

CAECILIA

A Review of Catholic Church Music



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AFTERTHOUGHTS ABOUT NEW RUBRICS

The new rubrics which went into effect January 1, 1961 are by now familiar to all church musicians. Few of them have any considerable relationship to the conduct of the choral music of the church and so they have not affected the choirmaster or organists directly. Aside from the changes in special ceremonies like the Candlemas service and the Rogation day procession and Mass, and the elimination of four readings (and the chants that follow) at the Masses on Ember Saturday, the most notable of the rubrics touching the musical content of the services is the *Gloria* at the Wedding Mass and the *Ite, Missa est* in Advent and Lent. Some commentators have wondered what to do about the latter, since there are no specific settings in Masses XVI, XVII and XVIII; there should really be no difficulty, because the syllabification of *Ite, missa est* and *Deo gratias* is identical, so the melodies for the latter can be easily adapted. Another point to note is the increase in the use of the *tonus solemnis*; it is now employed at all Masses except on ferias, on the vigils of Ascension, Assumption (Aug. 14), St. John the Baptist (June 23), Sts. Peter and Paul (June 28) and St. Lawrence (Aug. 9), at votive Masses of the fourth class and of course at Masses for the Dead.

A pleasing feature of the new rubrics is the introduction of the element of choice (except at conventual Masses). If the indicated Mass formula is from the *Commune*, the celebrant may choose instead a Mass formula from the appendix *Pro aliquibus locis*, if there is such. This may cause the choirmaster some difficulty, since the chant for such propers is not readily available. If no formula is indicated in the proper, the priest is free to select any appropriate formula from the *commune*. The organist or choirmaster must be aware of this possibility and have an understanding with the celebrant. There is also the possibility of celebrating festive Masses on certain ferial days and of votive Masses on liturgical days of the fourth class, not to mention other special votive masses; again there must be a rapport between altar and organ-loft.

In churches where Vespers or Compline or other portions of the Divine Office are sung, the choir must remember to sing the full antiphon both before and after the psalms. And the anthem of the Blessed Virgin is sung only after Compline.

One sad disappointment in the new rubrics must be mentioned. At solemn Mass the celebrant does not have to read the lessons sung

by deacon and subdeacon; the same holds true at a sung Mass when a surpliced lector sings the Epistle. This is a step in the right direction. But why was this concept of partition of roles not extended to the chants of schola and choir and congregation? As things stand, the structure of the high Mass is still obscured by presenting it as only a low Mass accompanied by singing, the choir merely duplicating what the celebrant himself reads. "Whatever you can do, I can do better!" seems still to prevail. It is to be hoped that the coming ecumenical Council will correct this.

And this brings us to another point. The *Motu proprio* of July 25, 1960, in which Pope John XXIII promulgated the new rubrics, is a living witness of the solicitude with which the church fits its traditions to new circumstances. But the document makes clear that the present measures are only a prelude, an interim arrangement. "After mature reflection," says the Holy Father, "we came to the conclusion that the more important principles governing a general liturgical reform should be laid before the members of the hierarchy at the forthcoming ecumenical council, but that the above-mentioned improvement of the rubrics of the breviary and missal should no longer be put off." The changes made are quite conservative, but there is an inkling of things to come, and these ought to be of considerable interest to church musicians. Reforms are to be made in the future and it is to these, possible points of stress and strife, that we must direct our attention.

Liturgical reform is in the air, and the problems it raises must be faced. And they must be faced by the church musician as much as by others concerned with the proper discharge of liturgical ceremonies. Although liturgists in general have not hesitated to make detailed recommendations regarding changes and reforms, church musicians have been quite reserved and even reluctant; it would almost seem as if they had no interest in the matter. Actually it is something that touches the church musician very closely. Just what will the reform entail? How far will it go? It is no exaggeration to say that some of the schemes projected are very far-reaching and revolutionary, and should cause the church musician no little apprehension. Does the reform of the liturgy mean that the whole repertory of Mass music, settings from Machaut and Leonin down to our contemporaries are to be relegated to the archives? Are a thousand years and more of church music to be left to the "Friends of Music" to be sung over the radio during the Composer's Hour? or the Gregorian chants abandoned to the monks and to a few zealous "Pro musica antiqua" groups for concert purposes? This is not idle inter-

rogation; some of the proposals made by liturgists in the past few years almost amount to this.

The problem of the musical content of the liturgy cannot be set aside simply with the remark that it is not the church's task to promote culture. Music is inextricably linked with worship, and it is because of this link that the church musician is so concerned. The music of worship is not, of course, a dead thing to be resurrected from the past. It is a living thing, no matter what age saw its birth, alive today as it was in centuries long gone. Its roots may be in the past, but through performance the past becomes alive. So the church musician's interest in the music of former centuries is no mere romantic infatuation with the past. It is a deep-seated concern for a Catholic heritage. Indeed, it is more than this; it is a concern for the present and the future. To hold to the past for its own sake is to risk espousing an antiquarian attitude against which Pope Pius XII sternly warned. But there are things from the past that cannot be replaced. Do we today possess the creative power to make a new start in church music? Caecilianism had no such power, the post-Tridentine reform had no such power. Dare we, then, pretend that we can discard the past and begin afresh? Yet some of the proposals of liturgical reformers would have us do just that. True, many contemporary composers are able to command the idioms of the day to create works eminently suited to worship. But church music takes in other categories besides the modern; are we to ignore all this? In his allocution at the end of the Assisi Congress of 1956, Pope Pius XII uttered these weighty words: "In the matter of liturgy, as in many other spheres, one must avoid two extreme attitudes with regard to the past: a blind attachment and a complete contempt."

In any reform of the liturgy, therefore, the problem of church music will have to be squarely met. Some liturgists give the impression that once the reforms they suggest are introduced the church musician will just have to string along; music, after all, is the handmaiden of the liturgy! This is a point we hasten to concede. But we must add at once: if the liturgy is to continue to be in the main a sung liturgy—and who will deny the practical necessity of such an arrangement?—then music must be considered an integral part (*parte integrante* are the words of Pope St. Pius X). It is not a mere accident that liturgical history and musical history go hand in hand. The development of the one involved the development of the other. And it is precisely because of this essential involvement of music in the liturgy that church musicians are more conservative

in their attitude toward innovation and averse to the introduction of some of the novelties that are so heartily endorsed by liturgists at large.

Not that church musicians are indifferent to the progress of the liturgical movement. On the contrary, church musicians were among the first to seek for liturgical improvement, and precisely in the area of church music itself. In fact, the key document for the inauguration of the liturgical movement was the *Motu Proprio* of Pope St. Pius dealing with the problems of church music. But church musicians are troubled about the direction the liturgical reform is taking, in particular the onslaught upon the high Mass. The Instruction of September, 1958 speaks of solemn Mass as the *forma nobilior eucharisticae celebrationis* (No. 24) and says of the simple high Mass, *magni quoque facienda est Missa cantata* (No. 26). In the sung Mass the musical portions—which give the sung Mass its distinctive form—are definitely regulated in accordance with age—old tradition, unlike the musical additions to low Mass which, although subject to a certain amount of control, are left pretty much to free choice. Yet it is precisely these traditional musical forms of the sung Mass which are to be the object of drastic modification if the reformers have their way.

This is not unwarranted worry. Such drastic proposals have been made. The liturgical congresses at Maria Laach (1951), Ste. Odile (1952) and Lugano (1953) made suggestions that are eminently excellent; in fact a number of these have already been incorporated into the new rubrics. With these proposals the church musician is likely to be in accord. But other groups have other ideas—and there's the rub! Far and away the greatest hazard to an orderly liturgical reform is the exuberant enthusiasm of those who would transform the traditional liturgy in the interests of a "kerygmatic" approach to worship, without regard for other values. The International Study Week on Mission Catholics held at Eichstaett in Germany last summer (July 21-28, 1960) formulated certain resolutions which may be regarded as perhaps the most important wishes of such groups regarding liturgical reform. The Congress appropriated the similar suggestions of the International Study Week on Missions and Liturgy held at Nijmegen, Holland, Sept. 12-19, 1959. Both these assemblies asked that the liturgy be celebrated in such a way as to bring out to the full its catechetical content and to enable the faithful to participate in it intelligently. These are surely desirable objectives, no matter what one says about the means to be adopted for their achievement. But it is the means to

be employed that are of concern to the church musician. The objective sought in these proposals have values; but, may we ask, are they to be achieved by sacrificing things equally valuable? Because these proposals have taken the form that they have, it is high time for those interested in church music to speak out, and speak out vigorously. Music, too, has a part to play in the liturgy.

The exact wording of the resolutions passed at Nijmegen and Echstaett can be found in other periodicals. It is sufficient for our purposes to outline these dealing with musical problems. Here are the chief proposals in substance: (1) all the choral parts of the Mass, both the ordinary and the proper, should be sung in the vernacular, at least in paraphrase; (2) the lessons should be sung or read directly in the vernacular; and (3) the selection of readings should be broadened, made more varied and extended into a cycle of several years.

The vernacular problem here raised is of such proportions that we will defer consideration for the nonce. Let us instead begin with the third item, at least in so far as it relates to music. The suggestion that the pericopes used at Mass, especially on Sundays, be extended into a cycle covering several years was already made at the liturgical congress at Maria Laach in 1951; in fact, Jungmann in his *Mass of the Roman Rite* quotes Guardini's saying in 1942 that the extension and elaboration of the readings was a "very pressing *desideratum*". What relevance this has to music does not appear at first glance. But there are fringe consequences that are relevant. The intervenient chants, Gradual, Tract and Alleluia-verse, are often textually associated with the readings. If there is a change in the readings, will there be a similar change in the intervenient chants? And even where there is no textual link, will the extension of the readings entail merely a rearrangement of the chants or are new ones to be created? The musical problems involved certainly merit discussion.

The problems here faced extend beyond the immediate objectives of the Eichstaett and Nijmegen resolutions. New propers have been introduced into the service in accordance with the demands for new feasts or new Masses. The musical treatment of the texts thus introduced has not always been satisfactory. In most cases texts were accepted to traditional melodies in patchwork fashion; the compilers of the musical forms adopted a dubious technique of the later middle ages that seldom created masterpieces! This method of handling the text is certainly open to objection and the results in many, if not most, instances are artistically awkward.

No one denies that occasionally new texts have to be introduced, but since we are dealing with chant texts ought not the

musical problem involved be given primary consideration? After all, what is sought is a song, not a text. And there are other ways of supplying such songs. First of all, we might try to find suitable pieces in the existing repertory. The middle ages provided a store of chants that have not been incorporated into the *Graduale Romanum*. Before resorting to the adaptation of new texts to old melodies, search might be made in this stock for suitable songs. Although their number is not unlimited, it can be safely said that there are many hundreds of chants now no longer in general use that could be retrieved. Already in 1950 the First International Church Music Congress uttered a plea that the Congregation of Rites, when introducing new propers, might give consideration to this medieval treasure-trove. At the same time the Congress suggested that the Masses for the Dead might be varied by using some of the many traditional melodies found in ancient manuscripts but now no longer employed. Musicologists have discovered a hundred tunes and texts intended for Masses for the Dead—16 Introits, 14 Graduals, 12 Tracts, 20 Offertories, 36 Communion-antiphons and even 7 Alleluia-verses. Such a list gives some idea of the vast quantity of chants that are available. And there are others in sources besides the Gregorian that can be tapped, for instance, the numerous Ambrosian chants that parallel the Roman.

There does not seem to be any concerted recommendation to reinstate the third lesson in the Mass, the Old Testament reading, although such a proposal has been made. In the event that such a proposal were adopted, naturally the two chants now inserted before the Gospel would be restored to their old positions, the first before the Epistle and the second after. But in the absence of any such renewal of ancient custom, it might be apropos to suggest that if the pericopes are extended over a three or four year cycle, as biblical and liturgical scholars propose, the intervenient chants could be reduced to one only and thus scattered over a longer period. Present-day conditions hardly warrant the long double chant, and in fact most cases (outside monasteries and perhaps a few special occasions in other churches) one of the chants is usually reduced to a mere recitation, so that the reduction would satisfy the needs not only of a longer cycle of readings but of practicality as well.

But if we must have new texts and must resort to fitting them to old melodies, the musicians to whom we confide this task must have a thorough knowledge of medieval methods of adaptation and must recognize the incontestable fact that not all extant medieval adaptations are artistically admirable. The Roman Congress men-

tioned above requested that the Holy See detail such work of adaptation only to *tecnici specializzati*. Not only must they observe the formal stylistic laws, but they must bring vitality and strength to the whole artistic composition. But this is possible only when the texts of the chanted parts of the Mass are recognized for what they are, texts to be chanted, and texts and melodies are accordingly shaped simultaneously.

However even the experts are hampered when the texts provided are not the traditional psalm verses but verses from the new Psalter of Pius XII. This point was stressed by Msgr. Fiorenzo Romita at the First International Congress of Pastoral Liturgy held at Assisi in September, 1956. He pointed out that when the so-called Gallican Psalter replaced the Roman, the song texts were left intact and are still retained in the Vatican Gradual even though at times they differ from the Missal.

To use the new Psalter in place of the old is only to complicate matters already quite involved. The melodies of the Gregorian chant and the texts from the ancient Roman Psalter form a unit. To conserve this oneness and to preserve the corpus of the *Graduale Romanum* from unnecessary adulteration in both text and melody, it would seem advisable that when for a new feast a text is selected that is already at hand elsewhere in the *Graduale*, then the traditional form should be chosen. Otherwise there would be, for the same text, two forms differing in both textual and melodic structure, thus creating difficulties for their artistic transformation and especially for their practical rendition. As examples of the problems thus raised one need only compare the text and melody of the Gradual *Audi Filia* for the feast of St. Cecilia and for the new Mass for the feast of the Assumption, or the Tract *Beatus vir* from the Commune and that for the new feast of St. Joseph the Worker. Even experts find it difficult to fit ancient melodic patterns to texts that are different in wording, in the number of syllables and the placement of accents. No wonder, then, that the adaptations are considered by many a caricature of the genuine Gregorian melodies.

But why must we resort to the adoption or adaptation of the ancient? The elegant *Ave Maria* used as an offertory in the Mass of the Immaculate Conception is musical proof that the art of chant composition did not die with the death of the Middle Ages. What was possible in the seventeenth and eighteenth centuries is possible also today. Cannot we too begin *de novo*? Cannot we also compose? Are there not professional musicians living today capable of setting a text to melody? And if this is done by the contemporary

composer, must he necessarily imitate the stylistic features of the traditional Gregorian? These are problems that have yet to be threshed out.

Luckily the introduction of new texts has heretofore been held to a minimum. It would be something quite different if the entire proper were to be revamped, whether for the purpose of stressing the catechetical content of the Fore-Mass or for achieving greater variety. If such a change is made without consulting the equally strong claims of tradition, then—Goodbye, Gregorian chant! The age-old melodies would be lost in a welter of new compositions, and that heritage of which the church is so proud, that heritage which, as St. Pius X said so eloquently, “the church has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own” will have lost its identity. Instead we would have a miscellany including clumsy counterfeits and graceless centonizations.

But to stem the move to multiply the songs of the proper the church musician need not rely solely on historical or historicist arguments. The practical musician already recognizes the difficulty of learning and teaching the variable parts of the Mass because they change from Sunday to Sunday and from feast to feast. What a welcome relief, those last Sundays after Epiphany and Pentecost!

As it is, the chant has too often to be side-tracked in favor of mere psalmodizing or recitation of the text because the average parish choir cannot master the more intricate forms of the chant which change so constantly. If this variety were to be further extended, the difficulty would be increased. For the practical church musician, therefore, the end of this multiplication of propers is surely a consummation devoutly to be wished.

And what does the practical musician say about the suggestion that the choir confine itself to the singing of the proper and leave the ordinary to the congregation? Not only would this mean scrapping the wondrous polyphonic and harmonic ordinaries that have been written through the years, but the choir would then never have anything as its own except something it could never do well simply because it is constantly changing and cannot be learned thoroughly. How long would a parish choir endure under such conditions?

No church musician is unsympathetic to the earnest desire of the congregation to share actively in the Mass. Many contemporary composers have, in fact, endeavored to write settings of the

ordinary to incorporate congregational singing. Active participation is a must, but what does active participation mean? The new rubrics state the principle: "Of its nature the Mass demands that all present take part in it, after the manner proper to them" (No. 272). But this surely does not mean that the congregation supplant the choir. It is indicative of the mind of the Holy See that the September 1958 document which is popularly called "The Decree on Participation in the Mass" is officially entitled "Instruction on Sacred Music and the Sacred Liturgy". As a matter of fact, the Instruction is occupied extensively with a discussion of matters relative to choir work. When it speaks of Gregorian chant it does not refer only to a few simple chants of the ordinary. The Kyriale is, by and large, of late vintage. The grand Gregorian which is so justly admired is contained in the Graduale and in the books of Divine Office, and this chant can only be performed by trained choral groups. And what is the point of recommending that polyphonic music "still lying in archives should be diligently searched for" and "their publication in critical editions as well as in editions suitable for liturgical use should be undertaken by experts," if choirs are not to sing them? Participation does not mean doing everything. Here again we might recall that principle of partition of roles which is basic to the ceremonial of the sung and solemn Mass.

The new rubrics recommend that the various forms of participation be so regulated or restrained that no abuses creep in (No. 272—One wonders why Leonard J. Doyle saw fit to translate *various modos . . . ita oportet moderari* by "a choice must be made among various ways"). Surely one of the greatest abuses, one that every church musician must deplore, is the tendency to suppress all choir singing in favor of inartistic and often listless congregational singing. We must favor a reform that takes into account not only the legitimate desire of the congregation but also the equally legitimate demands of tradition.

(To be continued.)

Francis A. Brunner, C.Ss.R.

ORGAN MUSIC FOR THE SMALL CHURCH

What a subject! Though organ music in the church is only a part of the total church music picture, its mediocrity in the small church, as well as some larger churches, is frighteningly appalling. While this discussion will be limited to the basic problem of the small organ in the small church, it is necessary briefly to consider the broader aspect of church music including choir and congregational singing.

Almost everyone discusses church music, yet few, especially among the laymen, fully appreciate the purpose of church music. Authorities tell us that music in the church is intended to enrich the worship service through the sensation of sound, and that to be worthy of performance in the church, the music should be only the best so that it can be offered sincerely to the Glory of God. Tragically, these high ideals are sacrificed much too frequently today at the altar of the price tag and indifference. Not alone has music suffered, but all of the arts have been devalued. Yet, the past several years have witnessed a renewed interest in the religious arts, and in time music, which is seemingly the most difficult to appreciate fully, will assume its rightful place of importance and be performed appropriately. A reappraisal of just what is important to the worship service of the church will provide the avenue for the necessary improvements.

To provide worthy organ music, it is necessary first to provide a truly fine pipe organ. When this has been provided, and encouragement is given to the aspiring organist who is suitably qualified, it is without doubt that better playing will prevail, resulting in eventual superior organ music throughout the church. It is a false sense of value that leads us to believe that equally worthy organ music can be provided from other than the real pipe organ.

Easily it is demonstrated that the tones of the real pipe organ enable the organist, with proper training, to lead the singing of the congregation and accompany the singing of the choir with genuine musicianship unattainable through other means. It is with considerable regret that the ears of the American public are "speaker tuned" today, for such as contributed to the indifference prevalent in regard to real musical sounds as provided by the pipe organ. Even the clergy have fallen into the trap of amplification, and many no longer are able to deliver naturally a worthy sermon or instruction.

That the small church in particular has permitted the substitution of sustained sounds suggesting organ tones instead of the sounds of the real pipe organ is due in large measure to cost factors. Through their advertising, the makers of the electronic substitute have been able to lead the uninformed to believe that with a small investment, the musical values present in the pipe organ of fantastic cost can be provided. The "box office" appeal of the very large organ has led to the belief in many quarters that the pipe organ is available only in such large instruments.

Such, of course, is not true at all. There are many superb pipe organs of most modest size and very reasonable cost available to the small church with which such churches can offer truly worthy organ music.

Let us consider specifically just what such organs are. For many years the small unified organ has prevailed as the answer to the small organ problem. The musical effectiveness of such small organs depends upon the precise design of the instrument, and the manner in which the voicing (character or quality of the sounds of the pipes) is carried out. The placing of the pipes of the organ is vastly important so that from the minimum number of resources, maximum musical values are realized. Notice the oft repeated concern for *musical values*. Such values are not measured by size, but by quality.

The most common approach to the unit organ design is to provide from four to six ranks of pipes (stops) and make this limited number of various tonal resources playable at a variety of pitches, usually from two manual keyboards and the pedal keyboard. The advantages or disadvantages of this type of unit organ are beyond the scope of this discussion, for the only matter of concern here is to indicate that such instruments are readily available at a reasonable cost.

This organ would have the following basic resources:

- 16' Gedeckt
- 8' Principal (Diapason)
- 8' Viole (under a variety of names)
- 8' Celeste (a sharp tuned rank of pipes)
- 8' Dulciana

If additional ranks were added, usually a reed would be incorporated, and such would be an Oboe, or small Trumpet. These resources would be made playable more or less in the following manner:

MANUAL I	MANUAL II	PEDAL
16 Gedeckt	8 Gedeckt	16 Gedeckt
8 Principal	8 Viole	8 Principal
8 Gedeckt	8 Celeste	8 Gedeckt
8 Viole	8 Dulciana	8 Viole
8 Celeste	4 Gedeckt	8 Dulciana
8 Dulciana	4 Viole	4 Principal
4 Octave	4 Celeste	4 Gedeckt
4 Gedeckt	2 2/3 Gedeckt	4 Dulciana
4 Viole	2 Gedeckt	2 Gedeckt
4 Dulciana		
2 2/3 Principal		
2 Principal		

If the reed were added, such would be playable perhaps at 8' and 4' pitches on each of the manuals, as well as at the same pitches on the Pedal. Obviously, additional pitches could be provided, for what is involved simply is wholesale borrowing of each tonal element at many pitches on each keyboard. The precise number of pipes allocated to each set of pipes will determine how high in pitch a given basic set can be used. An organ along these lines will cost from eight to ten thousand dollars depending upon various individual requirements, and of course, the particular manufacturer. A lesser number of basic sets would reduce the cost. The Celeste set of pipes is not an absolute necessity, rather only a habit. In some situations, the Dulciana would not be required in which case, the Viole would be made relatively of more quiet power.

A second approach to the unit organ is fast finding favor, and is much more imaginative, and frankly considerably more rewarding in musical value. In contrast to the preceding type, this plan provides fewer playing positions on each keyboard, thereby creating in effect "straight" organ ensembles, although the basic elements are used on all of the keyboards, but not at identical pitches on them. The organist actually has less chance to register the instrument monotonously, for the same pitches are not available on each manual keyboard. This type of unit plan requires more skill on the part of the maker in order to create seemingly "independent" stops at the various pitch positions.

A unit organ of this type would have perhaps the following basic resources:

- 16' Gedeckt
- 8' Principal
- 4' Quintadena
- 2' Rohrflöte

2 2/3' Nasard (this to be so wired to provide a synthetic Mixture)

These basic elements would be distributed at the following pitches on the various keyboard:

MANUAL I	MANUAL II	PEDAL
8' Principal	8' Gedeckt	16' Gedeckt
8' Gedeckt	8' Quintadena	8' Principal
4' Principal	4' Rohrflöte	8' Gedeckt
4' Rohrflöte	4' Quintadena	4' Principal
2' Principal	2' Quintadena	4' Quintadena
II Mixture	1 1/3' Larigot	2' Rohrflöte
	1' Sifflöte	II Mixture

Careful analysis will reveal that the full Manual I ensemble provides essentially a straight organ ensemble, as does the full Pedal ensemble as though it were coupled to the manual division. This is an important consideration in providing satisfactory accompaniments. Some will believe mistakenly that there is a lack of color variety. Such is not true, though the variety is somewhat more restricted to truly essential colors for greater usefulness. Of the five stops provided, all contribute to the fullness of the organ so that it produces a "big" sound. This is in contrast to the previous scheme, where two of the five voices contribute nothing to the full organ "big" sound.

An organ along these lines will cost about seven thousand dollars. The cost would vary, though, with various makers and again depending upon exact installation arrangements. This writer has designed many instruments along these lines, and encourages the use of such a design, for it is truly musically rewarding both to the organist and to the congregation in the requirements which must be met.

The small "straight" organ is considered by many to be the only solution to the small organ problem. In a straight organ every playing position at the console represents a separate rank, or set, of pipes. The action parts for such an instrument are indeed very simple, requiring little or no attention, and the musical results are superior. Obviously, they are limited, but adequately meet the requirements for the small church. To produce an organ along these lines requires more than ordinary voicing skill, for each stop must do many things in order to provide maximum flexibility. There are several makers who can produce them with excellent results. Of all the small organ types, this type is the most rewarding to play, and, to the congregation it is most satisfying to hear. To expect performance for which it is not designed is to overlook its proper limitations.

An organ of this type might have the following resources:

MANUAL I	MANUAL II	PEDAL
8' Gedeckt	8' Gemshorn	16' Subbass
4' Principal	4' Spillflöte	8' Octave
2' Spitzflöte	2' Principal	4' Hohlflöte
II Mixture	1 1/3' Larigot	

Remember that each stop has its own set of pipes. Look at the color variety. There are eleven individual resources. Cost is the only factor of negative concern. This instrument would cost more or less thirteen to fifteen thousand dollars, dependent upon just how the installation were accomplished. However, if true worthiness of quality of organ tone is desired earnestly for the church, instruments of this type provide the best possible answer. As an accompanimental instrument to the liturgical service, it is difficult to better.

In some situations, the Mixture and Larigot might not be absolutely necessary, in which case, they could be deleted from the scheme, and thereby reduce the cost accordingly. This type of plan represents the true traditional organ as built for many centuries, and not yet really found possible to improve upon.

There are secondary matters concerning all of the types considered. Because of our predilection for soft background music by reason of our contemporary environment, such sounds have been permitted to find acceptance in our worship services, when such are not at all an essential part of church music. Quiet accompanimental voices are necessary, but not faint background musical fuzz. Therefore, it is reasonable to provide no shutters for varying the dynamic level of any of these organs, if the tones are properly voiced in the instrument. Most organists tend to close the shutters and over-registrate which is most wasteful of the organ's resources. Properly voiced and placed completely within the room in which it is to be heard, any of these instruments need no shutters. By eliminating such, a certain cost is eliminated also.

On the other hand, it is recognized that when these instruments are provided with shutters and swell boxes, a certain additional power variation is possible for some requirements. Therefore, it is really quite an individual preference whether or not to include the variable dynamic controls, and much will depend upon individual circumstances.

It is not desirable though in any event to build chambers outside the church proper in which to house these instruments. The organ should be within the church just as much as is the choir, the congrega-

tion and the altar. Only then will its true musical value be fully realized. Likewise, such placement negates the often heard statement that an organ requires too much space, and therefore cannot be accommodated.

Any one of these instruments outlined, or one of different resources but of similar size, could be located within the church in a space requiring a floor space of about 5' of depth and 18' of width. The ceiling height should be not less than 9', with 10' preferable. The unit organs being of small size will take less floor area, more or less 5' by 10'. All of the foregoing designs are based upon the use of the standard electric action as provided by the major American builders. None of these firms has undertaken seriously the production of the mechanical action organ. It is claimed by the exponents of such actions that they can be produced at less cost than the electric action. However, most such actions are imported, and may not necessarily be the most economical in the overall picture when repairs and structural failures requiring replacement are considered. It is not the intent of this article to defend either type action against the other, for both have merit. However, it is significant that no major American builder has provided the mechanical action continuously nor is doing so now.

The electric action as provided by our American firms has been proved reliable over many years of service, and while there may be certain practical and aesthetic considerations for the mechanical action, as far as maintenance costs and life expectancy are concerned, the electric actions leave nothing to be desired.

By no means have we been able to consider all of the aspects concerning the small organ. Let us hope, however, that this brief discussion will stimulate thought and action to the end that once again the modest pipe organ will be found in every church to worthily enrich the worship services in providing music that is truly to the Glory of God. It is impossible to evaluate in terms of dollars and cents the cultural significance which such a trend would create. Once again, organists would be encouraged to become truly fine musicians for they would have at their disposal instruments worthy of their efforts. Organ builders today are able to provide instruments so superior to anything that has been done in this country before, that an entirely new era of organ appreciation easily can be realized. A bit of serious study, a new evaluation of musical values, and the overcoming of indifference can bring this era about.

Franklin Mitchell, Tonal Director
Reuter Organ Co., Lawrence, Kansas

CANTATE DOMINO

“Laudate eum clangore tubae, laudate eum psalterio et cithara. Laudate eum cymbalis sonoris, laudate eum cymbalis crepitantibus; omne quod spiritus laudet Dominum.”

—Psalm 150

“It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things and foster true devotion of soul.”

—Pius XII, “*Mediator Dei*”, 175

I am from Vienna, Austria. My whole life has been dedicated to Catholic Church music. When I was eight years old I sang for the first time in the Emperor Chapel at Vienna as a member of the Vienna Choir Boys. We sang Franz Schubert’s *Mass in G Major*. From that day to the present I have been continually associated with Catholic Church music. For seven years I studied music at the Vienna Academy of Music and at the University of Vienna. In 1958, I became conductor of the Vienna Choir Boys, and in that position I studied extensively all the masses from Palestrina to Bruckner. Each Sunday I heard one of these beautiful Masses used for the liturgical worship, or had the opportunity to conduct it myself. As representative of Austria in the “Concert of Nations” for the Second International Catholic Church Music Congress in Vienna, I was the only Austrian conductor to perform works by Bruckner. This then is my background in Catholic Church music.

Since 1958 I have been in the United States, and here I miss something which is flesh and blood to me. Without any sentimentality, I miss at Sunday High Mass the music of Palestrina, Mozart, Haydn, Schubert, Beethoven, Bruckner, and the other masters of church music. These men composed their Masses specifically for the Catholic liturgy, yet if you want to hear their works they are to be found in all other churches, but not in a Catholic Church. Why? The Catholic Church, or at least some people in it, are afraid to perform a Mass in church during service. What are their reasons? Three reasons are generally given, and I shall examine them in this article.

1. *The Masses composed for choirs, orchestra, and solo singers are too “operatic.”* This opinion comes from people

who don't really understand the music of the pre-classical, classical or romantic periods. You hear them state: "It is like an opera, with arias and coloraturas!" But how can these same people look at an altar picture of red-cheeked angels portrayed with wings? Do angels really look like that? No, the picture is an expression of the times in which it was created, but this makes it no less deeply felt nor less a valid expression of the artist. Why cannot this apply to music as well? Let us take as an example Anton Bruckner, a deeply religious man whose music has been ignored in the churches of this country. Many people give their opinions of his music, but how many of them have really heard any of it? His *Mass in E Minor* has been performed only three or four times in this country, and even these were concert presentations.¹ You cannot understand Bruckner's music after hearing it just once!

2. *Very often you hear: "The composed Masses are too long!"*. Except for two Masses, Bach's in B Minor and Beethoven's *Missa Solemnis*, I know of no Mass longer than thirty or forty-five minutes. Perhaps in former times people had a little more time to stay in church. Is it really a valid criticism of these Masses that they might add fifteen minutes to Sunday High Mass? We should surely take this time once a week to honor God with music, in fulfillment of the exhortation in Psalm 150, "*Omne quod spiritus laudet Dominum.*"
3. *The beginning and end of all Church music should be Gregorian Chant.* For High Mass in Middle Europe, the chorus sings the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. All other parts are sung in chant. Is this a bad mixture of styles? We worship in a Gothic church with a baroque altar decorated with romantic pictures. Is this a bad mixture in the church? No one thinks so standing in the great cathedrals of Cologne, Regensburg, or Vienna. Indeed, Christ is always the same, yesterday, today, and in eternity, but the music, art, and architecture by which we praise him changes and develops with the passing of time.

We strive today to build the most contemporary churches using the best modern art, but the music heard in them stops at the fifteenth century as if nothing has

¹ See "Chord and Discord Magazine", the publication of the American Bruckner-Mahler Society.

happened since the end of Gregorian chant. Is it not just indolence and laziness which causes us to avoid performing a Mass with chorus and orchestra? Even chant is very difficult to sing well, and you can count on your fingers the churches which present well-prepared chant today. It is this attitude of indifference which is the main problem in church music, not the question of musical styles to be used.

You often hear the opinion: "*Chant is the purest and most deeply religious music.*" This objection to polyphonic Masses is based on the fact that chant has no harmony but only one melodic line. But if chant were really the "purest" music, it would be sung with only one tone to each syllable. We know, however, that many "Allelujas" run over three or four lines of music just on the syllable "A"! Even chant is an expression of the conventions of the times. But, it is said, it is difficult to pray properly during a choral and orchestral Mass. This each believer has to learn. In fact, to the untrained ear, is it any easier to listen to an hour of chant? Of course you cannot have a choral and orchestral Mass each Sunday. This is possible only in the few large churches which have the facilities and time to prepare them. But for special church feasts it should be possible to sing and play for the High Mass.

Beyond these objections, there remains a lingering doubt in the minds of some as to the Church's position on the use of orchestral music in Church. Some time ago the question of the twelve-tone scale system in church was considered by Rome. The self-evident decision was that such modern music could be used in church if it is a valid expression of the times.² Strange indeed that Rome should be considering twelve-tone music while we still debate the appropriateness of all the church music from the sixteenth to the nineteenth century!

Pope Pius once heard a performance of Bruckner's *Mass in F Minor* by the Vienna Society of the Friends of Music and the Vienna Symphony Orchestra. After the performance he asked: "Why don't we hear this music more often in our church?"³ In "*Mediator Dei*," Pius XII spoke about modern music, but said little about the music

² See the article "Ziel Und Weg Der Kirchenmusic" by Hermann Kronsteiner in *Osterreichische Musikzeitschrift*, 16. Jahrgang, 1961, p. 89 ff.

³ A personal letter to the author from Dr. Egon Hilpert, former President of the Austrian Cultural Institute in Rome.

of the sixteenth to the nineteenth centuries because it was self evident that there should be no more discussion on the use of that music. I am afraid that we are four hundred years behind the thinking of Pope Pius XII.

In Middle Europe, I take for example my home town, Vienna, one can hear choral-orchestral Masses in thirty or forty churches each Holy Day. I think it is about time we started here in this country. We must grasp our own heritage of church music and use it to the greater honor and glory of God. Perhaps a story will illustrate this point. A musician friend of mine was on a concert tour of Nazi Germany. Though he was playing the piano, his greatest love was to play the organ in the town church which he visited. He was reprimanded for this by a high Nazi official on the grounds that it would not be good for people's spirit to hear him play in church. "I am sorry" answered the musician, "I like to play the organ, and you cannot find organs in restaurants so I have to play them in Church!" We are indeed in a serious situation when so many people say that to hear good Catholic church music they have to go to another church.

I know that this article will be controversial, but if it serves to promote discussion it will have fulfilled the purpose of the author.

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MULTUM IN PARVO

Misconceptions about the small pipe-organ are so numerous and so widespread that they cannot even be listed, much less debated, in a single magazine article. There are, however, two particularly important misconceptions, important because they are well entrenched in the minds of many pastors and of many church organists. These two groups of people play the major roles in selecting and purchasing organs for Catholic churches: their opinions are, therefore, vital.

Price is the main preoccupation of pastors concerned with buying an organ. The limitations of size are the primary worry of organists. These concepts are very closely related, one to the other, but I shall try to deal with them as separately as possible, although my arguments in both cases will involve the same small pipe-organ,

that in Saint Alphonsus Church, Grand Rapids, Michigan, where I am organist and choirmaster.

Let us first consider misconceptions about cost. Many pastors have been led to believe (mainly by salesmen for the electronic organ companies) that any pipe-organ is financially beyond the reach of all save the most affluent parishes. There is much vague bruited about of minimum prices, all the way from fifteen to twenty thousand dollars, even though no organ builder has been or will be consulted! It would be difficult to find another concept more at odds with reality! Actually, there is no good reason today for buying an electronic organ on the excuse that one cannot afford the real thing. Pipe-organs are priced from about four thousand dollars (that is, from the price of the better electronic organs), and are, dollar for dollar, incomparably better than their simulated competitors. I will cite only two examples of average pipe-organ cost, one of them being my own church organ. Recently, I had occasion to play for the dedication of a four-rank Wicks organ in a rural Michigan church, a fine structure seating about six hundred people. The organ, extended and duplexed, cost about seven thousand dollars; it fills the church with clear, radiant sound. The pastor told me, in some awe, that he could even now scarcely believe how much organ he had gotten for the price. Not long ago, he had believed the myth about high cost, but now he sees how fantastic the myth really is.

The organ in our parish church is of six ranks. It, too, was built by the Wicks Organ Company of Highland, Illinois. It is a two-manual instrument with both organs enclosed, and provisions have already been made for future expansion. Each organ (or division) is under separate expression. The handsome console, beautiful in its simplicity, is of oak, with hand-rubbed walnut draw-knob panels. There are six general pistons duplicated in toe-studs, and the usual other accoutrements, couplers, and so on. The organ stands in the gallery of the church, which seats eight hundred people in the ground floor area alone. Even as it stands, it is a magnificent church organ, perfect for its primary function, the accompaniment of choir and congregational singing. In a smaller church it would be complete now, with no need whatsoever for expansion. Its contract price was about eighty-four hundred dollars, and even with installation expenses the instrument cost considerably less than ten thousand dollars. With the most ordinary and reasonable care, it will last for generations to come.

But what of the organists' cry? How good, musically and tonally, is the small pipe-organ? One is sadly aware of the muddy, dumpy little mediocrities built in the past, but one must also admit

that this stricture is true of all organs, large and small, built in certain eras. The total principles governing organ design in the late nineteenth and early twentieth centuries blighted almost every organ built, especially in this country. But the older concepts are now dead; tonal clarity is now the watchword and the standard. Such an ideal is as easily attainable in the small organ as in the large—probably more so.

Let us re-examine the organ at Saint Alphonsus Church for design, and let me stress the fact that this small instrument IS designed, very carefully so. It is not just an amalgam of a string, a diapason, a flute, and a reed, with a couple of ranks casually thrown in. Our tonal consultant and chief designer was Joseph L. Sullivan, organist and choirmaster at Saint Andrew's Church, the cathedral church of the Grand Rapids Diocese. With him worked Martin Wick, president of the Wicks Organ Company. Mr. Wick's consideration and enthusiasm were awesome; they could not have been greater had a thirty thousand dollar organ been at stake.

Here are the specifications of our organ; the basic sets are lettered in capital letters, their extensions and derivations in arabic letters:

GREAT ORGAN

Diapason Conique 8' (A)
 Prestant 4' (a)
 Fifteenth 2' (a)
 Twelfth 2 $\frac{2}{3}$ ' (a)
 Harmonic Flute 8' (B)
 Orchestral Flute 4' (b)
 Octavin 2' (b)
 Gemshorn 8' (C)
 Gemshorn 4' (c)
 Tremulant

SWELL ORGAN

Viola Pomposa 8' (D)
 Fugara 4' (d)
 Rohrflöte 8' (E)
 Chimney Flute 4' (e)
 Nazard 2 $\frac{2}{3}$ ' (e)
 Oboe Horn 8' (F)
 Tremulant

PEDAL ORGAN

Gemshorn 16' (12 pipes)
 Gemshorn 8' (c)
 Choral Bass 4' (a)
 Rohrbourdon 16' (12 pipes)
 Flauto Dolce 8' (e)
 'Cello 8' (d)
 Oboe Horn 8' (f)
 Quint 5 $\frac{1}{3}$ ' (e)

If the reader's eyebrows lift at the word "extension" (an obscenity in the minds of avant-gardists), I shall be sorry but not

impressed; I will recommend only that he come and listen. The voicing in all parts is superb; the ensemble is brilliant but not harsh, solid but not thick. The cone shape of the diapason gives it a lively overtone pattern with no danger of hootiness. The harmonic flute is incredibly varied and beautiful; breathy and velvety in its lower reaches, it is pure crystal on high. Our gemshorn is an exceedingly gentle one, restrained, but very clear. With the expression box shut, it has an almost stringlike murmur; open, it has elements of a very small diapason. The bit of chiffing sound in the rohrflöte makes a fine foil for the metal flute in the Great, and the stop itself is a godsend to the tired organist who must make vocal sounds beginning every morning at six, and going on for a minimum of four High Masses. The viola pomposa, fondly regarded by Bach, is a true string, of exceptionally noble breadth. Its ensemble possibilities are endless. The oboe horn is so French, and so Franckian, that it fits almost exactly in the description given by Bonnet, in his edition of the Franck *Chorales*, of the trompette at Saint-Sulpice: "light, clear, smooth . . ." It can be used as a bright but not blazing reed; as a solo stop, with or without tremulant, it is elegantly creamy. Indeed, no other word better describes the entire organ than the word "elegant" used in its best connotation.

Finally, what can one play on a small, six-rank organ? Well, one cannot play the exceptionally massive organ pieces of the nineteenth century, although as I have hinted, the French repertoire is totally sympathetic unless prohibitive in size. But one can play anything else, and especially the great baroque Spanish, Italian, French, and German works. Polyphony is particularly happy in this instrument, being set forth with a silvery, crystalline clarity. I lean rather to the lovely contrapuntal lines of the Italians, of Frescobaldi, of Zipoli, of Gabrieli and others, and also to the French of every period, but the great German polyphonists fare just as well, and J. S. Bach is pure delight.

But above all other considerations, and I have deliberately left this to the last, this small organ is incomparable as an accompanimental instrument for the Church liturgy. Any choir-member would tell you how securely it backs up the choral sound without ever overpowering it. Such much-used Masses as the Peeters' *Saint Joseph*, the *Somma Ste. Mariae Visitationis Pauperum*, the Bisgeger *Pio X*, the Huybrecht *Saint Anthony*, and many others, as well as our many motets and hymns all come forth as if they were composed for this instrument or as if the organ were built for them. And while, in a church as large as ours, it would be desirable to have more ranks for the most massive congregational singing—sometimes almost a thous-

and voices, most of them really singing—even so, I have never found myself unable to guide and control the congregational work. Here the pedal division, especially the Gemshorn 16' with its absolute grip on pitch, is invaluable.

Thus may I return to the title of this article: *multum in parvo*. The little pipe-organ, properly and lovingly designed, costing very little in view of its tonal beauties and qualities of endurance, has an abundance of beauty to give to the service of God in His Church.

Joan A. Boucher
Grand Rapids, Mich.

THE ORGAN WORKS OF FLOR PEETERS

(A Short Review)

("Musica Sacra," Caecilian-Verbands-Organ, Germany,
Oktober 1959)

Among the compositions by Flor Peeters, the director at the Flemish Conservatory in Antwerp, the organ music takes by far the largest part. This fact is comprehensible inasmuch as the name Flor Peeters has been connected so long with the organ world, as cathedral organist, as pedagogue and professor, and as concert artist, who has played more than 700 concerts in Europe, the U.S.A., Canada and South Africa. Peeters' music in general bears the imprint of the spirit and the tradition of the old Flemish masters. His compositions, often written in the old "manner," are frequently characterized by the influence of the melodic gregorian line, a modernized harmony, the use of free rhythm, as well as by the practice of linear counterpoint and occasionally polyrhythm and polytonality.

Among the works for organ one may distinguish—as far as the form is concerned—two great courses: 1. one of the polyphonic style, 2. one of the symphonic style. The different titles, "Passacaglia and Fugue", "Prelude and Fugue", "Choralpreludes on Gregorian Hymns" on the one hand, and "Symphonic Fantasy", "Elegie", "Flemish Rhapsody", "Liedsymphony" on the other, will already indicate to which one of the two courses they belong.

This division of the organ works in polyphonic and symphonic styles makes clear that, the compositions for the organ considered as a whole, there is no uniformity in the setting.

In modern organ music—exception made for the French—the return to polyphonic and consequently a necessary objectivity and practicality (which unfortunately more often leads to the exaggeration to an extreme of the “mere exterior” of a “sounding frigidity”), prevails.

The predominance of the sound is characteristic of the French organ music, (which often through experiment becomes swollen “over” sound: because everything that is exaggerated in its proportions, cannot form itself out of his essence, but only out of its quantity).

The fact that both styles are represented in Peeters works consequently does not allow an “either-or”, but leads to an “as well as”.

Generally speaking, Peeters stands in between both styles, the one with French impressionistic accent, and the polyphonic of the other countries, of which surely the most important is Germany.

H. J. Moser quotes Van Der Mueren, when he writes in “Die Musik der Deutschen Stämme” (p. 51): “The essence of this young Flemish generation lies in its highly coloured melody—it is less charged with philosophy than the contemporary South German music, but compared to the French, stronger in its constructive treatment.”

This Flemish character of Peeters, stands (with Moser) in between two style tendencies. A part of Peeters’ work is close to the French sound ideal, e.g. the “Liedsymphony,” “the Flemish Rhapsody,” the “Symphonic Phantasy” and others, while in other works, e.g. in the “Three Preludes and Fugues” and many of his Choral preludes, the clear polyphonic line, a transparency, and objectivity and often an economical treatment of the thematic material prevails.

So appears Peeters to us at one time as designer, as representant of something objective, at another time as painter, one who appeals more to the senses, who writes more in the poetical manner; developing on one occasion strictly a concrete theme, on another mastering the empire of sound impressions, but every piece has a formal unity. A transition from one form of expression to the other does not occur within a single composition.

Polytonality, which does not appear so often in organ music, is frequently to be found in Peeters’ works. This variety of expanded tonality results often in a challenging harshness of sound; and the chromatic treatment of the middle parts too is more colouring than polyphonic.

The tension between compositions following new trends and those showing reserve in the use of modern means, can only work favorably, since there can be no question of one-sidedness by Peeters.

Since today's organ music is charged on the one hand with the danger of "historiorising", on the other, the French trend, with exaggerated subjectivity, Peeters who possesses the modern composing techniques and also a certain archaism, can be considered as a wholesome synthesis.

Peeters has written a wealth of organ works, which in number reach to those of J. N. David. Among these, the ones based upon a choral melody take a large part. The importance of its creation lies in its joyful musicmaking qualities and freshness.

For him living and "lived" art counts: Newness makes sense only if it fits organically into what already exists.

Fritz Soddemann, Cologne

A SUGGESTED GRADED STUDY OF THE ORGAN WORKS OF DIETRICH BUXTEHUDE

In selecting music for students, two questions are foremost in the teacher's mind: why should the pupil use this material, and when should it be presented to the student? The why of becoming acquainted with the works of Dietrich Buxtehude is easy to see. First, his organ works provide the student with material which develops the independence of manuals and pedal, an essential skill for all organists. Secondly, the works of this organ master will introduce the student to an important era in the development of the art of organ music and, subsequently, will provide him with a more adequate and varied repertoire.

Buxtehude was one of the greatest masters of the organ. He lived in and contributed to the era of the organ: the Baroque Era. His works inspired other musicians to follow in his footsteps and achieve greater goals. Notable among those whom he influenced was Johann Sebastian Bach. If Buxtehude is excluded from a young organist's training and repertoire, an important link is omitted in

the development of the art of organ music, and consequently his sense of his art is not complete.

When a student should begin work on the compositions of Buxtehude is a matter to be entrusted to the individual teacher. The classification which follows is offered as a guide for the teacher's use. It is assumed that the pupil using these works has already achieved a fair degree of ability on the piano. The keyboard and notation of music are already familiar to the average beginning organ student. These works of Buxtehude are graded as easy, moderately difficult, or difficult. In preparing this guide the Spitta edition of Buxtehude's Organ Works published by Verlag Von Breitkopf & Härtel of Leipzig was used. The publication date of this volume was 1903. The numbers preceding the titles are the numbers given the selections in this Spitta edition.

EASY

Vol. & No.	Composition	Remarks
v. 1- 1	Passacaglia	Easy pedals; manuals develop sense of phrasing
v. 1- 2	Ciacona	Basso ostinato
v. 1- 3	Ciacona	
v. 1-11	Prelude & Fugue	
v. 1-15	Prelude & Fugue	
v. 1-19	Fugue	Four part fugue; entirely on the manuals.
v. 1-21	Toccata	Made up entirely of solid & broken chords; simple pedal part; good practice for independence.
v. 1-24	Canzonetta	Four part writing for manuals; interesting meter changes.
v. 2- 2	Christ, unser Herr, zum Jordan Kam	
v. 2- 3	Du Tag, der ist so freudenreich	The counterpoint merely furnishes background for chorale.
v. 2- 6	Erhalt uns, Herr, bei deinem Wort	
v. 2- 8	Es ist das Heil uns kommen her	This chorale was also set by J. S. Bach. The melody is based on the Mixolydian mode.

Vol. & No.	Composition	Remarks
v. 2-14	Herr Jesu Christ, wei gar wohl	
v. 2-17	In dulci jubilo	
v. 2-18	Komm, heiliger Geist, Herre Gott	
v. 2-25	Nun Komm, der Heiden Heiland	Suggests a modal quality.
v. 2-30	Wir Danken dir, Herr Jesu Christ	Simple fughetta; very little embellishment of the <i>cantus</i> .
v. 2-31	Auf meinen lieben Gott	Unusual setting of chorale in dance movements. Almost a chorale suite.

MODERATELY DIFFICULT

Vol. & No.	Composition	Remarks
v. 1-25	Canzonetta	Three part writing for manuals.
v. 1-23	Toccata	No pedal part; experience in playing ornaments; clear cadences for teaching harmony.
v. 1-17	Fugue	
v. 1-16	Prelude & Fugue	
v. 1-9-14	Prelude & Fugues	
v. 1- 8	Prelude & Fugue	Provides experience with trills; interesting form.
v. 1- 6	Prelude & Fugue	Good practice in fingering, ornaments & chromatic scale passages.
v. 1- 4	Prelude, Fugue & Ciaccona	

DIFFICULT

Vol. & No.	Composition	Remarks
v. 1- 5	Prelude & Fugue	Interesting meter changes.
v. 1- 7	Prelude & Fugue	Pedals simple; independence of hands and feet required.
v. 1-18	Fugue	
v. 1-23	Fugue	Continuous turns & ornaments.

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REVIEW

Books

FUNDAMENTALS OF THE LITURGY

By Rev. John H. Miller, C.S.C., S.T.D.
Fides Publishers, Notre Dame, Indiana;
1959. xviii, 531. \$6.00

It is necessary to say at once that the first reading of this book was quite a pleasant experience. It is a source of pride to know that for the first time a book on the liturgy of such encyclopedic learning has been written by an American scholar. It is not just another translation of one of the many fine books published in Europe, but a work entirely original. It is more comprehensive than O'Shea's *The Worship of the Church* and Rudolph Peil's *A Handbook of the Liturgy*; it is much more detailed than the Lechner-Eisenhofer work on *The Liturgy of the Roman Rite*. Its range, in fact, is all-inclusive.

Its very inclusiveness is both a blessing and a curse. It is intended as a textbook. Consequently it treats successively the nature of the liturgy (a section to which some scholars will surely take exception); types of liturgical rites, east and west; the liturgical books of the Roman rite; sacred places; structural elements, including a study of music in worship (very well done); and then the Mass, the Divine Office, the Liturgical Year, and the Sacraments and Sacramentals. Some of these chapters are necessarily rather cursory, and some objection might be made, especially in regard to the treatment in the later chapters, to the concentration on archeological and historical aspects and the failure to expand the theological explanations. But liturgy as a scholastic subject is not so much a *cursus* as rather a discipline, an orientation, and the teacher who uses this volume must be expected to synthesize the theological lore the students have already explored in their study of dogmatic, moral, ascetical and pastoral theology.

Father Miller displays an admirable power of analysis and synthesis, all the more remarkable considering the vast amount of material he had to cover, and his presentation is generally lucid and not too technical. It would therefore seem a bit ungracious to carp at certain defects. The very abundance of material may make it hard to use as a textbook. And while there has been a rather thorough use of the pertinent literature, not all of it has been properly evaluated or mastered, so that the treatment is uneven and at times even erroneous. This reviewer would have preferred less material and a greater attention to the broader considerations of the role of the sacramental life in the Mystical Body. A book of this sort cannot

replace an encyclopedia, and it seems useless to try!

There is a fine bibliography for each chapter, and a helpful index. The price seems quite reasonable for a compact book of over 525 pages. All in all, the book, whatever its faults, should prove a boon not only to the seminarian but to others who want a one-volume source, well-indexed.

Francis A. Brunner, C.Ss.R.

PARTICIPATION IN THE MASS
Proceedings of the 20th Liturgical Week

The Liturgical Conference, Washington, D.C., 1960
x, 299. \$3.00

The annual Liturgical Weeks conducted by the Liturgical Conference have in recent years centered on a particular subject; this volume contains a wealth of material on a topic that is of present interest, the active sharing by the laity in the sacrifice of the Mass. What makes this volume particularly attractive is the inclusion of many subsidiary papers delivered to special study groups and workshops. All of these are interesting but of varying usefulness. Since this review is concerned especially with matters that may be of interest to church musicians, it will be sufficient merely to list some of the principal addresses by title: Participation Problems in the Modern Parish, by Rev. Andrew M. Greeley; Liturgy and Social Action, by Giacomo Cardinal Lercaro; The Law, the Liturgy, and Participation, by Rev. Frederick R. McManus; and Popular Participation and the History of Christian Piety, by Rev. Godfrey Diekmann, O.S.B.

Some of the study groups were specifically concerned with musical problems involved in active participation. The group discussing Church Structure and Participation heard Theodore N. Marier's paper on "Organ Design and Placement," an excellent treatment in non-technical language of the construction and function of the organ. More pertinent are the papers devoted to Music in the Liturgy. Fr. Francis J. Burkley, member of the church music Commission of the Archdiocese of New Orleans, read a challenging paper on "Contemporary Trends in Church Music Composition." After alluding to the fact that almost none of the commentaries on the Sept. 1958 Instructions touched on the subject of "religious" music—and this reviewer might add that few dealt with any musical aspect at all but concentrated on "participation"—Fr. Francis J.

Guentner, S.J. himself presented an illuminating discussion of "The use of Religious Music". Paul J. Hotin read a paper on "The Role of the Choir School in the Restoration of Sacred Music" and a history of some of the more famous of these. Other papers which should arouse and be given a great deal of attention included "Repertoire and Rubrics for the Use of the Organ in Church" by Sr. M. Theophane, O.S.F. of Alverno College, Milwaukee, and "Musical Instruments in Church Use" by the well-known Capuchin Fr. Irvin Udulutsch. In another study group on colleges, Rev. Anselm Llewellyn, O.S.B., read a very helpful paper on "A Practical Approach to Congregational Singing in College."

Finally mention must be made of the scholarly papers presented at the Institute on Sacramental Theology held in connection with the Liturgical Week, and in particular to the one by Rev. Augustine Rock, O.P. on "The Role of the Theologian in the Liturgical Apostolate". Enthusiasts are wont to bypass not only tradition and common sense but even theological principle!

All in all, there is much here for earnest thought for all those whose concern it is to promote and understand the Church's liturgy.

Francis A. Brunner, C.Ss.R.

GREGORIAN CHANT SUPPLEMENT to the AMERICAN SINGER

Edited by Sister M. Mario, I.H.M.
Most Holy Rosary School, Syracuse, New York

These supplements are intended respectively for grades 4, 5, 6, 7, and 8. The choice of materials in each of these paper-covered pamphlets is very good, except that it offers very little material not already found in the hymn books commonly used in all schools throughout the United States. The presentation of this material in Gregorian Chant notation is of advantage, however, because it is done in a clear, simple fashion and could be used in a parallel way with the modern notation usually presented in the hymn books. Mass IX (Cum Jubilo) is found in each book so that one complete Mass is available for all children in a school using these booklets.

The format of the pamphlets is most attractive. Art work, chiefly symbolic, is suitably simple and clear. The Solesmes markings are used with permission of Desclee et Cie. and the Teacher's Guide offers adequate help to any teacher who has had at least an elementary course in Gregorian Chant fundamentals.

If these pamphlets come as a regular supplement to the *American Singer* they are a thoughtful and worthwhile contribution. If the purchase price is additional I think most schools would have to consider whether they want to purchase material which is already duplicated in the hymn books they are using. However, Sister M. Mario has done a real service to schools in her preparation of these supplements. They can be of genuine help wherever chant notation is being presented in the elementary grades.

Sister Helen Dolores

Masses

MORE MASSES ON GREGORIAN THEMES
for Choir and Active Congregation

Some time ago (*Caecilia*, vol. 84, 4, pp. 181-185) this writer considered some Masses that employed the *alternatim* technique to combine congregational singing of the plain chant ordinary with part-singing by a choir. Since that review was written a few others have appeared that call for attention. This is a very important type of writing and one that proposes many problems for the composer. It is no secret that many over-zealous "liturgists" are supplanting the choir by the unison singing of the congregation. Musically this is quite unsatisfactory, and liturgically it is destructive of the tripartite balance between celebrant, choir (schola) and people. On the other hand the all-too common practice of reducing the people's part simply to the responses, while justifiable in part on purely historical grounds (can the liturgical historian point to even one period in church history when the congregation sang *all* of the ordinary?), is hardly consonant with the present-day striving for a more active participation by the laity in the liturgy. Some sort of compromise must be found. The *alternatim* Mass is an effort to correlate choir and congregation in the antiphonal singing of the ordinary by assigning a simple part to the latter and a more elaborate part to the former. But this presents the composer with the awkward task of merging the two part into a formal, rhythmic and tonal unity without forcing either the chant or the part-writing.

So difficult is this task that some composers, faced with the problem of composing a Mass suitable for congregation and choir, have simply abandoned both the chant and part-writing in favor of a unison choir-*cum populo* Mass in which the congregational part is not from the traditional chant ordinary but a newly composed part that is easily integrated into the whole composition. Witness the prize-winning Messe "*Unanimi voce*" by Heino Schubert (Cop-

penrath, Altötting) or the *Missa Populi* by C. Alexander Peloquin (Gregorian Institute, Toledo, O.). Both of these Masses successfully achieve structural unity by using unison for both choir and populus. But while such music is easier to learn and easier to sing, it involves forsaking the traditional Gregorian settings entirely and also sacrificing more complex choir parts. The Masses here reviewed, however, retain both the Gregorian melodies and a multi-voiced choir part, and the resultant amalgam is, for all that, quite satisfactory.

The first of these Masses is by the eminent choirmaster of the cathedral of Speyer. Erhard Quack's *Missa "Lux et origo"* (4 mixed & cong., organ ad lib.; Pustet, Regensburg) is built on Mass I and Credo I. A composer of technical skill and practical experience, Quack has written a Mass that has great variety but is not too difficult. The four-part portions masterfully utilize chant themes and so are made to merge stylistically with the congregational parts. And by the adroit repetition of these themes throughout the Mass the cyclic character of the whole is stressed. The choir part is both imitative and homophon-organal, and more important phrases are underlined by more developed choral work. The organ part is independent. The two Amen's are the high points—the populus part being accompanied by the choir in organal style. But the congregation closes all the other sections (*Kyrie*, *Sanctus* and *Agnus*), and the verses assigned to the people are the same as those they would naturally have if the Gregorian were sung throughout with alternation of schola and congregation. The Gregorian setting is not the easiest one, so this may present some difficulty, and the choir sections demand a skilled group.

Another Mass based on the same ordinary is Hermann Schroeder's *Missa "Lux et origo"* (3 treble voices & cong.; organ; Coppenrath, Altötting). Here the singing is divided into three sections, schola, choir and congregation. In the *Gloria* and *Agnus* the division differs from the common usage and may present some difficulties in practice. This Mass is best suited for convents and convent schools; in fact, Schroeder apparently had this in mind for he has limited himself in the use of technical skills that are characteristic of him. There is little of that variety and color one generally finds in his writings. But in spite of the ease with which it can be performed this Mass represents a mighty step forward in the type of Masses intended for women's choirs.

Another Mass for three women's voices is Hanns Eschmann's *Missa Gregoriana* (3 treble voices & cong.; Willy Müller, Heidelberg). This is founded on Mass X. While Quack and Schroeder

added an *ad libitum* organ part to assist the congregation and to play a counterpoint to the choir work, Eschmann's Mass is without any organ accompaniment. The *versettes* possess a singable linearity and a free sweeping rhythm and the whole structure is transparent and clean. Perhaps the closing phrases in each of the five sections are proportionately too long.

Mention of Mass X brings to mind Waldbroel's Mass reviewed in the previous article. We ought to point out that this Mass is actually the combined work of Waldbroel and Quack. When the composer died in 1952 a *Kyrie* and *Gloria* for choir and congregation were found among his papers. Quack edited these and added and arranged a *Sanctus* and *Agnus* from other Masses of Waldbroel's in which Mass X was used as a theme.

Finally we must cite the *Choralmesse* of Erna Woll (SAB & cong.; organ *ad lib.*: Verlag A. Böhm, Augsburg). This composite—*Kyrie XVI*, *Gloria XV*, *Credo I* and *Sanctus and Agnus XVI*. The composer does not use the Gregorian themes for the choir parts but they are assimilated to the plain chant rhythmically and stylistically, even in the leading of the voices. The Gregorian parts are organically linked to the choir parts but the problems of combining the two forms are not always settled as felicitously as one might have wished. Because of the type of choir—with only one male voice—this is a very practical setting.

Francis A. Brunner, C.Ss.R.

MISSA BREVIS IN D (op. 63)

Benjamin Britten

Publisher: Boosey & Hawkes, N. Y. C.

Dedicated to George Malcolm and the boys of Westminster Cathedral Choir (Catholic) in London, this Mass is certainly typical of the composer's style. His many operas, cantatas, songs, chamber and orchestral works have long established Britten as one of England's greatest living composers.

The Mass is a polished piece of writing. Clarity and transparency make the work glitter like a jewel. No hesitation here. Deliberate avoidance of the common-place, the saccharine, or the lush. No big juicy chords. Eminently suited to boys' voices which are clear and fresh, not heavy, but brilliant.

It is a pleasant surprise to see a modern composer employ litanic technique, a composer who writes so little for the Church, Anglican or Catholic. Each voice part enters separately on a Kyrie or Christe. A harmonized invocation punctuates each close of the triptych.

The "Gloria" rings out the praises in 7/8 or 5/8 meter. The ever-present theme is none other than the ascetic and severe Gloria XV. Given a precise choir, a clear organ, and last, but not least, a resonant building, this should be music to pray with. Some organists may be surprised to see staccato marks in the pedal theme. This would preserve rhythmic life in a reverberating church; in "dry" acoustics, it might well sound giddy. The buildup from "Domine Deus" to the organ climax after "Jesu Christe" is a joy. Gregorian chant shines through this music, but it always remains Britten's. He makes the themes seem his very own. The "Qui tollis" section is gradually approached, but the chord just one measure before is a stroke of genius. In fact, we are face to face with antiphonal bi-tonality—the choir singing in F, the organ persisting in D major. The "Qui tollis" material, re-appearing in "Quoniam tu solus sanctus", leads into a forceful "truncation" with accented notes on "Dominus" and "Altissimus"—altos imitating the two upper voices while the pedals move the ostinato Gregorian theme ever onward and upward. When the *ff* statement on the manuals is answered by trumpeting in the voices on "Jesu Christe", this slightly prolonged antiphony (a bit unliturgical for some), always softer (*ff-f-pp*) and lower in the voices, but with the organ theme remaining static except for its hushing in obedience to the voices, comes to a mystical close (*ppp*) on the theme (relocated in the scale), which in turn creates the harmonic dissonance of most of the last line.

The "Sanctus" in 3/2 is a dialogue between the three voice parts with the organ supporting the difficult choral lines with harmonic wood-wind-like writing. Here is economy at its most ingenious. The first choral measure is the secret of the whole "Sanctus". The rhythm is projected into the "Benedictus" with solo voices giving forth separately, then superimposed. The duet is bi-tonal. There is a wonderful contraction used in the "Hosanna" of the "Benedictus" : measures 2 · 10 · 16 · 17 of the "Sanctus" are juxtaposed, giving a panoramic view in four measures.

The "Agnus Dei" is built over a pedal ostinato. The horn-like $\text{f} \downarrow$ harmony in the right hand is born of the last two melody notes of the "Agnus Dei". Higher and higher, each "Agnus" takes us closer to Calvary where Christ "takes away the sins of the world". The "dona nobis pacem" begs for peace with the voices

overlapping, as if the entire congregation were represented. This is a "dome" of supplication. The angularity and severity of this writing reminds one of Byzantine art.

This work should be heard in our churches.

C. Alexander Peloquin

KLEINE MARIENMESSE

Max Baumann

Publisher: Sirius-Verlag, West Berlin, Germany

The musicians who heard Max Baumann's cantata, "Passion", at the Fourth International Congress of Sacred Music in Cologne, Germany, were perhaps getting acquainted with a composer whose name has not yet reached America. At least, the Berlin musician has not been noticed by American magazines dedicated to church music.

Because of this, it is a pleasure to discuss a short liturgical work by this well-equipped man of music. The writer has chosen, "Kleine MarienMesse" (Little Marian Mass) for two equal voices and organ. Recently composed, this reveals the artist in a mature style. It is only four opus numbers previous to the "Passion".

Although there is no setting of the "Credo", the twenty-nine pages of the score reveal an expansive approach to the liturgical text. In fact, the text is quite freely repeated in order to accommodate the soaring spirit. Examples of this are the nine Kyries of the last section of the Kyrie triptych, the seven Amens at the close of the "Gloria", the eight Sanctus', and the seven glorias of "Gloria tua". Herr Baumann does not seem to be attracted by the symbolism of numbers.

There are no sharps or flats in the signature. A sort of Phrygian modality gives the work an archaic quality. This, however, is a greatly altered modality, even allowing for moments of chromaticism, modulation, and shifting to other modes.

The "Kyrie" is noteworthy for its arched melody in both the soprano and alto. In fact, the latter reaches a high F in its expressive competition with the soprano part, many times in the leap of an octave.

The "Gloria", strangely enough, is much more recitative in its approach to the Hymn of praise. Fragments of the litany are easily

detected : “Et in terra” (eleison), “Benedicimus te” (te rogamus audi nos), “Adoramus te, Glorificamus te” (Kyrie eleison). Pillar-like intervals of the litany are also seen camouflaged: “Domine Deus” and the development following it. What is striking about this greater doxology is the rhythmic life given to the vocal recitative by the $\overline{\text{JJ}}$ pattern skillfully placed on first, third, and then consecutive first and third beats, and still later on first and second consecutive beats, thereby giving a freedom of “meter” to the regularly barred music. The ostinato foundation in “Domine Deus” is cleverly placed on the last pulse of the measure, and the return of the initial $\overline{\text{JJ}}$ idea at “Quoniam” is at first $3/4$, then expands to $3/2$, which in turn leads to the brilliant “Cum Sancto”, the fast-ascending A major scale, and the bell-like “Amen”.

The first two lines of the “Sanctus” are repeated a tone higher. The generally smooth downward motion gives way to the active and rising “Dominus Deus”. But, it is with the “Pleni” section with the short organ chords, incisive rhythmic choral antiphony and the unaccompanied “Hosanna” ending in fine modality that creativity comes into full play.

The “Benedictus” starts with an inverted pedal-point on B over the repeated first word. Soon a low pedal-point is the foundation for a two part canon in the soprano and alto. “In nomine Domini” erases the Phrygian modality only to return to it quickly in the “Hosanna”.

“Agnus Dei” has an eight measure organ introduction which the voices immediately take up. The composer is expressive on “peccata” which he reiterates with growing emphasis. At the “miserere”, a stroke of sensitive musicianship is achieved making for both surprise and natural development. The second “Agnus” is an organ solo with choral accompaniment. The “miserere” is very subdued and leads subtly to the B natural of the third “Agnus”. The voice parts are interchanged for color purposes (one can easily hear woodwinds). If spacing of organ phrases with choral utterance was ever charming, it certainly is here. Max Baumann shows his power to make religious sentiment bear artistic fruit. The musical shift on the last “pacem” is a thing to be desired, to be prayed.

If “Kleine MarienMesse” has the earmarks of improvisation, it also has the permanence of patient craftsmanship, of the art of precision. It is time that we recognize Baumann for what he really is: worth rehearsal and performance.

C. Alexander Peloquin

MISSA SUPER "PER SIGNUM CRUCIS"

Ludwig Senfl

Transcribed by Karl Kraft

Anton Böhm & Sohn, Augsburg. Score \$2.40; voice parts \$.20
SATB

MISSA SUPER "LA, LA MAISTRE PIERRE"

Orlando di Lasso

Transcribed by Anton Dawidowicz

SATB

Styria, Graz-Wien. Score \$1.00; voice parts \$.15

MISSA SUPER "ICH STUD AN EINEM MORGEN"

Jacobus Gallus

Transcribed by Ernst Tittel

SSATB

Alfred Coppentrath, Altötting. Score \$2.00; voice parts \$.20

European music houses continue to publish practical editions of the Masses of the Renaissance period, as these three examples show. These editions, prepared by famous composers and musicologists, have all appeared since the end of World War II, and they are only three among countless others. Their appearance in editions intended for practical use by church choirs shows that the restoration of the polyphony of the fifteenth and sixteenth centuries, called for by Saint Pius X, is making headway, at least in Europe. Publishers are interested in markets, and the continuing stream of Renaissance music coming off the presses shows that there are buyers.

Ludwig Senfl (c 1488-c 1543) was a Swiss, a pupil of Isaac. He sang in the *cappella* of Maximilian at Innsbruck, and later he worked both in Augsburg and in Munich. This Mass is one of seven he wrote in the Netherlandish style. It is a parody Mass, based on a motet entitled *Per Signum Crucis* which has been lost. It is a useful composition and not too difficult. The range is moderate and the length of the sections makes it possible to sing it on ordinary Sundays. With the exception of the shift to 3/2 meter in the Kyrie, there are no rhythmic problems. Imitation is the most frequent device, but occasional sections employ a homophonic technique. For variety the four voices occasionally give way to three and to two.

Orlando di Lasso (1532-1594) worked in southern Germany, although he was a Netherlander by birth. An almost exact contemporary of Palestrina, and considered his equal by many, he produced a vast amount of church music. Fifty-three of his Masses are extant. This Mass is a parody Mass, based on the lied *La, La Maistre Pierre* of the Netherlander, Clemens non Papa. The borrowed theme ap-

pears at the opening of the Kyrie, the Gloria, and the Credo. The usual exchange of polyphonic imitative passages and homophonic ones finds a little more emphasis on the latter than was found in Senfl's Mass. This is a very short Mass; the Kyrie is only twenty-two measures, and the other sections are likewise brief. Lasso is a master, and this little Mass is worthy of his genius. It is not the equal of the great Masses of Palestrina, but it is more useful than they for a parish choir wishing to perform the music of the Renaissance.

Jacobus Gallus (1550-1591) has been called the Slovenian Palestrina, since he was born in the province of Carniola. He has several names, for like a true Renaissance man he used a Latin form of his name. In German he was Jakob Handl, and the Slavic form was Jakob Petelin. His music shows great Venetian influence, which is understandable even if he did not travel to Venice himself, for the effects of Venetian choral writing were felt at distances far greater than what is now Jugoslavia. Scored for five mixed voices (two soprani), this Mass is not intended for a large choir with a massive tone. The editor suggests rather that it should be performed by a madrigal group with a light quality. This is evident from the texture of the composition, which is imitative and polyphonic throughout, except for a brief homophonic section in the Credo, but actually far less than one would expect to find. The title is derived from a German folksong, and the theme is employed artfully in each section of the Mass. While this is the most difficult of the three Masses, it is not beyond the range of a good parish choir. The use of two soprano parts should be easy, since so many parish choirs have a super-abundance of that voice.

Richard J. Schuler

KRIPPEN-MESSE

Joseph Kronsteiner

SATB, organ, small orchestra

Styria, Graz-Wien. Score \$1.25; voice parts \$.15; orchestra \$1.50

PROPRIUM DER HEILIGEN NACHT

Joseph Kronsteiner

SATB, organ, small orchestra

Styria, Graz-Wien. Score \$.85; voice parts \$.10; orchestra \$.60

Joseph Kronsteiner is an Austrian priest, at present director of the choir at the Cathedral of Linz, a church remembered for the organ playing of Anton Bruckner. He has composed in several forms, including the oratorio; his *Maria* for soloists, choir, orchestra

and organ was performed at the IV Congress of Church Music in Cologne, Germany, this past summer, under the direction of the composer.

The two compositions listed here are Christmas music. They are written in a traditional harmony, quite different from the *Maria*. They reflect the spirit of Christmas in Austria and recreate the sounds that we so often associate with a classical Christmas of the eighteenth century, although with a freshness that makes these two pieces delightful. They go well together; they both have the same instrumentation: Violin I, II; 'Cello; Bass; Flute; Clarinet and French Horn. They can be performed without the orchestra with choir and organ alone.

The *Proprium* (Introit, Graduale, Alleluia, Offertory and Communion) is the text of the Midnight Mass. The structure of the chant forms is preserved by the artful use of psalm tone recitation and the recurrence of melody lines. The Offertory is an extended composition, well-planned to occupy the entire time of the offertory. The Communion verse is provided with extra verses of Psalm 109 to fill out the time of the communion procession.

These are not Christmas Masses that simply apply the texts of the Ordinary and the Proper to Christmas carols and Christmas melodies. Rather, these are compositions in the spirit of Christmas. They are pastoral in nature, reflecting the composer's homeland, the valley of the Inn in Upper Austria. I think both of these would fit into our American season at Christmas very easily. They are decidedly easy to learn.

Richard J. Schuler

ANONYMOUS, VALLADOLID CODEX, *Missa Pro Defunctis*

Edited by Sr. Marie Sagués, O.P.

World Library of Sacred Music, Cincinnati, Ohio, January, 1960

No price indicated.

This transcription was made from a manuscript copied by Diego Sánchez, master of the choirboys of Seville Cathedral in the 1580's. The description of the authorship as "Anonymous" should now be abandoned, since it has been established that the composer was Cristóbal de Morales. The suggestion that Morales was indeed the composer was first proposed by Robert Stevenson in "Cristóbal de Morales (ca. 1500-53): A "Fourth-Centenary Biography" in *Journal of the American Musicological Society*, Vol. VI (1953),

page 38. Stevenson's argument rested on evidence provided by Bermudo in his *Declaración* (1555), Bk. V. Ch. 32. Bermudo quoted five chords of a Requiem Mass written by Morales for the Conde de Urena, in which the diminished fifth, usually considered a prohibited interval in that period, occurs between the bass and the tenor, and is prepared in two ways. On the grounds that the five chords quoted by Bermudo duplicated five chords at the same words in the then "anonymous" Valladolid Codex, Stevenson wrote ". . . the entire Mass may confidently be identified as the one Morales wrote for the Conde de Urena, fourth of his name." Monsignor Higinio Anglés debated the ascription to Morales in *Cristóbal de Morales: Opera Omnia*, Vol. III, Consejo de Superior Investigaciones Científicas, Delegación de Roma, 1954, pp. 27-28. However, Monsignor Anglés has now conceded Morales' authorship in view of the discovery of another manuscript of the Requiem bearing his name. (See Anglés remarks in *Monumentos de la Música Española*, Vol. XX, p. 8). This vindication of Stevenson's original conjecture constitutes one of the most important recent additions to our knowledge of Morales' *corpus*.

The transcription by Sister Marie Sagués appears to have been competently accomplished, though I believe it legitimate to raise the following questions:

Page 6, measure 26: Should not the minim in the tenor part be F rather than G?

Page 9, measure 5: Should not the second minim in the bass part be F rather than A?

Page 15, measure 10: Should not the semibreve in the alto part be C rather than A?

Page 22, measure 48: Should not the last crotchet in the alto part be A rather than G? (G is dissonant with all the other voices.)

Page 23, measure 65: Should there not be a rest in the bass? (Two crotchets are not sufficient to fill the measure).

It is especially significant, I think, that Morales uses both superius and tenor voices for the plainchant intonations to the separate movements. This custom was typically Spanish. The usual Roman custom was to give the intonations to the superius.

Like other polyphonic Requiems of the time, this work is based on the paraphrase technique of composition. The whole work is characterized by restraint and austerity, while the somber harmonization is admirably suited to the text. Incidentally, the chant models of the melodies are all to be found, with negligible differences, in sixteenth century editions of the *Manuale ad Usum Insignis Ecclesiae*

Sarisburiensis. The text varies slightly from the present day wording of the Requiem, a fact which is hardly surprising since it was not until about seventeen years after Morales' death that Pope Pius V, in the bull *Quo Primum* of 1570, announced a Missal with a definitive text. Morales' text includes *Exaudi Deus orationem meam* for *Exaudi orationem meam* in the Introit; *Ne cadant in obscura tenebrarum loca* for *Ne cadant in obscurum* in the Offertory; and the omission of the word *sempiternam* from the *Agnus Dei*. For liturgical performances nowadays it would not be difficult for a choral arranger to rewrite the few bars which require adaptation.

David Greenwood

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