

# CAECILIA

*A Review of Catholic Church Music*



**The Classical Polyphony of Catholic Germany**  
**Francis Brunner, C.Ss.R.**

VOLUME 87, NO. 3

AUTUMN, 1960

NINTH ANNUAL

LITURGICAL MUSIC  
WORKSHOP

Jean Langlais

Roger Wagner

Louise Cuyler

August 13-25, 1961

*Inquire*

MUSIC DEPARTMENT

Boys Town, Nebraska

**CAECILIA**

Published four times a year, Spring, Summer, Autumn and Winter.  
Second-Class Postage Paid at Omaha, Nebraska.

Subscription price—\$3.00 per year

All articles for publication must be in the hands of the editor, 3558  
Cass St., Omaha 31, Nebraska, 30 days before month of publication.

Business Manager: Norbert Letter

Change of address should be sent to the circulation manager:  
Paul Sing, 3558 Cass St., Omaha 31, Nebraska

Postmaster: Form 3579 to Caecilia, 3558 Cass St., Omaha 31, Nebr.

# CAECILIA

*A Review of Catholic Church Music*

## TABLE OF CONTENTS

Letters to the Editor .....	107
Editorial .....	108
Father Vitry's Funeral Sermon—Charles Schmitt .....	110
The Classical Polyphony of Catholic Germany—Francis Brunner.....	113
Flor Peeters and Modern Sacred Music—E. Paccagnella .....	122
Vollaert's Rhythmic Proportions—Van Waesberghe .....	128
Fourth International Congress For Church Music .....	Center of Book
Review .....	138

VOLUME 87, NO. 3

AUTUMN, 1960

# CAECILIA

*A Quarterly Review devoted to the liturgical music apostolate.*

Published with ecclesiastical approval by the Society of Saint Cecilia in Spring, Summer, Autumn and Winter. Established in 1874 by John B. Singenberger, K.C.S.G., K.C.S.S. (1849-1924).

Editor Emeritus ..... Dom Ermin Vitry, O.S.B.

Editor..... Very Rev. Francis Schmitt

Contributing Editors ..... Rev. Elmer Pfeil  
Rev. Richard Schuler  
James Welch  
Rev. Francis Brunner, C.Ss.R.  
Paul Koch

## Caecilia Associates

### Honorary

Dr. Caspar Koch

Mr. Arthur Reilly

Rev. Russell Woollen, Washington,  
D. C.

Roger Wagner, Hollywood, Cal.

Eugene Selhorst, Rochester, N. Y.

Terence Gahagan, London, England

Winifred T. Flanagan, Omaha,  
Nebr.

Rev. Irvin Udulutch, Mt. Cal., Wis.

Rev. Laurence Feininger, Trento,  
Italy

Rev. Fred Reece, Des Moines, Iowa

Rene Dosogne, Chicago, Ill.

Emmanuel Leemans, Boys Town,  
Nebr.

John Yonkman, Fort Wayne, Ind.

Dom Gregory Murray, Downside  
Abbey, England

Flor Peeters, Mechlin, Belgium

Alexander Peloquin, Providence,  
R. I.

Omer Westendorf, Cincinnati, Ohio

Ralph Jusko, Cincinnati, Ohio

Paul Hume, Washington, D. C.

Rev. Walter Rees, Worthington, O.

Rev. William Saelman, Bolivia, S.A.

Rev. Charles Dreisoerner, St. Louis,  
Mo.

Frank Szynskie, Boys Town, Nebr.

Managing Editor ..... Norbert Letter

Library ..... Ferenc Denes

Circulation ..... Paul Sing

Subscription Price: \$3.00; Additional Single Copy 75¢

Editorial and Business Address: 3558 Cass St., Omaha 31, Nebraska

## LETTERS TO THE EDITOR

To the Editor:

I read with a certain amount of annoyance Fr. Schuler's article, *Congregational Singing Materials*, and thought of writing a few lines in defense of People's Masses.

I would also like to answer a personal attack of Fr. Schuler, in which he writes "the organ accompaniments are the work of Joseph Roff. I found a set of parallel fifths in the first line of the first page; I looked no further." Now there are parallel fifths and parallel fifths. I maintain that the fifths referred to are perfectly scholarly and in the best tradition. Dr. Healy Willan, to whom I submitted the fateful bar wrote a charming letter absolutely condemning Fr. Schuler's "silly remarks." He was my teacher at the University of Toronto where I received the degree of Doctor of Music. Now who does Fr. Schuler think he is, making such remarks in a public magazine? I must say that if he is on the staff of *Caecilia*, it does speak badly for the magazine as a whole. Does he know what he is talking about? I doubt it very much, judging by what he wrote about this particular set of harmless fifths.

Fr. Schuler laments in bitter terms the rash of recent publications of congregational singing materials. A particular target for his vicious attack are the so-called People's Masses. He speaks of the monotony of the melodies and the tedium that these are bound to produce. I wonder whether he fully realizes what a People's Mass is meant to be.

The composer must write an extremely simple melody which the people will understand and learn to sing easily. If the writer be allowed to mention a personal experience, he must acknowledge that writing the People's Mass which bears his name was one of his most difficult tasks of composition. Three attempts were turned down by the Gregorian Institute; the fourth one was accepted; which seems to prove that, contrary to Fr. Schuler's opinion, some publishers are very particular about publishing congregational singing materials.

The fact that these Masses sell very well is not necessarily proof of the quality of their music, I admit, but it is an indication at least that they are liked. I shall never forget the pleasant shock I experienced on receiving my first royalty cheque from my People's Mass. I only wish that my other published works (well over three hundred) would sell one hundredth as well.

In conclusion, there is a definite need for People's Masses in the noble work of restoring greater congregational participation. Those published so far have been, on the whole, worthy attempts to supply this need. The writers of some of these Masses are musicians well known in this country and abroad, men of sound academic training and reputation, men far above the petty attacks of unscholarly critics. Such self-appointed critics would do well to limit their musical exploits to witch-hunting for parallel fifths and octaves, a favorite pastime of theirs, no doubt.

Brooklyn, N. Y.

Joseph Roff

---

### WANTED

Choir Director and Organist, Single or Married. \$5,000 or more a year—depending upon qualifications. Can augment income with private lessons and choral work. Address Reverend B. N. Geller, Pastor, Nativity of Our Lord Rectory, 5900 McClellan Avenue, Detroit 13, Michigan.

*Father Vitry*

On that bright July day we laid Dom Vitry in his grave. There in the convent yard of the Sisters of the Precious Blood. The beauty of the solemn Requiem was evidence of his testament: the nuns' voices caught up the vital sweep of the plain song whose leit-motif is *dona eis requiem*; whose Gradual melody is the melody of Easter morning. How much or how little did the church music apostolate appreciate its loss? It is hard to say. But I suppose that from some sides a thorn was removed. And on that July day, the flag at Washington University was flown at half-mast.

For me the flag at Washington is a symbol that must be reckoned with: a symbol of the tragedy that cast its shadow across his confident serenity. We are sure that no man in our time came so well equipped to integrate the church's music with her worship or with her educative processes. Yet through a long American pilgrimage, no Catholic Institution, comparable to Washington University, made him feel at home. Except for his long tenure with the sisters at O'Fallon his work was confined to fairly sporadic excursions to this place and that where he was understood. No monastery of his beloved St. Benedict is possessed of the great tradition he might have established. But then, as some one has remarked, there really are no traditions, there are only genius and mediocrity. Here, I think, lies the hope for the eventual vindication of his work. Like the biblical sower in one of his eurythmic dramas, he sowed his seed abroad, and perhaps not everyplace will its flowering be mediocre.

In later years Father Vitry seriously considered his work in the field of Gregorian Eurhythmics to be not only his final but his most important contribution. He knew that this writer did not agree. But I think he also knew that this writer did not understand. He knew also that I had as little patience with the idle folk who belittled this work as I had with the ignorant folk who down-graded his obvious genius for the chant as worship, as pure music. Many of us wished he might have synthesized his life of experience with the chant—his manuals, his writings in CAECILIA and elsewhere: perhaps a complete work on the Graduale. Not a hide-bound system—as if he were apt to give one!—but an abiding testimonial to the depth and scope of his knowledge. Although he wrote extremely well, he preferred teaching to writing, and teaching is the more important. Besides, during his vital middle years—when he rode the

Gregorian Circuit and edited this journal—he was not much identified with chant, for reasons which were at once political and (to him) comical. The official line of the circuit was Solesmes, so he taught polyphony, and of course he was a master polyphonist. He loved the experience and later regretted its absence in his active teaching. As editor of CAECILIA, he was concerned about every facet of church music, and even the fairly careful reader did not discern his real position on the chant. He still felt circumscribed by politico-comic circumstances, not wishing to dash his foot upon the stone of pressures or to jeopardize the understanding of his deeper message. He once wrote a mild appreciation of Joseph Pothier which was sent, by way of complaint, to the Abbot Primate in Rome, an eventuality in which the kindness of the late Alcuin Deutsch served him in good stead.

I think that there was one thing in the temporal order which he appreciated more than anything about the friends who laid him in his grave that bright July day, and that was their having furnished him with an unrigged forum from which to speak his piece. It was a great piece. One that ranged from the joyousness of sanctity to the arts, from American politics to the Billikens' basketball. We must now more than ever share his enthusiasm, his youth, his hope. Only a year ago he wrote from Europe: "Dear old friend—from observation (of several church music matters) I come to conclude that with all handicaps and obstacles we are doing a much better job. They should know better, but they don't. . . . I might just as well fight in your company. I hope all of you are well, and I long to see you again . . ." Since that bright July day, the longing and the hope are ours.

---

**MISSA JUBILANS**

*in honorem Sancti Nicolai  
ad quatuor vocis inequales  
organo comitante*

Flor Peeters, Opus 92

\$1.25 Per Copy

CAECILIA PRESS, 3558 Cass Street, Omaha 31, Nebraska

## FUNERAL SERMON

*"I have loved, O Lord, the beauty of Thy house, and the place where Thy glory dwelleth."* Ps. 25-8.

Two years ago we gathered before this altar to give thanks to God with Father Ermin for the gift of the sacred Priesthood. For fifty years he had enjoyed the holy privilege of being an *Alter Christus*. He called us together to give thanks. On that occasion, being privileged to preach, I chose as my text the words of the psalmist—"I have loved, O Lord, the beauty of Thy house, and the place where thy glory dwelleth." The inspired word seemed so fitly to describe a life completely dedicated to the praise of God.

Again we are gathered before the altar by his invitation, the silent, mysterious call of death. And we come again in loving gratitude. Now indeed with heavy hearts—"the sorrows of death have surrounded me"—yet in gratitude to God for having given us Father Ermin. Again I repeat the psalmist, "I have loved, O Lord, the beauty of Thy house," the ideal of Ermin's life, a reminder to us of his contribution to the life of the Church, a plea to the loving kindness of the all merciful God.

The praise of God. It is man's first and most important duty to God—"We praise Thee, we glorify Thee, we adore Thee, we give Thee thanks for Thy great glory." It is man's glorious privilege to be united with Christ, the Head of the Body, in sacrifice and in praise. The Son of God, the eternal Canticle in the bosom of the Trinity, becoming man, entered into the life of man and projected His song of infinite perfection into the lives of men. Not only did He come to redeem us but in the very act of redeeming us did he give life to His Bride, cleansing her in the laver of His Precious Blood. To the Bride is given the privilege ever to continue the sacrifice of the Bridegroom. On her lips will ever be the prayer and song of the Eternal Son made man. The Bride is a lover, and the lover must needs sing her love.

It was this necessary element of christian living, so often misunderstood even by clergy and religious, that dominated the life of Father Ermin. As a young boy in his native Belgium he heard the first whisperings of the priestly vocation. Under the guidance, inspiration and encouragement of his saintly parents, brothers and sisters, that vocation grew. As he began his studies he thought of the diocesan priesthood. But then he began to feel a deep attraction for the Benedictine way of life, wherein the celebration of the Eucharist and the daily singing of the Divine Praises is truly the very



core of life. To the Benedictines of Maredsous he came. The evening before his Solemn Profession, his prudent, discerning Abbot, recognizing the abilities of the young monk, advised him to embrace the Apostolate of sacred song in his Monastic Profession.

How well he lived that complete dedication we all know. The admonition of St. Benedict was ever before him, "Let nothing be preferred to the *Opus Dei*." The work of God, God's praise in the Eucharist and Office, expressed in the Church's own song, the sacred chant, became his all absorbing interest, a true Apostolate of his life.

Being singularly gifted by God he became a recognized Master; but a dedicated Master, dedicated to the work of restoration of the sacred song and of unfolding the spiritual power and content of the Chant. For him it was not song for song's sake. It was the song that expressed the inner life of the Church and therefore, sung within the celebration of the Liturgy, it had its power of glorifying God and sanctifying men. Such convictions led him to seek greater perfection in sacred singing. He could never be satisfied with participation for participation's sake. It is the song of the Bride, therefore let it be sung with the greatest perfection possible in any given circumstance. Nor was this merely the musician speaking; it was the priest, the monk, the true son of Benedict, who loved the praise of God, who ever admonished the Choir, "Sing your *love* to Christ"—"only the soul that loves Christ will sing well the sacred song."

From such a soul, filled with love, did Father Ermin himself sing. It was a song that came forth from great depths of spirituality. Guided by his Holy Rule, instructed and formed by that modern giant of spiritual life, Abbot Marmion, he moved onward from day to day, placing his confidence in the Eternal Covenant, sealed with the Blood of Christ. He lived in the awareness of the Mysteries of Christ, which are also our mysteries. From the abundance of the heart the mouth was ever speaking. In his teaching, in his writings, in ordinary conversation there was always evident profound reflections on the Mystery hidden in God from the beginning. This spirit overflowed in all his relations with his co-members in Christ. He understood the implications of membership in the Mystical Body and the constant demands of charity. It is in this spirit of charity that he gave himself to his brethren, spending himself and being spent in the Apostolate even to complete exhaustion of mind and body that brought him to the end of his earthly life.

To have known Father Ermin, to have been associated with him in work, to have been counted as his friend, this to me was a great grace of God. All of you who have likewise shared in these privileges, join me in saying thanks to God. Tongues more eloquent than mine will voice his praise. Minds of greater profundity must evaluate the work of Father Ermin. And that will be done both here and in Europe, probably with deeper appreciation in posterity than in this hour of his death. As for us, let us simply say to God, *gratias agamus*.

Especially from this Community there is being offered to God fitting thanks. For 26 years Father Ermin labored here. Half of his priestly life was dedicated to these Sisters who today are aware of their tremendous loss. Over the years they have benefited by his teaching, his message, his example. And I know they are grateful. This love and appreciation was mutual. He loved this Community; its well-being was ever near his heart. In our last conversation, commenting on the loving care of the Sisters, he said to me, "Father, where in this country can you find a Community like this Community, willing to serve a sick priest as the Sisters are doing?"

But now our gratitude will be best expressed by a study of his contribution to the life of the Church and a continuation of his work. No one of us would feel adequate to the job of replacing him. Yet we must retain his spirit, cherish his message, preserve his teachings. His work must not die among us. May the Lord provide another prophet to lead us in the sacred song of the Bride.

Gratitude lays upon us also the duty of prayer. Let the voice of prayer be frequently lifted in his behalf, so that, God, forseeing our many supplications, may quickly purify his soul and admit him to the heavenly choir. As Ermin appeared in the Divine Presence, surely he could have said, as a plea for mercy, "Lord, I loved the beauty of Thy house and the place where Thy glory dwelleth." Having looked with eyes of faith upon the divine glory, may he now behold that glory with the happy-making vision of God. Having celebrated the Mysteries here on earth in the spirit of faith and love, may he now join in the heavenly liturgy, singing the song of the glorious consummation "Alleluia! for the Lord, our God Almighty, now reigns; let us be glad and rejoice, and give glory to him for the marriage of the Lamb has come." (Acts 19:6-7)

Right Rev. Charles P. Schmitt, V.G.

## THE CLASSICAL POLYPHONY OF CATHOLIC GERMANY

We are generally led to believe that there was no distinct German school of polyphony during the fifteenth and sixteenth century outside the group who, in the sixteenth century, turned to the Reform and created a vernacular music for the Lutheran service. This is simply not true. There were Catholic composers who, because they employed techniques peculiar to German musicians, may be said to form a German school. Their number is small and they were influenced by the stream of creativity emanating from the Low Countries and France and, later, from Italy, yet their work was not merely a slavish copy but retained an identity all its own.

It is a strange but incontrovertible fact that Germany remained aloof from the mainstream of polyphonic development till late in the sixteenth century. This is surprising, for Germany was not isolated. The Burgundian and Flemish composers of the fifteenth century spread their influence in a circle that enclosed north and south from the Low Countries to Italy and Portugal. Many of the peregrinating masters worked in southern Germany, so that it would be small wonder that the music of Germany should come to be dominated by the stylistic principles of the Franco-Flemish school. The generation of German composers born in the third quarter of the fifteenth century, men like Isaac, Finck, Stoltzer, Hofhaimer, was the generation of Josquin, de la Rue, Brumel and Mouton. But while these leading German masters could not avoid being drawn into the great international network of music, their main theater of activity remained Germany and their music continued to display traits that were distinctly German.

Due to the amorphous character of the Germany of this era, due also to the well-known internationalism of music at this time, it is sometimes hard to classify a composer as German. Typical, for instance, of the internationalism of the period is Alexander Agricola (c. 1446-1506). Charles Burney termed him a "teutonic" master, and grouped him with Utendal, Knefel, Amerbach, Hassler and Aichinger. His real name was Ackerman, and in the Milanese archives of 1471-1474 he is frequently called "Alexander de Alemania". More probably, however, he ought to be grouped with the Franco-Netherlanders Josquin, de la Rue and Obrecht; in all likelihood he was a Fleming by birth (the epitaph published by George Rhau in 1538 styles him a "Belgian"), he appears to have been a pupil of Ockeghem, and is clearly Netherlandish in inspiration. But his activity was widespread. He worked in Florence for

Lorenzo the Magnificent, in Milan in the service of Galeazzo Sforza, then in Cambrai at the cathedral, and finally ended his days in the service of Philip of Spain, dying at Valledolid about 1506 at the age of sixty. Probably much of his work is still buried in some Spanish library, for he was highly esteemed as a composer although little of his output has been published. A Mass, *Le Serviteur*, and several of his Magnificats, all for four voices, found their way to the Sistine chapel. There are some twenty-five motets; of particular beauty is the *O quam glorifica*, a three-part motet based on the Gregorian hymn. Only five Masses have been published. Interesting is his *Missa paschalis super 'Je ne vis oncques'*; here the Kyrie and Gloria employ the melodies of the Gregorian Mass I (*Lux et origo*) as the canto fermo while the Credo is based on a rondeau ascribed to either Binchois or Dufay; the Sanctus and Agnus Dei use the themes of the Mass marked XVII, assigned to Advent and Lent; it is remarkable that this cycle combining Masses I and XVII for an Easter Mass is also found in Masses by Isaac, Rein, Senfl and Stoltzer but in no non-German composer. Agricola is not, however, typically German. The decisive melodic lines remind one of Ockeghem, and his love for embellishment is equally Netherlandish, belying his acquaintance with the Italian style. All in all there is little reason for accounting Agricola a German composer.

But Germany did have its own composers, and they and their work ought to be recalled. The earliest German-born composer of prominence was Heinrich Finck (1445-1527). His birthplace is unknown—possibly Bamberg or somewhere in Transylvania. He appears to have been educated in Warsaw and Cracow where he was a member of the court chapel. Soon after 1506 he was *Kapellmeister* at Stuttgart, and later he served in the same office at Salzburg cathedral. During the last decade of his life he was musical director at the imperial court in Vienna. He died there at the *Schottenkloster* (Irish monastery) in 1527. All three known Masses by Finck employ borrowed liturgical melodies. The imposing six-voiced *Missa in summis*, a work of his maturity, uses the imitative style quite amply and quite well. Finck's religious output is small but includes a fine setting of the famous German hymn *Christ ist erstanden* that ought to be performed more frequently. As a rule in his sacred music ingenious handling of the counterpoint outweighs beauty of harmony. It is an energetic and rather crabbed counterpoint, but there is an ecstatic movement in the voices and he understood the use of ornament not only to embellish the melodic line but to create dramatic effect. His working of short, somewhat detached motifs suggests an affinity with Alexander Agricola.

A late contemporary of Ockeghem and of Josquin des Prez, Adam of Fulda (c. 1445-c. 1537) was one of the most learned musicians of his age. He was a monk of Franconia, deriving his name from the capital of that country. He styled himself *musicus ducalis*, possibly because he was in the service of the Bishop of Würzburg (if we accept Eitner's supposition); later he was certainly in the service of the Elector of Saxony at Dresden. For a few years before his death—he died of the plague—he was attached to the University at Wittenberg. A disciple of the Netherlands composers, he soon rivalled them both in composition and in theoretical analysis. Although best known for a famous treatise on music simply titled *De musica*, written in 1490, he must also be rated on the basis of his compositions—Masses, motets, antiphons, Magnificats, and especially his German *lieder*. In his church music Adam clings to the old *canto fermo* technique, sometimes placing the *canto fermo* in the tenor, as in the *Pange lingua* attributed to him by Riemann, but more generally in the superius, as in his setting of the *Veni creator Spiritus*, where the long notes of the *canto* are accompanied by two independent non-imitative parts. Adam's style is closely allied to the Netherlands style, but in some cases is far advanced beyond it, showing the marked independence of his creative genius.

Paul Hofhaimer (1459-1537) was regarded as the greatest organist of his time, and was one of the few German composers of that period to be known outside the German-speaking countries. He was born at Radstadt, near Salzburg. At the age of twenty he became court organist to Archbishop Sigmund at Innsbruck, and when Emperor Maximilian I took over the archbishop's establishment in 1490, Hofhaimer passed into the imperial service. Hofhaimer was knighted and raised to the nobility. After Maximilian's death in 1519 Hofhaimer became cathedral organist at Salzburg, where he spent his last years. The vocal works attributed to Hofhaimer are mostly *lieder*, and his style in these has much in common with Finck. The hymns are written in sections marked by well-defined cadences, and he apparently avoided the running style favored by the Franco-Netherlands school. But his output was not large or has not survived. Church musician and organist though he was, he has left us only three pieces for his own instrument and very little church music.

Another contemporary of Josquin des Prez, Heinrich Isaac (c. 1450-1517), is generally regarded as the founder of the German school. This is misleading for several obvious reasons. He was actually a Belgian ("De Flandria", he says in his will), but the Italians called him *Arrigo Tedesco*, "Harry the German". He was

chapelmaster at the court of Lorenzo Medici in Florence, and music master for the Medici children (among them the future Pope Leo X). His lasting work, however, was done after his return north in the service of Maximilian I, who named him *symphonista regius* in 1497. But he was not tied to the imperial court. In 1508, at the instigation of Bishop Hugo von Lautenberg, the cathedral chapter in Constance invited Isaac to compose a series of polyphonic propers for the greater feasts of the church year. This was the beginning of the monumental *Choralis Constantiensis* (or *Choralis Constantinus*, as it is usually spelled, following a typographical error in the edition of Ott and Formschnyder in 1550-1555). It was a huge undertaking, for what began as a series of polyphonic propers for the most important feasts became a triple series of polyphonic propers for the whole church year. Isaac died in 1517 before the work was done, but the undertaking was completed by his disciple Ludwig Senfl. The composer set the antiphon of the Introit, the Alleluia, the Sequence (and there were many in the pre-Tridentine Graduale of Constance), the Tract and the Communion to four-part figured music; the *Gloria Patri*, Gradual, alternate verses of the Sequence, and the Offertory were left untouched, to be sung (presumably) in Gregorian chant. But the chant was not merely an alternation; it was the foundation of the entire work, for the polyphonic settings consistently use the chant melodies not only for the intonation but as a *canto fermo*. The third book of the *Choralis* also contains settings, in *alternatim* form, of the Ordinary, that is, the cycles of Kyrie, Gloria, (Credo), Sanctus-Benedictus and Agnus Dei. This strict adherence to the plainsong melody and a firm evaluation of the text might be said to be the two characteristics of the *Choralis Constantiensis*. Apart from Byrd and perhaps Pitoni, no other composer has undertaken such a gigantic task. It is written in a style that is undoubtedly Netherlandish, with most of the entries in imitation, but varied throughout and alternating with solid homophonic passages. Isaac has given new life to the Gregorian melodies by subtle changes and amplifications, yet he has never done violence to the expressive content of the text. The work reveals not only the composer's powerful invention but his great dexterity in handling the techniques of his native Netherlandish style. Although, like so many other composers of his time, Isaac also wrote *chanson* Masses, his most characteristic are those based on Gregorian themes. His Masses and motets, both of his Italian and of his German period, are rich evidence of his command of melodic, rhythmic and harmonic skills. His was the generation that developed the equilibrium and equipoise of voice leading in four-part writing, and Isaac's work in this area is comparable to Josquin's.

S

A. 1-2-3. With heart and spi - rit re - con - ciled, Welcome the

T.

B.

The 3rd time UNISON CHOIR of the melody

1-2-3. love - ly lit - tle Child, Who brings us home from thorny

1-2-3. Welcome the love - ly Child, Who brings us home from thorny

1-2-3. Welcome the love - ly Child, Who brings us home from thorny

1-2-3. Who brings us home from thorny

FINE.

ral.

1-2-3. wild.--

1. To us high Heaven  
2. To Na - za-reth <sup>came</sup>

1-2-3. wild.--

1. To us high Heaven  
2. To Na - za-reth <sup>came</sup>

1-2-3. wild.--

1. To us a Son is giv - en To us high Heaven  
2. The Ga - bri - el Ar - chan - gel To Na - za-reth <sup>came</sup>

1. To - Heaven <sup>came</sup>  
2. Na - za-reth <sup>came</sup>

1. down,----- Our God is all our  
 2. down,----- In word of sweet r

1. down,----- Our God is all our  
 2. down,----- In word of sweet r

1. down,----- The Gates of Hell are ri - ven, Our God is all our  
 2. down,----- And told his great e - van - gel, In word of sweet r

1. down,----- is all our  
 2. down,----- of sweet re-

1. own. And hail thee gra - cious Mai - den With our sal-  
 2. nown. Hail full of Grace O Ma - ry, The Lord is

1. own.  
 2. nown.

1. own.  
 2. nown.

1. own.  
 2. nown.

1. va - tion la - - den. True Mo - ther of the liv - ing.  
 2. with thy Spi - rit. Blest Mo - ther of blest off - spring.

1. Sal - va - tion la - - den. True Mo - ther of the liv - ing.  
 2. is with thy Spi - rit. Blest Mo - ther of blest off - spring.

1. Sal - va - tion la - - den. True Mo - ther of the liv - ing.  
 2. is with thy Spi - rit. Blest Mo - ther of blest off - spring.

1. True Mo - ther of the liv - ing.  
 2. Blest Mo - ther of blest off - spring.



Isaac's pupil, Senfl, brings us to a new generation. Ludwig Senfl (c. 1490-c. 1555) was born in Switzerland, but his musical career was spent almost wholly in Germany. He was attached to the imperial court of Maximilian I as singer and composer. He was in Passau in 1520 and in Munich, as court composer, from 1523-1540. The remainder of his life is obscure. Like Isaac, Senfl was a master of the Franco-Netherlandish contrapuntal style. This is amply displayed in the seven Masses that have survived. Of particular interest is the *Missa dominicalis super 'L'Homme arme'*, for four voices, in which the chant melody in one voice is combined with the *chanson* tune in another throughout the Mass. The chants used are not those of the *Missa 'Orbis Factor'*; the Kyrie is from Mass XV (in a version differing slightly from that in the Vatican edition), the Gloria is that of Mass XII, while Sanctus and Agnus Dei use a local tradition that cannot be traced. Senfl's motets are remarkable not only for their intricate counterpoint but for their warm lyric quality. Senfl certainly deserves to be ranked with the great Franco-Netherlanders of the early sixteenth century. He had at his command a wide variety and range of styles from the simple note-against-note setting to fully developed imitations and even *quodlibet*-like combinations of several tunes. It is interesting to note that Senfl completed Hofhaimer's *Harmoniae poeticae*, experiments in setting Horatian meters quantitatively in a four-part harmony devoid of any specifically musical focus.

Passing up such Rhineland musicians as Thomas Tramen and Adam Luyr we come to the work of a great composer whose fame has been obscured for lack of adequate research but who deserves a large place in the history of German polyphony. Thomas Stoltzer (c. 1470-1526) was born in Silesia, probably at Schweidnitz. He was in Breslau as a cathedral vicar in 1520, but in 1522 he became a member of the Hungarian court chapel at Buda, whose singers were praised by the papal envoy as better than those of the papal chapel. He seems to have drowned with the young King Louis II in the tragic battle of Mahács on August 29, 1526. Most of Stoltzer's work was intended for the liturgical services. His four Masses, for four voices, employ the *alternatim* technique used by Isaac in the *Choralis Constantiensis*. Senfl, too, wrote a Mass in this style. Stoltzer's use of the technique is somewhat more restricted than theirs. The predominant characteristic of Stoltzer's handling of the chant melody is the rounding-off of the line; large leaps are avoided and the intervals are generally filled in with the intervening notes. The melody loses its individuality and is blended into the total form. Ecstatic movements of the voices, like those found in Finck's Masses, are not to be found in Stoltzer. On the other hand his work is rich

in expressive quality and ornamental design. His employment of the contrapuntal technique is masterly, but it is a mastery that looks both forward and backward. At times he clearly recurs to what might seem like outmoded skills but he uses them with imagination, synthesizing them with the new. Much of his work has apparently survived only in a fragmentary state, and one particularly important manuscript in Leipzig perished in the last war. But Rhau, in the middle of the sixteenth century, did publish the four proper cycles for Christmas, Epiphany, Easter and Ascension. There are also some twenty-five antiphons and responsories in motet form. Most famous is the five-voiced *O admirable commercium*, only eighty-three measures long, but a gem of melodic invention and contrapuntal construction, well-knit and sprightly in spite of its use of countless devices. The very first measures show not only that this is one of the most mature of Stoltzer's creations but that the later sixteenth century was right in acclaiming this work which is found in many collections. He also wrote hymns both in the *lieder* and in the motet form. These works are reminiscent of Hofhaimer, whereas his German psalms use all the devices of the new age, indicative of the shadow of Josquin. These later works reveal how pictorial and plastic Stoltzer's musical language was and with what cleverness he could fit tone to text. What might have been produced had he lived longer!

Another name associated with Germany is that of Jacobus de (Jacob van) Kerle (c. 1531-1591). This brings us to a new era, the age of Palestrina, a period dominated in Germany by the imposing figure of Orlando di Lasso. It is the period of the Council of Trent at which Kerle seems to have played a not unimportant role. Kerle was born at Ypres and died in Prague, but his great leap to fame occurred in 1562 when he entered the service of Otto, Cardinal Truchsess von Waldburg, bishop of Augsburg. His *Preces*, settings of ten Latin poems by the eminent theologian, Peter de Soto of Dillingen, were commissioned by the Cardinal for performance at the sessions of the Council of Trent. Three motets undoubtedly influenced the conciliar fathers of their decisions regarding polyphony, and so it is Kerle, if anyone, who deserves the title "savior of church music" once given to Palestrina on the basis of Baini's spurious legend about the *Missa papae Marcelli*. These ten responsories are almost lyric in character and without the dramatic character one finds in di Lasso. The resultant clarity afforded an almost ideal solution of the text-music dichotomy that had plagued composers in the pre-Tridentine period and caused many ecclesiastical authorities to consider banning all polyphony from the service. Kerle later served as organist in Augsburg, 1568-1575, and finally,

from 1582 until his death, as imperial court chaplain to Rudolph II at Prague. His years in Germany were productive. Besides the Masses which he wrote before leaving Italy and the many collections of motets, he left two settings of the *Te Deum*; the earlier of these, published in 1571, a fine composition for five voices, mainly chordal, was apparently quite a favorite, judging from the many copies. Kerle's chief contribution is the introduction of the Roman style into Augsburg, Dillingen, Kempten and other German centers.

It is not necessary to mention the remarkable Jacob Handl or Gallus (1550-1591); his real name was probably Petelin. He is also accounted among German composers—with pardonable exaggeration he is styled the German Palestrina!—but actually he was a Slovene and wrote his chief work in Bohemia and Moravia.

Less well-known, however, is a contemporary of his, the Cistercian abbot Johannes Nucius (1556-1620). His compositions, with their frequent almost dramatic accents, can rightly be placed side by side with those of Orlando di Lasso, who appears to have often served as his model, although Nucius never in the least surrenders his own peculiar style. Nucius was born in Görlitz, in southeastern Germany, where he received his early musical training. At the age of fourteen he determined to create his own musical library by copying the works of the most famous composers; unfortunately this undoubtedly wonderful library, along with many of his own manuscripts, perished in 1617 in a devastating fire that devoured the monastery of Himmelwitz (in Silesia) where he had been abbot since 1591. This year 1591 also saw the publication, by Nigrin in Prague, of the first book of his motets for five and six voices. Even in his first publication Nucius showed his mastery of the technical devices of his age. He is fond of syncopation with its counterthrust of arsis and thesis to enliven the smooth progress of the melody, a device which was also a favorite of di Lasso and which lends the creations of Handl an air of rough naturalness. Nucius also frequently employs what he calls *manubrium*, in which at the close of a section one or two voices hold the final note while the other voices continue in lively motion. From the Netherlanders Nucius borrows the techniques of *basso ostinato*, successfully used in the second number of the triptychon "The Annunciation of Mary", *Dixit autem Maria*. This triptychon also contains a wonderful *Ave Maria* that must have been as surprising to his contemporaries as it is to the twentieth century. In 1609 a second book was published by Sartorius of Liegnitz, containing sixty-three new pieces. This second book, like the first, is still based on the Netherlandish style, but shows a more marked effort to respond to the influences of his contemporaries. There is, for instance, a

greater leaning towards the resolute di Lasso than to the grave Palestrina, but there are also echoes of Stoltzer and Hassler and others. No Masses—except a few fragments—have survived; they perished in the fire that consumed the Himmelwitz monastery and half the town. Abbott Nucius was then in his sixties and, busied with the work of reconstruction, had no time or energy for new composition or even for recovering what had been lost. But along with his theoretical study, *Musices poeticae*, published in 1613, the works he printed are sufficient witness to his stature and grounds enough for lamenting the loss of his work. Here is a Silesian composer worth resurrecting.

The immortal Palestrina died on February 2, 1594. Five months later, on June 14, Orlando di Lasso passed to his reward. Di Lasso had been associated with Munich over thirty years; he was invited to the court chapel of Duke Albert V in 1556 and, except for occasional trips, he remained at the Bavarian court till his death. Such a long period of activity had its effect on German music. In a special way he influenced three German composers who may be regarded as his pupils: Lechner, Reiner and Aichinger.

Leonard Lechner (c. 1553-1606), born in the Austrian Tyrol, was brought up as a chorister in the Bavarian court chapel at Munich under di Lasso. In 1579 he published a revised edition of his master's motets. He turned Protestant, however, and in 1587 became *Kappelmeister* at the court of Würtemberg, where he remained till his death. During his Catholic period he composed two books of motets, three Masses, ten Introsits and a setting of the seven Penitential Psalms. Lechner's work is marked by an unusual intensity of feeling and by a striking dramaticism which, while reminiscent of di Lasso in its dynamic power, points rather towards the baroque.

Another pupil of di Lasso at Munich during the 1570's was Jakob Reiner (c. 1560-1606). From 1586 on he was singing teacher and later choirmaster at the Benedictine monastery of Weingarten. Here are preserved a wondrous setting of the Litany of Loreto and polyphonic settings of the Turba portions of the three Passions. Reiner's work is more peaceful than that of Lechner, but shows the influence of the Italian masters, especially in the madrigalesque structure of the rhythm and the handling of the text.

Gregor Aichinger (1564-1628) a priest born near Regensburg, became organist to the patrician Jacob Fugger at Augsburg about 1590. His musical development, begun under di Lasso, was largely influenced by the Venetian school, especially the Gabrieli's, Andrea and Giovanni. Like Hassler, his fellow-worker at Augsburg, Aichinger combined the solid features of German art with the re-

finer forms of Italian genius, thus stamping his work with a freedom of melody and a fluent harmony that is truly individual. The tenderness of his style has been often remarked; it is seen to advantage in such well-known compositions as the four-voiced *Regina coeli* and other antiphons of the Blessed Virgin, and in the *Assumpta est* for three voices. Such Marian motets as *In lectulo mea* and *Viderunt eam* display a folksy freshness, lightsome clarity and a jewel-like elegance, particularly in the careful leading of the voices. All his work bears the mark of genius and there is no reason for hesitating about judging it the best German music of the time, superior to that of Gallus and on a par with that of Hassler, a prolific output that is marked by careful craftsmanship and tender devotion.

Hans Leo Hassler (1564-1612) appears to have been a Protestant, but while he was in the service of the Augsburg banking firm, the Fuggers, he wrote music for the Catholic service. Hassler was the son of a Neuremberg organist. At the age of twenty he went to Venice, where he studied under Andrea Gabrieli as a fellow-pupil of Giovanni. His early work shows the influence of di Lasso but the compositions of his mature years betray his Venetian training. Careful workmanship and easy melodic creativity are coupled with a grace and fluidity derived from the madrigalists. The result is a sacred style that has charm and sonority even though it lacks depth.

Another German composer influenced by the Venetian school was Blasius Amon (c. 1560-1590), a musician of Tyrol. He was a boy chorister in the service of Archduke Ferdinand at Innsbruck and was sent at his expense to Venice. He became the cantor of the Cistercian monastery of Heiligenkreuz, but in 1587 entered the Franciscan monastery in Vienna where he ended his days. Much of his music, unfortunately, is still in manuscript, if it has not perished in the wars. But he did publish a volume of Introits for the whole year, *a 4* (Vienna, 1601). He also printed motets for four to eight voices, and a book of Masses *a 4*. The effect of his Venetian training is seen in his use of the double chorus.

Aichinger and Amon bring to a close the great era of classical polyphonists in Germany. A new age is being born, and composers like Gabriel Plautz (+1641) and Johann Stadlmayr (1560-1641) mark the transition from the classical style to the baroque. They appear to use the Netherlands-Italian musical language, but their compositions rest almost consistently on a stationary chordal basis. The style of the Renaissance becomes the *stile antico*. A new era dawns, and German composers, like those in Italy and France, take up a new style.

Francis A. Brunner, C.Ss.R.

## FLOR PEETERS AND MODERN SACRED MUSIC\*

The *Canti mariani die piu noti compositori del mondo dattolico* published in the musical supplement of *Bollettino Ceciliano* have made a worthy and original contribution to the centenary celebration of the Apparitions of the Immaculate Virgin at Lourdes.

Among these new notes, some of which are of great value being of genuine inspiration and originality, there is one which especially attracts the attention of the musician and critic. Its author is Flor Peeters, the celebrated Belgian composer and organist and director of the Royal Flemish Conservatory of Music in Antwerp. Like all the religious works of Peeters characterized by a Gregorian Chant style, having at one and the same time a modern and archaic flavor, employing free rhythm and also polyrhythm and polytonality, the motet, *Inviolata*, outstandingly exemplifies certain principles which in my view are fundamental for making a proper historic and aesthetic evaluation of modern sacred music.

Today more than ever one is conscious of the lack of an objective aesthetic norm among musicians and this is especially true of those who complain that modern sacred music lacks or is weak in vitality. How, they say, can the language of Gregorian Chant and the polyphonists, in themselves so perfect and complete, become a real language capable of expressing sentiments which are eternal and universal and nonetheless historically valid and viable for men of today? How is it possible to combine that which is separated by centuries of turmoil, of artistic experience, of theoretic development, of deterioration and decay, of oblivion and rediscovery? The answer of the purists is simple and perhaps inviting: we object to them as being a profane aberration, as being an inadmissible concession to corrupt taste, as being a search for pleasure or an expression of earthly passion that art which has departed from the sacred inspiration of the ancient chant of the church and which is influenced by secular sources while purporting to have a religious intent. Let us, then, return to antiquity; let us make a bridge between the centuries past and the human and religious reality of today. Is this possible without encountering aridity and consequently an artistic void of mere repetition, of weak imitation and of a purely stylistic endeavor?

Nobody can live independently of history and unwisely turn his back upon a long series of experiences and of accomplishments which are the heritage of everyone and which make us what we are. If we are not capable of expressing ourselves as men of our

---

\* Translated by Gerard Farrall, O.S.B.



## *Beatissimo Padre*

*Monsignor Nicholas W. Wegner; Director, Father Flanagan's Boys' Home, Boys Town, Nebraska, U. S. A. - che assiste in permanenza circa mille ragazzi e ne ha visto passare diecimila, chiede la Benedizione del Santo Padre e la concessione di Indulgenze consuete ed alle solite condizioni, per le feste di Natale, Pasqua e Santa Cecilia per la "Society of St. Cecilia for developing Sacred Liturgical Chant and Choirs", established at Boys Town, Nebraska, U. S. A., 8 years ago ~*

*Ioannes XXIII*

*Jf*

*9.12.1960*

# IV INTERNATIONAL CONGRESS FOR CHURCH MUSIC

COLOGNE, 22 - 30 JUNE, 1961

At the IIIrd International Congress for Church Music in Paris in 1957 it had unanimously been decided that the IVth Congress should be in Cologne. The undersigned has been charged with preparatory work. The first two congresses took place in Rome in 1950, under the direction of the Papal Institute for Sacred Music, and in Vienna in 1954.

Each of the congresses hitherto held had a special theme. In view of the forthcoming Ecumenic Council Vaticanum II, the IVth Congress is based on four main problems:

1. Significance of church music today and the Ecumenic Council.
  - a) Significance of church music in view of the unity of christians, particularly the fostering of Oriental and Byzantine church music.
  - b) Significance of church music with regard to the renewal of Liturgy.
2. Significance of fostering church music in view of the present situation of the catholic world mission.
  - a) Mechanical possibilities of reproducing music in aid of christian propaganda in the countries of missions.
  - b) Foundation of music schools in the various countries of missions.
3. The present tasks of the Papal Institute for Sacred Music in Rome which has now existed for a period of 50 years. To enable the institute to perform its presents tasks it needs a new section for fostering music in the countries of missions.
4. The association of all organizations and musicians of church music in an international group of which the secretariat should be in Rome.

## LITURGICAL MUSIC

- a) The highlight of each day of the Congress is the celebration of Holy Mass in its noblest form: the *Missa Solemnis*.

Since this congress, like the preceding ones, will be made up of participants from all over the world, our purpose will be to achieve the Church's object of „*ubicumque terrarum, communem Fidem in actuosa participatione sacrosancto Missae Sacrificio, communi quoque laetique concentu manifestare valeant*“ (cfr. Instr. 1958, 25 b). It is therefore possible that all forms of *Musica Sacra* that conform with the directives of the Church will be represented in the High Masses sung during the week, thus: „*ut fideles hanc celebrationis formam, ea qua par est aestimatione prosequantur congrue eidem participando*“ (cfr. Instr. 1958, 24). An obligation is herewith laid on Church musicians everywhere to further the singing of High Mass in the Church's very own language which, in the words of Pope Pius XII, constitutes "an outward sign of unity visible to the whole world as well as an effective defence against corruptions of the true doctrine" (cfr. *Mediator Dei* 1947, 52). The responses will therefore be sung by the congregation. Further, the *actuosa participatio populi* will find expression in six different forms of High Mass:



1. Gregorian Proper: Schola  
Gregorian Ordinary: Schola and congregation  
Responses: all together.
2. Gregorian Proper: Schola  
Polyphonic Ordinary: Choir (alternatively, Gregorian Creed: Schola and congregation)  
Responses: all together.
3. Gregorian Proper: Schola  
Polyphonic Ordinary "cum populo activo": Schola, Choir and congregation  
Responses: all together.

This is a new kind of High Mass fostered with special interest ever since the Congress of Composers of the ACV at Salzburg, in 1956. Its object is the forging of Schola, Choir and congregation into one liturgical and artistic whole. The Ordinary, in this recent type of composition, differs in its distribution from that of older attempts of a similar nature: the congregation sings only those parts of the Choral Ordinary which have what one might term a "call character" and which, owing to a short and distinctive form, are suited to the purpose.

4. Gregorian Proper: Schola  
Gregorian Kyrie, Sanctus and Agnus Dei: Schola and congregation  
Polyphonic Gloria and Creed: Choir  
Responses: all together.

The chants usually intoned by the Celebrant are in this case sung by the choir while the other parts of the Ordinary are divided between the Schola and the congregation (cfr. Instr. 1958, 25 b).

5. Polyphonic Proper: Choir  
Gregorian Ordinary: Schola and congregation  
Responses: all together.

A choice of polyphonic propria of old masters as well as new, and which are based entirely on Choral singing, are also available.

6. Gregorian Proper: Schola  
Ordinary for one voice (not Gregorian) "cum populo activo": Schola and congregation  
Responses: all together.

The parts of the Ordinary sung by the choir and the congregation have been conceived anew. This allows a different arrangement of the whole design based on the structure of the text and affords the modern musician a chance of creating a totally new form. (ACV Competition at the Alsatian Bildungswoche 1960)

Where German is spoken it is customary, in the High Mass, to insert an appropriate popular hymn before the Introit, (as Statio), before and after the sermon, and after the priest's blessing.

For the Gregorian Proper in a High Mass cfr. directions of the Instructions 1958, 27.

Regarding the use of musical instruments in liturgical ceremonies cfr. Instr. 1958, 66 ff.

- b) On the Feast of St. John the Baptist will be celebrated a Pontifical High Mass in the Russo-Slav version of the Byzantine Rite. On the same day, vespers in the Russo-Slav version of the Byzantine rite.
- c) Children of the Holland-Belgium Gregorian Society (Ward Institute) will sing a Solemn High Mass at the tomb of St. Albert the Great in the Church of St. Andrew to mark the occasion of their pilgrimage to the relics of the saints of Cologne.

There will be concerts and recitals of liturgical choir and organ music of each of the countries attending the Congress.

## **SACRED MUSIC**

In the Encyclical „*Musicae sacrae disciplina*“ Pope Pius XII stressed particularly the apostolic value of that church music which, although not directly connected with the Liturgy, nevertheless „*argumento fine religionem valde iuvat*“, and which constitutes a valuable aid to the Catholic apostolate. St. Philip Neri, founder of the Oratory, and, later, countless priests in modern times, have found this type of music of the greatest help in their missionary activities.

The programme of Sacred music of this type offered by the congress, will endeavour, as far as possible, to include a range of works capable of serving the Apostolate, from religious music and oratories, to the Passion following the text of the Gospels and Liturgy as well as music suitable to concerts and to the home. In other words a programme comprising the musical harvest of many lands and a living proof of the fact that musicians everywhere are ready to contribute not only words but works to the apostolic efforts of the Church.

Exact details as to this part of the programme are not yet available as the contributions from various countries are still to be fixed.

**TO SUM UP**, one can say that, in all six musical forms of High Mass, special emphasis has been laid on the active participation of the people, and that both the modern forms of musical expression as well as the Gregorian Choral works of the past have been placed at the service of the Liturgy.

The lectures organized by the congress concern themselves mainly with the wishes expressed by His Holiness Pope John XXIII in connection with the Ecumenic Council, in so far as these wishes affect the furtherance of Church music throughout the world and especially in the Catholic missions. In accordance also with the Papal wishes, particular stress will be laid on the cultivation of the highly melodic *cantus gregorianus*, timeless monument to the supranational character of Universality and fount of our musical culture. If, in Gregorian chant, the Church's own music, musical expression finds its highest most objective expression, the human, subjective side of music comes into its own in the many tongued songs of the nations. The multiplicity of forms and phases of musical development in every land, but especially in Catholic missions, will receive special attention at the congress.

In the name of the Organizing Committee I have the honour of extending to Church musicians all over the world a most cordial invitation to attend the IVth International Congress of Church Music, to be held in Cologne under the words of the liturgical hymn: **IPSI CANAMUS GLORIAM.**

May the days we spend together enjoy the blessing of the great patron Saints of music in order that the principles governing Church music proclaimed by the Holy See, together with its wise directives, be brought to fruition in reality.

Mons. Dr. Johannes Overath

General President of the  
„Allgemeiner Cäcilien-Verband“  
for German-speaking countries

Additional information from the Congress Bureau:  
Sekretariat des IV. Internationalen Kongresses für Kirchenmusik,  
Köln, Burgmauer 1, Tel. 21 58 57

time, let us renounce even the revival of that ancient art we so much admire.

The implicit values in the Gregorian language as well as in the polyphonic language, especially of Palestrina, are clarified and brought into relief not so much by their intensive and exclusive study but more particularly by comparative research. The Gregorian melody, indeed, appears more vital and more complex if one considers it in relation to the whole musical output from the seventeenth to the nineteenth century. The polyphony of Palestrina reveals its construction more clearly if one studies it in comparison with the works of the great musical architects from Bach to Wagner. The whole past must be for the musician an open book which, of course, he studies with an unflagging critical sense. None of the technical achievements of any time should be ignored provided that one does not make of these an end in themselves but only the cultural means, the material, which is sublimated by art.

Does that mean that one must depart from the golden ages of sacred music and exclude himself from the sources which have inspired it and from the results which it has produced? It is obvious that the true and sincere artist having a deep basic culture and being inspired by a timeless and sacred purpose would be a much better and more sincere student of Gregorian Chant or of the works of Palestrina than the imitator, just as the interpreter or the executant of music will be better able to realize the classics of sacred music if he is not limited by an arid and superficial stylistic preoccupation, but if he penetrates with profound knowledge and the sensitivity of a cultivated artist the heart of a work, its true compositional dialectic.

A first and quick reading of the *Inviolata* of Peeters would make one think that his obvious originality must be attributed to an artificial searching after a rather extreme modernism, so that it almost produces an impression of bombast and confusion. One notices immediately, however, the natural quality of the melody; how evident it is of a sincere creative inspiration, fed and nurtured by a profound musical, historical and even philological culture.

The motet is not a vague prayer to the Virgin, but a precise and clear artistic representation of the subject: a sorrowful invocation which attains moments of pure mystic exaltation, serene abandonment to faith; it seems to evoke the image of a pilgrim enduring physical pain and lost in prayer at the end of his journey of hope at the grotto of Bernadette.

In the introduction to the motet the open sonorities of the accompaniment sustained by suspensive cadences, and the simple melodic motive (giving an impression of an echo created in an atmosphere of Gregorian Chant) express an invitation to prayer. There then follows a sweet and intimate sentiment of a suffering community. The movement of the melody is at the interval of a second and a third and rarely exceeds the compass of a fifth. The note values correspond to the accents of the words. After the eighth verse the short sequences, repeated in echo style by the different voices, are united in an upward movement and then descend concluding the composition with a feeling of confident surrender. This special atmosphere of suffering and confidence is produced by a simple language, by the vocal cadences which now chant undulating litanies and then rise in dramatic accents. From the dialogue established between the voices and the musical texture arise the tonalities, the counterpoint and the musical ornamentation. The atmosphere of Lourdes comes alive, animated by the presence of sentiments which are expressive not of an impersonal assembly but of a community diversified by language and custom and unified in sorrow, hope and faith.

It seems appropriate to mention Flor Peeters compositional approach in its structural elements which cause it to be included in the traditional classical period of sacred music and at the same time give it so living a character and render it so clearly recognizable as being an expression of our time.

One can notice the imprint of originality even in the formal exterior appearance of this motet of only 36 measures in length. The first part of the work comprises 16 measures of which six serve as an introduction. After a measure of transition supplied by the organ, the second part is made up of nineteen measures. The introduction is written on the word *Inviolata* of which the first syllable is taken up by the four voices. In the ten following measures comprising eight lines of a psalmodic character, the dialogue presents an interesting use of the voices: namely their binary and ternary alternation.

The second part begins with a repetition of the initial theme in imitative style and continues in homophonic style until the end.

The architectural scheme of the composition is given by the judicious selection of a varied palette of timbres, by the varied sonorities, by the original use of imitation, of homophony and of monody; by the manner of alternating and combining the different parts, and by the functional organ accompaniment.

If, apart from the formal aspect, we consider the construction of the composition in its constitutive elements we notice, first of all, the manner in which the theme is created, which apparently simple, demonstrates a subtle technique in the art of musical composition, a technique proper to the greatest compositions, which we find in Bach, in the 16th century polyphonists, (especially Palestrina) and which has its origin in Gregorian Chant.

The most original aspect for us technically and the most important of the composition is the composer's use of polymetrical, rhythmical form, which characterizes the litany-like verses in the first part. This rhythmical aspect goes back directly to the vocal art which has found its greatest realization in Gregorian Chant and the works of Palestrina and also with a different approach in the language of the really great musical artists from Bach to Wagner. In reading the *Inviolata* many will ask perhaps the reason for these unusual measures including from twenty to thirty beats, but Peeters with this polymetric and polyrhythmic daring answers to a fundamental need and gives a synthesis of very simple modern meter with the ancient complex polymeter.

Here follow some examples of this amazing and extremely effective variation of rhythm and meter. The 9/4 measure of the first verse which according to common theories should have been given in three ternary measures is established here by one ternary measure of six pulsations, this last being formed by three measures of simple binary rhythm. On the contrary, the measure of nine beats of the second variation is established by two measures, one of four beats, and one of five beats, and this can also be broken down, the first into two simple rhythms of two beats, the second in two and three beats. The 18/8 is established by the rhythm of 5/4, equal to two plus three; and by the 4/4, equal to two plus two. The 24/8 may be broken down to 5/4 plus 7/4 which is the result of two plus three and three plus four; the 30/8 equals 6/4 and 9/4 which if broken down gives five ternary rhythms.

One must note the originality of the rhythm of the passages in 9/4 formed by the rhythm 5/4 which is composed of three plus two and those which are of 4/4 equalling one plus three rather than two plus two.

What is the explanation of this composer's particular accentual and proportional counterpoint? It is necessary to consider that one must give to each syllable one rhythmic pulsation as in Gregorian Chant. The unity of rhythm is not theoretical but musical, expressive and it produces a sound having its own proper signi-

fication and almost its own image. The grouping of a number, more or less large, of different simple metric units into one single measure diversely compound corresponds to the needs of expressing clearly the construction of the phrases. The polymetric structure, indeed, is present in every musical composition (at least in every musical composition which is not a *ritornello*). The actual appearance of the music as written by Peeters has the advantage of guiding us effectively in the analysis and in the interpretation of this piece.

At the outset the motet presents itself by means of the ionian character of the intonation as being in a strong mixolydian mode associated with the phrygian mode; this in its writing is closer to polyphony than to the ancient tonality of monody. The second verse on a tonic mixolydian pedal would seem to insinuate itself through the subdominant of the neapolitan cadence; indeed, in order to obtain this last, it is sufficient to invert the function of the parts at the unison (Eb, Db, F) from dominant into subdominant. This manner of introducing the chromatic into the diatonic characterizes several passages of this composition. An initial dorian anacrusis in the third verse brings us back to the phrygian mode, which by means of enharmonic chromatic alterations modulates into the transposed lydian mode. After a return to the phrygian the fifth verse ends in E major. Then there is a short passage in a clear C major made chromatic by the intervening cadences. At the seventh verse with a high and vaulted phrase the composition returns to a mixolydian transposed to A major. The last phrase of the first part begins in A ionian, while the organ establishes a chromatic phrygian cadencing on the dominant of the principal tone. There is then a passage in chromatic sequences to the tonic mixolydian of G major and then follows a transition to the initial mode.

The original polytonal chords appear in the sixth verse where the harmonic chromaticism opposed to C major gives us the major tonalities of Db and Eb, of D and Bb; the same effect occurs on the seventeenth beat of Ab major opposed to the phrygian and Eb to C major, the subdominant of the mixolydian.

In this modal *palette* which colors the melodic lines the harmony becomes chorale-like providing the architecture of each voice part. The tonality moves through numberless steps from the second to the third to the seventh, the eleventh, and the thirteenth thus reinforcing the melody with consonance or dissonance (sometimes there occurs a series of seventh chords, and sometimes a series of major triads); it takes the form of an incise or of a cadence or it arranges itself in very singable sequences, employing at times most unusual transpositions.

Let us see the three harmonic passages which characterize the conclusion: the first presents an ascending scale and brings the melody to its highest lyrical expression; the second in a descending curve of cadence alternating two modes gives an expression of tranquility resting in faith; the third by long and limpid harmonies and very variegated cadences concludes with a feeling of ecstatic spirituality.

Being of a more harmonic than a contrapuntal character the motet is fashioned rather of genuine musical substance than of mere musical ornamentation. It approaches more to the choral style than the Gregorian neumatic cantillation; more the art of Bach than that of Palestrina. Consequently the ornamentation is simple; it is not extraneous to the harmonic architecture. The composition is rich in substance and devoid of sentimentality.

It does not include ornamental notes which do not belong to the diatonic scale as retards, passing tones, anticipations and *appoggiatura*. The author makes free use of diatonic ornaments without following academic canons, but also without going to the extremes of questionable modern taste.

This short treatment of the analytic elements of the motet *Inviolata* will suffice to give an idea of what is modern and at the same time traditional in the musical language employed by Flor Peeters. It will also suffice to make clear how such a language wisely nourished by experience and a technical craftsmanship, indebted to the centuries past, is still in the tradition of Gregorian Chant and of the language of Palestrina.

The element which, in this composition, seems to be the most strongly modern, namely, the polymeter, is in my opinion the most valid interpretation of the rhythm and the melodic expressiveness of Gregorian Chant.

Is this affiliation with the ancient chant of the church forced; is it artificially engendered; is it due only to a skillful imitation? No! The Belgian musician, using the text of the antiphon, finds himself naturally plunged into an atmosphere arising either from the ancient monody or from the actual circumstance of the centenary celebration of the Apparitions of the Virgin at Lourdes. Thus he finds a language capable of expressing this state of soul, the totality of inspiration born of this subject; namely, the living and sincere language of sacred music.

Ermenegildo Paccagnella

Appeared in the review *Ecclesia*, Feb. 1959. Rome.

## RHYTHMIC PROPORTIONS IN EARLY MEDIEVAL ECCLESIASTICAL CHANT

*Dr. J. W. A. Vollaerts*

Leyden, E. J. Brill, 1958; 274 pages

This volume, considered by the author to be the crowning achievement of a life-long research project, is not a work for the musical amateur. It presupposes a rather good knowledge of the history of Gregorian chant, and particularly of the history of conflicting opinions regarding matters of rhythmic interpretation.

However, since the tone of the book is at times rather popular, and since it is the kind of book that can well achieve a certain popularity among musical amateurs, I believe that prior to estimating the book's intrinsic worth it may be useful to outline the areas of agreement and areas of disagreement on this important question.

In general, medieval musicologists affirm that notes as represented in medieval chant manuscripts vary in time length; that some are short, some are long; and that certain of these tones are lengthened or shortened beyond others. Disagreement arises over the interpretation of these two terms, "long" and "short." One group of musicologists claim that these terms indicate clearly measured-out temporal proportions, as for example, the ratio 2 : 1 for the relation of long to short. The other group of scholars, while recognizing two generic values—the long and the short—will allow a variety of nuances under each heading. The essential difference between the two groups, then, stems from the notion of an exactly proportioned ratio as opposed to the notion of a nuanced duration ratio. To the defence of the first of these alternatives, Father Vollaerts devoted about thirty-five years of research.

It is regrettable that Father Vollaerts dedicated himself completely to the defence of his own position without alluding to the widely accepted work of those who, on the basis of the same evidence, have come to an entirely different conclusion. Any reader who is at all aware of the normal course of scientific research will deplore this position of isolation in which Father Vollaerts places himself because, as his data now stands, objective evaluation, except by an expert in the field, is almost impossible. His facts may be—and indeed they seem to be on the surface—significant. But whether his conclusions follow categorically from these data is another question.



The volume is divided into two parts: the first, "The Testimony of the Ancient Neum Manuscripts," the second, "The Testimony of the Medieval Theorists."

Part One begins with an introductory consideration of the neum manuscripts. Father Vollaerts adds a new proportion to the traditional hypothesis set forth earlier by Dom Jeannin.<sup>1</sup> Thus in addition to a 2 : 1 ratio, a 4 : 2 : 1 ratio is also possible. A few new insights concerning specific neumes are also suggested, but their validity is not defended with cogent reasons. The author must be credited also with an original (as far as I know) and highly instructive comparison (p. 32 ff.) between a *melismatic* melody as it appears in Ms. Paris, B. N. lat. 1118, and the same melody written out syllabically (one note per syllable) with a *prosula*, or *prosa*-text. (Greater exactness might have been employed in the use of such terms as *trope*, *prosa*, *prosula*, and *sequence*.) The author's intention was to demonstrate the mutual agreement of several Mss. in the matter of long and short tones. Thus, in the first of three *prosula*-texts adapted from one melody in Ms. Paris B. N. lat. 1118, but also the same melody as a *melisma* in Mss. St. Gall 339, Einsiedeln 121, and Laon 239. The method is a good one; the use of more manuscripts for comparison would have been even better. However, it may be seriously questioned whether the manuscript used as a basis for comparison is a particularly good or trustworthy one.

If the neumes being compared, namely, the *punctum* and the *tractulus* (*brevis* and *longa*), and, in a later comparative study, the "point virga" and the "flag virga," are often indistinct in the manuscript, can it be a good one for such a study? At times in this manuscript, the *tractulus* (*virga jacens*) is so small as to defy differentiation of meaning; at other times, the thick points found in the manuscript do not at all represent with certainty a *tractulus* to the paleographer; frequently enough, these marks may represent either a *punctum* or a *tractulus*. Notwithstanding, Father Vollaerts supports his arguments on such uncertain data, at the same time admitting (p. 33) that the manuscript is textually unreliable: "The texts, however, are not always in good Latin, sometimes being even unintelligible." Why for a scientific work the author chose this manuscript when there are better manuscripts containing the same melodies is difficult to determine. The shortcomings of this carelessly transcribed manuscript will be evident to anyone who tries to follow Father Vollaerts' interpretation of the manuscript notation on p. 34. Incidentally, his study is based upon photographs of the

<sup>1</sup> Cf. Dom J. Jeannin, *Etudes sur le Rhythme Grégorien*. Lyon (1925) and *Rhythme Grégorien Réponse a Dom Mocquereau*. Lyon (1926)

manuscript, which are considerably less clear than the original. (I have had occasion to study this manuscript in Paris as well as the photos which Father Vollaerts used for this study.) In short, his method is scientific; his conclusions—for example, the arbitrary substitution of quarter- and eighth-notes in place of manuscript signs, when their very convertibility is the point under discussion—leave much to be desired. Those readers who must depend on authorities for their understanding of Gregorian chant, may, indeed, draw conclusions beyond even the author's intention.

In the following two comparisons (ex. 10 and 11, p. 35), however, even his methodology is defective. Those neume signs necessary to prove the agreement of the long and short tones in the manuscripts are omitted. This omission will be noted by the interested musicologist who can check for himself Ms. Paris B. N. lat. 1118. An unexpected discovery follows. Apart from the debatable *puncta* which could easily be *tractuli* (a possibility which seems to cause no difficulty for Father Vollaerts), there are many *puncta* which Father Vollaerts notates as *longas* (quarter notes); moreover, he is silent about the fact that disagreement in notation exist in the examples as notated in the manuscript itself.<sup>2</sup>

Such unscientific procedure results in casting some doubt upon the method employed in marshalling the necessary examples for further study. The suspicion lurks that he might have conveniently neglected to expose such neums, for example, as would reveal the shortcomings of his interpretation.

A further point of procedure that weakens the reader's confidence in the author's stand is Father Vollaert's frequent use of such words as "always," "never," "without a doubt," and phrases of similar cast. By using these he is evidently trying to dismiss all possible adversaries who might be lurking below the surface of the facts. Rather, doubt or denial might very well be alternatives in the given circumstances.

In these early chapters, as elsewhere, the author's use of sources is disappointing. For example, it was established in Vol. XIII of the *Paléographie Musicale*, (1925) that, in the so-called Aquitanian neumes (e. g., Ms. Paris B. N. lat: 903), five different forms of

<sup>2</sup> One example may suffice to clarify this point. For the sake of convenience we will use the following abbreviations: p=punctum, t=tractulus, v=virga, c=cephalicus and with regard to the modern notation of Father Vollaerts, s=short, l=long. Applying these abbreviations to example 10 (p. 34) by the words *Salus et sempiterna. Disponens omnia*, compare:

Ms. Paris B. N. lat 1118	(1st time)	p v p v p c p / p p p p p
	(2nd time)	p p p v p c t / p v v p p
Father Vollaerts		s l s s l l l / s l l s s

the *virga* are found; three main, two subsidiary, types. Of the three main kinds, one is the normal *virga*, while two, which appear only in neume-groups, refer to the *pitch of tone*. Yet Father Vollaerts gives but one paragraph, on page 68, to the Aquitanian *virga* found in Ms. Paris B. N. lat. 1118. In this manuscript, the first form is the most frequent, the second appears only very rarely, and the third, about once every page. If Father Vollaerts had studied the treatment of this problem in the *Paléographie Musicale* (Vol. XIII, pp. 166-170), he would hardly have written (on page 68, "The subject of the *virga* cannot be closed without some reference to the *two kinds of virgae* in the Aquitanian notation." Concerning himself only with the first and third kinds mentioned above, he distinguishes them gratuitously on the basis of length—the first long, the second short—unmindful, perhaps, that there is a *virga* form whose reference is exclusively to pitch of tone.

On pages 58-68, Father Vollaerts sets out to discuss certain details which are now quite generally accepted by all schools of thought: that the normal form of a *scandicus* in the notation of Laon and Aquitania has a *virga* as a top note which indicates pitch rather than length; that the normal top-tone of a *climacus* is either a *punctum* (short) or *tractulus* (long). A summary of this section dealing with neumes of one note is given at the end of the chapter. (p. 69). "The short signs: Laon.—The point; and the *virga* (in two different usages in the same document) . . . B. N. 1118. — The point; and the point-*virga*." (the above-mentioned first form. Sm. v. W.) "The long signs: Laon. — The *tractulus*; and the *virga* (except the two different usages). . . . B. N. 1118. — The flag-*virga*; and the horizontal stroke."

The following chapters of the first part deal with the neumes of two and three notes as well as with the so-called ornamental notes. In handling the duration of the ornamental notes one expects a discussion by the author of the three-fold division of the theoreticians, namely longs and shorts for the ordinary tones (*tarditas*, *celeritas*) and trembling tones (*tremula*) for some ornamental tones. The author recognizes this division in both parts of the book, a division which is found in Hucbald, Guido of Arezzo, Aribio, and the Anonymous commentary on the *Micrologus*. Yet he avoids the problem of determining which ornamental notes are *tremula*; he does not even mention that there is uncertainty on this point in Guido, Aribio, and the commentary. Nor, regretfully, does he comment upon the three kinds of quilismas sometimes occurring in the manuscripts of St. Gall (he gives only two forms on page 109), the two forms of the *pes quassus* (he offers one form on p. 76), or the three

and even four forms of the *salicus* (Ms. Zurich Rh. 71)—(Vollaerts gives two forms on p. 92; in the outline on this page, Number II b, c, d, are not *salicus* forms).

Since the author brings up the question of duration of ornamental tones, several questions concerning them suggest themselves. How does the *tremula* fit into the author's schema of proportion between long and short notes? If the ornamental tones are part of this schema, how reconcile the fact with the established fact that there are three or four forms of ornamental tones? What do the "letters of length" added to the neumes tell us about the length of the ornamental tones? Father Vollaerts overlooks these questions.

Father Vollaerts contends that the episema over a *clivis* governs the length of both the first and second notes. "In all the manuscripts the two 'longs' appear" (p. 82). The schema he draws up to prove this point is unconvincing; his "always-never" antithesis does not survive critical examination. His "never" must give way to "sometimes" long-short in the case of the Paris B. N. lat. 1118 and Chartres manuscripts, also. Though he seeks further proof in a *prosula* of Paris B. N. lat. 1118 fol. 122v (cited incorrectly as 129r), his transcription of the neumes is faulty.

In his brief discussion of the *pressus* (pp. 89-90), the author uses a St. Gall manuscript, and, without mentioning the *punctum* under the *pressus* which should indicate a long tone, he says: "In St. Gall, the letters . . . are frequently missing, and on account of this, a comparison with other manuscripts is necessary." Such a comparative study had already been made.<sup>3</sup> It showed that the letter "c" above a *pressus* in St. Gall 359 occurs 77 times; in Einsiedeln 121, 66 times; in St. Gall 390/391, 44 times; 187 occurrences in all, for but a single letter. This comparative study led its author to conclusions quite different from those of Father Vollaerts, who, however, nowhere acknowledges that this study had been made.

In that same study, the "rhythmic letters" of the St. Gall manuscripts were treated: c—*celeriter*, t—*tene*, cb—*celeriter bene*, m—*mediocriter*, cm—*cleriter mediocriter*, tm—*tene mediocriter*, tb—*tene bene*. Each instance in which a rhythmic letter appears in one of the manuscripts used by Father Vollaerts (Eins. 121; St. Gall 359; St. Gall 390/391) underwent comparative study. With regard to the *tractulus* in these manuscripts, for example, the conclusion was that it should be written with a small | or a large horizontal line at the end or with two vertical stripes at the

<sup>3</sup> cf. Smits van Waesberge, *Muziekgeschiedenis der Middeleeuwen*, II Tilburg. 1942. Pp. 663 and 668 ff.

beginning and at the end. Moreover, the *tractulus* also appears with the rhythmic letters *cb*, *c*, *cm*, *tm*, *m*, *t*, and *tb*. As a point of departure one can establish with Father Vollaerts that in principle the *punctum* signifies a short tone (according to him, the value of an eighth note; the *tractulus* a long tone (according to him, the value of a quarter note). One loses sight of objectivity, however, if one ignores the very many instances of the *tractulus* with either vertical stripes or added letters. If one does not ignore these instances, one is then prompted to ask how so many different indications for length are conceivable if the scribe wanted only to make a distinction in proportional length in the relation 1 (*punctum*) to 2 (*tractulus*)? The letters *cm*, *m*, *tm*, *cb*, *tb* about which Father Vollaerts doesn't speak at all, as well as the different forms of the *tractulus* also, must indicate another interpretation than that of exclusively 2 : 1.

In his chapter on "The Rhythmic Letters," Father Vollaerts discusses only the "c" in St. Gall, "a" and "t" in Laon 239. Such a selection of partial evidence is calculated to support his proportional ratio theory. Perhaps it is convincing to an uncritical reader, but it certainly fails to give all the pertinent facts which the chapter title promises.

Father Vollaerts asserts, when speaking about "length-letters" affixed to neumes, that "in St. Gall this group (*clivis* with *pressus*) appears in three ways: with 'c' above it, with 't' above the actual *pressus*-ornament, and with 'x' under the fourth note (the point)." He fails to point out that this same neume-group may be found with the letters *cm*, *tm*, *cb*, and *m*.<sup>4</sup> Again their presence renders it doubtful, to say the least, that the scribe was content to copy only a uniform "short" or "long." Incidentally, the author's view that the letter "x" is of rhythmic significance is not held today; the "x" (for *expecta*) indicates only a phrasing sign for a melodic division.

Even the partial evidence that Father Vollaerts has accumulated involves his theory in difficulties. The letter "t" appears in Ms. Einsiedeln 1614 times; Ms. St. Gall 359, 446 times; Ms. St. Gall 390/391, 472 times, for a total of more than 2500 appearances. Can this mark of interpretation, which was added even to the long notes, be taken as always superfluous in a book of songs copied out especially for the director or soloist? More reasonably, these notes would seem to have many more duration nuances than are conceded in the 2 : 1 ratio theory. A consideration of the other

---

<sup>4</sup> cf. Smits van Waesberghe, op. cit., p. 666 ff.

rhythmic letters adds greater probability to this view. Father Vol-laerts, however, has an explanation (p. 158): "The letter 't' is a hermeneutic mark to help ignorant singers." Could such read the melodies of the neume notation? Were the directors and soloists "ignorant singers"? Did they need several hundred of these superfluous letters? Moreover, if short tones are always the same, what does the letter "c" found so often with the short tone signify? This "unnecessary" letter appears 5754 times in Ms. Eins.; 2254 times in Ms. St. Gall 359; and 5149 times in Ms. St. Gall 390/391, for a total of more than 13,000 times in the three manuscripts he considers. May we call such care "unnecessary," or assert that it was exercised only "to help ignorant singers"? And what of the other letter-combinations appended to neumes?

The first part of this book concludes with the remark that in some of the simple Antiphons of Hartker, tones with a duration of "double-long" occur, and that the *Antiphonarium Missae* has still to be examined for these tones. Here the author adds a third value (4) to his already proposed 2 and 1, without, however, indicating where this value is to be found.<sup>5</sup> This is a rather weak resolution of the problem proposed at the beginning of the work. "The reconstruction of the original rhythm of Gregorian Chant presents two main problems: (a) which neumes or signs indicate long sounds, and which short, and (b) what kind, or extent, of duration is to be attributed to these 'longs' and 'shorts'." (p. 24.)

"The Testimony of the Medieval Theorists." This testimony studied in the second part of the book, must be seen in the light of the single ancient "discipline" or "ars" which embraced both poetry, prosody, and the theory of music, properly so-called. For example, St. Augustine's "*sex libri de Musica*" is devoted exclusively to prosody. Thus, following Augustine and other classical grammarians, we distinguish between a long and a short note within a verse, related to one another in the ratio 2 : 1. To recite classical poetry well (according to Augustine) one must "*numerosae canere*," i. e., one must follow the canons of classical theory of proportion. When the author of the *Scholia Enchiriadis* (c. 900) asks, "*Quid est numerosae canere?*" in the course of his answer he

---

<sup>5</sup> "So far in this book, the existence of 'double longs' has been proved only for the simple Antiphons of Hartker. *A priori* it is not excluded absolutely, that in the Antiphons of the *Antiphonarium Missae* which have a syllable character (such as some Introits and Communions), some notes have a duration of a 'double long'." . . . "Paleographers may therefore examine the relationship as such, between the Hartker Antiphon notations and the other paleographical resources. Certainly there are a number of simple Antiphons in passages in the Antiphonary of Masses, the composition or construction of which is very similar to the syllabic style of the Hartker examples . . ." (p. 160).

remarks that the proportion theory of classical poetry is both fitting to well performed song and is enhanced by it. ("*Haec numerositatis ratio doctom semper cantionem decet et ornatur.*") But the context suggests that the "*docta cantio*" may well refer to the classical poetry studied in the schools rather than to that which is referred to elsewhere as the "*ecclesiastical cantus.*"

Hucbald and the author of the "*Commemoratio brevis*", contemporaries of the author of the *Scholia*, relate the theory of proportion of classical poetry to the musical practice of the time. Hucbald divides the duration values of neumes into three kinds, longs, shorts, and trembling sounds; but he does not tell us which of the ornamental tones are to be classified under the heading of trembling sounds, nor if they are to be included in one of the other two groups.

About a century after these authors, Guido of Arezzo wrote his *Micrologus* (c. 1030). In chapter 15 he takes up our topic in such a way that even his contemporaries found his work replete with "*obscuras sententias.*"<sup>6</sup> These sentences remain obscure even to the present time.<sup>7</sup>

It is this very disputed passage that Father Vollaerts takes as his point of departure. His interpretation of this particular text is one of several different readings into its meaning. In view of the fact that his case rests largely on this document, it would have been expedient for him to present the original Latin in addition to the translation, as is customary in such instances. As the presentation stands the author gives only his translation of the debatable fifteenth chapter of *Micrologus* taken out of context and without the original Latin. On such a tenuous basis he rests the "testimony of the medieval theorists" that supposedly confirms his 2 : 1 or 4 : 2 : 1 hypothesis.

---

<sup>6</sup> On these bothersome obscurities, Father Vollaerts comments, (p. 181, n. 1) "In addition, it may be noted that there are no contradictions to be found either between Guido and himself, or between Guido and his predecessors." If Father Vollaerts disagrees with Guido's predecessors, how is it that Guido and his predecessors can be said to be in accord?

<sup>7</sup>In *De Guidone Aretino* (1953) the handling of Chapter XV of the *Micrologus* was thus introduced: "No passage of the *Micrologus* has been more agitating for or more discussed by subsequent musicologists than the beginning of Chapter XV. (*Nullus Micrologus locus a musicologis posterioribus tantopere agitatus ac disputatus est quam initium capituli XV.*") To pages 185-198 of my commentary on *De Guidone* (to which Father Vollaerts does not even refer) I would now add with a kind of hind-sight vision, that I understand the word "tenor" in Guido's statement "*tenor id est mora ultimae vocis*" to be understood in the same sense as his formulation "*in ratione tenorum.*" With all caution for the obscurity of this text, I propose that Guido means to say: the greater the number of notes occurring in a group, a part of a phrase, or a whole phrase, the longer is the tenor. This is also the interpretation of Aribo. (CSM 2, p. 67) Vollaerts judges this interpretation of Aribo to be "what can only be called nonsense" (p. 191).

Father Vollaerts is not always consistent in his opinion of sources. He speaks (p. 166) of the shortcomings of the 1784 edition of Gerbert: "In the editions of Gerbert and De Coussemaker, modern critical methods have not been applied." One is led to think that wherever selected texts have been published following "modern critical methods," the author will make use of these modern editions. Instead, he justifies his use of these uncritical texts, two pages later, with the comment that "Gerbert's edition, though generally of less value in text criticism, does at least furnish a text that is trustworthy and correct in essentials when alluding to the elements of rhythm." Unfortunately, even that little cannot be granted, as the text variants in the *De Guidone Aretino* (1953—pp. 185-198), the *Micrologus* (1955—p. 162 ff.) and the *Aribo* (1953—pp. xvi-xxvi, p. 65 ff.) attest. In all of these editions are to be found critical texts, which Father Vollaerts might have used. But his use of these works was apparently of the most casual sort, for he does not make profit from the information that the illustration "*de collatione proportionum*," to which he refers on page 168, is not authentic; nor does he use (p. 175) the correct form "alleluia" for the meaningless "alla."

Certain of the author's statements concerning facts of history are unacceptable. For example, he says (p. 200): "Notker Balbulus (d. 912 Gerb. Script I 95), in his famous letter, gives his explanation of some *litterae* which indicates long and short sounds." But Father Vollaerts makes use of a bad reading of Gerbert, not of the critical textual study of this letter which appeared in 1942 in the author's own language.<sup>8</sup> His explanation of Aribo's "*caprea*" is likewise unsound; again, this point was explained amply in a recent work available to the author.<sup>9</sup>

Other inaccuracies: The author incorrectly assumes that the *Instituta Patrum* dates from the ninth century (p. 197). His phrase, "Aldhelm (640-709), who studied in Rome . . ." (p. 199) requires clarification. The texts on pp. 199-201 attributed to Hucbald are not his, and the *Anonymous of Quaestiones in Musica* is not from c. 1000 but from the end of the eleventh century. But these and other errors pale beside the major mistake of attributing, as the author consistently does, the *Scholia Enchiriadis* to Hucbald, and devoting a whole section (in ch. IV of the second part) to "The doctrine of Hucbald." The author had only to refer to H. Muller's

---

<sup>8</sup> cf. Smits van Waesberghe, op. cit. pp. 114-196.

<sup>9</sup> cf. Aribonis, *De Musica*. Rome (1951) ed. Smits van Waesberghe, p. 4.



*Hucbald's echte und unechte Schriften*, which appeared in 1884, for the definitive view of modern scholars.<sup>10</sup>

In the second of four appendices, entitled "Note about medieval directing," Father Vollaerts quotes a text from Ms. 318 of Monte Cassino (three times ascribed, incorrectly, to "the monk Joannes"), saying that the director must measure (the chant) by means of his raised right hand ("*dextera manu elevata metiri . . . ut sicut metiendo, id est mensurando, praenotabitur cantus*"). How this indicates that the chant was formerly sung in 4 : 2 : 1 proportions the author does not divulge. In fact, the notion that "*praenotabitur cantus*" refers to the measuring of the chant was expressed by Dom Jeannin, O.S.B., in the Dutch periodical *Caecilia en Muziekcollege*, June, 1931, which this reviewer successfully challenged in the *Gregoriusblad*, January, 1932, pp. 5-10. Father Vollaerts nowhere mentions his debt to Father Jeannin for his viewpoint, nor its subsequent rebuttal.

It must be admitted by all that we cannot penetrate to the authentic practice of Gregorian Chan; perhaps this penetration is permanently beyond our reach. Hence our theories are at best approximations; and each one is free to choose his hypothesis. But it cannot be said, on the evidence brought forth by Father Vollaerts in this volume, that his 2 : 1 and 4 : 2 : 1 hypothesis has been scientifically crowned with any degree of probability.

In summary, although reluctantly, this must be called a tragic book. Tragic, in the sense that it is the result of a life-time pursuit of proofs to substantiate an *a priori* hypothesis which was not taken seriously even in the author's own land and even in his lifetime. It is obvious, therefore, that the book will not serve the cause of science, history, or church music.

J. Smits van Waesberghe  
University of Amsterdam

---

<sup>10</sup> cf. R. Weakland, O.S.B., "*Hucbald as Musician and Theorist*" in *Musical Quarterly*, XLII (1956), p. 66.

## REVIEW

### FESTMESSE

Karl Walter

Vienna: Doblinger

Mixed choir, organ, 2 trumpets, 2 horns, 2 trombones

Score \$2.50 ;voice parts \$0.30

World Library

The thousandth anniversary of the Catholic parish at Montaubaur, in the Rheinland, was the occasion for the writing of this Mass. The copyright date is 1958. It is indeed a festival Mass and requires more than the ordinary forces for adequate performance, although it is not of excessive length. Scored for brass in addition to the voices and organ, it can however be sung without the instruments with the organ taking some of the parts meant for the brass, but this is not truly satisfactory. The composer had conceived of three independent ensembles—the choir, the brasses, and the organ—uniting in a magnificent whole and rising to tremendous climaxes.

The idiom is in many ways a Romantic one, but in a new and interesting variant. The sounds are lush and full, with frequent *divisi* sections broadening the harmony to eight voices. This adds to the difficulty of the composition which already is complicated by the great use of chromatic lines. The composer's agility with modulation is sometimes truly extraordinary and often results in quite unexpected progressions and climaxes. The voice lines, despite the ever-present accidental, are very singable and often of great melodic beauty. This is particularly true of the *Benedictus* where the duet between the soprano and alto voices is paired against a striking obligato part on the French horn.

The composer's mastery of counterpoint is evident in his continued building of the melodic lines into great fugal sections, which are in turn contrasted to the chordal, declamatory passages. Both the *Gloria* and the *Credo* conclude with well constructed fugal treatments.

This Mass is quite different. I think it should please most congregations, and at the same time provide sufficient interest for a good choir in its sound writing and abundance of excellent choral techniques.

## MUTTERGOTTES-MESSE

Ernst Tittel

Altötting: Alfred Coppenrath

Mixed choir, organ and orchestra

Score \$3.00; Voice parts \$0.30

World Library

Ernst Tittel is professor at the Vienna Conservatory and a well-known music historian and contributor to many European church music journals. He is an organist and composer of many works both for church and for secular purposes. Among his choral works are several Masses, including this one, which is one of the smaller and more modest of his efforts.

It was composed for the Marian Year of 1954, and is based on two German Marian hymns: *Mutter Gottes, wir rufen zu Dir*, heard so much at the shrine at Altötting in Bavaria, and the beautiful pilgrimage hymn from the shrine of the Sorrowful Mother on the Tafelberg, high above the Danube in Lower Austria. With these two themes Tittel constructs a very singable Mass in a traditional idiom. It is not difficult, but it is very rewarding. The preface indicates that it is intended for the smaller choir, and it may be used with organ accompaniment alone, or with an orchestra of strings, clarinets, trumpets and horns, or with strings or brass alone. It is not long, although the *Benedictus* is perhaps too lengthy for American purposes, a characteristic found very often in Austrian compositions. Nevertheless, it is usable and can be easily abbreviated if necessary.

The cover of the score is a photograph of the shrine altar at Altötting with its very Baroque decorations. It reflects the truly Austrian character of this Mass. It is sound writing in the wonderful tradition of the Viennese classicists. The beautiful melodies and the traditional harmonies are sure to appeal quickly to a choir and to the congregation.

## FOR NOTABLE MODERN COMPOSITIONS

by

Flor Peeters, Rev. Russell Woollen, Camil van Hulse, C. Alexander Peloquin, Noel Goemanne, Louis Huybrechts, Jean Langlais, Henri Potiron, Jeanne Demessieux, Mario Salvador, Bruce Prince-Joseph, Frank Campbell-Watson, Joseph J. McGrath, etc., and for

## FORTHCOMING NEW COPYRIGHT COMPOSITIONS

by Gaston Litaize, Hermann Strategier, Hermann Schroeder

Consult

**McLAUGHLIN & REILLY CO.**

252 Huntington Avenue

Boston 15, Massachusetts

## CHORAL CONDUCTORS GUILD

### *Honorary Charter Memberships*

In recognition of educational contributions to the development of CHORAL ART, the following have been awarded Honorary Charter Membership: (*partial list*)

Alford, Richard R.  
Bailey, Marshall  
Bain, Wilfred  
Baker, Robert  
Binder, A. W.  
Binder, Jonah  
Bitgood, Roberta  
Brown, Elaine  
Burns, William K.  
Castellini, John  
Coopersmith, Harry  
Copes, V. Earle  
Curry, W. Lawrence  
Dunn, Thomas  
Ehret, Walter

Ellsasser, Richard  
Fountain, Robert  
Goodhart, Luther W.  
Hillis, Margaret  
Jones, Archie N.  
Kurzweil, Frederic  
Lockwood, Normand  
Lovelace, Austin C.  
Lynn, George  
McCurdy, Alexander  
Means, Claude  
Miller, H. Thomas  
Miller, Paul Jerome  
Mueller, Carl F.  
Nevins, Willard I.  
Owen, Barbara J.

Pool, George III  
Powers, George  
Rice, W. C.  
Ross, Hugh  
Rush, Ralph E.  
Steele, Emmett M.  
Strickling, George  
Tollefsen, Svend O.  
Walker, Charles D.  
Wiant, Bliss  
Wilhousky, Peter J.  
Williamson, John Finley  
Wilson, Harry Robert  
Wright, Searle  
Zimmerman, Alex H.

*Organists, Choir Directors are invited to request the membership application.*

## CHORAL CONDUCTORS GUILD

Ten Fiske Place, Mount Vernon, N. Y.

## AEOLIAN-SKINNER ORGAN CO., INC.

**OVER HALF A CENTURY'S  
FULFILLMENT OF  
THE ORGAN BUILDER'S ART**

**549 EAST FOURTH ST., EAST BOSTON 27, MASSACHUSETTS**

## *Aims of the Society of Saint Caecilia*

1. To devote itself to the understanding and further propagation of the *Motu Proprio* "Inter Pastorales Officii Sollicitudines" of St. Pius X, Nov. 22, 1903; the constitution "Divini Cultum Sanctitatem" of Pius XI, Dec. 20, 1938; the encyclical "Mediator Dei" of Pius XII, Nov. 20, 1947; the encyclical "Musicae Sacrae Disciplina" of Pius XII, Dec. 25, 1955.
2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
4. To publish its journal, "Caecilia", and to establish a non-commercial repertory service.
5. To gain without fees, the following memberships:
  - a) Individual members (persons active in liturgical music)
  - b) Group members (an entire choir)
  - c) Sustaining members (subscribers to Caecilia)

*For further information write:*

CAECILIA, 3558 Cass St., Omaha 31, Nebr.

“Thus with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenious Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.”

Pius XII—Mus. Sac. Disc.

---

### SUBSCRIPTION FORM

Enclosed is \$3.00 for a year's subscription to *Caecilia*.

Send to:

Name .....

Address .....

City and State .....