

SACRED MUSIC

Volume 104, Number 4, Winter 1977





The Dream of the Magi, capital from the Cathedral of St. Lazarus, Autun, France

Photography by Warren J. Wimmer, Jr.

SACRED MUSIC

Volume 104, Number 4, Winter 1977

THE MUSICAL SHAPE OF THE LITURGY	3
Part IV: The Function of the Organ	
<i>William Peter Mahrt</i>	
SACRED MUSIC IN HOLLAND	19
<i>Joseph Lennards</i>	
THE TWIN CITIES CATHOLIC CHORALE	27
<i>Richard M. Hogan</i>	
MUSICAL SUPPLEMENT	31
REVIEWS	35
NEWS	42
FROM THE EDITORS	43
OPEN FORUM	45
INDEX	45

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

Editorial Board: Rev. Msgr. Richard J. Schuler, Editor
Rev. Ralph S. March, S. O. Cist.
Rev. John Buchanan
Mother C. A. Carroll, R.S.C.J.
Harold Hughesdon
William P. Mahrt
William F. Pohl
Virginia A. Schubert
Cal Stepan
B. Allen Young

News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Mother C. A. Carroll, R.S.C.J., Manhattanville College of the Sacred Heart, Purchase, New York 10577
Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Cal Stepan, 18928 Winslow Rd., Shaker Heights, Ohio 44122
Rev. Ralph S. March, S.O.Cist., Route 2, Box 1, Irving, Texas 75062
Paul Manz, 7204 Schey Drive, Edina, Minnesota 55435

Membership, Circulation and Advertising: Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422

**CHURCH MUSIC
ASSOCIATION
OF AMERICA**

Officers and Board of Directors

President Monsignor Richard J. Schuler
Vice-President Gerhard Track
General Secretary Virginia A. Schubert
Treasurer B. Allen Young
Directors Mrs. Richard K. Biggs
Rev. Ralph S. March, S.O. Cist.
Mrs. Donald G. Vellek
William P. Mahrt
Rev. Robert A. Skeris

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$7.50 annually; student membership, \$4.00 annually. Single copies, \$2.00. Send membership applications and changes of address to Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index and in Music Index.

Front cover: *The Flight into Egypt, Cathedral of St. Lazarus, Autun, France*

Back cover: *The Adoration of the Magi, detail of a capital from the Cathedral of St. Lazarus, Autun, France*

Photography by Warren J. Wimmer, Jr.

Copyright, Church Music Association of America, 1977.



Fight with a basilik, detail of a capital from the Cathedral of St. Lazarus, Autun, France
Photography by Warren J. Wimmer, Jr.

THE MUSICAL SHAPE OF THE LITURGY

PART IV: THE FUNCTION OF THE ORGAN

The Second Vatican Council clearly and emphatically stated the importance of the organ in the sacred liturgy:

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.¹

It likewise gave music, of all the arts, the most central position in the liturgical action:

Sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action . . .²

The intimate relation of music to liturgical action in the case of Gregorian chant was explored in the first part of this series of articles.³ Instrumental music, however, has often been the subject of suspicion on the part of the fathers of the Church⁴ and in the pronouncements of the popes of more recent times.⁵ Further, the Eastern Church has traditionally admitted only vocal music, and the

pope's own Sistine Chapel claims a long tradition of exclusively unaccompanied singing.⁶

Is the music of the organ to be seen merely as a concession to human imperfection as Cardinal Cajetan did,⁷ or is there a more positive sense in which it can be called genuinely sacred music? In terms of the *Constitution on the Sacred Liturgy*, can music for the organ be said to be intimately connected with the sacred action?⁸ To answer this question, I propose to examine some features of the use of the organ in history and a few excellent compositions for the liturgy to see what roles the organ can play, and in what ways it can support or contribute a musical shape to the liturgical action.

The use of the organ in the history of the liturgy will be examined both for its general significance and also for the particular liturgical functions it serves. First, however, two constant features in which liturgical organ playing is distinguished from other liturgical music will form an essential background for this discussion: 1) its relation to texts, and 2) the importance of improvisation.

The Gregorian music for the liturgy, even in its most developed and elaborate state, has its roots in its texts.⁹ The earliest layers of chant are settings of texts from the psalms, and the normative status of these melodies derives precisely from the fact that they are the Church's traditional usage of the book of liturgical texts from the scriptures. The parts of the ordinary of the Mass constitute the express liturgical acts of petition, praise, and confession of belief, and have their specific meanings in their texts; some are elaborations of scripture texts,¹⁰ and have a validity by this derivation. Organ music, however, pronounces no text, and therefore cannot take the role of being the prescribed liturgical music that the chant does. Thus, its role and its closeness to the liturgical action might seem to be restricted to that of an adjunct to the essential parts of the service. There is, however, a sense in which the organ carries the text. This derives from the general musical principle that a unique and memorable melody calls to mind its text immediately and inescapably. Our common experience of such a phenomenon may be limited to a few patriotic hymns; at least for such tunes as *America* or *The Star-Spangled Banner*, the playing of the tune brings its text to mind without any effort of recall on the part of the hearer, and forms the means for the hearer to identify with and even meditate upon the sense of the text. Thus, when the organ clearly plays a well-known sacred melody, its text is present to the intelligent and devout listener. The prescription found in medieval liturgical books that a melody is to be carried by the organ is *cantabitur in organis* (it shall be sung upon the organ), or even *dicetur in organis* (it shall be said on the organ), and it acknowledges this function of implicitly bearing the text. Must we assume that a medieval listener had such familiarity with the vast repertory of plainsong that it could all be played upon the organ? Not quite, for the organ usually took the most familiar texts and melodies, and frequently texts which actually include some repetition — those of the ordinary of the Mass. Moreover, the listener's orientation in the text was maintained by the regular alternation of the organ with the choir, verse by verse. At the peak of its development, however, organ music constituted the setting of a great deal of the chant. Hans Rosenplüt's description of Conrad Paumann, the blind organist, shows the extent to which one organist was able to play upon the plainsong and the identity which the pieces he played retained:

Response, antiphon, introit,
Hymn, sequence and responsory
He plays as if by memory
In improvisation or set in counterpoint . . .
His head is such a gradual
With measured songs in such number
It seems as if God himself has written it there.¹¹

The art of the organist was essentially an improvisatory one. The history of organ playing is a history of the elaboration upon existing models and of the writing down of pieces which have already been played in improvisation. Notated pieces are often meant as didactic examples not just to be played, but also to be imitated in the performance of like pieces. Among the earliest extant pieces of liturgical organ music are short settings of the beginning of a chant which is understood to have been played completely.¹² They can only be the notated examples of how to begin a piece, written down to serve as a model for the improvisation of a whole work.

Two of the largest collections of pre-reformation organ music, the *Buxheim Organ Book*¹³ and the *Fundamentbuch* of Hans Buchner¹⁴ include didactic treatises which deal with questions of organ playing *ex tempore*. The works included in Buchner's treatise are pieces mainly for four feasts, Christmas, Easter, Pentecost, and Assumption; yet we know that he played for a great many more days of the year.¹⁵ It seems reasonable that the pieces for these great feasts were included because they would be of most use to other organists; it must be assumed, however, that his own playing on the other days was similar, and that the total repertory he played was much more extensive than is now apparent. A similar situation obtains for the repertory of music of many well-known organists of the period. Such an organist as Paul Hofhaimer, who was so famous in his own time that the whole generation of organists following his style of playing were called *Paulomimes*, and whose playing in the liturgy is well documented, is represented in the extant repertory by only a few pieces of liturgical organ music.¹⁶

The seventeenth and eighteenth centuries saw a great dissemination of composed organ music; yet the art of improvisation was the basis of this composed music, and such improvisation was taught in the tutors of organ playing. Two examples may illustrate the relation of improvisation to composed music. Spiridon's *Nova Instructio*¹⁷ consists of an encyclopedia of figures and passagework which are to be practiced over a bass. Some of these figures are drawn literally from the toccatas of Frescobaldi. When applied in proper sequence *ex tempore*, they can be the basis of a piece which is a convincing example of the short toccatas which introduce the *Kyrie* movements of Frescobaldi's *Fiori musicali*.¹⁸ The great variety of figures and possible combinations provides for an almost infinite number of actual pieces of flexible length, allowing the organist to suit his playing to the course of the service. Such "pieces" were perhaps heard in the churches more frequently than the few extant examples composed by Frescobaldi.

A second example is found in Mattheson's *Grosse-General-Bass-Schule*.¹⁹ Mattheson describes a competition for the position of organist held in the cathedral church of Hamburg on October 24, 1725. Each candidate was given the written description of several tasks only immediately before he was to play; he

was allowed to read it through and place it upon the music desk of the organ; he then had thirty minutes to perform the following items: 1) a free prelude, two minutes; 2) an elaboration upon a given chorale tune, six minutes; 3) an *ex tempore* fugue on a given subject and countersubject, four minutes (two days later the fugue was to be submitted in writing, with the niceties of counterpoint corrected); 4) an accompaniment of an aria from a figured bass, four minutes; 5) a chaconne over a given bass, six minutes. This is what was required of an excellent organist of that time. Most notably absent is the playing of any piece of completely composed organ music, either at sight or from memory. Rather, all of the tasks included some sort of improvisation.

The immense repertory of music from the long history of organ playing, especially the organ music of the baroque, shows distinctive stylistic features which derive from improvisation. Preludes and toccatas are in styles which are expressly improvisatory. Chorale preludes and variations are played upon a bass and melody, which together imply a harmony; with this harmony as a basis, ornamental figurations of all sorts can be developed in improvisation; the best of the variations could then be written down. Even the fugues show a characteristic that recalls the improvisation described by Mattheson: J. S. Bach's fugues for organ, in contrast to those of the *Well-Tempered Clavier*, show an expansiveness and a greater emphasis upon episode that is a clear indication of their improvisatory genesis.

The improvisatory nature of organ playing is essential to the role of the organ in the liturgy. When organ music accompanies a liturgical act, it can be artfully adjusted to the length of the act itself. In the history of organ playing, such adjustments can be found in instructions for performers. The following two examples illustrate this principle, the first in improvisation, and the second in the length of a composed piece whose improvisatory style allows it to end at various points. The *Annakirche Organ Gradual*²⁰ (for the Carmelite monastery of St. Ann in Augsburg, a church for which Paul Hofhaimer was organist) is a book which gives only those parts of the chant melodies which the organist is to play in alternation with the choir. The book lists eight days of the year on which an offertory procession was held:

On these days one should play the offertory and the last *Agnus* longer, since the brothers go to communion.²¹

The usual playing of these chants is thus extended to accommodate the time required for the procession and the communion of the brothers.

Frescobaldi, in the preface to his first book of toccatas tells the player that the individual sections may be played separately from one another, in order to enable the player to make a conclusion at will . . .²²

Some of these toccatas are for the elevation of the Mass, and their main cadences allow the organist to conclude the piece at any of the several different points, and so to adjust the length of the playing to the progress of the celebrant.

The flexibility that the organist has in improvisation allows him to play a certain role in the liturgy. Just as the psalm and verse structure of the processional chants (introit and communion) allow the duration of these chants to be suited to the duration of the processions,²³ so even more the organist is capable of

timing his playing to the duration of the action. Here, even in the absence of a liturgical text, the organ bears a closeness to the liturgical action. As distinct from the chant, it frequently does not determine the shape of the action, but follows it.

The primary function of the organ as stated by the council, however, is not precisely the manner in which it supports or embellishes the Gregorian music, but in just what it adds to it in general by doing so:

it adds a wonderful splendor to the Church's ceremonies, and powerfully lifts up man's mind to God and to higher things.²⁴

This actually represents a consensus of writers over a very long period, but its history is interesting and instructive for the present, and illustrates an important principle: that the origin of a liturgical item may not indicate the proper significance which it eventually assumes.²⁵

The origin of the organ in the western liturgy is in the imperial liturgy of the Byzantine empire. Pepin, Charlemagne's predecessor, received an organ as a gift from the Byzantine emperor. In the Byzantine court, the organ was an attribute of the emperor. It seems not to have been used in the liturgy except in that unique ceremony in which the patriarch and the emperor met and exchanged ceremonial gestures, and it was restricted to accompanying the emperor.²⁶ Charlemagne used it in a similar fashion, having the organ mounted near his throne in the rear balcony of his court church at Aachen. It was not long before other churches imitated the imperial church and installed organs of their own. But there it was seen to represent the dignity and power of God, and specifically as giving man a foretaste of heaven. By the thirteenth century Durandus could write that the organ was particularly associated with the *Sanctus*, recalling the Old Testament playing of the instrument during the sacrifice and the vision of the holiness of God with which the *Sanctus* text itself is so intimately connected — both in its scriptural origin,²⁷ and its significance in the Mass; further it plays an essential role in the calling to mind the image of the heavenly Jerusalem.²⁸ Thus an instrument which was a sign of the dignity of an earthly ruler, albeit in the Byzantine view a sacred one, was taken over and came to be a sign of the sacred itself; since that time this function has largely remained; it is the liturgical instrument *par excellence*, since it is understood to be a sacred instrument.

In the later middle ages, the organ had a second sort of symbolism — it was often an especial sign of the Masses in honor of the Blessed Virgin. In monastic churches of the later middle ages, the "Lady-Mass" was a votive Mass said in addition to the Mass prescribed by the liturgy for the day. Thus, singers who were to sing the capitular Mass plus the whole office were also to provide for the music of this votive Mass. Small wonder that it was not assigned to a whole choir, but to a few singers, and with only a few singers, the organ was the most efficient means of embellishing that particular Mass. Since the Lady-Mass was the vehicle of considerable popular devotion, there was a concern that it be provided with sufficient music,

because wherever the divine service is more honorably celebrated, the glory of the Church is increased, and the people are aroused to greater devotion.²⁹

Thus of the liturgical organ music in the *Buxheim Organ Book*,³⁰ a large portion is devoted to Marian texts. The three introits found there are *Gaudeamus*, *Rorate caeli*, and *Salve sancta parens*, the first for Marian feasts, the second for votive Marian Masses in Advent, and the third for votive Marian Masses throughout the year.³¹ Likewise, the only *Gloria* in the collection is that *de Beata Virgine*, set to include the Marian tropes then customary.³²

In sixteenth-century England, it seems that the Marian Mass was still the locus of such a symbolism, since the "Lady-Masses" of Nicholas Ludford³³ show an *alternatim* arrangement which is complementary to the conventional scheme of the organ Mass described below for Buchner.

While the Marian association has not lasted into our own time, and the early imperial association was thoroughly supplanted by a generally sacred one, the sacred function is complemented by another function: the organ is also the sign of festivity. Throughout its history the organ was to be played on the more festive occasions, while it was not played on the ferial days. It was a sign of festivity, of rejoicing, and of praise, rather than just of solemnity, since on some of the most solemn days of the year, the organ was not played. The *Caeremoniale Episcoporum* of 1600³⁴ codified the medieval practice; it specified that during Advent and Lent the organ was not to be played except on important feast days, and the one exceptional Sunday of each season, *Gaudete* and *Laetare*.³⁵ Particularly strict was the absolute prohibition of organ and bells during the last three days of Holy Week. On Holy Thursday the organ was allowed at the *Gloria* as one bit of festivity in the Mass of the institution of the Holy Eucharist, but not after that until the *Gloria* of Holy Saturday. On these most solemn days, it was the signs of festivity which were eliminated. The symbolism of it has always been compelling, and the complete absence of organ and bells on those days serves as well to enhance the festivity of Easter, when they are once again joyfully played.

The organ was also not played at funerals, with one interesting exception: for funerals of important prelates or titled gentlemen; it was allowed that a single principal stop could be played with the shutters closed.³⁶ Thus a certain public tone could be set for such an occasion, without implying the fully festive character of the usual organ music.

The prohibition of the organ at funerals is often forgotten today, along with some of the other solemnities of the traditional rite. While there is no question that those close to a deceased person should recognize and rejoice in his hoped-for destiny, the funeral is no guarantee of this, and it is still the occasion for prayers for his soul. Further, the human need to mourn the deceased and to find some objectification of that mourning in a liturgical ceremony is perhaps still best found in the Gregorian Requiem Mass.³⁷ A quiet joy which elevates mourning is appropriate; but a festive atmosphere that undercuts it could easily be felt as a betrayal of the deceased.

While the most important general features of the music for the organ are that it elevates the mind to a contemplation of heavenly things, and it adds a note of festivity to the celebration, these have been accomplished in the exercise of four specific functions: alternating, replacing, intoning, and accompanying. Through the history of organ music each of these has given the organ a role particularly close to the liturgical action.

In the documented history of the organ through the mid-sixteenth century,

the most prevalent form of liturgical organ music is designated by the term *alternatim*. Here the organist assumed the liturgical role of one of the elements into which the choir was divided for alternation, either that of one of the equal halves of the choir in antiphonal alternation or that of the cantors in responsorial alternation, and it performed those portions of the chant assigned to that part in alternation.

It is most likely that what the organ played was simply the chant melody at first. The mechanism of the earliest organs is thought to have been clumsy enough completely to occupy a single person playing an unaccompanied melody.³⁸ However, rather early, an illustration of the organ shows two monks sitting side by side at a single instrument, most likely playing a piece in two parts.³⁹ Perrot speculates that the use of the term *Organum* for polyphonic vocal music actually came about because the polyphonic vocal music imitated the sound of the instrument already called organum, that is, that the organ was already playing some sort of polyphonic music.⁴⁰ Whether Perrot is correct or not, the general history seems clear enough. At Notre Dame in Paris, the center of the intellectual world of the thirteenth century, certain portions of the chants assigned to the cantors were being sung by them in polyphonic music, and this practice became widely disseminated throughout Europe. In the fourteenth century, many organs were introduced into the churches, even at Notre Dame, and often those portions which the cantors had sung were transferred to the organ.⁴¹ Leo Schrade has seen the connection between these practices in the fact that the extant organ music from the fourteenth century shows striking traces of the Notre Dame style.⁴² The greater preponderance of extant pieces are for the ordinary of the Mass, though hymns and the *Magnificat* abound as well by the sixteenth century. The resulting alternatim organ Mass is documented from the end of the thirteenth century⁴³ to at least the beginning of the present one,⁴⁴ and is represented by such excellent composers as Andrea Gabrieli and François Couperin.⁴⁵

In its most developed form, the organ Mass consists of the setting of every other verse of the ordinary of the Mass in polyphonic music, leaving the alternate verses to be sung in chant by the choir. Like the Notre Dame polyphony, it bears a responsorial function in that the organ is the leading element in the alternation; exclusive of the priest's intonation, it always begins the performance of the chant.

Thus a typical organ Mass in the collection of Johannes Buchner⁴⁶ includes the following arrangement:

KYRIE	
Organ	Choir
1. <i>Kyrie</i> 1	2. <i>Kyrie</i> 2
3. <i>Kyrie</i> 3	4. <i>Christe</i> 1
5. <i>Christe</i> 2	6. <i>Christe</i> 3
7. <i>Kyrie</i> 4	8. <i>Kyrie</i> 5
9. <i>Kyrie</i> 6	

GLORIA

Celebrant: *Gloria in excelsis Deo.*

Organ

1. *Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.*
3. *Domine Deus, rex caelestis, Deus Pater omnipotens.*
5. *Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.*
7. *Qui sedes ad dexteram Patris, miserere nobis.*
9. *Tu solus Dominus.*
11. *Cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Choir

2. *Gratias agimus tibi propter magnam gloriam tuam.*
4. *Domine Fili unigenite Jesu Christe.*
6. *Qui tollis peccata mundi, suscipe deprecationem nostram.*
8. *Quoniam tu solus sanctus.*
10. *Tu solus altissimus, Jesu Christe.*

SANCTUS

1. *Sanctus,*
2. *Sanctus,*
3. *Sanctus Dominus Deus sabaoth.*
4. *Pleni sunt caeli et terra gloria tua.*
5. *Osanna in excelsis.*
6. *Benedictus qui venit in nomine Domini.*
7. *Osanna in excelsis.*

AGNUS DEI

1. *Agnus Dei, qui tollis peccata mundi, miserere nobis.*
2. *Agnus Dei, qui tollis peccata mundi, miserere nobis.*
3. *Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

The general arrangement is that the organ begins and ends the performance of the chant, thus framing the chant with the more festive organ music.⁴⁷

Occasionally the *Credo* was set for alternation with the organ, although this seems to have been less frequent, and was sometimes the subject of an express prohibition.⁴⁸ The text of the *Credo* being a series of explicit beliefs, it was thought that all of this text should be expressly sung, while the texts of the other movements of the ordinary are more general, include a good deal of repetition, and do not suffer in assigning part of them to the organ.

Before the reformation, the musical content of each verse for the organ included literally every note of that verse of the chant. In that sense the organ's playing fulfilled the liturgical requirement of the singing of that particular piece. Later composers sometimes followed this practice as well. Frescobaldi's *Kyrie della Domenica* quoted below is an example of the literal setting of the notes of the chant.⁴⁹ By the late sixteenth century the organ verse sometimes only implied the whole chant by treating its beginning motive in imitation. Andrea Gabrieli's first *Kyrie de Beata Virgine*⁵⁰ is an example of this, setting only the first eight notes of the Gregorian melody in imitation throughout the whole verse. In the absence of a clear presentation of the whole chant melody, the question of the text arose, and the *Caeremoniale episcoporum* of 1600 required that when the organ verse was played, the text be recited by someone in the choir.⁵¹ Finally another scheme appeared, in which the organ played the same verses it had before, but now only after they had been sung by the choir:⁵²

Choir	Organ	Choir
1. Kyrie 1	2. Kyrie 1	3. Kyrie 2
4. Kyrie 3	5. Kyrie 3	6. <i>Christe</i> 1
7. <i>Christe</i> 2	8. <i>Christe</i> 2	9. <i>Christe</i> 3
10. Kyrie 4	11. Kyrie 4	12. Kyrie 5
13. Kyrie 6	14. Kyrie 6	

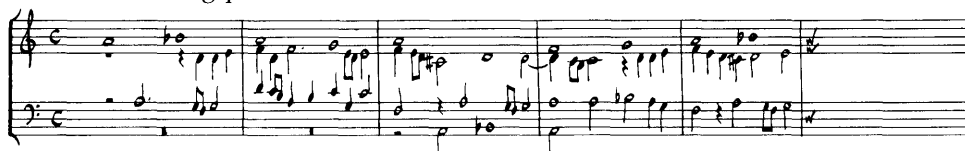
This somewhat redundant scheme reflects a breakdown in the function of the organ as actually carrying the performance of the proper liturgical melody. The organ only reflects and amplifies its traditional portions, now sung first by the choir.

While the *alternatim* organ Mass continued to be widely practiced in many places hence, another way for the organ to support the liturgy became more important: the organ served to replace a movement of the proper of the Mass.

Since the sixteenth century the organ had sometimes been assigned the role of playing an entire movement of the proper without the participation of the choir. This is represented in England by the particularly numerous complete settings of the melody *Felix namque*, the offertory for Masses of the Blessed Virgin.⁵³ Again, the particular ancillary character of the Lady-Mass may account for relieving the singers of some of their function in a second Mass of the day.

The traditional identification of the liturgical function of the organ by setting the complete chant melody was sometimes continued by Italian composers of the late sixteenth and early seventeenth centuries. To this, however, another means was added — that of affect and style. The character of the particular movements for organ could be varied for contrast and to set the tone for the parts of the Mass during which they were played. Such a variety of musical styles might be better realized when the chant melody is not kept. Thus a recognizable and well-established distinction of styles came to be a basis for delineating the shape of a Mass in which the organ substitutes music in characteristic styles for the specific chant propers. Though it is not immediately apparent from the titles of the pieces, the three organ Masses of Girolamo Frescobaldi actually follow this method.

Frescobaldi's three Masses in the *Fiori musicali* (1635)⁵⁴ form a high point in the playing of substitute propers based upon a distinction of affect and style. Frescobaldi had a choice of the most opportune diversity of styles in the learned counterpoint of the *stile antico* and in the expressive harmonies and rhythms of the modern style of his time. The *stile antico* provided the *cantus firmus* and the *ricercar* styles. By keeping one movement of the ordinary of the Mass, the *Kyrie*, as a possible alternation piece, he based his practice in the centuries-old *alternatim* Mass; the specified Gregorian *Kyrie* is clearly set in the organ verse which can be alternated with the sung *Kyrie*. By setting it in a *cantus firmus* fashion, the link with the long tradition is maintained, and this forms one pole of expression in these Masses: the ancient, the objective, the normative, the learned, the tradition-bearing pole.



Example 1: *Cantus firmus* style: Frescobaldi, *Kyrie della Domenica*⁵⁵

The *ricercar* is the other style of the *stile antico*; a work of serious contrapuntal invention upon a relatively short sequence of long notes as a subject, it derives its style from the sixteenth-century motet and shares with the *cantus firmus* style the expression of the absolute, the normative, and the objective.



Example 2: Ricercar style: Frescobaldi, *Recercar dopo il Credo*⁵⁶

A somewhat lighter style is that of the *canzona*. It derives from the French secular chanson of the sixteenth century, and it expresses a spirited kind of movement. The humorous elements of the chanson have, however, been turned to a somewhat more serious purpose in the greater use of counterpoint and variation.



Example 3: Canzona style: Frescobaldi, *Canzon dopo l'Epistola*⁵⁷

The genre which represents the most modern style is the *toccatà*. Short *toccatàs* usually introduce the *Kyrie* and sometimes the *ricercar* after the *Credo*. Their improvisatory character forms a point of contrast with the longer contrapuntal movements with which they are paired. This improvisatory character consists mainly in the application of a variety of soloistic passagework, but also in the implied variety of tempo which Frescobaldi prescribes for the *toccatà*.⁵⁸ It is also linked intimately with that direct sort of expression which was so characteristic of the early baroque, and derived ultimately from the madrigals of the late sixteenth century. The larger *toccatàs*, for the elevation, epitomize that kind of expression. They show less purely instrumental figuration, but rather, like the late sixteenth-century madrigal, incorporate unexpected harmonic progressions which often include chromaticism. They most often center around E, the Phrygian mode, suited to the expression of the mystical and the ineffable.⁵⁹



Example 4: Elevation *toccatà*: Frescobaldi, *Toccata cromatica per l'Elevation*⁶⁰

Willi Apel has characterized these *toccatàs*:

Nowhere in music has the spirit of the Catholic baroque found as perfect an expression as in these *toccatàs*. Their inspirational sounds are enlivened here and there by figures that symbolize almost pictorially the gestures of supplicating genuflection and devout invocation.⁶¹

The prevalence of descending motion over wide-ranging, Phrygian harmony, indeed, expresses the spirit of the mystical adoration at the elevation of the Mass. This event is then the appropriate location of the music which is the most expressive, subjective, mystical, and personal, embodied in the *stile moderno*.

Not only has a clear and effective high point at the elevation been created, but it is placed in the context of a sequence of styles, which together projects the overall liturgical form of the Mass. The sequence for the Mass of the Catechumens is:

prelude	contrapuntal style (<i>cantus firmus</i>)	canzona
introit	<i>Kyrie</i>	gradual

The progression from the learned contrapuntal style to the more spirited canzona creates a kind of direction whose object is to lead to the high point of that part of the Mass — the gospel. The Mass of the Faithful begins again with a learned contrapuntal form (in two of the four, preceded by a short toccata). In the middle of the progression of *ricercar* to canzona, the exceptional piece which transforms the sequence has been placed; this emphasizes the toccata as the most important piece. Since most of the organ pieces fall at points when the propers would be sung, it may be surmised that they replaced those propers. since a *Kyrie* in alternation with a choir singing plainsong seems likely, the other parts of the ordinary were probably also sung in plainsong. Thus the whole Mass would have the following shape:

Toccata	Cantus firmus	chant	chant	Canzona	chant
introit-----	<i>Kyrie</i> -----	<i>Gloria</i> -----	epistle-----	gradual -----	gospel

chant	(Toccata & Ricercar)	chant	Elevation toccata	chant	chant	Canzona
<i>Credo</i> -----	offertory-----	preface-----	canon ----	<i>Pater</i> -----	<i>Agnus</i> -----	communion ⁶²
	& <i>Sanctus</i>		<i>noster</i>		<i>Dei</i>	

This scheme could well be used today in a church where a devoted volunteer choir is capable of singing the ordinary of the Mass, but not the proper. Given the current emphasis upon communion and the rubrical prohibition of music during the canon, the elevation could conceivably be played during the communion, and the canzona used as a recessional. The communion would thus be the point of the most personal and expressive music. The canzona at the gradual is sectional, and one section could easily serve to follow each of the minor lessons of the new rite. The *ricercar* is also sectional, and one section might suffice for the offertory, unless there is incensation. These pieces are sometimes still played in the churches, but scarcely ever in the places for which they were intended; they would be much more effective if they were used as they were intended — to articulate the whole form of the Mass. Further, there is a larger repertory of which they form only a part, which could constitute an extensive but stable repertory in which the form itself could become familiar to the participants, and thus take its place as a musical support of worship.

Two other functions of the organ are more ancillary and practical, yet they have had a significant role in the liturgy. The first, that of intonation, finds its simplest form in the literal "pre-intonation" of the *Gloria* and *Credo* in the Mass.

Here the organ plays the same role as the cantors who pre-intone the antiphons of the office. It is a purely practical function — to assist a celebrant who finds a difficulty in imagining the proper pitch and scale with which to begin. This function is more generalized in the first preludes for the organ.⁶³ They are constructed so that they can be played in whatever mode the organist needs: they simply elaborate upon the scale tones of the piece to follow, setting the pitch and scale, and making a graceful cadence. This function is also to be seen in the *intonationes* of the early seventeenth-century, but they have yet an additional function. Praetorius describes their use.⁶⁴ The organist is to improvise upon the notes which the strings need for tuning. Thus he plays a figuration over the successive open notes of the strings while they tune, and his function is to cover the sound of the tuning strings as well as to provide a setting of the key. This kind of preluding is a stylistic antecedent of the toccatas, and in the hands of such early seventeenth-century masters as Frescobaldi it becomes a substantive musical style, whose musical function is to provide a contrast with more polyphonic styles.

The most recent of all of the functions of the organ discussed here is that of accompaniment. There is no question of organ accompaniment of chant in the Middle Ages. Even at the time of the *Caeremoniale episcoporum* of 1600, when it was beginning to be customary to use the organ as accompaniment of polyphonic music, there is no mention of this function. The first extant accompaniments of plainsong other than hymns are from the eighteenth century, and are *basso continuo* parts, which set a complete harmony to each individual note of the chant melody.⁶⁵ This approach to the accompaniment of chant seems to have lasted until the Solesmes revival, and even influenced the polyphonic settings of plainsong.⁶⁶ Until the Solesmes method defined the possibility of plainsong notes constituting only the parts of a flexible beat, composers set them as if they were long notes. Solesmes' conception of the rhythm of the chant allowed the placement of several plainsong notes to one harmony, and reflect a more animated style of performance of the chant.

This sketch of some of the history of liturgical organ music and its repertory suggests several practical applications:

- 1) The treasury of Catholic liturgical music for the organ is very great; the organist should seek out new pieces from this repertory and consider their suitability to both the liturgy of their own time and that of the present;
- 2) from a knowledge of the repertory and its history, the skilled organist can apply the principles seen there in his own playing, for example,
 - a) he can learn to improvise, first trying simple intonations, preludes, and toccatas, and then variations on a figured bass, finally, adding some imitation, and developing a sense for contrapuntal improvisation;
 - b) the choice of music can take into account the use of borrowed melodic material which bears some familiarity and significance for the listeners;
 - c) the organist can develop a sense of the suitability of particular styles to particular actions; it can be valid for his listeners if he educates them to it by exercising it consistently;
 - d) the organist can attempt to supply music at those places where there is an action otherwise musically unaccompanied, for example, if the kiss of peace is given, a short improvisation upon the *Agnus Dei* melody might contribute a musical continuity to that action, as well as introducing the melody to be sung;

- e) the juxtaposition of old and new styles, as seen in the Masses of Frescobaldi, can be purposefully employed using the diversity of styles now available to the organist; and finally,
- 3) the prescription of the council should be taken seriously, that the proper instrument is the pipe organ, and not the electronic imitation.

As the result of some misunderstandings of the role of music in the liturgy, the organ is being neglected or even forgotten in some of our churches. It is claimed that other instruments are now preferred, or that there is no longer a real place for the organ. But these other instruments have no repertory of sacred music, while the organ as the traditional sacred instrument has a very rich one. Further, there is now a greater freedom of choice of music, which in fact allows the organ to be used purposefully in many parts of the Mass. It remains for organists to identify these possibilities, to experiment with their usage, and thus to cultivate a deeper understanding of the role of the organ in practice. It is hoped that the present discussion may provide some suggestions for a truly purposeful use of the organ in the liturgy.

WILLIAM PETER MAHRT

1. *Constitution on the Sacred Liturgy*, Article 120. This statement is a refinement of that of Pius XII in his encyclical *Musicae sacrae disciplina* (1955): "Among the musical instruments that have a place in church the organ rightly holds the principal position, since it is especially fitted for the sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things." *Papal Teachings: The Liturgy*, selected and arranged by the monks of Solesmes, translated by the Daughters of St. Paul (Boston: Daughters of St. Paul, 1962), p. 486–7.

2. Art. 112.

3. "The Musical Shape of the Liturgy, Part I: The Gregorian Mass in General," *Sacred Music*, Vol. 102, No. 3 (Fall, 1975), p. 5–13.

4. Cf. Théodore Gérold, *Les Pères de l'église et la musique* (Strasbourg: Imprimerie Alascienne, 1931; reprint, Genève: Minkoff, 1973), p. 123–134; and James W. McKinnon, "Musical Instruments in Medieval Psalm Commentaries and Psalters," *Journal of the American Musicological Society*, XXI (1968), p. 3–12.

5. Cf. St. Pius X, *Motu proprio Tra le sollecitudini* (1903), in *Papal Teachings: The Liturgy*, p. 185; and Pius XI, *Apostolic Constitution Divini Cultus* (1928), *ibid.*, p. 251–2.

6. The term *a capella* has not always meant simply unaccompanied vocal music; in the seventeenth century the term was commonly used to distinguish choral music (in which the instruments may have doubled the choir parts) from concerted music (in which instruments played independent parts written specifically for them). Recent research, however, has shown that the unaccompanied practice of choral music was the norm in Italy in the fifteenth century; cf. James Igo, "Performance Practices in the Polyphonic Mass of the Early Fifteenth Century" (Ph. D. dissertation, University of North Carolina, 1971), and Frank A. D'Accone, "The Performance of Sacred Music in Italy during Josquin's Time. c. 1475–1525," *Josquin des Prez: Proceedings of the International Josquin Festival-Conference . . . June 1971* (London: Oxford University Press, 1976), p. 601–618; further, the unaccompanied practice of the Sistine Chapel was actually the model for at least one cathedral in the north, that of Cambrai; it seems to have been a pattern that singers who were trained as boys in the northern cathedrals would have careers as singers in the Sistine Chapel, and would then return to their home cathedrals as canons to supervise the singing there; Guillaume Dufay is one of the most illustrious of such singer-canons; cf. Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society*, XXVIII (1975), 175–229; the role of the polyphonic vocal music of this practice in the liturgy was the subject of the second part of this article, "The Interpolation of Polyphonic Music," *Sacred Music*, Vol. 102, No. 4 (Winter, 1975), p. 16–26.

7. "The use of the organ . . . is . . . lawful, because one must regard the faithful who are still carnal and imperfect;" quoted by Benedict XIV in his encyclical letter *Annus qui* (1749), *Papal Teachings, The Liturgy*, p. 58.

MAHRT: MUSICAL SHAPE

8. It must be admitted that in this century the state of "liturgical" organ music has not always been very high. "Theatrical" music, such as Wagner's March from *Lohengrin* or Franck's *Panis Angelicus*, were sanctimoniously condemned and forbidden, and white lists were published providing approved compositions. These white lists, however, were filled with pieces which were pale imitations of the "forbidden" pieces, and expressed the same sentiments, but not as well.

9. Cf. William Peter Mahrt, "Gregorian Chant as a Fundamentum of Western Musical Culture," *Sacred Music*, Vol. 102, No. 1 (Spring, 1975), p. 3-21.

10. *Ibid.*, p. 10.

11. Respons, antiffen, introitus, / Impnus, sequenz und responsoria, / Das tregt er als in seiner memoria, / Ad placitum oder gesatz. / . . . Sein haubt ist ein sollich gradual/In gemessen cantum mit solcher zal, / Das es got selbs hat genotirt darein; Hans Rosenplüt, "Spruch von Nürnberg," Karl Euling, *Das Priamel bis Hans Rosenplüt Studien zur Volkspoesie*, (Germanistische Abhandlungen, XXV; Breslau: M. & H. Marcus, 1905), p. 46-47.

12. For example, the Winsem and Sagan fragments contain a *Credo* setting only the first verse and a *Gloria* setting the first three odd-numbered verses; cf. Willi Apel, *Keyboard Music of the Fourteenth and Fifteenth Centuries* (Corpus of Early Keyboard Music, I; American Institute of Musicology, 1963), p. 17-18 and 11-12.

13. Munich: Bayrische Staatsbibliothek, Ms Cim. 352b; modern edition, *Das Buxheimer Orgelbuch*, ed. B. A. Wallner (*Das Erbe Deutscher Musik*, Vol. 37-39; Kassel: Bärenreiter, 1958-59).

14. Basel: Universitätsbibliothek, Ms. F. I 8a; modern edition, Hans Buchner, *Sämtliche Orgelwerke*, ed. Jost Harro Schmidt (*Das Erbe Deutscher Musik*, Vol. 54-55; Frankfurt: Henry Litolff, 1974).

15. Buchner's contract with the cathedral chapter of Constance specified that he play at the high Mass on all duplex and higher feasts the introit, *Kyrie*, *Gloria*, sequence, *Sanctus*, and *Agnus Dei*, and on high feasts also the hymn, *Magnificat*, and *Nunc dimittis* at vespers and compline, and the responsory, *Te Deum*, and *Benedictus* at matins and lauds, and again at second compline. Cf. Hans Klotz, "Hans Buchner," *Die Musik in Geschichte und Gegenwart*, Vol. II (Kassel: Bärenreiter, 1952), col. 418.

16. Hans Joachim Moser, *Paul Hofhaimer, ein Lied- und Orgelmeister des deutschen Humanismus* (Hildesheim: Olms, 1966).

17. Spiridion à Monte Carmelo, *Nova Instructio pro pulsandis organis, spinettis, manuchordiis, etc . . .* Four parts (Bamberg: J. J. Immel, 1670; Bamberg: J. G. Seiffert, 1672; Herbstädt: J. Sallver, n. d.) Cf. Bruce Alan Lamott, "The *Nova Instructio pro pulsandis organis* (1670-72) by Spiridion à Monte Carmelo: A Source Book for Keyboard Improvisation," (M. A. Project, Stanford University, 1974).

18. For an example of such a piece, see Lamott, p. 35-37.

19. Johann Mattheson, *General-Bass-Schule oder Der exemplarischen Organisten-Probe* (Hamburg: Johann Christoph Kistner, 1731; reprint, Hildesheim: Olms, 1968), p. 34-35.

20. Munich: Universitätsbibliothek, 2° Cod. ms. 153. 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, Heft 16; Augsburg: Benno Fischer, 1931), p. 4.

21. "An disen tagen sol man das offerent und das letst agnus dester lenger schlagen dy weil di bruder zum sacrament gend." *Ibid.*, the first (unnumbered) folio. The days were the first Sunday of Advent, Christmas, Purification, Annunciation, Pentecost, Visitation, Assumption, the Nativity of Mary, and All Saints' Day.

22. Girolamo Frescobaldi, *Das erste Buch der Toccaten, Partiten usw., 1637* (*Orgel und Klavierwerke*, Band III; Kassel: Bärenreiter, 1961), p. iv.

23. Cf. the present series, Part I: "The Gregorian Mass in General," *Sacred Music*, Vol 102, No. 3 (Fall, 1975), p. 8.

24. *Constitution on the Sacred Liturgy*, Art. 120.

25. We are often given an erudite history of a rite and its practice, with especial emphasis upon its origins. This concern with origins has led some to believe that when the origin of a rite is known, the rite may be purified by being reduced to its primitive form; but if there is something suspect in this origin, the rite may itself be suspect. It is frequently said, for example, that the chasuble was normal secular clothing of a Roman in early times, implying that the priest should wear the normal clothing of our times. This overlooks the process of the development of the liturgy, in which things secular in origin are consecrated by their very assumption into the liturgy. There is a rite for the blessing of liturgical vestments, and they are to be blessed before use. If, however, they are not, their use in the liturgy constitutes the blessing. Things secular and imperfect can be made sacred and worthy by being taken up and consecrated by use.

26. Cf. Edmund A. Bowles, "The Symbolism of the Organ in the Middle Ages: A Study in the

History of Ideas," *Aspects of Medieval and Renaissance Music, A Birthday Offering to Gustave Reese* (New York: Norton, 1966), p. 27–39.

27. Isaiah 6:3.

28. Cf. Herbert Dousteil CSSp., *Studien zu Durantis "Rationale divinatorum officiorum" als kirchenmusikalischer Quelle* (Kölner Beiträge zur Musikforschung, Bd. LII; Regensburg: Gustav Bosse, 1969), p. 174.

29. Abbot Wheathamstead quoted in Frank Ll. Harrison, *Music in Medieval Britain* (London: Routledge and Kegan Paul, 1963), p. 219.

30. Cf. note 13 above.

31. In fifteenth-century Germany, *Rorate caeli* was not assigned to the fourth Sunday of Advent, but reserved for the votive Masses of the Blessed Virgin. Willi Apel, in his monumental work *The History of Keyboard Music to 1700* (translated and revised by Hans Tischler; Bloomington: Indiana University Press, 1972), p. 67, has randomly identified the first two as being for the feast of St. Thomas and the fourth Sunday of Advent, completely missing the Marian significance of the group of pieces.

32. For the texts and melodies of these tropes as they were used in *Gloria IX*, see Peter Wagner, *Einführung in die gregorianischen Melodien*, Dritter Teil, *Gregorianische Formenlehre*, Dritte Auflage, (Leipzig: Breitkopf und Härtel, 1921; reprint, Hildesheim: Olms, 1970), p. 510.

33. Nicholas Ludford, *Seven Lady-Masses* (Collected Works, Vol I; American Institute of Musicology, 1963).

34. *Caeremoniale episcoporum jussu Clementis Viii Pont. Max. novissime reformatum* (Romae: Ex typographia linguarum externarum, 1600), Cap. XXVIII, "De Organo, organista, et musicis seu cantoribus et norma per eos servanda in divinis," p.133–136.

35. The third Sunday of Advent and the fourth Sunday of Lent.

36. "In the offices and Mass of the dead the organ must not be played (*Caeremoniale*, Chapter 28). It is, however, in custom to play for the funerals of principal prelates or titled gentlemen, not as an organ, but for the devout consolation of the assembled mourners; make use of the principal at once, do not play toccatas or ricercares, and [play] with the palls covered." Adriano Banchieri, *L'organo suonarino* (1622), translated in Donald Earl Marcuse, "Adriano Banchieri, *L'organo Suonarino*: Transcription and Commentary," (Ph. D. dissertation, Indiana University, 1970), p. 31.

37. Of all the Gregorian pieces, this is one which still belongs to Catholic people; I have often begun the introit of the *Requiem* Mass with a choir only to discover that a number of the congregation were singing along.

38. This manner of playing is illustrated in a painting from around 1480; "Sir Edward Bonkil, Provost of Trinity College, Kneeling Before an Angel Who Plays the Organ," by Hugo van der Goes shows an angel playing with one hand; on the organ is a book open to the chant *O Lux beata Trinitas*; the painting is reproduced in Robert Wangermée, *Flemish Music and Society in the Fifteenth and Sixteenth Centuries* (New York: Praeger, 1968), p. 97.

39. Jean Perrot, *The Organ from its Invention in the Hellenistic Period to the end of the Thirteenth Century*, translated by Norma Deane (London: Oxford University Press, 1971), plate XXIV, 1, an illustration from the Utrecht Psalter, dated by scholars in the Carolingian era.

40. Perrot, *op. cit.*, Chapter Sixteen, "The Organ and Organum," p. 287–91.

41. Jacques Handschin, "Zur Geschichte von Notre Dame," *Acta Musicologica*, IV (1932), p. 5–17, 49–55, 104–105.

42. Leo Schrade, "The Organ in the Mass of the 15th Century," *The Musical Quarterly*, XXVII (1942), p. 329–336, 467–487, especially 467–471.

43. Cf. Gerhard Pietzsch, "Übersehene Quellen zur mittelalterlichen Orgelgeschichte," *Anuario Musical*, XII (1957), p. 92.

44. Cf. Athelstan Riley, *A Guide to High Mass Abroad Being a Manual for the Use of English Churchmen attending the Celebration of the Eucharist in Roman Catholic countries*, second edition (London: Mowbray, 1906), p. 9–10.

45. Andrea Gabrieli, *Tre Messe per Organo*, edited by Sandro Dalla Libera (Milan: Ricordi, 1959); Francois Couperin, "Pièces d'orgue," *Archives des Maîtres de l'Orgue des XVI^e, XVII^e, et XVIII^e Siècles* (Paris: Durand, 1904; reprint, New York: Johnson, 1972), Vol. V, p. 109–192.

46. Cf. note 14.

47. The distribution of verses within the *Gloria* varies somewhat; the greatest difference is that Italian and French sources set the four acclamations beginning *Laudamus te* as separate verses in alternation; German sources group them together with the first verse as one long verse. German

sources group two verses somewhere in the middle together in order that the whole piece will have an odd number of verses, allowing the organ both to begin and end; Italian sources divide the last verse to accomplish the same purpose. For a detailed description of such *alternatim* practice, see William Peter Mahr, "The *Missae ad Organum* of Heinrich Isaac," (Ph. D. dissertation, Stanford University, 1969), Chapter Three, "The Organ Mass," p. 19–45.

48. Martin Gerbert, *De Cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus* (Typis San Blasianis, 1774; reprint, Graz: Akademische Druck- und Verlagsanstalt, 1968), Vol. II, p. 186–7.

49. Cf. example 1.

50. Andrea Gabrieli, *Tre messe*, p. 23–24.

51. *Caeremoniale*, p. 135.

52. Bernardino Bottazzi, *Choro et Organo* (1614); cf. Apel, *History of Keyboard Music*, p. 418–19.

53. Harrison, *Music in Medieval Britain*, p. 285, n. 4.

54. Girolamo Frescobaldi, *Orgel- und Klavier Werke*, edited by Pierre Pidoux (Kassel: Bärenreiter, 1948–1959), Vol V, *Fiori musicali*, 1635.

55. Based upon *Kyrie Orbis factor* (Mass XI of the modern *Kyriale*); *Fiori musicali*, p. 4.

56. *Fiori musicali*, p. 16.

57. *Ibid.*, p. 13.

58. Cf. note 22.

59. Apel, *History of Keyboard Music*, p. 478.

60. *Fiori musicali*, p. 18.

61. Apel, *loc. cit.*

62. This was probably used when there were not a large number of communions, or even any; thus "after the communion" described the location of the communion proper.

63. Archibald T. Davison and Willi Apel, *Historical Anthology of Music*, Vol. I (Cambridge: Harvard University Press, 1946), p. 88–89.

64. Michael Praetorius, *Syntagma Musicum*, Volume III, Part 3, Chapter 7, in a concluding *nota bene*; translated in Hans Lampl, "A Translation of *Syntagma Musicum III* by Michael Praetorius" (D. M. A. dissertation, University of Southern California, 1957), p. 256–258.

65. Leo Söhner, *Die Geschichte der Begleitung des gregorianischen Chorals in Deutschland vornehmlich im 18. Jahrhundert* (*Veröffentlichungen der gregorianischen Akademie zu Freiburg in der Schweiz*, Heft 16; Augsburg: Benno Fischer, 1931), p. 46.

66. Cf. Benjamin Van Wye, "Gregorian Influences in French Organ Music before the *Motu proprio*," *Journal of the American Musicological Society*, XXVII (1974), p. 1–24.

SACRED MUSIC IN HOLLAND

A conference given at the meeting of *Una Voce* France and the Association of French Liturgical Organists and Choirs at Versailles, May 5–8, 1977, by Professor Joseph Lennards of Roermond, The Netherlands. Translated from the original French by Virginia A. Schubert and reprinted with permission from *Una Voce* (France), No. 75–76, July–October, 1977.

I was asked to give you a report on the situation of sacred music in Holland. I will not shrink from this task, but general conclusions are very difficult to establish because the situation is different in each of the seven dioceses of my country. There are even differences from one church to another in the same city. It is called by the fine name of “pluriformity.” The same remark could be made about the monasteries and convents. For this reason I must limit myself to comments on several specific aspects. First of all church choirs.

Before the council each parish in Holland had a high Mass in Gregorian chant or classical or modern polyphony, and consequently they had choirs.

A certain number of them disappeared either because the singers were discouraged by a repertory without value, imposed by a dictatorial clergy, or because this clergy judged choirs now to be superfluous since, so it was said, the council only wanted congregational singing. In certain cases these displaced singers who are very attached to Gregorian chant have re-organized into traveling *scholae*.

In universities located in large cities students have founded *scholae cantorum*, and their number is growing. It is one of the signs of a healthy reaction which is beginning to become evident among the young. Perhaps you heard the *scholae* of Amsterdam and Utrecht when they sang recently in Paris?

Since it has not been possible to interest former choir members in singing in the vernacular, the clergy has founded new groups alongside of the former chorales, such as 1) choirs of women who sing at weddings and funerals in Holland, 2) choirs that sing only in the vernacular, 3) choirs of young people with their percussion instruments and guitars. Their repertory is without musical value, composed of imported pop songs and even sometimes music written by the young people themselves.

In its naivete the clergy supported this type of music, thinking it would attract youth to the church with experiences like those of dance halls and rock concerts. But that infatuation only lasted for a short time because the young were soon bored and began to turn their backs on the Church. I understand that Masses using popular music are less popular now; it was an ephemeral style.

On the other hand some young people have turned their backs on the sound of modern life. They visit contemplative abbeys and ask permission to stay there for several days. There are some abbeys where the guest rooms are always full. I noticed that at the Trappist monastery of Asbel. Young people are interested in meditation, in Gregorian chant, and they buy chant recordings. They want to know more about that mysterious, other-worldly music. They want to chant it too, but no one has ever taught them how. All those who work with the education of the young should take advantage of that situation to teach chant. Think about it.

I can assure you that our singers are very attached to Gregorian chant and that



true musicians have jumped into the breach to save the treasury of sacred music, not just professional musicians from large churches, but also those who direct small *scholae*. It is a fact that I have often noticed. If Gregorian chant has lost ground, it is not their fault, but that of the clergy.

The *Constitution on the Sacred Liturgy* recommends the practice of music in the seminaries. But in Holland, seminaries no longer exist. They have been replaced by government supported theology schools. There are few candidates for the priesthood there. Most of the students are preparing for a career in the social sector. These schools also admit women.

It is with joy and pride that I tell you that my own Diocese of Roermond is an exception because it possesses a flourishing seminary with 46 students. Church music there is taught by a layman and by the Benedictines of the Abbey of Mamelis (near Vaals).

In Utrecht there is an advanced institute of sacred music where organ, Gregorian chant, modern and ancient polyphony, and composition are taught. Gregorian chant is also taught in the conservatories.

I have little information about novitiates. I can only tell you that several Benedictine abbeys in my country have given up Gregorian chant. Only the Abbey of Mamelis of the French congregation has remained completely faithful.

In several cathedrals there are still choir schools where students receive an outstanding musical education so they can perform the master works of sacred music.

For several years chant classes for beginners and more advanced students have been given here and there. They have produced good results, but there are too few of them.

And what about the Ward movement? We began it fifty years ago in 1927. You know the principles of that method: 1) the use of chironomy and body gestures to develop a rhythmic sense; 2) introduction of Gregorian modes; 3) use of this idiom in children's improvisations; 4) building of a Gregorian repertoire from the age of seven. In summary, the carrying out of the ideal of Pius X.

The interest shown by priests and teachers has been immense. Hundreds of professors have participated in demonstrations and preparatory courses. The results have been surprising. The Ward method gave birth to the Ward movement, a national group of enthusiastic teachers. The government became interested and provided a subsidy for the organization of a course to provide pedagogical and didactic training.

The method crossed our borders and was established in Belgium, France and Italy. The children participated actively in Sunday Masses in their parishes, but also in pontifical high Masses in various national centers. At the international church music congress in Cologne in 1961, 2,000 children from Holland and Belgium sang pontifical high Mass in the Church of St. Andrew. The future was full of promise. There was a growth in size and depth.

Then came the council. It set loose in Holland a real theological and liturgical revolution. The new liturgists called Gregorian chant a monastic plainsong dating from the triumphalist period of the Church, a museum piece that people cannot understand, etc. The Ward method that propagated this chant was therefore based on old-fashioned principles. In 1964, there were still hundreds of schools where the method was taught in its entirety. But little by little Grego-

rian chant no longer was used in churches because of the clergy. This was a cruel deception for the teachers in the primary schools.

Little by little Gregorian chant disappeared from the program of studies. It was replaced by songs and acclamations in the vernacular decreed by a clerical Prussian-like militarism. For the young people who had just come out of primary school, they invented special Masses in which creativity would be able to flourish. It is thus that they tore the heart out of the Ward method.

Naturally there are still some schools that use it. There are even certain indications of a turnabout, but for the moment there are only the ruins, and we can sing *Super flumina Babylonis*. But when one has a high ideal that one knows can be achieved, one does not despair. One waits for the reaction. It is certainly going to come, even though it is possible that we must first sink even lower in the mire.

Only a limited number of churches has Masses that are entirely in Latin and Gregorian chant. A survey done by the Kaski Institute speaks of 2%. The Association for Latin and Gregorian Chant lists about 50 in its bulletin. These are the churches where the liturgy is celebrated totally in Latin except for the readings and the prayers of the faithful. There is a large number of churches in which the proper and ordinary are sung in Latin and all the other prayers are in Dutch. In my Diocese of Roermond this number reaches 70%, but these are for the most part village churches. In the other dioceses this figure is lower (16%?).

This mixed form is not ideal, but it has permitted singers to keep the Gregorian repertoire.

The faithful are very attached to choir singing. The attendance at sung Masses is much higher than at spoken Masses. Conclusion: We must support choirs and establish new ones wherever it is possible.

Let me make several remarks on singing in Dutch. We have several competent composers who have published good modern Masses in Dutch. Their names: Herman Strategier, de Clerg, Bartelink, Pirenne. But most of the new compositions don't even merit a pause. It seems especially difficult to compose music for recitatives and psalms and texts whose structure is not rhythmical. The faithful prefer strophic and metrical songs with simple rhymes. This opinion is shared by musicologists who have studied folk music in Europe.

But the second class new composers have not studied folk music. They do not know its laws of form, content of the text, or melody. This study would have been very profitable to them. They preferred to change the old and venerable texts according to their own taste.

Many Dutch Catholics are scandalized that the texts of a former priest, now married, but who continues to say Mass, are on the hymn cards distributed each week to the faithful in church. These texts have even crossed the borders. They can be found in German hymnbooks. And the hierarchy lets it happen and does not protest. In addition, after the council, our bishops published nothing in favor of good church music. Those who know the situation are not surprised; think of the famous Dutch catechism, called by one of them a "how to" guide; think of the so-called council of Noordwijkerhout, of the wall of silence built around the events of the Holy Year, of the *Credo of Paul VI*; and think of the fact that the *Kyriale Jubilate Deo* which the pope sent as an Easter gift to all the bishops, with the request that its use be encouraged, is unknown to the clergy and most of the faithful.

May I add a personal opinion based on long years of practical experience. The clergy, in general, knows nothing about music. It has not studied it and does not understand its high spiritual value. It considers it an attraction that will bring people to church, perhaps a way to embellish the ceremonies, like the music that is performed during a great dinner, but it has no idea of the formative value of music for souls.

And all this results because the musical formation of future priests has been neglected. St. Pius X had already noted this situation in his *Motu proprio*. Twenty-five years later, Pius XI emphasized the same fact. Then a whole series of decrees appeared, finishing with the *Constitution on the Sacred Liturgy*, the instruction *de Musica Sacra* and the *Third Instruction*.

Nothing changed. What can be done about it? I ask you. In my opinion there is a double remedy: 1) insist on a regular and systematic education of future priests; 2) install a musical re-training for priests currently active.

Congregational singing in Gregorian chant has disappeared for the most part. In most of our churches the people only sing in the vernacular. However, they like to sing the Gregorian pieces they know by heart, for instance, *Credo III*, *Tantum ergo*, the *Requiem Mass*, the responses, etc. I have recent proof of this assertion.

My schola performed the chants of the Passion followed by Benediction in a church in my city. The church was very full and everyone sang. It was a moving experience. After the ceremony several people wanted to speak to me on the way out; others wrote to me afterwards. Here is what they said: "You sang well, thank you very much, but another time give us the opportunity to sing more. We were so happy to sing the prayers we know again, like the *Ave Regina Coelorum*, the *Attende Domine*, the *Tantum ergo*. We are counting on you." And the young people asked me to teach them these melodies that they found so beautiful, but that they did not know. They added, "It (the music) is so much more beautiful than those *Liedjesmisse*, that is to say, those pop masses."

Article 118 of the *Constitution on the Sacred Liturgy* prescribes that congregational singing be intelligently fostered. That could be translated to imply a qualified director. However, in most parishes there is a priest who screams into a microphone. His loud and off-key voice is amplified by the loud speaker; the whole thing is accompanied by awkward gestures. It is grotesque.

What is neglected is to explain to the faithful what active participation is and why it is necessary. It must be explained to them that the Mass is a sacrifice in which they take part. They must be educated by articles in the parish bulletin and by sermons. At the Chicago-Milwaukee CIMS congress I gave the example of the weeks dedicated to the Mass that were given in my country very successfully until about 1965. Here is a brief summary. Every day during a certain designated week the significance of the Holy Sacrifice was explained. These conferences were always combined with chant practice. Schools were visited, there were meetings with the clergy, the organist, the choir director and the singers. The culminating point was the Sunday Mass. A short time later each parish was visited again to develop the repertory or to correct errors. Little by little people began to sing with pleasure. Gregorian chant had become a natural expression.

Since that time life has changed. I doubt strongly that it would be possible to gather the parishioners of 1977 for a full week of meetings. That plan must be

modified and adapted to current conditions, but the fundamental idea remains the same; for successful congregational singing it is necessary to have a solid musical preparation and a competent director. Good musical taste, technical knowledge of the field, patience, discretion and talent in teaching are the required qualities.

An important piece of advice: the survival of congregational singing is menaced by changing the repertory too often. They (the worshipers) want to keep the repertory that they learned with such effort. Not only the music but all active participation is more a question of tradition than change. That is what the authorities who reformed the liturgy did not understand at all. Change is enemy number one of congregational singing. Pierre Debray paraphrased this truth very aptly when writing in his *Courrier hebdomadaire*. "Our reformers made the mistake of disregarding one of the principal laws of psychology. Man does not have an indefinite capacity for change. In order to preserve his emotional balance he needs certitudes, and, let us dare use the word, habits." Contemporary Christians are condemned to perpetual motion and religious life ends up by resembling the dance of Saint Guy. In the same vein, one can quote *Una Voce*, no. 36. "The constant overturning of structures and rituals causes unrest, doubt, and revolt in souls. In the long run, the faithful are so overwhelmed by innovation that they refuse all change even when it is legitimate."

In Holland certain post-conciliar collections contain some very simple Gregorian chant. I know of five or six.

The publisher Gooi en Sticht of Hilversum received an important mandate from the bishops through the intermediary of the liturgical bureaus. It is publishing the works of modern theologians and liturgists. In the leaflets which it disseminates each week by the thousands in almost all our parishes, it publishes even those prayers and music in Dutch not approved by Rome. This publisher has what amounts to a monopoly in this domain. I have heard recently that the cardinal was not happy about it, but it will be difficult to clip its wings. At least nothing seems to be changing and the firm is calmly continuing its activity which I consider deadly.

We used to have several Catholic newspapers in Holland. Alas, they no longer merit that name. Their editors and journalists undermine the authority of the Church of Rome and of the good bishops and refuse access to the columns to Catholics. The result is that the Catholic people in Holland is insufficiently and badly informed. For those who want to be informed there are only several periodicals; *Confrontatie*, and *Katholische Stemmen*.

To complete this sad picture one must mention radio and television, especially the station called "KRO," the Catholic radio station. The name has remained, but it is no longer Catholic. It is the center of propaganda for all the progressive ideas. Its power is greater than that of the papers because its voice penetrates daily into all homes.

Before the council, it was an invaluable aid in the areas of sacred music and liturgy. It broadcast high Mass every Sunday, and often vespers, too. Each week it had a special broadcast on Gregorian chant which was a favorite of choir singers. I was able to help them. First with weekly twenty minute broadcasts. But little by little the number and length of those broadcasts diminished. At

present they no longer exist. They still broadcast a Mass every Sunday, but the Masses that are in part in Gregorian chant have become rare. They broadcast Masses with singing in Dutch, pop-Masses with non-authorized prayers and readings. Recently in order to have more freedom this station founded its own parish, a center of experimental broadcasts where all sorts of extravagances are permitted.

I am going to finish with a piece of better news. The sister organization of your Una Voce exists in Holland. Founded in 1967, it will celebrate this month its tenth anniversary. Its name is perhaps a little long, *Vereniging voor latijnse liturgie* (Association for the Latin Liturgy). The first idea was to call it Una Voce, too, but the decision was made against this in order to follow a special route; no polemics, no protests, no emphasis on abuses, but a positive action in favor of the Latin liturgy and Gregorian chant, especially by setting up and stimulating activities in this area, by propagating the new *Ordo Missae* of Paul VI. The association publishes a bulletin that lists Masses that are entirely in Latin except for the readings and the prayers of the faithful. Its last issue listed about fifty. It also mentions official editions of the Congregation of Divine Worship, its own editions and those of the Benedictines of Mamelis. Its little missal with the text in Latin and Dutch is very wide-spread. The official title of the little green book is *Ordo Missae cum populo*. The society encourages Gregorian chant classes, and it edited an educational chant recording containing a complete Latin Mass according to the new *Ordo*. There are 3,000 members. It carries out a very useful work.

Another small detail that I just learned during my last visit to Solesmes. When I asked about the sale of the new *Graduale*, I was told that the majority of the different editions was sent to Holland. It made me very proud.

As you can see, from time to time, there is a little bright spot. . .

JOSEPH LENNARDS



THE TWIN CITIES CATHOLIC CHORALE

This article was originally published in German in the Austrian church music magazine *Singende Kirche*, XXIV, no. 4 (1976–1977), pp. 157–160. The translation was made by the author.

In 1956, Monsignor Richard J. Schuler founded the Twin Cities Catholic Chorale with some sixty charter members from the cities and surrounding suburbs of St. Paul and Minneapolis, Minnesota. Since at that time Monsignor Schuler was teaching music at the College of Saint Thomas in St. Paul, the new choir was able to make use of the practice rooms at Saint Thomas. Eventually, the college was regarded as the home of the choir. Initially, the Twin Cities Catholic Chorale did not have an affiliation with any parish in the Archdiocese of St. Paul and Minneapolis, but accepted invitations to sing on parish feast days and at important archdiocesan functions. In addition, the chorale performed orchestral compositions at its annual sacred concerts usually with the assistance of members of the Minnesota orchestra. These concerts provided an opportunity to sing some of the Viennese classical Masses which could not, at that time, be sung at liturgical functions. Many American Catholics were under the (false) impression that the *Motu proprio* issued by Pope Pius X had forbidden the performance of orchestral settings of the Mass texts within the liturgy. Thus, the annual concerts given by Monsignor Schuler allowed his choir members to study and appreciate the riches of the liturgical music of eighteenth-century Vienna.

After the Second Vatican Council many parish choirs disintegrated. Many priests believed that everything during the Mass, including the music, had to be said (or sung) in English. Since there were very few artistically adequate settings of the English Mass texts, parish choirs discovered that the much hailed liturgical reform had deprived them of their repertoire. They had nothing to sing and nothing to practice. Their membership dwindled and finally, in most cases, they disbanded. The Twin Cities Catholic Chorale continued to sing settings of the Latin Mass drawn from the treasury of sacred music either in concert or, when invited to a parish, at liturgical functions. Thus, the chorale was able to survive these "lean years" of Catholic church music. Monsignor Schuler was not opposed to new liturgical compositions employing the English Mass text. In fact, the chorale has at least three or four English Masses in its repertoire. However, the few new liturgical compositions which are of high artistic quality are usually not readily received by the congregation because of their modern musical style. They do not, for the most part, establish the proper atmosphere for prayer among the members of the congregation. Therefore, the chorale continued to sing Latin Masses, but it received fewer and fewer invitations from pastors because most of them had adopted English to the complete exclusion of Latin. One concert per year is hardly sufficient reason for weekly practices. If the choir was to survive, it would have to develop a new program, devote itself to a new and unique project. The chorale's journey to Salzburg in 1974 for the Sixth International Church Music Congress, organized by CIMS, suggested a program which many choir members believed could succeed in Minnesota.

The European experience opened a new world to most of the choir members. In Italy, together with the Dallas Catholic Choir, we visited Florence, Assisi, and

HOGAN: CATHOLIC CHORALE

most importantly, Rome. In Germany, the tourist areas surrounding Cologne and Munich attracted the choir. The Austrian cities of Linz, Lienz, imperial Vienna, and Salzburg charmed the Minnesota visitors as they have others from around the globe. In all these areas, but especially in Bavaria and Austria, the choir members experienced the high tradition of Catholic church music which continues even after the council. We envied the yearly programs of the Austrian and German cathedral choirs. One of our most memorable experiences was hearing the Mozart *Requiem* sung by the Salzburg cathedral choir. Most of us had heard this work often, but usually not at Mass. This masterpiece of sacred music produces a wondrous effect when heard outside of its proper liturgical setting, but within the liturgy, it is transformed into a profound musical prayer for the souls of the faithful departed. The baroque cathedral of Salzburg was a perfect setting for this liturgical drama. However, the chorale did not travel to Europe only to listen. We sang Joseph Haydn's *Missa in Tempori Belli, the Paukenmesse*, on the feast of the Assumption in St. Peter's in Munich. Under Joseph Kronsteiner together with his Linz cathedral choir the chorale sang the Bruckner *E Minor Mass* in Linz. In Salzburg at the pilgrim church of Maria Plain, the chorale sang Michael Haydn's *Requiem*. After three weeks, we returned home, but we did not leave Europe empty-handed. With the firm resolve to implement a program of classical orchestral Masses in the Twin Cities similar to the efforts of Bavarian and Austrian church choirs we landed at the Minneapolis-St. Paul airport.

However, there were two major problems. First, we needed a parish where we could sing regularly. Secondly, we needed funds to pay the costs of hiring professional musicians. The first problem was resolved relatively easily. Monsignor Schuler had been appointed pastor of St. Agnes in St. Paul a few years before the choir made its European trip. St. Agnes was founded in 1887 by German-speaking immigrants to the United States. The church is a baroque structure as its "onion" tower, one of the hallmarks of the baroque style, clearly indicates. The Masses of the Viennese classical period belong in such a parish. They could only serve to heighten the previously existing baroque, south German atmosphere. Since the predecessor of Monsignor Schuler, Monsignor Rudolph G. Bendas, had not abandoned the Latin high Mass, the chorale could sing the classical Viennese Masses at any Sunday high Mass. The Masses of Mozart, Haydn, Schubert, and Beethoven would be a *pars integrans* of the Latin liturgy at St. Agnes, because the language of the altar and the choirloft would be the same. If, as in some churches, the ministers at the altar employ the vernacular while the choir sings Latin, it appears as if the music is completely divorced and separate from the liturgy unfolding on the altar. Only when choir and ministers use the same language is a unity between the altar and choirloft established. Thus, the Latin high Mass at St. Agnes gave the chorale an opportunity to implement its program in accordance with sound liturgical principles. Incidentally, it may be remarked that the choir director had no problems whatsoever with the clergy. The pastor was also the choir director!

Unfortunately, the problem of funding was the greater of the two. In the first year, 1974-1975, the chorale actually sang seventeen orchestral Masses and in the second year, 1975-1976, twenty-five. We needed a relatively steady annual income which would provide the funds for the professional musicians, members of the Minnesota Orchestra. In order to announce a program of twenty-five

Masses we had to have some solid financial backing. On the average, we hired fifteen musicians for each Mass, but during the second year we added four professional vocal soloists. The need for a firm financial base thus became even more pressing. St. Agnes parish could not assume this burden. The parish was already financing a high school and a grade school. Still, under Monsignor Schuler, it had a budget for church music, but this fell far short of what the chorale's project needed.

When in September 1974, we decided to announce a program of five Masses and to organize a new society called the Friends of the Twin Cities Catholic Chorale, we sent letters to about two hundred people in the metropolitan Twin Cities area announcing the new project and asking them for their financial support. These people had been willing to donate small sums to the chorale on previous occasions. The response to our efforts surprised even the optimists among us! Not only were we able to finance the five Masses which we had announced, but were able to plan twelve more. Most of the members of the Friends of the Chorale donated twenty-five dollars. Some gave one hundred and there were a few contributions above one hundred. 1977-1978 is the fifth year since the birth of the Friends of the Chorale. There are now over 900 members who have generously supported the efforts of the chorale during this year and the past four.

Why? Why have these people, who certainly could make use of their hard earned money in many different ways and for many different purposes, donated it for church music? The only possible answer to this question is that these people want to hear good church music sung within the liturgy. If we recall that the Viennese classical Masses have rarely been sung within the liturgy in this country, perhaps it is possible to imagine the new world which was opened to the people who attended the Latin high Mass at St. Agnes. Seldom, in this country, has such music been sung regularly in its proper setting. The Friends of the Chorale realize the significance of the effort which Monsignor Schuler, the members of the chorale and the Minnesota Orchestra, are making and want it to continue.

It is clear that the incomparable music of Mozart, Haydn, Beethoven, and Schubert should only be sung as part of a liturgy which is equal in beauty. There must be a balance between the choirloft and the altar. The beauty of the music must be balanced by the solemnity and beauty of the ceremonies. If the liturgy is not comparable to the music, then the music and ceremonies are separated and there is no unity between altar and choirloft. Since the chorale inaugurated its musical program five years ago, Monsignor Schuler, as pastor, has attempted to enhance the ceremonies at the Sunday high Mass. On the great feasts of the church year, Christmas, Easter, Pentecost, Corpus Christi, and on the patronal feast of St. Agnes, Monsignor Schuler has frequently invited a bishop to celebrate the sung Mass. The Archdiocese of St. Paul and Minneapolis has several auxiliary and suffragan bishops who are willing to sing a Latin high Mass now and then. Also, the ordinary, Archbishop John Roach, has celebrated the high Mass at St. Agnes on several occasions. Otherwise the celebrant sings the Mass with two deacons and ministers from the parish schools.

The high Mass at St. Agnes continues to leave a lasting impression on many people. But it is not simply the music. All the liturgical elements — the cere-

monies, the music, the sermon, the vestments, even the church building itself — combine, when properly used, to create a beautiful, worthy, and solemn atmosphere of the sacred. Church music is a part of this whole; it is a *pars integrans in liturgia*. The music without comparable ceremonies could not produce the effect which the liturgy demands. The composers did not intend the concert hall as the proper setting for their Viennese classical Masses. In light of this, one could compare Masses sung outside of their liturgical setting with operas performed without actors in concert. In both cases, the music, alone, leaves a certain impression, but it is incomplete. Opera music should be performed with costumes, acting, and all the other elements proper to an opera. Only then is one able to appreciate the opera as a whole. The same is true of church music. It belongs in the liturgy. the members of the Friends of the Chorale support the chorale's program because they want to participate in a truly beautiful, uplifting, *liturgical* ceremony. (They do not consider the program to be a series of concerts.)

The Viennese classical Masses have enriched the liturgies of many a parish in Europe and around the world. Since the council they are again proving themselves, but this time in an American parish. Every week there are new members joining either the choir or the Friends of the Chorale. The success of these Masses has been nothing short of phenomenal. But it is not entirely attributable to our own efforts. The fact is that there is a demand among Catholics, and especially young people, for beautiful ceremonies and worthy sacred music. If our program has been well received in the Twin Cities, it is more than likely that a similar program in other parts of the United States would meet with the same success. Catholics today are starved for the beautiful in their religious lives. The church musician has the knowledge and the tools to fill this need.

RICHARD M. HOGAN



Church of Saint Agnes, Saint Paul, Minnesota. November 22, 1977, Feast of Christ the King. Twin Cities Catholic Chorale and members of the Minnesota Orchestra. Beethoven's *Mass in C*.

CHRISTUS FACTUS EST LOVING SAVIOR

(For Soprano and Alto Voices)

Gradual for Holy Thursday
Philippians 2: 8-9
Trans. by W. T.

Leonardo Leo, 1694-1744
Edited by William Tortolano

Maestoso

Soprano
Chri - stus fa - ctus est, fa - ctus
Lov - ing Sav - ior, Sav -

Alto
Chri - stus fa - ctus est, fa - ctus est pro
Lov - ing Sav - ior, Sav - ior, who

Organ

S.
est pro no - bis o - be - di - ens,
ior, who gave of Him - self for us,

A.
no - bis o - be - di - ens,
gave of Him - self for us,

Org.

G-1974

By Permission of the Syndics of the Fitzwilliam Museum Cambridge

© Copyright 1976 by G.I.A. Publications, Inc.
7404 So. Mason Ave., Chicago, IL 60638

International Copyright Secured All Rights Reserved Printed in U.S.A.

Reprinted in *Sacred Music* with permission.

4

S. 10

us - que ad mor tem, fa - ctus est pro no - bis,
and died up - on the cross, died for our sal - va - tion,

A.

us - que ad mor tem, fa - ctus est pro
and died up - on the cross, died for our sal -

Org.

S.

fa - ctus est pro no - bis, fa - ctus est pro no - bis o - be - di - ens,
died for our sal - va - tion, lov - ing Sav - ior gave of Him - self for us,

A.

no - bis, fa - ctus est pro no - bis, pro no - bis o - be - di - ens
va - tion, lov - ing Sav - ior gave of Him - self, of Him - self for us,

Org.

S. 15

us - que ad mor
and died up - on

A.

us - que ad - mor
and died up - on

Org.

CRUX FIDELIS CROSS SO FAITHFUL

for SATB a cappella

Translated and edited by
Dr. William Tortolano

John IV, King of Portugal
1604 - 1656

Largo *p*

Soprano

1. Crux fi - de - lis, in
1. Cross so faith - ful, great

Alto

1. Crux fi - de - lis, in - ter
1. Cross so faith - ful, great - est

Tenor

1. Crux fi - de - lis, in - ter
1. Cross so faith - ful, great - est

Bass

1. Crux fi - de - lis, in - ter
1. Cross so faith - ful, great - est

Piano
(for rehearsal only)

G-1975

© Copyright 1976 by G.I.A. Publications, Inc.
7404 So. Mason Ave., Chicago, IL 60638
International Copyright Secured All Rights Reserved Printed in U.S.A.

Reprinted in *Sacred Music* with permission.

mf

ter om - nes, Ar - bor u - na no - bi - lis:
 est of all, Tree of no - ble maj - es - ty,

mf

om - nes, Ar - bor u - na no - bi - lis:
 of all, Tree of no - ble maj - es - ty,

mf

om - nes, Ar - bor u - na no - bi - lis:
 of all, Tree of no - ble maj - es - ty,

mf

om - nes, Ar - bor u - na no - bi - lis:
 of all, Tree of no - ble maj - es - ty,

p

Nul - la sil - va, ta - lem pro - fert, Fron - de,
 Gift of na - ture, for the Fa - ther, Sad - ly,

p

Nul - la sil - va, ta - lem pro - fert, Fron - de,
 Gift of na - ture, for the Fa - ther, Sad - ly,

p

Nul - la sil - va, ta - lem pro - fert, Fron - de,
 Gift of na - ture, for the Fa - ther, Sad - ly,

p

Nul - la sil - va, ta - lem pro - fert, Fron - de,
 Gift of na - ture, for the Fa - ther, Sad - ly,

REVIEWS

Special

Christus factus est. Loving Savior by Leonardo Leo. SA. Edited and translated by William Tortolano. G.I.A. Publications. @ 40¢.

Crux fidelis. Cross so Faithful by John IV. SATB. Edited and translated by William Tortolano. G.I.A. Publications. @ 40¢.

A part of the *Ars Antiqua Choralis* series, these two motets are particularly useful for Lent and Holy Week. They are supplied with both Latin and English texts. The editor has maintained the original note values and very successfully adapted the English translation to the music. Given the possibility of making one's own translation, the chances of a smooth and singable version are increased over the almost impossible task of trying to forge together an unchangeable melody and a fixed text. There is no reason why both the Latin and the English cannot be used, simply by singing the composition twice. Leo's composition is written with organ accompaniment in the style of the baroque; the work by the Portuguese king is more in the renaissance *a capella* idiom. Extra verses of the Good Friday *Pange lingua*, from which the *Crux fidelis* is taken, are provided in both languages in the Gregorian setting. Other compositions in this series of great choral masters are also successfully edited and can be of value and usefulness to choirs without taxing them.

R.J.S.

Choral

From the African tradition:

Lead Us, Lord edited by Howard S. Olson. Unison, *a capella*. *Lead Us, Lord* is a collection of African hymns compiled by Howard S. Olson of Makumira, Tanzania. The texts include translations, adaptations and original texts, two of them with both English and Swahili words. The preface explains the use of hymns in African life as well as instructions for performance. An interesting contribution to contemporary hymnody. Augsburg Publishing House @ \$1.50.

On This Thy Holy Day edited by Isabel Carley. Unison with Orff instruments. Isabel Carley has chosen a Nigerian text and melody for performance by a unison choir with Orff instruments. Instructions for performance are included. The lively rhythmic accompaniment enhances the simple pentatonic melody. Augsburg Publishing House @ .45¢.

I Believe This Is Jesus and *Oh, That Bleeding Lamb* by Undine Smith Moore. SATB, *a cappella*. Two SATB arrangements of spiritual texts and melodies. The first at-

tempts a quasi-polyphonic setting that could be effective while the second is a simpler homophonic setting which is equally effective. Augsburg Publishing House @ .45¢ each.

Arrangements:

The Festal Day Is Here by Hal H. Hopson. SATB, organ. A 17th century Dutch melody set in a well structured piece with a drive to a climactic ending. Harold Flammer, Inc. @ .40¢.

The God of Abraham Praise by Gerhard Krapf. Two part mixed voices, organ. An interesting setting of *Yigdal* with special attention to the organ part. Augsburg Publishing House @ .50¢.

That Easter Day with Joy Was Bright by Thomas Pulsifer. Unison with Orff instruments. The Praetorius version of *Puer Nobis* in quintal harmony. It would probably sound better transposed several tones higher. Augsburg Publishing House @ .45¢.

Do Not I Love Thee, O My Lord by Douglas Smith. SATB, organ. The setting of a hymn from southern harmony is mostly unison. Not until the last verse does a harmonized version for voices appear. The organ accompaniment is fairly independent of the tune. Triune Music, Inc., @ .40¢.

The Strife Is O'er by Paul Lindsley Thomas. SATB, congregation, organ, 3 trumpets, timpani and cymbals. Another setting of *Victory*, this time with the action in the accompaniment. Oxford University Press @ .70¢.

New works:

Teach Me, My God and King by Gerre Hancock. SATB, organ. There is enough interest in the rhythm, harmony and texture of this piece to make it a welcome addition to the choir repertoire. Fairly difficult. H. W. Gray Publications, @ .45¢.

Breathe on Me, Breath of God by David Harris. Mixed voices in unison, organ. The text and setting make this worthy of mention. The relation of text and rhythm results in a free flowing melody. H. W. Gray Publications @ .35¢.

O God of Earth and Altar by Dan Locklair. SATB, organ. The familiar Chesterton text in a 20th century setting. The musical content includes bi-tonality, double canon, imitative devices, an independent accompaniment without too careful attention to the flow of the text. Difficult. H. W. Gray Publications, @ .50¢.

Waken You Dancers, For the Lord Is Come by David Mitchell. SATB, handbells, finger cymbals and hand drum. A cheerful, simple Easter anthem. H. W. Gray Publications @ .50¢.

Three Psalms by Ronald Nelson. SATB, keyboard or instruments. Psalm 63:1-4, Psalm 62:1-8, Psalm 100 in a skillful contemporary setting. Not too difficult for professional choir or glee club. Augsburg Publishing House @ .60¢.

C.A.C.

Books

Confitemini Domino, Internationales Komponisten-Symposium, Bozen vom 13. bis 17. April 1977. Johannes Overath, ed. Rome: Consociatio Internationalis Musicae Sacrae, 1977.

For the past several years the Consociatio Internationalis Musicae Sacrae has arranged and sponsored several symposia on subjects important to sacred music in the post-conciliar period. For example, in 1972, musicians from many countries met at Salzburg to discuss the liturgical music used in cathedrals, abbeys and major churches after the Second Vatican Council. The proceedings were published in a volume entitled *Magna Gloria Domini*, edited by Monsignor Johannes Overath. In 1975, ethnomusicologists and missionaries met at Rome to consider the use of native music in mission lands. The proceedings were published in a volume entitled *Musica Indigena*, edited by Josef Kuckertz and Monsignor Overath.

The latest symposium arranged by CIMS met at Bozen in South Tirol this past April, to discuss the work of the church composer in the light of the reforms initiated by the Second Vatican Council. *Confitemini Domino* is the volume of proceedings. It is dedicated to the memory of Father Oswald Jaeggi, O.S.B., who spent his musical career as a composer and choirmaster at the Abbey of Muri-Gries in Bozen. Approximately seventy-five participants assembled for the conferences, mostly from German speaking lands and the countries of eastern Europe. The lectures are published in German with some translated into English and Italian.

Werner Egk addressed the topic, "The Composer and his Work." He laments the direction musical composition has followed since 1945 with its various experiments that have gone almost to the absurd; he hopes that a new direction has been launched that will bring the art back toward absolute values. Henry DeKu spoke about the "Philosophy of Composition," and Leo Scheffczyk about the "Contents and Demands of the Mystery of the Liturgy." The latter is concerned about the role of music within the mystery that liturgy expresses; he studies the words of Augustine and Aquinas and seeks to find the proper task of music in worship. He concludes that it is to lead men to joy in God and to adoration of Him. Joseph F. Doppelbauer has a very practical lecture on "Problems of Liturgical Music." He speaks of the trivial kinds of music often accepted by some who wish to use it to attract people to religion; he considers the over emphasis on rationalism in some liturgical efforts, making the Mass a mere celebration of a common humanity and brotherliness and resulting in an interchanging of forms so that ultimately they are replaceable and meaningless, unless they are submerged in a subjectivity that is uncontrollable. Winfried Schulz contributed a treatment of modern musical techniques: serial music, electronic music, concrete music, aleatoric music and computer music.

The volume concludes with an account of the pilgrim-

age made by the symposium participants to the Abbey of Kremsmünster in Upper Austria which is celebrating the thousandth anniversary of its foundation. An article on music in South Tirol by Josef Knapp and a tribute to Oswald Jaeggi are included also.

R. J. S.

Ferdinand Haberl. *Il Kyriale Romanum*. Rome: Pontificio Istituto di Musica Sacra, 1977.

Ferdinand Haberl. *Das Graduale Romanum*. Vol. I. Cologne: Allgemeiner Cäcilien-Verband für die Länder der deutschen Sprache, 1976.

It may come as a surprise to some people who think Gregorian chant is dead and buried that two volumes have recently been published with the express purpose of providing manuals of information on the new chant books issued in connection with the reforms of the liturgy inaugurated by the Second Vatican Council. The scholarly work of Ferdinand Haberl, president of the Pontifical Institute of Sacred Music in Rome, gives choirmasters direction through the new order of chants required by the new missal issued in 1969 and the *Ordo cantus Missae* of 1972, which was put into concrete, practical form with the publication of the new *Graduale Romanum* in 1974.

As the preface to the new edition of the *Graduale Romanum* points out, only authentic chants are retained in the reform; further, many chants of the proper had to be shifted to various positions because the larger selection of scripture readings has disrupted the former relationship between the proper texts set to music and the texts proclaimed in the enlarged liturgy of the word. Haberl's studies of the propers in the *Graduale Romanum* attempt to show the musician how the new chant books are accommodated to the demands brought about by the reforms.

Das Graduale Romanum is divided into two major sections. The first is a brief presentation of the theory of Gregorian chant in the special matter of the relationship of the Latin word accent and the melody structure as found in the several forms that constitute the *corpus* of today's chant books. The second and far larger section considers twenty-three introits and thirty-one communion verses, analyzing them in some detail for their structure, sources, history and interpretation. A choirmaster preparing these pieces with his choir will find the information useful not only for his own knowledge and procedure, but highly interesting factually for his singers. A second volume, presumably, will consider other parts of the proper, since this first volume is concerned only with the introits and communion verses.

Il Kyriale Romanum presents information on those parts of the sung liturgy most often intended for the congregation. Haberl cites briefly the stated intentions of the council fathers, the post-conciliar decrees of the Holy See and the words of various national conferences of bishops repeating that the people should sing the traditional Gregorian melodies to the Latin texts of the ordinary. To

provide the musician with a handbook of information on the chant is Haberl's purpose.

He studies all the settings of the *Kyrie, Gloria, Credo, Sanctus-Benedictus* and *Agnus Dei*, both those in the grouping known by the familiar numbering system and the titles originating in the medieval tropes, as well as the *ad libitum* selections found in the *Kyriale Romanum*. He cites the sources of the melodies and discusses their characteristics and modality. Since these compositions, by and large, are much simpler than the more elaborate chants of the proper texts, in many cases there is really very little to say about them.

Lest one would object that most of the material for this handbook is not original with Haberl, it should be noted that he intends only to produce a handy manual for ready reference for choirmasters. However, several chapters do provide new information and analysis, e.g., a chapter treats the *Kyriale Simplex* of 1964, while others deal with the various sung acclamations introduced into the new order of the Mass, the introductory prayers sung by the celebrant, and the formulae for the lessons and the orations.

A very extensive bibliography and several indices are provided in each volume making practical use of the works very easy. The publication of these two studies, one in German and one in Italian, indicates that at least in Europe some Gregorian art continues. One wonders if their translation into English could find any market or even a publisher.

R.J.S.

Francis P. Schmitt, *Church Music Transgressed*. New York: Seabury Press, 1977. \$7.95.

Reading this series of twelve essays is like spending a series of evenings chatting with Monsignor Schmitt on the subject he is most interested in and most ready to talk about. Truly authentic in their style and philosophy, these chapters that range over the events of the past thirty years will make every one of those who have known Monsignor Schmitt fairly feel that he is jumping right out of the page along with his ever-present cigar hanging from his lip. The editorials in *Caecilia* fifteen to twenty years ago demonstrated a manner of writing that was most characteristic of the editor of those years, and it has not changed. It is here again after a silence of too many years.

Names of people who passed across the stage of church music both in this country and abroad come to light again with incidents recalled to delight the reader who may himself have known the person. The politics of sacred music, before, during and after the council, show how truly human much of the activity that determined events really was. But always, the author's ability to see through the petty politics and sometimes lack of knowledge and ability marks his insight as valuable.

Some of the subject matter is provided by the author's journeys through the United States, Canada and Europe with accounts of musical events in the major churches of those areas. Today's record, compared to what he found

in the forties, provides a good coverage of activity in most parts of Europe and agrees substantially with what the writers in *Sacred Music* have pointed out in recent issues. But other essays deal with more fundamental concepts, including the use of Latin, Gregorian chant, translations into the vernacular, the various church music associations on international and national levels.

The essays are statements of opinion which is valuable and founded in great experience. No doubt, for anyone in time to come writing the history of the events of these past thirty years this little book will be a fine source. But for such a person the book will be just as much a frustration, as indeed it can be for the present reader who may be seeking a more systematic exposition of facts and a chronological treatment of events. Too often occasions are alluded to but not explained; incidents are touched upon but not really made clear. For example, the six international church music congresses between 1950 and 1974 keep recurring in the text, but they are only tantalizing references that never satisfy the curiosity of the reader. Footnotes attempt to give some brief biographical information on some important personages whose names are mentioned, but often it is far too little to elucidate the role of the person. Of course, publishers today restrict the pages, even the lines that an author can use. Perhaps what I am looking for is an encyclopedic work of great detail, and Monsignor Schmitt never intended his chatty discussions and personal impressions to be anything of the kind.

The fact remains, however, that someone should write a factual history of the church music of this century, beginning with the reforms of Pius X and continuing through the efforts leading into the council and the devastation that has followed upon it. Someone who has lived through much of that period and who has known the men and women who have peopled the scene could record the events and politics, the quarrels and confederations, the compositions and performances, the achievements and failures of our century. Much of this information is not in writing but remains in the memories of those who made the history. Some of it is put down in this little volume, which makes very delightful reading.

R.J.S.

Magazines

UNA VOCE (France). No. 75-76. July-October, 1977

This issue contains reports from the conference of Una Voce France and the Association of French Liturgical Organists and Choirs held at Versailles, May 5-8, 1977. In a conference on the role of the congregation in liturgical singing Father B. Orhant quotes articles 30, 31 and 114 of the *Constitution on the Sacred Liturgy*, reminding his listeners that "active participation" can be internal as well as external. The congregation can participate through si-

lence and listening to the readings and the music sung by the choir, as well as by singing and gestures. He also reminds his listeners that the idea of active participation is hardly an innovation of Vatican II, citing the words of Pope Pius X in the *Motu proprio* which called for the people to participate by singing Gregorian chant. Moreover, the Second Vatican Council had no intention of suppressing choirs. In 1970, the Holy Father said that the role of the choir is even more important now, both in supporting congregational singing and in performing that music which is too difficult for the congregation, for example, the entrance, offertory and communion chants as well as the verses of the responsorial psalm. When speaking to the Italian Cecilian Society in 1968, the pope said that the essential function of sacred music is to put the soul in contact with God. He cautioned against the use of secular music in church because it does not accomplish the goal of sacred music which is to honor the Divine Majesty.

Fr. Orhant emphasizes the fact that it was and is possible to train the faithful to sing Gregorian chant. He says that this education should begin with the young and cites his experience fifteen years ago of having prepared 800 children to sing the introit and alleluia for Mass on Pentecost Sunday. So well did they learn their lesson that when he returned the next year to prepare them once again they could still sing the introit from memory! And they knew the meaning of every word! Children grow up to become adults, and children so prepared in chant would fill our churches with singing adults.

He also points out that at present people are crying out for traditional Latin music, paying good prices for concert tickets to hear music that they should be able to hear in church. He makes the point that in this age of international travel Latin is the only logical choice for a real community worship. The pope realized this when he sent a copy of *Jubilate Deo* to every bishop in the world with the message that the faithful should have the opportunity to say or sing in Latin those parts of the ordinary that belong to them.

Reports were given at the Versailles conference on the state of church music in Holland and Canada. Professor Joseph Lennard's discussion of conditions in Holland appears in this issue. Speaking about Canada, Father Clement Morin, P.S.S., began with a résumé of the great and sudden changes of January, 1965, with which we are all so familiar, and of the advance work done in the summer of 1974 by what he calls the "well-known trio," later identified as Gelineau, Julien and Deiss. Today the center in Quebec, which formerly provided training in Gregorian chant, trains leaders for the new liturgy. To study chant at present one must turn to the great secular universities of Canada and the United States. Several religious communities in Canada continue to use chant for divine worship. He cites in particular the Benedictine abbey of Ste. Marie des Deux Montagnes near Montreal. Fr. Morin concludes by asking lay people to assume the role of leadership given to them in the post-Vatican II Church by reading the conciliar documents and then

demanding that Latin and chant be restored to their rightful place in worship.

This issue also provides an update on the availability of the Latin liturgy in France. In response to the Archbishop Lefebvre affair Cardinal Marty announced that three Parisian churches have a weekly Latin and Gregorian chant liturgy. To the knowledge of the editors of *Una Voce* only St. Roch has such a schedule, and that only since October 23. Commenting on the establishment of the weekly Latin Mass at St. Roch, George Daix wrote in *L'Aurore* that the lay people who had been requesting it for twelve years believe it never would have come about without the occupation of St. Nicolas-du-Chardonnet. It is clear that the discord which is attacking an already severely weakened Church in France could have been avoided.

V.A.S.

SINGENDE KIRCHE, Volume 25, Number 1, 1977-1978. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This issue of *Singende Kirche* marks the twenty-fifth anniversary of this Austrian church music magazine. It was founded in 1953 in Salzburg at a meeting of Austrian church musicians. They decided to combine their many, small church music journals into one magazine and the result has been a notable success. The editors have reprinted some of the articles which appeared in the first issue and promise to continue to mark their anniversary with special articles. The 1978 March issue will be enlarged and carry many articles on the anniversary.

In addition to the articles concerning the anniversary, Josef Schabasser has written a stimulating essay entitled: "Can we still be saved?" Schabasser notes that while all would agree that church music must be performed well, not everybody agrees on what this precisely means. What is "good" church music? Since the council, there has been an emphasis placed upon congregational singing, but is this better than the choral efforts of the past? If so (and many have come to this conclusion), we should disband our choirs (as many have done). Perhaps this is not what the council intended. It is possible, suggests Prof. Schabasser, that both congregational singing and choral work could be incorporated into the same liturgy. The choir would then be obligated to assist the congregation by singing its parts, but the congregation (and the clergy) should recognize the important role which the choir still has. The choir must also recognize, argues Schabasser, that it may have to adapt itself to the new liturgy. To those who would argue that choral singing deprives the congregation of participation, Schabasser remarks with common sense that the choir members are also part of the congregation! When the choir sings, the people are participating, because *people* are singing!

Rudolf Flotzinger has a long article discussing the 1200 year tradition of church music at the Benedictine abbey of Kremsmünster. There are eight shorter articles concerning prominent men and women in Austrian church

music and another series of articles on upcoming church music workshops in Austria.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 7, Number 5, September-October 1977 *Bi-monthly journal of Una Voce (Germany)*.

This issue of *Una Voce Korrespondenz* begins with an article by Paul Hacker on ecumenism. Hacker distinguishes between the ecumenism suggested by the council and the false ecumenism which is being undertaken in many circles within the Church. Hacker suggests that the interconfessional discussions, agreements, and definitions concerning controverted points or matters of faith for the Catholic members of the ecumenical team point to a false ecumenism. The only task of an ecumenical discussion, Hacker argues, is to explain the Catholic teaching on a given point and to eliminate any false impressions which the non-Catholics might have about a particular doctrine of the Church. Further, Hacker argues that one can never lose sight of the basic error or heresy of any non-Catholic Christian religion. The Catholic faith teaches that we have the full and complete revelation and that other Christian denominations share in this truth, but also stray from it and believe error. Whether such a frankly stated position is the best one for an ecumenist to take, sitting at an interconfessional discussion, may be questioned. But it seems that Hacker is correct in stressing this basic fact of life for all Catholic ecumenists. We are right and they are, at least in some part, wrong.

Klaus Gamber has two articles in this issue. The first discusses the reform of the liturgy and the second treats Holy Communion. Many of Gamber's points in the article on the liturgy will be familiar to those readers who have often read these reviews. Gamber points to the council and the intentions of the bishops when they voted for the passages in the *Constitution of the Sacred Liturgy* which have been the bases for the liturgy reform. The Fathers did not ever conceive the majority of changes which we have now taken more or less for granted. They wanted only minor reforms. Even as late as 1967, when the synod of bishops met, the majority of the bishops did not want the wide-sweeping liturgical changes which were effected. Gamber discusses each change in its historical context and justifies, historically, many of the elements of the new Mass. However, he deplores, not the new additions, but the elements excised from the old Mass.

In the much shorter second article, Gamber traces the history of the reception of Holy Communion by the faithful noting that it was received very frequently in the early Church and less and less frequently in medieval times. Today, especially since Pius X, the faithful receive the Blessed Sacrament more often. Even non-Catholics come to the table of the Lord. Gamber suggests that it would be better to adopt the medieval custom of sharing blessed bread after the liturgy rather than allowing everyone to receive the Blessed Sacrament at Mass. In

this way a communal meal could be eaten without exposing the Blessed Sacrament to the danger of sacrilege from those unworthy to receive it.

This issue also has an article by Athanasius Kröger on the new rite of Baptism. Kröger is criticizing the German translation of the Latin text.

RICHARD M. HOGAN

BOLLETTINO CECILIANO. Vol. 72, No. 8-9, August-September 1977. *Review of the Italian Society of Saint Cecilia*.

The post from Italy is slower and slower in arriving. That accounts for the date of this issue that has only recently arrived. Given over to the observance of the tenth anniversary of the liturgical renewal, a series of articles studies various areas affected by the reforms: composers, organists, choirs, seminaries and religious communities. The various publications, congresses and activities of the Italian Society of Saint Cecilia during these ten years are noted and assessed.

Emidio Papinutti has an article on Pope Paul VI and his pastoral concern for the church musicians. He says that Pope Paul will rank with Gregory the Great and Pius X as "popes of sacred music." During this pontificate more attention was given sacred music than ever in the past. He lists the instruction, *Musicae Sacrae*; the foundation of the Consociatio Internationalis Musicae Sacrae; the publication of the small chant collection, *Jubilare Deo*; the revision of the *Kyriale* and the *Graduale*; the publication of several new liturgical books. The Cappella Sistina has new statutes and new quarters, and the new auditorium, Aula Nervi, with a fine organ can be considered a great concert hall. All this has come about under Pope Paul, to say nothing of his addresses on the subject of sacred music, especially to the Italian musicians themselves.

In the past ten years, Italian musicians have assembled in five national congresses: Rome in 1968; again in 1972; Genoa in 1973; Vicenza in 1974; and Naples in 1976. Sante Zaccaria gives an account of each of these meetings and concludes with some words about the next meeting to be held in Rome. The secretary of each of the divisions of the society has a report on the progress made in the last ten years, and finally, the editor of the journal reviews his publication, now in its seventy-second year.

R.J.S.

Recordings

Edward E. Lowinsky (ed.), *Josquin des Prez*. London and New York: Oxford University Press, 1976. One volume and three 7" records, slipcased. \$55.00.

Josquin des Prez: *Missa "La sol fa re mi"*; motets, chansons, instrumental music. Capella Antiqua of Munich directed by Konrad Ruhland. ABC Classics AB 67017 (2 record set). Recorded c. 1973.

Almost simultaneously we have received two important documents of the 450th anniversary of the death of Josquin des Prez in 1971. The book is the proceedings of the International Josquin Festival-Conference, held in New York in June of that year. The record album preserves the program of one of the four concerts given during the festival. Unlike the spate of recordings marking the recent Dufay anniversary (see *Sacred Music*, Spring 1977), there are few souvenirs of the Josquin year on records.

Edward E. Lowinsky of the University of Chicago spent two and a half years organizing a tribute to Josquin. With the American and international musicological societies as sponsors, he raised money from government agencies in six countries as well as educational institutions and foundations, and at the last minute won a matching grant from the National Endowment for the Humanities. Perhaps in deference to this change of heart, the account of Claude Palisca's witty welcoming address omits the hilarious remark, "Some day I must tell you about the letter I received which began, 'You can't *imagine* how little the United States government is interested in Josquin des Prez!'"

The splendid volume which the Oxford University Press has given us, planned even before the conference opened, is the official proceedings of the event, and much more. All but one of the thirty papers on every aspect of the life and works of Josquin is here, all extensively revised and annotated for publication. Three papers which could not be given at the time are added. The workshops are recorded both in print and on records.

The conference, held at the Juilliard School of Music before 800 participants at an absurdly low cost of admission because of the underwriting grants, lasted five days. Each morning was devoted to the musicological papers. Four of the evenings were filled with concerts at Alice Tully Hall by each of the four renowned performing groups which took part. Three of the afternoons witnessed the most innovative part of the program, the workshops on performance practice. With a panel of several musicologists on one side of the stage and two of the performing groups on the other, the performance practice of Masses, motets and songs (in turn) was both discussed and exemplified. Lowinsky modestly describes this in his preface as "the model for a whole number of musicological conferences."

Slipped in along with the volume of papers are three seven-inch records each containing about fifteen minutes of music, one record for each workshop. This way we

can actually hear the contrasting approaches which the groups took in their exemplifications, something we would have had to accept on faith from the printed account of the panel discussions.

The volume is altogether a masterly assemblage of present-day research on the most important composer of his time. I was intrigued by Jeremy Noble's discovery of ecclesiastical benefices as a means of filling out undiscovered details of Josquin's life; this was one of the three papers prepared after the conference. I was especially interested in Willem Elders' study of the plainchant elements in Josquin's music. It is useful to have James Haar's paper on the *Missa "La sol fa re mi"* in view of the record album which is now available as a companion to the proceedings of the festival. Lowinsky's own contribution was a study of Cardinal Ascanio Sforza, Josquin's patron. It was to be expected that Gustave Reese (who just died this September), the longtime pathfinder in renaissance musicology in America, should have taken part, but it was gratifying to hear him discuss with such authority and insight the whole genre of polyphonic Lady Masses as the background to Josquin's *Missa de beata Virgine*. Finally there is the keynote address, "Josquin des Prez: the man and the music," given at the opening session by the late Friedrich Blume, the first president of the IMS and editor of *Musik in Geschichte und Gegenwart*, whose presence was a measure of the magnitude of this conference.

It seems clear that the four concert programs were originally to be recorded in performance. After that proved contractually impossible, it was hoped that each ensemble would record the music it had prepared. The New York Pro Musica disbanded, the Schola Cantorum Stuttgart does not concentrate primarily on early music at all, and nothing has been seen of the Prague Madrigal Singers' program on records (it would have included the first recording of the *Missa Fortuna desperata*).

The Capella Antiqua of Munich, however, which won a clear first place in my affections not only for their sublime concert but for their splendid contribution to the workshops, recorded their entire program for the Philips Seon Series shortly after. Issued as Philips 6775 005, it has been hard to find, but now ABC Classics has just issued it in this country. Besides giving us the first recorded performance of the *Missa "La sol fa re mi"*, it also includes two of the most profound and moving motets in the Josquin canon, *Miserere mei Deus* and *Absalon fili mi* (the latter an unforgettable moment as a mere demonstration in the workshop on motets).

In fact the records contain extra measure. Since the Mass occupies the first side, three additional motets (including *Absalon fili mi*) are added to those on the concert program to make two full record sides, and the few secular pieces that Ruhland chose to include in his program are filled out with five more to make the fourth record side. The original recording was excellent, and ABC is making an effort to press the records at the quality level of European pressings. The surfaces are unusually quiet.

It would be pleasant to report on a bundle of other new

recordings of Josquin Masses, but they are singularly hard to find. Bruno Turner's new recording of *Missa L'Homme armé* on Archive 2530 360 has not been issued in this country yet, but it should prove a worthy competitor to Miroslav Venhoda's earlier recording, first released on Crossroads 2216 0094 and still available as imported Supraphon SUAST 50553. Wilhelm Eschweiler, previously unknown, recorded the *Missa Mater patris et filia* last year on Da Camera Magna SM 94053, but the record is hard to find outside of Germany; like an older version on the Carillon label, it includes the Brumel motet which provided the canus firmus. Only slightly older is Paul Wehrle's first recording of the *Missa Da pacem* (no longer counted as authentic Josquin) on Camerata LP 30040, an obscure label hard to find even in Germany. Alejandro Planchart made the *Missa Gaudeamus* on Lyrichord LLST 7265 in 1972, but for an American label this is not much easier to find than the French recording which came out about the same time directed by Roger Cotte. Planchart also made the first recording of *Missa Sine nomine* on Lyrichord LLST 7214 in 1969. More accessible is Jeremy Noble's first recording of the *Missa L'Homme armé sexti toni* on Bach Guild HM 3 SD, issued in 1972.

Since most of the Masses discussed so far are first recordings, and seven Josquin Masses have never been recorded at all, it is clear that only a few Masses have enjoyed much attention on records. Josquin's supreme masterpiece, of course, is the *Missa Pange lingua*, which has appeared in at least eight versions. The latest was made by Martin Behrmann on Turnabout TVS 34431 for the anniversary year of 1971, but it faces stiff competition in the low-price field from Philippe Caillard on Musical Heritage Society MHS 1000 (not to be confused with Caillard's old version on a mono Westminster long ago). Its full-priced competition comes from Venhoda on Telefunken 641259 (originally Valois MB 794) and the New York Pro Musica record reviewed here in Winter 1968. Four recordings of the *Missa Hercules Dux Ferrariae* have come and gone; the Gillesberger ought to be reissued by Bach Guild. The *Missa de beata Virgine* on Turnabout TVS 34437 is quite a bit above Paul Boepple's average, but it dates back to 1960; its only competition was a French recording by Roger Blanchard made about the same time. There are two versions of the *Missa Ave maris stella* in the catalogue. Both were made in this country and released a month apart in 1969; the Nonesuch is fine and low-priced, the New York Pro Musica version on MCA (ex-Decca) is very fine but full-priced.

The renewed attention to Josquin which Lowinsky's magnificent book should stimulate may result in better recorded representation of his Masses on records. We can start by encouraging the producers who have already given us quite a bit.

J. F. WEBER

Anton Bruckner, *Requiem in D Minor*. Laubacher Kantorei. Nonesuch H-71327.

The Bruckner *Requiem in D Minor* was written when the composer was twenty-four upon the death of a friend. Forty-three years later he made a revision of it with the comment, "It isn't bad." A recording has appeared on Nonesuch by a provincial choir and orchestral ensemble, the Laubacher Kantorei and the Werner Keltsch grouping under the direction of Hans Michael Beuerle. It reveals the little *Requiem* as just what Bruckner said of it, "It isn't bad." But the musical forces at hand, although they are to be thanked and complimented for their bravery and dedication, are just not up to it. The choruses are forced and nervous, as if they are conscious of recording for all time to come. If only the work could have had the attention of the Deutsche Grammophon amalgamates under Herbert von Karajan as in the newly offered Mozart *Coronation Mass* and the Bruckner *Te Deum* (DG2530 704) it would have been a different story. Whatever one might think of von Karajan as a musical personality there is no faulting his accomplishment. His work is perfection, sheer sheen and shimmer. He has at his command the best orchestra in Europe, the Berliner, and the best stable of soloists. It is almost sinful to compare the little Laubacher group with the very top money in the world of recorded music. The reviews speak of "blockbuster Bruckner," "Astonishing sonorities," "an effect which can only be described as awesome." if you have what it costs to purchase a DG record these days buy this!

REV. JOHN BUCHAHAN

REMEMBER TO RENEW YOUR SUBSCRIPTION

Regular \$7.50

Voting \$12.50

Sacred Music
Earl D. Hogan
3800 Crystal Lake Blvd.
Minneapolis, Minnesota 55422

NEWS

Father Ralph S. March, S.O. Cist., of Dallas, Texas, has received an appointment from Josef Cardinal Hoeffner, Archbishop of Cologne, to the position of choirmaster at the Cologne cathedral. He will assume charge of the *Domchor* of thirty-five men and forty-five boys on February 15, 1978. In addition he will serve as headmaster of the archdiocesan choir school to which the boys go for their studies. Father March was editor of *Sacred Music* from 1967 until 1975. He is director of the Dallas Catholic Choir and formerly professor of music at the University of Dallas.



Because of the great success of the symposium and workshops held last summer at Neuberg in Styria, Austria, plans have been formulated to offer an expanded program from July 16 to 23, 1978. Situated in the Alps of Styria, the former abbey church makes a great setting for the performance of church music, and the hospitality of an Austrian village offers ample vacation opportunity. Seminars in instrumental and choral areas will be conducted in both German and English sessions. Schubert's *Mass in G* and the *Neuberg Festival Mass* by Gerhard Track will be performed. For further information see the advertisement in this issue of *Sacred Music*.



Monsignor Fiorenzo Romita, past president of the International Federation of Pueri Cantores, died in Rome on September 22, 1977. He was well known for his studies in canon law as it pertained to church music and took an active part in organizations both in Italy and on an international scope. Monsignor Romita was in Chicago and Milwaukee for the Fifth International Church Music Congress in 1965. R.I.P.



The Church of Our Lady of Grace, Greensboro, North Carolina, dedicated a new three-manual pipe organ, designed by Detlef Kleuker of Bielefeld, West Germany, at ceremonies extending from November 6 through 10, 1977. The organ is the gift of Mr. and Mrs. Joseph M. Bryan on the occasion of the twenty-fifth jubilee of the parish. It occupies the rear gallery especially designed to house it together with the *Rückpositiv* section. The dedication recital was played by Harold Andrews of Greensboro College, Richard Anderson of Bennett College and Kathryn Eskey of the University of North Carolina at Greensboro. Works performed were by J. S. Bach, Johannes Brahms, Marcel Dupré, W. A. Mozart and Max Reger. Paul Davis of the Peabody Conservatory played a recital on November 7, which included works by Dietrich Buxtehude, John Bennett, J. S. Bach, Darius Milhaud

and Max Reger. Edith Ho performed works of Johann Walther, Georg Boehm, Felix Mendelssohn, Paul Hindemith and J. S. Bach in her recital on November 8. Reiko Oda presented compositions of Johann Pachelbel, J. S. Bach, Johannes Brahms and Paul Hindemith on November 9, and on November 10, Stephen Kowalshyn with members of the Greensboro Symphony Orchestra performed Handel's Organ Concerto V, Tomaso Albinoni's Adagio for organ and strings and other works by Nicklaus Bruhns, Franz Joseph Haydn, J. S. Bach, Alexander Guilmant, Marcel Dupré and Antony Stepanovich Arensky. Father Francis M. Smith is pastor.



The Church of Sant Leo, Saint Paul, Minnesota, will sponsor its second annual choral festival, February 3-4, 1978. Eph Ehly, chairman of choral studies at the University of Missouri, Kansas City, will be festival director and work with the participants on the music of Lotti, Mendelssohn, Daniel Pinkham and others. Elizabeth Stodola is the parish music director.



Recent musical programs for the liturgy at the Church of the Holy Childhood, Saint Paul Minnesota, included Alexander Gretchaninoff's *Missa Festiva* on October 30, 1977, and Anton Diabelli's *Missa Pastorale* for the Christmas Mass. Other music was by Karl Meister, Bruce Larsen, César Franck, Pietro Yon and Felix Mendelssohn. Soloists among the boys of the Schola Cantorum are John Jagoe, Daniel Gabrielli, Jeffrey Jagoe and Michael Moe. Tenor soloists are James Lang and Bernard Steffen; baritones, Lee Green and Stephen Schmall. Richard Kramlinger is bass. Bruce Larsen is choirmaster and Merritt Nequette, organist. Father John Buchanan is pastor.



The Saint Dominic Choir of Shaker Heights, Ohio, presented the Christmas portion of its seventeenth concert season, December 11, 1977, under the direction of Cal Stepan. The program included Benjamin Britten's *Ceremony of Carols* and a selection of Christmas carols in various arrangements by Richard Zgodava, Richard Proulx, Cal Stepan and Walter Frackenpohl. The event was dedicated to the pastor of Saint Dominic's Church, Father John F. Neary, on the occasion of his thirtieth anniversary of ordination.



Quincy College, Quincy, Illinois, presented its Collegium Musicum groups in a recital of sixteenth-century choral and instrumental music transcribed and edited for performance by Lavern Wagner, chairman of the college department of music. Composers represented on the program were Girolamo Fantini, Pierre de Manchicourt, Johannes Heugel, Jean Bonmarché. Gerard de Turnhout and Philippe Rogier. The instrumental and vocal groups were the chamber choir, the baroque trumpets, a

recorder quartet and a brass ensemble. The concert was September 29, 1977.



The choir of Saint Aloysius Church, Jersey City, New Jersey, presented its twenty-fifth annual Christmas concert, December 24, 1977. Joseph Baber directed the chorus and orchestra in works by Bach, Haydn, Schubert and Handel. Midnight Mass followed the concert. Father Joseph B. Bagley is pastor.



Music for Christmas Mass at the Church of Saint Agnes, Saint Paul, Minnesota, was mostly by Mozart in addition to the Gregorian chant settings of the proper. His *Coronation Mass*, *Ave verum*, *Exsultate*, *Jubilate* and his *Sancta Maria*, *Mater Dei* were sung by the Twin Cities Catholic Chorale and members of the Minnesota Orchestra. Soloists were Sarita Roche, Karen Johnson, Vern Sutton and Maurice Jones. David Bevan was organist and William F. Pohl, cantor. On January 1, 1978, the group sang Joseph Haydn's *Paukenmesse*, and on January 8, his *Theresienmesse*.



The Bach Society of Dayton, Ohio, has announced a series of four concerts from October through May to be presented at Holy Angels Church, the Church of the Cross United Methodist and Immaculate Conception Church. Cantatas 19, 21, 51, 104 and 131 are programmed together with motets by Anton Bruckner and Hugo Distler. The *Requiem* of W. A. Mozart concludes the season. Richard Benedum is conductor.



The Church of Saint Patrick, Edina, Minnesota, celebrated Christmas with Anton Bruckner's *Messe in C*, Christmas motets by H. Berlioz, Handel, Praetorius, H. Schroeder and M. Haydn, and orchestra music by Albinoni and Mozart. The choir sang Mozart's *Laudate Dominum* and soprano, Janice MacGibbon, his *Exsultate*, *Jubilate*. Ita Vellek is choir director, and Kathy Webb was guest organist. Father Ambrose J. Mahon is pastor.



The Pueblo Symphony Chorale presented a concert as part of the annual Mozart Festival in Pueblo, Colorado, January 26, 1978. To commemorate the 150th anniversary of the death of Franz Schubert, the chief work performed was his *Mass in G*. Soloists were Sarita Roche, soprano, Marvon Worden, tenor, and Vernon Skari, bass. The chorale will travel to Europe in the summer of 1978, appearing in Vienna and at Neuberg in Austria as part of the international symposium scheduled there in July. At that event they will sing the Schubert *Mass in G* and Gerhard Track's *Neuberg Festival Mass*. Track is founder and director of the chorale. Mary Lynn Parodi is accompanist.

R.J.S.

FROM THE EDITORS

Mass in Latin

How often have you heard someone ask, "How can they sing a Mass in Latin?" Or a sincere inquiry earnestly asking, "How do you get *permission* to have a Latin Mass?" We tried to explain it clearly in an article in *Sacred Music* (Vol. 103, No. 1. Spring 1976, p. 26-31). But it takes many repetitions of the truth to establish it. Perhaps that is why we must still preach on the Ten Commandments of God. *Repetitio est mater studiorum*.

Recently a good strong voice of a member of the hierarchy reiterated the truth on the use of Latin in the liturgy. Bishop Thomas W. Lyons, speaking in the name of the Archdiocese of Washington, D.C., has sent the following letter to all the parishes urging the use of Latin in the Mass and the preservation of Latin chants during the liturgy:

"Newspapers, radio and television have recently given wide publicity to the differences between Archbishop Marcel Lefebvre and the Church. Not infrequently these sources of information erroneously describe the differences as being simply an insistence on the use of Latin instead of the vernacular and of saying Mass with the celebrant's back to the people.

"In fact, Latin is still the official language of the Roman rite. Permission is not needed for a priest to say Mass in Latin or to have public Masses in Latin. The rite which must be used in such celebrations is the revised rite. The so-called Tridentine rite may not be used except in certain specific circumstances.

"Archbishop Lefebvre's rejection of the revised rite is a readily visible aspect of a more fundamental difference with the Church which includes his rejection of much of the Second Vatican Council. In other words, simply to allow use of the Tridentine rite would not resolve the basic problem. Your prayers are requested that there might be an early and peaceful resolution of the Archbishop's differences with the Church.

"On the topic of Latin in the liturgy, Cardinal Baum has asked that I inform you that he urges parishes to consider having a Mass in Latin on occasion, or even on a regular basis. He commends the Archdiocesan Sacred Music Commission for its initiatives and encouragement of Latin in the Liturgy. He particularly urges that we carry out the exhortation of the *Constitution on the Sacred Liturgy* that 'steps should be taken so that the faithful may pray or sing together in Latin those parts of the ordinary of the Mass which pertain to them.' In the spirit of this exhortation Pope Paul VI urged pastors to do what they could to preserve certain Latin chants which are simple and familiar to our people. The Holy Father arranged for publication of a leaflet of such chants under the title *Jubilate Deo*. The leaflet includes the 16th *Kyrie*, the 8th *Gloria*, the 3rd *Credo*, the *Pater Noster* and

the 16th *Gloria* and *Agnus Dei* (the last are the Requiem Mass melodies).

"These basic chants are familiar to many adults and can easily be taught to young people and children. The leaflet is available in an inexpensive form from Our Sunday Visitor, Inc., Huntington, Ind. 46750.

"The point is not that we give up the use of the vernacular but rather that along with it we preserve a rich heritage that can serve as a bond of unity among Catholics of many nations and languages."

R.J.S.

Autun

The Cathedral of St. Lazarus, located in the small city of Autun, some fifty miles southwest of Dijon, is judged to be one of the two most beautiful romanesque churches in Burgundy. The other is the neighboring Basilica of the Madeleine at Vézelay. Built in the early twelfth century to house the relics of St. Lazarus, the cathedral is unique in that its sculptural program was carried out almost entirely by one man, Gislebertus, who signed the tympanum just below the feet of Christ with the Latin phrase, *Gislebertus hoc fecit*. The fact that his signature is located so prominently leads one to conclude that the bishop and chapter of Autun had given their consent for its placement, and that Gislebertus was one of the most prominent sculptors of the period. Art historians believe he was trained at the nearby Abbey of Cluny and that he worked for a time at Vézelay before coming to Autun. Fortunately for the lovers of romanesque art the exquisite Last Judgment tympanum at Autun was preserved from the ravages of the French revolution by being covered with plaster in the eighteenth century. It was only rediscovered in 1837. The magnificent head of Christ which had been broken off to facilitate the plaster work was re-discovered and replaced in 1948, thus returning the tympanum to something near its original grandeur.

In addition to the facade, Gislebertus was responsible for all of the capitals of the interior of the cathedral that are clearly visible from the ground except for two. The illustrations for this issue of *Sacred Music* are for the most part photographs of those capitals. Several represent various aspects of the story of the Nativity. The Flight into Egypt, which is on the front cover of our magazine, is judged a favorite capital of visitors to Autun. It represents Mary and the Christ Child seated on a high stepping donkey being led by Joseph who is armed with a sword. Mary holds a globe in her hand. Christ's right hand rests on it as if to symbolize the fact that He accepts His mission. The motif at the base of the capital reminds one of wheels and could be related to the fact that a donkey on wheels carrying a Christ figure was a part of medieval processions on Palm Sunday. Two details of another capital show the magi presenting their gifts to Christ who is seated on His mother's lap. In the Dream of the Magi the artist uses a double perspective, presenting the scene from above and from the side at the same time. One king is awakened by an angel who touches his

hand and points to a star while the other two kings sleep on. The concentric folds of the all-encompassing bedclothes are exceptionally beautiful. In the book, *Gislebertus, Sculptor of Autun*, by Denis Grivot and George Zarnecki (London: The Trianon Press, 1961) it is explained that this capital is the only one to retain traces of its original colors of red, blue, green and gold.

In the capital representing two virtues and two vices, avarice is portrayed in a frightening fashion as a Judas figure with a money bag. The other vice, anger, is Cain piercing himself with a sword. These two vices are dominated by the virtues of generosity and patience. The stories of a man riding a bird and the fight with a basilisk are allegorical in nature. Both the large bird and the basilisk, a creature which is half cock and half serpent, represent evil which is being fought by the forces of good.

With this issue we bring to a close our series of photographs of French medieval churches, St. Trophime at Arles, the Basilica of the Madeleine at Vézelay, the Abbey of Cluny, the Cathedral of Notre Dame in Chartres and the Cathedral of St. Lazarus in Autun. Once again we congratulate Warren J. Wimmer, Jr., 1977 graduate of Macalester College in St. Paul, Minnesota, and now Andrew Wimmer, O.S.B., novice of St. Louis Priory, St. Louis, Missouri, on his excellent photographs. We thank him for his generosity in sharing them with us and we wish him God's blessing.

V.A.S.

This issue

Dr. Mahrt of Stanford University continues his study of the reforms begun in liturgical music by the Second Vatican Council with his article on the pipe organ which was so beautifully extolled by the council fathers.

We begin with this issue a series of articles describing the developments in liturgical music abroad. Dr. Schubert has translated from French a report given by Professor Joseph Lennards on conditions in Holland. Future issues of *Sacred Music* will bring articles on England, Austria, Germany and Italy.

Reports on activities of church musicians in various parts of the country are interesting and important. Some months ago we published an account of Father John M. Oates' work in Cranford, New Jersey. In another issue we wrote about the schola at the Church of the Holy Childhood in Saint Paul. In this issue we have an article, originally written in German for the Austrian church music magazine, *Singende Kirche*, by Richard M. Hogan, describing the Twin Cities Catholic Chorale and its program of Viennese classical music. The author has made the translation which is printed in this issue. We are anxious to have reports on other endeavors, and we invite you to send either brief news items or longer descriptions.

R.J.S.

OPEN FORUM

Record Review

I did want to comment on the review of chants in the latest issue. I'm afraid that Bevan just asks questions; a reviewer ought to answer them. The fact is, this album (he should at least have pointed out the bargain price — I saw it advertised for \$7.99) is licensed from four Harmonia Mundi (France) records among the five numbered HMU 234 to 238 (I don't have the set yet so I don't know which one is missing).

Bevan's rather startling list of opinions really ought to be backed up beyond their mere statement. He thinks Alfred Deller's counter-tenor is grotesque; he's entitled to his opinion but the rest of the world seems to consider the man to be one of the world's outstanding artists. He thinks the interpretation is standard-Solesmes; it is quite distinctly different, which is not to say either better or worse. The list of contents in French reflects not so much the origin of the chants as the origin of the notes — the liner notes of the original Harmonia Mundi records. The original records gave much of the source data that Bevan longed for; he should have been aware of their existence and offered the information as part of his review, instead of just asking unanswered questions.

My pet complaint, however, would be his suggestion that a whole LP of "relentless" chants needs polyphony to break up the monotony (?). We are fortunate in having scores and scores of chant LPs, and we are lucky that no one has gotten to the record companies to dissuade them from their issue. (I applaud such relevant juxtapositions as the recordings of Machaut, Morales, Monteverdi and De Monte polyphonic Masses with Gregorian propers interspersed in place. I don't suggest that they be so placed just to break up the monotony!)

REV. JEROME F. WEBER

I read with great interest Father Weber's letter in criticism of my review of the Deller Consort's plainchant album. I should like to answer some of the points he raises, beginning with the following: "He thinks Alfred Deller's counter-tenor is grotesque."

Here is an instance of mis-apprehension of the kind that bedevils diplomats. I never mentioned the name of Alfred Deller, nor did I refer to *his* voice in these general terms. I specifically described the performance of some chant verses by a counter-tenor as grotesque.

Secondly: "He thinks the interpretation is standard Solesmes; it is quite distinctly different, which is not to say either better or worse." I fail to grasp Father Weber's point here. The version of the chant in this album is distinctly Solesmes, though of course, the style may differ from that actually practiced by the Solesmes monks. What one would wish for in a chant record is a degree of

originality in the interpretation of the *chant* not in the interpretation of *Solesmes* chant.

Father Weber castigates me over the question of the lack of source data in this collection. I was, however, asked to review this particular edition which did not contain source data. I was not asked to criticize the original Harmonia Mundi recordings which Father Weber points out do contain the relevant historical information. If this is the case, the album that I received should have included this essential supplement.

DAVID BEVAN

INDEX TO VOLUME 104

ARTICLES

- "Church Music Association of America"
by Monsignor Richard J. Schuler Spring 1977
- "Bishop John B. David, an Unknown American Composer"
by J. Vincent Higginson Spring 1977
- "Boys Choirs: an Appraisal"
by David Bevan Spring 1977
- "Church of the Holy Childhood"
by Virginia A. Schubert Spring 1977
- "Fiddling while Rome Burns"
by Reverend John Buchanan Summer 1977
- "Reflections of a Choir Singer"
by Thaddeus Chao Summer 1977
- "Wagner, Sacramentals and the New Iconoclasm"
by Richard M. Hogan Summer 1977
- "In Unitate: Ceremonies and Music"
by Harold Hughesdon and
Helen Mary Hughesdon Summer 1977
- "1967 Instruction – Ten Years Later"
by Monsignor Richard J. Schuler Fall 1977
- "Chartres"
by Virginia A. Schubert Fall 1977
- "The Musical Shape of the Liturgy. Part IV: The Function of the Organ"
by William Peter Mahrt Winter 1977
- "Sacred Music in Holland"
by Joseph Lennards Winter 1977
- "The Twin Cities Catholic Chorale"
by Richard M. Hogan Winter 1977

MAGAZINES REVIEWED

- Bollettino Ceciliano* (Msgr. R. J. Schuler, reviewer)
Vol. 71, No. 10–11 October–November 1976 Spring 1977
- Vol. 71, No. 12, December 1976 Spring 1977
- Vol. 72, No. 2, February 1977 Summer 1977
- Vol. 72, No. 3, March 1977 Summer 1977
- Vol. 72, No. 4, April 1977 Summer 1977
- Vol. 72, No. 8–9, August–September 1977 Winter 1977

<i>Der Fels</i> (Richard M. Hogan, reviewer)	
Vol 8, No. 3, 4, March, April 1977	Summer 1977
Vol. 8, No. 6, August 1977	Fall 1977
<i>L'Organiste</i> (Virginia A. Schubert, reviewer)	
No. 4, December 1976	Summer 1977
<i>Music and Liturgy</i> (David Bevan, reviewer)	
Vol. 2, No. 2, spring 1976	Spring 1977
Vol. 3, No. 1, Spring 1977	Summer 1977
<i>Singende Kirche</i> (Richard M. Hogan, reviewer)	
Vol. 24, No. 2, 1976-77	Spring 1977
Vol. 24, No. 3, 1976-77	Summer 1977
Vol. 24, No. 4, 1976-77	Fall 1977
Vol. 25, No. 1, 1977-78	Winter 1977
<i>Una Voce (France)</i> (Virginia A. Schubert, reviewer)	
No. 74, May-June 1977	Fall 1977
No. 75-76, July-October 1977	Winter 1977
<i>Una Voce Korrespondenz</i> (Richard M. Hogan, reviewer)	
Vol. 6, No. 6, 1976	Summer 1977
Vol. 7, No. 1, 1977	Fall 1977
Vol. 7, Nos. 2, 3, 1977	Fall 1977
Vol. 7, No. 5, 1977	Winter 1977
BOOKS REVIEWED	
Andreas Werckmeister, <i>Werckmeister's Erweiterte und Verbesserte Orgelprobe in English.</i>	
(William F. Pohl, reviewer)	Spring 1977
John Fesperman, <i>Two Essays on Organ Design.</i>	
(William F. Pohl, reviewer)	Spring 1977
James Walsh et al., eds., <i>A Song in Season.</i>	
(Canon George C. Davey, reviewer)	Fall 1977
Johannes Overath, ed., <i>Confitemini Domino.</i>	
(Msgr. H. J. Schuler, reviewer)	Winter 1977
Ferdinand Haberl, <i>Il Kyriale Romanum.</i>	
(Msgr. R. J. Schuler, reviewer)	Winter 1977
Ferdinand Haberl, <i>Das Graduale Romanum.</i>	
(Msgr. R. J. Schuler, reviewer)	Winter 1977
Francis P. Schmitt, <i>Church Music Transgressed.</i>	
(Msgr. R. J. Schuler, reviewer)	Winter 1977
CHORAL MUSIC REVIEWED	
	Spring, Summer, Fall, Winter 1977

LIST OF MEMBERS	Fall 1977
MEMBERS IN PROFILE	Summer 1977
NEWS	Spring, Summer, Fall, Winter 1977
OPEN FORUM	Spring, Summer, Winter 1977
FROM THE EDITORS	
"St. Trophime at Arles"	
by Virginia A. Schubert	Spring 1977
"Cui Bono?" by Harold Hughesdon	Spring 1977
"How Much has it Cost?"	
by Monsignor Richard J. Schuler	Summer 1977
"Vézelay and Cluny" by Virginia A. Schubert	Summer 1977
"Heresy?"	
by Monsignor Richard J. Schuler	Summer 1977
"The 1967 Instruction"	
by Monsignor Richard J. Schuler	Fall 1977
"A Christmas Suggestion"	
by Monsignor Richard J. Schuler	Fall 1977
"Another Christmas Gift Suggestion"	
by Virginia A. Schubert	Fall 1977
"Mass in Latin"	
by Monsignor Richard J. Schuler	Winter 1977
"Autun" by Virginia A. Schubert	Winter 1977
"This Issue"	
by Monsignor Richard J. Schuler	Winter 1977
RECORDINGS REVIEWED	
(J. F. Weber, David Bevan, John Buchanan, reviewers)	Spring, Fall, Winter 1977
SAMPLE MUSIC AND SPECIAL REVIEWS	
<i>Prex Eucharistica I</i>	Spring 1977
<i>Out of the Depths</i> by Gerhard Track	
Hal Leonard Publishing Corp.	Fall 1977
<i>To You I lift My Soul</i> by Gerhard Track	
Hal Leonard Publishing Corp.	Fall 1977
<i>Christus factus est</i> by Leonardo Leo	
G. I. A. Publications	Winter 1977
<i>Crux fidelis</i> by John IV	
G.I.A. Publication	Winter 1977

WORSHIP THE LORD

the music of
RON KLUSMEIER

Text by
FRED KAAN
WALTER FARQUHARSON

A COLLECTION OF 51 NEW HYMNS AND SONGS IN A UNIQUE LOOSELEAF BINDER SO THAT THE BOOK CAN GROW AS MORE NEW WORDS AND MUSIC ARE WRITTEN.

"One of the outstanding young composers of our time, who delights in getting people to sing along with him, is Ron Klusmeier . . ."

From a recent European radio program of sacred music.

Multi-spiral bound complete book	\$ 9.95
Two set records.	\$11.50
Individual separate sheet reprints	
1 page	.20¢
2 page	.30¢

Congregation book, words, only in preparation.

Send for complete brochure to

The Frederick Harris Music
Co. Limited

529 Speers Rd., Oakville, Ontario, Canada
L6K 2G4

The Collector's Companion

International
presents

CHORAL MUSIC

a catalog of recordings

More than 700 composers
Over 2,500 performances
Medieval to avant-garde
Label lists Liner notes
Starts where others leave off

International . . . comprehensive! Because it lists foreign labels, so-called budget labels, and mail order labels not found in any other catalog in this country or abroad.

Beautifully designed . . . handsomely produced! Large, legible type for easy readability.

Chronology. Medieval. Renaissance. Baroque. Classical. Romantic. Contemporary. All composers are listed in a separate chronological section with dates of birth and death, and countries of birth and adoption.

Composers/Works section lists composers alphabetically and works according to musical forms.

Collections section organizes all anthologies or multi-composer recordings alphabetically by record label, and numerically by catalog number.

Label Lists section lets you know at a glance the entire output of a given label in the choral music repertory. Each entry includes check-off boxes enabling you to indicate if recording is already in your collection, or a wanted item.

Liner Notes section contains record album commentaries that acquaint you with each label's most unusual offerings — a browser's delight.

Ambrosian/Gregorian chants
Anthems • Motets • Magnificats
Cantatas • Hymns • Liturgies
Masses • Oratorios • Psalms
and secular choral subjects

ORDER FORM

Collector's Companion
International

507 Fifth Ave. N.Y., N.Y. 10017

Please send a copy of CHORAL MUSIC to be issued winter 1977 at the special pre-publication price of \$5.75 which represents a 25% discount on the regular price of \$6.95, plus a nominal charge to cover transportation and to guarantee delivery. (N.Y. State residents must add applicable sales tax). Check enclosed

Name _____

Address _____

City _____

State _____ Zip _____

SM

BECAUSE OF THE GREAT SUCCESS OF THE 650 YEARS ANNIVERSARY
FESTIVAL OF THE CATHEDRAL OF NEUBERG. . . We announce the

2ND INTERNATIONAL SYMPOSIUM

Neuberg / Styria / Austria

July 16, 1978 - July 23, 1978

Seminars • Workshops • Concerts • Masses



Gerhard Track,

Artistic Director

(former conductor of the Vienna Boys Choir)

Seminars in Choral conducting, Voice, Violin, Piano,
Organ, Trumpet, Clarinet and Chamber Music

"Symposium Choir" for all participants



Highlights:

Schubert Mass in G

(150 Years Anniversary of Franz Schubert's death)

Track: Neuberg Festival Mass

for Mezzo Soprano, Mixed Choir and Organ

World Premier Performance

of a new oratorio in the Cathedral of Neuberg

Enjoy your studies in the beautiful surroundings of the Styrian Alps. Costs: \$200.00 includes Seminar Fee, Hotel Accommodations, 3 meals a day and tickets for all concerts during the festival. International faculty from USA, Austria, and Poland. All seminars in the English language.

For further information call: (303) 566-0540 or write to

NEUBERG INTERNATIONAL SYMPOSIUM

US - Festival Coordination Office / P.O. Box 1687 / Pueblo, Colorado 81002

NEW for Festivals

Choral with Instruments

1873	Praise to Our Victorious King, Jody Lindh	SATB, trumpets	.50
1874	Instrumental parts, 8 trumpets		.40
1870	Come Ye Faithful, Raise the Strain, William Otte	SATB, brass	.45
1861	Instrumental parts, 2 trumpets, 2 trombones		.50
1795	Festal Anthem, Robert Leaf	SATB, trumpet	.60

Organ and Instruments

Easter Music for Organ and Brass I, David N. Johnson		
Easter Hymn and Victory	2 trumpets, 2 trombones, opt. timpani	4.00
Easter Music for Organ and Brass II, David N. Johnson		
Puer nobis and Guadeamus pariter	2 trumpets, 2 trombones, opt. timpani	4.00
Four for Three, Austin C. Lovelace		
Praise to the Lord — Holy, Holy, Holy — When Morning Gilds the Skies — O Worship the King		
3		trumpets 3.00

426 South 5th Street, Minneapolis, MN 55415

57 East Main Street, Columbus, OH 43215

3224 Beverly Boulevard, Los Angeles, CA 90057

2001 Third Avenue, Seattle, WA 98121

AUGSBURG
PUBLISHING HOUSE

