscripts, there are things which elude statisticians.

However that may be, it is no pleasure to realize that a writer who has hitherto taken no part whatsoever in chant research, and who purports to deal with materials so difficult that they will occupy the learned for a long time, raises complaints lightly; that he passes sentence, without even proving the facts of the case. These facts, around which the discussion turns, have become a matter of history and are to be explained. But he is neither just, nor thorough. Does all historical research, perhaps, consist in the addition and subtraction of details? Is it enough to be an antiquarian in order to express the decisive word about the most difficult questions of the history of art? Most of all it pains me that a work marked by the approbation of the Holy See must suffer such superficial attacks. Moreover, I do not agree with *Bewerunge*'s "aesthetic" arguments, which are supposed to present the superiority of the recitative *b*. Even if they were to be taken seriously, they could not, in comparison with the significant, fundamental questions of the Gregorian reform, have the weight attributed to them in his

brochure. They tend in the direction in which the subjective and prejudiced verdict has far too much scope. An example: *Bewerunge* (p. 14, ff.) ventures to teach, in schoolmaster fashion, a research scholar like Gevaert that he was not entirely clear about the nature of the musical changes here in question, and then tries (p. 15) to point out in a few instances that the bi- or tri-strophe *c* after the tone *b*, impresses us more “forcibly” than after the recitative *c*. He dares to speak in this connection of “corruptions of later tradition.” This “aesthetic” verdict is quite a subjective one. The forcefulness is attained far more through the entrance of the bi-strophe and tri-strophe on the accented syllable than through the sequence of *b* and *c*. All the more so because *Bewerunge*’s third example:



is just as forceful as:



Besides, in the 11th century people already knew that an accented syllable sounds higher than one not accented, if they both have the same pitch. At least, Guido d’Arezzo, in his *Micrologus*, chap. XV, says: *quia saepe vocibus gravem et acutum accentum superponimus, quia saepe ut maiori impulsu quasdam, ita etiam minori efferimus: adeo, us eiusdem saepe vocis repetitio elevatio vel depositio esse videator.* One sees what is to be thought of *Bewerunge*’s aesthetic. Guido’s sharpseeing and appropriate observation is sufficient to refute most of *Bewerunge*’s propositions on pp. 14-22. And if, finally, the *Commune Vaticanum*, in certain passages where a choice was to be made between *b* and *c*, or *e* and *f*, nevertheless uses *b* or *e*, it is again presenting a true picture of tradition; for in its completeness tradition reveals the pleasing picture of old and new, and keeps itself at as great a distance from extreme archaism as from extreme progressiveness. Here, while *Bewerunge* indulges in criticism, one can ponder with equal right the discretion which St. Benedict enjoined so vigorously upon his disciples.

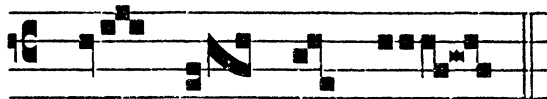
From page 22 on, *Bewerunge* gives us a great number of individual instances in the *Commune* of the *Vatican Graduale* in which

“melodic peculiarities in the *Vaticana* depart from the correct [!] version.” Both the time and the desire are lacking to take up each single one and to test its validity. I insert, however, a protest in general against expressions such as the “authentic” or “correct” version. No one has the right to use such words simply because he wishes to play off the oldest version, in his opinion, against a later one; in our problem, far different things come under consideration than the age of documents, which only hand down a version. While I cannot forego throwing some light on several of Bewerunge’s criticisms, still more interesting things await us.

On page 22, ff., in regard to a version of the *Commune*, our critic expresses an opinion which has found a defender in GrosPELLIER (*Revue de chant gregorien*, 1906, August-September). It is very characteristic of Bewerunge’s scientific merits and his modesty that he should reproach GrosPELLIER as a “blunderer” and cast doubt on his capacity. I do not know whether my honored friend will bestow upon his adversary the answer due him. It is a question of the *Jubilus* in the *Alleluia* versicle, *His est sacerdos*:



Bewerunge says in his communication to Dom Mocquereau that the *Virga* belongs to what goes before it, and so the passage would have to read:



Here, however, I say that the *Vaticana* has impressed on the melisma an obviously classical symmetry and lucidity. Compare only the symmetry of the arrangement:



The combinations of *Virga* and *torculus*, indicated as *a* and *a*¹, are most beautifully appropriate and the concluding forms *b* and *b*¹ show the same ratio; that is, *b*¹ is nothing else than *b*, introduced by a very practicable tri-strophe, which leads motion powerfully in the direction of rest. One sees it immediately when I set down both figures:



b



b₁

For practical purposes, they amount to almost the same thing. If we were to look particularly to the clearness of the composition and the reasonableness of the grouping brought about by giving back the melismas, we shall prefer the reading of the *Vaticana* for the very reason that it is actually not found in the earliest codices. The beautifully arranged melisma appears often in the liturgical year; people will rejoice over and over at its easy comprehensibility. The "older" form, on the contrary, is out of proportion, an undigested mass which keeps on turning around the same note in a senseless way.

We read in *Bewerunge* (p. 22) "here almost all old manuscripts have, etc.", (p. 23) "almost all manuscripts have, etc.", "the majority of the manuscripts have, etc.", "the great majority of the manuscripts have, etc."; the best *neumatic* manuscripts have, etc.", (p. 24) "the oldest manuscripts have", "most of the oldest manuscripts have"; (p. 25) "all of the oldest manuscripts have, etc.", "here the *Vaticana* follows the Montpellier codex against almost all the oldest manuscripts, etc.", etc., etc.

To make assertions of this kind, even to admit, if we should admit, their correctness, is simply to miss the heart of the matter. Here *Bewerunge* would have to weigh the differing versions against each other, historically, critically, and aesthetically. He would have to show how the later one arose, what aims it pursued; whether they are today still desirable, etc. All these difficult questions, which indeed are not to be answered except with the tools of an objective, historical training, *Bewerunge* does not once put to himself. Therefore all these judgments about the worth of the *Vaticana* are to be challenged. That it is very convenient to group the manuscripts according to their readings and then to make the majority prevail against the minority, and older readings against the more recent, I am willing to believe. To these exterior criteria, however, the interior must be added, and this necessity *Bewerunge* completely denies.

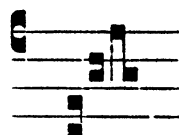
Not without quiet joy, moreover, shall we be taught that in several places the *Vaticana* follows "only the manuscripts from Montpellier and Saint Gall." The *Paléographie Musicale* has, from the beginning, established its work on the foundation of the Saint

Gall tradition and its highly prized “purity” and “dependability” in all musical forms. As a further memorial to Roman church song, it published the Montpellier manuscripts, several of the few from the 11th century, which put beyond doubt for us the pitch of the individual neums. And now suddenly the testimony of this “pure” tradition is no longer of any value. That is, to say the least, being ungrateful to these honorable documents, upon which up to now, the foundations of chant research have been built. In all these cases, trifles which can claim no great significance are brought forward for consideration. Although it would be attractive to become acquainted here with the great, extensive points of history which guide Beverunge, I will not curtail his glee in such butcher-knife toil.

We learn a new peculiarity of Beverunge’s criticisms from the way in which he discusses the Alleluia-verse *Justus ut palma*, p. 28. On the word *cedrus*, there is a long melisma, the peak-point of which the *Vaticana* shows:

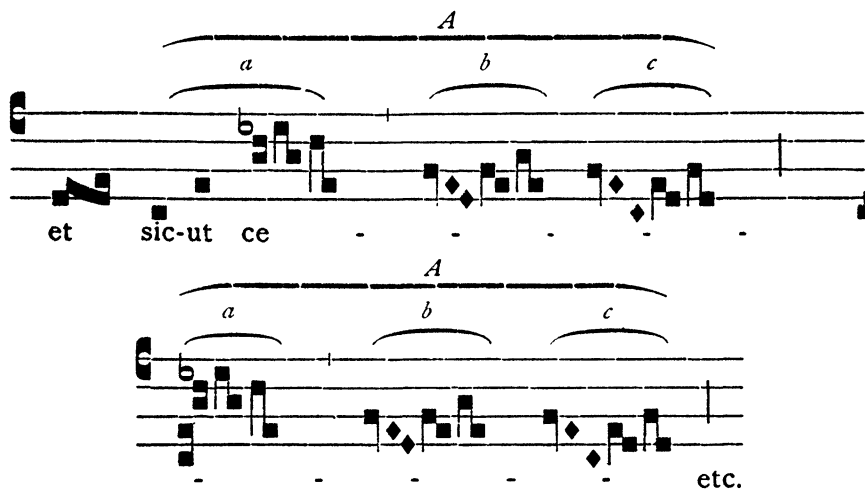


Beverunge wishes to say that many codices also show the figure:



With this example he says, in effect: “All other codices (except the Montpellier and the Marseille) have *c*.” I think that after all of our previous discussion we need not accept anything so apodictic. Here, we have again the change from *b* to *c*: German tradition naturally stands on the side of *c*. But just the fact that two old French codices have *b* calls for reflection; in any case, the reading with *b* is more homogeneous with the whole of Latin tradition, and that with *c*, with the German. Everyone who has taken only a brief look at the chant manuscript knows that. Accordingly, nothing is more natural than to assume that here *b* was the original Latin expression, but that in our case, the process of the change of *b* to *c* impressed its traces even in the Latin books. Whether this is the reason for which the *b* was employed in the *Vaticana*, I do not know. This use of *b*, however, is an absolutely satisfactory confirmation of the Vatican reading. One example shows that we may not take up blindly everything that occurs in the manuscripts, even if they are the “oldest”. We take them up not to *count* the readings, but to *weigh* them. Again Beverunge finds the gradation of the neums in the *Liber Usualis* “much more suitable” than in the *Vaticana*. This, again, must be an “aesthetic” question for immediately afterward, Beverunge remarks that the grouping of longer neums is a matter “in which good taste must play a great role, since the manuscripts frequently give no sure in-

dication." Let us see where good taste is to be found. The *Vaticana* gives this arrangement:



I illustrate only this part of the neum; the rest is similarly arranged in the *Vaticana* and in the *Liber Usualis*. We have here the repetition of a combination of notes, A, which very clearly is composed of three members, a, b, and c. Figure a begins with an interesting upward movement which is obviously suggested⁵ by the image of the cedar rising heavenward, but then adds two descending notes. This unusual upward swing of the figure a prolongs, through figures b and c, the fitting relation and rest. That the three figures are related to one another is just what makes the two clives, with which they end, significant. As a whole, the three figures offer the proportion $8+7+7$, or preferably

$$\underbrace{2 + 2 + \bar{2} + \bar{2}}_a + \underbrace{3 + \bar{2} + \bar{2}}_b + \underbrace{3 + \bar{2} + \bar{2}}_c.$$

The figures with a line above indicate the clives which correspond to one another. I think that the neums cannot be classified in a more intelligent manner, more logically placed, or more clearly grasped.

The *Liber Usualis* 1903 (pg. 660) groups differently:



⁵ For the effective use of tone-pictures, it is unimportant whether the line goes up to b or c. The characteristic feature is the triumphant upward swing.

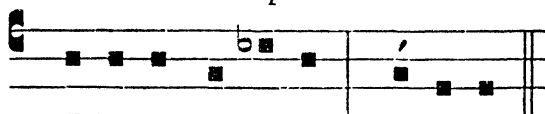
Here we have for *a*, *b*, and *c* the proportions 11+7+4; that is, no equivalence at all. I leave it to the reader to decide where the more "adequate" distribution of the neums is, and whether or not this satisfies our critic's good taste. I personally rejoice that the *Vaticana* has arranged the melisma with such understanding and logic.

The melody of the Alleluia *Haec est virgo sapiens* "calls forth criticism." *Bewerunge* finds fault with this Alleluia passage because in counting the liturgical repetitions, one and the same figure appears ten times. I do not know the origin of this melody, but I beg the critic to direct his criticism first against the Alleluia *Exivi a Patre* of the 5th Sunday after Pentecost (e. g. *Liber Usualis* 1903, p. 443) which is exactly the same. Here, too, the *Vaticana* finds itself in good company.

Bewerunge (pp. 32-33) devotes a somewhat longer treatment to the psalm-form of the Introit of the 6th mode. As this affair is of some importance for the whole *Graduale* (not only for the *Commune*) I, too, will express myself somewhat more fully on it, the more especially since very superficial things about the attitude of the *Vaticana* on this point have been said publicly.

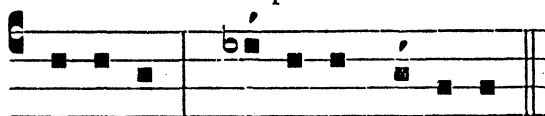
Is the mediant of the form of the *c*-tones to be established as:

Example A



Ó-pe-ra Dó-mi-ni Dó-mi-no.
or as

Example B



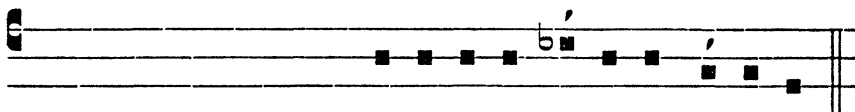
Ó-pe-ra Dó-mi-ni Dó-mi-no.

That, in the union of text and formula, is only the last word accent taken into consideration (in our case *Dó*[*mino*]) while the three notes *g*, *b*, *a* are indiscriminately assigned to the three immediately preceding syllables (Example A)—or has the form to consider two accents—so that the second last accent (in our case *Dó*[*mini*]) receives the high note *b*, with the *g* assigned to the preceding syllable? (Example B)

Here *Bewerunge* remarks that the middle cadence with *g* as its first note was not treated as a cadence with two accents before

the 14th century. Therefore B did not exist before the 14th century. This is very definitely expressed and since the *Vaticana* generally has decided for B, we have a decision readily at hand. But let us look out; perhaps here too a small misfortune has befallen our critic. In any case, I invite the friendly reader to a walk into the Middle Ages, from the 15th century backwards.

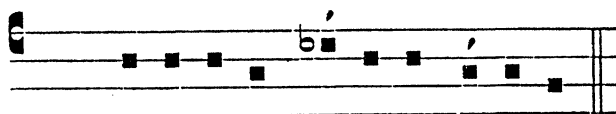
The *Karlsruher Manuscripts*, p. 16, a *Graduale* with Gothic notes from the 14th-15th centuries, furnishes me this little table.



Intr. Cantate Domino p. 146:	déxte-ra e - ius
Intr. Omnes gentes p. 149:	pó-pu-los nó - bis
Intr. Respice in me p. 163:	á-nimam me - am
Intr. Sacerdotes Dei p. 215:	Dó-mi-ni Dó-mi-no.

Here the cadence with two accents is treated as in the *Vaticana*.

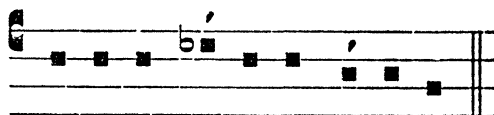
A *Graduale* from the 14th century which its owner, Mr. L. Rosenthal, kindly lent me for study some years ago in Munich. It was written in Italy for a Franciscan Church. There too we read:



p. 75:	e - um ¹) déxte-ra e - ius
p. 84:	le-vá - vi á-nimam me - am
p. 161:	ó-pe - ra Dó-mi-ni Dó-mi-num.

That is the reading of the *Vaticana*, including the preparatory g.

To the 13th century belongs the *Graduale* of Saint Thomas Church in Leipzig, one of the few which still contains the Communion verse in full.

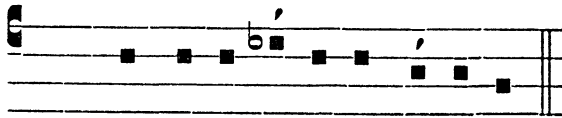


p. 127:	déxte-ra e - ius
p. 156:	á - nimam me - am
p. 159:	pó-pu-les no - bis
p. 192:	Dó-mi-ni Dó-mi-no.

¹ Here the scribe has, by oversight written "eum" instead of "sibi".

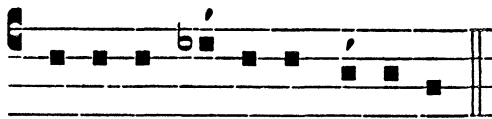
Still more numerous are the examples for the Communion verse; I refer to pp. 7, 11, 14, 55, 117, 159, and 204.

Somewhat older is the Trier manuscripts (Codex Bohn) already referred to. Here is its reading:



- p. 86: imma-cu - lá - ti in vi - a
 p. 130: déxte - ra e - ius
 p. 152: á - nimam me - am
 p. 156: pó - pu - los no - bis
 p. 208: Dó - mi - ni Do - mi - no.

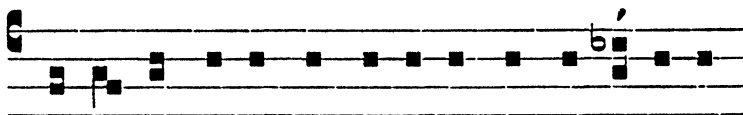
The testimony of the *Graz manuscripts* from the 12th century, likewise mentioned previously, is this:



- fol. 39: Dó - mi ni Dó - mi - no
 fol. 112: déxte - ra e - ius
 fol. 149: á - nimam me - am
 fol. 151: pó pu - los no - bis
 fol. 156: pó su - it il - lud.

That again is the procedure of the *Vaticana*.

An equally old manuscript of the Munich City and State Library, (Codex 14.95a) gives the following example:



Gló - ri - a Pa tri et Fi - li - o et Spi - ri - tu - i

Here, both notes in question, *g* and *b*, are assigned to the accented syllable. Accordingly we find this cadence not first in the 14th century, but also in the 12th century. *Bewerunge* has made an error of a trifle of two-hundred years. But the procedure of the *Vaticana* may be followed even back to the *Saint Gall* codices of the most ancient date.

The *Saint Gall manuscript* 381 from the 11th century contains, among other things, the complete Introit and Communion

verses of the liturgical year, expressed with neums. Some years ago I copied in full this precious memorial, and I present here its testimony. I admit that it, in most cases, exhibits the treatment of the text designated as A. But not in all; sometimes the scribe had scruples, and then he wrote the version established exactly from the Munich manuscripts; or the version of the *Vaticana!* (Here too, as in previous examples, I leave the liquescence out of consideration:)

p 58: mi-se-ri-cór-dī - am tu-am
 [∪] - / / -
 p. 65: immacu-lá - ti in vi-a
 - / - / / -
 p. 80: in cor - de su-o
 ∪ / / -
 p. 80: conspéctu e - ius ma - lignus.
 ∪ - / / -

Compare also p. 116, *homines in nos*; p. 123, *gloriam Dei and neque sermones*; p. 132, *repulisti in finem*; p. 134, *immaculati in via*. Here the treatment of the *Vaticana* is recognizable everywhere.

Perhaps you wish to decide whether errors of this kind establish beyond doubt the possibility of, and the justification for, a struggle against a Papal chant-book.

The question of practical performance may be only touched upon here. One may doubt whether the interpretation proposed by *Bewerunge* could really pass over into flesh and blood for our singers; it shows a somewhat forcible subjugation of a word-accent to a melody fitted to something else. In any case, that was the very reason why the effort was made as far back as the 11th century to bring words and melodic accent into harmony. Our church-singers will give thanks to the *Vaticana* for having removed one more difficulty.

What *Bewerunge* says (p. 33) of the final cadence of the same form is just as absurd; he has not even grasped the procedure of the *Vaticana*, or possesses only a warped notion of the contents of tradition.

Finally, the textual changes in the *Vaticana* do not please *Bewerunge*. He demands a separate decree from the Congregation of Rites. He may be at peace, and leave this affair to those whom it concerns more closely. Meanwhile we recommend first, that he show due obedience to the decrees of Rome, which he has condemned in such an unseemly way in his first brochure (p. 80: cf. above, p. 23 ff.).

It would be superfluous to examine Beyerunge's criticisms any further. What we have attempted along this line is enough to make possible a well-founded judgment about his polemic. Anyway, I do not doubt that other more deserving members of the Papal commission, out of the treasury of their own observations, could bring forth just as weighty and even more weighty points in defense of the Papal work.⁷

I was limited to the material which I occasionally collected in the libraries without having even the remotest idea that some of it would some day find use in a defense against attacks on a Papal chant edition. Beyerunge explains (p. 4) that only the love of truth supplied the motive for his writings. I pay all respect to his effort; but I ask: is it a service to truth when one serves the public ungrounded accusations and criticisms, such as his brochures unfortunately contain in great number? I think not, especially when it inveighs against a work which is supported by the highest authority in this world.

Our critic has the honorable privilege of wearing the clerical dress. Perhaps he is thereby pledged to special loyalty to the Apostolic See. That honor was not granted to me, and so, not without difficulty, do I hold back the thoughts that I have in my heart, and which are pressing to flow from my pen. I keep silence all the more willingly since he is not the instigator of the polemic against the *Vaticana*. I claim the right to defend, without any restriction, the decrees of the Holy Father against anyone, whoever he may be; especially when disdain for the clearly expressed will of the pope, scientific incompetence, the inability to grasp the events of history according to historical principles, and unfortunately, too, a certain levity, are making trouble.

People will sympathize with me if, in the study of Beyerunge's writings I have often been angered at the superficiality which accompanies an exhibition of big words. Yet the feeling was always choked down because of the pain over the unworthy treatment given a work springing from the initiative of the pope.

⁷ I, too, know that the *Editio Vaticana* is not an absolutely complete work; to be sure, some of my suggestions for improvement lie in another direction than those of Beyerunge. Thus it would have been very advantageous, if the *Vaticana*, in the grouping of melismas, had departed still further from the procedure of the *Liber Usualis*. Yet the public has no interest in learning my private opinion in these things. I am satisfied with the fact that Rome has not excluded the possibility of a later revision of the *Vaticana*, though fortunately not at an early date (cf. the communication of the Papal secretary of state to the archbishop of Cologne). All reasonable demands should be satisfied with that. Indeed, I believe that the progressive realization of the Vatican standpoint in chant affairs and the numerous details taken up by the *Vaticana* will justify it more powerfully than I have.

He who knows the leaders of the struggle against the *Vaticana* and their stubborn defense of the ideas which they have made their own, has, unfortunately, little hope that the distressing spectacle which they present to the Catholic world will soon have an end. But I ask, *whither is this to lead?* Has a religious society the right to show contempt for the will of the head of the Church before the whole world? Has it the right to assume the position of true ecclesiastical authority, and in a matter which is within the competence of the Church, give to the Catholic world its teachings and counsels about these matters?

How, finally, must the world judge the fact that a rival edition is to be opposed to the Vatican edition? *Bewerunge* is already announcing it and actually concludes both of his brochures recommending it. Indeed, he hopes that the rival *Graduale* will see the light of day even before the *Graduale* of Pius. And then they will call out: *Here Pius X, there Solesmes!* But what will the publication of their frond offer? The oldest interpretation, the ancient form of the liturgical chant? The highly esteemed "purity" of the Gregorian melodies? Their "authentic", "correct", etc. version? On this point, I must give a very brief answer.

No one, I think, will reproach me with rejecting, on principle, the evidence of the chant manuscripts; for it is known that I have been working with them for more than fifteen years. Nevertheless, I am convinced that if any memorials whatsoever of early art are to be treated with critical prudence and a consideration of the *milieu* from which they originate, it is the chant manuscripts. I have already pointed out that liturgical melody, up to far into the 12th century, did not make exclusive use of diatonic tones, such as we have since Guido's line-system. Later research will have still more interesting things to determine on this point. Furthermore, it is certain that from this period of the chant, surely not yet to be described as "archaic", numerous peculiarities penetrated the later tradition and had to be tolerated as modifications. Here we are treading upon the highly interesting frontier between medieval-Greek and Latin music, which has not yet disclosed the historical facts hidden beneath it.

One who makes pretence of awakening the "oldest" choral tradition, must, in the name of historical accuracy, be required to present the total mass of non-diatonic scales of the period before Guido, and to some extent after this period. If he does not do that—and the chant edition of Solesmes will, for good reason, not do it—then the *work has no title to historical accuracy*. To that I add, that *this one argument is most unfavorable to the method of work*

of the Solesmes chant research-workers, but is in a position to justify splendidly the fundamental attitude of the Vatican chant edition. Those who call for the "oldest" chant version do not in the least suspect what an unscientific position they have placed themselves in. It will avail them nothing to disregard this argument and to carry on ostrich-politics. We have the right to hold before them constantly the fact that they have not even once proposed the fundamental question of their restoration, that they are building in the air without noticing that there is no foundation. It has been said that the *Editio Vaticana* will be a patchwork; with far greater right may this reproach be raised against the rival edition, the foundations of which are so unhistorical. It will never, never present the chant of the oldest documents, because it cannot.

In this connection, there is an especial chapter of the archaic chant praxis, the *ornamental notes*, which have been able to maintain themselves even in our diastematic tradition. No human being knows to this day exactly how they were brought in; quite generally one quickly accepts note-forms which are somewhat like our trills, mordents, etc. Even the explanation of the bi-strophe and tri-strophe is not established beyond all doubt. The *Vaticana* has its treatment in the late Middle Ages as a precedent and rightly so. But let him who clamors for the version of the "oldest" manuscripts first explain to us what the numerous ornaments of the *Saint Gall* mss. mean. (cf. for example, Dechevrens, *Etudes*, III, pp. 140-ff., or Houdard, *Rhythme du chant dit gregorien*, p. 8, illustration X). Then we will put to him the question of whether or not things of this kind are still possible under modern conditions. I fear that still powerful illusions prevail in the case of some chant scholars. But, surely, here too the edition rivalling the *Vaticana*, in spite of all promises, would not present the oldest version, but the praxis of the late Middle Ages.

These facts and many more could be amassed to confirm the assertion that a *philological-critical restoration of the oldest chant form is a matter of impossibility and its resurrection in practice is equally so*. It would be better to accept this state of affairs, dry and cold as it is, than to give oneself up to fantastic aspirations and exclamations.

It is a fine thing to have in one's work-room many valuable photographic reproductions of chant manuscripts, and I envy those who are in this fortunate situation. The Fathers of Solesmes possess, we are told, about four-hundred such photographs of manuscripts. For part of these treasures, they are indebted to the favor of the Holy See, whose letter of recommendation opened to them

libraries which they would otherwise never have entered. So much the more could we expect that they would selflessly place their archival material at the disposal of the Holy Father. The Catholic world would have considered this as a quite ordinary gesture lending powerful support to the Papal project. Such is not the case. A promise was made, to be sure, by a highly placed person to one in a still higher position, but later the promise was not kept. Rather, weapons were forged against Papal intervention. Since such a procedure passes sentence on itself, I shall go no further into it. It remains only to say a word about the manner in which this material was worked upon. The Solesmes "critical" method investigates each single note or group in accord with its manuscript tradition; the melodic text of each individual portion is established on the basis of the whole material. This method certainly testifies to much labor, to diligence and high endeavor. But is it free from bias? This question I cannot answer in the affirmative. For the possibility is that we end up with a mode of singing which has never and nowhere existed. The newly employed statistical investigation of the materials of the readings for individual notes or groups, brings nothing but scraps of melody, each of which, looked at in itself, appears in its "purest" and "oldest" reading. However, together they all produce melodies which have never existed in that form. The purely statistical method of research for the "oldest" version can thus logically turn into the other extreme *to the denial of any tradition*. This is a grave matter, and what has recently been announced about the treatment of versions by the Solesmes chant scholars, is in no way calculated to dispel this idea.

One of the most characteristic traits of the Solesmes school is what I might call the *dogmatic* interpretation of the problem of tradition. Recently they have gone further and constructed for themselves a hieratic art *ne varietur* (Cagin in the *Rassegna Gregoriana*, 1905), a fiction against which the whole traditional choral science as handed down to us raises loudest protest. The difference between the Solesmes method and the historical could not be better proved. Here lies the last defense of the idea that only the most ancient version should be used for chant reform. It arouses the feeling of infallibility, which none of the other chant scholars claims for himself, and which has such a corrupting influence on a writer without scholarly qualifications. Here, too, lies the ground for the musical asceticism which in the course of years has settled down upon the chief representatives of the Solemn research, and developed into a certain heroism. How could one judge otherwise, when in all seriousness, completely archaic practices were to be

imposed upon the singer of the 20th century? Everyone else knows that at best a thing of this kind is possible only when it can be more or less hermetically sealed off from art in general; but it is not possible for those who must have a direct and living intercourse with it. How much such autocratic teachings impose upon the lowly, we see from the fact that Bewerunge (first Brochure, p. 26) already speaks "of a morbid fear of the Tritonus." Is the state of health, here portrayed in the leaders of archaeology, to consist solely in a lack of musical and historical culture? It has been clearly pointed out that just such weighty considerations make themselves felt with regard to the rhythmical side of choral reform. It will require a real transformation of choral writing from the ground up, if, for example, the nuances in rhythm of the Saint Gall manuscripts are to be incorporated into it. There has not, indeed, been an absence of effort in this matter. However, much of it is an arbitrary product, and even more a direct falsification of tradition by means of a new rhythmic theory. In any case, the Catholic Church is a poor field for the experimentation of immature, unscientific amateurs.

All in all, the rival edition will exert no heaven-storming influences, and the *Vaticana* can go peacefully on its way. The authority of a pope will give it secure guidance, when the sad shortsightedness of his unruly children permit the giving. Besides, the war of brochures against the *Vaticana*, which perhaps will be renewed from time to time, will lose the charm of novelty. It is to be hoped, however, that men who will take up the struggle for the work of Pius X will not be found wanting.

There is no reason for dissatisfaction. Everyone may, with full confidence, accept the Vatican edition. The illuminating word of a pope called it forth and guards it from danger. It will have, as a consequence, a vigorous reawakening of the ancient art, in a way that corresponds to the will of the highest law-giver of the liturgy and the traditional rules of choral art.

REVIEW

Masses

MISSA DUODECIM TONORUM

By Ernst Krenek

for 3 equal voices and organ
Gregorian Institute of America, Toledo

This sober, intellectually-conceived, though highly-musical composition is a valuable contribution to the new trend in Church music.

After a first superficial contact many will probably be put off by the language which seems to be more aggressive than it really is. The polyphony of the 3 voices in this tone-system is not so derailing as it seems at first sight, even when thought of enharmonically.

Without any doubt there is in this work a true and vivid experience of the texts which are applied in concordance to the Latin prosody. A Te Deum-like motive forms a substantial and binding element for the thematic material. The spirit of the latter is close to the Gregorian Chant and I did appreciate the now-and-then appearing flavour of the Old Flemish Polyphonic School.

Choirmasters, fond of baroque and lyrical dialectics in church music may wonder at this sober and somewhat hieratic tone-idiom.

Ernst Krenek has the right to compose a mass in a system of his preference (in this case the twelve-tone system). Not the system in itself matters, but what it can express and how thorough the system, the music can develop into a thing of beauty. This work of Mr. Krenek possesses a true religious character; liturgical objections are in my opinion excluded. I also appreciate the fact that Mr. Krenek does not write for "community-singing", but for musicians and true lovers of church music who apply themselves heart and soul to the noble task of propagating the pure ideals of this music and . . . who want to do something for it.

Flor Peeters

MASS
for 4 Voices, 2 Violins, and Continuo

By Marc-Antoine Charpentier

Edited by Martin M. Herman

The Colorado College Music Press—\$1.75

In the fervor for music of the sixteenth and seventeenth centuries, that has characterized musicological activity of the past century, France has been the country to suffer the most general neglect. Not until the 1930's did even French scholars apply to earlier French music the same careful scrutiny that, for many years, they had accorded German, Italian, and Low Country Music. The past quarter century, especially the decade and a half since World War II, has brought a change. Many fine studies, editions, and recordings of composers like Rameau, Lalande, Charpentier, Leclair—to name but a few—have been produced, making French Baroque composers much more familiar to the musical public.

Marc-Antoine Charpentier (1634-1704) was intimately connected with the French musical scene at the time of Louis XIV. Like so many of his contemporaries, however, he was overshadowed by his shrewd and spectacular contemporary, Lully, suffering a certain neglect in his own day, as well as later. He wrote music in most of the more popular forms of the day; but, in retrospect, his sacred music appears to be the most significant. The present Mass, written for four voices, two violins, and continuo, is highly typical, not only of Charpentier, but of all his contemporaries, especially Lalande and Campra.

As the editor, Mr. Herman, points out, the present edition was planned first for performance. Most of the more cryptic editorial practices, that render many editions of older music unintelligible save to the scholar, have been discarded in favor of a thoroughly modern-appearing page. Since the editor is careful to cite editorial procedures and changes in his ten-page introduction, the scholar is at no loss to reconstruct the original look of the score; and a choir of modest background is given a page which is immediately intelligible and ready to perform.

As for the music, it is simple, straightforward, essentially harmonic in texture, after the fashion of most French music of the day. There is a minimum of dissonance, the harmonies are mostly major and minor triads, so juxtaposed as to produce a quasi-modal, quasi-tonal effect. Variety is achieved largely through alternation of solo and ensemble passages, and through sporadic use of the

violins. The continuo part has been realized in the simplest possible fashion, thus providing an adequate minimal background for the voices, or a skeletal part permitting some elaboration by an experienced organist.

All portions of the musical part of the Ordinary of the Mass have been set, except the *Dominus Deus Sabaoth* and the *Benedictus* sections of the *Sanctus*. The direction *Orgue suyt*, which follows the initial *Sanctus* section, suggests an organ verset to be inserted here, after the French traditional fashion; the same substitution was probably intended in place of the lacking *Benedictus* portion. The motet upon the text *Domine salvum fac regem*, which follows the Mass, is extraneous to it, but was traditional in countries where the monarch's welfare was a matter of major moment.

The music lies well within the performing ability of most parish choirs, and is suitable for liturgical use, especially on festive occasions. While the two violins could add much to the interest of the work, they could be omitted without major loss, especially if the organist were to take over some of their more important lines.

Louise Cuyler

Other Music

IX CANTIONES SACRAE

Serie IIIB, Heft 21/22 and 23/24, ex auctoribus saeculi XVI
et XVII ad 2-4 voces aequales

Verlag Franz Feuchtinger, Regensburg

These two small volumes each contain nine sacred compositions drawn from the works of such composers as Unbekannter Meister, Josquin des Prés, Monteverdi, di Lasso, Hassler, Palestrina, de Vento, Lechner, Vittoria, Lotti, and Gumpelzhaimer. They have been assembled under the general editorship of Kaspar Roeseling. All are scored for soprano and alto voices.

The Latin works in these volumes are all well known, but the appearance of some lesser known German compositions is a matter of some significance. The *In meiner Not hoff ich auf Gott* of Gumpelzhaimer (whose sacred works are rated "almost equal to those of Lassus" in Grove's Dictionary) and the *Christus ist für uns gestorben* of Lechner are welcome in view especially of their present paucity of performance. German translations are provided with the Latin pieces.

The editing in general appears to be excellent. Every fifth bar is numbered and the format allows for liberal spacing on the page. Short biographical notes are provided on each of the composers represented and there is an Index in both volumes.

David Greenwood

Well known as the Latin titles may be, this entire series should attract the attention of the numerous directors who must deal with equal treble voices. Here is more than enough material to replace the doggerel two and three part stuff that too often passes for music, let alone liturgical music.—*The Editor*.

THE NEW ST. BASIL HYMNAL

By the Basilian Fathers, 1958. 335 pp.

Willis Music Co., Cincinnati, Ohio

Veteran choir directors may think that I have colored this review with a viewpoint that suggests naivete; but my perusal of the book was with a mind that asked the question, "Could this hymnal be used with children?"

The over-all organization of the text is very good, and the coverage of the liturgical year is achieved in an orderly arrangement. The table of contents serves as a good guide according to the season of the Church year, according to the devotion of the month, or according to the feast being celebrated. With its use in the selection of hymns, children can be taught to be active participants in the liturgical life of the Church.

In the evaluation of the hymnal for use with school children one needs to ask:

1. Are the hymns within the musical ability of the children?
In selecting songs for any occasion, the matter of range and *tessitura* must always be considered. No child enjoys singing any melody that make uncomfortable demands on his voice.
2. Are the hymns reverent? Are they by their musical substance capable of inspiring devotion in the hearts of children?

Melodies of the hymns seem well within the musical skill of children. From a technical viewpoint they are not difficult teaching material since they progress, in most cases, in scalewise fashion with an occasional interval skip of a familiar melodic pattern. I was delighted to see the inclusion of such hymns as *Rorate Caeli* and *Thou That Art So Fair and Bright* which, with their flow of simple chant melody, are always favorites with children.

Orbis Factor is a good selection of a chant Mass although it would not be my choice of a chant Mass for children. The rhythm of descending groups of three notes in the *Kyrie* is too often sung as a succession of triplets; and the interval of a descending fifth, also in the *Kyrie*, is seldom heard without a bad slide and a change of vocal register. The *Gloria*, too, is intricate. However, No. 225, the Ambrosian *Gloria*, is a wise choice if using this Mass with children. *Credo III* has become worn-out and badly sung, but children can learn to sing it well as an act of faith and a manifestation of their loyalty to God.

The arrangements of the hymns are simple; yet they do not, as is sometimes the case, sound like the harmony lesson some simple hymn arrangements seem to imitate. The chant accompaniments by Dom Desrocquettes are, of course, in true modal style.

The choir director who works with children will find in *The New St. Basil Hymnal* much material that will admirably serve the needs of church music in the school music program.

Sister M. Casimir, O. P.

THE CHURCH MODES

By Camil Van Hulse

Concordia Publishing House, St. Louis, Mo.

Volume I—Modes I-V, Volume II—Modes VI-VII — \$3.00 each

Here is a major contribution to organ literature, and the two volumes are perhaps the finest yet from the Concordia Publishing House.

Among the dozens of pieces in these two volumes, many are available to organists with modest techniques. There are a number of short pieces for manuals alone. More ambitious players will find several brilliant toccata-like compositions. This reviewer finds that the simpler pieces are of an especially high quality, and beautifully written for liturgical use. There are splendid explanatory notes on the various modes, along with numerous quotations from plainsong melodies and chorales.

In the foreward, Dr. Walter E. Buszin, editor, writes an inspired little essay on plainchant as the common property of all branches of Christendom.

Myron Roberts

Books

ORGAN DESIGN AND APPRAISAL

By James Blaine Jamison

The H. W. Gray Co., New York—163 pages—\$3.50

This is a spirited little book which strikes back at some of the alleged fads which are a part of the turbulent business of organ building.

The book is rich in the personal experiences and convictions of a man who was active in many phases of the organ and its music. This reviewer believes that the book is extremely valuable in its role as an expression of middle-of-the-road philosophy in organ building.

One could express disappointment only at the brevity of certain chapters. Had his work not been interrupted by death, Jamison's book might have been improved by a more formal organization, and a more complete exposition of subjects such as "Tests for Mixture-work".

Myron Roberts

DIGEST OF CHURCH LAW ON SACRED MUSIC

Joseph F. Mytych

For a long time we have been wishing for a book in English detailing the laws regarding music in church. Unfortunately the book under review will not satisfactorily fulfill that wish. Father Mytych has carefully outlined the problems in twenty-two chapters, and has prefaced each chapter with a short paragraph, called a "Norm", which summarizes the pertinent legislation succinctly and, generally, with some exactness. There are chapters on the authority of the Church and of local ordinaries to legislate and to safeguard the law, chapters on the nature of sacred music, on chant, polyphony, modern music, popular song, the language of the liturgy, the order and integrity of the texts to be sung, on the organ and other instruments, on the singers, etc. (This reviewer questions the need—or even the prudence, in a book of this kind—of a chapter on the "Effects of Custom" [p. 8].) The "Norms" are generally well-stated. However, the remainder of each chapter, styled

"Commentary", is a great disappointment. Where we might have expected clarity, we get obscure gobbledygook; where we should find accuracy, we often find misinformation. And we are never sure whether we are getting Church law or private opinion—a grave deficiency in a book like this. The pertinent papal documents are seldom quoted in full and hardly ever in such a way as to make it clear that we have a quotation and not a paraphrase. But worse still, the book is sprinkled with confusing half-truths. This reviewer thinks, for instance, that the statement of principle regarding the role of church music is quite inadequate (p. 9). And what are we to think of inaccuracies like the reference to Palestrina's personal intervention in the Council of Trent (p. 16), or the statement that "modern Sacred Music must assume the least worthy role" (p. 18)? Stenographic or typographic nodding has produced the statement that "The Instruction implies by interference that hymns unrelated to the action of the Mass are not proper for singing at the Mass" (p. 38), a statement which, even without the mistake, might well be questioned. And what is the reader to make of jargon like the following?

. . . music of a defined operatic, theatrical or choreographic character falls within the category of lascivious music, at least in the sense that it has not been designed for liturgically spiritual influence. (p. 7)

This does not imply an absolute compliance with the techniques and the science which are proper to it; rather, this principle calls for a wise and artful adaptation of devices and the spirit of the Chant to present conditions and thus recreate that spiritual inspiration and efficacy which issues so naturally from the Chant. (p. 11)

The spiritual efficacy derived from the musical setting of the Ordinary of the Mass is greatly enhanced by the concept and form exhibited in such musical setting. This concept is derived from a knowledge of the function and practice of liturgical piety and the form from its text and structure. (p. 27)

Altogether the book, which promises so much, is, I am sorry to say, dismally disappointing.

Francis A. Brunner, C.Ss.R.

Records

ORGAN SURVEY

Fernando Germani. J. S. Bach, Sonatas 1, 2, 3. *La Voce del Padrone*, 12" L.P. QCLP 12012. No identification of the organ. No price shown.

Fernando Germani. J. S. Bach, Sonatas 4, 5, 6. *His Master's Voice*, 12" L.P. CLP 1026. Played at All Souls, Langham Place. No price shown.

Here is Bach played by an Italian organ virtuoso. Mention of Mr. Germani's nativity is made because the recordings attest the fact that his German and French colleagues are not sole possessors of the "authentic" manner in which Bach should be played.

It would be presumptuous indeed, like trying to gild the lily, to try to extol the musical beauty of these sonatas, encompassing as they do every degree in the gamut of human experience and emotion, from religious exaltation and introspection to rollicking gaiety.

Nor need we remind any one of the frustration experienced by every counterpoint student in his efforts to write in the cruel transparency of but three voices. Nor of the fact that, when an organist feels a self-preening mood coming on, a try at the Bach trio sonatas will send him to his knees in humility.

As for Mr. Germani's playing of them they come off superbly. By their nature they are chamber, rather than concert hall, music. Also, by their nature, they call for the simplest of registration. The disarming ease with which they are negotiated makes their playing, to borrow a simile from our rural ancestors, "as clean as a hound's tooth".

Possession of these discs should be a "must" for every organist. If he will open up his copy of the music, and follow these six gems, he is in for a session of pure delight.

Fernando Germani. Cesar Franck, Chorale No. 3, in A minor. J. S. Bach, Prelude and Fugue in E minor. *His Master's Voice*, 10" L.P. DP 1002. Recorded on the organ in Westminster Abbey, London. No price shown.

With the wonted hall-mark of Mr. Germani's artistry and technical competence these reveal virtuosity in a high degree. Lyric portions of the Franck are especially lovely, and their build-up to

climaxes thoroughly stunning. The Bach, because of the Fugue's V shaped subject, is better identified as "The Wedge".

Noteworthy is the fact that Mr. Germani's virtuosity seems to have made him "hoist on his own petard". Which is to say that his inordinate speed, in both the Franck and the Bach, so clouds rapid passage work, rhythmically speaking, as to leave the listener in doubt as to whether he is afoot or on horseback.

If this be caviling we organists should bear in mind that that trait in organ playing is precisely what motivates non-organists of litany minds to supplicate: From organs and organ playing, "Good Lord deliver us".

The organ and the sound are magnificent.

Gaston Litaize. J. S. Bach, Toccata and Fugue in D minor; Passacaglia and Fugue in C minor; Prelude and Triple Fugue in E flat major; Prelude and Fugue in A major. London, 12" L.P. DTL 93037. No identification of organ. No price shown.

With possible exception of the little modest A major Prelude and Fugue, it indeed was courageous to program these often played and often recorded Bach choices. But they revealed an executant, hitherto unknown to us, of most admirable technical prowess, musical taste and, best of all, imagination.

It was obvious that the player had at his command a pedal section of impressive splendor. Whether there was faulty engineering or possibly a shortcoming in my player, too often the pedals devoured the manual work, especially in the upper registers.

Nevertheless I found myself enjoying anew the drama and majesty of the first three war-horses and intrigued by the naivete of the little "A major." One might suspect that was included as a "filler-in". Yet it summoned adjectives rarely applicable to music of the great Cantor: gentle femineness and meekness.

Josef Zimmermann, organist of Cologne Cathedral on the Cathedral organ. J. S. Bach, Prelude and Fugue in A minor; Concerto in A minor after Vivaldi; Jean Langlais: *Hymne d'Actions de graces*, (*Te Deum*), *Tiento*, (*Offertoire*), *Incantation pour jour Saint*. Hermann Schroeder: *Praeludium*, *Regina coeli laetare*; and *Variations*, *Ave Regina corlorum*. Deutsche Grammophon Gesellschaft, 12" L.P. LPEM 19091. No price shown.

Negating European chauvinism here is a noted German organist, of Cologne Cathedral, Josef Zimmermann, playing organ music by the noted contemporary French organist, Jean Langlais, and playing it in obvious admiration of, and sympathy with, the idiom of the contemporary French organ school. As a result he persuasively caught and communicated the triumph of that writer's *Te Deum*, the evocation of his *Offertoire*, and majesty of his *Incantation pour jour Saint*.

Likewise effective in comparable modernity of style are his readings of two liturgically fashioned pieces, based on plainsong melodies, by a German colleague, Hermann Schroeder. They are a contemplative *Praeludium*, *Regina coeli laetare*, and a formidably brilliant and involved set of *Variations on Ave Regina coelorum*.

The other side has Bach's "Great" A minor Prelude and Fugue, and the charming Concerto No. 2, one after Vivaldi, both so stunningly played that, had the shade of the old Cantor been listening in, their playing would have evoked his hearty blessing.

Notable in the recordings is the protracted period of reverberation in the Cathedral. Paradoxically, in no degree did it interfere with the clarity and splendor of the magnificent instrument.

Martin W. Bush

VICTORIA : REQUIEM MASS

Choir of the Abbey of Mount Angel under the direction of
Dom David Nicholson, O.S.B.
and the Portland Symphonic Choir,
C. Robert Zimmerman, Director.
RCA Victor, LM2254 Red Seal

The Requiem Mass in this recording is the lesser known of the two Requiems composed by Victoria. Its style differs radically from that employed by the composer in most of his motets. Generally Victoria wove the *cantus firmus* systematically into any or all of the vocal lines in his motets, but in this Mass he assigned the chant to the *superius* (soprano) exclusively, and each note is extended in length. Thus the simplicity of the soprano line shows a rather austere contrast to the florid character of the other three voice lines. Victoria's motive in doing this has been a source of some debate: he could hardly have written in this manner to make the *cantus*

firmus stand out for the extreme flexibility of the other parts tends to obscure the consistent thread of the plainchant melody. The matter remains a mystery.

The entire text of the choral portions of the Requiem Mass is included with the exception of the *Dies Irae* which Victoria did not set to music. Presumably he intended the original plainchant melody to be sung. The Responsoy is also included.

Victoria, perhaps more than any other composer of the polyphonic period, allowed several portions of the Latin text of the Requiem Mass to remain in the original plainchant. In this version these plainchant sections are sung by the Choir of the Abbey of Mount Angel under Dom David Nicholson, O.S.B. using, of course, the universally practiced but musicologically discredited "equalist" system of Solesmes. If this recording had been made fifteen years ago any music critic could have unreservedly described the singing of the monks of Mount Angel as being close to perfection, but since Dom Gregory Murray has quite openly described the Solesmes interpretations as being "no better than modern parodies" (*Caecilia*, Spring, 1958) one feels hesitant to form a definitive judgment.

The polyphonic settings are performed by the Portland Symphonic Choir under C. Robert Zimmerman. I cannot resist the temptation to protest against the use of women's voices in performing sixteenth century sacred polyphony—the feminine timbres sound even more incongruous in Victoria's music than in that of some of his less formal contemporaries. There is also a tendency for the volume of the soprano line to be too heavy in relation to that of the others, especially the bass. But otherwise the general treatment is competent and sympathetic, and the contrast between the two different vocal groups makes for an interesting effect.

David Greenwood

STABAT MATER (Palestrina) and MAGNIFICAT (Cererols)

Capilla y Escolania del Monasterio de Montserrat

Directed by Dom Ireneo Segarra.

La Voz de Su Amo, LBLP 1029

This is a long-playing album issued by the Spanish subsidiary of English H.M.V., and one which ought also to be distributed in non-Spanish speaking countries. Both pieces are exquisitely rendered and reflect well the extraordinary sensitivity and musicianship of the director, Dom Ireneo Segarra.

As one would expect, the style of singing is distinctly Spanish. Thus the *Stabat Mater* loses some of the serene impersonality which one is accustomed to hearing in performances by the Sistine Choir and acquires an expressive intensity tinged in some phrases with a poignant melancholy and in others with a wistful sadness. But this performance is never merely lugubrious—Dom Segarra's interpretation has a virility which is always more or less evident.

The *Magnificat* of Dom Juan Cererols represents one of the finest examples of seventeenth century Spanish liturgical composition. It possesses the quality of a dignified and stately dance, combining an arrestingly sensuous beauty with a fervent incandescence of spirituality. The soprano soloists (B. Bajet and J. Torras) carry a difficult and extended duet without apparent strain over the other voice parts and an organ accompaniment. The total melodic effect is one of ripe, mellow beauty of contour, permeated throughout by the same warm, sumptuous suavity of tone-color and harmonic grandeur.

The music of Cererols deserves to be much better known. For sheer lilting, mellifluous solemnity it has few rivals. Cererols' sentiment is not so profound as that of Palestrina, but his music certainly does not merit the general neglect which it is receiving today. This recording should help towards rehabilitating a great but forgotten Benedictine composer.

David Greenwood

NEWS LITTER

● Albert Gregory Cardinal Meyer, Archbishop of Chicago, has assumed title to the Church of St. Caecilia Trastevere in Rome. Important excavations have been going on there for several years under the direction of Msgr. Umberto Dionisi.

● The Greater Boston Youth Symphony dedicated their Jan. 17th concert to Dr. Albert Schweitzer in honor of his 85th birthday. Included in the program were "Jesu Joy of Man's Desiring" by Bach-Roberts, and "Prayer For St. Gregory for Trumpet and Strings" by Hovhanness.

● The Choir of the Church of St. John the Evangelist (London), Edward de Rivera, director, has commissioned Anthony Milner to write another motet in honor of Christ the King. The choir will participate in the 37th International Eucharistic Congress in Munich this year. It will sing the Byrd "Mass for Five Voices" and Vaughn Williams "Mass in G Minor."

● The restored liturgy of Holy Week is in the new editions of the *Liber Cantus*, Dessain. (Mechelen, Belgium).

● Sister M. Rosalie, O.P., instructor of music in Saint Cecilia's High School, Hastings, Nebr., is term President of the A.G.O. in that city.

● The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein, gave the first presentation of its 19th season in Harkness Chapel, New London on January 24. Its main offering was a mass for mixed voices by the 16th century composer-priest Elzear Genet, commonly called *il Carpentras* from the place of his birth in France, and a predecessor of Palestrina as head of the papal choir in Rome. The mass *A l'ombre d'ung buyssonnet* is based upon the folk tune of that name, and was published in 1732, sharing the distinction enjoyed by Genet's works of using for the first time the new musical type of Briard, in which the notes are round instead of square and diamond shaped. Motets also sung by the Society included: *Tu solus, qui facis mirabilia* by Josquin des Pres; *Diffusa est gratia* by G. M. Nanini; *Exsultate justi* by L. Viadana; and *Sicut cervus* by G. P. da Palestrina.

Prof. James Dendy of the music faculty presided at the organ and played: *Pastorale* by Giuseppe Aldrovandini and *Ricercare* by Andrea Gabrieli.

● The St. Pius X Guild of the Archdiocese of Milwaukee, in its ninth season, is sponsoring four workshops in different parishes. Special events listed evening classes for organists and choirmasters at Alverno College, A.G.O. concerts by Flor Peeters and Sister Theophane, O.S.F., and a concert by the Roger Wagner Chorale.

● Robert Schulz, organist-choirmaster at St. Mary of Sorrows Church, Buffalo, N. Y., has got his congressman to introduce a bill designating the first Sunday of October as "National Choir Recognition Day." Well, maybe now.

● Delegates to the Far West Convention of the A.G.O. attended a Pontifical Mass in the Cathedral of the Blessed Sacrament, Sacramento. Selected organ works of Bach were played by Anthony Newman, organist of St. Paul's Catholic Church, Los Angeles. The Common of the mass was Flor Peeter's St. Joseph. Other items were by Havorka (*Ecce Sacerdos*), Vincent Goller and Eric Thiman.

● Brother Lootens, S.M., Glenwood, Mo., sends an interesting four page pamphlet entitled: "Handy Rules for Singing the Official Vatican Interpretation of Gregorian Chant from a Solesmes *Liber Usualis*."

● Paul Koch, Pittsburgh City Organist and the Latimer Junior High School Orchestra combined in the 2736th Free Recital at Carnegie Hall on Dec. 20th. The concert featured Christmas music by Bach, Dupre, Louis Claude d'Aquin and Flaxington Harker. On Dec. 16th, the Bach Choir of Pittsburgh had sung its annual performance of the Christmas Oratorio in the same hall, with Mr. Koch as guest conductor. Members of the Pittsburgh Symphony Orchestra provided the accompaniment.

● St. Joseph's Institute of Liturgical Music, St. Joseph's College, Rensselaer, Indiana, announces a comprehensive program of Liturgical Music. The program of studies covers four summers and is under the direction of Father Lawrence Heiman, C.P.P.S.

He will be assisted by Father Eugene Lindusky, O.S.C., and Mr. Noel Goemanne. This summer's dates are June 20—July 30.

- Mr. Noel Goemanne recently premiered his latest Mass (In Honor of All Saints) with the St. Rita Choir of Detroit. The mass is published by J. Fischer.

- *The Downside Review* advertises its winter issue in the *London Catholic Herald* under the caption "True Gregorian Chant At Last."

- Catholic Information Service (R.C. Cathedral, Calicut-1, Kerala, South India,) is desirous of Reviews, Magazines, and Papers for free distribution. Both those for priests and general distribution are needed.

- Here are the specifications of the Casavant Organ in the magnificent new St. Norbert Abbey Church, De Pere, Wis.:

GREAT ORGAN			CHOIR ORGAN		
1. Quintaton	16'	61 pipes	20. Cor de Nuit	8'	68 pipes
2. Diapason	8'	61 pipes	21. Spitzflöte	8'	68 pipes
3. Bourdon	8'	61 pipes	22. Spitzflöte Celeste	8'	68 pipes
4. Gemshorn	8'	61 pipes	23. Prestant	4'	68 pipes
5. Octave	4'	61 pipes	24. Koppelflöte	4'	68 pipes
6. Octave Quint	2 2/3'	61 pipes	25. Nazard	2 2/3'	61 pipes
7. Super Octave	2'	61 pipes	26. Tierce	1 3/5'	61 pipes
8. Fourniture 19-22-26-29 IV	244	pipes	27. Blockflöte	2'	61 pipes
9. Trompette Harmonique	8'	68 notes	28. Krummhorn	8'	68 pipes
SWELL ORGAN			29. Trompette Harmonique 8' 68 pipes		
10. Principal	8'	68 pipes	PEDAL ORGAN		
11. Rohrflöte	8'	68 pipes	30. Resultant	32'	32 notes
12. Salicional	8'	68 pipes	31. Contre-Basse	16'	32 pipes
13. Voix Celeste	8'	61 pipes	32. Bourdon	16'	32 pipes
14. Octave	4'	68 pipes	33. Quintaton	16'	32 notes
15. Flauto Traverso	4'	68 pipes	34. Principal	8'	32 pipes
16. Plein Jeu 15-19-22	III	183 pipes	35. Bass Flute	8'	12 pipes
17. Contra Fagotto	16'	68 pipes	36. Quintadena	8'	32 notes
18. Trompette	8'	68 pipes	37. Choralbass	4'	12 pipes
19. Rohrschalmei	4'	68 pipes	38. Mixture 12-19-22	III	96 pipes
Full couplers			39. Bombarde	16'	32 pipes
Adjustable combination pistons			40. Fagotto	16'	32 notes
			41. Bombarde	8'	12 pipes
			42. Clarion	4'	12 pipes
TOTAL 2,390 pipes					

- And the following programs of interest:

Music for Advent and Christmastide, Church of St. John The Evangelist, Duncan Terrace: Islington, London, England:

FIRST SUNDAY IN ADVENT

Messe pour Les Temps Violets Marcel Godard
Veni Domine Noli Tardare Gahagan

SECOND SUNDAY IN ADVENT

Mass for Four Voices Byrd
Rorate Caeli Palestrina

FEAST OF THE IMMACULATE CONCEPTION

Missa "Gaudens Gaudebo" Romanovsky
Tota Pulchra Es Paladilhe

THIRD SUNDAY IN ADVENT (Gaudete)

Missa Sine Nomine Perosi
Alma Redemptoris Mater Webbe

FOURTH SUNDAY IN ADVENT

Missa in Dominicis Adventus Samson
Dicite Pusillanimes Johann Flux

CHRISTMAS EVE — Midnight Mass

Missa "de Nativitate Domini"	Gruber
Quem Vidistis Pastores?	Richard Dering

CHRISTMAS DAY

Jugende Messe	Haydn
Hodie Christus Natus Est	Healey Willan

SUNDAY AFTER CHRISTMAS

FEAST OF ST. JOHN THE EVANGELIST—PATRONAL FEAST

Messe Solennelle	Saint-Saens
Valde Honoratus Est Johannes	Palestrina

Solemn Vespers and Benediction at 7:00 p.m.

Deus in Aditorium	de Zachariis
Psalms	Plainsong/Fauxbourdon
Hymn: Jesu Redemptor	Asola
Magnificat Octavi Toni	Guillaume Dufay
O Salutaris	Choisnel
Tantum Ergo	Gretchaninoff
Adoremus	de Rivera
Voluntary: Marche Pontificale	Widor
Shaun MacCarthy	Edward de Rivera
Organist	Director of Music

- The Welch Chorale of St. Philip Neri Church at Hunter College Playhouse, N.Y.:

COMPOSITIONS OF ORLANDUS LASSUS (1532-1594)

TWO PART MOTETS

Ipsa Te Cogat
Serve Bonum

MASS: VINUM BONUM ET SUAVE (for double choir)

Kyrie	Sanctus
Agnus Dei	Benedictus

MOTETS:

Tristis est Anima Mea	
Jubilate Deo	
Adoramus Te	
The Twenty-Third Psalm. (1st performance)	Michael Miller (1928-)
Improperium	Russell Woollen (1924-)

- An organ program at Dublin School, Dublin, New Hampshire by William Tortolano:

Trumpet Voluntary	Purcell
Homage A Purcell	Peloquin
Prelude, Fugue and Variation	Franck
Prelude in A Minor	Bach
Psalm 19: The Heavens Declare	Marcello
Suite Medievale	Langlais

(In five movements)

Mr. Tortolano is Assistant Conductor of the New England Conservatory of Music Chorus and organist at St. Monica's Church, South Boston.

- The Padre Choristers of the old Santa Barbara Mission sang the following items for this year's annual Misa del Presidente:

Dios Te Salve (The Hail Mary)	Fray Narcisco Duran
Santo Dios	Fray Narcisco Duran
Proper Of The Mass	Gregorian Chants
Kyrie	Misa Cataluna (Duran)
Ave Verum (Offertory)	Fray Narcisco Duran
Sanctus	Misa Cataluna
Benedictus	Misa Cataluna
Agnus Dei	Misa Cataluna
O Sacrum Convivium	Roberto Remondi
Santol Santo Santo (Recessional)	Fray Narcisco Duran

The occasion of the first Misa del Presidente, nearly 139 years ago, was the dedication of the fourth and present Mission Church, which had been five years in the building. Fray Narcisco Duran, the composer of most of the music sung was born

in Catalonia in Spain, came to California in 1806. He was stationed in Mission Santa Barbara in 1833, and remained there until his death thirteen years later.

Writes William Ripley Dorr: "This music was most impressive. Most of the congregation was in Spanish costume, including my Coza and me, and the Padre Choristers sang this simple old music (all from Fr. Owen's book) beautifully. I am still giving organ and conducting lessons to the Franciscan students and vocalizing the choir, also doing quite a bit of maintenance work on the old Estey—fixed two silent pedal notes yesterday . . ."

● Louisiana State University School of Music presented F. Crawford Page, organist, in the following program of organ music based on Gregorian Chants and Lutheran Chorales:

Verset on "Ut queant laxis (Hypo-Dorian)	Titelouze (1563-1633)
Chorale—Prelude on "Vater unser in himmerreich" (Dorian)	Pachelbel (1653-1706)
Canzona on the Fourth Tone (Hypo-Phrygian)	Frescobaldi (1583-1643)
Chorale—Prelude on "Erbarm dich mein O Herr Gott" (Hypo-Phrygian)	J. S. Bach (1685-1750)
Chorale—Prelude on "Christus der uns selig macht" (Phrygian)	J. S. Bach
Chorale—Prelude on "Nun komm der Heiden Heiland" (Dorian)	J. S. Bach
Kyrie "Fons bonitatis" (Phrygian)	J. S. Bach
Prelude on "In paradisum" (Mixo-Lydian)	Daniel-Lesur (1908-)
Prelude on "Adoro te" (Lydian)	Daniel-Lesur
"Scene de la passion" (Hypo-Mixo-Lydian)	Daniel-Lesur
Toccata on the Easter Hymn "O filii et filiae" (Hypo-Dorian)	Farnam (1885-1930)
Entree pontificale sur "Resurrexi" (Introit for Easter Sunday) (Hypo-Phrygian)	Dom Paul Benoit
Verset on the hymn "Ave Maris Stella" in the style of J. S. Bach (Dorian)	Dupre (1886-)
Chorale—Improvisation on "In dulci jubilo" (Hypo-Lydian)	Karg-Elert

● Midnight Mass Music at St. Alphonsus, Grand Rapids, Mich. Joan A. Boucher, organist and choirmaster:

THE SOLEMN MASS AT MIDNIGHT

THE PROPER OF THE MASS:

Introit	Plainsong
Gradual and Alleluia	Plainsong
Offertory: <i>Laetentur Caeli</i>	H. R. Basler
Communion	Plainsong

THE ORDINARY OF THE MASS:

Mass in Honor of St. Joseph	F. Peeters
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THE MOTETS DURING COMMUNION:

Resonet in Laudibus	J. Gallus
Omnis Mundus Jucundetur	15th Century, arr. Lustgarten
Quem Vidistis Pastores	F. Dado
Hodie Christus Natus Est	H. Willan

● Christmas Music at the Church of the Nativity, St. Paul, Minn., Father Richard Schuler, Choirmaster, Mrs. Myron Angeletti, organist:

FEAST OF THE NATIVITY

CHRISTMAS MUSIC

Sonata da chiesa, Op. 3, No. 2	A. Corelli
O Come Little Children	J. Schultz
O Mother We Hail Thee	F. Missia
Gesu Bambino	Pietro Yon
Mariawiegenlied	M. Reger
Silent Night	F. Gruber
O Most Holy One	Sicilian
O Come All Ye Faithful	Latin
Alleluia	W. A. Mozart
As Lately We Watched	Tirolese
Transeamus usque ad Bethlehem	Rhenish

MIDNIGHT MASS

Proper of the Mass:

Dixit Dominus	Graduale Romanum
Tecum Principium	J. Gruber
Laetentur Coeli	Graduale Romanum
In splendoribus	Graduale Romanum

Ordinary of the Mass: Messe in C (1841) A. Bruckner

Offertory: *Adeste Fideles* (Novello)

Communion Time:

Ave Vera Virginitas	J. des Pres
Virgo Maria	G. van Weerbecke
Diffusa est Gratia	G. M. Nanino
Orchestra: <i>Pastorale</i> Symphony (Messiah)	G. F. Handel
Orchestra: <i>He Shall Feed His Flock</i> (Messiah)	G. F. Handel
Magnum Nomen Domini	Andernach Gesangbuch
O Salutaris Hostia	P. de la Rue

Recessional:

Alleluia, Amen (Judas Machabeus)	G. F. Handel
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CHRISTMAS DAY

Low Masses

8:00 A.M.—Christmas Carols sung by children of the 6th Grade of the Nativity School.

9:00 A.M.—Christmas Carols sung by children of the 8th Grade of the Nativity School.

Mass of the Day—11:00 A.M.

Proper of the Mass	Graduale Romanum
Ordinary of the Mass: <i>Choral-Messe</i> (1844)	A. Bruckner
Offertory: <i>Rex Pacificus</i>	H. Schroeder
Recessional: <i>Adeste Fideles</i>	(Novello)

FEAST OF ST. JOHN, THE EVANGELIST

<i>Asperges Me</i>	Graduale Romanum
Proper of the Mass	Graduale Romanum
Ordinary of the Mass: <i>Mass in Ancient Style</i>	J. Langlais
<i>Credo I</i>	Graduale Romanum
Offertory: <i>Virgo Maria</i>	G. van Weerbecke
Recessional: <i>Mother We Hail Thee</i>	F. Missia

FEAST OF THE CIRCUMCISION

Proper of the Mass	Graduale Romanum
Ordinary of the Mass: <i>Missa Festiva</i>	F. Monnikendam
<i>Credo I</i>	Graduale Romanum
Offertory: <i>Magnum Nomen Domini</i>	Andernach Gesangbuch
Recessional: <i>Exsultate Justi</i>	L. da Viadana

FEAST OF THE HOLY NAME

<i>Asperges Me</i>	Graduale Romanum
Proper of the Mass	Graduale Romanum

Ordinary of the Mass:	
Messe zu Ehren der Hl. Dreifaltigkeit	G. Fässler
Offertory: <i>Magnum Nomen Domini</i>	Andernach Gesangbuch
Recessional: <i>See Amid the Winter's Snow</i>	Traditional

● *Beati Mortui*: Professor Magin, life-long Cathedral Organist in Des Moines, Iowa. R.I.P.

● MUSIC RECEIVED

BOOSEY & HAWKES: Beside Still Waters, SSA (Cambiata) B, Gernard Hamblen Bow Down Thine Ear, SATB, G. F. Handel; Break, My Heart, SATB, G. F. Handel; "Conclusion", SATB, Henrich Schutz: Five Chorales from The St. John Passion, SATB, Johann S. Bach; Glory To God from The Christmas Story, SATB, Ron Nelson; Hail Glorious Day, SATB, Edward Elgar; Hallelujah, SATB, George F. Handel; *O Quam Tristis Et Afflicta*, SSA, Giovanni B. Pergolesi; Out Of The Depths, SATB, M. L. Vierra: The World Itself Is Bright and Gay, SATB, Kolnisches Kirchengesang; The World Itself Keeps Easter Day, SATB, Ed. & Arr. Walter Ehret; *Iustorum*, SATB, Charles V. Stanford; *Coelos Ascendit Hodie*, SSAATTBB, Charles V. Stanford; *Beati Quorum Via*, SSATBB, Charles V. Stanford; MASS: *Missa Brevis in D*, Boy's Voices & Organ, Benjamin Britten. BRITISH AMERICAN MUSIC COMPANY: MASSES: *Missa de Sancta Maria Magdalena*, English (Episcopal), Unison, Healey Willan; *Missa Marialis*, English (Episcopal), Plainchant, Ed. Charles W. Douglas. CONCORDIA PUBLISHING HOUSE: Song Of The Birth Of Our Lord Jesus Christ, Solo Voices, Mixed Chorus, Two Violins, and Continuo, Marc-Antoine Charpentier; Chorale Prelude on the Melody *Puer Nobis Nascitur*, for Strings, Healey Willan. CASIMIRI-CAPRAROMA: ORGAN, *Leggenda Pastorale*, Bonaventura Somma. EDWARD B. MARKS MUSIC CORPORATION: MASS, English (Episcopal). Unison & Organ, Roger Session. ELKAN-VOGEL CO. INC.: His Grace To Thee Proclaim, SATB, W. Glen Darst; One In Royal David's City, SSA, Arr. Matthew Lundquist; Songs of Praise the Angels Sang, SATB, Arr. Matthew Lundquist; The Great Creator, SATB, Arr. Matthew Lundquist. GREGORIAN INSTITUTE OF AMERICA: *Laudate Dominum*, SATB & Organ, C. Alexander Peloquin; MASSES: Mass In Honor of Michael The Archangel, SATB & Organ, C. Alexander Peloquin; *Missa Gloriosa*, STB & Organ, Gaston Litaize. LE GRAND ORGUE: ORGAN: Ave Maria, Marco E. Bossi; Elegie-Lament, Robert L. Bedell; *Improvisation sur le chant de l'hymne*, Robert Leech Bedell; *Deux Offertoires*, H. Dallier; *Ave Maria*, Joseph Bonnet; *Pie Jesu*, Chant, Organ Acc., Joseph Bonnet; *Prelude sur le Dies irae*, P. J. M. Plum; *Priere a Notre Dame*, H. Dallier; *Salve Regina*, Marco E. Bossi. OXFORD UNIVERSITY PRESS: A Boy Was Born, Men, Women and Boys' Voices, Organ Acc. *ad libitum*, Benjamin Britten; *Laboravi In Gemitu Meo*, SSAATB, Thomas Morley. C. F. PETERS CORP.: Be Not Afraid, Chorus I & II, J. S. Bach; Come, Jesus, Come, Mixed Voices, J. S. Bach; Jesus, my great Pleasure, Mixed Voices, J. S. Bach; Praise the Lord, Mixed Voices, J. S. Bach; The Spirit Also Helpeth Us, Chorus I & II, J. S. Bach; Bruckner, Two Motets, Mixed voices and 3 Trombones, Anton Bruckner. RALPH JUSKO PUBLICATIONS, INC.: *Confitebor Tibi, Domine*, SATB, Frank Campbell-Watson; *Iustitiae, Domini*, SATB, Frank Campbell-Watson; *Laudate Dominum*, SATB, Frank Campbell-Watson. C. L. SCHULTHEISS TUBINGEN: *Advents-Gesange*, SATB, Michael Praetorius; *Ascendit Deus*, SAATB, Giovanni P. da Palestrina; *Gesellige Chore*, SATB, Giovanni P. da Palestrina; *Pange lingua*, SATB, Unbekannter alter Meister; *Sakraments-Gesange*, Pasquale Pisari. THEODORE PRESSER COMPANY: Alleluia! Hearts and Voices Heavenward Raise, SATB, George Blake; Easter Cantata, SATB, Matthew Lundquist; Noel! Noel! Noel, SATB, Gaston G. Allaire; The Lord Bless You and Keep You, SATB Peter Lutkin. WORLD LIBRARY OF SACRED MUSIC: MASS: Mass for Boys' Voices, unison treble voice & organ, Russell Woollen; *pour le Samedi de Pasques*, 4 voices & organ, Marc A. Charpentier; *Adorabunt nationes*, SATB, Federico E. Himmel; "Antiene" *Alma Redemptoris*, Marc A. Charpentier; "Antiene" *Regina Coeli*, 4 voices & 2 dessus de violons, Marc A. Charpentier; *Beati Qui Habitat*, 5 voices mixed, de Michel-Richard de Lalande; *Christe Redemptor Omnium*, *Pour Soli et Choeur a 5 voix mistes*, Michael R. de Lalande; *Dies Irae*, SATBB, J. B. Lully; *Extraits du "Lauda Jerusalem"* Tenor solo & organ, M. R. de Lalande; *Oculi Omnium In Te Sperant*, SSATB, Marc Antoine Charpentier; *Pange Lingua*, SATBB, Andre Campra; *Plaudite, laetare, Gallia*, Chorus I & II, SATB, Jean Baptiste Lully; *Quam Dilecta*, 5 mixed voices, M. R. de Lalande; *Rex tremende Te Laudamus*, Mixed choir, organ & orchestra, Francois-Xavier Richter; *Sacris Solemnis*, 5 mixed voices & organ, Richard de Lalande; *Te Deum*, solo, chorus, orchestra & organ, J. B. Lully; *Te Omnes Angeli*, 5 mixed voices, M. R. Lalande; RECORDS: *Die Regensburger Domschatzen; Messe Responsoriale*, J. Gelineau.

● JOURNALS RECEIVED

Amen—The Vernacular Society	Chicago, Ill.
American Benedictine Review	Newark, New Jersey
American Guild of Organists Quarterly	New York
Eglise qui chante Revue mensuelle de chant	Sacre du peuple, Paris
Franciscan Studies—Franciscan Institute	St. Bonaventure, N. Y.
Journal of the American Musicological Society	Richmond, Va.
Liturgy—Quarterly of the Society of St. Gregory	Pershore, Worcs., England
Lumière et Vie—Supplément biblique de "Paroisse et Liturgie" Abbaye de St. André, Bruges, Belgique	
Manuscripta—University Library	St. Louis
Musica Sacra—Cäcilien Verbands Organ	Cologne
Musica Sacra	Mechelen, België
Music & Letters—Oxford University Press	London
Notre Catéchèse—Supplément catéchétique de "Paroisse et Liturgie" Abbaye de St. André, Bruges, Belgique	
Notes—Music Library Association Inc.	Washington, D. C.
Paroisse et Liturgie—Revue mensuelle d'action Liturgique et Paroissiale Abbaye de St. André, Bruges, Belgique	
Psallite—Revista Trimestral de Musica Sagrada	La Plata, Argentina
Singende Kirche—Zeitschrift für Katholische Kirchenmusik	Vienna
The American Organist	New York
The Catholic Choirmaster—Society of St. Gregory of America Quarterly	
The Diapason	Glen Rock, N. J.
The Downside Review	Chicago
The Musical Quarterly—G. Shirmer	Downside Abbey—Bath, England
Theology Digest—St. Mary's College	New York
Worship—Liturgical Press	St. Marys, Kansas
	Collegeville, Minnesota

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