

# SACRED MUSIC

Volume 109, Number 2, 1982





The Pfarrkirche (parish church) in the Landstrasse district of Vienna.

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## FROM THE EDITORS

### Haydn — From Chorister to *Kapellmeister*

Franz Joseph Haydn was born in Rohrau, an Austrian village near the Hungarian border, in 1732. His family was of modest means, but rich in its love of music, and family concerts were Haydn's introduction to the world of music. At the age of six he was sent to live with a distant relative, the schoolmaster of Hainburg, to learn music and be opened to the prospect of becoming a priest. He was discovered two years later by a choir director of St. Stephen's Cathedral in Vienna and sang there in the boy choir for about ten years until his voice changed. Even though it is said that he received little systematic instruction in theory during the time he spent at the choir school, he did gain a great deal of practical musical experience and a fine grounding in liturgical music.

After leaving the choir Haydn remained in Vienna as a free-lance musician, making a modest living by playing the violin and organ in churches and giving keyboard lessons. Griesinger describes Haydn's activities thus:

[Haydn] was first violinist for the Brothers of Mercy in the Leopoldstadt (a suburb of Vienna), at 60 gulden a year. Here he had to be in the church at eight o'clock in the mornings on Sundays and feast days. At ten o'clock he played the organ in the chapel of Count Haugwitz, and at eleven o'clock he sang at St. Stephen's. He was paid 17 kreutzers for each service. In the evenings, Haydn often went out serenading with his musical comrades, and one of his compositions was usually played; he recalled having composed a quintet for such an occasion in the year 1753. (*The New Grove Dictionary of Music and Musicians*, New York: Macmillan, 1980. V. 8, p. 330.)

He taught himself counterpoint, and when his fortune improved, he took a few lessons in composition from Nicola Porpora, the famous Italian composer and singer. It was through Porpora that he made contact with potential patrons, thus launching his career. Haydn obtained his first significant position in 1759 when he became music director for Count von Morzin, a Bohemian nobleman, for a salary of 200 gulden and free room and board at the staff table. In a period of ten years Haydn had developed from an unknown choirboy to a remarkable young musician ready to become assistant *kapellmeister* for Prince Paul Anton Esterhazy, head of one of the wealthiest and most powerful of the Hungarian noble families.

It was in 1761 that Haydn entered the service of the Esterhazy's, a post that would engage him almost exclusively for thirty years. Prince Paul Anton and his brother Nicolas "The Magnificent," who succeeded him in 1762, created at their remote country estate of Esterhaza a palace and grounds to rival the French court of Versailles. In addition to palace and gardens, there were two theatres, one for opera and one for marionettes, and two large music rooms in the palace itself. Haydn's position as assistant and then principal *kapellmeister* entailed composing whatever music was requested by the prince, training and supervising all musicians and singers, and keeping the instruments in repair. At its height his orchestra was composed of twenty-five players and there were also about a dozen singers. The musical program included two operas and two long concerts each week in addition to daily chamber music in the prince's private apartments. In his early years at the palace Haydn had only a limited involvement with church music, but when the principal *kapellmeister* died and Haydn was promoted to that position, he returned with pleasure to composing and performing church music. Four Masses date from this early period (1766-70): the *St. Nicholas Mass*, the *St. Cecilia Mass*, the *Great Organ Mass* and the *Missa "Sunt bona mixta malis"* (now lost).

From 1776-1790 Haydn became more involved with opera, composing, arranging and performing a large repertory by other composers. In 1782 Haydn composed the

*Mariazeller Mass* for the pilgrimage church of Mariazell in Austria. It was a fine serious work, but it did not lead immediately to further Masses because of the liturgical restrictions published in 1783 that forbade elaborate orchestral church music in favor of a simpler form of service. It would be fourteen years before Haydn composed Masses again. From the 1780's on Haydn no longer composed exclusively for Prince Nicolas Esterhazy; his works were published by a number of companies in Vienna, Paris and London. He traveled to Vienna more at this time. He and Mozart were on cordial terms, at least from about 1785. In 1790, Haydn's life changed greatly when Prince Nicolas died. His son and successor, Prince Anton, did not inherit his father's love of music. While Haydn remained titular *kapellmeister* on full salary, he had no duties and therefore was free to move to Vienna for what he supposed would be a peaceful existence. This brief overview of Haydn's life will continue in the next issue of *Sacred Music* with Haydn in London.

V.A.S.

## Pontifical Institute of Sacred Music

In 1911, Pope St. Pius X founded the Pontifical Institute of Sacred Music in Rome as the chief center for implementing his reform of sacred music, which was the beginning of the entire liturgical development that has continued throughout this century. Many great names in the musical world have been associated with the school from its beginning: P. Angelo de Santi, Don Ildefonso Schuster, Lorenzo Perosi, Licinio Refice, Raffaele Casimiri, Abbot Paolo Ferretti, Monsignor Iginio Anglès, Monsignor Ferdinand Haberl, and the recently appointed rector, Monsignor Johannes Overath. In its seventy-one years it has sent out over two thousand students to all parts of the globe.

Unfortunately, while the United States has been represented by students at the institute, their number has been small compared to the potential of the Church in this country. Many mission lands have had far more graduates than we have had. The usual objection that the Italian language in which the courses are taught prevents many from applying is not an insuperable one. Of much greater concern is the preliminary preparation required in musical subjects prior to admission into a graduate program. The Pius X School of Liturgical Music at Manhattanville College in Purchase, New York, was affiliated with the Pontifical Institute, and to some extent it provided the Church in the United States with similar courses, but that institution has ceased, a victim of the misunderstanding of what the intentions of the Vatican Council in liturgical music were.

Throughout the past seventy-five years since Pope Pius X began his renewal of the liturgy and sacred music, the efforts to implement that reform in this country have suffered from lack of sufficient training of those called upon to fill positions of instruction and performance in churches and institutions. Many had great good will but sufficient knowledge and training was absent. Both are absolutely necessary. Today the same problem persists. Knowledge of the will of the Church and training in the principles of the musical art are imperative for a true implementation of the on-going restoration called for by Pius X and his successors and repeated by the Vatican Council. Today, as in previous years, the chief flaw in efforts to implement what is called for

remains the lack of sufficient training. This is true in parishes, cathedrals, seminaries, colleges and schools. It will not be remedied by workshops and study weeks. The only cure for the problem is a sound academic training over a period of years. Professionals are needed, and they are created by slow, hard study in good institutions. We have had enough of the ninety-day wonder!

We suggest that the bishops of the United States consider the Pontifical Institute of Sacred Music in Rome and send priests, Sisters and lay musicians to the Eternal City for formation in the liturgy and sacred music at the very institution that was founded by the pope who began the entire reform. For information, write Sig. Aldo Bartocci, Pontificio Istituto di Musica Sacra, Piazza S. Agostino 20, 00189 Roma, Italia.

R.J.S.

## Seminaries

It is common knowledge that most seminaries in the United States are in serious trouble. Academically, spiritually and financially they are confronted by grave problems. The numbers of students have continued to fall, compounding the difficulties. The effort to bring the Tridentine institution of "seminary" into conformity with the modern age has failed. The failure should be admitted and the remaining seminaries should be closed before they do even greater harm to vocations and to the priesthood.

An investigation has been ordered by the Holy See of all American seminaries. Little can be expected to come from this, even if it proves to be a true assessment of the situation, reporting the unorthodox teachings, the spiritual and moral decay and the enormous financial burden that such institutions have placed on Catholics. How can one expect that institutions that show little or no respect for such papal documents as *Humanae Vitae*, *Dominicae Coenae* and *Inaestimabile Donum* will ever give any heed to a Roman decree to correct the problems and errors reported by a papal investigation?

In the mid 60's when the turmoil in the Church was initially noticed, it was in matters of liturgy and sacred music that the first signs indicating that all was not in order began to appear. Little by little it became apparent that the errors in liturgy and music were only the waves on the top of the sea; deep below, theological error and disregard for the Magisterium of the Church was seething. Now, the storms raging at the surface are the serious ones that attack the essence of the Faith and threaten the very life of the Roman Catholic Church. Those who planned the attack knew what they were doing and the order of battle.

For the ordinary Catholic the Sunday Mass and the sacraments constitute his chief contact with the Church and her divine message. When that was attacked, his faith and Catholic way of life suffered and were weakened and often lost for millions of American Catholics. Witness the drop-off in Mass attendance; witness the decided

FROM THE EDITORS

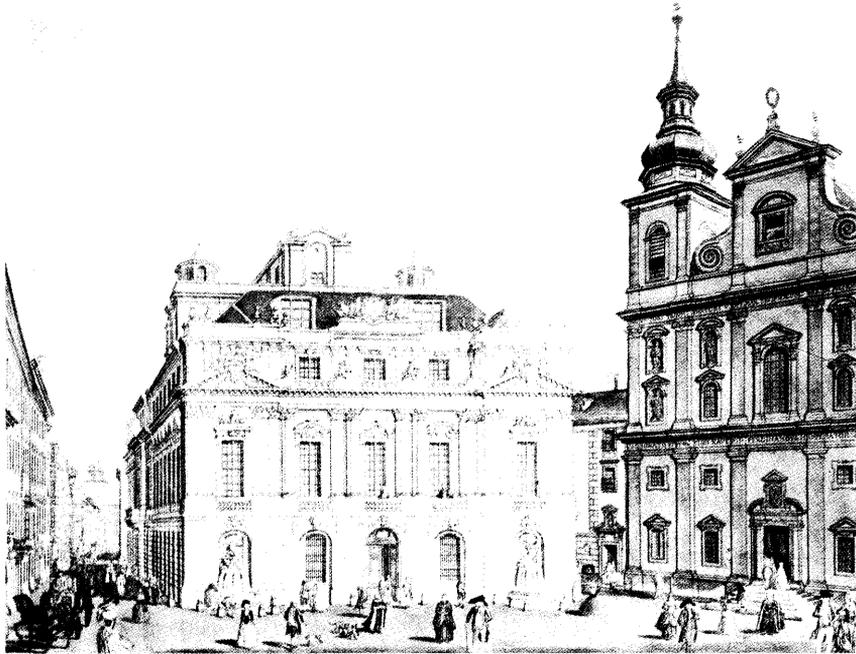
disintegration in Christian morality among young people; witness the drying-up of vocations to the priesthood and religious life.

The most immediate means of touching people still remain the liturgy. But what is now so widely practiced in this country as the "liturgy of Vatican II" has succeeded only in alienating millions of Catholics. What is needed is the *true* liturgy ordered by the fathers of Vatican II. The editors of *Sacred Music* for nearly twenty years have pleaded that the decrees of the Second Vatican Council be allowed to be implemented fully. If what the council and the popes have called for could be put into effect the faith would flourish and the wishes and hopes of the council fathers would come to pass. They have been impeded for nearly twenty years by those who propagate theological and liturgical error and disobedience (call them what they are: Neo-modernists!).

The will of the council is not done in the seminaries. The liturgical decrees have been almost universally disobeyed. Which seminary teaches Gregorian chant? Which seminaries prepare their students to sing Mass in Latin? Is there any wonder that the graduates of these institutions initiate and continue the abuses so widely practiced and even label them the reforms of the council? They know nothing better; they have not been taught and trained as the demands of the council require. The students have been cheated; the Church is deceived; Catholics are deprived of what Pope Pius X called the chief means of salvation.

The editors of *Sacred Music* have repeatedly called upon seminaries to carry out the Church's orders for preparing candidates for the priesthood in liturgy and sacred music. Conditions today in that regard are worse than ever. It is our opinion that seminaries can no longer be reformed, that apparently they are incapable of carrying out the wishes of the Church, that they are doing harm to the faith of millions of Catholics through their failure to prepare candidates for the priesthood in their theological, liturgical and musical apostolate. Better that they be closed.

R.J.S.



The square before the old university building and the university church

## A CHRONICLE OF THE REFORM PART II: *Musicae sacrae disciplina*

The nation went to war in December, 1941. Europe had already been embroiled in the conflict for two years. All things suffer in such global conflict, but the arts are particularly devastated and not least of them, church music. Parish and cathedral choirs lost their male singers. Directors, composers and organists were called up to the various armed services. Only seminaries, abbeys and novitiates were able to maintain their regular programs since the law allowed for the exemption of the clergy from military conscription. A great deal of adaptation took place in most parishes as children's choirs and women's groups replaced the traditional adult mixed choirs. Congregational singing increased and the Gregorian melodies were found to be most useful as part-music became impossible because of the lack of tenors and basses.

The war years, 1939 to 1945, were years of great isolation for those who remained at home. Communication with Europe was cut off for the most part. Study abroad was not possible; new compositions and new publications were not available, not merely for lack of the possibility of importing them but because nothing was forthcoming from European countries engaged in total war. If the years between the First and Second World Wars are thought of as a period of isolation when the United States turned in upon itself, the actual years of the Second World War proved to be much more isolated and restricted. Nonetheless, the work of teaching the chant to the school children, seminarians and novices continued. The church music journals were published throughout the war. Parishes continued their regular services, and congregational singing, especially at the very popular novenas, spread and developed.

With peace in 1945, the men returned and choral organizations were reorganized. Interest in church music grew as returning soldiers told of what they had heard in the great cathedrals and churches in Europe. Prisoners of war told of the important role singing and especially sacred music played in their lives during captivity. European

publishing houses, anxious to increase their markets and acquire some of the coveted American dollars, began to advertise their catalogs in the United States and open agencies to sell their publications in this country. Omer Westendorf of Cincinnati had observed the church music of several European capitals while in the armed service. On returning home he set up his World Library of Sacred Music to introduce to American choirmasters and organists the music he had experienced in Europe, particularly in The Netherlands. He brought to this country the compositions of renaissance musicians in the Annie Bank editions, along with German, French, Belgian and Italian publishers' catalogs. With these new compositions came also various editions of Gregorian chant, some of which did not have the rhythmic markings of the Solesmes monks. The *Graduale Romanum* and the *Antiphonale Romanum* in the Vatican Polyglott Press printings, chant editions from Schwann-Verlag of Dusseldorf, from Dessaien in Mechlin in Belgium and other church music houses came to be known along with the more familiar *Liber Usualis* which until the war had been the exclusive volume for singing chant in this country. It came as a revelation to many that the Vatican Edition itself did not have the editorial markings of the Solesmes rhythmic theories, and in fact many countries did not use them.

One of the greatest effects of the war and the anti-Catholic and anti-Jewish policies of the Nazi regimes in Europe was the influx into the United States of many important musicologists, especially from Germany. English joined German as a major language in the expanding discipline of musicology. Scholars from abroad took their places in American universities and began the training of young Americans in the history of music. Research which blossomed into performances left its mark on many Catholic church music organizations as interest in the compositions of the middle ages and the renaissance grew. Programs for concerts as well as for worship often contained newly discovered and transcribed works from the fifteenth and sixteenth centuries. What the *motu proprio* of Pius X had praised so highly now became a possibility for practical use in this country. Opportunities for serious music study opened up for many young priests, Sisters and lay people in American universities as newly established chairs of musicology increased.

Enrollment in seminaries increased dramatically with the end of the war, and the teaching of chant and church music improved according to the directives from Rome. The position of professor of music was to be found in most major seminaries and regular courses in the theory and practice of liturgical singing were given. Among those occupying seminary music positions in the late forties and fifties were: Monsignor Richard B. Curtin in New York; Fr. Benedict Ehmann in Rochester; Fr. Francis V. Strahan in Boston; Fr. John Selner, S.S., in Baltimore; Monsignor Joseph Kush in Chicago; Fr. Robert J. Stahl, S.M., in New Orleans; Fr. Francis A. Missia in Saint Paul; Fr. Elmer F. Pfeil in Milwaukee; Fr. Giles Pater in Cincinnati; Fr. John P. Cremins in Los Angeles; and Fr. Andrew A. Forster, S.S. in San Francisco. Programs in minor seminaries were improving, especially with the putting of emphasis on note reading and chant theory.

New developments in church music composition abroad reached this country shortly after the war. Noteworthy were the works of Netherlands composers: Hermann Strategier, Hendrik Andriessen, Jan Nieland; German composers: Theodor Propper, Heinrich Lemacher, Hermann Schroeder, Johann Nepomuk David, Georg Trexler; Belgian composers: Flor Peeters, Jules Van Nuffel; French composers: Jean Langlais, Olivier Messiaen, Maurice Duruflé; and Austrian composers: Ernst Tittel, Joseph Lechthaler, Herman and Joseph Kronsteiner and Anton Heiller. That new contemporary techniques of composition could be used in church music, involving dissonance, free rhythm and modal writing, was a surprise to many. The use of

instruments in addition to the organ had not been common in the United States and usually required the permission of the local bishop, a remnant of the rigidity introduced by the misreading of Pius X's *motu proprio*. An interest in the new music was fostered through workshops in various parts of the country along with the journals, *Caecilia* and *The Catholic Choirmaster*, and many diocesan courses for organists and choirmasters.

In the Diocese of Pittsburgh, Fr. Carlo Rossini set up a system for training and evaluating church musicians. Guilds in many dioceses organized study courses that led to approbation and certification following testing for proficiency and knowledge of church music legislation. The Gregorian Institute of America under Clifford Bennett provided visiting faculties for sessions set up in various parts of the country, as well as a correspondence course through which church musicians in rural and remote areas could study privately and have their work corrected and evaluated, even making it possible to obtain a degree. The Archdiocese of Milwaukee under the direction of Fr. Elmer F. Pfeil and Sister Theophane, O.S.F., organized workshops that attracted students from all parts of the country, and at Boys Town, Nebraska, under the direction of Monsignor Francis P. Schmitt, workshops for church musicians were held in August beginning in 1953 and continuing through the 60's.

The Boys Town events were a significant development of the post-war years, attracting faculty members of international reputation and students from all parts of the country. With a library of highest quality and facilities not equalled elsewhere, the workshops at Boys Town had a wide influence. Among those associated with the yearly events were Fr. Francis A. Brunner, C.S.R., Monsignor Richard J. Schuler, Dom Ermin Vitry, O.S.B., Marie Pierik, Flor Peeters, Anton Heiller, Jean Langlais, Paul Koch, Louise Cuyler, James Welch and Roger Wagner.

An outgrowth of the Boys Town workshops was the transfer of *Caecilia* to the revitalized Society of Saint Caecilia. With the cooperation of Arthur Reilly of the McLaughlin and Reilly music publishing firm which had underwritten the magazine for many years, Monsignor Schmitt assumed the editorship of the journal which began then to reflect the policies and theories of the Boys Town associates. Interest in chant without the Solesmes rhythmic theories grew at Boys Town along with the introduction of contemporary compositions from this country and Europe. In a sense the First World War had seen the decline in the Society of Saint Caecilia and the growth of the Society of Saint Gregory as the Solesmes editions replaced the Regensburg Medicean books of chant. So did the Second World War and its aftermath witness a decline in the Society of Saint Gregory and its *White List* while the Society of Saint Caecilia revived with the introduction of new materials and ideas. Ultimately the two societies would combine.

In 1951, Pope Pius XII beatified Pope Pius X, and in 1954, he declared him to be a saint of the Church. These events were widely celebrated by church musicians and gave a great impulse to efforts to implement the *motu proprio* of Pius X. But the most important event of the entire post-war period was the publication of the encyclical, *Musicae sacrae disciplina*, by Pope Pius XII, December 25, 1955. The first time a pope turned his attention in a major encyclical to questions of liturgical music, this document came in a logical and planned line of development that began with Pope Pius X's *motu proprio* of 1903 and was prepared for by the encyclical, *Mediator Dei*, of 1947. In adding yet another stone to the edifice of reform, Pius XII did not sound the negative note of excising decay that many thought they found in the *motu proprio* of Pius X. It is true that what is sensual and unchaste, illicit and extravagant and irreverent must be eliminated. But now the Holy See wished us rather to cultivate the great, the beautiful and the artistic. The valuable research of musicologists had opened the treasures of the past and new compositions of spiritual and artistic merit had appeared to adorn the liturgy. The developments of the fifty years since *Tra le sollicitudini* of Pius X were extensive and

fruitful. All that is good and worthy, all that is true art and in conformity with the liturgical action could be employed as musical handmaiden of sacred liturgy. Pius XII wrote that music had progressed "from the simple and natural Gregorian modes, which are quite perfect in their kind, to great and even magnificent works of art which not only human voices, but also the organ and other musical instruments embellish, adorn and amplify almost endlessly."

*Musicae sacrae disciplina* brought a new freedom for the art of music that had been fettered, especially in the United States, by puritanical and rigid interpretations of Roman legislation. Music and all art needs freedom to flourish, even when its limitations as the handmaiden of the liturgy are clearly known and accepted by the artists. While the Church can clearly indicate what role music plays in worship, it is not legislation that produces art. Pope Pius XII discusses extensively the requirements for a true liturgical music: a God-given talent, properly trained, and the inspiration of the Holy Spirit who in a certain sense shares with the composer His role of creation. The theology of sacred music is beautifully developed in the encyclical which gave church musicians a sense of approbation for the success achieved in the first phase of the reform of liturgical music as well as a challenge to continue the work in a more constructive manner. Gregorian chant was reaffirmed as the music of the Church *par excellence*; the new researches in medieval and renaissance music were commended and approved for use; and new writing was encouraged with clear instructions given for composers and performers.

The encyclical was a great surprise to the church musicians of the United States, an almost totally unexpected Christmas present, since it came for the feast of the Nativity. The Holy Father encouraged choirs; he urged the professional training of those charged with the training of others, particularly seminary students; he permitted the use of other instruments in addition to the pipe organ; he ordered the congregations to participate in the liturgy through singing so they would not be "present at the Holy Sacrifice merely as dumb and inactive spectators." He commended the various musical societies and urged formation of diocesan commissions for music and art. Everything that had been stated before by his predecessors was confirmed and a new dimension of freedom and progress was added.

On September 3, 1958, the feast of Saint Pius X, the Sacred Congregation of Rites made specific the more general directions of the encyclical with the instruction, *De musica sacra et sacra liturgia*. It was based solidly on the *motu proprio*, *Tra le sollecitudini* of Pius X, the apostolic constitution, *Divini cultus* of Pius XI, the encyclical, *Mediator Dei* of Pius XII, and the encyclical, *Musicae sacrae disciplina*. It stated clearly a well organized code of church music legislation. In 118 paragraphs the church musician had his pattern for action. It set the direction for the continuing reform, protected the art of sacred music and determined its relationship with the liturgical action, both in general norms and in specific actions. It remains today the basis for much of the conciliar and post-conciliar directives, and just as truly, many of the abuses afflicting the Church today were condemned and prohibited by the instruction which preceded the Vatican Council by ten years. Anyone truly wishing to understand such conciliar directives as *actuosa participatio populi* must read the 1958 instruction where participation of the faithful is clearly spelled out. Use of instruments, questions of radio and television broadcasts, remuneration of professional musicians, establishment of schools of music and diocesan commissions are explained. What the constitution on the sacred liturgy of the Second Vatican Council as well as the various instructions that followed after the council had to say on sacred music could be found almost in detail in the 1958 instruction.

In those areas of the United States where serious efforts had been made to implement the reforms of Saint Pius X, the new encyclical and the instruction came as confirmation

of work accomplished and direction for future activity. Where nothing had been done about the *motu proprio*, either nothing was done about the encyclical or the task of initiating the reform, fifty years late, had to be begun. But the 1950's saw continuing progress musically in the reform. Guilds of organists and choirmasters were organized in many more dioceses with courses of instruction scheduled, festivals for parish choirs arranged, efforts made to give church musicians a fair remuneration, and diocesan legislation echoing the papal decrees promulgated. The National Catholic Music Educators Association (NCMEA), while primarily organized for teachers of classroom music, turned its attention to church music. In Minnesota, the NCMEA sponsored annual state-wide festivals for boys choirs. Seminary professors in the Midwest met under the auspices of NCMEA to plan courses for both major and minor seminary music programs. National conventions of most Catholic societies were planned with good liturgical music. National Liturgical Weeks were scheduled to promote interest among clergy and laity in the new liturgical reforms. There was a conscious effort in most parts of the land to carry out the wishes of the Holy Father in *Musicae sacrae disciplina*.

In Saint Louis, Mario Salvador had his choir of boys at the cathedral; in New Orleans, Elise Cambon specialized in renaissance polyphony; Monsignor Charles N. Meter directed the choirboys at Holy Name Cathedral in Chicago. James Welch's chorale sang at Saint Philip Neri in the Bronx, and Father Joseph R. Foley, C.S.P., carried on the traditions of Father Finn's Paulist Choir. Richard Keys Biggs composed and directed at Blessed Sacrament Church in Hollywood and Roger Wagner gained international acclaim with his chorale and his performances of Catholic music. Monsignor Francis P. Schmitt in addition to his national tours conducted his Boys Town choir each Sunday at the solemn Mass, presenting a repertory of wide variety. In Saint Paul, Monsignor Richard J. Schuler organized the Twin Cities Catholic Chorale in addition to his Nativity Choir. Paul Koch worked at the cathedral in Pittsburgh and Theodore Marier founded his choir school in Boston. In Dallas, Father Ralph S. March, S.O. Cist., organized and directed the Dallas Catholic Choir, and in Saint Paul, Richard Proulx conducted the Holy Childhood Schola Cantorum, founded by Father John Buchanan. Monsignor Robert F. Hayburn worked in San Francisco; C. Alexander Peloquin, in Providence; Frank Campbell-Watson in New York City and Philip G. Kreckel in Rochester. The pages of *Caecilia* and *The Catholic Choirmaster* record their programs and many others.

In Europe in the years following World War II, musicians felt the need for international consultation and discussion among themselves. As a part of the Holy Year of 1950, the Pontifical Institute of Sacred Music in Rome, under the direction of Monsignor Iginio Anglès, set up a series of conferences on sacred music which came to be the First International Congress of Church Music. Later ones were held in Vienna in 1954, Paris in 1957, Cologne in 1961, Chicago-Milwaukee in 1966, Salzburg in 1974, Cologne again in 1980. The leadership of the Pontifical Institute was felt in these international gatherings with the papal directives forming the basis of discussion and the resolutions adopted. Action at the 1961 Cologne congress led to the establishment of the Consociatio Internationalis Musicae Sacrae by Pope Paul VI in 1963, with the responsibility of organizing succeeding international gatherings, the first of which was held in Chicago and Milwaukee under the auspices of the newly organized Church Music Association of America.

In late summer of 1964, at the close of the twelfth annual liturgical music workshop, members of the Society of Saint Gregory of America and the American Society of Saint Cecilia and other interested church musicians met at Boys Town in Nebraska, at the invitation of Monsignor Francis P. Schmitt, to consider the possibilities of uniting the two organizations into a single society for church musicians in the United States. In the

friendly hospitality of Father Flanagan's Boys' Home and its president, Monsignor Nicholas J. Wegner, the procedures for forming the Church Music Association of America moved along smoothly, and the new society was born.

Representation at the meeting was truly nation-wide and well divided among clerical and lay persons. Among those present were the members of the board of directors of the Society of St. Gregory: Monsignor Richard B. Curtin, Reverend Benedict Ehmann, Reverend Joseph F. Mytych, Reverend Cletus Madsen, Reverend Joseph R. Foley, C.S.P., J. Vincent Higginson and Ralph Jusko. Representing the Society of Saint Cecilia were Monsignor Francis P. Schmitt, Reverend Richard J. Schuler, Reverend Francis A. Brunner, C.Ss.R., Sister M. Theophane, O.S.F., Archabbot Rembert Weakland, O.S.B., Paul Koch, Alexander Peloquin, Lavern Wagner, Robert Wagner, James Welch, James Keenan, Frank Szynskie, Norbert Letter and Mrs. Winifred Flanagan. Reverend Elmer Pfeil was a member of both boards. Monsignor Curtin, who represented Father John Selner, S.S., president of the Society of Saint Gregory, and Monsignor Schmitt acted as co-chairmen of the meetings.

A provisional constitution was drafted and officers were chosen for one year. Archabbot Weakland was named president; Father Madsen, vice-president; Father Schuler, secretary; and Frank Szynskie, treasurer. Various committees and a board of directors were selected. Two resolutions, submitted by Father Brunner, Father Robert A. Skeris and Father Schuler, were adopted by the new society: 1) We pledge ourselves to maintain the highest artistic standards in church music; 2) we pledge ourselves to preserve the treasury of sacred music, especially Gregorian chant, at the same time encouraging composers to write artistically fine music, especially for more active participation of the people.

At subsequent meetings a permanent constitution was drafted, submitted to the membership and adopted. *The Catholic Choirmaster*, begun in 1915 and published through fifty volumes by the Society of Saint Gregory, merged with *Caecilia*, then in its ninety-fourth volume and published by the Society of Saint Cecilia. The journal of the new Church Music Association of America, continuing the volume numbers of *Caecilia*, was named *Sacred Music*. Coadjutor Archabbot Rembert Weakland, O.S.B., became editor.

The calling of the Second Vatican Council and the publication of its first document, the Constitution on the Sacred Liturgy, marked the closing of an era and the opening of another. So did the founding of the Church Music Association of America signal the end of the age when church music was fostered and regulated by the two American societies, St. Gregory and St. Cecilia. The new society inaugurated the conciliar and post-conciliar period with all the challenges and problems that it brought to the church musician in the on-going task of reform. In 1964, the future still looked bright and the challenge of the conciliar decrees attracted the American church musicians. The foundations had been laid over the past sixty years, and now the crowning stones were to be put in place. Little did anyone know what lay ahead.

MONSIGNOR RICHARD J. SCHULER

# MUSIC AND MUSICIANS AT ST. MARY'S CHURCH, PHILADELPHIA

The bicentennial celebration of the Declaration of Independence in 1976 recalled many events of the late colonial and post-revolutionary period. Some retold the early years and the perilous growth of the Catholic Church in Philadelphia and the surrounding areas. Catholics then still suffered from the restrictive penal laws of England as well as the enmity and distrust the laws fostered. Likely, the affluence of 1976 and visions of further progress aroused little thought of the disadvantages facing early Catholic life, church music and musicians centuries ago. Catholics in America were then under the jurisdiction of the vicar-apostolic of London until 1784, when Rev. John Carroll was appointed vicar-apostolic. In 1790, Bishop John Carroll, the first American bishop, was consecrated in England. Available information of this early American period concerning choirs, organists, organs, etc. is scattered, in a state of decay, and in need of collection. Yet, musical progress then, even if considered small, was noteworthy, a testament to the self-sacrifice and determination of a small but growing number of Catholics.

When St. Joseph's Chapel, Philadelphia, which was opened in 1733, became too small, a somewhat larger building, St. Mary's, was erected nearby and opened in 1763. In these primitive surroundings the ceremonies, a joy to Catholics, were a curiosity to members of the federal government residing in Philadelphia. John Adams gives his impression of the music in St. Mary's after attending a vesper service with George Washington in 1774. Adams wrote his wife, "there was an organ and a choir of singers that went all afternoon except for the sermon time and the assembly chanted sweetly and exquisitely."<sup>1</sup> Adams seems to infer some congregational singing, possibly if at all, during benediction. At another time Adams commented, "The scenery and the music are so calculated to take in mankind, that I wonder the reformation ever succeeded."<sup>2</sup> Washington made no comment on the vesper service of 1774 but after attending a service at St. Mary's, May 27, 1787, said, "the anthems and the other solemn music performed on this occasion were admirably adapted to diffuse a spirit of devotion throughout the service."<sup>3</sup> Musically the only available collection then was crude but still enhanced by the beauty and solemnity of the ancient ritual.

The French ambassadors were responsible for major celebrations such as the commemoration of American independence in 1779 sponsored by the French ambassador, Conrad Alexandre Gerard, who invited all the heads of state, members of congress, the French navy, and other important persons to the solemn singing of the *Te Deum* at St. Mary's Church on July 4, 1779, at 12:30 p.m. Histories of music reporting the event quote the *Pennsylvania Packet*, July 10, 1779, saying that the *Te Deum* was "solemnly sung by a number of very good voices accompanied by the organ, and other kinds of music."<sup>4</sup> (The trumpet players were said to be Moravians.) The sermon of Abbé Seraphim Bandol, Gerard's chaplain, was so well received that congress ordered printed copies. On March 7, 1789, Chevalier Anne Caesar da la Luzerne, the ambassador who replaced Gerard, requested a similar ceremony to celebrate the "alliance and perpetual union among the states" following the ratification of the treaty of peace. For this occasion Philadelphia was in festal dress and St. Mary's illuminated.<sup>5</sup> One wonders if the music for the *Te Deum* as well as some additional singers were provided by the French authorities.

The St. Mary *Minute Books* reporting the actions of the trustees still survive but the most musically informative of those before 1850 is the third of the series, dated 1782-1811. Two known earlier volumes have been lost. Entries were made on the right hand page, the book turned and again written on the right hand page.<sup>6</sup> There were also account books of the treasurer. The earliest reference to an organist is found in the account book of the treasurer, Mr. Green, which notes, August 5, 1788, "Pay the organist and clerk six months Sallary (sic) in consequence of having three gentlemen for that time."<sup>7</sup> The organist's name is not mentioned but it appears quite possible that it was John Rudolph, a German. The earliest reference to the organist in the *Minute Book* is a resolution of May 19, 1789, "Pay the Organist Clerk & for sweeping & keeping the church clean."<sup>8</sup> No sum is mentioned but such tasks were expected elsewhere in the early churches. If John Rudolph was the organist he certainly gained considerable respect, for on April 14, 1789, Rudolph was elected a trustee and served in that capacity until he left the parish in 1806. In fact the only reference to Rudolph as organist is the entry of October 13, 1806, "John Rudolph who has been organist for sometime is withdrawing from the city."<sup>9</sup>

A period of expanded musical activity began in the early 1800's when Rev. Michael Egan was appointed pastor of St. Mary's by Bishop Carroll in 1803. After arriving in America, Egan became the assistant to Rev. Louis Barth at St. Mary's Church, Lancaster, Pennsylvania. When he arrived there in January 1803, the leader of the choir, Mr. Anthony Hook, and the organist, Mr. Lechler, were surprised to hear a strong bass voice by an unknown person who had quietly joined the choir during the singing of the *Gloria*. They were further surprised when the new singer disappeared and reappeared in the sanctuary to deliver the sermon. The unknown person was Father Egan.<sup>10</sup>

One of the first moves was the announcement of a singing school. Such a school was not a new idea, for such masters as Andrew Law and Andrew Adgate had previously opened rival singing schools in Philadelphia. At the meeting of the trustees of St. Mary's on November 5, 1804, one item refers to the "Propriety of Employing a Capable person to teach Sacred Music and to open a Sing School for the Congregation ... particularly as it relates to the Choir."<sup>11</sup> Each person was to pay a fee of \$5 for the season. On November 19, a Mr. Chateaudan was employed as a teacher at a fee of \$5 for two hours two days a week. Boys of the parish school (opened in 1782) were to be admitted if they had suitable voices. This is the first mention of a boy choir and maybe the historic date for their use in American Catholic churches. There was an unexpected delay due to Mr. Chateaudan's illness and a Mr. L.F.R. Bernhardt was employed on the same terms. The first year seems to have been musically successful and financially there was a favorable balance of \$100. When the season began in 1806, the fee in the light of the balance was reduced and members of the choir were admitted free and those of the congregation paid only \$3.<sup>12</sup> The trustees also intended to provide an organ for the school. The minutes make no further mention of the singing school and in the light of what is known in the next few years, the project seems to have been abandoned.

Early American choirs followed the custom common in the embassy chapels of London. Part singing consisted of two voices, soprano and bass (or two sopranos). This is evident in the John Aitken *Compilation of 1787* but the revised edition of 1791 was for three voices, sopranos (or soprano tenor) and bass. The alto voice for a time was disregarded and when Benjamin Carr discovered the true boy alto, William Newland, St. Augustine's choir added the works of the classic masters.<sup>13</sup> Later the use of women as altos was common. B. Carr's practical advice in training the choir appears in the preface of his 1805 *Masses, Vespers, Anthems, Hymns, etc.*, a vestige of the contemporary norm. Carr says, "First of all play the bass in single notes, to those who are to sing it, then the same with the tenor or second voice; after which make the tenors and basses sing

together, and should any few notes be found difficult, practice again the single notes with each part separately, and again try them together and endeavor to make the tenors and basses very perfect before they even hear the upper part, when this is done, the treble or first part is easily taught." He added, "should the Choirmaster employ a little industry in this way he will in the end be rewarded by having a flow of harmony around him instead of the dull, disagreeable, horrid monotony of all singing the same tone alike, disgusting to the hearer and disgraceful to those who indulge in so idle, vulgar, and childish a method."<sup>14</sup> Carr found Aitken's *Compilation* so abhorrent that he totally disregarded it and when Carr published his 1805 collection he incorrectly said there was no existing book containing part music. Incidentally, St. Mary's after seeing the prospectus for Carr's 1805 *Masses, Vespers, Anthems, Hymns, etc.*, fortunately preserved in the *Minutes*, purchased twelve copies.<sup>15</sup>

The builder of the first St. Mary's organ is unknown, but by 1796 it must have been in pretty bad shape for the trustees talked of plans for a new one. The project met with some delay, for unsettled conditions in Europe made that source an impossibility. Besides, the effort to raise funds by subscription met with little response and the project was abandoned. They had good reason for hoping to get an organ from Europe when conditions were again normal. When the old St. Joseph's organ was given to the church in Chambersburg, Pennsylvania, the mystery of its origin was solved when the name plate was accidentally discovered giving the name of the builder, John Logman & Co., 131 Cheapside, London.<sup>16</sup> Could old St. Mary's organ have come from a similar source?

Meanwhile, St. Augustine Church, which opened in 1801 with Benjamin Carr as leader and organist, had a large organ built by Charles Taws of Philadelphia. It was to be expected that the Rev. Francis Egan, a lover of good music, who fostered a singing school and was aware of the drawing power of music at the newly opened St. Augustine's would surely make another effort to replace the time-worn St. Mary's organ. A committee for the "planning and building" of a new organ was appointed February 1805. They met with Charles Taws in March to discuss the matter and a contract was signed April 2, 1805, for an organ similar to that of St. Augustine's.<sup>17</sup> An item specifically mentioned that the frontal pipes be gilded. To meet the estimate of \$2500 the trustees decided to raise pew rents until the debt was paid. The first payment of \$400 was to be made in December and \$400 thereafter every June and December until the debt was paid. Interest at 5% would be added after the fifth payment. True to promise the pew rents were returned to the old scale in June 1807.<sup>18</sup> There were no bids for the old organ so the trustees decided to offer it to Taws for whatever he might offer.

The installation like many others had its delays and frustrations. Ten pews had to be removed from the gallery and Taws wisely delayed any installation to prevent dust from settling in the pipes. When it was first used, the old bellows was not replaced and for the larger organ it was too noisy. Taws was authorized to build a new one, cost \$50, which was placed above the ceiling. Poor light in the choir was another drawback and a dome light was installed. Today with the universal use of a motor, one is likely to overlook an earlier essential, the organ blower. An entry of November 1790, notes the payment of 1.6 for the organ blower, but a period of volunteer service followed.<sup>19</sup> This proved unreliable and in November 1804 a black, James Barry, was hired at \$20 per annum.<sup>20</sup> Later the payment was \$30 per annum. References have been made to the unknown organist of the 1780's who also performed menial tasks and played at special services when the French became our allies. John Rudolph appears to be the organist referred to in the entry of April 12, 1790, which says "the organist has not asked for wages for sometime."<sup>21</sup>

Conditions in the choir during the first decade of the 1800's were far from peaceful. From a reading of the minutes in 1804-1806 the leader of the choir appears to have

assumed higher authority. Friction resulted between the leader, organist, and choir that required that authority of the clergy and trustees together with changes in authority to remedy the situation. It is not known when Joseph Azan became the leader of the choir but an entry of November 5, 1805, referred to him as one who "for a number of years past has acted as leader of the choir."<sup>22</sup> About the time in 1804 when the singing school was envisioned, new arrangements were made for the administration of the choir. Azan and the trustees, Joseph Crap and Adam Lechler, were named a committee "to regulate the choir," and the trustees directed to "occasionally attend and to assist in the preserving of order therein."<sup>23</sup> Some of the contention seems to have concerned the singer at funerals. As a result the provision of April 20, 1792, was repeated in May 1804, "The Person who shall be the first Singer or leader of the choir shall have preference of Singing at funerals." The honorarium remained the same; \$4 for a high Mass and \$2 otherwise, to be divided between organist and singer.

Under the new arrangement Azan felt he deserved some compensation and in a letter of November 5, 1804, he asked the trustees for \$50. The trustees after their first surprise, recorded that Azan "who for reason of his own by him mentioned; wishes some Compensation for his Services; the same being under consideration it was agreed that to grant any sum under the name of Salary would be establishing a precedent not heretofore known in the church and that if the Contemplated plan of Singing School should Succeed the necessity of depending on an Individual would be obviated, but that in Justice in the present case some acknowledgement ought to be made." It was.<sup>24</sup>

Meanwhile the arrangement of May 1804, the "troika" of leader and two trustees to manage the choir, giving the leader greater authority, predicted future problems. An entry of June 1805 mentioning, "There were some difficulties in the choir," records another troublesome period. Some of the singers were "interfering when certain passages of music were sung, with which they were not acquainted, and thereby causing distraction in the church."<sup>25</sup> A committee was appointed to "examine such proceedings and adopt such measures for the regulation of the Choir, as will prevent such irregularities in the future." Nevertheless conditions did not improve.

When Azan requested \$50 in December 1805 he informed the trustees that the choir was in poor shape and "required someone to lead." The response was not as gratifying as Azan hoped. He was granted \$25, not as salary, and another \$25 was given Miss Ann Elverson, a choir member, for her "emency" as a singer.<sup>26</sup> No mention was made of the organist John Rudolph but he certainly was not happy with the situation and his intention to "withdraw from the city" in 1806 was timely. John Hunecker who replaced Rudolph was appointed organist at \$80 per annum in October 1806, Azan continuing as leader. Conditions did not improve and in December 1806 Hunecker wrote the trustees that he "could not perform his duties while Mr. Azan assumes the authority of leader of the Choir without respect or regard to what is practiced in the evening."<sup>27</sup> Funerals were still a cause of contention. In hope of further peace the "troika" was abandoned and new regulations provided "that Mr. Hunecker is to have the exclusive privilege of the Regulation and Conducting of the Choir under the control of the Rev'd Mr. Egan and that Mr. Hunecker is also to have the exclusive privilege of Singing at all Funerals which may require it and receive the same usual fee." Certainly the extension of the gallery in April 1807 caused a disruption and when there was no satisfactory improvement in the conducting of the choir, Hunecker sent the trustees a letter of resignation which they accepted on November 22, 1807.

During the process of obtaining a new organist Mr. John Ryan, a trustee, became the substitute. On November 22, 1807, a committee was also appointed to treat with Mr. Benjamin Carr hoping he would "undertake it, and the arrangements made agreeable to have the Rev'd. Mr. Hurley of St. Augustine Church and the Rev'd. Mr. Egan." This

was necessary since Carr was to be the organist at both churches. The answer came quickly and Mr. Carr was to begin on December 1, and a contract signed on December 17, at \$200 per annum giving Carr the "power to appoint or reject any members... and appoint officers such as he may desire."<sup>28</sup> The trustees pledged themselves to support Carr's authority and enforce the regulations. In anticipation of an increased membership in the choir four more copies of Carr's collection were authorized. Carr's leadership, so successful at St. Augustine's, did not meet with the same success at St. Mary's. At St. Augustine there was a paid quartet but at St. Mary's there was a volunteer choir. The first enthusiasm dwindled, membership declined and further confusion resulted when St. Mary's was renovated and enlarged (twenty feet in length and twenty-two in width) in 1810. The church was to become the cathedral of Rev. Michael Egan when he was designated the first bishop of Philadelphia in 1808 but not consecrated in Baltimore until 1810. Troublous times delayed the official documents. This interim period when the church was closed offered a convenient time for Carr to resign, his letter of resignation dated December 26, 1810.<sup>29</sup> Failure was partially due to his discarding music familiar to the congregation that had become a tradition. Benjamin Cross was asked to take over the position and write the trustees to state his terms. Cross was fully aware of the peculiarities of the situation and in his reply to the trustees signifying his acceptance he emphasized that it was indispensably requisite to procure a permanent singer." He added that his terms were one hundred fifty dollars per annum but noted that it would be hardly possible to prepare a choir in time for the opening of the renovated St. Mary's.<sup>30</sup>

In the following decades the *Minute Book* has only a few entries concerning the music at St. Mary's. However from another source we learn that Benjamin Cross continued as organist until 1814 and was succeeded by John Hunecker who because of illness was replaced by John Janake. William Newland followed in 1835.<sup>31</sup> St. Mary's had one of its most distressing periods, the Hogan Schism from 1820 to 1827 when the parishioners faithful to the bishop worshipped at St. Joseph's opened in 1821 as a separate parish.<sup>32</sup> From 1821 to 1839 Tobias Durney, organist, and his two sons John and Paul as singers served except for a short time in 1838 when Mrs. Lebreton was organist.<sup>33</sup>

Charles Taws continued to service the organ during these years and to start anew with a yearly contract he was paid \$200 for former years and a new contract made for \$50 per annum. By the mid-1830's the Taws organ had had its day and arrangements were made with a New York builder, Henry Erben, for a new instrument.<sup>34</sup> Benjamin Cross again became the organist for what was then regarded as the finest organ in the city. He was succeeded by Antonio da Santos, William Newland, and very likely Antonio Durnas who was trained at Monserrat and had been making a name for himself in Philadelphia. In 1884 Catholics faced the terrorism of the Native American Movement. St. Mary's was defended but St. Augustine's was burnt to the ground but rebuilt the following year.

This report ends here for there is a scarcity of information during the following years. One can recall similar situations and rivalries in other choirs as well as the common disregard of proper church music in the last half of the 19th century. In the first half of the 20th century liturgical minded musicians succeeded in making some progress against the inbred unliturgical music that had taken strong roots. St. Mary's lost its prominent position among the Philadelphia churches when the new cathedral was opened in 1864. Yet, today old St. Mary's and nearby St. Joseph's remain as national monuments, a reminder of early Catholicity in Philadelphia, once also the capital of the nation.

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21. *Ibid.*, 295.
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23. *Minute Book*, 333.
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25. *Ibid.*, 357.
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27. *Ibid.*, 372.
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# SOME REFLECTIONS ON PROMOTING CONGREGATIONAL SINGING

He who desires to discuss with profit the promotion of congregational singing must bear in mind some basic facts:

1. It is a fact that liturgical music is an integral part of the liturgy itself, not merely a means to assist or enrich worship. It *is* worship itself, like color to sunset, like thought to the mind. Liturgical music is not *like* prayer; it *is* prayer. Liturgical music raises the mind and heart to God. Thus there must be intelligent listening as well as intelligent singing (mind); thus, artistic music will call up valid emotional response (heart); thus, it must apply not only to neighbor, for worship is directed to God.

2. It is a fact that every liturgical celebration, "because it is an action of Christ the priest and of His body, which is the Church, is a sacred action surpassing all others."<sup>1</sup> Hence liturgical music, including that provided for the congregation, must be holy. As Saint Pius X phrased it, liturgical music must be "free from all that is profane, both in itself and in the method of performance."

3. It is a fact that the Roman Catholic Church desires that elements from the various indigenous cultures be adapted to her liturgy.<sup>2</sup> Plainly, every judgment about the various "qualities and talents of races" presumes that these are known quite precisely, and such exact knowledge can be acquired only through close contact with the individual cultures, through careful investigation of their peculiar characteristics.

This applies in a special way to music, since on the one hand music notably intensifies the effectiveness of words and actions, while on the other hand it reveals its structure and function only when it becomes resonant reality in performance.<sup>3</sup>

4. It is a fact that the conciliar constitution, *Sacrosanctum consilium*, of 1964, favored the greater use of local tongues at those worship services in which the faithful participate. The council's intention was plainly "pastoral," *i.e.*, it wanted to allow the vernacular, within certain limits, a greater place in the liturgy to the extent that this would make easier the active participation of the people in the glorification of God through the worship of the Church. The elevation of the vernacular to the status of a liturgical language was not to affect the primacy of the Latin tongue. Although post-conciliar developments have to a great extent departed from these principles,<sup>4</sup> it remains true that when Vatican II spoke to the subject of giving the vernacular an appropriate place in the solemn liturgy, it explicitly said *tribui possit* and not *tribuatur* (*may be allotted*, not *is allotted*),<sup>5</sup> not least in order to enable the faithful of various tongues and nations to pray together.

5. It is a fact that increased liturgical use of local languages created an enormous and sudden demand for music in the various tongues, and this instant call for music found a market at first inadequately supplied. The pastoral problem results from the immediate need to satisfy a present and urgent demand. Though many churchmen purchase wisely but perhaps not well, they all too often can justly point out even today that there is little of value to buy. Pastors are kicking hard at the earth, attempting to get momentum. It will not do to let this willingness of the laity die of inanition, to wait until the Church develops a great vernacular music. Excited, these priests are not about to lie passive in a cultural lag. They have caught the fever, and this is one fever they will not starve; they feed it with any food at hand.

6. It is a fact that there are both possibilities for and limits to congregational singing in the vernacular. Important possibilities were mentioned by the council itself: acclamations of the congregation, responses, psalmody, antiphons, hymns and canticles.<sup>6</sup> Within a given ethnic and linguistic landscape, congregational singing is also

possible in other contexts less directly connected with the solemn liturgy, for instance, religious processions and pilgrimages to shrines or sanctuaries, private devotions of pious societies, in catechetical instruction, in youth groups, etc.<sup>7</sup> Apart from the limitation implied by the very term "local language," the council itself mentioned the basic limit within which congregational singing can function: *valeat* (may be able to contribute).<sup>8</sup> Here it is not only the technical musical factors or the liturgical exigencies (e.g., the changing texts on Sundays and weekdays, feasts and ferials) which play a role, but personal and subjective orientations as well (*i.e.*, those which are less objective and communitarian)<sup>9</sup>. Wherever worship is essentially a mere act of the believer, an expression of his fiducial faith as response to the proclamation of the word, there a truly liturgical language (and indeed, a liturgy) becomes meaningless. The increased emphasis on congregational singing in the vernacular has not succeeded in definitively clarifying the relationship between the subjective and individual as against the objective and social in liturgical worship.<sup>10</sup>

In view of these facts, what can the professional church musician, hymnologist and ethnomusicologist do to help the pastors and their people? Dedicated persons have been asking the question for a long time, of course. One answer is obvious: produce and present excellent vernacular church music, but this answer is one step removed from reality. One does not purchase a Palestrina or borrow a Bartok; like pearls of great price, such persons are the product of a rich culture (admittedly wanting), and a great genius (admittedly rare). Need it be added that faith plays an important role here too?

There is also the agony of educating talented musicians, composers, conductors and priests and people! The present time is springtime and seminal; the harvest is in the future. Effective teaching and competent performance are founded on study.

Hymns make up the bulk of any congregation's repertory, and the study of hymns is called, broadly speaking, hymnology. It will be helpful to restrict the following considerations to the strophic hymn, which might be defined as a sacred text in a vernacular language, of Christian character, in metric form and divided into stanzas, with a recurring melody suitable for group singing.<sup>11</sup> Every hymn has a number of faces.<sup>12</sup> This means that the literary, musical and religious or theological aspects will all have to be taken into consideration when making a judgment in pastoral practice. This is impossible unless these aspects have been scientifically investigated. There is need for collections, systematic editions and comparisons.<sup>13</sup> In this connection, even Brazilian scholars have noted with regret the fact that in Brazil or Portugal there are very few notated examples of folk music or popular music from the colonial era. Hence our knowledge of this music is necessarily limited to certain types of songs or dances and their socio-cultural contexts. Accordingly, it is at present possible to investigate both continuity and change in the folk or popular traditions of Brazil only for the relatively recent past and in limited areas. Much the same is doubtless true of Brazilian congregational hymns.

It is the joint task of Brazilian scholars from various disciplines to develop a detailed plan for this work. However, the hymnologist may be permitted to offer a suggestion regarding method. The first step might be to collect the archaic melodies in both folk music and church music, both *musica folclorica* and *musica folcloristica* or *popularisca*. The next step would be to arrange the results of this careful and scientifically accurate collection according to types. Then one would gather all possible examples of these typical melodic forms and list them in synoptic tables. The results will be a picture of the diffusion, which is one of the most important criteria for age and origin.<sup>14</sup> A detailed investigation of types can only be based on exhaustive series of variants.

The various faces of a hymn suggest a systematic order to studying the content of hymns in general. Let us begin with the literary face of a hymn, its text. We must

subdistinguish form and content. Regarding form, one will note whether it is lyrical or a ballad; whether it is didactic or a rhymed gospel or catechism hymn, etc. Important too is the *genus carminis*, i.e., the various ways in which the strophes are constructed and rhymed, the number of accents or syllables per line, etc. Then the content of a hymn text must be scrutinized to ascertain its origin and message. Is it biblical, e.g., from the psalter or the gospels? Is it a liturgical text translated from the missal, the ritual or the antiphonale? Or is it purely private devotional composition which might therefore find only limited use, always bearing in mind that strophic songs *ex natura rei* do not admit of a genuine interpretation of the text by the tune, except perhaps for the first verse.

The musical face of a hymn has obvious contours: melody and rhythm. These must be analyzed by the usual means and described in terms of form, content, etc. But there are also two other factors which should be investigated carefully, not least because of the help they can give to contemporary efforts at creating a Brazilian sacro-musical language and also a congregational song. These factors are the origins of the melodies and their associations.

The German congregational hymn, whose rich and varied history extends much farther back in time than 1524, has often served as an example and source of inspiration for the hymns of other nations. It is a well-known fact that many of the oldest and most beloved German hymns have their melodic origins in other types of music, for example, in Gregorian chant. To mention but a few classic examples from the standard German Lutheran hymnal, *Evgl. Kirchen-Gesangbuch: Nini komm, der Heiden Heiland; Verleih uns Frieden gnädiglich*; and *Erhalt uns, Herr, bei deinem Wort*. They are all based on the Gregorian advent hymn, *Veni redemptor gentium*. *Allein Gott in der Höh' sei Erh'* is based on the *Gloria* of the Easter ordinary, *Lux et origo*, whose *Agnus Dei* melody is the source of the tune *O Lamm Gottes unschuldig*. Indeed, in some instances the compilers of hymnals went even farther and simply transcribed entire Gregorian hymns, note for note, into the notation of the age, providing vernacular texts which at least in some cases were scarcely ever sung by a congregation.<sup>15</sup>

It is not this phenomenon which is meant by the reference to melodic origins, but rather the process by which a new melody arises out of ingredients and parts of originally different tunes. Insight into this process, which scholars of folksong sometimes term "contamination," implies analysis of the typological melody-building techniques of the middle ages. These can be identified, at least to some degree, if one looks carefully into the workshop of a sixteenth-century melodist like Louis Bourgeois or Kaspar Ulenberg, for instance.

Such investigation reveals that the "com-posers" (*componere!*) often worked from a model, re-singing a tune in the direction of another which was vaguely present in their minds as a model. Careful analysis further reveals that new melodies were not merely parodied, but often constructed out of earlier melodic material (Gregorian chant or secular song). This could occur in several ways: 1) by borrowing a complete melody; 2) by expanding a borrowed tune through repetition, addition or changes in the tonal progression; 3) by changing the borrowed melody through re-positioning some of its parts; 4) by using the framework of the model tune in the first half of the new melody and adding a new second half.

Such research must also carefully tabulate the recurring melodic formulae, be these initial, interior or concluding.<sup>16</sup> In any examination of how melodic prototypes were reshaped and changed, it is useful to apply categories identical with or similar to those familiar from the taxonomy of the musical aspects of re-singing, such as these: 1) taking over and changing, for example by the rhythmic linking of two verse lines, or by melodic abbreviation, expansion or shifting; 2) linking and elaboration following a more or less changed initial form, typing into widely known stereotype melodic turns; 3)

contamination and transformation, whereby the latter term means that the tune is changed in several respects, and that appreciably; 4) common melodic substance (*Substanzgemeinschaft*). Only a more exact investigation of such typological melody-building techniques can reveal the geniality or intensity of a melody<sup>17</sup> and serve the cause of congregational song by helping to create a truly Brazilian language for sacred music.

What can be said about the associations connected with the musical face of a hymn? It is clear that since any truly living church music is continually developing, it is situated in the midst of all the tensions of a given age. As liturgical art, church music is obliged to conform to ecclesiastical law. But to construct artificial polarities between legalistic order and a dynamic church music allegedly called for by the needs of the day would be to forsake the firm foundation of a music rooted in liturgical experience. What *is* in fact the pastoral value of the shoddy, the profane, the third-rate? Evaluation of the sacred and the profane is in any case decisive; their relationships are admittedly shifting in a spatial, temporal and social sense, but they cannot be realized meaningfully without taking into account the praying community which in its various groupings celebrates the Holy Sacrifice.

Church music, which includes congregational hymns, has its own laws and pre-suppositions which, like the Church and her worship, can and must themselves draw a line of demarcation *viv-a-vis* phenomena which correspond, either in fact or in association, to contemporary profane music as it is actually practiced. Can music which resembles social or political protest songs, profane entertainment music or so-called "sacro-pop" in church really correspond with the liturgical meaning of sacred music? The answer to such questions involves problems of theology, and of the ethos and culture of the Church. Even a so-called functional music (in the sense of *Gebrauchsmusik*) possesses its own ethical and artistic values.

It is not the musical shape and character in itself which determines the distinction of sacred and profane, but rather its expression and the soil in which it develops, along with its interpretation or signification in the act of being received by the congregation — in short, its associations. Is it in fact sufficient if the music merely "serves as an expression of the community's life, which is perhaps *de facto* un-Christian?"

The religious or theological face of a hymn is best considered in the light of literary and musical aspects. The cultural anthropologist and the ethnologist will examine this aspect to find testimony about the faith as it was believed and lived in various ages and situations. The theologian will ask whether the texts contain basic truths of correct doctrine or whether they stress more peripheral, decorative and poetic aspects. An incomparable expert on congregational song and music education long ago pointed out that the oldest German congregational hymns deal with the bedrock of the Christian faith, e.g., Christmas, Good Friday, Easter, Pentecost, Corpus Christi.<sup>18</sup> Thus one can understand why the great Catholic hymnologists have always worked on an historical basis, striving to return to the original tune and the oldest sources. A purely statistical or tabulatory method will seldom guarantee that we can re-experience the genuine expression of a living faith, hope and charity. Ultimately a hymn is supposed to be the prayerful world of the singing congregation. It is a question of the authenticity of religious expression. Hymns with general, vaguely religious or non-committal texts, and songs which are textually or melodically sentimental and over-emotional cannot contribute to the healthy edification and formation of a community.<sup>19</sup>

In every age the congregational hymn has mirrored the faith and piety of those who sang it. From the counter-reformation, hymns have strong accents which were unknown to medieval congregational hymns. For instance, in view of the counter-reformation we can easily understand why hymns to the Blessed Sacrament so strongly

express the real presence and adoration and why we so seldom find hymns embodying the idea of Eucharistic sacrifice in this era. How often have people complained about the lack of hymns expressing the mystery of the Holy Sacrifice! One thinks of the banquet and meal aspect of the Mass which is so over-emphasized in the Church today; this too helps to push the sacramental sacrifice into the background of consciousness.<sup>20</sup>

From the pastoral aspect interest is concentrated on the results of the comparative investigations of texts, tunes and testimonials to the lived faith. When the answers are set out clearly and concisely, then for all persons of good will who are interested not only in novelty for its own sake, and not merely in superficial and inartistic experiments, but rather in responsible new creations organically rooted in tradition, it will be clear how the texts and tunes can be used by congregations today. It will be easier to determine which hymns can be used within the liturgy and which outside it: at processions, for catechesis, at devotions, as congregational response to the sermon, etc. Every age sings God's praise in its own way and in terms of its own perceptions. It is quite foolish to dispute the right to do so. But is is another question to ask how individual ages and their accomplishments might fare before the bar of later and unprejudiced judgment.

The problem of musical acculturation facing the Church today is by no means new. In the pre-Nicene age, the Church also had to solve the problem of existing as a minority within a hostile culture, and indeed of converting and transforming this milieu. Paradigmatic of the confrontation between Christianity and a non-Christian culture is the figure of Orpheus. It is curious that the only pagan mythological figure to be taken over into early Christian (primarily sepulchral) art was Orpheus.

Textual and monumental evidence from the first three centuries of the Christian era<sup>21</sup> reveals that the composite figure of Orpheus had by the second century B.C. become "neutral." The figure of Orpheus had become ambivalent, capable of bearing more than one meaning, and hence suggesting different things to different persons. This neutral figure was adapted by the early Jewish apologists, who re-forged one of its component characteristics and thus transformed it into a "prophet of monotheism." In this new guise the figure of Orpheus was a welcome one to the Christian apologists, and as the new meaning was attached to certain aspects of this once completely pagan figure, a new stage in the process of transformation and adaptation was reached in certain of the later catacomb paintings and sarcophagus reliefs. Finally, as the confrontation between antiquity and Christianity grew less acute, the apologetic motive disappeared entirely, and with it disappeared the figure of Orpheus from Christian art. Its place was taken by the gradually emerging images of the Savior for whom Orpheus had helped prepare the way.

Concretely, the patristic literary evidence indicates that the "Testament of Orpheus" was quoted for apologetic purposes not only by Justin and Clement of Alexandria but also by Eusebius, who in mentioning "Aristobulus" explicitly refers to the circle of early Jewish apologists in which this pseudepigraphon was produced. Clement distinguished between various aspects of the Orpheus myth, rejecting the alleged "founder of mysteries" but comparing the mythical singer to the real Christ, the new song, whereby the common element, the *logos*, was developed theologically by application to the Savior.

Clement uses all the techniques developed by his apologist predecessors, but concentrates his attention on the relationship of Christianity to contemporary intellectual culture, without thereby overlooking the level of private and social life. Further, he appears to have made the only attempt at theological reflection on the Orpheus image which goes beyond the mere implications of the priority *topos*. Clement distinguishes between various components of the multifaceted Orpheus legend, and

rejects the fabled founder of mysteries while accepting the personification of song as a point of departure for his Christologically-oriented analogy. It seems that the mythical singer's song, and more, its text (*logos*) served as the bridge over which Clement passed to arrive at a Christian interpretation.

The literary process of theological adaptation took its start from the *logos* or text of Orpheus' song, which was first re-interpreted as testifying to monotheism, and then related to the prologue of Saint John's gospel by Clement. It is theologically significant that in key texts describing the *logos* and the purpose of the new song, Clement has recourse to the Semitic thought pattern which sees the *dabar* (*logos*, word) as the expression of a commanding will, which does effectively what it says.<sup>22</sup> It is powerful and operative.

The examples of adaptation in early Christian or late antique sepulchral art appear to have blossomed in a theological atmosphere which was capable of distinguishing between various strata of the Orpheus legend, and thus was not unfriendly to the legendary singer, though it rejected the supposed founder of pagan mysteries quite out of hand. To the extent that the contemporary relationship of the Church and the world of that time is analogous to the situation in the late antique age, Orpheus retains his paradigmatic value, for on the basis of his example it appears possible to trace the stages of an actual case of adaptation.

These stages were marked by critical reflection based on clear standards, and show no evidence of mere opportunism. At the risk of oversimplifying, they may be schematized thus: 1) Is a given element of pagan culture irreconcilably opposed to Christian morals or dogma? If so, is it completely rejected; if not, a second question was asked. 2) Is it neutral? Is it at a given moment transparent enough to be able to allow a Christian content to shine through? If not, or not yet, then Christian substitutes are to be offered. If necessary, distinctions must be made, and aspects capable of adaptation can be developed so as to lead, by an organic process of growth, to a fully Christian culture.

The need for such critical evaluation is unfortunately not always perceived. For example, the attitude of the Christian pastors and teachers of the first three centuries is the exact opposite of the well-meaning but witless enthusiasm which proclaims that all texts, actions and music are proper and effective in worship to the degree that they serve the active participation of the wandering people of God. The ancient figure of Orpheus still has a lesson to teach us today, for it remains true that the prophet's statement, "Remember not former things, and look not on things of old," applies neither to hymnology nor to theology.<sup>2</sup>

By way of conclusion, we may summarize the pastoral significance of the congregational hymn. It is a mirror image of popular piety. To the extent that it can be called a spiritual folksong, it is a product of popular or plebian art (*Volkskunst*), and every work of art is a symbol. The language of symbols and images begins at the point where the language of everyday life or science reaches its uttermost limits. The congregational hymn, though it also radiates its own formative power, presupposes a living congregation. Whatever has been born of the spirit of liturgical community also possesses the power to help form this community anew whenever it has been dispersed. The congregational hymn is the artistic and symbolic expression of a community united not just externally, in sorrow or joy, but united internally in God. The fundamental pre-supposition for both a serious revivifying of old hymns and the creation of new ones, is the rebirth of the parish community.

Here lies the challenge for the Church as well as for the society in which she subsists. Let us go forth together to meet this challenge with Christ-Orpheus as our guide along the way.

## NOTES

1. Constitution on the Sacred Liturgy, art. 7. *Actio sacra praeclenter*.
2. *Ibid.*, art. 37.
3. J. Kuckertz.
4. G. May, "Umfang und Grenzen des Gebrauchs der Landessprache in der Liturgie nach der Gesetzgebung des zweiten Vatikanische Konzils," *Osterreichisches Archiv für Kirchenrecht* (1967), Vol. 18, p. 16-94.
5. Constitution on the Sacret Liturgy, Art. 54.
6. Cf. *Acta Apostolicae Sedis* (1964), Vol. 56, p. 97-138.
7. Cf. Pius XII, "Musicae sacrae disciplina," *Acta Apollolicae Sedis* (1956), Vol. 48, p. 21-22.
8. Constitution on the Sacred Liturgy, Art. 114: "in qualibet actione sacra in cantu peragenda universus fidelium coetus actuosam participationem sibi propriam praestare valeat..." See also Art. 28 and 30. Regarding "partes quae ad populum spectant," see R. Skeris, "Participatio actiosa in theologisch-musikalisher Sicht," in H. Lonnendonker, ed., *In caritate et veritate. Festschrift J. Overath*. Saarbrücken: ACV Schrifteneihe (1973), Vol. 8, p. 121-30.
9. The deeper reasons why individualistic persons or groups are not easily moved to more active liturgical participation have not yet been analyzed sufficiently. This would be a fruitful field for investigation by all those who are specially concerned with questions of pastoral liturgy.
10. Cf. R. Guardini, "Das Objektive im Gebetsleben," *JbLw* (1921), Vol. 1, p. 117-125.
11. See *RISM*, Vol. 1, No. 2; *DKL*, Vol. 1, No. 2, p. 20\*. Kassel, 1980. This modern, less restrictive definition may be compared with the older one by W. Baumker, "Das katholische deutsche Kirchenlied" in his *Singweisen*, Hildesheim, 1962, Vol. 1, p. 5-16. A strophically organized spiritual song in the vernacular which because of its churchly character is suitable for singing by the entire congregation during worship services (regardless of whether these take place in church or not) and to this end has been either silently tolerated or expressly approved by the competent ecclesiastical authority.
12. J. Gotzen, "Vom alten deutschen Kirchenlied," *CVO* (1931), Vol. 62, p. 79-85.
13. In 1955, Pius XII advised that songs of this kind be collected and brought together in a single source. Cf. H. Mersmann, "Grundlagen einer musikalischen Volkslied-forschung III. Vergleichende Melodienbetrachtung," *AfMw* (1923), Vol. 5, p. 81-135.
14. For further detail regarding method, see W. Wiora, "Zur Frühgeschichte der Musik in den Alpenländern," *Schriften der Schweizerischen Gesellschaft für Volkskunde*, Basel, 1949, Vol. 32, p. 213-219.
15. Cf. Leonhard Kethner, *Hymni*, Nürnberg, 1555, a collection of 28 old Cistercian hymn tunes. For an example, see W. Baumker, *op. cit.*, No. 344. On the topic as a whole, see B. Maerker, "Gregorianische Gesang und Deutsches Volkslied, einander ergänzende Quellen unserer musikalischen Vor- und Frühgeschichte," *JbfVf* (1941), Vol. 7, p. 71-127. Note the additions and corrections presented by E. Jammers, "Zum Rezitativ im Volkslied und Choral," *JbfVf* (1951), Vol. 8, p. 86-115.
16. This has been stressed by J. Overath, "Untersuchungen über die Melodien des Lied-psalters von Kaspar Ulenberg (Köln 1582)," *Beiträge zur rheinischen Musikgeschichte*, Köln, 1960, Vol. 33.
17. Cf. W. Wiora, "Systematik der musikalischen Erscheinungen des umsingens," *JbfVf* (1941), Vol. 7, p. 128-195.
18. J. Hatzfeld, "Urgestein des christlichen Glaubens," *Theologie und Glaube* (1941), Vol. 33, p. 220 ff; also in J. Overath, ed., *Priester und Musiker*, Düsseldorf, 1954, p. 189-201.
19. J. Overath, "Zum Gesangbuch," in Th. Schnitzler, ed., *Vorbeterbuch zum Kölner und Aachener Gebetbuch*, Köln, 1960, p. 28-35.
20. See J. Ratzinger, "Gestalt und Gehlt der eucharistischen Feier," *Internationale katholische Zeitschrift* (1977), Vol. 6, p. 385-396. Also, J. Overath, "Die Kirchenmusikpflege der Kölner Jesuiten im 17. Jahrhundert," in H. Litjens & G.M. Steinschulte, ed., *Divini cultus splendori, Festschrift Joseph Lenrards*, Rome, 1980, p. 233-248.
21. Cf. R. Skeris, *Chroma theou, Musicae Meletemata*, Altotting, 1976.
22. Cf. his *Protrephtkos*.
23. Isaias 43: 18.

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# REVIEWS

## Choral

*Jubilate Deo* by McNeal Robinson. SATB, organ. Theodore Presser Co. \$.55.

A very brilliant piece on a text that is always suitable, this work can function as a recessional, a processional or a motet for nearly any big occasion. The English text, *Come to Him*, is not truly a translation, but it is useable. The organ gives sufficient support to the voices so the use of contemporary devices and harmonies need not cause problems to a good choir. An organ of some power is required.

*Let All the Just to God with Joy* ar. by Elwood Coggin. SATB, organ. Theodore Presser Co. \$.55.

The text is taken from Tate and Brady's *Psalms of David, 1696*. The melody is English and has been harmonized by Coggin in a very traditional manner. The organ part is somewhat independent but it gives sufficient support to the voices. The middle verse is a duet between soprano and also with a key change, providing for movement from E flat to F and finally to G when the four voice choir re-enters for the conclusion.

*A Dialogue between Mary and her Child* by Stephen Oliver. SATB, soloists, a cappella. Novello & Co. (Theodore Presser Co., agents). \$.95.

The choir sings in Latin. The text is a fifteenth century anonymous poem, *Christe, qui lux es et dies*. The soloists, a soprano and a baritone, have an English text. Without accompaniment, the dissonance and chromatic writing may be difficult to accomplish. Well performed, this can be a new and very effective addition to a Christmas program.

*O Blessed God in Trinity* by Frederick Rimmer. SATB, organ. Novello & Co. (Theodore Presser Co., agents). \$.95.

The text is a mixture of Latin and English, the Latin words being taken from the *Te Deum*. There are considerable variations in metric demands and a use of chromaticism that may cause problems. The organ part is quite independent, adding some problems for performance. For a good choir, this may be a worthwhile addition to the repertory. The text is general and useable for many occasions.

*In Quires and Places*. S(SA), organ. Novello & Co. (Theodore Presser Co., agents).

This is a collection of twenty anthems for treble voices. Presumably they are adaptable for males voices as well. The compositions are the work of great

composers and some who are not quite so well known including J.S. Bach, S.S. Wesley, Vincent Novello, Charles Wesley and John Stainer. The original printing is reproduced by photocopy. Convents and girls schools will find this collection very worthwhile, providing music for nearly all the seasons of the liturgical year.

*In Heavenly Love Abiding* by Felix Mendelssohn. SA, organ. Theodore Presser Co. \$.55.

An old favorite presented here for two equal voices, the text has a variety of uses including a funeral liturgy. It is very easy with adequate organ support.

*There Shall Come Forth* by Kevin Wood. SATB, a cappella. Highgate Press (Galaxy Music Corporation, agents). \$.65.

The text is from Isaiah 11: 1-3, 6, heralding the coming of the Messiah, the root of Jesse. While there is some little dissonance, the voice leading makes the piece quite singable even in a *cappella* performance. This can be very effective for advent.

R.J.S.

## Books

*A New Look at 16th-Century Counterpoint* by Margarita Merriman. University Press of America, P.O. Box 19101, Washington, D.C. 20036. \$10.25 (paper).

The Church continues to point to the contrapuntal art of Palestrina and his contemporaries as a model of church music. The Vatican Council urged its use and ordered it to be fostered. It is a serious art that requires serious study, a factor unfortunately lost to most contemporary writers for the Church. The publication of a new textbook on 16-century counterpoint is, therefore, a most welcome event.

The author is a student of Gustave Soderlund, long-time professor of counterpoint at Eastman School of Music in Rochester, New York, and himself the author of a widely used counterpoint textbook, one that the present volume resembles greatly. Merriman abandons the old "species" technique of teaching the fusion of the various free lines of melody, and perhaps the old concept is best buried, since a greater freedom is now given the student and the possibility of truly creating real music within the style of the period is possible. Examples, many of them from Soderlund's selection of examples, give the reader an idea of the style he is attempting to master, but true appreciation of the music of the 16th-century comes only from performance; printed examples remain only silent symbols of the sounds that live. Many more examples, sung in choral groups, are needed to come to a true appreciation of the technique that the student is attempting to create on

paper.

References are made to the great musicologists who have re-established the 16th-century technique in our own times: R.O. Morris, Karl Jeppesen and Gustave Soderlund. Counterpoint, however, is not simply a recreation of a past style, learned for its own sake or in order to imitate a masterful method. Rather it lies at the very basis of musical discipline and with the freedom of movement employed in contemporary composition, it forms an indispensable training-ground for any serious composer. Not least among the techniques of the style is the method of word-setting, allowing for the word accents to receive recognition both through stress and lengthening. The treasures of the medieval and renaissance modes are learned through their use in counterpoint. If we are looking for a contemporary style for music for the Church, then composers must discipline themselves through study, performance and writing of music in the 16th-century polyphonic-contrapuntal technique. Here is the text to begin with.

R.J.S.

*Two Mexico City Choirbooks of 1717* by Steven Barwick, ed. Southern Illinois University Press, P.O. Box 3697, Carbondale, Illinois 62901. \$14.95.

A welcome addition to a growing library of music from the colonial period of Mexico, this handsomely bound book contains transcriptions of works by four composers dated from 1625 to 1717, mostly in the *stile antico* of the baroque era. Manuel de Sumaya, Antonio de Salazar, Antonio Rodriguez Mata and Francisco Lopez Capillas were associated with the cathedral in Mexico City where the quality of the sacred music was unexcelled in the 17th-century. Interesting accounts of the musicians of the period, the results of Barwick's musicological research, form part of the extensive introduction to this scholarly but very practical edition.

The Latin texts, set for four voices and occasionally three or five voices, come from all periods of the liturgical year. English translations are provided for reference but not for singing. Modern clefs are employed and the transposition of note values wisely makes for a score that is easily sung by modern choir members. These compositions are very useful and once the polyphonic style is mastered, the whole repertory becomes easy to perform, since the diatonic structure and the ease of the voice leading and rhythmic patterns are not difficult.

This edition, bringing to the attention of American scholars the richness of ecclesiastical and musical life in colonial Mexico, should be used by the ever-growing Spanish-speaking sector of the Catholic Church in the

United States, who might well be very proud of their heritage. This is the music that the Vatican Council urges be used and fostered. It is in addition an integral part of the Catholic life of many Mexicans living in the United States who are capable of performing this music and finding in it the true beauty of the liturgy as it was once so elegantly done in their homeland. The price is not high, considering that the collection contains sixteen pieces, all edited in scholarly manner with extensive introductory information and a good binding.

R.J.S.

*Making Church Music Work* by Lionel Dakers. A.R. Mowbray, London (U.S. agents: Hinshaw Music Inc., Chapel Hill, North Carolina). \$12.50 (paper).

It is evident that Lionel Dakers has had a great deal of experience in a wide variety of church situations, from the smallest of parish churches to the largest of cathedrals. He has learned from each of these experiences and shares his insight in a most readable manner. At present he is director of the Royal School of Church Music. Dakers has written his book for the "average" organist and the "average" choir director, either of which he presumes to be employed by the Church of England. His book, however, is a guide for anyone active in the field of church music who is interested in raising musical standards.

*Making Church Music Work* immediately dissolves denominational boundaries because the main thrust deals with *musical* problems. In a chapter titled "Making the printed page come to life," he deals briefly — but very well — with pitch, intonation, note lengths, rhythm, chording and blend, tone and diction, phrasing, tempo and balance with the organ. Three excellent chapters follow, having to do with the organist, the conductor, and choosing music. Dakers' two last chapters, "How to rehearse" and "Starting from scratch — How to set about learning new music," complement one another and will be worth the price of the book to anyone who is new in the field. "How to rehearse" includes Dakers' detailed analysis and method of rehearsal for eighteen anthems. (He gives positive suggestions as well as a few warnings of how not to sing these particular works.) A valuable independent study course could result if one were to study these eighteen scores considering Dakers' suggestions measure by measure.

A check list of anthems organized by the church year which has been compiled by David Patrick brings the book to a close. Patrick's comments are included.

RICHARD D. BYRNE

## Magazines

BOLLETTINO CECILIANO. Anno 77, No. 3, March 1982.

On January 16, 1982, Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae, was inaugurated as the new president of the Pontifical Institute of Music in Rome. His address to the assembled faculty, students and guests on the present problems in liturgical music is printed in this issue. Continuing the series on recent figures prominent in Italian church music, Sante Zaccaria has a short biography of Remigio Renzi. Another continuing series gives information about pipe organs in various Roman churches, indicating specifications, date of construction, the builder and other facts. Vittoriano Maritan presents a text on Jesus of Nazareth to be used within a polyphonic concert, together with meditation periods and visual art making a multi-media religious program. Notice of the XXIV Congress of Church Music, which will be held in Sicily, November 3-7, 1982, is printed along with the program of music and lectures. Pellegrino Santucci writes about words and music, and he describes the Mass for Pentecost by Franco Poma which consists of five parts: entrance chant, a responsorial psalm, the acclamations of the gospel, the prayers of the faithful and a piece for communion. Various notices of events and concerts along with a few reviews complete the issue.

BOLLETTINO CECILIANO. Anno 77, No. 4, April 1982.

Sante Zaccaria writes about Raffaele Manari who functioned as a church musician until his death in 1933. His works, his concerts and his activity make interesting reading. The list of organs contains only two: the cathedral in Messina and the instrument in the hall of the Pontifical Institute of Sacred Music in Rome. Giuseppe Peirola writes on playing organ music, and Ernesto Moneta Caglio continues on the subject of Bach's chorale settings. News about the Italian Association of St. Cecilia and other events throughout Italy conclude the issue.

BOLLETTINO CECILIANO. Anno 77, No. 5, May 1982.

Ernesto Moneta Caglio continues his discussion of Bach's chorales, and Valentino Donella writes about congregational singing and outlines the problems facing those who wish to implement the desire of the council fathers that all the faithful should participate in the singing. Temistocle Capone gives an account of the international meeting of church choirs at Loreto, April 14 to 18, 1982. The usual listings of musical events

throughout Italy are given, evidence of considerable activity in liturgical music in that land.

BOLLETTINO CECILIANO. Anno 77, No. 6-7, June-July 1982.

Luigi Bottazzo is the subject of another biographical essay by Sante Zaccaria. The listing of the specifications of pipe organs of significance continues also. Luciano Migliavacca writes about the benefits of a musical education, giving the effects of music in forming a man both physically and spiritually. An article by Teodoro Onofri discusses the well-known mental problems that afflicted Lorenzo Perosi in his late years. Musical events, notices of anniversaries and congresses complete the issue.

R.J.S.

COMMUNAUTES ET LITURGIES. No. 1. February 1982.

This issue presents articles dealing with various aspects of the introductory rites of the Mass. In a general discussion called "The Grace of Beginning," Jean-Yves Quellec reminds the reader that the beginning of the Mass should be a time when we make contact with God. He criticizes the current trend to use the beginning of the Mass as a time to create a sense of community because it emphasizes the importance of man as maker and does not sufficiently honor divine initiative and the goal of glorifying God through the Mass. The liturgical assembly should be born of a movement toward God which then results in an opening to others. Being able to begin Mass is truly a grace accorded to all those who have prepared themselves and come together for that purpose. Our response to that grace is an attitude of meditation which allows an appropriate response to the Lord's call. All artificial attempts to create an ambiance, to warm up the group or to put people at ease run contrary to the development of a spiritual attitude which is essential to the beginning of the Mass according to Quellec.

Dieudonné Dufrasne, O.S.B., also contributes a general article drawing conclusions about the introductory part of the Mass in the western rite by making comparisons with other rites. He criticizes the last fifteen years as a period of secularization in the Church, a period when too much emphasis was placed on sociological concerns instead of on spiritual development. He says that it is a mistake to begin Mass with comments that make the liturgy relevant because the liturgy is first of all a mystery, a grace offered to Christians, and if the faithful are at Mass, it is in answer to a call from God. If one considers the Mass in this way, one can easily answer those who say that they only go to Mass when they feel like it or the others

who claim to be authentic Christians because they do not go to Mass at all and thus are not hypocritical. Fr. Dufrasne counsels that a study of the early forms of the Mass will help us understand how the introductory prayers can serve to lead the faithful more deeply into the mystery of the Eucharistic celebration.

In a more specific article Pierre-François de Bethune suggests ways to rehabilitate the traditional *Asperges* whose form he finds objectionable. For him the aspergil symbolizes both ecclesiastical and military superiority, and the action by which the priest sprinkles the congregation with holy water, but not himself, also indicates the priest's sense of superiority. Because the author considers it important to emphasize the symbolism of water in the Mass, he suggests replacing the *Asperges* as it was traditionally performed by either a large container of holy water in which everyone would dip his hand (impractical for a large congregation) or a ceremony in which the priest would sprinkle himself and then the congregation with a supple reed, thus eliminating the negative, authoritative connotations of the old rite.

Dieudonné Dufrasne contributes a second article, this time on the *Gloria* in which he calls for its inclusion in the Mass in its traditional place and in a sung form. He remarks that if previous generations could sing the chant *Gloria* in Latin, there is no reason why we cannot sing a *Gloria* in the vernacular. Moreover, in order to support his argument for the inclusion of the *Gloria*, he reviews its use historically in the Mass, both in the western and eastern rites, and then analyzes the appropriateness of the text.

Announcement is made that each issue of *Communautés et Liturgies* this year will present a different aspect of the Mass; the liturgy of the Word, the Eucharistic prayer and the closing prayers will be discussed in subsequent numbers. Contributions from readers are solicited.

V.A.S.

SINGENDE KIRCHE. Volume 29, Numbers 3 and 4, 1981-1982. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Austria has pride in its musical heritage. Of course, it should. There is hardly another country, with the possible exception of Italy, that can boast of a musical tradition as rich as Austria's. When one thinks of the history of Austrian music, the names of Haydn, Mozart, and Beethoven come to mind. However, these composers represent only the uppermost heights of a rich and ever new musical culture. Still, in honoring these "heights," the Austrians honor the whole edifice and so it is appropriate that these last two issues of the twenty-ninth volume of *Singende Kirche* are given over in a large part to honoring Joseph Haydn in this 250th

year of his birth.

In both numbers, there are a total of four articles discussing Haydn and his sacred compositions. The lead article, "Joseph Haydn as a Church Musician," is written by Hans Jancik and is a very general discussion of Haydn's sacred works and how they relate to previous church music and how Haydn through them gradually perfected certain new musical forms. Otto Biba has two articles, one in the third number of the twenty-ninth volume and one in the fourth. The first is entitled, "Joseph Haydn's Sacred Works as They Are Performed Today," and the second bears the interesting title, "Why Haydn Wrote His Sacred Works." The final article in this series is by Walter Sengstschmid and is a very useful overview of the editions of Haydn's Masses which are available today from the various publishers.

Jancik begins his article by quoting the famous line from Haydn himself, "Since God gave me a joyous heart, he will forgive me if I also serve Him with that joy." He also notes that church music was not unimportant to Haydn. If it had been, as some would have said, he would have hardly spent almost three months on each of his later Masses. Nor, one could add, would he have devoted so much of his precious time, at the peak of his powers towards the end of his life, on composing sacred works. Jancik also notes that Haydn's position in the history of the church music is today quite clear. He followed the baroque period which held the principle that every art must serve the sacred liturgy. Those who believe Haydn's music improper for church would also scorn the baroque churches and baroque sculptures and paintings. Jancik also reminds us that in 1749 the Church through Pope Benedict XIV encouraged composers to make use of their art to enable those hearing their works to pray with joyful hearts. The only thing to be avoided was the worldly and the theatrical. Jancik notes correctly that the church music reformers of the nineteenth century never realized the situation in which Haydn and Mozart worked. Their determination that the classical composers represented a nadir in church music was an unjustified and false conclusion resulting from their own prejudices and their lack of knowledge about the situation in which these composers worked. For Jancik, Haydn represents a transition and his Masses show clearly the transition in progress. Because they span his entire career, they showed a fifty-year development. It is the transition from the *a cappella* style to the use of the symphonic form in the settings of the Mass text. The greatest development seems to have occurred in the period between the *Mariazeller Mass* (1782) and the *Pauken Mass* (1796). The differences are quite apparent. The symphonic style is probably most developed in the *Harmonien Mass* (1802). And as Jancik notes, if one abstracted from Mozart and his *Requiem*, Haydn is the composer responsible for blending the symphonic form

with a choir, an orchestra and soloists, in his late Masses.

Otto Biba has some interesting remarks in his first article concerning performance practices. Since Haydn wrote most (if not all) of his works for specific purposes, he almost never would write for more instruments or choral forces than were available to him. With the Masses, they were often originally written for modest numbers, but later the composer expanded the instrumentation to enrich the work. Further, Haydn knew the instruments of his day and achieved his effects with those instruments. Since, today, some of these have changed and developed, the same effects are not achieved today. In some cases, there are improvements enhancing the music, but in other cases, something is lost which Haydn wished to have. An enhancement, from our perspective, is the choral forces. Haydn's Masses are rarely attempted without a full choir. But in the eighteenth century, the choral voices were often sung with only two or three on each part. Of course, men were often used much more, even for the singing of the alto parts (and these were not necessarily *castrati*). The Church still preferred male voices in church. Biba points out that the tympani used in Haydn's day were quite different and louder as well as harder in tone. This meant that the *Agnus Dei* of the *Pauken Mass* had much more of a "surprise" than it does now. (If you have heard the *Pauken* sung by a competent choir with a good typanist, it is hard to imagine how it could be more of a surprise!) Finally, Biba has some relatively harsh words for the liturgical "purists" who insisted that all the words of the parts of the Mass be sung. In "doctoring" some of these Masses of the classical period, the musical structure and beauty were sacrificed. He argues for a return to singing them the way Haydn wrote them.

In his second article, Biba traces the sacred works of Joseph Haydn and relates them to the specific occasions for which they were probably composed. Some have been known for a long time, but others are in dispute. Biba does not bring any new information, but it is a useful summary of what is known. Of course, for performance practice, it is good to know the situation that the composer had in mind when the work was written. Biba does remind us of one item which has often been ignored. There were no Masses written between 1782 and 1796. Some have suggested that Haydn was no longer interested in sacred works. Quite the contrary. The reason for the interruption was the edict issued by the Austrian emperor, Joseph II, that church music was to be simple. As Biba remarks, such "simple" compositions would neither have interested Haydn nor would they have justified the expense of commissioning the great Haydn to write them. Only when this was lifted did Haydn return to composing Masses. This fourteen-year gap does not reflect a loss of

interest on Haydn's part.

Walter Sengtschmid catalogue of the available editions of Haydn's sacred works is very useful to those interested in discovering and singing some of the finest church music written. The remainder of the two issues is filled with two articles (nos. 3 and 4 of a series) by Hans Hollerweger concerning the role of the cantor in the reformed liturgy, with two contributions by Xaver Kainzbauer giving hints on the relationship between the choir and congregational singing, and with an article by Klaus Theysen on what the church musician expects from the parish where he works. There are also some reports on workshops and conventions which are of interest to church musicians. And, of course, no issue of this magazine would be complete without some report on organ music or on organs. Hermann Kronsteiner describes four organs located in churches and monasteries near Pyhrn in Upper Austria, and there is a report about the largest organ in Austria, the one in the Vienna concert hall. But, as the editors clearly intended, Joseph Haydn dominates these two issues of this magazine in much the same way that his church music has influenced Austrian church musicians ever since it was written. May it so continue!

R.M.H.

## Organ

*Organ Music From Eight Centuries* edited by Sandor Margittay. Editio Musica Budapest (Theodore Presser Co., agents). \$10.50 (per volume).

In ten volumes, all edited by Sandor Margittay, the anthology of "music from eight centuries" represents an extremely valuable collection of organ literature. Each volume contains ten to fifteen major works of composers chosen for their relationship in styles and history. The pieces are representative of both the composer and the period, and many familiar selections are included. The great merit of this collection lies in the incorporation of these works into a single edition.

Most of the pieces are technically difficult, but none exceeds the demands of student recital literature. The scores contain numerous markings by the editor, which are explained and specified in the preface. In addition, the editor has included both suggested and original registrations.

At last, organists have access to a complete, definitive, stylistic representation of organ works which span the development of western music. Any, or all, of these volumes would be a valuable asset to the

organist in search of a complete, varied, and challenging repertoire.

*All Glory, Laud, and Honor* by David N. Johnson. Augsburg Publishing House. \$5.00.

Here is a complete book of service music for the beginner. It contains hymns for use throughout the church year, as well as incidental music. All are written without pedal, in simple, straight time, and in easy keys. The arrangements are quite lovely, and they can be played easily by anyone with a year or two of musical training.

MARY GORMLEY

## NEWS

The Division of Fine Arts of Michigan Technical University at Houghton in cooperation with the Church of Saint Ignatius Loyola presented a sixteenth-century Mass, April 25, 1982. The chamber chorus of the university under the direction of Milton Olsson performed the proper parts of the Mass in Gregorian chant and the *Mass for Five Voices* by William Bryd. Father Glen Weber was celebrant and Charles Nelson and Peter Petroske acted as master of ceremonies. ■

The Most Reverend George H. Speltz, Bishop of Saint Cloud, Minnesota, blessed the new Marrin pipe organ in Saint Mary's Cathedral, June 18, 1982. The instrument has two manuals and pedal with twenty-seven registers and mechanical action. A program of choral and organ music included works by Giovanni Gabrieli, Vincent Lubeck, H. Balfour Gardiner, J.S. Bach, Samuel Scheidt and R. Vaughan Williams. Many of the bishops of the United States, attending sessions at nearby St. John's Abbey, were present for the dedication ceremonies. ■

The eleventh annual spring festival of the North Central Texas Choristers Guild was held at Overton Park Methodist Church, Fort Worth, Texas, April 25, 1982. Ann Barton was clinician. The program included Noel Goemanne's organ prelude, *Variations on Simple Gifts* and his anthem, *Jubilate Deo*, together with *Thine Own to Be* by G.F. Handel, and *Come Glad Hearts* by Mozart. Eleven church choirs participated in the event under the direction of Lee Gwozdz. It was the premiere performance of the *Jubilate Deo*. ■

The Hymn Society of America has announced a competition for new hymns on the theme, Jesus Christ, the Life of the World. Texts may be submitted with or without tunes. Three copies of entries should be sent to Wittenberg University, Springfield, Ohio 45501. The deadline is December 1, 1982. ■

At the annual Red Mass, celebrated at the Cathedral of San Fernando in San Antonio, Texas, Saint Mary's University Chorale and Brass Ensemble performed the music for the occasion which was sponsored by the School of Law of Saint Mary's University and the Catholic Lawyers Guild. The *Kyrie* from Schubert's *Mass in G* and the *Gloria* from his *Mass in B flat*, *Sanctus* from Haydn's *Lord Nelson Mass* and the *Agnus Dei* by Bizet were sung along with other music by Mozart and Schubert. Michael Connally directed the ensembles and William James Ross was organist. ■

The Twin Cities Catholic Chorale has announced its program of classical Viennese Masses for the 1982-83 season, the ninth year of the program. The repertory includes these eighteen Masses: Joseph Haydn's *Heilig Mass*, *Lord Nelson Mass*, *Pauken Mass*, *Mariuzeller Mass*, *Theresien Mass*, *Schöpfungsmass*, *Little Organ-Solo Mass* and *Harmonien Mass*; Franz Schubert's *Mass in G*, *Mass in C*, and *Mass in B flat*; Mozart's *Requiem Mass*, *Mass in C* (K337), *Piccolomini Mass* (K258), *Coronation Mass* (K317) and *Waisenhaus Mass* (K139); Beethoven's *Mass in C*; and Gounod's *Saint Cecilia Mass*. The proper parts of the Mass are sung from the new *Graduale Romanum*, and during lent and advent, all the music for the solemn Mass is sung in Gregorian chant. Members of the Minnesota Orchestra and soloists from the Minneapolis-Saint Paul area join the Chorale for thirty Sundays at the Church of Saint Agnes in Saint Paul. Copies of the schedule may be obtained by writing to the church, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

R.J.S.

## CONTRIBUTORS

J. Vincent Higginson, a well-known authority on hymns and early American music, was formerly editor of *The Catholic Choirmaster*. He has many articles and a great number of compositions to his credit.

Reverend Robert A. Skeris is a priest of the Archdiocese of Milwaukee, a founding member of the Church Music Association of America, and at present he is curator of the Church Music House at Maria Laach Abbey in Germany.

## EDITORIAL NOTES

We misspelled "Chronicle" in the last issue. Homer nodded; in fact, he was sound asleep! Even in Old English it wasn't spelt as we had it. Sorry.