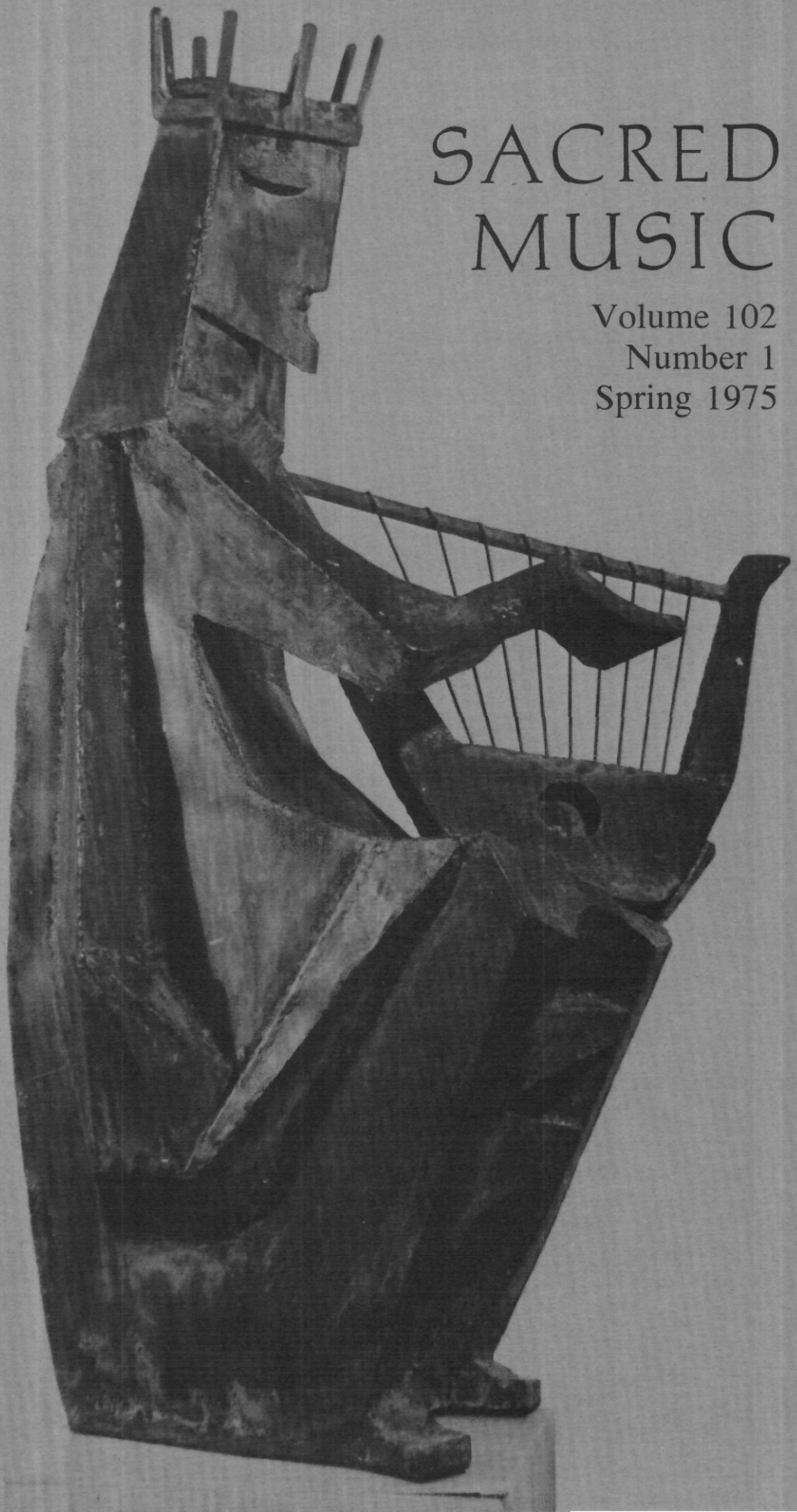

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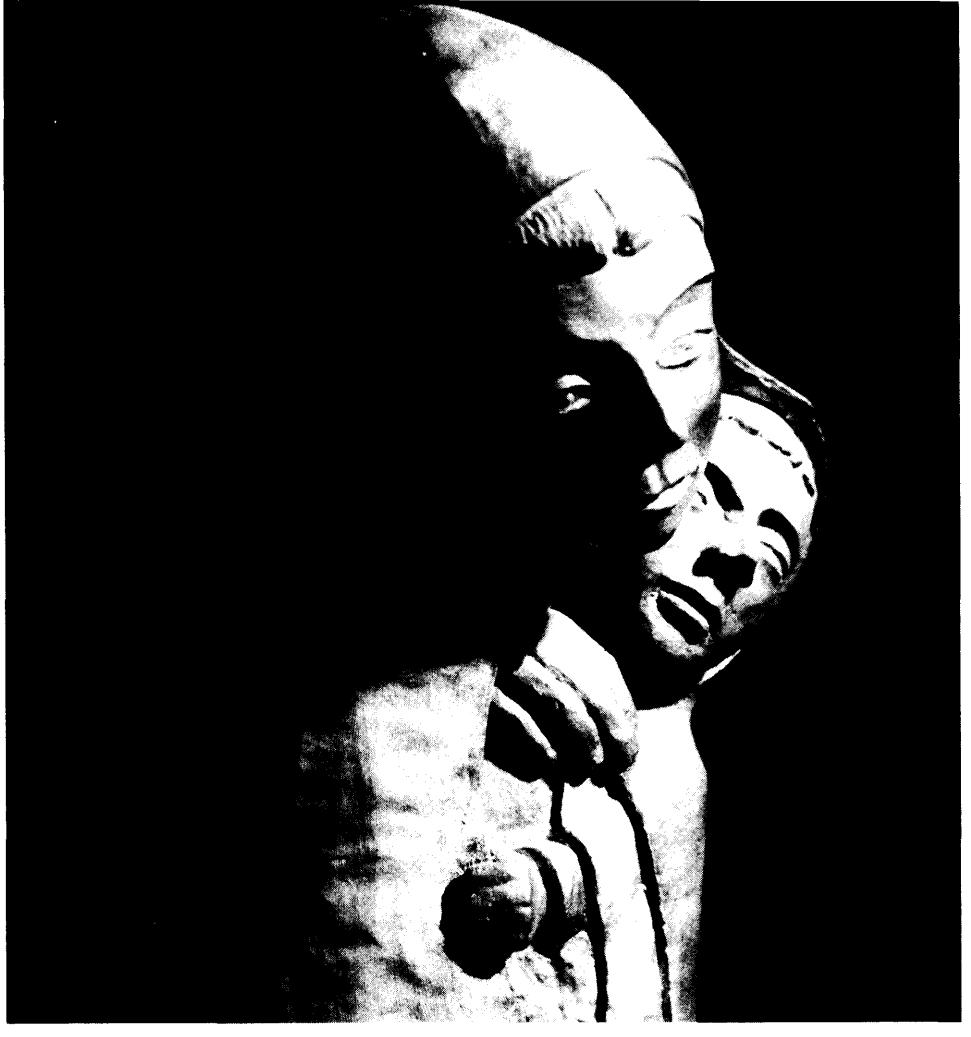

Szödényi: Madonna and Child. Terracotta.

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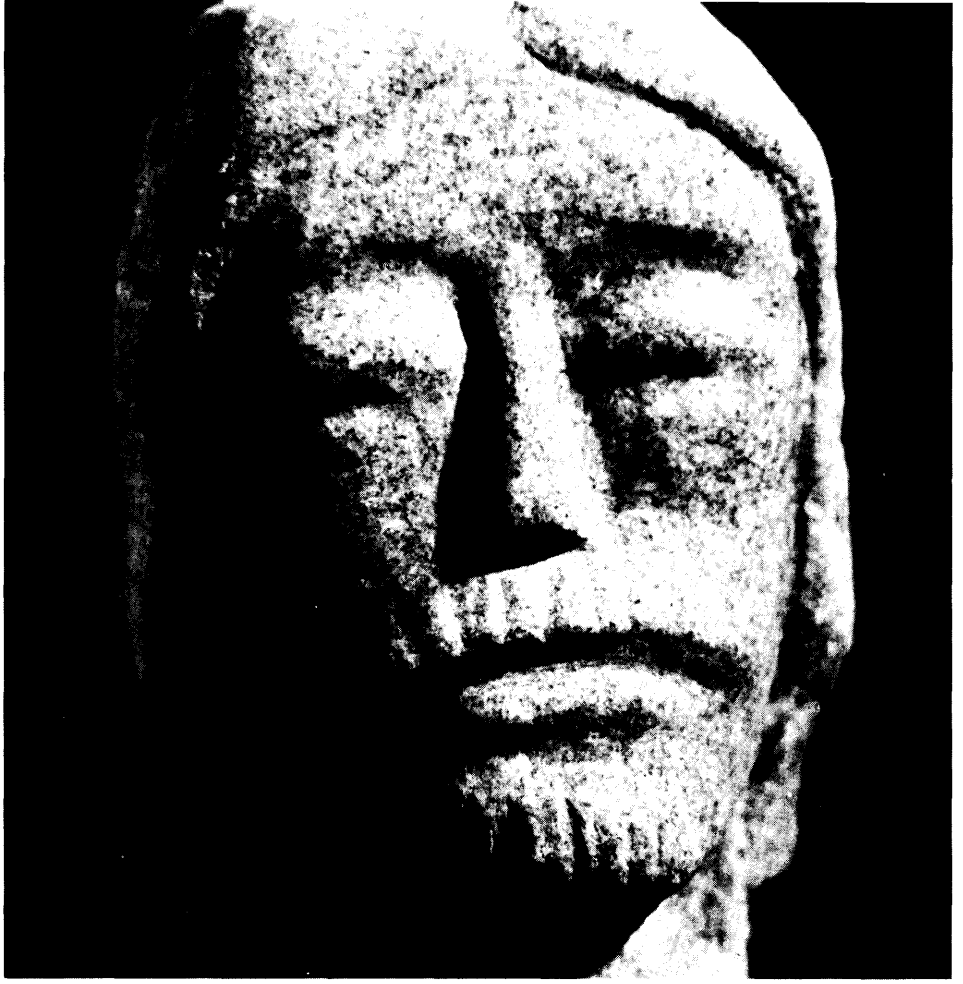


Szödényi: Head of Christ. Granite.

GREGORIAN CHANT AS A FUNDAMENTUM OF WESTERN MUSICAL CULTURE

There are times for the development of interesting scholarly presentations which convey to the membership of a society the latest results of research, interesting in themselves, and contributing a tiny piece to the total picture of the discipline. There are also times for a looking back upon scholarship and history for fundamental principles by which the whole discipline is justified. Now is the time for the latter. There are a few fundamental things about the practice of Gregorian chant which now need to be stated clearly.

COMMUNALITY

We meet today from distant places, but we are drawn together because we hold something profound in common. In singing the Mass of the Holy Ghost this morning, we have participated together in divine worship. We are able to come together and immediately join our voices in a profound religious act of sophisti-

Address delivered at the Sixth International Church Music Congress in Salzburg, August 1974.

cated and developed expression, because we share an artifact in common, music which stands in a lineage of nearly two thousand years of tradition. It is at once a product and a living manifestation of our culture. It rests on a commonly held theology, and it is expressed through a commonly known form. It means much to each of us because we have already thought about its content and admired its beauty for many years. It is part of a body of Gregorian chant which plays a fundamental rôle in our culture. I wish to explore this relation of Gregorian chant to our western culture; but first it is necessary to establish certain fundamentals concerning culture, religion, tradition, and music.

CULTURE

The foundation of a culture is a context of beliefs and values held in common.[1] These things held in common are a basis for commerce among men. Indeed the word "community" expresses etymologically the fact that a social organization is based upon things in common.

Culture is more than just communality of beliefs and values though; it is a communality of practice, of ways of expressing beliefs and values. Etymologically the word culture draws an analogy to the farmer cultivating a field, "inciting nature by some human labor to produce fruits which nature left to itself would have been incapable of producing."[2] The human community has all of humanity as its expanse of soil, and the labor is a "labor of reason and the virtues." These labors result in human institutions which embody the values and beliefs in developed forms, which are themselves understood in common: language, social conventions, patterns of living in general.

COMMUNALITY AND EXCELLENCE

The products of a high culture are characterized by, at one and the same time, communality and excellence. They are held in common, and everyone knows them; yet they do not participate in the derogatory sense of the word common, because of their intrinsic excellence. This is because they are received from tradition. Everyone knows certain fables and sayings because he grew up with them, and has known them all his life. But he will not tire of them or lose his interest in them, because they have the excellence which tradition guarantees. The accumulation of countless generations' wisdom, they have an archetypal character and a multiplicity of levels of meanings. They have already survived the test of having maintained interest for several generations, indeed, of having outlived many individual men.

RELIGION

If a culture is the fruit of the highest faculties of man, then religion is the highest form of culture. While religion may transcend the limits of geographical cultures, it is itself a matter of culture. It is something which must be cultivated, it must exist in developed forms and learned patterns. It must use the developments of secular culture. Where would knowledge of scripture be without the skills of language? Where would theology be without philosophy? Where would liturgy be without the knowledge and skill of music? These are ways in which secular culture must support religion. But it is much more than that; there must also be a cultivated religion, a religious culture. Skill in language is a cultural matter in itself not sacred, yet the traditional translations of the Bible, the collects and hymns of the Roman rite exemplify the religious cultivation of language. The philosophy of Aristotle is not essentially religious, but it was, in fact, the hand-

maiden to scholastic theology, a religious science. The science and art of musical composition are themselves aspects of secular culture, but in addition, in the hands of the masters of the fifteenth and sixteenth centuries, they became essential ingredients of a sacred music. There is such a thing, then, as religious culture; it is the product of the application of human talent, reason, skill, discernment and taste to matters of religion. It is a reasoned, ordered, profound embodiment of religious essentials in a coherent and beautiful system. But it is more than this, since all of the human achievements are the subject of grace. Since it is the work of holy men on sacred subjects filled with the gifts of the Holy Ghost, it has a greater claim to authenticity.

WORSHIP

The highest and most inscrutable aspect of a religious culture is worship. It is the communal activity proper to religion. Since it involves things that are essentially mysteries, it depends less upon the activity of human reason, than upon tradition. It must be realized in the concrete, and must use elements whose significance is established in the culture. It must use commonly accepted forms as well. All of these things achieve the greatest communality when they are received from tradition. In other words, it must use traditional artifacts.

TRADITIONAL ART

A traditional art has been defined as follows: it "has fixed ends, and ascertained means of operation, has been transmitted in pupillary succession from an immemorial past, and retains its values even when, as in the present day, it has gone quite out of fashion."[3] Religion uses traditional arts in such a way.

EASTERN CHURCH

The visual and the musical may help to illustrate the matter of specific tradition by comparing the eastern and western churches. Perhaps one of the strongest traditional elements in the Eastern Church is that of the icon. There is a whole theology of incarnation and image which stems especially from the Second Council of Nicea, but goes back to the New Testament. It places a primary stress upon the spiritual character of the representation, and upon the necessity of continuity in making new icons. A painter of an icon does not express his personality, or even his personal ideas on the subject to be painted; rather he makes a spiritualized image of the person depicted. This provides sufficient continuity that anyone familiar with the context of eastern iconography can without any trouble recognize the face of a saint or Christ in icons by artists widely separated in time and place.[4] The traditional liturgical art *par excellence* of the Eastern Church is the icon.

WESTERN CHURCH

The traditional art *par excellence* of the Western Church, on the other hand, is music. While the contemplative and static character of the eastern spirit is best manifested in the visual, non-temporal art of the icon, the dynamic and more active character of the west manifests itself in music, a temporal art.

Music as a temporal art is the means of ordering the entire liturgy, and it provides a number of kinds of order. To recited texts it provides an elevated declamation and continuity, and reflects the tranquil ecstasy appropriate to hieratic prayer. For the entire community, it provides a means of intimately uniting the voices of discrete individuals through an external rhythmic base upon which they act in common. More important though, it unites their interior intentions as well, since it not only provides a rhythmic framework, it also projects a state of

soul, a sacred affect, which raises the heart and mind of the individual to a level outside himself. To sacred actions it provides an accompaniment; it projects a rhythm which is appropriate to a kind of sacred motion, elevated as well by a sacred affect. It also serves a more purely musical function; in a few places it departs from its text and moves into the realm of wordless joy in the praise of God.

In all of these things an overriding aesthetic function is also present: "to add delight to prayer," according to the *Constitution on the Sacred Liturgy*.[5] But to say delight is not quite enough; it is a delight of the whole being, at once spiritual and sensible; it is a delight in the splendor of order, of a principle of order embodied in a concrete thing, but so constituted that it recalls to the mind the manner in which order is present in all things, and leads the mind to the contemplation of the divine as the source and most perfect example of order. Thus, while serving to order and organize worship in a practical way, music, in addition, raises the quality of the participation in that worship to a point that can be called contemplative, and in such a way that the active and contemplative aspects are not contradictory, but mutually supportive.

LIMITS OF INNOVATION

Thus the rôle of music in liturgy is not as focal point, but as the means to other ends. This presumes a certain relationship to innovation. The aesthetic function of music in liturgy is as follows: the perception of and identifying with the order reflected in the music orders the unruly passions, placing them into a kind of balance, freeing the mind of the vestiges of worldly cares; the attention is then free to give itself to the matter at hand. When the order is a known one, the worshipper is most free to identify with it and lift his heart. But when the order of the music includes an essential and unresolved element of surprise, the attention may be drawn only to the music and its technical features. Thus innovation in liturgical music may take place only over a rather long period of time, if it is not to focus the attention upon the means rather than the end. The worshipper may be impressed or edified by innovation, but he may not have worshipped, though he be unaware of it.

The foregoing reflections suggest that tradition plays an essential rôle in the practice of liturgical music. How does this relate to a specific culture, that of the European west, where the idea of progress has fostered continual innovation? First, I should like to distinguish between traditional and progressive cultures.

A traditional culture is one in which the patterns of belief and action remain constant; this is due to a careful and faithful observance of tradition in all its minute details. What changes occur in the pattern are largely unintentional and take place over a rather long span of time. This is true of many non-western cultures.[6]

A progressive culture bears a different relationship to tradition. It, too, has a tradition of long standing, but one consciously the object of innovation and reformulation. Each generation makes its mark upon it.

Western Europe has such a progressive culture; the process of innovation has long held an important rôle here. This process has however been considerably accelerated in the 19th and 20th centuries. The romantic idea of genius placed a new emphasis upon innovation; the genius was a man who left his personal mark

on conventional materials so strongly as to transform them. This in turn placed a new emphasis upon individualism, with the result that in the twentieth century, it fell to the individual to invent his own materials anew. This, I believe, is the root of the crisis faced by western musical culture at the present, since, in the process, it has unwittingly forsaken a relationship to things held in common.

TRADITION AND PROGRESSIVE CULTURE

In the context of the progressive culture of western Europe, what has been the rôle of tradition, especially in the area of sacred music? The fact that the Christian religion is in certain essentials inalterably traditional has provided certain constants to the culture. While doctrine admits of development, certain basic beliefs remain constant; they are passed on by a tradition of doctrine. While the text of the liturgy remained basically fixed, especially since the Council of Trent, a different situation obtained in the case of music; music was never the subject of the detailed codification that liturgical texts were; rather its own living tradition sustained it where it would; where the spirit of innovation was stronger, it prevailed. Generally, a creative tension existed between tradition and innovation which produced a continuous interaction between sacred and secular, traditional and progressive, between the immutable and the timely, the universal and the personal.

Throughout the history of western European sacred music, there has been a fundamental presence, a traditional element, a norm against which other things were measured: this *fundamentum* was the received melodies of the liturgy: Gregorian chant.

GREGORIAN CHANT

Gregorian chant is a traditional art in the best sense of the definition given above: it "has fixed ends," its rôle in the liturgy, "ascertained means," its consistent musical style; it "has been transmitted in pupillary succession," witness the unbroken history of singing at Nonnberg in Salzburg; "from an immemorial past," it antedates its own written history, "and retains its values even when, as in the present day, it has gone out of fashion."

FUNDAMENTUM

I should like to examine the history of Gregorian chant in order to show the several ways in which it has played the rôle of a fundamentum of western musical culture. I see three basic ways in which it has played this rôle: 1) as the traditional music of the Roman rite, it was the most prominent music of the first millennium, and so was the historical foundation and root of successive developments; 2) it was the structural basis for the first centuries of the era of polyphonic music, and the point of departure for succeeding developments; 3) as a common musical repertory, it served an exemplary function in the teaching about music.

The history of western music in the first millennium is essentially the history of Gregorian chant, and its living development extends well into the second millennium. It is thus a foundation stone which spans as great a historical period as the whole edifice built upon it. But within the history of chant itself, there are certain fundamentals, certain constant procedures, even a fundamental repertory around which the greater repertory centers.

PSALMODY

The most fundamental Gregorian pieces are psalmody. The Psalter as the scriptural base of the liturgy is the canonized prayer book. Within its 150 psalms are to be found a wide range of texts expressing all facets of human religious

aspiration; their literal sense ranges from direct address of the Father to subjective reflection of religious experience, from curse to praise, from desolation to exaltation, from history to prophesy, from the ceremonial to the personal. Their spiritual sense, enriched by the tradition of Christian interpretation, sees them as types and allegories, as a prophetic book fulfilled in Christ, as the voice of Christ addressing the Father or the voice of the Church addressing Christ, as the summary of all doctrine.[7] Their place among the scriptures assured believers of their orthodoxy when heretics were fabricating their own songs.

CURSUS

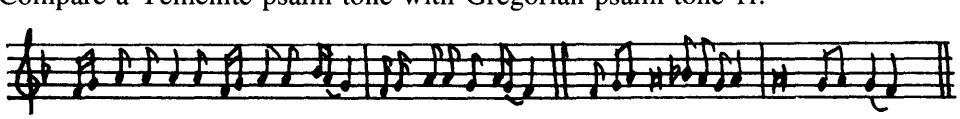
The cycle of 150 psalms is a relatively small number, limited enough that it can be the subject of thorough familiarity. In the context of the divine office it is (or, at least, was) said completely each week. This *cursus* of the entire psalter formed a repertory of commonly known texts from which particular texts were drawn. A thorough comprehension of the psalmody of the Mass requires a knowledge of the whole Psalter recited *in toto* on a periodic basis.

The placement of the psalms throughout the liturgy shows a consciousness of the Psalter as an entity, for they occur in the Office and in the Mass partly in some kind of numerical order. Against a backdrop of a general numerical plan, there is also a certain thematic placement of the psalms. The most notable are certain texts for Holy Week, whose order seems to have been transferred from the Hebrew high holy days.[8] The office of Lauds does not observe the numerical ordering, and by that fact has a unique character among the hours. In the Mass, the thematic ordering of psalms prevails for the major days of the year, but certain of the propers for Lent and after Pentecost show an order derived from the *cursus* of the Psalter. The result is a delicate balance between specific themes and the entire subject matter of the Psalter.

SINGING THE PSALMS

It has been an almost universal error of scholars to equate the psalm with its text. The psalms are and always have been essentially sung pieces. The liturgical usage of the psalms includes ways of singing that go back to Hebrew practices. The relationship of Gregorian chant to Hebrew melodies has been explored by two great Jewish scholars. The first, Abraham Z. Idelssohn, recorded melodies of Hebrew congregations of Yemen and Babylonia, who are presumed to have been cut off from outside contact since the destruction of the second temple.[9] Eric Werner, in *The Sacred Bridge*, explored in detail correspondences between Jewish and Christian liturgical music.[10]

There are two specific ways of singing the psalms in the western Church. These are recitative psalmody and melodic psalmody, sometimes called *accentus* and *concentus*. Recitative psalmody, psalm tones, is found primarily in the divine Office. Psalmody is the essential purpose of the Office; there the singing of the psalms is in itself a liturgical activity. Thus the purpose of the psalm tones is a simple, sensitive declamation of the text. The melodies used are probably ancient. They show a common procedure of intonation, mediation and conclusion. Compare a Yemenite psalm tone with Gregorian psalm tone 1f:[11]



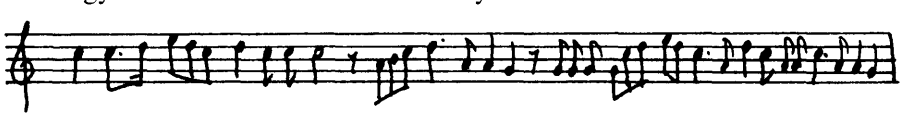
PROPERS

Melodic psalmody, the setting of psalm texts to discrete melodies, is found in the antiphons and responsories of the Mass and Office. There they serve an essentially different function: they are the textual and musical complement to another action; they accompany a procession or provide a contemplative counterbalance to the reading of a lesson or the recitation of a psalm. The purpose is not simply to set forth the text, but rather to provide music proportioned to the activity which it accompanies. Mass psalmody spans a continuum from nearly syllabic to very melismatic, and the difference from Communion, Introit, Offertory, to Gradual and Alleluia is one of the character of the action. Those pieces that accompany the most motion are the most syllabic; those which accompany the least motion, and require the most recollection are the most melismatic. The almost purely musical function of the Graduals and the Alleluias is particularly interesting. The place of melisma was known to the early church as *jubilare*, sheer wordless jubilation. It is the function of the Gradual and Alleluia to elevate the minds of the hearers in such a way that when the Gospel is sung they are in a perfectly recollected state, and thus open to hearing the Gospel. My observation has been that when a Gradual or Alleluia is sung impeccably and beautifully, a congregation is totally silent and recollected, ready to hear the singing of the Gospel, which rightly has the rôle of the culmination of the entire fore-Mass.[12]

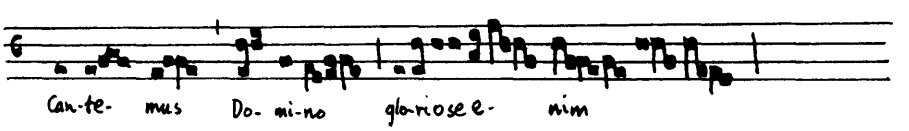
MELODIC FORMS

An important feature of the responsorial chants, especially the Graduals and Tracts, is that they are based upon a limited number of melodic formulae. Although a specific Gradual is complex in composition, it shares the same basic melodic material with a number of other Graduals. This has a two-fold advantage: it enables the singer to master the material, and to sing the pieces well; for the listener, each piece will be based upon material already familiar and so he is prepared to hear the pieces well.

The Graduals and the Tracts, especially the Tracts, show a close connection with melismatic Hebrew psalmody. The process of centonization, the use of a limited repertory or melodic formulae, is quite like the Hebrew practice; the basic modes of the Tracts, II and VIII, resemble the mode of the Hebrew Haftara;[13] certain melodic formulae show striking resemblance to Hebrew melodies. The Yemenite eulogy of the Haftara has this melody:[14]



Compare it with a mode VIII Tract:[15]



The antiquity and continuity of these pieces is also suggested by the fact that their texts are based upon the pre-Vulgate version of the Psalter.

An interesting feature of the propers of the Mass is that for any particular type of piece (Gradual, Introit, etc.) there is no more than one version for one text.

Many texts are used more than once, but almost always with the same melody. Thus there is an identification of text, function, and melody.

MELODIES FOR CELEBRANT

In addition to psalmody, there are two important types of non-psalmodic music which have their roots in the earliest Christian liturgies. The first of these is the melodies of the celebrant. Like the psalm-tones, their function is the clear setting forth of the text; they do this by simply realizing its grammatical structure. In their simplest form, they reflect a process of an elevated recitation very little different from what might be notated when someone raises his voice in prayer. They, too, range from simple to complex, and the differences serve to characterize and differentiate the degree of solemnity of the various priest's parts. The musical function of these tones is to provide a continuity of sung tone to the entire service.

In recent times the lessons from the Scripture have often been simply spoken and not sung to a musical tone, on the grounds that it is not in the nature of a reading to have it sung. The great scholars of Hebrew music have some interesting historical information which bears upon this. Idelssohn says that the reading from the Bible without musical tone in the Hebrew service stems only from a reform which began in 1815; the Talmud says that the public readings from the Bible must be made "in a sweet musical tune. And he who reads the Pentateuch without tune shows disregard for it and the vital value of its laws."[16] Eric Werner cites the passage in Luke 4:16–20, where Jesus read a Messianic prophesy from the book of Isaias in the synagogue, and afterward, in the manner of a homily, declared it to be fulfilled then and there. He says that "that reading or chanting was probably performed in the way a Tract is chanted today, only in a much simpler manner."[17] A feature of the traditional liturgy was that is was all sung; I know of no historical precedent for the modern mixture of spoken and sung elements.[18]

ORDINARY

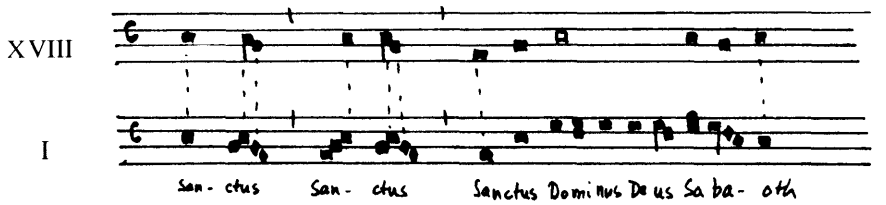
The second class of non-psalmodic music is the Ordinary of the Mass. These pieces, too, are essentially liturgical actions in themselves. Whether praise, petition, or confession of belief, they do not accompany any other liturgical activity. This is the proper ground for the assignment of these chants to the entire congregation, although their singing by the congregation was by no means a consistent feature of their history, even from earliest times.

The unchanging nature of the texts of the Ordinary allowed them to be the basis of an extensive and diverse repertory of melodies. The work of Bruno Stäblein and his students in collecting and indexing the melodies of the Ordinary has made some statistics available.[19] The extant manuscripts which he has collected from all over continental Europe, contain the following repertory: 226 Kyrie melodies, 56 Gloria, 230 Sanctus, and 267 Agnus Dei melodies, in about five hundred manuscripts. Thus, in striking contrast to the propers, where a single text hardly ever received a new setting, the Ordinary of the Mass was the subject of continuing new composition.

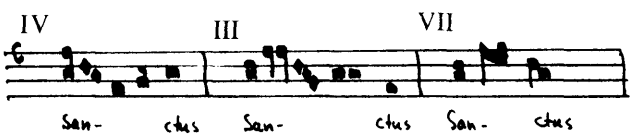
FUNDAMENTALS

In the midst of this plethora of melodies, however, there are some fundamentals. Certain Sanctus melodies clearly relate to the Preface tone; scholars have often seen this as a sign of the antiquity of Sanctus XVIII; but the Sanctus melodies of mode IV all bear a close resemblance to the Preface tone because of

the pentatonic formula EGac which they have in common; this is also true of the intonation of Sanctus XI. Some melodies can be seen to be elaborate versions of others. The beginning of Sanctus I might be seen to be a more elaborate version of Sanctus XVIII:



Likewise, the intonation of Sanctus IV relates to that of III and VII:



Many Sanctus melodies make use of a triadic formulation, either in the intonation or at "Pleni sunt coeli." These striking common melodic features show a certain communality of procedures among the melodies.

The earliest Credo melodies are also related in a similar fashion. Those Credos of the current Roman Gradual which date from before the 15th century are all attributed to mode IV, and show close melodic resemblances.

HISTORY

The melodies for the Ordinary were notated considerably later than those of the propers. However they are not necessarily of more recent composition. If the initial stages of notation are understood as a mnemonic aid to an essentially oral practice, it will be clear why proper chants, sung once a year, would have needed to have been written down much earlier than those of the Ordinary, which were repeated many times in a year. Furthermore, scholars have observed that some melodies which are notated the earliest are the more elaborate, while some notated later are simpler. This would tend to complicate the commonplace estimation that the simpler melodies are earlier; on the other hand, it could be only the result of the necessity to notate the most complex melodies earlier.

If the earlier melodies can be the more elaborate, what does that say about whether they were sung by a congregation? The assumption that only the simplest melodies would have been sung by the congregation rests upon a fundamental oversight: if an oral tradition of long standing can support the memorization of entire epic poems, it can certainly support the singing of a few elaborate melodies. Furthermore the elaborate melodies have a greater intrinsic musical interest which sustains regular repetition. My experience with an intelligent, but rather mobile congregation under less than optimal conditions, is that they are capable of singing three cycles of the more elaborate melodies in the course of a year.[20]

There is yet one more fundamental aspect of the Ordinary of the Mass. In spite of the large number of melodies in the total repertory, a surprisingly small number of melodies recur in a majority of the manuscripts over the entire span of

centuries and countries. If consistently wide-spread usage of a melody is any indication of its universality and authenticity, then approximately eight Kyrie, Gloria, Sanctus, and Agnus Dei melodies form a fundamental nucleus canonized by extensive usage. The dissertations done by the students of Bruno Stäblein yield the following results: of the Kyrie melodies, the most prominent are IV (*Cunctipotens*), I (*Lux et origo*), and XI (*Orbis factor*); Gloria IV is by far the most prevalent, with the melodies *Ad libitum* I, IX, I, XV, XIV, XI, and II of about equal frequency; the most frequent Sanctus melodies are XVII, IV, and XV; Agnus Dei, IV, II, and XVII. The complete cycles which include the most frequently found melodies are IV (by far the most prevalent), II, I, XI, XV, XVI, and IX in that order.[21] This tabulation could be used as a criterion in the selection of cycles to be sung.[22]

The current Roman *Kyriale* includes some melodies which are found in very few sources, and an occasional piece not found in any source in Stäblein's extensive archive; nevertheless, to the credit of the compilers, though they did not have the benefit of Stäblein's statistics, every one of the eight most frequent melodies for each part of the Ordinary was included.

TROPES AND SEQUENCES

The proper and ordinary chants already discussed formed the foundation upon which an edifice of an entirely different sort of chant was built: the non-scriptural chants of newly invented text and melody, which were added by way of expansion and elaboration to the original corpus — Tropes and Sequences. Their function is that of adding new comment to the old pieces. Their texts are highly imaginative, showing a marked contrast to the psalms; their meters and rhymes are sometimes intricate and elaborate, sometimes obvious and forceful. They are much more earthbound and belong more characteristically to a specific medieval literary culture; they provided a timely balance and commentary to the more timeless, stable elements of the liturgy. As metric texts, they have precedent in the hymns of the Office, going back as early as St. Ambrose. That they were a less fundamental stratum of liturgical music is demonstrated by the fact that the Council of Trent removed all the Tropes and all but a few of the most well-loved Sequences.

Thus the repertory of liturgical plainsong for the Mass consists of three basic levels of *fundamenta*: the propers, which as a group are well-established and fixed; the ordinaries, some of which have achieved a certain fundamental status, though they admit of new music as well; and the metric pieces, which represent expansion and commentary admitting of almost complete replacement or elimination.

PERFORMANCE

The performance of Gregorian chant shows another interesting juxtaposition of fundament and variable. On the one hand, the sequence of pitches has a consistency that allows us to trace the tradition back two millennia. On the other hand, the rhythm of chant has varied considerably over its history. The Yemenite melodies notated by Idelssohn show very specific rhythmic shapes. Gregorian chant may have also had specific rhythms at one time. Its first notated versions did not completely specify rhythm, but did include certain rhythmic signs. Whether these signs meant a slight inflection of a basically even rhythm of a durational

kind of rhythm, whether they came from antiquity or were an innovation remain questions for scholars today. In either case, they represent a rhythmic interpretation which was later lost. Chant became *cantus planus* plainsong, essentially even notes. This was its prevailing rhythm for the high and late middle ages.

Most notable about Gregorian chant as plainsong is that while theoretically the notes are equal, they are subject to inflection and variation. Each age, while keeping the essential pitch structures, has had its opportunity to reshape the rhythm of the plainsong according to its own view. For example, it seems clear that it was sung very slowly in the fifteenth century.[23] In the eighteenth and ninteenth centuries, some of it was shaped by word rhythms.[24] With the Solesmes revival, the present rhythmic conception, that of duple or triple groupings, allowed for a more spirited tempo. The interpretations of Dom Mocquereau, so sensitive and refined, are an interesting manifestation of a romantic approach to rhythm. Performances today, in spite of the predominance of the Solesmes method, show markedly different approaches to rhythm. For example, the recorded performances of chant from Beuron show a beautiful reserve and austerity so characteristic of much twentieth century music and art; those of Einsiedeln at times show a sense of proportioned rhythms that are a fascination for some composers of this century. The singing of Konrad Ruhland's Capella Antiqua shows a propensity for a rhythmic inequality that sometimes approaches the modal rhythms of the Ars Antiqua; it is no accident that they specialize in singing the music of the Ars Antiqua.

LANGUAGE OF SINGERS

Variations in style can also reflect something of the character of the language of the singers. Solesmes recordings are so beautifully French in the suavity and gentleness of the declamation. Beuron is characteristically German in the clear projection of accent and clarity of pronunciation. Einsiedeln shows a rhythmic liveliness that in analogous to the colorful declamation of the Swiss dialect. The singing of plainsong is not a simple replication of a totally prescribed rhythm; the projection of its rhythm and phrasing requires a great deal of individual talent, insight, and temperament.

POLYPHONY

Gregorian chant was not only the historical predecessor of a great development of polyphonic music; it was also the actual structural basis of the better part of medieval and renaissance sacred music. One could chart this history in great detail, but more interesting are the ways in which it played the rôle of a fundamentum, and the part it played in the development of a polyphonic fundamentum.

From the high middle ages onward, there existed a polyphonic sacred music which used the materials and even the thought processes of each age. A creative interaction between the traditional fundamentals of sacred music and the ideas of the time is a hallmark of the entire history. If at times it seems that the ideas of the time prevailed, it must not be forgotten that polyphonic sacred music always existed in the context of some kind of performance of Gregorian chant as chant.

The construction of medieval polyphonic music reflected the general medieval will to gloss. The traditional data always formed the point of departure, the scripture text in a commentary, the citation of authorities in philosophy, the conventionalized subject matters in painting; the elaboration of these was often

extensive, far exceeding the implications of the original. Similarly, the Gregorian melodies formed the basis for elaboration, an elaboration which took shape according to the aesthetic of the particular time. The culture being still an oral one, the additions were, at the beginning, essentially unwritten, improvised.

The first known sung additions to chant melodies were called organum, probably because they represented the manner in which the organ might be played in two parts.[25] As an unwritten practice, parallel organum can be said to be improvised only in a limited sense, since it involves only one decision — where to begin; it could be sung by choirs.

The first real manner of improvisation involves the addition of a second voice in like rhythm to the Gregorian melody, with at least some non-parallel motion. To do this requires some judgment on the part of the singer, and it implies that there be only one on a part; in other words, it is not music for a choir, but for soloists. It is often described in treatises; it was less often notated in practical examples, because it was neither so difficult as to demand being notated, nor excellent to demand being preserved. It seems to have been a rather common practice for a long time, especially away from the centers of the most sophisticated and developed music. It served the function of adding a sonorous complement to the melody; it made its way into written compositions of the fifteenth century as fauxbourdon.

CANTORS AND CHOIR

Thus the division of rôles between cantors and choir made possible a new development. The choir would sing its parts in unison, while the cantors, being the most experienced singers, would be able to improvise in separate parts. This division was at the root of the entire repertory of Notre Dame organa; those parts of the Gregorian chants assigned to cantors were sung in elaborate polyphony based upon the chant melody. Those parts which were assigned to the choir were sung as simple melodies. Cantors, being the most capable musicians, often had the function of playing the organ, and it is a small step for their improvisation actually to be played on the organ, in alternation with the choir.

There followed an extensive development of *alternatim* music. Its most common form came to be the organ Mass: the melodies of the Ordinary of the Mass performed in alternative chant and organ settings. In the 16th century, the pattern of the organ Mass still bore the traces of the cantor's function, since the organ rather consistently began the performance, exercising the intoning function of the cantor. The practice was canonized by the *Caeremoniale Episcoporum* of 1600, and survived in some churches into the present century. It has sometimes been called abusive, on the grounds that it suppresses about half of the text of the Mass. But the text is hardly suppressed, for when the melody and text are familiar enough, simply by hearing the melody, the text comes to mind for the listener. Thus the proper liturgical of the alternatim organ Mass is the commonly known and understood repertory of liturgical melodies.

Alternatim practice was maintained for polyphonic singing, as well, and some polyphonic hymns represent this practice, alternating homophonic and polyphonic music for voices. There is a third possibility in alternatim practice that has been most often overlooked: it is also possible to alternate polyphonic organ

playing with polyphonic singing. I have shown in at least one case, the alternatim Masses of Heinrich Isaac, that this was the intended manner of performance.[26] The performance of a Kyrie, for example, would consist of a polyphonic setting of the Kyrie melody played on the organ, followed by a polyphonic setting for the choir, and then one for the organ. The choir would sing Christe, then the organ, then the choir, and so forth. Here again, the chant basis of the entire setting provides a rationale and continuity.

Alternatim settings for polyphonic choir and monophonic chant have been written in recent times, with the possibility of including the participation of the congregation in the singing of the chant; for example, that by Hermann Schroeder.

While the alternatim elaboration of the chant gave rise to a specifically liturgical form, the Notre Dame school also established the basis for general polyphonic music for the succeeding centuries in the treatment of the chant melodies as *cantus firmus*.

Notre Dame organa are typical gothic creations; gothic art strives to establish a clarity of organization both by the use of numerical proportions as the structural base, and by the creation of a hierarchical order among the elements. In the discant style of Notre Dame music, the Gregorian melody is given to the tenor and placed in a strict rhythmic order — a rationalized base. A new melody is set to this, differentiated from the tenor in that it moves more quickly. Thus a hierarchy of voices is established.

ARS ANTIQUA

The motets of the Ars Antiqua, although they are on the whole not liturgical music, develop this procedure. A rather small number of Gregorian melodies serves as the basis for a very extensive repertory of motets. The function of these melodies is clearly as a conventional base sufficiently familiar to listeners to allow an appreciation of what is done in the various pieces. The added voices are differentiated rhythmically one from the other, leaving the tenor as the basis, and extending the principle of hierarchical organization.

ARS NOVA

The music of the fourteenth century developed the scheme of a rationalized organization of the Gregorian melody, but extended the rationalization to all the parts of the piece. The result, total isorhythm, was an extraordinarily complex procedure whose beautiful sonority is accessible to all listeners, but whose tight intellectual structure is sometimes inscrutable to all but the most experienced. This reflects the state of the culture of the fourteenth century when, in the face of a divided church, a division of theology and philosophy, and the skepticism of nominalism, simple truths seemed hidden by the hopeless complexities of the world.

The rationalized *cantus firmus* has a direct heir in the cyclic Mass of the late fifteenth century. Here the question of the relation of the familiar fundament to a highly developed structure is of another order. A cyclic Mass of Dufay or Obrecht uses a given melody as the same basis for each of the five movements of the Ordinary of the Mass. Thus, while each movement may be shaped somewhat differently, there is an accumulation of familiarity with the basic material, so that by the fourth and fifth movements, the listener has become so aware of the nature

of the material that he can unself-consciously appreciate the sophisticated treatment of these movements. The Sanctus and Agnus Dei are here the locus of the best and most telling devices of composition, and so they serve a liturgical function by emphasizing these high points of the Mass.

The somewhat equal treatment of each movement of the ordinary based upon the same melody is an essentially renaissance procedure. The renaissance valued balance and proportion. While the gothic elaboration of music took place at that one musical point before the Gospel, the renaissance movements were distributed throughout the service, creating a rondo-like recurrence of polyphonic music that set the whole service in a kind of balance.[27]

IMITATION

During the course of the renaissance, the *cantus firmus* became the object of an equalization of voices, a process which formed the transition to a purely imitative style. While the tenor voice still carried the Gregorian melody, it was no longer in long notes, but in values more equivalent to those of other voices.

The other voices also imitated the *cantus firmus*. It is only a short step from such equalization of voices to a thoroughly imitative texture. When motets were written upon liturgical texts which had proper Gregorian melodies, these melodies were incorporated into the points of imitation; this manner of treating the chant is called paraphrase, and it is partly in the context of paraphrase that the imitative style develops.

It is notable that the psalms played a rôle in the development of the imitative style. An extensive psalm text has no proper Gregorian melody to be used as a *cantus firmus*; the psalm tones seem not to have been suitable. Josquin Desprez, whose motets usually include Gregorian melodies, wrote psalm motets in the same imitative style, but with no Gregorian melody as the basis, and in a more thoroughly imitative style. The motets of Josquin set the pattern for the development through the sixteenth century of the classical motet style, culminating in the works of Palestrina.

BAROQUE

Two important features of the baroque era relate to the use of sacred music. First is the use of the *basso continuo*. The performance of chant adapted itself to this practice. One finds bass lines written with figures for the use of an organist who would accompany the chant.[28] The remarkable difference between these continuo parts and recent organ accompaniments is that there is a bass note and a harmony for every single note of the chant. It is clear from this context that such a performance would leave the Gregorian melody at a very slow tempo. To some extent this may explain the simplifications made by the revisors of the Medici *Graduale*; the result is like an accompanied aria.

The second feature of the baroque era is the self-conscious juxtaposition of new and old music. The *prima prattica* involved the traditional, controlled styles of counterpoint, *cantus firmus* and the imitative style. The *seconda prattica* involved the new style, with unprepared dissonance, concertato use of instruments, and highly affective expression. The old imitative style did not go out of use, but it was placed in a special position where it became the style of church music, *par excellence*; thus the renaissance created it and the baroque canonized it as the *stile antico*, the proper ecclesiastical style. It is not that new styles were not

written in church music, it is rather that the *stile antico* became the fundamental polyphonic style of church music, to which was added newer music. This distinction has remained into recent times in the Roman documents which name three levels of church music — chant, classical polyphony, and modern music.

CONCERTED MUSIC

The *stile antico* was an important feature of church music in the eighteenth century, even though the music absorbed operatic and concert idioms. The works of Michael and Joseph Haydn, and of Mozart hold the *stile antico* as a valuable tradition, and develop it, particularly in the fugues of the Gloria and Credo movements of their Masses. The number of Gregorian melodies that are incorporated into the music of Michael Haydn demonstrate the extent to which there was a creative interchange between the fundamental levels of church music.

The relation to traditional church music for Bruckner is a rich one; in his Masses and motets one finds quite conscious use of Gregorian melodies, of *stile antico*, of the affective depiction of ideas from the baroque, all reinterpreted in the harmonic language of the late 19th century.

For 18th and 19th century secular music, the fundamental levels of church music served as topics to recall ideas associated with church music; the *Dies Irae* was probably the most frequently used chant melody; the ecclesiastical style was used as a special reference by composers of secular music from Mozart on.

Characteristic of the romantic movement was a renewed interest in the past. Although the works of Palestrina and plainsong continued to be sung in some of the more traditionally oriented churches, it is not often realized that Palestrina, as well as Bach, was the subject of an enthusiastic revival by Mendelssohn. Likewise, Gregorian chant itself was revived and renewed, and this led directly to the production of the present Roman books of chant.

The revival of a broad spectrum of historical styles in the twentieth century has spawned an approach to the composition of music which consciously adapts these styles. While Stravinsky's Mass comes closest in style to the concerted Mass of the 18th century, it contains momentary references to chant, organum, 14th century figurative counterpoint, and even 19th century Russian homophonic music. Hermann Schroeder's alternatim Mass contains polyphonic parts which are an original adaptation of the conductus style Mass movements of the 14th century.

THEORY

The final rôle played by Gregorian chant is that of a *locus topicus* in the theory of music; it was something held in common which served as a basis for instruction and disputation. Theoretical treatises principally through the 16th century, but also often into the 18th century, began their discussions with topics related to Gregorian chant — solmization, species of intervals, and modes. Most of the discussion from the 15th century concerning matters of definition and change of mode, of particular importance for polyphonic music, were discussed and exemplified in terms of chant melodies. The story of Guido of Arezzo's invention of solmization syllables out of the hymn *Ut queant laxis* is recounted and his technique faithfully taught. In fact, when theorists decided that it was necessary to add another syllable to Guido's six, they returned to the hymn, and found that the last line "Sancte Johannes" yielded the initials SI, the seventh syllable.

The main articulating feature of the music of the polyphonic period is the cadence — in its classical 16th century form, the *clausula vera* — in which each separate voice makes a characteristic progression. The leading voice is the tenor which progresses 2–1, a progression which derived from the fact that the tenor was traditionally a Gregorian melody, which descended to its final by step. Against this the descant progressed to the octave, the bass to the octave below, the alto to the fifth or the third. Each of these progressions grew out of the function of a successive complement to the Gregorian cadence.

The study of composition has traditionally included writing in the *stile antico.* Basic to this instruction was the setting of counterpoint to a *cantus firmus*, at least hypothetically a Gregorian melody. Indeed the Italian name for plainsong came to be *canto fermo* on these grounds. Students of composition today are often given Gregorian melodies as models of melodic construction, both for the composition of melody as such and as examples of good melodic style to be employed in counterpoint.

We have seen the several fundamental rôles which Gregorian chant has played in western musical culture: as the main musical foundation of the first millennium, it has contained within it certain fundamentals which remained constant while being the basis of the development of a more extensive repertory; as the structural basis of polyphonic music in alternation and as *cantus firmus*, it has participated in a creative interaction with the ideas of each age; as the paraphrase basis of the imitative style, it has helped to spawn a canonized polyphonic fundament; the recent history of sacred music has been one of the development of concerted music in which chant and the imitative style have formed traditional points of contact which have, at the same time, consecrated the secular style; it has been a basis for the teaching of music.

PERMANENCE

What can be concluded from the history just described? The most important lesson of this history is the permanent value of those fundamental things held in common by the culture and received from tradition. It is a cultural necessity that there be a basis of common action; it is a religious necessity that there be a continuity with the historical Church, and relationship with a living tradition.

History also shows, however, that the elements of tradition, while preserving their fundamentals, admit innovation, and indeed play a vital and creative rôle in consecrating the elements of the ongoing secular culture. What history does not sanction is a radical break with the fundamentals of the tradition, nor does it provide any valid precedent for the desecration of the sacred; secular music, in order to play a cultic rôle must be consecrated by an interaction with the sacred tradition.

PROGRAM

For the continuation of this sacred tradition, I suggest the following program:

1. The cultivation of a Gregorian liturgy, Mass and Office, in cathedral, seminary, and monastic churches, including the cycle of propers intact, certain fundamental settings of the Ordinary, and special attention to Holy Week.

2. The cultivation of polyphonic repertories in major city and university churches, sung in the context of Gregorian elements.

3. The cultivation of some essential common Gregorian repertory in parish churches.

4. The encouragement of new works which bear a direct and complementary relationship to the fundamental repertory, and which serve the purposes of communality and excellence.

These suggestions are matters of culture. A regulation from a ministry of agriculture will not cause a field to grow and flourish. Ecclesiastical legislation of itself cannot bring about these aims. Yet neither can they flourish in an adverse climate of discouragement and disapproval. If we are to be successful in our art, we must be encouraged to cultivate the traditional soil; only then can a proper body of new music also grow up.

CHANGE AND PROGRESS

There are yet certain aspects of the present culture about which history has little to say. Twentieth century European culture in some respects has modified its progressive stance. In the face of two world wars, it has recognized that not all changes are progress; in the area of music it admits the best works from the past along with new works. This change ought to be favorable to the cultivation of the fundamental repertory of sacred music. It has however had some undesirable effects as well; it has favored a kind of eclecticism and individualism that has been detrimental to the unity of the culture. This, together with the rise of the commercial media, has encouraged an undesirable rift in the artistic sphere between what is held in common and what is the object of the cultivation of excellence. Popular idioms are voraciously devoured and ruined by commercial interests; the tradition of excellence in new works is mainly in the realm of the *avant garde*, whose individualistic and sometimes nihilistic aesthetic is no basis of communality. This is a cultural problem, a dichotomy that must be addressed by men of culture, whether they be Christian or not.

A final and encouraging aspect of history is that it is not made until it happens; while it can give us norms for the future, and set patterns which may continue, there is no inevitable course of history. It is subject to human choice and industry, as well as the operation of the grace of God among men.

WILLIAM PETER MAHRT

APPENDIX: TABLE OF MELODIES OF THE ORDINARY OF THE MASS

Order of Frequency	Number in Grad Rom	Number of Sources	Historical Span of Sources	Number in MS Index
KYRIE				
1	IV	340	11–18th centuries	18
2	I	322	11–18	39
3	XI, ad lib X	309	11–18	16
4	XVI	283	10–18	217
5	II	281	11–18	48
6	XIV	275	10–18	68
7	XII	235	11–18	58
8	IX, X	234*	12–18	171

Order of Frequency	Number in Grad Rom	Number of Sources	Historical Span of Sources	Number in MS Index
GLORIA				
1	IV	248	10, 11–18	56
2	Ad lib I	167	10, 11–18	24
3	IX	166	12–18	23
4	I	164	10, 11–18	12
5	XV	163	10, 11–18	43
6	XIV	152	10, 11–18	11
7	XI	144	10, 11–18	51
8	II	133*	12–17	19

Order of Frequency	Number in Grad Rom	Number of Sources	Historical Span of Sources	Number in MS Index
SANCTUS				
1	XVII	321	11–18	32
2	IV	311	11–18	49
3	XV	255	11–18	223
4	XVIII	158	11–18	41
5	II	157	12½–18	203
6	XII	108	13–18	177
7	VIII	100*	12–18	116

Order of Frequency	Number in Grad Rom	Number of Sources	Historical Span of Sources	Number in MS Index
AGNUS DEI				
1	IV	328	11–17	136
2	II	310	11–17	226
3	XVII	291	11–17	34
4	XV	272	11–17	209
5	XVIII	212	11–17	101
6	IX	173*	12–17	114

* The next most frequently found Kyrie melody is found in 127 sources; the next Gloria, in 81; Sanctus, 68; and Agnus Dei, 80.

1. Cf. Christopher Dawson, *Religion and Culture* (London: Sheed and Ward, 1948), pp. 48–49.
2. Jacques Maritain, "Religion and Culture," in *Essays in Order*, ed. Christopher Dawson and J. F. Burns (New York: Macmillan, 1931), p. 3.
3. Ananda K. Coomaraswamy, "The Nature of 'Folklore' and 'Popular Art'," in *Christian and Oriental Philosophy of Art* New York: Dover, 1956), p. 135.
4. Leonid Ouspensky and Vladimir Lossky, *The Meaning of Icons* (Boston: Boston Book and Art Shop, 1969), pp. 11–50.
5. Chapter VI, article 112.
6. Christopher Dawson cites the Confucian culture of China as an example of a high culture in which a scrupulous observance of traditional *dicta* maintained the culture in a steady state for centuries; *Religion and Culture*, pp. 161–172.
7. Pierre Salmon, O.S.B., "The Interpretation of the Psalms during the Formative Period of the Divine Office," in *The Breviary through the Centuries* (Collegeville, Minnesota: The Liturgical Press, 1962), pp. 42–61.
8. Erich Werner, *The Sacred Bridge* (New York: Columbia University Press, 1959), p. 160.
9. *Thesaurus of Hebrew Oriental Melodies*, 8 vols. (Berlin: Benjamin Harz, 1922–1932); *Jewish Music in its Historical Development* (New York: Henry Holt, 1929).
10. Werner, *op. cit.*
11. Idelssohn, *Jewish Music*, p. 63 #9; *Liber Usualis* (Tournai: Desclee, 1961), p. 113.
12. This is not the case in the new rite when the congregation is asked to repeat a refrain by rote to the monotonous, or worse, histrionic, recitation of a series of psalm verses by the same reader who recites the other lessons in the same tone of voice.
13. Werner, p. 520.
14. Werner, p. 519.
15. *Liber Usualis*, p. 776R.
16. Idelssohn, *Jewish Music*, p. 35. Idelssohn here refutes the notion that such singing derived from the general manner of public reading in the Orient, "for in the Orient the usual public reading is done in declamation as in the Occident."
17. Werner, p. 553; see also Idelssohn, *Jewish Music*, p. 38.
18. This poses a problem for present practice, since certain elements and rubrics in the new rite seem to have been conceived in terms of the low Mass. They can be sung, but this introduces an undesirable imbalance into the service, and the recitative-like settings of some of the congregation's parts do not provide a sufficient rhythmic basis for the people to sing together; likewise, speaking the lessons in the vernacular destroys the basis of the complementarity of sung lesson and responsorial chant which is essential to the structure of the whole fore-Mass.

19. This is published in four doctoral dissertations from the University of Erlangen: Margareta [Landwehr-] Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters* (Forschungsbeiträge zur Musikwissenschaft, #1; Regensburg; Bosse, 1954; Detlev Bosse, *Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria In Excelsis Deo,"* (Forschungsbeitäge zur Musikwissenschaft, #2; Regensburg: Bosse, 1954); Peter Josef Thannabauer, *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung vom 10. bis 16. Jahrhundert* (Erlanger Arbeiten zur Musikwissenschaft, Band 1; München: Walter Ricke, 1962); Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis. 16. Jahrhundert* (1967).

20. Cf. William Peter Mahrt, "The Gregorian High Mass and its Place in the University," *Sacred Music*, CI, #1 (Spring, 1974), pp. 10–16.

21. A tabulation of the statistics from the dissertations cited above has been included as an appendix.

22. Frequency of occurrance in the manuscripts suggests that Mass IV be given particular consideration; the compilers of the proposed *Liber Cantualis Internationalis* might consider this cycle for this reason.

23. Mother Thomas More, "The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century," *Proceedings of the Royal Musical Association*, XCII (1965–66), pp. 129–134.

24. N. A. Janssen, *Les vrais principes du chant grégorien* (Malines: P. J. Hanicq, 1845), p. 14.

25. Cf. Jean Perrot, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century*; tr. Norma Deane (London: Oxford University Press, 1971), pp. 287–291.

26. *The "Missae ad Organum" of Heinrich Isaac* (Ph.D. dissertation, Stanford University, 1969).

27. It is perhaps not advisable, then, to substitute a chant Credo sung by the congregation for the polyphonic Credo which forms an integral part of the cycle; on the grounds of furthering the participation of the congregation, the form of the work is truncated, and the participation of the congregation by hearing well the two most important movements is impaired.

28. Cf. Leo Söhner, *Die Geschichte der Begleitung des gregorianischen Chorals in Deutschland vornehmlich im 18. Jahrhundert* (Veröffentlichungen der gregorianischen Akademie zu Freiburg in der Schweiz, #16; Augsburg: Benno Filser, 1931).

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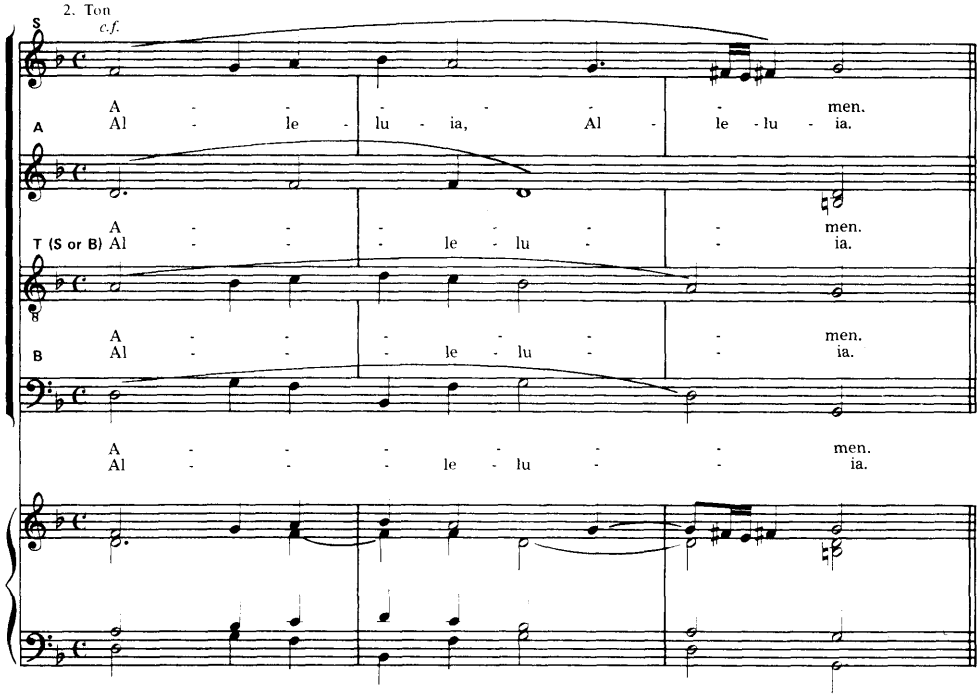
II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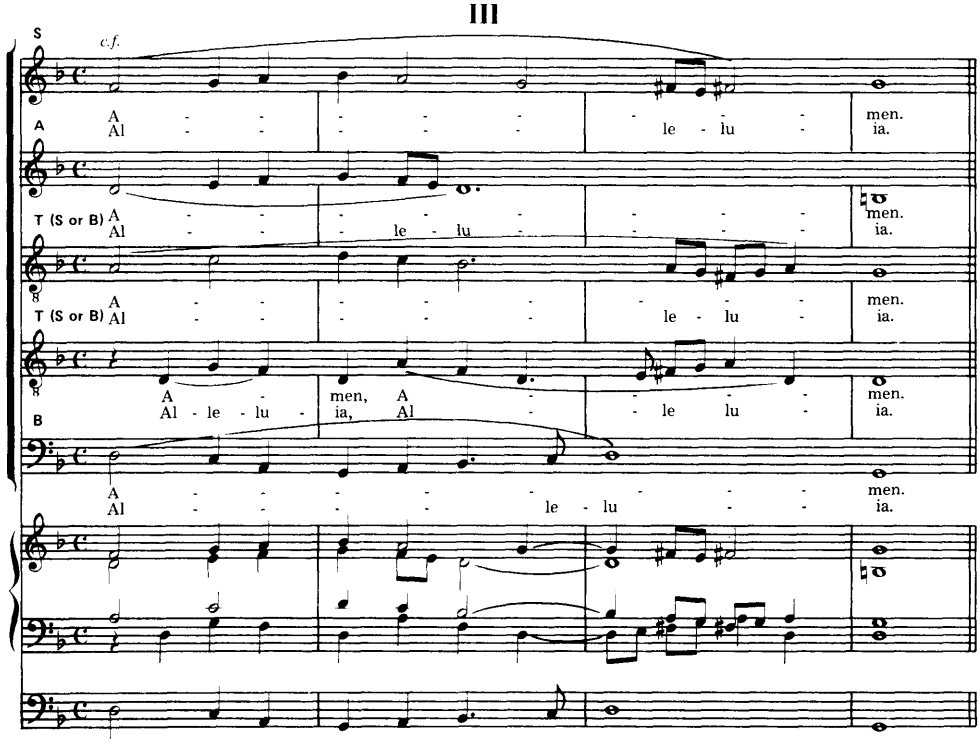
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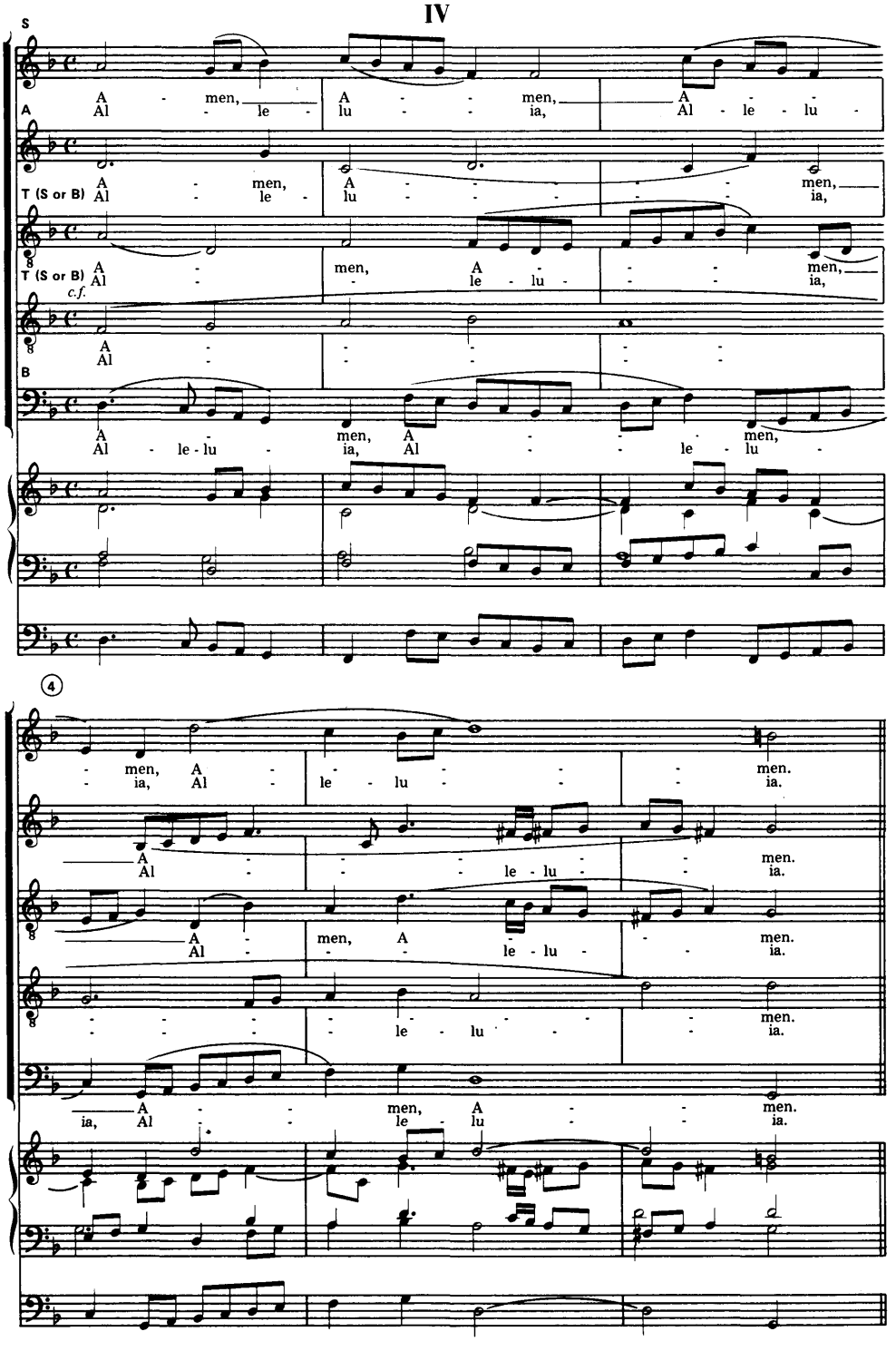
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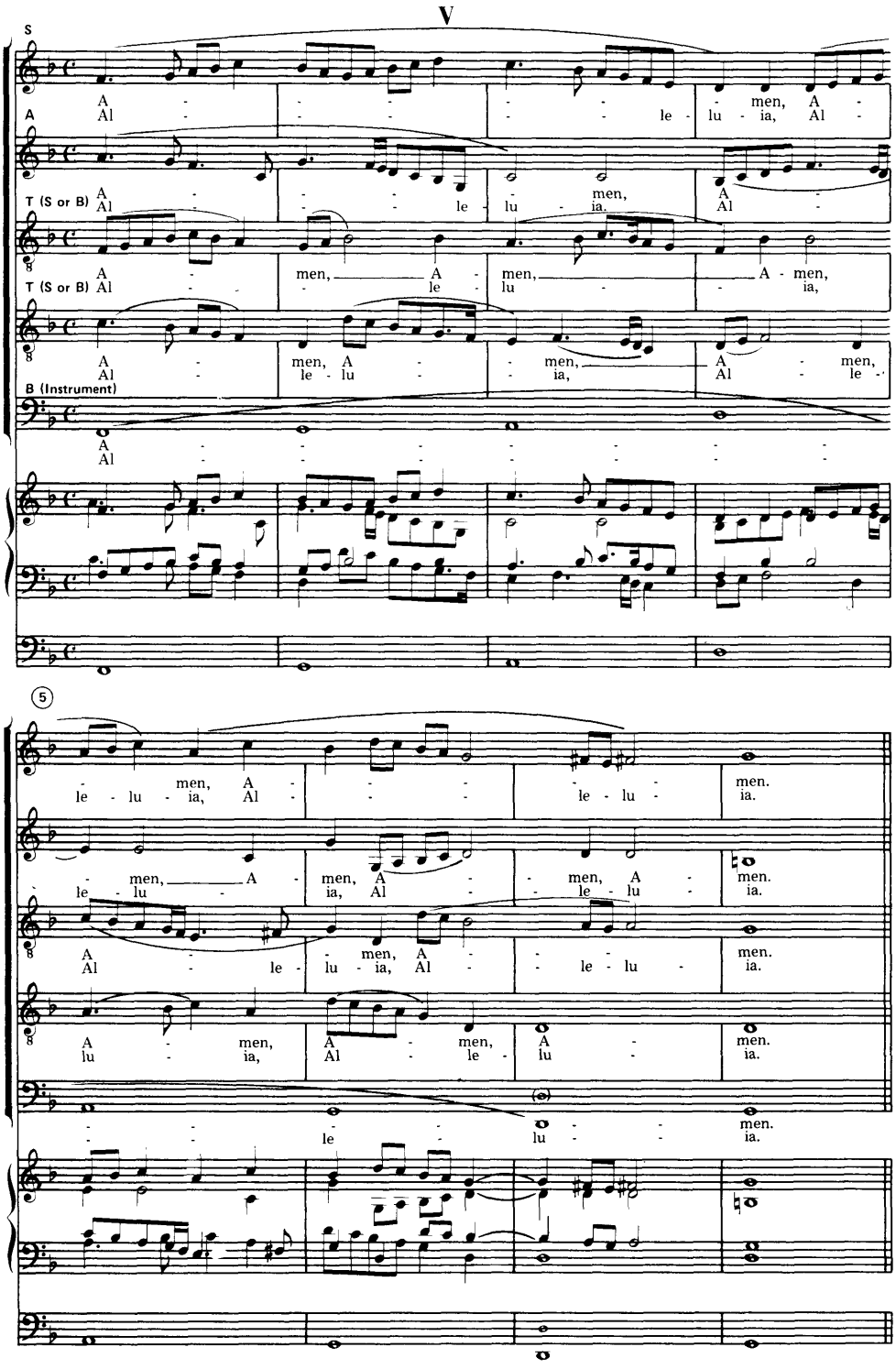
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men,
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A men,
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men, A men, A men,
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B (Instrument)
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men, A
le lu
men, A men,
ia,
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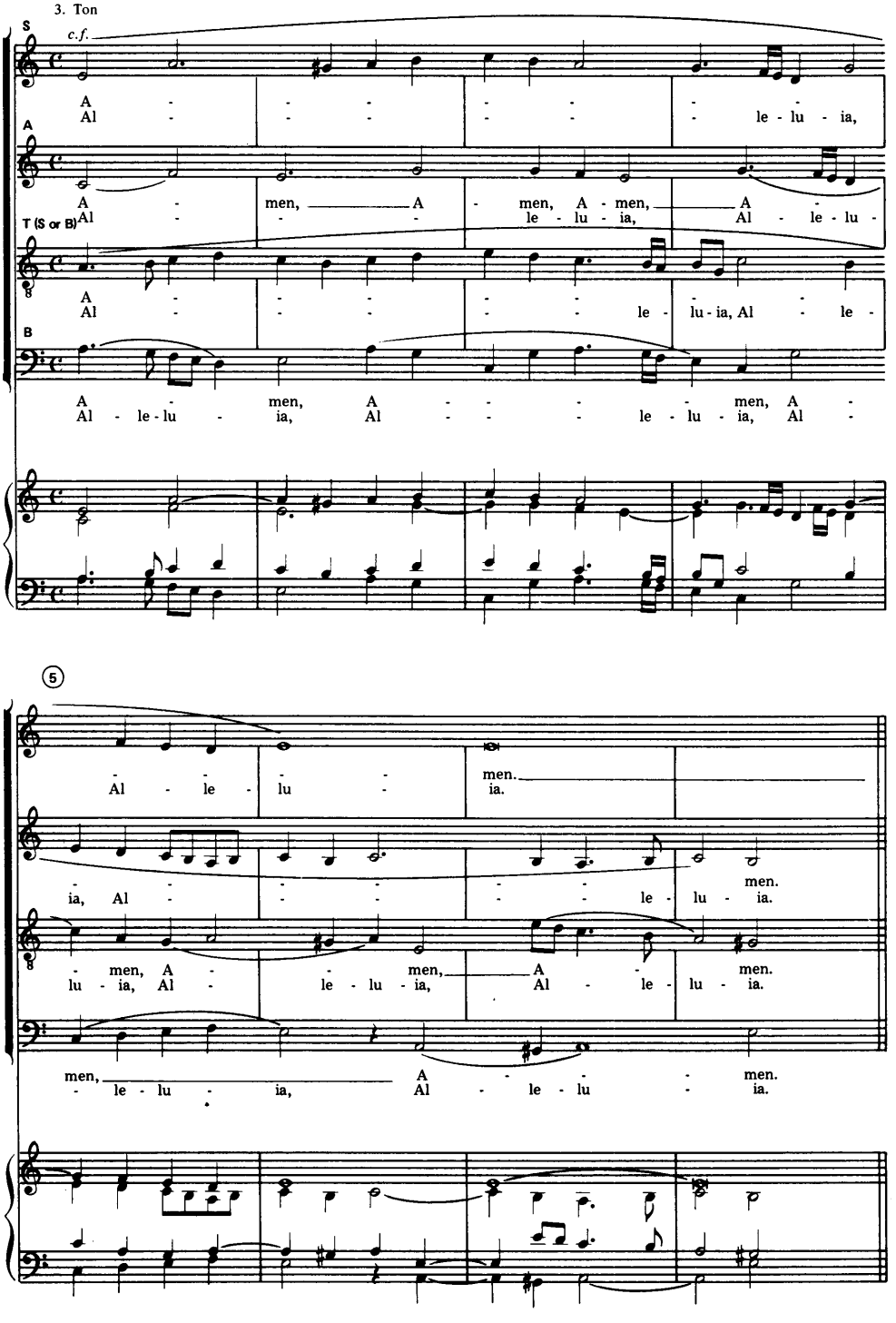
VI


3. Ton
c.f.
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T (S or B)
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le - lu - ia, Al - le -
B
A - men, A - men, A -
Al - le - lu - ia, Al - le - lu - ia, Al -
5
Al - le - lu -
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ia, Al - le - lu - ia.
- men, A - men, A - men.
lu - ia, Al - le - lu - ia, Al - le - lu - ia.
men, A - men.
- le - lu - ia, Al - le - lu - ia.

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC, Volume 16, Number 10, November 1974.

Do It Yourself Descants by L. David Miller, p. 2.

While limited in scope, descant-writing still offers some challenge to the practicing church musician. Dr. Miller gives a few pertinent hints on how to do it. 1. Analyze the hymn, its mood, tempo, meter and tune. 2. Experiment and learn from your mistakes. 3. Watch the range of the descant (A should be the upper limit, but don't be afraid of even a C — if you have an outstanding soprano). 4. Do not forget that the descant is *not* the hymn, but a thrilling extra line added to it. 5. Practical suggestions and technical details (passing tone, suspensions, sequence, rest, etc.). 6. Harmonized descants.

A thorough, enjoyable essay.

JOURNAL OF CHURCH MUSIC, Volume 17, Number 1, January 1975.

The Carillon by Janet S. Dundore, p. 2.

An informative article, divided into three parts: 1. Past uses of bells; 2. The art of bell making and tuning; 3. The carillon and its importance today. Interesting and factual essay.

Before You Start Ringing by Willard H. Markey, p. 7.

This article also deals with bells but with small ones, usually called handbells. The author gives practical recommendation for their purchase, upkeep, use and repair or replacement.

Please Ring the Bells by Willard and Elma Waltner, p. 10.

A third bell article, this time from the point of view of a collector. The authors interviewed a gentleman who owns over 3,300 bells and talks about wooden bell-wheels, warning-bells, school bells, wedding bells (yes!), gongs and hand bells.

MUSIC — A.G.O. and R.C.C.O., Volume 8, Number 11, November 1974.

Gustav Holst by M. Searle Wright, p. 20.

An informal article on the great English composer from the pen of the former president of the American Guild of Organists (1969–71). Episodes of Holst's life are recalled, biographical tid-bits are added and there are also some allusions to his works. An unpretentious, easily readable essay.

The Electronic Organ in Perspective by Richard A. Schaefer, p. 31.

The author, long connected with the electronic-organ industry, promises to give the view-point from the middle ground, concerning electronic organs. Having read his article, I must say that he kept his word. While the layman, ignorant of electronic terms, needs some concentration in reading this article, he will, undoubtedly, learn much from it. The inner workings of electronic organs are clearly explained, advantages and disadvantages honestly analyzed. A few myths ("cheapness") are disspelled and good evaluation is given. Whether you like electronic organs or not, your time will not be wasted in reading this article.

MUSIC — A.G.O. and R.C.C.O., Volume 8, Number 12, December 1974.

Flute – Lute – Organ – ??? by Theophil M. Otto, p. 28.

Orchestra conductors and choir directors will read with interest this short essay on the history of conducting. From stone-age drums to contemporary organs (and guitars) the inventive musician used various instruments to hold his ensemble together and to help them with the pitch. Not very scholarly, but still factual, this article is easy to read and fun to meditate upon.

MUSIC MINISTRY, Volume 7, Number 4, December 1974.

Critic at the Keyboard by Peter T. Stapleton, p. 5.

A few reminders for the parish organist as he prepares to play for worship services: 1. "Can I hear it?"; 2. "Can I feel it?"; 3. "Can I see it?". He comes to the conclusion that analysis, reviewing and honest self-criticism are just as important for the organist as scale-playing, practicing and performance.

Selecting Appropriate Wedding Music by Perry H. Biddle, Jr., p. 10.

Selecting dignified wedding music requires a theological understanding of the meaning of the wedding ceremony. Pastor Biddle approaches the problem from a pastoral point of view. He stresses the importance of the Christian significance of marriage and the *worship* aspect of the ceremony. He does not want to leave the selection of the music to the young couple but wants the trained church musician to have the last word together with the minister. These two have the responsibility to guide the couple and influence their musical and liturgical taste.

MUSIC MINISTRY, Volume 7, Number 5, January 1975.

You and Your Job – Coming or Going? by Peter T. Stapleton, p. 5.

In his series, dealing with the problems of the church musician, Mr. Stapleton touches on a delicate point: are you in the right job? With great frankness and a lot of common sense, he comments on such different problems as security, status, social acceptance, growth, independence, achievement and, yes, money. If you have doubts about your vocation, this article may be an eyeopener for you.

MUSIC MINISTRY, Volume 7, Number 6, February 1975

Would you Take This Job? by Peter T. Stapleton, p. 6.

Continuing his musings from last month, Mr. Stapleton gives the reader a "case history" where "Bob" applies for a job at First Church. He meets with a music committee member, a colleague from another church, a minister and a music teacher and he goes through the motions of a music audition.

THE CHORAL JOURNAL, Volume XV, Number 3, November 1974.

In Quest of Answers by Carole Glenn, p. 13.

Interviews with leading choral directors are always interesting and profitable for the practicing church musician. In this article, Miss Glenn asked two questions from seventeen well-known American choral conductors. 1. Do you tend to use various tone qualities when you perform the music of different style periods? and 2. Do you find that your group is equally capable of singing in all styles of music? The answers were candid and most revealing. Almost all answered with yes or with a qualified yes to the first question, but admitted the shortcomings of their respective groups as to their flexibility in different styles, which was the essence of the second question. A most useful essay, to be kept in your files.

Charles Ives: The Man and his Music by Gregg Smith, p. 17.

Another article about Charles Ives and his music. Mr. Smith shows that he has an analytical mind and that he knows Ives' music. The appendix is most useful, especially during this, Ives' jubilee year.

THE CHORAL JOURNAL, Volume XV, Number 4, December 1974.

Charles Ives: The Man and His Music by Robert M. Crunden, p. 5.

A rather long and detailed analysis of the ideas, persons, and places that have influenced the music of Ives. The article is not easy to read but gives quite a few clues toward a better understanding of this mysterious American musical genius who was so far ahead of his time.

In Quest of Answers by Carole Glenn, p. 22.

A dozen and a half choral conductors are asked about the criteria for choosing repertoire and putting together a concert program. The answers are diverse — as it could be expected — yet similar in many ways. Read them and compare them with your own ideas.

WORSHIP, Volume 48, Number 10, December 1974.

Preparation of the Altar and the Gifts or Offertory? by Ralph A. Keifer, p. 595.

Dr. Keifer continues the venting of his dissatisfaction with the New Order of the Mass in this issue of *Worship*. (See our review of his first article on the Entrance Rite in *Sacred Music*, Fall 1974, p. 19–20). As it happens, this reviewer is in agreement with quite a few of his statements, and found himself repeatedly saying: "I told you so."

The gist of Dr. Keifer's article appears to be as follows:

1. The Offertory ceremony is overemphasized;
2. Together with the rest of the New Mass, it is too verbose;
3. It is a result of a compromise between the old Offertory and the drastic operation some liturgists wanted to perform in this part of the Mass.

Now this reviewer never said that he was enthusiastic about the *Novus Ordo*. I am not and probably never will be. Yet, I accept it and use it, since this seems to be now the expressed wish of the Holy See *in public celebrations*. Yet, for years, I put up with the dullness of uninterrupted loquacity in this Ordo, while some liturgists (and I do not want to include Dr. Keifer here, since I have no idea of his stand on this problem years ago) were writing in glowing terms about the "New Mass" and its relevancy.

Therefore, I agree with some of Dr. Keifer's conclusions and suggestions while I must reject several of his other ideas and must protest against his continued propaganda for communion in the hand and the use of the chalice for the laity ("the persistent convention of refusing communion in the hand and denying the chalice to the laity on Sunday . . .") The American hierarchy has spoken on these two propositions repeatedly and have decided against them for pastoral reasons.

If liturgists and theologians persist in undermining authority and criticize everything that the same authority orders, we shall never regain the peace, devotion and serenity that used to characterize our worship and we shall continue in turmoil and restlessness forever in our public prayer. R.S.M.

SINGENDE KIRCHE, Volume 22, Number 2, 1974–75.

Quarterly of the Church Music Commission of the Austrian Bishops.

This Advent issue of the Austrian church music magazine contains an interesting article by Hubert Dopf

on the International Church Music Congress held in Salzburg last August. The author seems to be responding to criticism of the congress that it failed to offer any new ideas which some people apparently believe the Council demanded. Dopf re-iterates the position of CIMS as the papal church music society and reminds us that from its foundation it has attempted to fulfill the guidelines of the popes and the Council for sacred music. Furthermore, one cannot expect or demand that the organization which is to set the highest standards for the entire Church would be satisfied with the current musical fads, which usually are neither artistic nor theologically sound. In the last analysis such musical fads are lies, because they pretend to be what they are not, church music. CIMS exists to put the Council decrees into action and this means the creation of a new church music idiom using the vernacular language, but also the retaining of the Church's musical traditions. In the second half of the article, Dopf expresses his personal wishes for the next congress. He notes, for example, that the convention of Universa Laus met at the same time as CIMS and that no word against the other organization was spoken at either convention. He hopes that the two organizations could work together in the future. In criticism of the congress itself, Dopf disliked the over-crowded program and the festive solemn Masses. He wants more examples of church music fitted to the ordinary parish. The comments in the first half of this article are praiseworthy and necessary. However, the second half seems to betray a lack of understanding on the part of the author for what is necessary to achieve the goals which he lauds CIMS for setting. One comes to a church music congress for inspiration, for a musical and religious experience. Too often congresses have deteriorated into experiments or examples of what the "ordinary" choir director can do with his or her choir. What is the "ordinary" Catholic parish of the world? What is "ordinary" in Austria is hardly the norm in the U.S., Italy or France. What is needed today, as the author writes in the first half of the article, is for CIMS to maintain the highest standards and to restore the musical tradition of the Church as well as to create new music of the highest quality, but this is an impossible task if we reduce everything to the lowest common denominator. The author's comments on Universa Laus are an impossibility. Universa Laus and CIMS have diametrically opposed aims and if one supports CIMS and the Pope, then it is difficult to agree with Universa Laus.

Hans Hollerweger has an article on the hymns of Michael Denis who was a Jesuit composer at the time of Maria Theresia and Josef II, 1729–1800. His hymns were a reaction against certain hymns pushed by the "enlightened" government of Josef II. The Baroque hymns which were then used were no longer suitable, but neither were the ones that Josef supported, since they emphasized the humanistic goals of the Enlightenment. Michael Denis' hymns were artistically and theologically better and are still used today in Austria.

Hans Heiling writes an article on the 19th century organ builder, Johann Georg Fischer, and Urban Affentranger reports on the use of the barrel organ (*Drehorgel*) in the church. He shows that it was used somewhat extensively in England, to a lesser degree in France, where it is still an important phenomenon, but it is excluded almost entirely from Germany. At the conclusion of the article, the author expresses concern that the mentality which introduced the barrel organ today threatens now to introduce the electronic organ.

There is some criticism of a hymn book for school children in the article by Kurt Finger. He praises it especially for its emphasis on both children's hymns and adult hymns in the early years of a child's education, since if the child learns both, he might be less likely as an adult to reject singing as childish. The criticism concerns the lack of bars and the difficulty for the second-grade child in reading the texts. The author desires organization based on the difficulty of the music and the text, and some advice for the teacher, many times not a trained musician, concerning the most suitable hymns for different age groups.

There are articles commerating the 65th birthday of Hans Gillesberger, the retirement of the choir director at the Bressanone Cathedral, Fr. Angelo Alvera, the fiftieth anniversary of the death of Ignaz Mitterer who was also director of the Bressanone Cathedral choir, the 100th anniversary of the birth of the composer Franz Schmidt. There is a short notice of the death of Erich Schenk on October 11, 1974, a professor at the University of Vienna.

There was one interesting letter to the editor. An Austrian had visited London and asked where good church music could be heard on Sunday morning. He was advised to attend the High Mass at the Anglican cathedral of St. Paul's. He did and while there took a schedule of the church music to be sung. For one month, there was one Michael Haydn Mass and three Josef Haydn Masses including the *Lord Nelson* and the *Marie Theresa*. The letter concludes with the question: "This is the way it is in Great Britain, and how is it here at home?" If an Austrian can even ask such a question, a country where Haydn or Mozart is sung every Sunday over the radio, the American is left absolutely speechless. The Austrians have church music, even if this Austrian thinks it suffers in comparison with Great Britain. The British have church music; the Germans have church music, so why can't America produce a high quality product in church music?

RICHARD MICHAEL HOGAN

GREGORIUSBLAD, Vol. 98, No. 4, December 1974. *Official publication of the Dutch National Commission for Liturgical Music.*

H. Litjens reviews the Sixth International Church Music Congress in Salzburg, and gives more than half of his article to an enthusiastic account of the lecture of William P. Mahrt, which is reprinted in this issue of *Sacred Music.*

Herman Strategier also writes on the Salzburg congress. His review concentrates on the liturgical and concert performances. American contributors receive prominent notice. The singing of Bruckner's *Mass in E Minor* by the Linz Cathedral Choir and the combined choirs of Dallas and Saint Paul-Minneapolis is called "truly brilliant." He says further that the "*Missa Internationalis* and the *Fanfare for Festivals* belonging to the Mass, by the Belgian-American composer, Noel Goemanne (born in 1929), were sung in the Abbey Church of Saint Peter. The composer, heretofore unknown to me, has written an especially festive score for a remarkable setting with choir, oboe, three trumpets, tympani and organ. The total sound was somewhat influenced by folk music, had a lively rhythm, and was perhaps somewhat popular, but never banal. The piece has an exuberance which is perhaps the result of American circumstances, but fortunately this has not misled the composer to merely festive superficiality. The musical language strikes me as fresh, certainly not old-fashioned, but remains united to the achievements of a long history of church music. The combined choirs of Dallas and Minneapolis-Saint Paul, with an instrumental ensemble and the composer at the organ, under the direction of Ralph S. March, S.O.Cist, performed the *Missa Internationalis* with fire and verve."

WILLIAM F. POHL

II Choral Music

Our Lord is Risen with Flag Unfurled by Hugo Distler. A distinctive and distinguished setting of a 14th century hymn by a master of 20th century choral music. SAB. Concordia @ .25¢.

Sing We All Now Alleluia edited by Walter Ehret. Mr. Ehret has arranged and edited the Cologne tune, *Tochter Sion* for treble voices with accompaniment. Should be useful and very effective with treble voices. SA, two trumpets optional. G.I.A. @ .30¢.

Gloria of the Bells by Alexander Peloquin. A sprightly tune, repetitious and easily learned. Cantor or unison choir and congregation with organ. G.I.A. @ .40¢.

This Joyful Eastertide edited by S. Drummond Wolff. This is a chorale concertato on a familiar tune with each strophe having a different setting. Effective and helpful in giving ideas for the performance of well-tried hymns. SATB, congregation, 2 trumpets, organ. Concordia @ .50¢.

Hear Us, O Lord by J. Obrecht. Proulx has transcribed and edited the original, *Parce Domine* of Obrecht, without losing too much of the rhythmic interest and freshness of the original. SAB a cappella. G.I.A. @ .40¢.

For The Beauty of the Earth by Noel Goemanne. SAB, congregation, organ, 2 trumpets optional.

The Year of Jubilee Is Come by Noel Goemanne. SATB or 2 voices and congregation, organ, trumpet(s) optional.

Mr. Goemanne set these two familiar hymntunes (*Lenox* and *Dix*) with lively trumpet music. G.I.A. @ .40¢.

O Wondrous Type by Roger Petrich. A quasi-polyphonic setting; original melody with the rhythm well fitted to the text. SATB a cappella. Oxford University Press @ .40¢. C.A.C.

Have Mercy On Me by Thomas Tomkins, edited by Richard Proulx. SAB, G.I.A. Publications, No. G-1899 @ .40¢.

Magnificat by G. B. Pinelli, edited and transcribed by Daniel G. Reuning. SATB, G.I.A. Publications, No. G-1914 @ .60¢.

Now Thank We All Our God by J. S. Bach, edited by Joseph A. Herter. SATB, G.I.A. Publications, No. G-1919 @ .40¢.

In the *Ars Antiqua Choralis* series, the Gregorian Institute of America sent us several little gems again. The Tomkins work used the first two verses of the best-known penitential Psalm, *Miserere mei Deus*, Have Mercy on Me, O Lord (Ps. 50 in our Catholic Bible). Since it is written for SAB voices, it will be welcome by directors of smaller choirs who are not afraid of the noble language of the King James Version.

The Pinelli *Magnificat* is quite different in inspiration and general tone. Mary's joyful hymn is set *a cappella*, by using the *tonus peregrinus* as departure. Solo, SATB chorus and an SAT trio or small chorus alternate in delivering the long, florid melodic lines. Not easy by

any standards, especially the trios. Good balance between the voices and clear intonation is needed.

As a contrast, the Bach *Nun Danket* is very easy for the chorus that sings in whole and half notes throughout, while the fireworks are contained in the brass (trumpets I and II), timpani and continuo parts (available separately). If you are able to hold back your congregation, this could be a fabulous recessional, since the range is most comfortable even for the soprano melody.

Psalms for Advent by Howard Hughes, S.M. Cantor (Choir) and Congregation with Organ, G.I.A. Publications, No. G-1905 @ $3.00.

It is a sad fact that relatively little music is written on the Proper texts of the "renewed" English liturgy that would have musical merit. I believe that the repeated changing of these texts did, in no small way, discourage composers for setting Proper texts to music. Yet, here and there, composers do try to remedy this situation. Their task is not easy, since the melodies should be within the grasp of the average congregation and still must have musical meat in them.

The Hughes arrangements are very simple and are built in a logical sequence: Organ-Cantor-Congregation. All are in unison, with a very easy organ accompaniment. His melodies and psalm tones are somewhat reminiscent of Gelineau's similar efforts. This booklet contains music for the four Sundays of Advent. Congregation card is available separately. R.S.M.

III Special Review

Thirteen Amens and Alleluias by M. Praetorius. G.I.A. Publications, Chicago, Illinois, No. G-1915 @ .75¢.

The sample music selection in this issue is taken from a fifteen-page collection of Amens and Alleluias by the great late-Renaissance German composer, Praetorius.

The collection will be eminently useful in churches where good choral forces are available but even smaller groups can perform some of these polyphonic utterings with great effect.

In practice, this reviewer can envision several uses. The Alleluias may precede the Gospel in the traditional way: Alleluia — chanted or sung verse — Alleluia repeated. The Amens could echo the people's Amen and prolong it in either a meditative or joyful mood. Some of the longer ones may well stand also on their own as a joyful motet for Easter time. All are little gems and all need careful rehearsing. The conductor will be on alert for the note values that do not necessarily follow the artificial bar-lines but hang over freely from one measure into the other. Quite a few editors of 16th century music are using this system lately (called sometimes "varibar" method if my memory serves me right) that assures a smoother flow of the long diatonic melodies across the tyrannical bar lines.

The transcription of Daniel Reuning is crisp and clear; the printing is elegant and readable; the paper is of good quality. For seventy-five cents, this little collection is a rather good buy. R.S.M.

OPEN FORUM

This letter from Dennis Lane, former organist-choirmaster at St. Paul's Church on the Hill, St. Paul, Minnesota, was recently published in *The Living Church*, a national publication of the Episcopal Church. He suggested that the readers of *Sacred Music* might find if of interest.

Dear Pat:

This is to follow up our brief conversation of last Sunday regarding the music for your ordination. You have decided to have the "barnyard" variety of music, complete with guitars, etc. So be it. The doors of our parish have been opened in this matter so that anyone who wishes can come and "do his thing."

Now there is a rationale for the use of music in church and it is not based only on feelings, sentiments, and nostalgia. Nor has it anything to do with what instruments are used. There is much fine music for guitars and other instruments which is available and has often been associated with the Mass. We have had quite a variety of this here at St. Paul's. Nor does it have anything to do with slow or fast, or loud or soft music. It has to do primarily with the *content* of the music.

The musical content of "Tea for Two" cannot be changed by substituting the Lord's Prayer, or the Twenty-third Psalm for the original text. It is still entertainment music and as such has no other function than to be pleasantly titillating. As a professional musician I play much of this music with pleasure. When I do I know what my function is. I also know that when I stop being entertaining I will get fired. It is the purpose of music in church to represent the great truths of the Gospel, not the trivia of little sentiments that were heard at Joe's bar last Saturday night.

It is often asserted, to justify the use of "pop" music in the Mass, that this is the music of today. This music is supposed to be "relevant" because it uses the musical language of today (?). But this is a phoney procedure because it does not apply to the other items of the Mass. Why pick on music? If I were to ask Fr. Taylor, next Sunday, to substitute a poem by Dylan Thomas for the Old Testament lesson, an article on the different forms of sexual perversion from *Playboy* magazine for the Gospel lesson, a dialogue from "Who's Afraid of Virginia Woolf" for the Creed, and to sprinkle his sermon liberally with four-letter words — this is the language of today (you can hear it constantly on radio, television and at the cinema) — I am sure he would refuse because, although they may be worthwhile readings in other settings, they are completely irrelevant at a Mass. "Puff the Magic Dragon" is a song about the benefits(?) of drugs, often heard at some of our "contemporary" Masses. Please tell me what possible connection this has with the Gospel.

I believe that it is a part of my job as organist-choirmaster to examine the music for liturgical use and to make some judgment as to its value and authenticity, which I am trained to do, just as it will be your job in the future to ride herd on the theology spoken from the pulpit and expressed in the liturgy, which, if left up to the feelings and sentimentalisms of the congregation at large, would generate chaos.

To those of us who are trying desperately to keep alive some semblance of authentic ecclesiastical music, whether written yesterday or 200 years ago, it is all to evident that music in church has become a small part of the department of public relations and its only function is to act as a come-on, like the Muzak, sprinkling down from the ceiling in the department stores. This is musical prostitution.

Very sincerely,
Dennis Lane

In response to your Editorial in the Winter 1974 issue of Sacred Music, I would like you to know what we are doing here at St. Margaret Mary's Church in Oakland, California.

We have a Latin High Mass at 10:30 every Sunday sung by our St. Margaret Mary's choir. We have been doing this for eight years. At Christmas we sang Mozart's Twelfth Mass.

It is true that the diocesan music boards do not seem to send out Pope Paul's request for a return to use of Latin chant, in the Mass, as well as the use of the vernacular.

However, rather than despair we here at St. Margaret Mary's will start a Gregorian chant Mass every third Sunday of the month with the congregation participating. We are using the booklet *Jubilate Deo* published by the Gregorian Institute of America. We feel it is a starter and we can add other Gregorian music as the people are able to absorb it.

Our pastor, Msgr. James Quirk has been our leader in the retention of the beautiful traditional music that is the treasury of the Catholic Church. Many parishes will have a Latin Mass performed by a choir in the afternoon, but not as a part of the liturgy. This is Protestantism at its best. Protestant churches are famous for producing great choral programs and are to be congratulated for their good taste. But always remember the Protestant Church does not have the Roman Catholic Mass. Our Bishop Floyd Begin has been supportive of our music program.

As church musicians we must be the leaders in bringing sacred music into the church. We have to recruit the

people for the choir. We can hold them together by the performance of great music. I have personally found that most music majors in colleges and universities deplore the state of music in our Church. However, it takes much sacrifice, discipline and vision to implement the type of music so many of us want. Today people want *instant* music. All church musicians know the many hours of practice and work that must go into developing sound, sacred, liturgical music.

We feel that we are doing something concrete here in the Diocese of Oakland at St. Margaret Mary's to implement Pope Paul's request.

I believe that if my fellow members of the Church Music Association of America and our international co-partnership, Consociatio Internationalis Musicae Sacrae, Roma, Italia, would make themselves personally responsible to achieve Pope Paul's request we could cover the world; maybe only one church in a diocese, but in this way Pope Paul's wishes may be heard and we as church musicians have answered his call.

Elaine A. Haselton

WAS THE SIXTH INTERNATIONAL CHURCH MUSIC CONGRESS ONE-SIDED?

Last summer's congress, which was reported in *Sacred Music* (Winter, 1974), has come under strong criticism in certain German publications. Although it is unlikely that many Americans have read them; nevertheless, they raise an interesting issue.

In the *Church News of the Diocese of Hildesheim* (November 17, 1974), Auxiliary Bishop Paul Nordhues of Paderborn, who is co-editor of the new *Hymnal of Unity* for German-speaking dioceses, is reported as criticizing the congress for a one-sided accent on Gregorian chant and Latin polyphonic music at the expense of the vernacular singing of the people. In a private communication he has proposed that there should have been more congregational singing in German, English, French and Italian, as well as in languages of the "Third World." In the journal *Gottesdienst* (December 17, 1974), in an article entitled "Are the Church Musicians Sounding the Retreat?", one Josef Jenne also takes the congress to task for being one-sided, and furnishes the following list of sins committed:

1. Of the twelve main Mass celebrations, ten were in the form of Pontifical Mass;
2. Nine Masses were completely in Latin;
3. In only one Mass was Latin not used: at the Slavonic Byzantine liturgy;
4. The proper was sung in Gregorian chant seven times;
5. The congregation had the opportunity to sing in only four Masses;
6. German songs were sung for the first time only during the last two days of the congress;

Which commandments have been violated by these sins has not been explained. It appears that Mr. Jenne was not present and reports from hearsay, since contrary to his second point, the lessons and the Gospel were read in German at all the Roman-rite Masses, and contrary to his fifth point, the congregation sang the responses as well as other chants at all these Masses, everyone having been provided in advance with a booklet containing both texts and music.

Some of the other matters are easily dealt with. Mr. Jenne objects to Pontifical Masses. But what would you have done? There were two Cardinals, a number of archbishops, bishops and abbots in attendance. Surely you would have asked one of them to sing Mass. Would you have asked him to sing a simple Missa cantata, assisted by two or three servers, while great choirs, accompanied by orchestra, and a congregation filling the vast cathedral, were singing away? No, that would have been a travesty indeed, making the Sacred Action appear subservient to the music. Would you have had a concelebration, with a number of priests wearing albs (they appear almost to be nightgowns, since they were intended as under-garments for the other vestments), clumsily arranged in the sanctuary, trying to recite the Canon together in their various national accents? Surely you have enough pity on the poor church musicians, who try to cultivate something beautiful, not to assault their eyes and ears with such a service. No, Mr. Jenne, the Pontifical Mass was the only form practical under the circumstances.

As for the use of Latin, we Americans did not spend all the time and money to go to Salzburg to listen to a week of congregational hymn-singing in German, let alone every language from Swedish to Swahili. It was thanks to the Latin that we could participate actively in the services, not as mute onlookers. As it was, we felt discriminated against because of the German lessons, but perhaps this was a gentle compromise to the wishes of the local clergy. If we want to hear or sing unison vernacular hymns, we go to our neighborhood church, not to an international gathering in a foreign country. (Incidentally, every morning in Salzburg we Americans crowded into the chapel of our dormitory for Mass celebrated in English by one of the priests in our party; so you may be sure that we are not anti-vernacular.)

Through a letter written to the congress by the Papal Secretary of State and published in the official program of the congress, the Holy Father praised the work of the Consociatio Internationalis Musicae Sacrae which sponsored the congress. He praised it for conserving the music of the Church, especially Gregorian chant, and

charged it to promote new music, especially in the various vernacular languages, so that the people might sing. The congress carried this out by commissioning new works in various vernacular languages, as well as in Latin, which were presented notably at two services, a motet and hymn singing service which concluded with sermon and Benediction of the Blessed Sacrament, and a "Mass in Various Languages." In addition, the Polish choirs sang much in their native language, both in services and in concerts, and there were choirs singing in German, English, Croatian and French among others. I suspect that despite the preponderance of Latin, more thought, money and effort went into the commissioning, printing, rehearsal and performance of the new music than into the preparation of the traditional music presented.

There is at present no lively style of composition practiced that would provide suitable vernacular church music to the extent desired by many people. When it comes to vernacular the musicians are rather at a loss, the experts gathered at Salzburg as much as the parish organists. Nevertheless, having stripped aside the mistaken and the irrelevant criticisms of aspects essential to such a massive international gathering, there remains the question whether the congress carried out the wishes of the Church, or whether it willfully exaggerated Latin choir music at the expense of unison vernacular congregational singing in defiance of her wishes.

In order to base our discussion on solid ground, so that we do not indulge in idle dispute about matters of taste, we must determine what is the mind of the Church on the matter. Fortunately this is expressed clearly in the Constitution on the Sacred Liturgy of the II Vatican Council, as well as in recent well-publicized statements of the Holy Father. Here are some of relevant quotations from the Constitution:

"The bishop is to be considered as the high priest of his flock, from whom the life in Christ of his faithful is in some way derived and dependent." (Para. 41: this answers Mr. Jenne's 1st point.)

"The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services." (Para. 116; this answers Mr. Jenne's 4th point.)

"Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites." (Para. 36).

"In Masses which are celebrated with the people, a suitable place may be alloted to their mother tongue . . . Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them." (Para. 54).

"The treasury of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted. . . ." (Para. 114).

Moreover, within the last two years the Holy Father has made several pronouncements on the importance of the continuing use of Latin and has expressed his prayer that the singing of the Kyrie, Gloria, Sanctus and Agnus might be made *mandatory*. Clearly, then the Latin singing is basic to the liturgy, and vernacular singing at Mass is at best a pastoral concession whose exact future is uncertain. It follows that the congress did well to emphasize Latin. All the more so in that the Latin liturgy is presently to be found only in some isolated and often embattled strongholds.

What, may we ask, is the reason for this last situation. It is doctrinaire vernacularism, the doctrine that Mass *must* be said in the vernacular, a doctrine anathematized by the Council of Trent. The II Vatican Council, with its measured concessions to a somewhat wider use of the vernacular languages, gives no support to this doctrine. But it has been spread by a campaign of lies during the last ten years, to that extent that it is generally believed by priests and people alike, and has all but wiped out the Latin liturgy. The congress did well to provide a counter-demonstration. And it is international gatherings such as the congress and the various assemblies of this Holy Year that show up the lies for what they are.

But what of the critics themselves? A copy of the music for Mass from Bishop Nordhues' *Hymnal of Unity* has come to hand. Of the nearly 200 pieces it contains, only ten are in Latin: Mass VIII, Kyrie XVI, Gloria XV, Sanctus and Agnus XVII, Credo III and the Pater noster. There is no Pange lingua, no Veni Creator, no Salve Regina, no Adoro Te, no Veni Sancte Spiritus. We have a new word for this in English — "tokenism." It is not a nice word. This *Hymnal of Unity* contains insufficient material to sustain the use of Latin desired by the Vatican Council and the Holy Father.

So, was the congress one-sided? No. It stood firmly and completely with the mind of the Church. It is the critics, who have opposed their doctrinaire vernacularism to the teaching of the Church, who are one-sided.

Dr. William F. Pohl
University of Minnesota
Minneapolis, Minnesota

FROM THE PRESIDENT

Our CMAA convention was held in Pueblo, Colorado, from January 31 to February 2, 1975, during the annual Pueblo Mozart Festival. I would like to thank the many people who had a part in the organization and scheduling of activities for the convention including Mrs. Carmelita Keator, manager of the Pueblo Symphony Orchestra; Mrs. Ellen Deakins, assistant manager; Mrs. Edith Holiman, secretary; and Mrs. Connie Strobel, convention secretary and coordinator. The Pueblo Chamber of Commerce was extremely helpful in providing each participant with material about Pueblo, a convention program listing all events, name badges, and free parking stickers. The beautiful Sangre de Cristo Arts and Conference Center was greatly admired by all who attended the meetings, concerts, and exhibits. Many leading American music publishers sent material for the exhibit which was probably the largest display of church music ever seen in this area.

Friday evening, January 31, the Chamber Choir of St. Benedict's and St. John's Universities in Minnesota, directed by Axel Theimer, presented the outstanding opening concert in the theater of the Arts and Conference Center. The standing ovation given by the audience confirmed the fact that this is one of the best university choirs in the United States. At a High Mass in Sacred Heart Cathedral Sunday morning, they gave us an excellent example of good church music with motets in Latin and English, and Gregorian chant.

The Twin Cities Catholic Chorale, also from Minnesota, under the direction of Msgr. Richard J. Schuler, sang portions of Bruckner's Mass in F major, *Missa Choralis*, and Gregorian chant at the Shrine of St. Therese.

These two choirs and the Pueblo Symphony Chorale combined with the Pueblo Symphony Orchestra to conclude the convention on Sunday, February 2, performing Beethoven's *Mass in C major* in Pueblo's Memorial Hall. Soloists from Pueblo were Diane Miklavec, soprano, Roberta Arwood, alto; a Denver resident, Leo Frazier, tenor; and Axel Theimer, bass, from Collegeville, Minnesota. The concert opened with a performance by the Pueblo Symphony Orchestra of *Canto Sinfonico*, the first performance in the United States of this work by Harald Heilmann. He is one of Germany's leading composers of sacred music and lives in Heidelberg. The Chamber Choir of St. Benedict's and St. John's Universities also presented three sacred motets.

Some very informative sessions were also held during the convention. A panel was made up of Mrs. Lorraine Wolk, program coordinator of the Sacred Heart radio and TV programs, from St. Louis, Missouri; Professor Max DiJulio, composer and chairman of Loretto Heights College, department of music, in Denver, Colorado; Rev. Ralph S. March, editor of *Sacred Music*, from Dallas, Texas; Msgr. Dr. Richard J. Schuler, secretary of CMAA, from St. Paul, Minnesota; and yours truly. We discussed "Church Music Today." Other sessions included a report from Msgr. Schuler on the 6th International Music Congress held in Salzburg, Austria, in 1974, and a talk by Rev. March on "Gregorian Chant after Vatican II." Fr. March also rehearsed a chant Mass with the participants.

I think this reads as a very fine program for a convention, but — *Where were you?* We really missed you! Many points were brought out which should be of great interest to all who are concerned about music in our churches today, things I didn't even know and which I'm sure you don't either.

More than 1400 subscribers receive the publication, *Sacred Music*, and we receive a great many letters from church musicians telling us how great it is that this organization exists, but what we need is involvement — not only financial, but personal. Those who are satisfied with the music in their own churches should share their knowledge and ideas of the best way to worship God with those who want to improve their church music. If we don't start NOW to help each other, to work toward the goal of preserving the greatest works ever written for the Church, the next generation will never know these masterworks. Sitting at home and reading our *Sacred Music* four times a year isn't enough!

We must do something. Why not recruit more members for the CMAA — other members of your choir, the organist, the priests. Wouldn't they like to have beautiful music in church? What are your thoughts on how to further the goals of the CMAA? Let us hear them.

Next year's convention will be held in Philadelphia. I am looking forward to meeting many of you there who did not come to Pueblo. This organization has a very worthwhile reason for its existence. CMAA needs you and we hope you need CMAA. Let's start our second centennial with *active participation. Let's grow!*

FROM THE EDITOR

The strikingly handsome and modern Sangre de Cristo Arts and Conference Center was the headquarters for the 1975 national convention of the Church Music Association of America in Pueblo, Colorado, from January 31st until February 2, 1975.

CMAA president, Professor Gerhard Track, selected the time and place of the convention to coincide with the 5th annual Mozart Festival in Pueblo, that includes three months of musical activities.

The first day of the convention featured a welcoming address and a choral workshop by the president of the CMAA. Rev. Msgr. Richard J. Schuler, secretary, reported informally on the 6th International Church Music Congress in Salzburg and the editor of *Sacred Music*, Rev. Ralph S. March, S.O.Cist., conducted a short Gregorian chant clinic and rehearsal.

In addition to the rehearsal for the Beethoven Mass, which concluded the convention, Saturday's program included a panel discussion entitled "Church Music Today," presided over by Professor Track. A new music reading session was held in the afternoon.

The participating choral groups sang Masses in Pueblo's churches on Sunday, and they all joined forces with the Pueblo Symphony Chorale and Orchestra in the afternoon performance of Beethoven's *Mass in C*. Among the groups were the Chamber Choir of the College of St. Benedict and St. John's University, Minnesota, and the Twin Cities Catholic Chorale from St. Paul and Minneapolis, Minnesota. Professor Track conducted the choirs and the orchestra.

While the convention attendance left much to be desired, the enthusiasm of the participants made up for the lack of large numbers. During the board meeting, tentative plans were approved to hold the next CMAA convention in Philadelphia during the spring of the bicentennial year, 1976.

✢

Our cover picture for Volume 102 will be "King David" by Heri Bert Bartscht, director of the division of fine arts at the University of Dallas.

Inside the magazine we shall feature photographs of sculptures by Rev. Damian Szödényi, S.O.Cist., student of Professor Bartscht and well-known sculptor in the Southwest. He works in different media from wood to marble and from plastic to granite. We sincerely hope that our readers will enjoy these masterpieces of contemporary religious art.

NEWS

The music department of the College of Saint Thomas in Saint Paul, Minnesota, has announced a competition in composition for liturgical works. A first prize of one thousand dollars, a second prize of five hundred and a third prize of two hundred fifty will be given for a large scale work intended for use as part of the Mass, texts being taken from the *Missale Romanum*, the *Liturgia Horarum* or the *Graduale Romanum* of Pope Paul VI, either in Latin or in official English translation. The project is dedicated to the memory of the late Herbert Slusser, professor of English at Saint Thomas. Deadline for submitting manuscripts is December 1, 1975. Full details may be obtained by writing the College of Saint Thomas, Saint Paul, Minnesota 55105.

✢

The American Choral Foundation and the National Endowment for the Arts will sponsor three three-week institutes for conductors. The first is at Catholic University, Washington, D.C., from May 19 to June 7; the second, at the University of Minnesota in Minneapolis, June 30 to July 19; and the third, at Yale University, Norfolk, Connecticut, August 4 to August 23. The National Symphony Orchestra and the Saint Paul Chamber Orchestra will participate in the institutes. The faculty will include Margaret Hillis, Otto Werner Mueller and Julius Herford. Further information may be had from the universities mentioned.

✢

Father Josef A. Jungmann, SJ, author of the two volume work on the history of the Mass, *Missarum solemnia*, and famous liturgist, died in Innsbruck, Austria, on January 26, 1975, at the age of 86 years. Many of his ideas were incorporated into the liturgical decrees of the II Vatican Council. R.I.P.

✢

The men and boys choir of the Cathedral of Westminster in London has been threatened because of lack of funds. A deluge of letters from all parts of the world were published in the English press pleading for the preservation of the musical heritage of the great metropolitan church and it world-wide reputation for chant and polyphonic compositions. The role of music in a church the size of Westminster and the function of a musical establishment in a cathedral church were well put by the director of the choir, Colin Mawby, in an article in the London *Catholic Herald*. As a result of the

correspondence, money has been allocated to continue the choir at least until the Spring of 1976.

✢

Christmas music at the Church of the Holy Childhood in Saint Paul, Minnesota, included Franz Schubert's *Mass in G*, Joseph Haydn's *Mass in honor of Saint Nicholas* and Pietro Yon's *Mass of the Shepherds*, as well as Christmas music from many national traditions and orchestral music by Haydn, Handel, Joseph Friebert, Giuseppe Sammartinti and François Gossec. Bruce Larson is choirmaster and organist.

✢

In a series of organ recitals at Christ Church Cathedral in Saint Louis, Missouri, Joseph O'Connor is playing the complete organ works of Olivier Messiaen and several related works. The concerts began December 15, 1974, and continue on Sunday afternoons until June 1, 1975. Mr. O'Connor is a member of the St. Louis archdiocesan commission on sacred music, and recently he has formed a choir that visits parishes to exemplify the Gregorian chants for the Mass as urged by the Holy Father.

✢

The choirs of the Church of Saint Dominic, Shaker Heights, Ohio, presented a festival of carols under the direction of Cal Stepan, December 8, 1974. Carols of many nations in a variety of arrangements formed the program together with Gregorian pieces and compositions by Gabrieli, Paul Manz and Buxtehude.

✢

The Chamber Singers of Saint Norbert's College, DePere, Wisconsin, presented a concert in memory of Father Joseph E. Dorff, O. Praem., on the Feast of All Saints, 1974, in the abbey church. Dudley Birder directed the group in works by Josquin des Prez, Vittoria, Pachelbel, Praetorius and Noel Goemanne. The main work of the program was Maurice Duruflé's *Requiem*.

✢

Celebration of Christmas at the Church of Saint Agnes in Saint Paul, Minnesota, began with the singing of Joseph Haydn's *Paukenmesse* at Midnight Mass and ended with the *Coronation Mass* of Mozart on the Epiphany, both sung by the Twin Cities Catholic Chorale under the direction of Monsignor Richard J. Schuler. Each day of the Twelfth Night a schola sang Vespers and Compline as well as a solemn Mass with the full Gregorian chants. The singers of Saint Agnes were joined for the feast days by Canon George C. Davey of Westminster Cathedral in London, Dr. William P. Mahrt of Stanford University and Dr. Erich Schwandt of the Eastman School of Music. The schola was under the direction of Dr. William F. Pohl.

✢

The sixth annual Christmas concert of the Pueblo Symphony Orchestra and Symphony Chorale was conducted by Gerhard Track at Memorial Hall, Pueblo, Colorado, December 8, 1975. Religious pieces programmed were Buxtehude's *In dulci jubilo*, Franz S. Aumann's *Come ye Shepherds*, Michael Haydn's *Run ye Shepherds to the Light* and *O Sanctissima* by Joseph Dontonello. *A Christmas Fantasy* by Leroy Anderson and *A Christmas Cantata* by Johann Samuel Beyer were also on the program, together with several arrangements of Christmas music by Mr. Track. On December 13, 1974, the same choral and instrumental ensembles presented a similar program at the Benedictine Abbey in Canon City, Colorado, and later at the United States Air Force Academy in Colorado Springs.

✢

Under the direction of William R. Hanley the senior choir of Saint Mary's Church in Baldwinsville, New York, sang a Mass by Joseph J. McGrath as part of the celebration of the patronal feast of the Cathedral of the Immaculate Conception in Syracuse, December 8, 1975. The choir also sang Christopher Tye's *Rorate Coeli* and *Alma Redemptoris* by Palestrina.

✢

To celebrate Saint Patrick's Day at the Church of Saint Agnes in Saint Paul, Minnesota, the combined forces of the Twin Cities Catholic Chorale, the Pueblo Symphonic Chorale and the Chamber Singers of Saint John's University and Saint Benedict's College sang Beethoven's *Mass in C* with members of the Minnesota Orchestra. Gerhard Track directed the ensemble of 130 singers and twenty-two instrumentalists. William F. Pohl and the Saint Agnes Schola sang the Gregorian setting of the proper of the Mass. The same combined group sang the Beethoven work in concert at Pueblo as part of the convention of CMAA and on March 16, 1975, they performed it at Saint John's University in Collegeville, Minnesota, in the great abbey church, under the direction of Axel Theimer. Monsignor Patrick J. Ryan of Washington, D.C., former chief of chaplains, celebrated the Mass at Saint Agnes and preached.

✢

The January newsletter of the American Federation of Pueri Cantores gives a vivid description of the XV International Congress of Pueri Cantores held in Rome, December 28, 1974, to January 1, 1975. Among the high-lights of the meeting for the one hundred Americans who attended were the formal opening of the congress at the Academy of St. Cecilia, the concert in S. Maria degli Angeli and the Mass celebrated by the Holy Father in Saint Peter's on New Year's Day, after which he invited five boys, one from each continent of the world, to have lunch with him in the Vatican. With the many rehearsals, concerts and Masses filling the schedule, the boys and their directors still had time to visit the many shrines and attractions of Rome.

✢

Egon Wellesz, known around the world for his scholarship in the field of Byzantine music, died at Oxford in England, November 9, 1974. He was born in Vienna in 1885 of Jewish parents, where he was a student of Schoenberg together with Berg and Webern. He was converted to the Catholic faith in the 1920's and in the late 1930's fled the Nazis and settled in England as professor at Lincoln College, Oxford. Among his published works are *Eastern Elements in Western Chant* and *A History of Byzantine Music*. After twenty years of study, he discovered the secret to the notation of Byzantine chant. He was first vice-president of the Consociatio Internationalis Musicae Sacrae. R.I.P.

✢

Dom Anselm Hughes died on October 8, 1974 at Nashdom Abbey, England, where he had been an Anglican Benedictine monk for fifty-two years. He was eighty-five. He contributed many articles to *Grove's Dictionary of Music and Musicians* and edited the second and third volumes of the *New Oxford History of Music*. He was among the most important and most well known of all specialists in medieval music. R.I.P.

R.J.S.

Szödényi: Prophet. Wood.

OUR CONTRIBUTORS

William Peter Mahrt has his Ph.D. in musicology from the University of Michigan. He is a member of the music faculty of Stanford University in California and also directs the music at Saint Ann's Chapel which serves the Catholic students of the university. He has contributed to *Sacred Music* on previous occasions.

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